

Funding the Rainbow:

Report on Informing Queer & Trans
Inclusive Funding Practices at SaskCulture



UNIVERSITY OF SASKATCHEWAN ARCHIVES AND SPECIAL COLLECTION



April 2024

About this Report

Provided by Ivy + Dean Consulting (i+d), this report includes the details and findings of a secondary research project commissioned by SaskCulture to provide a comprehensive report of promising and leading practices for meaningfully and authentically engaging 2SLGBTQIA+ communities.

About Ivy + Dean Consulting

Based in Regina, Ivy + Dean Consulting (i+d) is a bilingual consulting firm specifically designed to support non-profit and public organizations in incorporating equity into their governance and programming processes. i+d's core team of consultants have over 50 combined years of experience in the non-profit, community sector, and corporate leadership, and have dedicated much of their careers to building capacity within the 2SLGBTQIA+ and the arts, culture, and heritage sectors.

i+d is a Certified LGBT+ Business Enterprise (LGBTBE) with the CGLCC: Canada's LGBT+ Chamber of Commerce, meaning that we are certified by Supplier Diversity Alliance Canada as a business that is owned, operated, and controlled by a member of the LGBT+ community. At the time of writing, i+d is the only LGBTBE in Saskatchewan.

Acknowledgements

This report was written by Jacq Brasseur, with contributions from Lindsay Debassige, Harmony Grassing, Kale MacLellan, and Risa Payant. The research performed as part of this project was led by Jacq Brasseur, with research assistance from Harmony Grassing.

Thank you to the following people for their support in writing, reviewing and finalizing this report:

- Lindsay Debassige, *Research Validation & Consultant*, Ivy + Dean Consulting
- Harmony Grassing, *Research Assistant & Jr. Consultant*, Ivy + Dean Consulting
- Kale MacLellan, *Research Validation & Consultant*, Ivy + Dean Consulting
- Risa Payant, *Principal Consultant & Chief Operations Officer*, Ivy + Dean Consulting
- Damon Badger Heit, *Supervisor, Partnerships and Inclusion*, SaskCulture
- Catherine Folstad, *Supervisor, Granting and Technology*, SaskCulture
- Dean Kush, *Chief Executive Officer*, SaskCulture

Additionally, thank you to the entire SaskCulture staff who collaborated on the finalization of this report.

To Cite this Report

Ivy + Dean Consulting. (2024). *Funding the Rainbow: Report on Informing Queer & Trans Inclusive Funding Practices at SaskCulture*. SaskCulture.

Table of Contents

Background.....	4
Note on Language	4
Process	5
Research Approach	5
Identifying the Research Focus	8
Research Methodology	9
Summary of Core Areas & Themes.....	10
Funding Approaches.....	11
Funder Responsibility & Accountability	14
Application Practices.....	18
Barriers to Accessing Funding for 2SLGBTQIA+ Communities	20
Justice, Equity, Diversity & Inclusion	23
“Ideal” Projects & Grantees.....	25
Community Guidance	26
Evaluation Practices.....	28
Formation of Queer Culture	29
Discussion	32
Innovative Practices for Supporting 2SLGBTQIA+ Communities	33
Supporting Activities that Serve 2SLGBTQIA+ Communities	34
Barriers to Funding.....	35
Barriers to Accessing Cultural Activities	36
Promising Practices with Consultation	37
2SLGBTQIA+ Culture Formation	38
Responsibility in Regional Ecosystems.....	38
Recommendations.....	39
Centering Queer & Trans Community	39
Improving Internal Capacity.....	41
Mitigating Homophobia & Transphobia	43
Recommendation on Engagement List.....	45
Conclusion	46
Considerations & Limitations.....	46
Areas for Future Research.....	46
References	47
Appendices.....	49
Appendix: Research Framework	50
Appendix: Research Questions.....	52
Appendix: Glossary.....	53

Background

In February 2024, Ivy + Dean Consulting (i+d) was engaged by SaskCulture to undertake a secondary research project that would provide a comprehensive report of promising and leading practices for meaningfully and authentically engaging Two Spirit, lesbian, gay, bisexual, transgender, queer, intersex, asexual, and other sexually and gender diverse (2SLGBTQIA+) communities.

This secondary research work was divided into two phases:

- Phase 1 - Environmental Scan
- Phase 2 - Literature and Material Review

This research framework can be reviewed in the Appendix.

Note on Language

Throughout this summary, the phrase “queer and trans communities” is often used. This phrase may be used interchangeably with acronyms (e.g. 2SLGBTQ+, 2SLGBTQI+, LGBTQI+, LGBT, LGBTQ2+etc.) to describe all people who may identify as gender or sexually diverse (GSD).

The phrases “queer organizations” and “queer and trans organizations” or similar variations will be used to describe organizations that are queer-led, queer-serving, and queer-focused. These should not be confused with organizations that may serve queer and trans people, but that are not led by 2SLGBTQIA+ people or that do not primarily centre 2SLGBTQIA+ people.

While we recognize the complexities of GSD language and terminology, i+d has chosen to purposefully use the phrase “queer and trans” as these are the terms that our researchers and team use to describe themselves and the communities that they have been a part of for over three decades.

It is important to acknowledge that every 2SLGBTQIA+ person chooses to use particular language to describe their own experiences and the communities that they belong to based on their own preferences. 2SLGBTQIA+ people are not a monolithic group, and this means that they may have different comfort levels with different terminology.

When determining which language or terminology to implement at an organizational level, it is imperative that an institution undertake intentional work to determine appropriate language that resonates with the people and communities they serve. As part of this research work, i+d has prepared a recommendation to SaskCulture about language that we would suggest is used in an interim context until this work can be undertaken.

To support SaskCulture in becoming more familiar with 2SLGBTQIA+ language, a glossary is included in the Appendix.



Process

Research Approach

When approaching research, i+d incorporates considerations of intersectionality, anti-oppression, community, queer and trans liberation, anti-racism, disability justice, and anti-colonialism in the collection, analysis, and reporting of data.

Intersectionality

A term coined by Dr. Kimberlé Crenshaw, intersectionality refers to a lens that is used to understand how different experiences of discrimination or oppression intersect with one another to create unique forms of oppression.

Integrated into our research practices, considerations of intersectionality require our research team to ensure that we are seeking out data about experiences that extend beyond only “one kind” of 2SLGBTQIA+ reality. This also means that our research team analyzes data with a critical lens that acknowledges the potential limitations of any themes or findings that may not include a comprehensive look at intersectional experiences.

Anti-Oppression

“Anti-oppressive research involves making explicit the political practices involved in creating knowledge. It requires making a commitment to the people you are working with, personally and professionally, in order to mutually foster conditions for social justice through research.” (Potts & Brown, 2015).

Our research team works to incorporate values of anti-oppression into our approach by acknowledging the ways that structural violence and systemic injustice impacts how knowledge is formed and disseminated, and purposefully seeking out evidence-based research that challenges these systems.

Community

At i+d, we see ourselves, including our research team, as facilitators of knowledge. We collaborate with organizations to seek out information from communities, rather than positioning ourselves as the sole experts with the answers.

Through our approach to research, our value of community is embodied by our choice to seek out data and content from community stakeholders. In this specific context, that meant pursuing information from the individuals or organizations that this project aims to support, ensuring that 2SLGBTQIA+ people and organizations are informing the research priorities and findings.



Queer and Trans Liberation

As a queer-owned and -led consulting firm, all of our work at i+d aims to contribute to queer and trans liberation, including our approach to research. We understand queer and trans liberation as a call to challenge, disrupt and dismantle the structures that restrict safety, joy and freedom for 2SLGBTQIA+ people.

In a research context, we adopt queer and feminist research practices, particularly through our choices to acknowledge the impact of our positionality on our interpretation of research. We also seek to prioritize and uplift the perspectives of queer and trans researchers and scholars.

Anti-Racism

In the work that we do with organizations, anti-racism informs our approaches by reminding us to always consider issues of power and difference. Anti-racism requires us to challenge, address, and seek to change practices and behaviours that perpetuate harm against racialized and non-white communities (Dei, 2005).

Similar to queer and feminist research methodologies, anti-racist research is “an opportunity for the researcher to critically engage [their] experience as part of the knowledge search” (Dei, 2005; p. 2).

Disability Justice

The issues and realities impacting disabled people often overlap with issues and realities experienced by 2SLGBTQIA+ people. Many 2SLGBTQIA+ people live with disabilities, with 27% of respondents of the Government of Canada’s 2SLGBTQI+ Action Plan survey identifying as a person with a disability (Government of Canada, 2022).

“Disability justice is about understanding that our human differences are essential to better understanding and helping one another move forward in the world. Disability justice values access for all and also compassion.” (Amani Omar in Briarpatch, 2022).

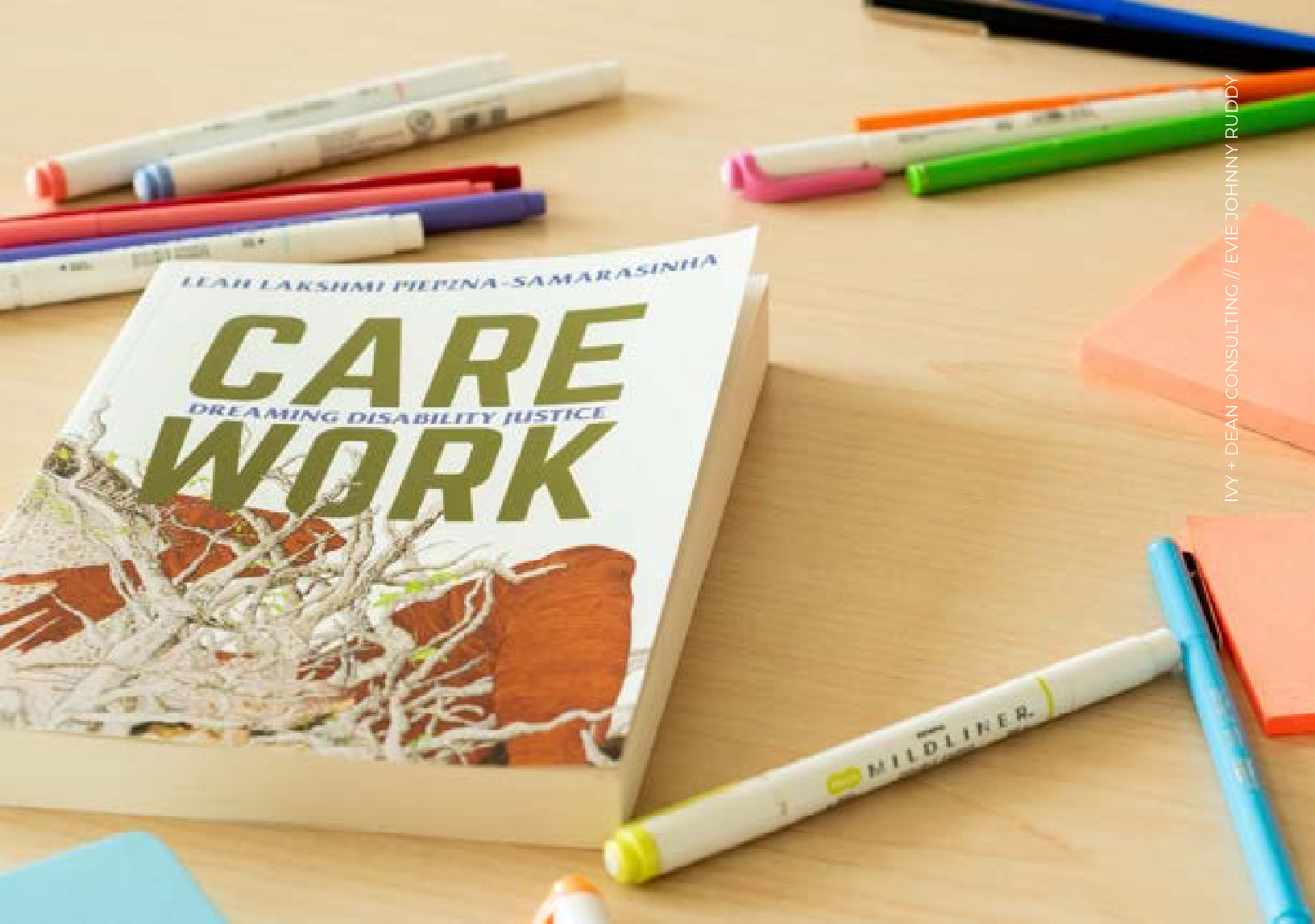
While we work to incorporate disabled experiences in any research we undertake, this also means rooting findings and recommendations in the same care and compassion that disability justice advocates for.

Anti-Colonialism

Anti-colonialism is understood in a wide range of ways by different Indigenous scholars, knowledge-keepers, and community members. Michael Hart (2009) describes anti-colonialism as involving the application of traditional knowledge in order to push back against the prioritization of Western knowledge, while others, like Leanne Simpson (2004), explain anti-colonialism as a political practice that recovers Indigenous control over Indigenous land, communities, and knowledge.

As a consulting team made up of mostly non-Indigenous, white people, i+d approaches anti-colonialism with a deep commitment to be working to engage in anti-colonial ways, through “challeng[ing] the power and operations of colonialism in political, economic, cultural institutions, and social systems” (Hart, Straka & Rowe, 2017; p. 333).

Through our research approach, this commitment means valuing oral and generational knowledge as legitimate, alongside written knowledge. It also means centering Indigenous experiences and voices in secondary research data used to inform our work.



Positionality of i+d Research Team

Guiding the research framework and process, the i+d research team is made up entirely of queer people with lived experiences in Saskatchewan. The team behind validating research and collaborating on recommendations and community-informed analysis are also made up entirely of queer people with relationships to Treaty four territory.

Jacq Brasseur, the lead researcher, is a queer, trans, non-binary, white settler who has called Regina home for almost a decade, with family members with roots across the province. Harmony Grassing, a research assistant on the project, is a queer and disabled white settler who brings their experiences to this research.

Validating and informing recommendations, Risa Payant is a queer, neurodiverse, white settler who grew up in and maintains deep connections to rural Saskatchewan. Kale MacLellan is a St'at'imc, Anishinaapek, Nehiyaw queer woman and mother from Treaty four with ties to unceded St'at'imc Territory in British Columbia. Lindsay Debassige is a Two-Spirit M'Chigeeng, Anishinabek born and raised in Sòmba K'è, Denendeh.

We share this context with readers of this report to align with the values that inform our research approach. Overwhelmingly, we acknowledge that our team is mostly white, and mostly non-disabled, contributing to potential limitations of the interpretations of research. Our lived identities impact the way that we engage in research, interpret data, and develop recommendations, and offering this context invites readers to consider how their own experiences may contribute to their understanding of what we share.

Identifying the Research Focus

Based on the purpose of research identified by SaskCulture, i+d developed initial research questions following a research development meeting with SaskCulture team members.

Upon reviewing the initial research focus, SaskCulture and i+d explored the topic of queer culture formation, and determined that it was important to include an additional research question that can inform how SaskCulture understands queer community as a distinct cultural group.

With that addition, i+d and SaskCulture came to consensus on a final set of research questions.

Research Questions

These questions included:

1. In what ways have funding organizations developed new and/or innovative practices to effectively support cultural activities that serve the diverse needs of 2SLGBTQIA+ organizations, communities, cultural workers, and participants in cultural activity?
2. In what ways do cultural funding organizations (Arts, Heritage, Multicultural, Cultural Industries) effectively support activities that serve the diverse cultural needs of 2SLGBTQIA+ peoples?
3. What are the barriers that restrict access to funding for cultural activity led by 2SLGBTQIA+ organizations, communities, and cultural workers?
4. What are the barriers that restrict participation and access to cultural activities for 2SLGBTQIA+ communities and individuals?
5. What are promising practices in incorporating community consultation in the design and implementation of funding programs that aim to support 2SLGBTQIA+ cultural engagement?
 - a. How can these practices be adapted to suit the Saskatchewan cultural context?
6. How do queer and trans communities in Saskatchewan (or across Canada) form or interpret shared cultural practices and heritage?
 - a. How can cultural funding organizations incorporate this cultural understanding into their programs?
7. What role do equity-focused funders play in promoting a widespread understanding of more queer-inclusive practices within their regional ecosystems?

A list of research questions, and the phases where answers to these questions were sought, are included in the Appendix of this report.

Research Methodology

The research team applied feminist and queer research methodologies to this secondary research, using thematic analysis. This research was split into two phases, led by lead researcher Jacq Brasseur and supported by research assistant Harmony Grassing.

Phase 1

Researchers used an internet search engine to seek out reports, policies, and other documentation from funders or about funders in relation to 2SLGBTQIA+ communities. Originally, this search focused on Canadian material, but was expanded to increase the number of potential sources.

Key terms used to source materials included: funding organizations; equity-focused measurements; evaluation practices; funding frameworks; 2SLGBTQIA+ individuals and communities; arts, heritage, and multicultural; diverse; equitable; accessible; inclusive; and equity-focused funders.

Fifteen different pieces of material were reviewed by two members of the research team who identified emerging themes from the data. Following a discussion of these initial themes, material was reviewed a second time through a qualitative coding process where excerpts within materials were coded according to the identified themes.

Finally, the lead researcher categorized over 35 separate themes into core areas. These themes were kept while the researchers continued to phase two.

Phase 2

In phase two, researchers used academic journal databases to seek out peer-reviewed articles and writing. This writing included relevant theses and dissertations completed through North American universities. Similarly to phase one, research originally focused only on Canadian scholarship, but was expanded slightly to include material from the United States.

Key words used to identify potential research included: funding organisations; equity-focused measurements; evaluation practices; funding frameworks; 2SLGBTQIA+ individuals and communities; arts, heritage, and multicultural; diverse, equitable, accessible, inclusive; equity-focused funders; barriers; promising practices; community consultation; 2SLGBTQIA+ culture; LGBTQ funding; queer funding.

An initial scan of 24 sources took place. Upon reviewing these sources, 11 were removed that were determined by the lead researcher to lack relevancy or as redundant. The remaining 13 sources included two graduate level theses/dissertations, including one from a PhD student focusing on queer film festivals in the Prairies.

Due to the scope and length of material and the condensed timeline for this research, sources were split amongst researchers and coded based on both existing codes from phase one, and codes that naturally emerged throughout analysis by each researcher. These themes were then discussed amongst researchers, and they returned to the material to code any relevant additional excerpts using the other research team member's themes.

Through phase two, over 30 more codes emerged from the data, and were categorized under existing core areas. An additional two core areas were also identified.

Summary of Core Areas & Themes

Material in both phases presented discussion of a range of components of the funding landscape through a queer-specific or equity-informed lens.

The core areas and affiliated themes are:

- Funding Approaches
 - *Participatory funding*
 - *Shifting power*
 - *Trust-based philanthropy*
 - *Creating sustainability*
 - *Commitment to transparency*
 - *Embracing living wages*
- Funder Responsibility & Accountability
 - *Building relationships*
 - *Role of funders in supporting 2SLGBTQIA+ communities*
 - *Willingness to learn*
 - *Importance of internal work*
 - *Role of funders in increasing accessibility to arts, heritage, and multicultural spaces*
 - *2SLGBTQIA+ staff, board & leadership*
 - *Coordination between funders*
- Application Practices
 - *Targeted support*
 - *Simple and accessible applications*
 - *Recruitment of under-the-radar organizations*
 - *Accountability*
 - *Content-focused*
- Barriers to Accessing Funding for 2SLGBTQIA+ communities
 - *Limited access to resources*
 - *Influence of politics on 2SLGBTQIA+ priorities*
 - *Hetero- and homo- normativity*
- *Neoliberalism and the non-profit industrial complex*
- *Homophobia, transphobia and discrimination*
- Justice, Equity, Diversity & Inclusion
- Intersectionality
 - *Challenging colonialism*
 - *Disrupting exploitative and extractive practices*
 - *Dismantling whiteness*
- “Ideal” Projects & Grantees
 - *Eligibility of organizations*
 - *Long-term impact*
 - *Core funding*
 - *Exploratory projects*
- Community Guidance
 - *Guided by community knowledge*
 - *Representative grant juries*
 - *Community-defined challenges*
- Evaluation Practices
 - *Reciprocal evaluation*
 - *Reduced reporting*
 - *Flexibility for shifts in projects*
- Formation of Queer Culture
 - *Understanding queerness*
 - *Unintelligibility to mainstream culture*
 - *Shared history and visibility*
 - *Community care and relationality*
 - *Chosen family and kinship*

These themes, summarized below, provide meaningful context for discussion of findings and answers to the research questions.



Funding Approaches

The overarching message in this area was the necessity for funders to be open to shifting power and embrace innovative approaches to funding. This theme focused on the ways that approaches like participatory funding and trust-based philanthropy can contribute meaningfully to the success of queer and trans communities, while also referencing a shift in approach to create sustainability across grantees, embracing living wages, and being committed to transparency.

Participatory funding

A third of phase one material referenced the use of participatory funding as a tool to embrace equity in grantmaking (Canadian Women's Foundation, 2020; Canada Council for the Arts, 2017; Funders for Lesbian and Gay Issues, 2004; Ilić & Farhat, 2021; Community Foundations of Canada, 2020). A quarter of phase two material also referenced participatory funding as an important contributor to more inclusive practices (Dale & Plastino, 2022; Davis et al., 2016; Chaudhry, 2022).

Participatory funding differs from traditional grantmaking where funders themselves allocate funds to more recent approaches where funders make use of juries to allocate funds. Instead, participatory funding looks at “adopt[ing] a cooperative model where like-minded organizations and activists are determining where the funds go” (Community Foundations of Canada, 2020). In a queer context, this might look like bringing the organizations who sought funding together to determine how funds should best be utilized amongst themselves.

Davis et al. (2016) argue that funding decisions for trans communities should be put into the hands of trans people directly, as this enables them to decide how they want to resource their movement and work. This can be complicated though, as many queer agencies who may be interested in a participatory funding process would require resources, either financial or otherwise, to allow them to participate due to the under-resourced realities of these agencies (Chaudhry, 2022). When implementing participatory funding however, it is vital that this work is done with care, intentional thought, and consultation with communities (Dale & Plastino, 2022).

A lot of this resonates with what SaskCulture has already discovered through the *Building Arts Equity: BPOC Program* (Praxis Consulting, 2023), a participatory funding pilot program developed in partnership with SK Arts. In reviewing the information provided on this pilot program, it's clear that immense consultation and care was undertaken to prepare for the success of this initiative. We'd suggest a similar approach would have to be taken for supporting queer and trans cultural organizations via participatory funding programs.

Shifting power

Based on existing ways that funders and philanthropic organizations offer grant programs, there is an inherent power difference between grantees and funders (Canadian Women's Foundation, 2020; Ilic & Farhat, 2021) that keep equity-seeking groups, including queer and trans agencies, "stuck in a cycle of oppression" (p. 9; Wong, 2020). Research on funding practices that best align with the needs of 2SLGBTQIA+ organizations suggest that successful funders are willing to embrace and commit to the redistribution of power (Dale & Plastino, 2022; Pall, 2019).

When exploring feminist and inclusive funding principles, the Canadian Women's Foundation (2020) challenges funders to aim to shift power to individuals and organizations that are the most impacted by funding decisions. How foundations and funders can shift power ranges from a long list of promising practices that are explored throughout this report, including diverse juries, trust-based philanthropy, and reduced application and evaluation processes.



A mural commissioned by Moose Jaw Pride in 2019. Painted by Regina-based artist Karli Jessup.

Trust-based philanthropy

At its core, trust-based philanthropy looks to reimagine the way that funders relate to the organizations and individuals they fund. It invites meaningful connections and collaboration, and necessitates that funding agencies offer trust to those who are providing programming, services, and aid to the communities they serve. Over a third of phase one material reviewed discussed trust-based philanthropy or the role of trust in developing meaningful connections between funders and grantees (Walker et al., 2021; Funders for Lesbian and Gay Issues, 2004; Community Foundations of Canada, 2020; Reid & Salehi, 2022; Ilić & Farhat, 2021; Canadian Women's Foundation, 2020).

Scholarly research on 2SLGBTQIA+ inclusive funding also provides evidence that trust is necessary when developing meaningful programs for queer and trans organizations (Dale & Plastino, 2022; Davis et al., 2016; Chaudhry, 2022). In one example of a regional LGBTQ+ foundation in the United States Pacific Northwest, established relationships allowed for a funder to award a multi-year grant program through an entirely trust-based approach without any application requirements (Dale & Plastino, 2022).



Newspaper article from MetroNews. Written by Jacob Morgan.

2015.

Photo featuring Joe Wickenhauser & Jack Saddleback.

Creating sustainability

Some material referenced the common mistake of funders choosing to fund as many projects as possible with smaller grants, rather than focusing on building sustainability amongst funded organizations by providing them with larger, multi-year grants (Ilić & Farhat, 2021; Canadian Women's Foundation, 2020; Willis, 2022). Other material spoke to the importance of funding capacity building initiatives for organizations in ways that are lasting, flexible, predictable, and that can be used to fund unrestricted operating costs, including funds for administration (Ivy + Dean Consulting, 2023; Walker et al., 2021; Community Foundations of Canada, 2020; Canadian Women's Foundation, 2020).

Funders who choose to focus on small, project-based grants that require significant resources to apply or reapply for regularly contribute to a lack of sustainability for 2SLGBTQIA+ organizations that are chronically underfunded and under-resourced (Willis, 2022; Wong, 2020). This leads to large, well-resourced 2SLGBTQIA+ organizations that predominantly serve less diverse populations (such as white and non-disabled 2SLGBTQIA+ people) being the only queer organizations equipped to access funding. This reality means that racist, colonial, and ableist practices are replicated within the 2SLGBTQIA+ sector.

Commitment to transparency

Queer and trans organizations have been advocating for more transparent funding practices for a long time (Davis et al., 2016; Dale & Plastino, 2022). The majority of material that referenced transparency focused on the importance for funders to provide clear information about timelines, application, and evaluation processes (Community Foundations of Canada, 2020; Canadian Women's Foundation, 2020; Ilić & Farhat, 2021). In some instances, lack of transparency from funders around how juries assess grant applications can lead to significant frustration and lack of trust between queer and trans organizations and funders (Chaudhry, 2022).

One document spoke to transparency in relation to how demographic data that is collected is being used by funders (Sines, 2018). This is a particularly vital piece of transparency for queer and trans organizations that work with communities who have historically been harmed by cisnormative and heteronormative data collection processes.

Embracing living wages

Material offered connections between the role that queer organizations play in offering rare and safe employment opportunities for 2SLGBTQIA+ people (Wall-Andrews et al, 2023; Tulchinsky, 2009; Christopher, 2010), while also identifying the role that funders can play in ensuring that living wages are paid using grant funds within queer and trans organizations (Walker et al., 2021).

The practice of ensuring fair and equitable compensation for those who are paid using grants is not new in the arts, heritage, and multicultural sector, which we can see in SK Arts programs that require artists to be paid according to pre-established minimum rates from CARFAC, for example.

In his article about queer and trans cultural workers of colour in Toronto, Chin (2021) describes how a lack of affordable wages contributes to “dulled” attitudes because of “the weight of holding up a community initiative with scant financial return as they struggled to make a living for themselves” (p. 1380). When it comes to working in queer and trans cultural and artistic spaces, cultural workers often feel responsible for carrying the weight of an entire group on their shoulders, a weight that, out of care for their cultural community, they won’t let crush them despite an inability to financially support themselves. Queer-inclusive funders, particularly those that are passionate about uplifting racialized and non-white communities have a responsibility to embrace living wages and to extend this expectation to their grantees.

Funder Responsibility & Accountability

The area that showed up the most throughout phase one materials reviewed was “Funder Responsibility & Accountability”. Specifically, themes in this area appeared in 75% of phase two materials. This area included themes surrounding the importance of building relationships, the role of funders in increasing accessibility to arts, heritage, and multicultural spaces the willingness to learn, the importance of doing internal work, having diverse staff and leadership, and the value of coordination between funders.

Building relationships

Another common theme was the encouraging of reciprocity in relationships, and reframing these relationships as partnerships between funders and grantees (Ilić & Farhat, 2021; Ivy + Dean Consulting, 2023; Community Foundations of Canada, 2020; Reid & Salehi, 2022; Canadian Women’s Foundation, 2020).

Scholarship suggests that there are a variety of barriers for queer and trans organizations related to feeling like developing a relationship with a funder is possible (Willis, 2022; Davis et al., 2016). For some organizations who have less experience with funders, it can feel like there’s a language they don’t know, or dynamics they need a mentor to coach them through (Willis, 2022). Funders can challenge this by offering low barrier opportunities for potential grantees to start developing a relationship with them, for example, Davis et al. (2016) suggest that creating relatively small grants can provide an easy and less intimidating way for a potential grantee to find an entry-point with a funder.

Funders can rely on their grantees to support them in developing better funding programs, while simultaneously sharing in responsibility for the success of funded projects (Ilić & Farhat, 2021). Additionally, funders can facilitate collaboration amongst grantees and support in building connections between like-minded, value-aligned organizations (Canadian Women’s Foundation, 2020).

Role of funders in supporting 2SLGBTQIA+ communities

Funders wield immense power in defining which initiatives or communities the arts, heritage, and multicultural sectors prioritizes. In this way, granting bodies have to make an active choice to “[deem] LGBTQ communities worthy of funding [and] what LGBTQ issues are deserving of support” (Mulé, 2021). When funders prioritize a particular community, or focus on JEDI (justice, equity, diversity and inclusion) in general, it signals to cultural organizations that doing this work must be a foundational part of their initiatives and programs if they hope to access funding (Sines, 2018). In essence, when a funder determines that supporting 2SLGBTQIA+ communities is important, the organizations applying for funding make more conscious efforts to prioritize this community. Our research with municipally-funded agencies in Regina found that 76% of funded organizations in the city who participated in the survey agreed that funders do have an obligation to ensure the organizations they fund are inclusive of 2SLGBTQIA+ populations (City of Regina & Ivy + Dean, 2023).

In a predominantly rural, socially conservative province like Saskatchewan, making the choice to explicitly fund 2SLGBTQIA+ projects and organizations is vital to countering hate and discrimination against queer and trans people. In an exploration of the work of Queer City Cinema, a queer film festival based in Regina, Kartal (2020) explains how the choice of Canada Council for the Arts to fund this work not only makes the choice to highlight queer experiences, but also “show that queerness does not originate from or reside in the big city” (p. 318). This offers us insight into the vital role that Saskatchewan-based and other non-metropolitan funders can play in supporting 2SLGBTQIA+ communities in geographies that are underrepresented amongst existing funders.

When supporting gender and sexually diverse (GSD) communities and initiatives, applying an intersectional lens to this work is important for funders (Davis et al., 2016; Mulé, 2021; Wong, 2020). For example, funders shouldn’t assume that all queer organizations will serve trans people, or will serve Indigiqueer or Two Spirit people, or will serve disabled queer people.

From the Briarpatch Magazine article: The Queer Film Festival Quandary. Illustrated by Derrick Chow.



Willingness to learn

One of the most far-reaching themes, occurring in over 55% of all materials reviewed, was the positive correlation between inclusive funders and funders' willingness to learn (Canadian Women's Foundation, 2020; Wall-Andrews et al., 2023; Ilić & Farhat, 2021; Sines, 2018; Reid & Salehi, 2022; Canada Council for the Arts, 2017; Walker et al., 2021; Gritt, 2020; Ivy + Dean Consulting, 2023; Community Foundations of Canada, 2020; Pall, 2019; Meyer et al., 2021; Wong, 2020; Dale & Plastino, 2022; Willis, 2022; Mulé, 2021; Davis et al., 2016).

Funders have an obligation to recognize 2SLGBTQIA+ communities as a constituency that they need to understand well enough to serve (Meyer et al., 2021). This education has to be comprehensive, as there are complex socio economic issues across GSD communities that granting agencies need to have a grasp of so that they can design and implement funding programs that meet their needs (Mulé, 2021). Wall-Andrews et al. (2023) explain that learning about the lived experiences of 2SLGBTQIA+ cultural workers is necessary in offering equity-informed funding, particularly for queer cultural workers of colour.

When funders operate with an understanding that they don't know what they don't know, they are able to incorporate teachings from communities that help them to make better informed decisions, leading to more sustainable, long-term impact. This education needs to be constant, with funders being committed to ongoing learning, refusing to simply check a box as proof that they've done appropriate work with 2SLGBTQIA+ topics (Dale & Plastino, 2022).

Importance of internal work

Almost half of the material reviewed discussed the importance for funders to be undertaking internal work within their organization surrounding queer and trans inclusion. Focusing on internal work doesn't always mean finding solutions immediately or implementing immediate change, it often means committing to doing uncomfortable work in understanding what should shift to contribute to improved inclusion (Gritt, 2020). This work can be overwhelming and difficult, leading many organizations to not appropriately invest time or resources into addressing these issues internally (Pall, 2019; Dale & Plastino, 2022).

Research suggests that this work can be far reaching and comprehensive. Internal work can include reviewing and implementing policies (Gritt, 2020; Community Foundations of Canada, 2020), implementing Gender Based Analysis Plus (Community Foundations of Canada, 2020), undertaking training and professional development (Mulé, 2021; Community Foundations of Canada, 2020; Wong, 2020), shifting internal culture (Wong, 2020; Dale & Plastino, 2022; Sines, 2018), and being willing to shift power within the organization (Dale & Plastino, 2022; Pall, 2019; Canadian Women's Foundation, 2020).

Role of funders in increasing accessibility to arts, heritage, and multicultural spaces

A major theme woven throughout phase one materials was the important role that funders play in increasing accessibility to artistic and cultural spaces, activities, and events (Canada Council for the Arts, 2017; Ilić & Farhat, 2021; Tulchinsky, 2009; Thomas, 2004; Christopher, 2010). Materials spoke to the necessity of funders to support organizations and artists in bringing more people into queer and trans stories, experiences and perspectives.

In Saskatchewan, both Petrychyn (2019) and Kartal (2020) speak to the important role that cultural funding plays in ensuring that homophobic, transphobic, and anti-queer perspectives don't impact the ability for queer arts organizations to provide culturally queer arts and cultural programming across the Prairies. Without financial investment in these arts agencies, queer and trans people, as well as the general public, would lack access to cultural, art, or heritage initiatives that offer opportunities for learning about queer and trans stories.

2SLGBTQIA+ staff, board & leadership

Expanding from the importance of doing internal work, data emerged around the value of having a diverse staff, board, and leadership at funding agencies (Canada Council for the Arts, 2017; Ilić & Farhat, 2021; Pall, 2019; Funders for Lesbian and Gay Issues, 2004; Ivy + Dean Consulting, 2023; Community Foundations of Canada, 2020). Material that focused on equity-informed practices spoke to this in a more general sense, while material developed specifically with a 2SLGBTQIA+ lens made clear that having queer and trans staff around the table contributed immensely to improved funding experiences for 2SLGBTQIA+ organizations and artists (Funders for Lesbian and Gay Issues, 2004; Ivy + Dean Consulting, 2023).

While it's important that all people who work with a funding agency have an understanding of queer and trans realities and experiences, having 2SLGBTQIA+ people amongst the board and staff, particularly in leadership positions contributes to a shift in organizational culture. This allows for queer and trans people to be around the decision-making table at arts, heritage, and multicultural funding agencies, meaning that there is a transformation from an organization that relies on external partnerships into an organization that has representation within its' own walls (Meyer et al., 2022).

When an organization lacks queer people, particularly queer people of colour, within the agency as staff members or leadership, it leads to gaps around "whose voices [you are] hearing, whose voices [you do] not hear, and why [that is]" (p. 13; Wong, 2020).

Coordination between funders

It is vital that funders coordinate amongst themselves when it comes to funding for queer and trans organizations and groups (Walker et al., 2021; Funders for Lesbian and Gay Issues, 2004). This often looks like identifying which funders are already giving to queer and trans initiatives, and working to identify what gaps in funding may exist. It can also allow for funders to pool resources, contributing to a greater amount of funding or investment for 2SLGBTQIA+ organizations or initiatives to access (Chaudhry, 2022).

While it isn't material that focuses on queer and trans communities, we may also learn from Ilić & Farhat (2021) who explain that "more information exchange and coordination between funders in a shared context" such as "adopting common application, assessment and evaluation processes" could relieve stress off of diverse applicants, while also providing them with more time to dedicate to the project they are seeking funding for.

Application Practices

It is clear from both the environmental scan and scholarly research that a major way that funders are developing more inclusive programs for queer and trans organizations and artists is through shifting application processes that reduce barriers to access while also protecting queer and trans communities. This can happen through a wide range of practices including offering intentional help for queer and trans groups, simplifying application requirements, enacting accountability measures, and other similar initiatives.

Targeted support

Material that focused on 2SLGBTQIA+ grantmaking offered clear examples of ways that funders can provide targeted support for queer and trans organizations to be able to access funding (Walker et al., 2021; Ivy + Dean Consulting, 2023; Willis, 2022). This may look like providing access to targeted funding envelopes (Canada Council for the Arts, 2017; Davis et al., 2016; Chaudhry, 2022), or by providing educational opportunities for these organizations and artists to learn more about the funding process or to develop their application with a funder representative (Pall, 2019; Sines, 2018; Willis, 2022).

Intentional support can also include encouraging 2SLGBTQIA+ groups to access grant writing support directly from staff members at funding agencies (Willis, 2022; Davis et al., 2016), or clearly stating queer and trans related projects as a priority of funding programs (Dale & Plastino, 2022).

Simple and accessible applications

For many queer and trans organizations, grant applications are complicated and burdensome, particularly for those that are volunteer-led (Walker et al., 2021; Wall-Andrews et al., 2023; Funders for Lesbian and Gay Issues, 2004; Willis, 2022).

Funders can work to demystify the application process, and in some cases, shift the application process to better align with the capacity of underrepresented applicants, including 2SLGBTQIA+ agencies and artists (Ilić & Farhat, 2021; Ivy + Dean Consulting, 2023; Davis et al., 2016; Dale & Plastino, 2022). In some cases, funders have implemented fully trust-based grant programs, where organizations aren't required to provide an application (Dale & Plastino, 2022).

Simply put, all funders can make the application process easier which would allow 2SLGBTQIA+ organizations to more readily access funding (Canadian Women's Foundation, 2020; Pall, 2019; Canada Council for the Arts, 2017; Community Foundations of Canada, 2020).



Saskatoon Gay Community Centre Sign at Pride March at Allan Gardens in Toronto, 1974

**by Jearld Moldenhauer
1974.**

'Lesbian, Gay, Bisexual and Transgender Rights in Canada', The Canadian Encyclopedia

Recruitment of under-the-radar organizations

Similarly, funders can provide more direct support to queer and trans organizations by developing relationships with them in the purpose of specifically encouraging them to apply, particularly those groups that have never accessed funding or have historically flown “under-the-radar” (Ivy + Dean Consulting, 2023; Pall, 2019; Ilić & Farhat, 2021).

In particular, Chaudhry (2022) strongly argues that if funders have the intention of funding trans-led or trans-centered organizations, they need to seek out and invite these organizations to apply. Recruiting these organizations however can be more complex than a funder might realize, particularly considering that many queer and trans led groups don’t meet the models or eligibility requirements set out by funders (Chaudhry, 2022; Willis, 2022; Mulé, 2021).

Accountability

When it comes to funding 2SLGBTQIA+ projects and organizations, it’s vital that funders adopt accountability processes in grant applications to ensure that organizations claiming to do work with queer and trans communities are truly and meaningfully engaging in this work with queer and trans people (Chaudhry, 2022). This can be done through requiring that organizations be 2SLGBTQIA-led and asking about how leadership is representative of queer and trans communities within the applicant organization, or through hosting interviews with applicant organizations to ensure that they are aligned with what they put in their grant application (Chaudhry, 2022). In the case where applicant organizations are not queer-led, it is important that funders ensure that applicants who lack queer leadership are expected to provide evidence of how their work is informed by 2SLGBTQIA+ people and perspectives.

On the other hand, funders have an obligation to be accountable to the organizations who apply to or access their funding programs. This looks like providing clear justification around why agencies may not have been funded (Petrychyn, 2019), and in being accountable to queer and trans communities when granting agencies have made a commitment to improved inclusion for 2SLGBTQIA+ organizations (Davis et al., 2016). Funders can also increase accountability by shifting power away from the institution to a collaborative process where a community-led committee or council both develops grant guidelines and is involved in deciding who is awarded grants (Chaudhry, 2022).

Content-focused

While the theme was not as apparent in a wide range of materials, four documents spoke to the importance of offering grace to 2SLGBTQIA+ and equity-focused organizations that may lack the skills or expertise in grant-writing, but that may have strong content within their applications (Walker et al., 2021; Ilić & Farhat, 2021; Pall, 2019; Chaudhry, 2022).

Queer and trans organizations, specifically, often lack the time and resources to submit comprehensive grant applications from experienced grant writers. As such, focusing instead on the content of the application can be an important equalizer. This is particularly true for smaller queer and trans organizations who may have less ability than better resourced ones to develop well-written applications (Chaudhry, 2022).



Southwest Saskatchewan Pride paints a crosswalk in Swift Current, SK in 2017. (Southwest Saskatchewan Pride)

Barriers to Accessing Funding for 2SLGBTQIA+ Communities

We were unable to find a wealth of significant research specifically on 2SLGBTQIA+ access to funding in Canada. Instead, we focused on research related to barriers for funding for marginalized communities in general, which we believe is relevant to the needs of queer and trans grantees. Research that does exist clearly suggests that queer and trans organizations do have limited access to funding and resources compared to other groups and demographics. Reasons for this limitation are varied, and are generally tied closely to political and social realities.

Limited access to resources

Queer and trans organizations have been chronically underfunded since the beginning of the 2SLGBTQIA+ movement (Davis et al., 2016; Wall-Andrews et al., 2023; Walker et al., 2021; Mulé, 2021; Wong, 2020). This history “[has] left them with fewer resources and funding opportunities” (Wall-Andrews et al., 2023). Queer and trans agencies that are unincorporated or without charitable status are even more disadvantaged when it comes to access to resources (Mulé, 2021).

This limited access to funding often leads queer and trans cultural workers to develop entrepreneurship-based arts programs, rather than focusing on arts or cultural initiatives that focus on serving the needs of their communities (Chin, 2021). Chronic underfunding and lack of resources overwhelmingly impacts 2SLGBTQIA+ initiatives and projects led by Two Spirit, Indigiqueer and queer people of colour, as well as queer disabled communities (Wong, 2020; Chaudhry, 2022; Davis et al., 2016).

By supporting these organizations, funders have the ability to co-create a more resilient and intersectional queer and trans community across the country (Walker et al., 2021).

Influence of politics on 2SLGBTQIA+ priorities

While it can be uncomfortable to recognize, it is true that funders, particularly government funding agencies or agencies at-arms-length of government, are impacted by politics.

In some cases, this can include elected officials being concerned about the funding of certain kinds of projects (Willis, 2022; Mulé, 2021; Wong, 2020). Petrychyn (2019) describes this in detail throughout his dissertation, where he explores how Saskatchewan elected officials in 2000 interfered with their perspectives on the validity or legitimacy of government funding agencies choosing to fund queer or trans cultural work.

This influence is not always negative, however. Through a different example, the creation of the LGBTQ2 Secretariat within the Government of Canada led to the Federal government setting clear priorities of funding queer and trans initiatives (Mulé, 2021). The impact of elected governments on how organizations may perceive possibilities or opportunities related to funding leads many groups to incorporate considerations of election cycles into their funding strategies (Wong, 2020; Mulé, 2021).

Funders often choose to place limitations on advocacy or lobbying efforts for the projects, initiatives or organizations they fund and, while this is a common practice, it can severely impact 2SLGBTQIA+ agencies. Queer and trans organizations are often perceived as “always” doing political advocacy work because of the nature of the topics they focus on or the types of work they do (Mulé, 2021). Limiting the ability of funded projects to engage in advocacy or lobbying work can cause 2SLGBTQIA+ organizations to be unable to access funding because of the nature of their work.

Hetero- and homo- normativity

Heteronormativity refers to the collection of socio-cultural norms that lead to people adopting or perceiving heterosexuality as the norm or standard in society (Herz & Johansson, 2015).

Wong (2020) uses this concept to describe how funders often apply a heteronormative lens to queer projects or agencies, highlighting “the importance of understanding of queerness and not using heteronormative standards to advise queer and/or trans” (p. 47) communities on how best to address challenges. Often, societal ideas formed around what values or practices should be promoted or encouraged, ideas that impact funders too, are wrapped up in heteronormative standards (Mulé, 2021).

Expanding from heteronormativity, homonormativity is a concept that describes a set of cultural norms adopted by many gay and lesbian people that perpetuate oppressive forces such as capitalism, consumerism, and sexism, and that lacks an intentional disruption of heteronormative assumptions (Herz & Johansson, 2015). As a simple example, homonormativity is enacted by a lesbian couple when they both assume that the more masculine-presenting woman should pay for dinner just because she fulfils a gender role that may be understood as masculine (or, traditionally fulfilled by a man).

Homonormativity can impact funders, even those granting agencies that have 2SLGBTQIA+ people around the decision-making table, who may develop expectations of what queer artistic or cultural practices should be, or the shape that they should take (Chin, 2021). It's important that funders don't adopt one single lens that they use exclusively to engage with queer and trans artistic, cultural and heritage initiatives.

Neoliberalism and the non-profit industrial complex

The non-profit industrial complex (NPIC) is “a term used to describe the intricate web of relationships that emerged out of neoliberalism and continues to exist among formal nonprofit organizations, grant-making institutions and service recipients” (p. 9; Willis, 2022) that often upholds power imbalances, impedes systemic change, and maintains status quo (Meyer et al., 2021; Willis, 2022; Chin, 2021). The NPIC, whether intentionally or unintentionally, forces organizations to be constantly chasing after money, leaving them little time to do systems changing work, and creates animosity between organizations that do similar work as they’re competing for the same funding and validation from government or funders.

The NPIC also causes funders and non-profits alike to prioritize behaviour or practices that are deemed to be more respectable than others, leading to agencies, including arts, heritage, and multicultural organizations to “contort themselves” (Mulé, 2021) to meet government or funder expectations. This can lead to the more progressive, often marginalized segments of the 2SLGBTQIA+ community getting left behind (Mulé, 2021). In our experience, government and funders often leverage their power as funders to force organizations and artists into pre-established boxes.

Homophobia, transphobia and discrimination

Homophobia, transphobia, and discrimination are a part of the world, and they show up in every aspect of life, including within the arts, heritage, and multicultural sector. Non-profit organizations accessing funding are impacted by these forces simply by being a part of the system (Mulé, 2021; Davis et al., 2016).

Because of homophobia and transphobia, 2SLGBTQIA+ organizations, especially grassroots groups, are often perceived as being “less professional” or “less legitimate” compared to other organizations (Petrychyn, 2019; Willis, 2022). Professionalism is a term that lacks consensus with regards to a definition across sectors, industries, and workers. Due to this subjectivity, mainstream perspectives of what constitutes “professionalism” is rooted in normative ideas around the proper decorum in professional settings, and these normative ideas are deeply intertwined with homophobia and transphobia (Mizzi, 2016).

Sometimes, homophobia and transphobia manifest in less obvious ways—showing up as unintentional bias rather than explicit disinclusion. For example, 2SLGBTQIA+ priorities being cut may be described as simply something that has to happen because of a lack of funding available, but it would likely be homophobia and transphobia that causes a jury to determine that 2SLGBTQIA+ people and communities aren’t as important as other groups.



Illustration of Dean Spade, queer theorist and author who writes about the non-profit industrial complex and queer liberation

**Illustration by Galine Tumasyan
2020.**

[InTheseTimes.com](https://inthesetimes.com)

Justice, Equity, Diversity & Inclusion

For funders looking to improve their funding programs, justice, equity, diversity, and inclusion (JEDI) are often at the forefront of their minds. Material specifically around 2SLGBTQIA+ inclusion strongly suggests that intersectionality is necessary for building better programs, with a particular emphasis on challenging colonialism and dismantling whiteness. However, there's a balance to be struck by funders between creating space for queer and trans communities to access funding without being exploitative, extractive, or tokenistic.

Intersectionality

Queer and trans communities are not a monolithic group, and are composed of a wide range of experiences and perspectives based on different lived identities, such as queer people with disabilities, queer people of colour, queer people in poverty, etc. Material clearly indicates that this intersectionality is vital to consider for funders who are working to support 2SLGBTQIA+ agencies (Ivy + Dean Consulting, 2023; Walker et al., 2021; Pall, 2019; Funders for Lesbian and Gay Issues, 2004; Canadian Women's Foundation, 2020).

While queer and trans organizations are chronically underfunded, the 2SLGBTQIA+ agencies that focus on Indigenous communities, Black communities, disabled communities, or other marginalized people, are even more significantly lacking access to funding (Chaudhry, 2022; Chin, 2021; Mulé, 2021). Funders can address this gap by seeking out potential applicants who serve intersectional communities within the 2SLGBTQIA+ sector, and by ensuring that applicants are expected to indicate their approach to intersectionality in their applications (Dale & Plastino, 2022; Meyer et al., 2021). Further, it's important that solutions to these gaps don't contribute to white queer and trans-led organizations perpetuation of tokenism whereby organizations use queer and trans communities of colour to attract funders (Wong, 2020).

Challenging colonialism

Homophobia, biphobia, and transphobia are linked deeply to colonialism and violence towards Indigenous people. The Community Foundations of Canada (2020), Canada Council for the Arts (2017), and the Canadian Women's Foundation (2020) all discuss the fundamental importance of incorporating decolonization in inclusive funding practices.

Incorporating these practices, however, doesn't mean that non-Indigenous organizations should uncritically incorporate practices from Indigenous communities. Instead, they should develop an understanding of how community support and mutual aid were practiced traditionally within Indigenous communities, and explore opportunities to learn from these practices and incorporate these teachings into adaptations of existing programs.

Within 2SLGBTQIA+ organizations specifically, centering Two Spirit and Indigiqueer communities is a necessary part of building a vibrant queer and trans community, and funders have an opportunity to support this movement (Walker et al., 2021). While supporting Two Spirit and Indigiqueer communities is vital, funders play an important role in ensuring that funded queer and trans projects aren't perpetuating the same white saviourism that many mainstream projects perpetuate, and that white-led queer organizations aren't being afforded opportunities to profit from Two Spirit or Indigiqueer tokenism (Wong, 2021).

Disrupting exploitative and extractive practices

While the majority of material focused on the value that it brings for funders to celebrate and prioritize 2SLGBTQIA+ communities, Zivo (2021) offered radical insight into how arts, heritage, and multicultural funders can often create an environment where queer and trans people feel as though they have to exploit their own identities, or fit into the 2SLGBTQIA+ “box” in the right way in order to access funding. This theme is supported by other material that references situations where 2SLGBTQIA+ people may feel like they have to exploit their trauma to access funding (Wall-Andrews, 2023), or where queer and trans organizations have to fit particular molds in order to access funding (Mulé, 2021).

Zivo (2021) explains:

“Arts funding warps LGBTQ identities by incentivizing community members to see themselves primarily through the lens of their gender and sexuality. Every time an artist applies for a grant or project and is asked, somewhat obsessively, to tick themselves off on the oppression checklist, it serves as a reminder that this identity is considered essential to who they are. They never get to be just an artist – they are seen, from the outset, as a gay artist making gay art. This kind of identity reduction wouldn’t be such a big deal if there were no stakes involved. However, funding and opportunities are often allocated based on marginalization. That creates a strong financial and professional incentive for artists to play up their own marginalized identities, regardless of how they authentically feel about these identities in their own lives. In this Faustian bargain, they are paid to perform victimhood.”

Dismantling whiteness

Even in situations where funders choose to center 2SLGBTQIA+ perspectives or issues, racism can cause funders to unwittingly prioritize projects that, despite challenging homophobia, still uphold whiteness. Whiteness “represents a collection of values, ideologies, structures, and discourses that have been normalized to the disproportionate benefit of individuals racialized as white.” (p. 92; Willis, 2022).

It’s important that funders don’t ignore or dismiss the possibilities of racism or white supremacy in their quest to improve 2SLGBTQIA+ inclusion. As described by Meyer et al. (2021):

“examining LGBTQ organizational funding and how LGBTQ organizations pursue resource acquisition may yield new understandings of resource dependency from an identity-based perspective. It could also show how people with other dominant identities (i.e., being a White, gay male) may have inherent power and privilege in LGBTQ organizations, or are seen as “more legitimate” than organizations that are trans- or BIPOC-led, questioning taken-for-granted leadership theories and revealing questions of equity and agency that are important for the sector to address.” (p. 581)

When considering how the advocacy of artists of colour during the ‘80s and ‘90s truly impacted and shifted mainstream arts institutions like the Canada Council for the Arts to intentionally respond to and address lack of access to cultural and arts funding (Chin, 2021), ensuring that funders can manage this balancing act becomes all the more important.



Protect Two-Spirit Youth.
by Arielle Twist.
2020.
ArielleTwist.com

“Ideal” Projects & Grantees

Practices across funders and granting agencies are often similar, based on what is typical or standard within the non-profit and charitable sector. These practices include setting guidelines around what kinds of organizations can access funding, around prioritizing short-term annual grants, funding operating costs, and expectations around clear anticipated outcomes.

Eligibility and “professionalism” of organizations

One theme emerging from material is the recommendation around expanding eligibility requirements for organizations (Wall-Andrews et al, 2023; Community Foundations of Canada, 2020). This is particularly important for queer and trans organizations, many of whom either purposefully choose not to incorporate (Willis, 2022; Mulé, 2021) or who lack capacity to do so (Wong, 2020; Chaudhry, 2022).

In our experience, there are a wide range of reasons why 2SLGBTQIA+ agencies aren't able or choose not to incorporate. Up until very recently, the Canadian government imposed advocacy restrictions on registered charities (Mulé, 2021) which has caused many organizations to choose not to become charities to ensure that they weren't prevented from doing crucial advocacy work that is intrinsic to queer and trans realities. In other instances, queer and trans advocates and artists may feel as though incorporation of any kind can contribute to required undesired hierarchies or a deradicalization of social justice or equity movements (Willis, 2022). Walker et al. (2021) explains that when incorporated groups are prioritized for funding, it overwhelmingly contributes to a lack of funding for rural, remote and Northern 2SLGBTQIA+ groups.

On a non-profit incorporation level, it's important to note that legislative requirements for directors can limit the ability or willingness of queer or trans people to be comfortable serving in these roles. For instance, being listed as a director of a non-profit corporation in Saskatchewan requires that one be comfortable with their legal name publicly listed on a corporate registry database. Corporate registration can impact queer people even more in terms of safety where 2SLGBTQIA+ people may feel fearful of things like doxxing or harassment if anti-queer movements get a hold of their legal name and address that are tied to legal registry documents.

Aside from eligibility related to governance or corporate structures of organizations, many groups that prioritize marginalized communities are often perceived as less professional or less respectable in their artistic or cultural practices (Ilić & Farhat, 2021; Petrychyn, 2019; Wall-Andrews et al., 2023; Christopher, 2010).

Long-term impact

For many queer and trans organizations, the choice of funders to prioritize yearly grants that require short-term outcomes lead to administrative burdens for organizations that are already strapped for capacity and time (Ivy + Dean Consulting, 2023; Walker et al., 2021).

Funder practices around how they measure worthwhile projects often focus on initiatives that can clearly provide quantitative metrics, and proof of short-term outcomes (Reid & Salehi, 2022). When they shift this approach and allow for more long-term impact, granting agencies offer a more “realistic understanding of how change happens” (Reid & Salehi, 2022) which contributes to improved granting programs for 2SLGBTQIA+ communities that are deeply impacted by political movements, often requiring long-term strategy.

Core & flexible funding

2SLGBTQIA+ organizations are chronically underfunded, and this significantly impacts the ability for these groups to find core funding (Walker et al., 2021; Thomas, 2004; Wall-Andrews, 2023; Lewis, 2015; Ivy + Dean Consulting, 2023). When funders provide lasting, sustainable funding that allows funds for unrestricted operating costs, including funds for administration, they better position queer and trans organizations, along with other equity-focused organizations, to succeed (Chaudhry, 2022; Dale & Plastino, 2022; Canadian Women’s Foundation, 2020; Community Foundations of Canada, 2020).

Providing funds for operating costs is a common practice amongst arts, heritage, and multicultural funders, which is quite different from other 2SLGBTQIA+ sectors (such as the human service sector) that are discussed more fully in scholarly research and literature. In this way, cultural funding institutions are ahead of the game in some ways for queer and trans inclusive funding. However literature also suggests that it’s important for inclusive funding to allow for flexibility in projects (Dale & Plastino, 2022; Chaudhry, 2022). This type of funder flexibility can ensure supported projects are appropriately responsive to community need by readily allowing for shifts in approach when dictated by those being served.

Exploratory projects

Organizations that are engaging in work with underrepresented or underserved communities may choose to incorporate exploratory ideas or projects into their applications. While these can feel risky for funders, they provide opportunities for innovation that are often out of reach for under-resourced communities like 2SLGBTQIA+ agencies and artists (Ilić & Farhat, 2021; Community Foundations of Canada, 2020). Chaudhry (2022) offers insight into how trans organizations in particular thrive when being invited and encouraged to explore new and untested projects and ideas.

Community Guidance

It was made clear throughout material that funders must build and maintain relationships with communities that represent the demographics of their grantees. Community can offer guidance to funders around developing more inclusive funding practices, particularly for 2SLGBTQIA+ organizations and people who aren’t being adequately served by mainstream programs.

Guided by community knowledge

One of the major trends happening across funders is the implementation of advisory committees or councils made up of representatives from 2SLGBTQIA+ communities when targeting or inviting queer and trans applicants to grant programs (Walker et al., 2021; Funders for Lesbian and Gay Issues, 2004).

These practices are some of many that can centre queer people in funding programs, and challenges “taken-for-granted assumptions” (p. 582; Meyer et al., 2021) around appropriate philanthropic work and practices. Ensuring that 2SLGBTQIA+ community knowledge guides our work, however, is more than just equitable, some argue that it provides more effective programs that contribute more meaningfully to systemic change (Davis et al., 2016).

When seeking out individuals to help guide them, it is necessary that funders don’t choose to solely rely on the “same community members who are already supported by existing institutional efforts” (p. 20; Chaudhry, 2022). Our experience in providing support to funding agencies around 2SLGBTQIA+ inclusion strengthens this point, as we’ve seen too often when funders choose to listen only to the queer people who are already engaged in their agency, rather than those who are deemed to be contrarian. This is particularly important when we aim to bring an intersectional approach to funding programs, as foundations and funders consistently make the mistake of assuming that all 2SLGBTQIA+ groups will adequately address the needs or interests of more marginalized communities under the queer umbrella (Davis et al., 2016).



Representative grant juries and peer assessment

Data suggests that all funders should adopt the common practice amongst arts, heritage, and multicultural organizations, such as the Canada Council for the Arts (2017) to ensure that grant and adjudication juries are representative of the communities who are being funded by a grant program (Walker et al., 2021; Ivy + Dean Consulting, 2023; Funders for Lesbian and Gay Issues, 2004; Ilić & Farhat, 2021). In assessing whether or not grant applications meet challenges faced by queer and trans people, assigning representative grant juries made up of people within the 2SLGBTQIA+ community to adjudicate applications (Chaudhry, 2022; Ivy + Dean Consulting, 2023; Walker et al., 2021; Funders for Lesbian and Gay Issues, 2004).

While the practice of peer assessors has already been adopted by the majority of arts, heritage, and multicultural funders, including SaskCulture, it’s important that funders are exploring whether or not peer assessment groups across their programs include representation from 2SLGBTQIA+ communities, or if this representation is only prioritized when programs are explicitly “for” queer projects.

2SLGBTQIA+ artists, cultural workers and community are a part of every artistic and cultural community, and deserve representation across the sector, not only when queer initiatives are being targeted.

Community-defined challenges

Aligned with guidance from community is the value of allowing grantees or community organizations to define their own reality of what challenges exist that they seek to address with their programs or initiatives (Reid & Salehi, 2022; Lewis, 2015; Canadian Women's Foundation, 2020; Ilić & Farhat, 2021). A long history of funders defining challenges and creating “boxes” that 2SLGBTQIA+ organizations or projects are expected to fit into has contributed to many queer and trans community groups being skeptical of the established philanthropic sector (Mulé, 2021).

Funders should resist the temptation to continue defining what type of work 2SLGBTQIA+ and other marginalized communities should be prioritizing in their proposed projects and initiatives, and instead collaborate with these communities to establish guidelines and focus areas of their grant programs that align with what community themselves identify as needing investment (Chaudhry, 2022; Davis et al., 2016; Reid & Salehi, 2022).

Evaluation Practices

Just as funders are shifting their application practices to reduce barriers for applicants, material suggests that funders are making meaningful strides to support queer and trans communities by evolving their evaluation processes through inviting feedback, reducing reporting requirements, and allowing flexibility in projects.

Reciprocal evaluation

When funders invite queer and trans applicants to provide feedback about the application process, it encourages a sense of reciprocity, where organizations evaluate the delivery and inclusiveness of the funding program (Walker et al., 2021; Reid & Salehi, 2022; Community Foundations of Canada, 2020; Ilić & Farhat, 2021).

In some instances, this can happen throughout the grant review process itself (Dale & Plastino, 2022), rather than waiting for large-scale activities such as distributing a survey to all applicants. Other funding initiatives have seen more comprehensive consultation around the experience of their programs, for example, by hosting public town-hall type events to provide feedback on grant criteria or evaluation processes (Walker et al., 2021).

No matter how queer and trans communities are incorporated into this feedback cycle, it's clear that including 2SLGBTQIA+ perspectives when it comes to the experience of applying for funding is a vital part of self-improvement for granting agencies (Funders for Lesbian and Gay Issues, 2004; Community Foundations of Canada, 2020; Walker et al., 2021; Dale & Plastino, 2022).

Reduced reporting

In their Principles for Feminist Funding, the Canadian Women's Foundation (2020) outlines that they “avoid complicated evaluation” by asking for only the most important information from grantees. Other material supports this recommendation and suggests that reporting requirements are often so burdensome that 2SLGBTQIA+ organizations are prevented from focusing their resources on the project, and instead are overwhelmed by obligations to the funder (Walker et al., 2021; Willis, 2022).

Funders can create more flexible reporting requirements, particularly for queer and trans organizations that are under-resourced or have little staff, which would contribute to agencies that are more readily able to serve their communities and implementing projects (Willis, 2022; Walker et al., 2021; Ilić & Farhat, 2021).

Flexibility for shifts in projects

To offer inclusive grantmaking, material suggests that funders should take a “fail forward approach and welcome adaptations from the original grant” (Community Foundations of Canada, 2020) while also providing flexibility around reporting and timelines for queer and trans organizations (Wall-Andrews et al, 2023; Walker et al., 2021).

Moreover, Ilić & Farhat (2021) suggests that arts, heritage, and multicultural funders can be active participants with their funded projects where they interact with and offer support and encouragement to organizations that seek the ability to shift their projects throughout a funding term.

While it's common for all kinds of projects to shift throughout their life, in our experience, queer and trans community and arts organizations are specifically guided by values of fluidity and informed by community input which contributes to an arguably increased tendency for them to require flexible programs. There are often “bumps along the way” in implementing projects, particularly as funded groups' communities offer feedback over the course of initiatives, and it's important that funders adapt to these organizations' realities (Pall, 2019).

Formation of Queer Culture

In anticipation of implementing arts, heritage, and multicultural funding programs that are more inclusive of 2SLGBTQIA+ communities, funders should develop an understanding that queer and trans people are a distinct culture. However, exploring the answers to “what is queer culture?” is a complex exercise that has been exhaustingly studied by queer theorists and queer cultural scholars for decades.

As part of this report, we aimed to extract themes from some foundational queer theorists, along with emerging queer cultural scholarship, to offer an introduction on the formation of queer culture.

Understanding queerness

“Demarcations of content and form can in fact be privileges afforded to those whose narratives have already taken place and form: those who enjoy the privilege of representation often not afforded to marginalised people. Queerness is when your identity takes different forms; it teaches us that con-tent cannot be divorced from form. Queerness itself can be the kaleidoscope that brings together form and content to redefine experimentality.” (Kartal, 2020)

In their foundational texts, Butler (1993) explores the vastness of how people interpret and perform queer identity. They describe the wide range of ways that people assert themselves as queer, and how these formations of identity often contradict other peoples' beliefs behind their own assertions.

In some ways, this is a perfect metaphor for queerness and queer culture as a whole: a sort of unknown, misunderstood and complex experience that feels impossible to define, particularly when placed against a heteronormative world. Queerness challenges “a single cultural definition [of this experience], viewing the term itself as defined only by what it is not” (p. 569, Meyer et al., 2021). Queer culture is generally perceived as simply a counter-culture to what is perceived as the norm across heteronormative and homonormative spaces.

At their core, queer sexualities and genders are identities that resist the dominant discourses and expectations around how people should embody these experiences (Phelan, 1997). In simpler terms, we can understand queer identity as an identity formed by a person who doesn’t allow societal norms to dictate who they love, how they love, when they love, why they love, or how they describe their love.

Queer culture and queer identity should not be confused with 2SLGBTQIA+ identities as a whole. 2SLGBTQIA+ identities include a vast number of different gender and sexual minorities: Two Spirit, lesbian, gay, bisexual, transgender, queer, intersex, asexual, and more. Each of these identities have unique characteristics that differentiates each from one another, and similarly to other cultural communities, each sub-culture exists as distinct (but often within queer culture as a whole.)

Some queer people interpret their queer identity as a political identity that may co-exist, but is separate from, their identity as (for instance) a lesbian, or as a gay man, or as an asexual person. This political identity is one that is purposefully loud and explicit, meant as a rejection of oppressive or constricting ideas of appropriate or respectable identity (Phelan, 1997).

Unintelligibility to mainstream culture

There are a lot of nuanced experiences that may, for different people, be involved in defining their formation of queer identity. However, an overarching shared experience of many queer people is the experience of having one’s identity be unintelligible to mainstream culture (Yep et al., 2023). This unintelligibility leads to queer people being dehumanized or denied as having legitimate or valid identities or experiences (Phelan, 1997; Yep et al., 2023).

In relation to the work of arts, culture, and heritage funders, this unintelligibility and nuance is why it is so vital that queer and trans people are around the decision-making table—because it is often impossible for people who don’t share in this experience to be able to make sense of what queer culture is.

Shared history and visibility

Like many cultural communities throughout the world, queer culture is partly defined by a shared history of state violence, discrimination and oppression (Phelan, 1997; Alexander, 1999; Yep et al., 2023). Whether this is experienced by an individual person through interpersonal homophobia or transphobia, or through more explicit forms of systemic violence, 2SLGBTQIA+ cultures are shaped by navigating oppression.

This shared history, often discovered through intergenerational friendships and chosen family, brings itself to a shared ability to see or perceive each other. Yep et al. (2023) describes this shared ability as “modes of recognition and ways of seeing” (p. 3) that others may also be 2SLGBTQIA+. Colloquially, this is often referred to as “gaydar”, and may include shared cultural signifiers such as particular styles of dress, certain hairstyles, or



**Comic Strip from
Alison Bechdel's Dykes to
Watch Out For series**

1995.

dykestowatchoutfor.com/

cultural symbols (such as a rainbow flag). Some of these signifiers, such as the rainbow or a pink triangle, are tied to shared history, while others, such as specific kinds of lesbian-coded haircuts, are tied to cultural representations in media such as those represented in Alison Bechdel's (2008) comic strip *Dykes to Watch Out For*.

Community care and relationality

A fundamental part of queer culture is the deep, intrinsic commitment to care for each other (Yep et al., 2023). Clear examples of this kind of care bring us back to the 1980s AIDS Crisis, where queer and trans people came together to offer each other physical and emotional care (Phelan, 1997), because the rest of the world was turning their back on us.

While many queer and trans people today were not yet born during the AIDS crisis, this intergenerational history has arguably contributed to a community-defined cultural responsibility to other 2SLGBTQIA+ people. In the arts, culture and heritage sector, we see this commitment in practice when queer and trans cultural workers, particularly those of colour, make the choice to sacrifice financial benefits or personal capacity to give back to and care for other queer and trans people (Chin, 2021; Willis, 2022).

Chosen family and kinship

While not the only remaining cultural practice amongst queer communities, the ways that queer and trans people create chosen family and establish tight-knit bonds of kinship with others who may not be blood related or legally related to them is another notable practice that largely defines queer cultural norms (Yep et al., 2023).

When working with 2SLGBTQIA+ communities and aiming to offer more inclusive programs, understanding queer family making and connections is fundamental to ensuring that policies and procedures allow for these kinds of self-defined relationships. As an example, for funders this may look like being open to expansive human resources practices amongst queer and trans organizations that may contribute additional costs.

Discussion

Through an exploration of the comprehensive themes that emerged from the literature and materials, it's clear that there are immense opportunities for SaskCulture to identify promising and leading practices for intentionally and authentically engaging 2SLGBTQIA+ communities.

Based on the research findings highlighted in this report, we feel equipped to provide answers to the questions posed as part of this project. For ease, these questions are listed a second time here:

1. In what ways have funding organizations developed new and/or innovative practices to effectively support cultural activities that serve the diverse needs of 2SLGBTQIA+ organizations, communities, cultural workers, and participants in cultural activity?
2. In what ways do cultural funding organizations (Arts, Heritage, Multicultural, Cultural Industries) effectively support activities that serve the diverse cultural needs of 2SLGBTQIA+ peoples?
3. What are the barriers that restrict access to funding for cultural activity led by 2SLGBTQIA+ organizations, communities, and cultural workers?
4. What are the barriers that restrict participation and access to cultural activities for 2SLGBTQIA+ communities and individuals?
5. What are promising practices in incorporating community consultation in the design and implementation of funding programs that aim to support 2SLGBTQIA+ cultural engagement?
 - a. How can these practices be adapted to suit the Saskatchewan cultural context?
6. How do queer and trans communities in Saskatchewan (or across Canada) form or interpret shared cultural practices and heritage?
 - a. How can cultural funding organizations incorporate this cultural understanding into their programs?
7. What role do equity-focused funders play in promoting a widespread understanding of more queer-inclusive practices within their regional ecosystems?



Queering the Queen City Audio Walking Tour.

2018.

eviejohnny.ca/queering-the-queen-city

Innovative Practices for Supporting 2SLGBTQIA+ Communities

When aiming to effectively support cultural activities that serve the diverse needs of 2SLGBTQIA+ organizations, communities, cultural workers and participants, funders have implemented a wide range of innovative practices.

These practices include **targeting organizations who are doing meaningful arts, heritage, and multicultural work with queer and trans communities**, particularly those organizations that respond to the interests of queer and trans people of colour, Indigenous queer and Two Spirit people, and queer and trans disabled communities.

SaskCulture, in partnership with SK Arts, is already in the process of piloting a **participatory funding project** through the *Building Arts Equity: BPOC Program*, and we're confident that lessons learned from this project could inform an adapted pilot project with similar goals for queer and trans arts, heritage, and multicultural initiatives. Participatory funding ensures that the 2SLGBTQIA+ agencies who are closest to those who participate in queer cultural activities will be informing funding decisions.

Some funders have made the choice to **designate specific funding streams for 2SLGBTQIA+ organizations** or initiatives, which has the benefit of mitigating the risk of bias from grant juries or peer assessment groups who choose not to prioritize queer and trans projects. On the flip side, implementing designated funding streams can cause mainstream organizations to tokenize queer communities to be able to access funding opportunities. In this way, a designated funding stream requires intentional guidelines and procedures to mitigate this possibility.

Historically, the funding ecosystem has failed 2SLGBTQIA+ organizations and communities. To address this problem and effectively support cultural activities that serve queer people, **funders have to collaborate to adequately identify and address gaps** that exist within the philanthropic sector. This collaboration can look like working together to ensure that different funders are willing to fund different types of organizations, for example, working with a fellow funding agency who is open to grassroots or unincorporated groups while your funding agency prioritizes arts, heritage, and multicultural non-profits or charities.

Finally, funders who have been successful in building equity-informed grant programs for queer and trans organizations **incorporate flexibility** into their application, monitoring and assessment practices. This acknowledges queer cultural norms that embrace fluidity, change and the unknown—norms that can contribute to artistic and cultural activities that shift with insight or feedback from queer people served by an organization hosting a project.

Supporting Activities that Serve 2SLGBTQIA+ Communities

As discussed at lengths throughout this report, queer and trans people aren't a monolith. Serving the diverse needs of 2SLGBTQIA+ communities requires acknowledging this fact, and being willing to incorporate a wide range of practices.

Above all else, **funders have an obligation to be knowledgeable about 2SLGBTQIA+ communities** so that they can properly serve these communities. Funders have a responsibility to develop their internal capacity to better serve queer and trans stakeholders, which includes undertaking training and development on the cultural realities of gender and sexually diverse communities. This happens through ongoing, consistent, and intentional learning that challenges people to think critically about issues of gender, sexuality, expression, and identity.

At the very core, it's fundamental that arts, heritage, and multicultural funding organizations set expectations of organizations who are seeking to serve queer and trans communities to **embrace intersectionality**, and centre the needs of 2SLGBTQIA+ people who have been ignored or cast aside by mainstream organizations and many queer organizations. This means requiring applicant organizations to offer clear evidence of their commitment to supporting racialized queer people, disabled queer people, Two Spirit and Indigenous queer people, and other marginalized queer people.

Arts funding organizations already play an important role in ensuring living wages for artists, through, for example, requiring alignment between project budgets and CARFAC rates. In a similar fashion, heritage and multicultural funders can play a role in setting a baseline that provides grantees the guidance to know how to appropriately compensate queer and trans people with **living wages** who take on the day-to-day work of implementing cultural activities in their communities. When organizations can't properly compensate people who work for them, it leads to only those who can afford to take those jobs (often white, able-bodied, cis LGBTQ+ people), meaning that people doing this work lack the lived experience that contributes to better serving diverse needs.

Building expectations around living wages is just one way that funding organizations can **ensure accountability** from funded projects. It is important for funders to find the appropriate balance between application and reporting requirements that aren't burdensome while also mitigating the risk of opportunistic and tokenistic applicants who see 2SLGBTQIA+ projects as a way to contribute dollars to their budgets. Funders can do this by requiring letters of support from 2SLGBTQIA+ collaborators, or by asking for evidence of their commitment to queer communities.

Barriers to Funding

Thematic findings explored throughout materials described in this report provide comprehensive explanations of barriers that 2SLGBTQIA+ organizations, communities, and cultural workers face when they try to access cultural funding for their projects and initiatives.

Perhaps most impactful, **queer and trans organizations are simply under-resourced and navigating significant capacity issues**. Whether this is due to small staff teams who burn out quickly because of their significant commitment to work that they have deep personal connections to, or due to the historical underfunding of their work, a lack of capacity directly correlates to limitations in accessing funding.

Considering this lack of capacity, it's no surprise then that **overly complicated or lengthy application processes** contribute to limitations for queer and trans communities in accessing funding. Funders can improve significantly for 2SLGBTQIA+ groups by offering reduced application forms or alternative application formats such as video submissions or interviews, and by incorporating community input into the way that grant and fund criteria and guidelines are established. Granting institutions can also provide targeted support and help to queer and trans groups that lack capacity to submit comprehensive applications.

Tangentially, **burdensome reporting expectations** also acts as a significant limitation to 2SLGBTQIA+ communities in taking advantage of arts, heritage, and multicultural funding. For many queer and trans agencies, the time that it takes to respond to funder expectations and requirements around data and reporting distracts from the coveted time that they should be using to implement and mount projects, programs and services that serve their communities.

Up until recently, Canada had not seen significant, explicit priorities of the philanthropic or foundation sector to invest in queer and trans communities. This speaks to the **influence of political movements and priorities on 2SLGBTQIA+ organizations and communities**. As an example, when the Government of Canada launched their LGBTQ2+ Secretariat in 2017, which eventually led to an initial \$30 million investment into 2SLGBTQIA+ sectors, and the 2021 2SLGBTQI+ Action Plan. This intentional setting of priorities by the Federal government contributed to many queer and trans organizations finally being able to access funding that is specifically developed with their needs in mind.

Other provincial and territorial governments across Canada have since sought out opportunities to invest meaningfully in queer and trans communities in their jurisdictions, however this is not the case for Saskatchewan. Research on the history of queer and trans cultural arts funding in Saskatchewan suggests that **anti-queer and anti-trans political movements and ideologies** have significantly limited queer and trans organizations' abilities to access government or at-arms-length funding.

Finally, funders are impacted by **heteronormative and homonormative comprehensions of queer artistic, cultural and heritage practices** which cause environments where 2SLGBTQIA+ organizations, communities and cultural workers often have to make difficult choices. They're put in the difficult position of having to choose between contorting themselves to meet normative expectations of what queer projects should look like, or being tokenized by funders as a way for the grantor to tick a box on a checklist, or exploiting their identities, trauma, or experiences in order to attract funding.



Saskatoon's YXE Drag Collective. 2021.

Barriers to Accessing Cultural Activities

Significant barriers exist for 2SLGBTQIA+ people in accessing cultural activities in their communities. Some of these barriers, described at length earlier in this report, are related to the obstacles that queer and trans organizations have to overcome to be able to access funding. Others are overarching issues that trickle down from organizations and limit many queer and trans people from participating in meaningful initiatives.

When funders set up their own expectations around what are acceptable kinds of 2SLGBTQIA+ cultural activities, often rooted in homonormative and cisnormative ideas of what gender and sexual diversity is or looks like. Funders can **challenge this homonormativity** and support projects and initiatives that allow many queer and trans people who don't see themselves represented in mainstream culture to feel included by more subversive cultural activities.

People feel unseen in mainstream cultural activities when there is a **lack of intersectionality**. In these instances, cultural activities offered in communities tend to resonate mostly with those with access to privilege: white people, able-bodied people, settlers, cisgender people, straight people. Funders can contribute to more diverse and intersectional cultural practices by making purposeful efforts to fund activities that will make known the stories, experiences and heritage of communities who are often invisible. To further ensure that those invisible stories are captured authentically, when implementing this practice, funders should make meaningful commitments to allocate a percentage of their funds to projects led by Indigiqueer, Two Spirit, queer Black people or queer people of colour. Without this intentional commitment, funds can end up being allocated to white-led organizations that claim to do work for Indigiqueer, Two Spirit, queer Black people or queer people of colour, but lack leadership amongst these communities that allows for the authentic development of cultural activities that serve Indigiqueer, Two Spirit, queer Black people and queer people of colour.

Often related to queer and trans people responding to the shortcomings of projects that aim to support them, 2SLGBTQIA+ organizations are often met with feedback from the communities they serve around how projects or initiatives should shift to better address their needs or interests. When this happens, agencies delivering queer and trans cultural activities may feel unsupported by their funders when they seek to shift their projects to better address community requests. When funders fail to accommodate this **need for flexibility to shift projects**, it can lead to 2SLGBTQIA+ people choosing to not engage with the initiatives that were meant to serve as opportunities for their participation.

Finally, funding agencies have a tendency to choose to **fund many short-term projects, rather than sustainably funding** projects that could contribute to long-lasting systemic impact. For community members wanting to participate in cultural activities, it can be difficult to discover meaningful cultural activities that resonate with them, only to then see the funding for those activities run out and have to seek out yet another opportunity that meets what they're looking for. This is different from other cultural activities or institutions serving other communities that have been offering the same consistent programming or initiatives for decades.

Promising Practices with Consultation

Research clearly indicates that funders seeking to develop more inclusive funding programs for 2SLGBTQIA+ communities need to meaningfully consult with queer and trans communities in the design and implementation of their funding programs. Many of these practices may already be applied at SaskCulture, and may simply require small intentional changes that contribute to 2SLGBTQIA+ inclusion.

One of these practices is the **incorporation of queer and trans people amongst peer assessors** within the organization. SaskCulture's funding programs are not targeted to or explicitly connected to 2SLGBTQIA+ communities, however it is safe to assume that queer and trans people participate in every funded program and initiative, because 2SLGBTQIA+ people exist in every aspect of society. For this reason, all grant peer assessment groups should include representation from queer and trans people, even those peer assessors that don't necessarily adjudicate funding specifically for queer and trans related projects.

Going beyond representative peer assessment, SaskCulture has already undertaken a pilot project around participatory funding for BPOC-led and BPOC-serving organizations (Praxis Consulting, 2023). While realities faced by queer and trans communities are different from those faced by Indigenous communities, bringing lessons learned from the Building Arts Equity: BPOC Program to a similar pilot project with 2SLGBTQIA+ communities could provide an opportunity to explore **participatory funding with queer and trans cultural initiatives**.

In their guide for 2SLGBTQIA+ inclusive funding, The Echanté Network advises that funders **should incorporate community consultation and feedback into their program/funding design, their application practices and their evaluation processes**. This can look like creating advisory or consulting committees or councils, hiring external consultants, or seeking feedback from previous applicants or recipients who are part of the 2SLGBTQIA+ community.

In the Saskatchewan Context

While all of these practices can easily be adopted across the funding sector, no matter the region or geography, it is important to incorporate aspects of the Saskatchewan context into these initiatives.

When aiming to support queer and trans communities in Saskatchewan, it's fundamental that **Two Spirit and Indigiqueer communities and experiences are prioritized and centered**. This doesn't only mean that projects led-by and serving Two Spirit people should be prioritized for funding, but also that funders have a responsibility to ensure that cultural activities that applicants claim to be serving the 2SLGBTQIA+ community are intentionally considering the inclusion of Two Spirit and Indigiqueer people.

Queer and trans people in urban Saskatchewan are lacking stable, consistent and comprehensive access to 2SLGBTQIA+ services, initiatives, and programs due to underfunding, but for those in **rural and Northern Saskatchewan, there is an even greater need for support.** SaskCulture can contribute meaningfully to the 2SLGBTQIA+ arts, cultural and heritage sector by ensuring that Indigiqueer, Two-Spirit and Indigenous queer and trans people in rural and Northern Saskatchewan are considered in funding choices.

2SLGBTQIA+ Culture Formation

Without documented research and specific exploration of queer cultural identity in Saskatchewan, it can be difficult to provide a clear answer around how queer and trans people form or interpret their cultural identities.

That being said, we can most likely apply many concepts around queer cultural formation in other parts of North America to a Saskatchewan context. These concepts, previously discussed in this report, include an **unintelligibility to mainstream culture, interpretations of queer family, and a shared history.** Queer people in Saskatchewan—or at least, white queer people in Saskatchewan (the stories that are generally privileged to be documented)—can read about gender and sexual diversity history in the province in a chronology documented by Neil Richards (2005).

In our team's experience of working within 2SLGBTQIA+ communities in the province over the past decade, queer cultural practices are rich and vibrant, comprising a wide range of practices including **drag artistry, music and performing arts, playwriting and theatre, and queer film-making.** Interestingly, the Saskatchewan context for queer and trans people adds a few other colourful components. This includes **religious and cultural experiences with queer affirming faith communities** (such as the United Church of Canada). It also includes a long **history between the labour movement, which has strong roots and history in Saskatchewan, and queer and trans advocacy.**

The lack of specific research or documented experiences around queer and trans cultural identities in Saskatchewan could provide a promising opportunity for SaskCulture to fund projects and initiatives that offer more stories and narratives about queer cultural formation.

Responsibility in Regional Ecosystems

As an equity-focused funder, SaskCulture can play an important role in promoting queer-inclusive practices across both funding and the arts, heritage, and multicultural ecosystems.

Encouraging other organizations and institutions **to seek out guidance and support from 2SLGBTQIA+ communities** is one way that funders can promote a more inclusive sector. This can be done through, for example, requiring applicant organizations to provide proof of 2SLGBTQIA+ community partnerships and/or community engagement when applying for funding.

Aside from promoting the important role of community-based knowledge within the ecosystem, funders can continue to challenge each other to **shift power that is intrinsic in granting institutions.** Shifting power means empowering 2SLGBTQIA+ and other marginalized communities to define the needs, gaps and challenges that funders should be working to address, and in some cases, providing the opportunity to these groups to actually determine where funding is allocated.

Finally, equity-informed funders in Saskatchewan have an obligation to **understand the connection between colonialism and anti-queer oppression**, and to work to purposefully address these two systems of violence. In our context, this can mean challenging Indigenous-led and Indigenous-serving agencies to incorporate considerations of Two Spirit and Indigiqueer people into their projects, while also challenging queer-led and queer-serving organizations to incorporate considerations of Indigenous realities and anti-colonialism into their initiatives.

Recommendations

Alongside the findings that emerged from the secondary research performed, we've incorporated our own professional and lived experiences of working in the 2SLGBTQIA+ and arts, heritage, and multicultural sectors at equity-focused organizations to identify a number of recommendations that we believe will contribute to SaskCulture's ability to meaningfully engage with 2SLGBTQIA+ communities.

Centering Queer & Trans Community

Ensure minimum requirements for 2SLGBTQIA+ people on all peer assessment groups. Invite and compensate queer and trans organizations and cultural workers to offer consultation on funding program development and allocation, ensuring community leadership informs these practices.

SaskCulture should ingrain into policy the minimum requirement for a percentage of 2SLGBTQIA+ people on all peer assessment groups. Work will have to be undertaken to appropriately recruit these peer assessors, and to mitigate the barriers that cause lower engagement amongst queer and trans communities. In particular, relying on volunteer labour for these initiatives often leads to situations where only those who are well-resourced can afford to offer their time without being compensated.

While funders are often prohibited from compensating peer assessors, it's important that SaskCulture understand how this obstacle can lead to reduced engagement or participation from marginalized communities, in particular queer and trans people who have to prioritize paid labour because of income and job precarity. SaskCulture should consider this reality when discussing rules or expectations, and joining the chorus of many other foundations and public funders who are advocating for remuneration for those that offer their lived experience to contribute to more inclusive funding allocation.

Considering the difficulty of allocating compensation to 2SLGBTQIA+ peer assessors, SaskCulture should develop relationships with queer and trans organizations and cultural workers who can provide community leadership and act as consultants on the development and allocation of funding programs.

Undertake the consultations required to implement a participatory funding initiative with queer organizations and cultural workers in Saskatchewan.

Similarly to the work undertaken to inform the *Building Arts Equity: BPOC Program*, SaskCulture should undertake consultation activities with queer organizations, and queer cultural workers in Saskatchewan.

During this consultation, it will be imperative that SaskCulture consider intersectionality, ensuring that Two Spirit and Indigiqueer organizations and agencies are participating, as well as other marginalized groups such as queer and trans disabled people, queer and trans seniors, queer and trans people of colour, and queer and trans newcomers.

Prioritize 2SLGBTQIA+ led, centered, and serving organizations as recipients of funding from SaskCulture.

By prioritizing queer and trans organizations as recipients of funding, SaskCulture can help mitigate the trend of chronic underfunding faced by many of these agencies.

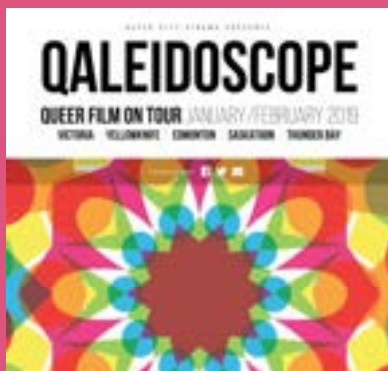
SaskCulture could consider implementing a quota or percentage from existing grant programs. Alternatively, SaskCulture could consider launching a unique, targeted grant program for queer and trans cultural activities. This would have the added benefit of tangibly indicating a commitment to queer and trans cultural communities.

Recruit 2SLGBTQIA+ organizations, particularly those serving Indigenous and Two Spirit people, disabled queer people, and queer people of colour, to apply for SaskCulture funding.

In our work, we've heard multiple times from queer and trans organizations who are often under the impression that their work is not eligible for accessing many grant programs that exist in their regions. When it comes to cultural work, 2SLGBTQIA+ organizations may not trust that arts, heritage, and multicultural funders see queer communities as an important cultural community.

To counteract this tendency, SaskCulture can be purposeful in recruiting 2SLGBTQIA+ organizations in particular to apply for funding or seek out information about funding programs. For example, SaskCulture could:

- send out targeted emails to queer and trans agencies;
- host targeted webinars for queer and trans organizations; or
- develop relationships with queer and trans cultural workers across the province.



Promotional material for Qaleidoscope: Queer Film on Tour.

2019.

Queer City Cinema

Improving Internal Capacity

Implement continued training and professional development education within SaskCulture around 2SLGBTQIA+ competency, with a particular focus on Two Spirit and queer cultural communities and identities.

The first step in building inclusion at SaskCulture is to develop a significant understanding of queer cultural communities and identities amongst SaskCulture staff and leadership.

Creating a sense of cultural competency will support SaskCulture employees in developing meaningful and authentic relationships with queer cultural workers. These relationships will build a shared sense of commitment and passion amongst the SaskCulture team towards addressing barriers faced by queer and trans cultural communities.

Incorporate 2SLGBTQIA+ people as a designated equity group for hiring at SaskCulture.

In similar ways that arts, heritage, and multicultural funding agencies have recognized the importance of hiring Indigenous, Black, and people of colour within their organization, SaskCulture can implement similar commitments to hiring queer and trans people at the organization.

SaskCulture can facilitate this by adding 2SLGBTQIA+ people as a designated equity group in hiring policies and practices, or by training hiring managers to identify and value expertise and skills developed in queer settings (such as volunteering with local Pride organizations).

Finally, SaskCulture can improve the internal workplace culture, including hiring, for queer and trans people by joining organizations like Pride at Work Canada, which is a national organization that works with employers to develop inclusive professional settings.

Establish a 2SLGBTQIA+ grants or a funding liaison to take on responsibility for collaborating with queer and trans organizations.

The work of prioritizing outreach with queer and trans organizations can easily fall to the side of someone's desk when they aren't intentionally instructed to do this work. SaskCulture can mitigate this possibility by either hiring a specific Queer and Trans Outreach Consultant, or by assigning a 2SLGBTQIA+ portfolio to an existing Outreach Consultant.

If assigning a 2SLGBTQIA+ portfolio to an existing Outreach Consultant, it will be imperative that this portfolio is documented in a job description or workplan, and assessed by a manager or supervisor to ensure queer and trans cultural communities aren't tossed aside.

Undertake an audit of funded projects over the past five years to determine how many queer and trans projects have been funded by SaskCulture. Identify future targets, based on this baseline, to improve representation.

While it may be difficult to do so, SaskCulture should collect comprehensive data around the history of SaskCulture in funding queer and trans led and serving projects. Performing an audit of funded projects will allow for SaskCulture to understand how much the organization will need to focus on these communities. Based on an identified baseline over the past five years, SaskCulture can then identify future targets.

This audit could be performed through collecting quantitative data on:

- the number of queer and trans organizations or agencies who have applied for funding;
- the number of queer and trans organizations or agencies who have received funding;
- the number of applications where a project description or outcomes mentioned 2SLGBTQIA+ communities or people;
- the number of projects funded where a project description or outcomes mentioned 2SLGBTQIA+ communities or people;
- the number of applications where a project description or outcomes centered 2SLGBTQIA+ communities or people;
- the number of projects funded where a project description or outcomes centered 2SLGBTQIA+ communities or people.

Implement and perform reciprocal evaluation on new projects, and seek out insight from previously funded projects or activities with 2SLGBTQIA+ cultural workers and organizations to understand the experience of accessing funding at SaskCulture.

In planning for future funding programs, SaskCulture should ensure that applicants and funded agencies are able to provide feedback or evaluations to SaskCulture about their experience in accessing or applying for the program. This feedback mechanism should include targeted questions about cultural competency or inclusion for both 2SLGBTQIA+ cultural communities and other marginalized communities.

While performing an audit or reviewing past projects, SaskCulture should create a contact list of queer or trans cultural workers and organizations who could participate in evaluation activities (e.g. such as an interview or survey) about their experience or perception of SaskCulture in relation to 2SLGBTQIA+ inclusion.

Coordinate with other funding bodies to discuss what they're funding in Saskatchewan in order to identify gaps and opportunities for SaskCulture's funding priorities in serving 2SLGBTQIA+ people and cultural communities.

Collaborating with other arts, heritage, and multicultural funders in the province will be instrumental in contributing to a supportive cultural grant ecosystem for queer and trans communities. SaskCulture should undertake intentional conversations or meetings with other funders, such as SK Arts or the Multicultural Council of Saskatchewan, and discuss a shared approach to serving 2SLGBTQIA+ people and cultural communities.



From the Briarpatch Magazine article: It's not that hard to be trans-inclusive. Photo of participants in FadaDance & Common Weal Community Arts' Queering Dance project. Photo by Shawn Fulton.

SaskCulture could also bring these same conversations to federal funders, such as Canada Council for the Arts or Canadian Heritage, and identify gaps that SaskCulture, as a provincial funder, could address with cultural workers and organizations in Saskatchewan.

Mitigating Homophobia & Transphobia

Develop mandated requirements for all SaskCulture funded projects and organizations to ensure 2SLGBTQIA+ inclusion at an organizational level.

Our research tells us that funded organizations generally agree that funders have an obligation to promote a culture of inclusion for 2SLGBTQIA+ people. SaskCulture can contribute to this culture of inclusion by ensuring that all funded projects are considering the inclusion of 2SLGBTQIA+ in their cultural activities.

For example, SaskCulture can incorporate a question into grant applications that invite applicant organizations to share how they incorporate inclusion for all people, including 2SLGBTQIA+ people, into their activities. Alternatively, this can take place by adding a clause into a grant agreement which requires funded projects to be welcoming to both queer and trans people in their cultural activities and programming.

As a point of clarity, this may look different depending on the size or scope of funding awarded to organizations. For instance, with a small \$1,000 grant, SaskCulture may simply ask a multiple choice question such as: "Is this project open and welcoming to 2SLGBTQ+ people who meet other participant criteria?" which will mitigate the risk of funding a project where a queer or trans person would be turned away due to homophobia or transphobia. For larger scopes, such as operational funding, it may be appropriate to require more extensive information from organizations about their inclusion efforts around 2SLGBTQIA+ communities.

Undertake a review of data collection requirements, and identify queer-informed reporting practices.

SaskCulture should review reporting requirements for funded organizations and ensure that this data collection is not ignorant to queer and trans realities (e.g. forcing projects to collect data on genders of participants). Moreover, data collection should not be overly intrusive, ensuring that funded organizations aren't obligated to collect potentially sensitive information about participants (such as legal names or genders, or sexual orientation).

Develop clear guidelines around funding allocation that isn't impacted or interfered with by homophobic and transphobic political ideology.

Research indicates that there is a history in Saskatchewan of arts, heritage, and multicultural funders being impacted by anti-2SLGBTQIA+ political ideology or practices. SaskCulture should take meaningful efforts to mitigate this possibility moving forward.

SaskCulture could consider developing clear guidelines or a policy statement that mandates 2SLGBTQIA+ inclusion at the organization. Alternatively, SaskCulture could review existing agreements or understandings between the organization and government agencies surrounding political interference.

Integrate a Gender Based Analysis Plus approach into policy and programs.

According to the Government of Canada, Gender Based Analysis Plus (GBA+) “is an analytical tool used to support the development of responsive and inclusive policies, programs, and other initiatives.”

SaskCulture staff should either enroll and complete the free GBA+ course with the Government of Canada, or should participate in GBA+ training to develop the skills to be able to integrate a GBA+ approach into policy and programs of the organization.

Going a step further, SaskCulture could consider integrating a similar practice as the Government of Canada in integrating a question about GBA+ into grant applications. For example, the Government of Canada's grant applications often include a question such as: “Describe how you incorporated GBA Plus in your project design.”



“GBA Plus is a process for understanding who is impacted by the issue or opportunity being addressed by the initiative; identifying how the initiative could be tailored to meet diverse needs of the people most impacted; and anticipating and mitigating any barriers to accessing or benefitting from the initiative. GBA Plus is an intersectional analysis that goes beyond biological (sex) and socio-cultural (gender) differences to consider other factors, such as age, disability, education, ethnicity, economic status, geography (including rurality), language, race, religion, and sexual orientation.”

— Government of Canada

Recommendation on Engagement List

The following list includes a comprehensive, but potentially incomplete list, of 2SLGBTQIA+ agencies and/or organizations that primarily serve 2SLGBTQIA+ people and communities.

General 2SLGBTQIA+ Organizations:	Arts, Cultural or Heritage Organizations:
• OUTSaskatoon • UR Pride Centre • Camp fYrefly • TransSask Support Services • PFLAG Saskatchewan • Lulu's Lodge • Lesbian Avengers YQR • Queer Seniors of Saskatchewan • Planned Parenthood Regina • Saskatoon Sexual Health • USSU Pride Centre	• Saskatchewan Pride Network • Humboldt & Area Pride Network • Foamlake Pride Society • Prince Albert Pride • Battlefords Area Pride • Yorkton Pride • Regina Pride / Queen City Pride • Saskatoon Pride • Gay & Lesbian Community of Regina (GLCR) • Regal Social Association of Regina • Breadbasket Sisters • Queer City Cinema • En toute fierté • PRISM Choir • Peyote Ugly • 2 Spirit Alliance of Saskatchewan • Prairie Pride (Access TV) • Two Spirit Powwow (Beardy's & Okemasis' Cree Nation) • Gal Pals YXE • YXE Drag Collective • Bahay Kubo Drag Collective

It is important to note that many 2SLGBTQIA+ serving organizations lack significant engagement or participation from queer people who may experience other intersectional identities, such as queer people of colour or queer disabled people.

In any community engagement, we would encourage SaskCulture to also invite feedback or insight from queer people who may be affiliated or involved with other arts, heritage, and multicultural organizations that primarily serve other marginalized groups.

Conclusion

We are confident that this secondary research project has provided a comprehensive foundation for SaskCulture to begin engaging meaningfully around 2SLGBTQIA+ inclusion within the organization and its' practices.

SaskCulture plays a vital role in the success and vibrancy of the arts, heritage, and multicultural sector in Saskatchewan, and their commitment to queer and trans inclusion will contribute to improved feelings of safety, representation, community, belonging, and inclusion of 2SLGBTQIA+ people in Saskatchewan.

Considerations & Limitations

When interpreting these findings, it is important to consider potential limitations of the research and recommendations.

Notably, it should be noted that **i+d lacked context around the internal capacity at SaskCulture on 2SLGBTQIA+ communities and issues**. This lack of context may have contributed to recommendations that are less relevant to the current work, knowledge-base and capacity of SaskCulture.

Acknowledged by both SaskCulture and i+d, the **condensed timeline** of this research project also potentially contributed to fewer opportunities to seek out data or information from non-publicly available sources, and to less time to perform a more comprehensive analysis of data.

Finally, it should be noted that there was a **dearth of Saskatchewan specific data and research on 2SLGBTQIA+ inclusive funding practices, queer arts, heritage, and multicultural practices, and queer culture**. While Canadian research does exist, there is significantly more data available related to an American or European context.

Areas for Future Research

In reviewing all of these findings, we'd recommend a number of areas for future research and consultation for SaskCulture. These areas include:

- Seeking out community input about the language used by 2SLGBTQIA+ cultural organizations in Saskatchewan and the Prairies.
- Identifying needs that exist for non-2SLGBTQIA+ arts, heritage, and multicultural organizations to be more culturally inclusive of queer and trans people.
- Undertaking additional research on inclusive funding and the experiences of queer and trans people of colour, Indigiqueer and Two Spirit people, in order to recognize and understand the intersection of colonialism and racism with heterosexism and cissexism.
- Determining gaps or barriers faced by 2SLGBTQIA+ cultural organizations and cultural workers in Saskatchewan and the Prairies in undertaking their work.
- Exploring the relationship between SaskCulture, funded or potentially funded organizations or initiatives, and the non-profit industrial complex.
- Inviting information on the experiences of 2SLGBTQIA+ cultural workers and artists in Saskatchewan.

References

- Alexander, J. (1999). Introduction to the special issue: Queer values, beyond identity. *International Journal of Sexuality and Gender Studies*, 4(4), 287-292.
- Bechdel, A. (2008). *The essential dykes to watch out for*. Houghton Mifflin Harcourt.
- Briarpatch. (2022) . What is disability justice? Briarpatch, 51(5).
- Butler, J. (1993). Critically queer. *GLQ: A Journal of Lesbian & Gay Studies*, 1, 17-32.
- Chaudhry, V. V. (2022). Funding trans resilience. Gender Justice Fund.
- Chin, M. (2021). Sacrificial entrepreneurship: The political economy of queer and trans of color community arts under neoliberalism. *Journal of Homosexuality*, 68(8), 1371-1392. doi: 10.1080/00918369.2019.1698912
- Christopher, N. (2010). BC budget fails to restore arts funding: Critics. Xtra Magazine. <https://xtramagazine.com/>
- Dale, E. J. & Plastino, N. J. (2022). Giving with pride: Considering participatory grantmaking in an anti-racist, LGBTQ+ community foundation. *The Foundation Review*, 14(1). doi: 10.9707/1944-5660.1599
- Davis, M., Gunther, S., Scamell, D. & Cabral, M. (2016). A paradigm shift for trans funding: Reducing disparities and centering human rights principles. *LGBTQ Policy Journal*, 6, 102-115.
- Dei, G. J. S. (2005). Chapter one: Critical issues in anti-racist research methodologies: An introduction. *Counterpoints*, 252, 1-27.
- Government of Canada. (2022). 2SLGBTQI+ Action Plan Survey Findings. Retrieved from <https://women-gender-equality.canada.ca/en/free-to-be-me/>
- Government of Canada. (n. d.) What is Gender-based Analysis Plus. <https://women-gender-equality.canada.ca/en/gender-based-analysis-plus/what-gender-based-analysis-plus.html>
- Gritt, G. R., (2020). Rebuilding upon more sustainable and equitable foundations: Equity & inclusion [Video]. Canadian Association for the Performing Arts. <https://capacoa.ca/>
- Hart, M. A. (2009). Anti-Colonial Indigenous Social Work: Reflections on an Aboriginal Approach. In R. Sinclair, M. Hart & G. Bruyere (Eds.), *Wicihitowin: Aboriginal social work in Canada* (pp. 25-41). Fernwood Publishing.
- Herz, M., & Johansson, T. (2015). The normativity of the concept of heteronormativity. *Journal of homosexuality*, 62(8), 1009-1020.
- Kartal, Z. (2020). Queer City Cinema's 'Qaleidoscope': Festival movements, curation experiments, and queer experimentality. *European Journal of Media Studies*, 9(1), 315-323.
- Lewis, S. (2015). Queer arts festival needs financial support from community. Xtra Magazine. <https://xtramagazine.com/>
- Meyer, S. J., Dale, E. J. & Willis, K. K. M. (2022). "Where my gays at?" The status of LGBTQ people and queer theory in nonprofit research. *Nonprofit and Voluntary Sector Quarterly*, 51(3), 566-586.
- Mizzi, R. (2016). Heteroprofessionalism. *Critical Concepts in Queer Studies and Education*, 137-147. doi: 10.1057/978—1-137-55425-3_15

- Mulé, N. (2021). Canadian LGBTQ communities and philanthropy: A questioning of well-being. *International Journal of Community Well-Being*. doi: 10.1007/s42413-021-00126-6
- Pall, R. (2019). Rethinking equity: The changing role of funders in philanthropy. *Charity Village*. <https://charityvillage.com/>
- Phelan, S. (1997). The shape of queer. *Women & Politics*, 18(2), 55-73. doi: 10.1300/J014v18n02_03
- Petrychyn, J. (2019). Networks of feeling: Affective economies of queer & feminist film festivals on the Canadian prairies. [Unpublished doctoral dissertation]. York University.
- Potts, K. L., & Brown, L. (2015). Becoming an anti-oppressive researcher. In L. A. Brown & S. Strega (Eds.), *Research as resistance: Revisiting critical, Indigenous, and anti-oppressive approaches* (pp. 17-41). Canadian Scholars' Press.
- Praxis Consulting. (2023). Share and Connect: Black, People of Colour (BPOC) Artist Consultations Key Theme Report. SaskCulture, SK Arts & Multicultural Council of Saskatchewan.
- Reid, C., & Salehi, S. (2022). Toward a trust-based framework for learning and evaluation. Centre for Evaluation Innovation. <https://evaluationinnovation.org/>
- Richards, N. (2005). Celebrating a history of diversity: Lesbian and gay life in Saskatchewan, 1971-2005, A selected annotated chronology. Avenue Community Centre for Gender and Sexual Diversity Inc. https://library.usask.ca/srsd/chronology/SRSD_Chronology.pdf
- Simpson, L. (2004). Anticolonial Strategies for the Recovery and Maintenance of Indigenous Knowledge. *American Indian Quarterly*, 28(3-4).
- Wall-Andrews, C., Cukier, W., Elmi, M., Steeves, D., Crawford, N., & Zinger, M. (2023). Access to funding: 2SLGBTQ+ communities in Canada. Diversity Institute and Canada Council for the Arts. <https://www.torontomu.ca/>
- Willis, K. K. M. (2022). Sustaining safe spaces: A critical exploration of the relationship between foundation funding and capacity building in LGBTQ+ identity-based nonprofit organizations (IBNPs). [Unpublished doctoral dissertation]. Rutgers University.
- Wong, L. E. J. (2020). Queer and/or trans bodies surviving the non-profit industrial complex [Unpublished master's thesis]. Ryerson University.
- Yep, G. A., Chrifi Alaoui, F. Z., & Lescure, R. M. (2023). Mapping queer relationalities: An exploration of communication at the edges of cultural unintelligibility. *Journal of Homosexuality*, 70(1), 1-16. doi: 10.1080/00918369.2022.2103875

Appendices

February 14th 2024

Research Framework

Informing Queer & Trans Inclusive Funding Practices • SaskCulture

Purpose of Research	As part of SaskCulture's multi-year project renewal activities, i+d is providing a comprehensive report of promising and leading practices for meaningfully and authentically engaging 2SLGBTQIA+ communities.
Research Questions	SC_p105_2024 Research Questions

Research Approach

- The research team will lead the development of the research questions and methodology for this project.
- The secondary research will include two phases: (1) Environmental Scan, and (2) Literature & Material Review.
- The research will incorporate values and considerations of intersectionality, anti-oppression, community, queer and trans liberation, anti-racism, disability justice, and anti-colonialism into the collection, analysis and reporting of data.

Research Framework Overview

Phase One: Environmental Scan	Phase Two: Literature & Material Review
• Seek out reports, materials, policies, documentation and other deliverables from other funders across Canada about 2SLGBTQIA+ communities. • In instances where funders are not specifically arts, culture, or heritage funders, this data will be indicated as such.	• Using academic databases, collect potential literature and material for review. • Using a general internet search, collect potential material for review. • Based on all potential material, identify promising and appropriate literature for analysis. • Provide a glossary of terms identified throughout the research.

Research Methodology

- **Phase One: Environmental Scan**
 - i+d and SC will both seek out reports, materials, policies, documentation and other deliverables from other funders across Canada about 2SLGBTQIA+ communities.
 - Researchers will focus on understanding equity-focused measurements and evaluation practices supporting 2SLGBTQIA+ individuals and communities.
 - **Data Collection:**
 - Utilize extensive online searches and targeted exploration of organizational websites and databases. Additionally, inquire with funders within i+d and SC networks about potential resources they have internally.
 - Pull out recommendations, lessons learned or promising practices from each piece of material.

- **Data Analysis:**
 - Review similarities and differences across funders and identify common themes.
 - Analyze themes using feminist, Indigenist, and queer research methodologies, incorporating auto-ethnographic perspectives when appropriate.
 - Review emerged themes against relevant research questions and identify gaps in research to inform phase two focus.
- **Phase Two: Literature & Material Review**
 - i+d will perform an extensive document analysis using academic databases for scholarly literature on funding practices for 2SLGBTQIA+ communities.
 - Simultaneously, i+d will conduct a broad internet search for grey literature and relevant material using a wide range of appropriate search terms.
 - **Data Collection:**
 - Identify search terms and criteria (e.g. dates, countries, etc.) for use by research assistants.
 - Employ predefined criteria for inclusion to collect a comprehensive set of material.
 - Prepare initial bibliography and abstract list of potential literature.
 - Select appropriate literature to review.
 - **Data Analysis:**
 - Read literature allowing themes to naturally emerge (i.e. not applying pre-established themes).
 - Compare emerged themes amongst two researchers and identify final themes.
 - Review emerged themes against relevant research questions and identify gaps in research. Fill gaps by collecting additional data.
 - Analyze themes using feminist, Indigenist, and queer research methodologies, incorporating auto-ethnographic perspectives when appropriate.

Research Questions

Informing Queer & Trans Inclusive Funding Practices • SaskCulture

Purpose of Research	As part of SaskCulture's multi-year project renewal activities, i+d is providing a comprehensive report of promising and leading practices for meaningfully and authentically engaging 2SLGBTQIA+ communities.
----------------------------	--

Guiding Research Questions

Phase One:	Phase Two:
Environmental Scan	Literature & Material Review

Questions:	Phase:
1. In what ways have funding organizations developed new and/or innovative practices to effectively support cultural activities that serve the diverse needs of 2SLGBTQIA+ organizations, communities, cultural workers and participants in cultural activity?	1, 2
2. In what ways do cultural funding organizations (Arts, Heritage, Multicultural, Cultural Industries) effectively support activities that serve the diverse cultural needs of 2SLGBTQIA+ peoples?	1
3. What are the barriers that restrict access to funding for cultural activity led by 2SLGBTQIA+ organizations, communities, and cultural workers?	2
4. What are the barriers that restrict participation and access to cultural activities for 2SLGBTQIA+ communities and individuals?	
5. What are promising practices in incorporating community consultation in the design and implementation of funding programs that aim to support 2SLGBTQIA+ cultural engagement? a. How can these practices be adapted to suit the Saskatchewan cultural context?	2
6. How do queer and trans communities in Saskatchewan (or across Canada) form or interpret shared cultural practices and heritage? a. How can cultural funding organizations incorporate this cultural understanding into their programs?	2
7. What role do equity-focused funders play in promoting a widespread understanding of more queer-inclusive practices within their regional ecosystems?	1, 2

Glossary

This glossary was developed by i+d as part of our **Queer & Trans Equity** workshops and trainings.

All definitions and terms are defined by Jacq Brasseur, CEO & Principal Consultant, unless otherwise specified. It is important to remember that these definitions are just a starting point, and that different people understand words differently.

Furthermore, these terms have been defined in a particular sociocultural context, one that is entrenched in colonial, Eurocentric practices and perspectives. Please consider seeking additional information from anti-racist and anti-colonial SOGIE (Sexual Orientation, Gender Identity and Expression) organizers and educators.

This glossary was last updated on **April 10th 2024** and we urge readers to remember that language shifts and evolves constantly within 2SLGBTQ+ communities. To suggest a correction or change, please contact us.

Note: If you would like to use a portion or the entirety of this document for any purpose other than personal use, please contact us to inquire.

Affectionality

See romantic orientation.

Agender

Agender is an adjective used to describe a person who feels as though they are genderless.

Androgynous

Androgynous is a term used to describe a collection of behaviours, objects, appearances, or attitudes that include both masculine and feminine components, or a combination of both. It is important to note that what is or is not considered androgynous by any person is often intimately tied to a person's culture and to a specific time period, meaning that there is often disagreement amongst individuals about what is or is not androgynous.

Aromantic

Often shortened to aro, aromantic is a term used to describe people who experience little to no romantic attraction. It is important to recognize that aromanticism is a spectrum, and includes a wide range of experiences related to lacking romantic attraction. An aromantic individual may be asexual, or may have a different sexual orientation.

Asexual

Often shortened to ace, asexual is a term used to describe people who experience little to no sexual

attraction. It is important to recognize that asexuality is a spectrum, and includes a wide range of experiences related to lacking sexual attraction. An asexual individual may be aromantic, or may have a different romantic orientation.

Assigned sex at birth

Assigned sex at birth refers to the sex (and usually gender) a person was assigned at birth, usually based on the outward appearance of their genitals.

Biromantic

Biromantic is a term used to describe people who experience romantic attraction to people of the same or different gender than themselves.

Bisexual

Coined in a similar medicalized context as the term 'homosexual', bisexual was originally a term used to describe a person who experiences sexual attraction to both people of the same gender and people of other genders. While the term is sometimes defined as attraction to both men and women, this definition is overwhelmingly challenged by most bisexual scholars and theorists. Today, many bisexuals understand the prefix bi- to refer to a combination of hetero- and homo-, meaning that bisexuality is an attraction to both the same gender ("homo-") and different genders ("hetero-").

Boy

Boy is a noun generally used to describe a young person who identifies as part of the binary, masculine gender category. How any person understands the term 'boy' will differ depending on their social, religious or cultural context.

Cisgender

Coined in the 1990s but popularized by Julia Serano in her book *Whipping Girl*¹, cisgender is an adjective used to describe a person who is the same gender that they were assigned at birth. Florence Ashley describes cisgender as a gender modality, rather than a gender itself. The term includes the prefix "cis-", which can be interpreted as meaning "on the same side of" in Latin.

Cissexism

Referring to a kind of structural form of oppression, cissexism is the systemic force that prioritizes cisgender people over transgender and non-binary experiences.

Demiromantic

Considered a part of the aromantic spectrum, demiromantic is a term used to describe a person who experiences romantic attraction to a person only when they have developed an intimate emotional bond with them.

¹ Julia Serano - Julia Serano's compendium on cisgender, cissexual, cissexism, cisgenderism, cis privilege, and the cis/trans distinction
<http://juliaserano.blogspot.com/2014/12/julia-seranos-compendium-on-cisgender.html>

Demisexual

Considered a part of the asexual spectrum, demisexual is a term used to describe a person who experiences sexual attraction to a person only when they have developed an intimate romantic bond with them.

Female

When referencing a human's biological sex, female is a term used to describe a person who has XX chromosomes, produces ova, and generally who has an internal reproductive system including a vagina, a uterus, ovaries and fallopian tubes. It is important to note that people are often assigned female based on the appearance of a vulva as their external genitalia. This happens despite the fact that some people may have a vulva, but not have XX chromosomes, produce ova or have other characteristics generally understood as part of a female reproductive system.

Feminine

Feminine is a term used to describe behaviours, objects, appearances, or attitudes that are socially accepted as being traits associated with women or girls. It is important to note that what is or is not considered feminine by any person is often intimately tied to a person's culture and to a specific time period, meaning that there is often disagreement amongst individuals about what is or is not feminine.

Gay

Gay is an adjective often used as an umbrella term to describe a person who is sexually and/or romantically attracted to people of the same gender. Originally used to only refer to men who were exclusively sexually attracted to other men, the term has been adopted by many as a catch-all term to include any person who is not heterosexual. Some people amongst the 2SLGBTQ+ community disagree on whether or not this is an appropriate use of the term.

Gender

Gender, sometimes redundantly referred to as gender identity, refers to the way a person identifies with regards to the social and cultural categories of "woman", "man" or other words. According to the World Health Organization, "[g]ender refers to the characteristics of women, men, girls and boys that are socially constructed. This includes norms, behaviours and roles associated with being a woman, man, girl or boy, as well as relationships with each other. As a social construct, gender varies from society to society and can change over time."²

Gender attribution

Gender attribution refers to the way that other people assign a gendered category to us, based on a shared sociocultural understanding of gender. Gender attribution was studied and explored extensively by Suzanne J. Kessler & Wendy McKenna in their book *Gender: An Ethnomethodological Approach*³.

² World Health Organization - Gender and health https://www.who.int/health-topics/gender#tab=tab_1

³ Kessler, S. J. & McKenna, W. - Gender: An Ethnomethodological Approach.
<https://press.uchicago.edu/ucp/books/book/chicago/G/bo3629888.html>

Gender expression

Gender expression refers to how a person chooses to express their gender through their appearance, clothing, mannerisms and more.

Genderfluid

Genderfluid is an adjective used to describe a person who feels as though their gender ebbs and flows over time. A person may identify as just “genderfluid”, or may use the term as an addendum to another gender such as “genderfluid woman” or “genderfluid man”.

Gender modality

Proposed by scholar Florence Ashley⁴, gender modality refers to how a person’s assigned gender relates to their current gender. For instance, a person who was assigned male at birth and identifies as a woman may have a *transgender* gender modality, while a person who was assigned female at birth and identifies as a woman may have a *cisgender* gender modality. Both of these people’s genders are *woman*, however their relationship to their gender (i.e. womanhood) may differ.

Gender neutral

Gender neutral is a term used to describe behaviours, objects, appearances, or attitudes that are not necessarily associated with any gender. This is different from androgyny, in that gender neutral is not associated with any gender, rather than a combination of genders.

Genderqueer

Genderqueer is an adjective used to describe a person who identifies as having a gender that disrupts societal understandings of gender and gender expression. A person may identify as just “genderqueer”, or may use the term as an addendum to another gender such as “genderqueer woman” or “genderqueer man”.

Girl

Girl is a noun generally used to describe a young person who identifies as part of the binary, feminine gender category. How any person understands the term ‘girl’ will differ depending on their social, religious or cultural context.

Heterocissexism

Referring to a kind of structural form of oppression, heterocissexism is the combined systemic forces of heterosexism and cissexism that prioritizes cisgender, straight people over transgender, non-binary and 2SLGBTQIAP+ people.

Heterosexism

Referring to a kind of structural form of oppression, heterosexism is the systemic force that prioritizes straight people over people who gay, lesbian, bisexual, pansexual and other sexual minorities.

⁴ Florence Ashley - ‘Trans’ is my gender modality: A modest terminological proposal.
https://www.florenceashley.com/uploads/1/2/4/4/124439164/florence_ashley_trans_is_my_gender_modality.pdf

Heterosexual

Originally used to describe a pathologized obsessive attraction to people of the 'opposite' sex, the term heterosexual is modernly used to refer to any person who experiences attraction to genders different than their own. Hetero- is a Latin prefix meaning "different".

Homosexual

Originally coined in a medicalized context to describe same sex attraction as a psychological disorder, the term homosexual is modernly used to refer to any person who experiences attraction to the same gender as their own. Homo- is a Latin prefix meaning "same". Some people find this term offensive or triggering due to its history as a medical term used to institutionalize or criminalize LGBTQ+ people.

Indigiqueer

Originally coined by Theo J. Cuthand⁵, the term Indigiqueer [originally spelled as Indigequeer] was created to reflect the varied ways in which Indigenous 2SLGBTQIA+ people may identify. Theo explains: "I think I used it because some LGBTQ Indigenous people don't feel as comfortable with the two-spirit title because it implies some dual gender stuff, which some people just don't feel describes their identity. I know a lot of people don't ID with the Queer label either. But I liked the idea of Indigequeer. Because Queer is kind of a confrontational label, it's one of those old reclamations that makes people uncomfortable. Indigenous isn't a really confrontational label (although everything else about it is because we are all still all over the globe resisting) so putting the two together makes this word I really liked."

Since its creation in 2004, the term has been used by numerous Indigenous people who experience sexual or gender diversity to reflect their own personal relationship to queerness and Indigeneity. As Joshua Whitehead⁶ explains: "I go by both two-spirit and Indigiqueer. One to pay homage to where I come from, from Winnipeg, being kind of the birthplace of two-spirit in 1990. But I also think of Indigiqueer as the forward moving momentum for two-spiritness,"

Intersex

According to InterACT, "[i]ntersex is an umbrella term for differences in sex traits or reproductive anatomy. Intersex people are born with these differences or develop them in childhood. There are many possible differences in genitalia, hormones, internal anatomy, or chromosomes, compared to the usual two ways that human bodies develop."⁷

Lesbian

Lesbian is a term that, historically, has meant to describe any woman who is sexually and/or

⁵ Indigequeer/Indigiqueer – Theo Jean Cuthand
<https://www.tjcuthand.com/2017/05/12/indigequeerindigiqueer/>

⁶ Poet Joshua Whitehead redefines two-spirit identity in Full-Metal Indigiqueer – CBC Radio
<https://www.cbc.ca/radio/unreserved/from-dystopian-futures-to-secret-pasts-check-out-these-indigenous-storytellers-over-the-holidays-1.4443312/poet-joshua-whitehead-redefines-two-spirit-identity-in-full-metal-indigiqueer-1.4447321>

⁷ InterACT – Frequently Asked Questions: What is the definition of intersex?
<https://interactadvocates.org/faq/#definition>

romantically attracted to people of the same gender, while the term today is generally used to describe women who are exclusively sexually and/or romantically attracted to other women. Today, people who identify as lesbians often disagree on who the term includes, for example, whether the term includes non-binary people who are attracted to women, people who are attracted to women and non-binary people, or women who are attracted to women but may experience attraction to other genders from time to time. It is important to remember that the term “lesbian” has a complex, rich and political history, and may mean different things to different people who identify with the term.

Male

When referencing a human’s biological sex, male is a term used to describe a person who has XY chromosomes, produces sperm that fertilize ova, and generally who has an external reproductive system including testicles, scrotum and a penis. It is important to note that people are often assigned male based on the appearance of a penis and scrotum as their external genitalia. This happens despite the fact that some people may have a penis, but not have XY chromosomes, be able to produce sperm or have other characteristics generally understood as part of a male reproductive system.

Man

Man is a noun generally used to describe an adult person who identifies as part of the binary, masculine gender category. How any person understands the term ‘man’ will differ depending on their social, religious or cultural context.

Masculine

Masculine is a term used to describe behaviours, objects, appearances, or attitudes that are socially accepted as being traits associated with men or boys. It is important to note that what is or is not considered masculine by any person is often intimately tied to a person’s culture and to a specific time period, meaning that there is often disagreement amongst individuals about what is or is not masculine.

Monoromanticism

Monoromanticism is used as an umbrella term to describe any affectionality that involves a romantic attraction to only one gender, such as gay or straight.

Monosexuality

Monosexuality is used as an umbrella term to describe any sexuality that involves a sexual attraction to only one gender, such as gay or straight. Mono- is an ancient Greek prefix meaning “one”.

Non-binary

When referring to gender, non-binary is an adjective used to describe a person whose gender is neither “man”/“boy” nor “woman”/“girl”. In most Eurocentric societies, gender is seen as a binary social system, meaning that non-binary people identify as falling outside of this binary.

Pansexual

Popularized in the late '90s, pansexual is a term used to describe people who experience an attraction to all genders or to people regardless of their gender. Sometimes described simply as 'gender blindness', the prefix pan- is Latin for "all".

Personal pronouns

Personal pronouns refer to the words a person uses to refer to themselves in the third person.

Polyamory

Polyamory refers to a practice where a person may have multiple, concurrent, consensual romantic and/or sexual partnerships. This may also be referred to as ethical non-monogamy. Polyamory should not be confused with polygamy, which refers to multiple marriages, or confused with cheating, which refers to the practice of engaging in a romantic and/or sexual relationship with another person without your partner's consent.

Polyromanticism

Polyromanticism is used as an umbrella term to describe any affectionality that involves a romantic attraction to only one gender, such as panromantic or biromantic.

Polysexuality

Polysexuality is used as an umbrella term to describe any sexuality that involves a sexual attraction to more than one gender, such as pansexual or bisexual. Poly- is an ancient Greek prefix meaning "many".

Queer

Originally used to describe things that are considered weird, strange or bizarre, the term queer became known as a slur used against gender and sexually diverse people in the early 1900s. Around the 1990s, many LGBTQ and AIDS organizations began using the term queer in a type of reclamation process, eventually leading to the common phrase: "We're Here, We're Queer, Get Used to It!"

Today, the term is used in different ways by people within the 2SLGBTQ+ community, most common as an umbrella term to refer to any person who is not heterosexual (straight) and cisgender. Some people use it as a political identity to refer to a sexual or gender identity that actively challenges or disrupts society norms around SOGIE. The term is also often used in academic or scholarly contexts while referencing the field of queer studies.

While many in the 2SLGBTQ+ community continue to reclaim the term, it is important to note that there are many people who are offended, harmed and triggered by the term.

Relationship Dynamic

Relationship dynamic refers to how a person decides to have personal, romantic or sexual partnerships with other people.

Romantic orientation

Romantic orientation refers to how a person experiences romantic attraction to other people.

SOGIE

SOGIE is an acronym used for sexual orientation, gender identity & expression, referring to the different aspects of a person's identity related to their sexuality and gender. SOGIESC may also be used to include the addition of sex characteristics. These acronyms do not only refer to 2SLGBTQ+ people.

Sexuality

See sexual orientation.

Sexual orientation

Sexual orientation refers to how a person experiences sexual attraction to other people.

Straight

Straight is a term used to describe a person who is sexually and/or romantically attracted to people of a different gender.

Transgender

Transgender is an adjective used to describe a person who is a gender different than the gender they were assigned at birth. Florence Ashley describes transgender as a gender modality, rather than a gender itself. Often used as an umbrella term to describe a wide range of diverse experiences of those who identify as a gender across from their assigned gender at birth, the term includes the prefix "trans-", which can be interpreted as meaning "across" in Latin.

Two Spirit

Dr. Myra Laramée explains that Two Spirit "cannot be defined."⁸

According to OUTSaskatoon, "Two Spirit is meant to be an umbrella term that points to the important roles that Two Spirit people held prior to colonization; however, as an umbrella term, specific teachings, roles, meanings, and language must come from the community. For example a Cree 'Two Spirit' person from the plains area could go by aayahkwew (roughly translates to "neither man nor woman") while a Mohawk 'Two Spirit' person could go by Onón:wat (I have the pattern of two spirits inside my body). Furthermore, the teachings, roles, and responsibilities for a Two Spirit person differs from community to community."⁹

It is important to note that Two Spirit is a term that should only be used by Indigenous people to describe themselves. Non-Indigenous people should not use the term to refer to their own identities or experiences. That being said, some Indigenous people, particularly Elders, may choose to describe non-Indigenous people as Two Spirit when applying their own cultural worldview to help them understand other people's identities.

Woman

Woman is a noun generally used to describe an adult person who identifies as part of the binary,

⁸ Two Spirit - A Movement born in Winnipeg (Video) - [youtube.com/watch?v=Eu4xNUq2hGE](https://www.youtube.com/watch?v=Eu4xNUq2hGE)

⁹ OUTSaskatoon - Two-Spirit. <https://www.outsaskatoon.ca/two-spirit1>

feminine gender category. How any person understands the term 'woman' will differ depending on their social, religious or cultural context.

