

Renewing with Purpose: Community Conversations on the Future of Funding

Perspectives on Arts, Heritage, and Multicultural Activity in Saskatchewan from the 2SLGBTQ+ and Disabled Cultural Communities, and Eligible Cultural Organizations



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About This Report

This report was written in May 2025 by Ivy + Dean Consulting (i+d) and includes the results of a comprehensive community consultation project undertaken in March 2025. This work was done on behalf of SaskCulture and is intended to inform the organization's funding program renewal process.

About Ivy + Dean Consulting

i+d is a bilingual *jacq*-of-all-trades consulting firm specifically designed to support non-profit organizations in the Prairies and Northern Canada. We value the unique perspectives of those living and working in small urban centres and rural areas, and know local people deserve support from a firm that understands their needs.

Our core team has over 100 combined years of work experience in the non-profit sector and come from a diversity of lived experiences. Each team member brings a unique perspective to their work and we don't shy away from challenging each other and our clients. Our team works hard to show the values of approachability, consent, compassion, home, equity, service, and responsiveness in action as we build meaningful relationships with local organizations and advocate for the sector at large.

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.

Acknowledgements

This report was written by Jacq Brasseur and Risa Payant. The community consultations for this project were led by Risa Payant, with support from Harmony Grassing, Amanda Guthrie, and Lana Welchman. The research analysis performed as part of this project was led by Jacq Brasseur, with advisory support from Risa Payant and Harmony Grassing.

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

- Damon Badger Heit, *Supervisor, Partnerships and Inclusion*
- Catherine Folstad, *Supervisor, Granting and Technology*
- Tara-Leigh Heslip, *Outreach Consultant*
- Dean Kush, *Chief Executive Officer*
- Busayo Osobade, *Communications Manager*

Finally, thank you to those who participated in the community consultations that informed this report. A full list of participants can be found on page 9.

To Cite this Report

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Background

In 2021, SaskCulture began their *Program Funding Renewal Project*, “a multi-year approach to examining and reviewing existing funding programs, and listening to community needs in order to identify an updated funding program mix.”¹ Running from 2021 through 2025, the *Program Funding Renewal Project* is focused on investigating four key objectives: renewing funding programs; increasing inclusion, diversity, equity, and accessibility (IDEA); improving evaluation; and implementing change management.

This report and the project it describes is a part of the second phase of the *Program Funding Renewal Project*, identified by SaskCulture as the “Research, Consultation Planning & Delivery, Outcome Reporting” phase. In order to complete this phase, SaskCulture identified a total of six priority communities and worked with i+d and another Saskatchewan firm, Common Ground Consulting, to ensure unbiased, third-party consultation within these communities. i+d focused on engagement within the 2SLGBTQ+ and Disabled cultural communities, and Eligible Cultural Organizations (ECOs)². Common Ground Consulting focused on engagement with Indigenous, multicultural, and mainstream³ arts, culture, and heritage groups. This work was undertaken independently by each firm, but took place simultaneously.

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- 1 SaskCulture. (2021). SaskCulture Program Funding Renewal Project - Frequently Asked Questions. Retrieved from https://www.saskculture.ca/content/documents/21.09.15._Funding_Program_Renewal_FAQ_for__DFFIXuS.pdf
 - 2 Paraphrased from the SaskCulture website (accessed May 2025): ECOS are Saskatchewan organizations that serve communities in the areas of arts, heritage, and multiculturalism. These organizations, of which there are currently 30 in the province, receive lottery funds in the form of annual global grants administered by SaskCulture.
 - 3 SaskCulture uses the term “mainstream” to refer to arts, heritage, and multicultural groups that are settler-led.



Of note, prior to working on this project, i+d was engaged by SaskCulture in an early phase of the *Program Funding Renewal Project*, which was focused on researching how to better meet the needs of underserved communities. In this phase, i+d undertook a literature review focused on wise practices in queer and trans inclusive funding that culminated in a report titled *Funding the Rainbow: Report on Informing Queer & Trans Inclusive Funding Practices at SaskCulture* and published in 2024. Parallel research on the needs of the Disabled community was completed by Left Turn Right Turn, an Ontario-based consulting firm. Their report—*Identification of Leading Equity Funding Practices to Support People with Disabilities*—was published in 2025 and served as an important reference as we developed our consultation instruments.



Note on Language

Because this report captures information collected through a consultation project with 2SLGBTQ+ and Disabled cultural communities, it is important to articulate the intentional choices in language used throughout the report.

The phrases queer and trans organizations, queer and trans communities, 2SLGBTQ+ organizations, and 2SLGBTQ+ communities are used interchangeably to describe 2SLGBTQ+ people and organizations that are 2SLGBTQ-led, 2SLGBTQ-serving, and 2SLGBTQ-focused.

The phrases Disability organizations and Disabled communities are used to describe Disabled people and organizations that are Disability-led, Disability-serving, and Disability-focused. This attempts to capture what is, in actuality, a diverse community of Disabled people including those that are Deaf and hard of hearing. While the choice to capitalize Disability is contentious, we are observing this practice because of its alignment with identity-first language. The phrase crip culture is used to describe a collection of practices that stand in opposition to ableist, normative attitudes or beliefs that perpetuate the idea that being Disabled is tragic, undesired, or unideal⁴. When describing experiences of people who navigate Disability, i+d intentionally uses identity-first language, informed by Disability justice and crip cultural practices.

We've chosen to refer to 2SLGBTQ+ and Disabled groups as being part of a cultural community. This is intentional and aims to speak to the distinct aspects of culture formation within each community and their unique cultural needs.

⁴ Cieurria, M. (2022, July 6). The tragedy of nondisability: a sad and boring life. Biopolitical Philosophy. <https://biopoliticalphilosophy.com/2022/07/06/the-tragedy-of-nondisability-a-sad-and-boring-life/>

Project Approach

i+d is led by Chief Executive Officer & Principal Consultant Jacq Brasseur and Chief Operations Officer & Principal Consultant Risa Payant. Both Jacq and Risa are members of the 2SLGBTQ+ community. Additionally, Risa is a Disabled person who navigates chronic illness. These lived experiences, along with Risa's significant background in the arts and culture sector, informed the work done for this project.

To ensure the project successfully captured the vast perspectives of various stakeholders throughout the province, i+d approached the project intentionally by:

- Engaging in significant community outreach to invite participation in the consultation. This outreach included considerable research into relevant organizations and individuals, as well as tapping into existing SaskCulture and i+d networks.
- Establishing a set of exploratory questions that were informed by SaskCulture's foundational objectives and questions summary, which was provided at the start of this project.
- Developing a set of consultation instruments that were used by facilitators to gather consultation data.
- Undertaking a series of consultation activities within the 2SLGBTQ+ and Disabled cultural communities, and ECOs.
- Analyzing results from these consultation activities and reporting on this analysis.

CIRA // SHELBY LISK



Exploratory Questions

In order to guide our community consultation work, i+d prepared exploratory questions. These questions acted as the core inquiries we were attempting to answer through our engagement. Answers to these inquiries can be found in the Discussion section of this report. It should be noted that these questions were not developed to be asked directly to consultation participants, but to provide a foundation for the development of unique activities that lead to the identification of common themes.

Our exploratory questions for this project were as follows:

1. How is SaskCulture perceived by arts, heritage, and multicultural entities in Saskatchewan?
2. What might be impacting arts, heritage, and multicultural entities from being able to get what they need from SaskCulture's funding programs?
3. What work should be undertaken by arts, heritage, and multicultural entities, including SaskCulture, to foster equitable approaches in cultural funding and programs?
4. How are arts, heritage, and multicultural entities considering the Truth and Reconciliation Commission of Canada (TRC) Calls to Action and other Indigenous solidarity actions into their work?
5. How are arts, heritage, and multicultural entities incorporating evaluation and assessment practices into their programs and work?

These questions were developed following an extensive review of SaskCulture's *Foundational & Functional Objectives* and *Foundational Questions Summary*, and were approved by the organization.



MAPBOX // QUEER IN TECH COLLECTION

Community Outreach & Engagement

As a starting point, SaskCulture provided a list of organizations and individuals who were “reached.” Reached organizations are those who have received funding from SaskCulture, those who have applied for funding but been unsuccessful, and those who are otherwise known to SaskCulture. SaskCulture also provided suggestions on “unreached” organizations and individuals. Upon review, our team noted that while SaskCulture was able to provide a long list of arts, heritage, and multicultural organizations in Saskatchewan, their identified gaps in service to 2SLGBTQ+ and Disabled cultural communities contributed to gaps in this list. Specifically, the list included only six 2SLGBTQ+ organizations and only four disability organizations. No individuals were listed for either cultural community.

To ensure comprehensive data capturing a wide range of perspectives, we undertook considerable work in researching organizations and individuals doing important work in culture formation within the 2SLGBTQ+ and Disabled cultural communities. Through extensive searching and tapping into our networks, we were able to invite 24 additional 2SLGBTQ+ organizations and 14 additional Disability organizations throughout the province, including multiple groups based in rural Saskatchewan.

While our efforts engaged a broad range of 2SLGBTQ+ and Disabled community members in consultation activities, we experienced significant barriers in securing participation. Specifically, we heard diverse feedback from 2SLGBTQ+ and Disability organizations and individuals, including that they:

- had a lack of capacity to participate;
- felt the honorariums provided were insufficient or not aligned with their professional standards;
- were unfamiliar with SaskCulture and/or felt like the organization was not “for them” (meaning they didn’t believe that SaskCulture would support their work);
- perceived a lack of genuine interest from SaskCulture to hear about their perspective.

This was exacerbated by the perception that SaskCulture does not understand 2SLGBTQ+ and Disability cultures as distinct cultures with unique needs and approaches to culture formation. This resulted in confusion on the part of those we contacted related to why they were being asked to participate, with some noting that they had been explicitly informed by SaskCulture that their work was not aligned with the formation and celebration of culture in Saskatchewan.

More details about the limitations of this community outreach and engagement work can be found in the *Considerations & Limitations* section.

Community Consultation Participants

Thank you to the following organizations and individuals who participated in this community consultation project:

- Brit Adams, Family Hope Counselling
- Egi Ahmad, Saskatchewan Queer Entrepreneurs & Professionals
- Jaimie Bashutski, Regal Social Association of Regina
- Laurie Bender, Inclusion Moose Jaw
- Dawn Bear-Demkiw, OUTSaskatoon
- Paula Bogdan, Saskatchewan Queer Mental Health Collective
- Darlene Briere, Saskatchewan Drama Association
- Queenie Celestino Navarro, Ability Hub YXE
- Brendan Dickie, PRISM Choir & Kaleidoscope Youth Camp
- Maria Doyle, The Mixed Crips
- Kristin Enns-Kavanagh, Saskatchewan History and Folklore Society
- Traci Foster, Listen to Dis Community Arts
- Suzanne Gorman, Saskatchewan Band Association
- Melinda Hall, Wynard CARES
- Tracy Hamon, Saskatchewan Writers Guild
- Carla Harris, Independent Artist
- Nena Hawkes, Theatre Saskatchewan
- Theo Houghtaling, Southwest Saskatchewan Pride
- Jordy Ironstar, 2 Spirit Alliance of Saskatchewan
- Jennifer Jungwirth, Saskatchewan Music Educators Association
- Elaine Kaloustian, Saskatchewan Orchestral Association
- John Kennedy, Saskatchewan Cultural Exchange Society
- Masudul Khan, South Saskatchewan Independent Living Centre
- Kevin Korchinski, Organization of Saskatchewan Arts Councils
- Dani-Anne Lefevre, Humboldt & Area Pride
- Melanie Loroff, Saskatchewan Alternative Initiatives
- Jera MacPherson, CARFAC Saskatchewan
- Shannon Mahin, Queen City Pride
- Benjamin Morris, Creative Options Regina
- Emma Morris, Museums Association of Saskatchewan
- Caitlin Mullan, Mackenzie Art Gallery
- Sheryl Neher, Saskatchewan Choral Federation
- Wendy Nelson, CARFAC Saskatchewan
- Deb Nyczai, Listen to Dis Community Arts
- Belinda Riehl-Fitzsimmons, Saskatchewan Archeological Society
- Rhonda Rosenberg, Multicultural Council of Saskatchewan
- Terry Summers, Spark Your Pride
- Jenn Tatton, OUTSaskatoon & Camp fYrefly
- Natasha Urkow, Independent Artist
- Gary Varro, Queer City Cinema
- Gabriele Waidelich-Harrison, Saskatchewan German Council
- Kelly Waters, Battlefords Pride
- Joanne Webber, Deaf Crows Collective
- Han Wieder, Saskatoon Pride
- Gord Zakreski, Saskatchewan Association of International Languages

Description of Activities

The following consultation activities were developed through a community consultation plan. All activities were promoted through the existing and expanded outreach lists (including group and individual outreach emails, and one-on-one phone calls), and through the SaskCulture and i+d social media accounts.

Consultation activities included:

- Eight one-on-one interviews, including:
 - ◆ five participants with connections to Disability arts, heritage, and multicultural work;
 - ◆ two participants with connections to queer arts, heritage, and multicultural work;
 - ◆ one participant with connections to both Disability and queer arts, heritage, and multicultural work.
- Three discussion groups which saw 18 participants total, including:
 - ◆ one discussion group for unreached Disability organizations;
 - ◆ one discussion group for queer organizations;
 - ◆ one discussion group for Two Spirit organizations and individuals.
- One facilitated town hall forum with ECOs that was attended by 17 organizations.
- One plain language survey open to the public that garnered 23 responses⁵, with about 20% of respondents having never received funding from SaskCulture.

As is the common practice at i+d, a researcher who did not take part in any sessions analyzed all the notes using a thematic analysis. By assigning this work to a researcher who did not take part in any sessions, we mitigate the possibility that personal bias of the facilitator or note-taker offers preferential treatment to certain excerpts over others.

Thematic analysis is a common form of analysis within qualitative data where researchers assign codes to excerpts that are then translated into themes.



⁵ This survey did not see significant respondents. i+d had anticipated this result and had strongly recommended that one joint survey between both consulting firms be distributed to avoid survey fatigue, however this did not come to fruition. More detail about this can be found in the *Considerations & Limitations* section.

Our researcher approached their thematic analysis through inductive coding, which refers to the process of “generating codes from the data itself”⁶ rather than relying on a pre-established or hypothesized list of themes. Put simply, our researcher systematically reviewed the notes from each consultation activity and the public survey. Codes were either created for each relevant excerpt they come across, or a code that has already been created was applied. After completing their review, our researcher categorized these items into broad themes, placing like with like. While inductive coding was the primary focus of the researcher, they also made note of data excerpts that could explicitly inform answers to the exploratory questions.

6 Naeem, M., Ozuem, W., Howell, K., & Ranfagni, S. (2023). A Step-by-Step Process of Thematic Analysis to Develop a Conceptual Model in Qualitative Research. *International Journal of Qualitative Methods*, 22. <https://doi.org/10.1177/16094069231205789>



Findings

At the close of the inductive coding process, 84 separate codes had been applied to data. These codes were categorized into 11 key themes:

The core areas and affiliated themes are:

- | | |
|--------------------------------|---|
| 1. Attitudes About SaskCulture | 7. Operations |
| 2. Experiences at SaskCulture | 8. Programming |
| 3. Advocacy | 9. Sector |
| 4. Community | 10. Financial Realities |
| 5. Evaluation | 11. Cultural Knowledge & Interpretation |
| 6. IDEA | |

Attitudes About SaskCulture

While a handful of those consulted shared positive attitudes about SaskCulture, naming that they have respect for their work in supporting arts, heritage, and multicultural activity in Saskatchewan, negative attitudes were more commonly shared.

This was particularly the case when asking participants about the work that SaskCulture has been undertaking with regards to IDEA. Many participants expressed frustration about what some described as an inflated sense of inclusivity at SaskCulture. One survey respondent explained: “They have been known to take credit where credit is not due and assume the voice of the ‘othered’ communities.” During interviews and discussion groups, some participants shared a sense of appreciation for SaskCulture’s ongoing efforts to address diversity and equity, while those most familiar with SaskCulture noted that these efforts seem to be “a little late coming to the game.”

This split amongst participants was also echoed in survey responses, with respondents describing SaskCulture with a wide range of terms—some we deemed to be positive, including “caring” and “supportive,” and some we deemed to be negative, including “colonial” and “elite.” Interestingly, one survey respondent used both negative and positive terms in their response (“sturdy, colonial, supportive”), suggesting that community members may often hold competing attitudes at the same time.

Despite a difference in positive and negative attitudes amongst participants, there was wide consensus that SaskCulture is an influential organization within the arts, heritage, and multicultural sector in Saskatchewan, as well as an influential organization within the larger provincial funding ecosystem. This was noted multiple times by all three priority groups, with 2SLGBTQ+ and Disabled community members sharing their hopes that SaskCulture would leverage their influence to contribute to better resourced 2SLGBTQ+ and Disability organizations.

Experiences at SaskCulture

Throughout this consultation project, participants shared an abundance of their experiences of SaskCulture funding, programming, and interactions with staff. While some participants spoke positively about specific aspects of SaskCulture’s service, many identified systemic issues that impact their ability to access funding, feel respected, and be seen as an organization that legitimately contributes to the arts, heritage, and multicultural sector in Saskatchewan.

Due to the vastness of these experiences, we have broken this section into sub-themes.


Accessing & Navigating Funding

Participants described a wide variation in their experiences with SaskCulture's funding application processes. Some organizations found it accessible, quick, and/or well-supported. This was particularly the case when they had access to helpful staff or funding officers. However, others described it as confusing, time-consuming, and/or inaccessible. Survey respondents support this finding, with less than 30% of respondents agreeing with the statement "it's easy to get funding from SaskCulture (meaning, applying for funding and being successful is easy)" and 50% of respondents indicating that the complexity of the application process at SaskCulture is a barrier they experience when applying for funding.

Several participants did note that SaskCulture has invited organizations representing equity-deserving groups to apply for funding or participate in programs. However, it was also noted that these invitations sometimes felt inauthentic or tokenistic. As one organization summarized, it feels like SaskCulture wants to fund them in theory but does not follow through in practice. A number of groups also shared that they had applied multiple times, some after explicit discussion with a SaskCulture staff member, but were rarely (if ever) successful. While many ECOs had expressed appreciation for having been funded for many years, they also acknowledged that despite the stagnancy of funding amounts, this was still a relatively privileged experience.

Participants overwhelmingly described their desires for more funding opportunities from SaskCulture, including designated funding streams (discussed at length in the IDEA and Financial Realities section) and more opportunities for core and/or annual funding to organizations that aren't ECOs. This was echoed in the survey respondents, which saw over 70% of respondents indicating that SaskCulture should be supporting organizations by offering "more funding opportunities."

GENDER SPECTRUM COLLECTION // ZACKARY DRUCKER & ALYZA ENRIQUEZ



"Several participants did note that SaskCulture has invited organizations representing equity-deserving groups to apply for funding or participate in programs. However, it was also noted that these invitations sometimes felt inauthentic or tokenistic."

Misunderstanding of 2SLGBTQ+ & Disability Culture

Organizations serving 2SLGBTQ+ and Disabled communities shared that when applying for funding they often feel like they have to educate SaskCulture and other funders about how their communities engage in cultural practices while also trying to navigate complicated funding applications. For some organizations, this experience has contributed to their choice to disengage entirely from SaskCulture. In particular, 2SLGBTQ+ and Disability organizations both expressed overwhelming frustration that the criteria surrounding the definition of a “cultural group” was unclear (at best) or exclusionary (at worst).

This finding was supported by 2SLGBTQ+ survey responses where only two out of five respondents agreed that “SaskCulture’s funding programs are relevant and applicable to the arts, culture and heritage programming needs of 2SLGBTQ+ communities.” Comparably, only one out of five Disabled respondents agreed that “SaskCulture’s funding programs are relevant to the arts, culture, and heritage programming needs of Disabled communities.”

Comparable to the experience of feeling like their cultural practices were misunderstood, some organizations also spoke about feeling like they are regularly put in a position by SaskCulture to prove that they are a legitimate organization or represent a legitimate cultural group to SaskCulture. This was especially notable for 2SLGBTQ+ organizations who shared about their experiences navigating politics of respectability when engaging with funders, including SaskCulture. This was a barrier to equitable funding that we expanded on at length in *Funding the Rainbow: Report on Informing Queer & Trans Inclusive Funding Practices at SaskCulture*.

According to the Cambridge Dictionary, “respectability” refers to “the quality of being considered socially acceptable.”



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“This inflexibility contributes to organizations having a hard time adapting programs to align with funder expectations and maintain relevance in order to meet community needs.”

Flexibility, Reporting & Administrative Burdens

One of the most present findings throughout was that of a perceived “lack of flexibility” at SaskCulture. Participants spoke to this in a number of ways, including a lack of flexibility around:

- how a funded project evolves throughout the project period;
- the types of project costs that may arise (specifically noting that often costs that are most relevant to serving the community are either perceived to be ineligible or deemed ineligible by SaskCulture);
- what is defined as cultural activity (specifically noting a narrow understanding of culture formation in a diversity of communities);
- what an organization’s community defines as a cultural priority, which is sometimes misaligned with funder priorities.

This inflexibility contributes to organizations having a hard time adapting programs to align with funder expectations *and* maintain relevance in order to meet community needs.

The burden of reporting requirements also emerged as a common frustration. Participants across all audiences described the expectations for reporting as onerous, especially for small and/or grassroots organizations with limited administrative capacity, which some participants attributed to a lack of operational funding. Similarly, participants across the sector expressed concern with what they perceived as an undue fixation on quantitative over qualitative results. To further reinforce this, some organizations shared hopes that SaskCulture would recognize that their success can be tied to the depth of impact rather than the number of people impacted. This focus on quantitative results was articulated as a barrier for both ECOs and equity-serving organizations, with one ECO survey respondent explaining “Ethnocultural groups [that] focus on their respective culture [have] target groups [that] are smaller than that of a big arts organization.”

Lastly, organizations shared significant frustrations with having too little time to properly apply for, access, and report on grant funding (particularly for small and/or underresourced organizations), while also having too little time to successfully deliver their programs. This is especially the case when organizations prioritize the development of genuine and equitable relationships with marginalized communities as a part of their projects. Notably, Disabled individuals and Disability organizations spoke to how crip culture welcomes a slower pace of work and creation. For example, Disabled artists and participants may require more time to complete a project and the needs of Disabled participants, such as accessing travel to attend programming, require a greater investment of time.

Relationships with SaskCulture Staff & Programs

For many, the most positive interactions they had with SaskCulture were directly tied to individual staff members (many of whom were named explicitly). During these positive interactions, participants described specific staff members as approachable, knowledgeable, and genuinely invested in supporting them and their communities. Many organizations shared that their ongoing engagement with SaskCulture greatly depended on these relationships.

Similarly, when participants shared about negative experiences, these were also often tied directly to interactions with specific staff members that came across as disingenuous, disrespectful, or uninformed. One participant shared a specific instance where they were informed quite directly by a SaskCulture team member that a project focused on building intergenerational understandings of 2SLGBTQ+ cultural history wasn't cultural activity. A survey respondent shared another specific instance where they noticed "discrepancies between the funding priorities of SaskCulture and peer assessments of [their] applications [compared to] the opinions expressed by [their] program officer." The vast difference of experiences amongst participants indicate an inconsistency in service provision to those seeking funding.

When discussing SaskCulture's focus on IDEA, some participants identified that they were uncertain about how SaskCulture's supposed focus on IDEA was reflected in their staffing decisions. For example, both 2SLGBTQ+ organizations and Disability organizations posed hypothetical questions about whether SaskCulture's apparent interest in focusing on 2SLGBTQ+ and Disabled communities translated to hiring 2SLGBTQ+ and Disabled cultural workers.

There were varied opinions about the organizational support programming offered by SaskCulture. Of note, when speaking about SaskCulture program offerings, participants seemed focused on programming like online resources, workshops, and *Nonprofit Lifecycles* training, rather than larger initiatives like Creative Kids or Culture Days activities. While many participants spoke about the helpfulness of grant writing resources and related programs presented by SaskCulture, there was an overwhelming perspective that SaskCulture should focus on administering funding programs rather than trying to provide expanded service to arts, heritage, and multicultural organizations. In some cases, participants suggested that these programs even work to dilute the offerings of Saskatchewan arts, heritage, and multicultural organizations.

Advocacy

All three priority groups spoke to the vital role that SaskCulture and other funders can play in advocacy, both within government systems and alongside the organizations they fund. Participants expressed a belief that funders don't only have the opportunity to use their position to push for safer and more inclusive communities, but that they have a responsibility to do so.

Some participants suggested that SaskCulture's relationship to government could be leveraged to be proactive in engaging with government to advocate for increased and sustained funding for arts, heritage, and multicultural organizations⁷, especially those led by and serving 2SLGBTQ+ and Disabled people. In addition to financial advocacy, participants expressed a desire for SaskCulture to speak out publicly in support of the rights of 2SLGBTQ+ and Disabled communities to engage in their cultural practices.

⁷ SaskCulture provides funding to Communities of Interest—the Saskatchewan Arts Alliance and Heritage Saskatchewan—who are explicitly tasked with advocacy efforts.



“Multiple participants who shared their interpretations of cultural practices indicated that defending human rights of the communities to which they belong is a cultural act and should be recognized as such by culture funders. The potential failure of funders to recognize this connection can lead to this work being excluded or devalued in funding decisions.”

Aside from the role that SaskCulture might be positioned to play in advocacy, consultations also indicated that 2SLGBTQ+ and Disability organizations who engage in cultural work perceive advocacy work as an inherent part of their communities' cultural practices, and that the line between cultural activities and political activities is often non-existent. Multiple participants who shared their interpretations of cultural practices indicated that defending human rights of the communities to which they belong is a cultural act and should be recognized as such by culture funders. The potential failure of funders to recognize this connection can lead to this work being excluded or devalued in funding decisions.

Lastly, in consideration of the role that advocacy plays in 2SLGBTQ+ and Disability cultural communities, participants urged SaskCulture to recognize that organizations serving these groups may engage in political actions and not to shy away from supporting organizations because of their political engagement. Participants indicated that this was particularly relevant considering the current political climate where governments, such as that of the United States of America, are restricting the rights of publicly-funded organizations who engage in advocacy work.

Community

Community emerged as a prevalent theme in every interview and discussion group, in the ECO town hall, and in the survey. Participants emphasized that meaningful, sustainable cultural work must be grounded in community relationships and responsive to the realities of those most impacted. Participants shared that when funders like SaskCulture function with this in mind, it results in stronger programs, greater trust, and deeper impact on communities.

Community-led and community-informed work was described as essential by the vast majority of participants. It was repeatedly noted that programs, projects, staffing, and funding decisions must be shaped by the people they are meant to serve, rather than being imposed top-down. Many of these organizations across all three priority groups described how they engage their own communities to co-design programming and collaborate on decision making. In discussing their relationship to community, participants expressed a desire for SaskCulture to embrace this model as they reconsider their organizational practices related to decision-making and program development.

Participants also spoke at lengths about the importance of SaskCulture and other funders to encourage, facilitate, and be willing to fund collaborations amongst organizations; collaborations that are often fostered to best support community needs. These collaborations overwhelmingly benefit smaller organizations with less capacity, but some perceive funders as being disinterested in supporting these approaches. One participant noted that a lot of organizations with similar goals and interests may want to work together, but have to split apart so that they can each access money to do different projects in order to secure funding. There was interest amongst participants to be supported when embracing opportunities to collaborate and reduce costs associated with overhead, including opportunities like collective or centralized communications or administration.

A number of demographic-specific topics emerged from consultations as well. Participants shared details about their focus on building relationships with Indigenous Elders, particularly amongst 2SLGBTQ+ organizations who expressed a difficulty in finding opportunities with Two Spirit or 2SLGBTQ+-allied Elders. One participant did note that restrictions placed on them by some funders about the amount of honorariums they can provide to Elders make maintaining these relationships more complicated.


While participants overwhelmingly spoke positively about the benefits of working closely with communities, they also noted that community backlash is a real and regular part of their work, particularly for those organizations working with IDEA in mind. Many described the personal and organizational toll of facing public criticism, discrimination, hostility, or sometimes even violence (especially for those working in 2SLGBTQ+ or Disability cultural spaces). They highlighted the difficult reality of trying to meet funder expectations while also navigating unsafe or unsupportive local environments. For ECOs in particular, some discussed the frustration of trying to bring IDEA to the forefront but receiving pushback from their members and other stakeholders. Participants suggested it's important for funders to recognize that safety and trust are foundational to being able to engage in meaningful arts, heritage, and multicultural work, and that this focus could allow cultural organizations to make unique choices to protect the communities they serve, such as spending money on non-police options for security at events.



“Participants emphasized that meaningful, sustainable cultural work must be grounded in community relationships and responsive to the realities of those most impacted.”

Evaluation

Evaluation was identified as a key area where organizations often feel tension between their own values and the expectations of funders. Participants shared that while assessing impact is important, common evaluation practices often fail to reflect the ways that many organizations define success, especially those that work with marginalized or small cultural communities.



“While funders were perceived as often emphasizing numbers, metrics, and other stats-based indicators, many organizations shared that they rely on storytelling, narrative, and personal impact statements to demonstrate the success of their projects, as well as building genuine relationships with those served.”

ALLGO // THE OFFICE COLLECTION // MICHAEL POLEY

Participants expressed a need for evaluation methods that respected anonymity and privacy. As previously mentioned, many participants work with communities where safety and trust are paramount, and being able to measure impact without requiring people to disclose sensitive or personal information is vital to maintaining positive relationships with these communities. SaskCulture and other funders were encouraged by participants to allow and encourage evaluation practices that respect this privacy.

As discussed previously in the sub-section about *Flexibility, Reporting & Administrative Burdens*, participants also spoke about the misalignment between their evaluation techniques and the expectations of funders. While funders were perceived as often emphasizing numbers, metrics, and other stats-based indicators, many organizations shared that they rely on storytelling, narrative, and personal impact statements to demonstrate the success of their projects, as well as building genuine relationships with those served. These qualitative approaches were described as being simultaneously more in-line with values of IDEA and being better indicators of the actual changes that occur through cultural work. This is especially relevant in marginalized communities where a reliance on traditional metrics can be a limiting view of the true impact of a project. For example, one participant shared that reaching even one 2SLGBTQ+ person through their cultural development work in rural Saskatchewan can have a dramatic impact on that person's life. When funders encourage an evaluative focus on the numbers, the important stories of the crucial nature of cultural work can be lost.

The importance of transparency in data collection and use was also discussed by participants. While SaskCulture and other funders require a certain level of evaluative data in grantee reports, it was unclear for some participants about how this data is used or if it's even used at all. Engaging intentionally with transparency in evaluation also means being clear about the funders' own evaluation practices—not just asking for data from grantees, but also sharing findings and being transparent about how that information informs decisions they make.

It should be noted that while participants did share frustrations with common sectorial challenges regarding evaluation, many organizations expressed an appreciation for SaskCulture's expectations regarding evaluation. This was also indicated by survey respondents where less than 15% of respondents agreed with the statement: "It is hard for us to meet SaskCulture's reporting expectations for our arts, culture, and heritage programs."

When invited to share about their own evaluation practices, organizations overwhelmingly reported that they rely on surveys to collect data about the impacts of their programs. This was echoed in survey respondents, over 70% of whom indicated that they use surveys to evaluate their success. Despite this being a widely adopted tool, there were significantly different levels of success with surveys amongst participants with some sharing that they were effective while others indicated that they struggle with low response rates or data that doesn't show the full picture. Other evaluation practices used by participants include tracking metrics or program use, using testimonial or impact stories, and hosting their own community consultations.

Over 50% of respondents in the consultation survey distributed by i+d indicated that they "would like more resources or support to improve evaluations and assessments at [their] organization."

IDEA


Through this project, SaskCulture has clearly indicated that IDEA is a vital part of the work that they aim to do. This isn't unique to SaskCulture—100% of survey respondents agreed with the statement "our organization values inclusion, diversity, equity, and accessibility" and 95% of survey respondents agreed that they want "the people and groups [they] work with to practice reconciliation, inclusion, diversity, equity, and accessibility."

Despite a clear interest on SaskCulture's part to engage authentically with IDEA, the majority of participants shared perspectives that suggest that there is still considerable room for growth within SaskCulture on this topic.

When discussing IDEA, accessibility emerged as a major concern. Participants emphasized that accessibility is not limited to physical access, but also includes a broad range of considerations such as mobility, sensory needs, financial barriers, language, neurodiversity, and communication formats (such as ASL or plain language interpretation). Many shared frustrations with grant processes, events, and supports that they felt were inaccessible or overly complex and that lacked disability-friendly considerations. Some participants also spoke about their struggles with funders who assume that virtual events are more accessible to rural or underserved parts of the province, indicating that they would appreciate more financial support to bring cultural activities to rural communities instead of relying on virtual activities.

The acknowledgement that discomfort is an inevitable part of engaging in IDEA work was also discussed by many participants. Some participants described SaskCulture as seeming hesitant or uncomfortable during critical conversations or when receiving criticism of their efforts in IDEA and they encouraged SaskCulture to lean into this discomfort rather than avoid it. Participants also spoke to the importance of leaving space for their membership and the communities they serve to experience discomfort and to be open to working with these stakeholders to become more comfortable with IDEA.

Unfortunately, some participants did report experiences of discrimination while trying to access funding or engage with funders. While some of these experiences included stories of SaskCulture specifically, participants also spoke more generally about funders as a whole. One of the major ways that organizations experienced discrimination seemed to be related to ignorance—much of which is rooted in ableist, heterosexist, or racist assumptions—about how cultural practices exist within marginalized communities. This ignorance contributed to significant harm, placing the burden of education on already underresourced and marginalized groups. One key recommendation that emerged from participants to address this discrimination was to introduce designated funding streams to ensure that these communities aren't impacted by unconscious biases when awarding funding.



“Some participants described SaskCulture as seeming hesitant or uncomfortable during critical conversations or when receiving criticism of their efforts in IDEA and they encouraged SaskCulture to lean into this discomfort rather than avoid it.”

There were also concerns about tokenism and symbolic actions. Participants critiqued surface-level commitments to equity, such as performative land acknowledgements or other IDEA initiatives that feel like “checking boxes” rather than the necessary systemic change. Many participants urged SaskCulture to move beyond symbolism and toward intentional and comprehensive integration of IDEA, ensuring that it shapes everything from governance, to staffing, to policy, and to funding decisions. This luke-warm perspective on SaskCulture’s approach to IDEA is supported by survey respondents who were split with 40% of respondents disagreeing or feeling neutral regarding the statement “I trust SaskCulture to support and create equity” and only 60% agreeing.

Finally, some participants, mainly ECOs, described what they felt was intense pressure from SaskCulture to be “constantly better” at IDEA, rather than recognizing the work that they’ve done to date. This qualitative finding stands in contrast, however, to the 100% of ECO survey respondents who reported having more work to do to successfully integrate IDEA into their organizations and more than half noting significant areas of improvement. More detail on how these findings can be contextualized is included in the Discussion section. While some ECOs shared their concerns about this pressure, the vast majority of ECOs who responded to the survey (over 85%) indicated that arts, culture, and heritage organizations should be thinking about IDEA in their work.

Operations

Throughout the consultations, participants shared the challenges and pressures facing their organizations, particularly in relation to governance, fair compensation, capacity, and infrastructure, and how the support and funding from SaskCulture can impact their experiences. These concerns were especially prominent amongst ECOs, who had significant opportunity to discuss these realities during the town hall.

Some ECOs expressed difficulties with ensuring that their Board of Directors fulfills their governance responsibilities rather than meddling in operations. In relation to IDEA work, ECOs shared their frustrations with getting their boards to understand or care about equity in the way that SaskCulture expects of their organization.

Compensation was also discussed across all three priority areas. Organizations reported struggling to fairly compensate staff, contractors, artists, Elders, and even to offer reasonable honorariums to volunteers. The lack of appropriate wages and salaries, particularly for leadership roles, was identified as a major barrier to sustainability and retention. For some organizations, particularly grassroot 2SLGBTQ+ and Disability organizations, their core team members are completely uncompensated, despite fulfilling a similar role to paid positions at other arts, heritage, and multicultural organizations. One participant astutely pointed out that there are practices they’ve tried to implement at their organization that they’ve seen happen at SaskCulture (such as expanded salary scales or shifting staffing structures) but been given the impression that this is inappropriate or impossible to fund from SaskCulture or other funders. Other participants shared frustration about their inability to match higher salaries, including those at SaskCulture, and how this impacts their ability to remain stable or challenge the high turnover of leaders within their organization. This type of experience reeks of hypocrisy for some organizations where funders allow themselves to engage in certain compensation practices but refuse to support the same practices amongst their grantees.

A lack of capacity was overwhelmingly one of the most dominant themes across all consultations. Organizations described being deeply overextended, understaffed, and underfunded, all of which makes it nearly impossible to keep up with application processes (especially annual ones), deliver programs, evaluate programs, and take on IDEA work in a meaningful way. Burnout was widespread and many participants shared concerns about the long-term viability or sustainability of this work considering these circumstances.

The need for stronger organizational infrastructure was also named by participants. Many organizations felt that they were operating without the foundational support (such as appropriate technology or administrative resources) that they needed to grow and stabilize. There was an interest from some participants to have SaskCulture explore how infrastructure could be more intentionally supported across the sector in Saskatchewan.

Survey findings validate the importance of addressing these operational barriers with over 90% of respondents indicating that operational funding is one of the most pressing funding gaps they experience at their organization.



“One participant astutely pointed out that there are practices they’ve tried to implement at their organization that they’ve seen happen at SaskCulture (such as expanded salary scales or shifting staffing structures) but been given the impression that this is inappropriate or impossible to fund from SaskCulture or other funders.”

MAPBOX // QUEER IN TECH COLLECTION

Programming

While not a key focus of consultations, some participants did share about their experiences related to programming, mostly related to how success is often measured. Many organizations shared that perceived success is frequently tied to attendance numbers or the size of an audience during their arts, heritage, and multicultural activities. This focus has already been explored at length in the *Evaluation* section of the report, however it should be noted that these expectations around measurement also impact how organizations approach programming.

For Disability and 2SLGBTQ+ organizations in particular, participants emphasized the importance of recognizing the impact that programs can have on a smaller group of attendees. They stressed that meaningful programs with a small number of participants should not be seen as less valuable, and called on SaskCulture and other funders to celebrate and support programming approaches that didn't focus overwhelmingly on attracting large swaths of attendees, but instead on the quality of programming.

2SLGBTQ+ participants specifically spoke about the uniqueness of queer and trans programming, and the specific needs of their communities. They described the importance of creating safe, affirming, and culturally relevant spaces. A number of participants also raised concerns about SaskCulture's lack of recognition of drag as a cultural practice. They emphasized the important historic role that drag has played through queer history, explaining that this type of cultural practice should be supported by SaskCulture and other arts, heritage, and multicultural funders.

Sector

Participants spoke about a range of sector-wide challenges and opportunities, particularly around the role that SaskCulture plays as a funding body and leader in the sector. Organizations highlighted the need for SaskCulture to be accountable to the communities they serve, with a focus on ensuring that accountability was prioritized for marginalized and equity-deserving communities. This includes being transparent about funding decisions, acknowledging potential biases, and being able to consider and speak to perceived shortcomings in their processes.

Participants also expressed a need for effective communication and promotion of programs and opportunities, as well as a concern about how all funders, including SaskCulture, communicate with grantees. Organizations shared that communication often feels limited to deadlines and reporting requirements, rather than reflecting a collaborative relationship rooted in mutual respect or partnership.

The current political climate also emerged as a significant issue, especially for organizations that support marginalized communities. Participants described feeling under threat due to the rise in political ideology that dismisses the benefit or value of arts, heritage, and multicultural work as well as the value of equity and inclusion. They emphasized that SaskCulture and other sector leaders have a role to play in pushing back against this climate and taking a public stand in support of communities impacted by these political ideologies.

Sustainability continues to be a major concern across the sector. Whether through challenges related to operational funding, capacity, and resourcing within organizations, or compensation for staff, participants suggested SaskCulture seek opportunities to better fund and resource organizations to support long-term sustainability.

Financial Realities

Consultations indicated that organizations around the province are facing significant financial strain due to the rising cost of operating and many are being forced to cut costs just to keep their doors open. Participants shared that while their expenses have increased due to both inflation and pressures on supply chains, SaskCulture and other funders haven't adjusted their funding levels to match these new realities. This financial pressure has made it increasingly difficult for organizations to sustain their work.

Some organizations are also dealing with other challenges, such as recovering from debt that resulted from previous mismanagement. These participants shared about the difficulty of finding funding sources or maintaining relationships with funders who are willing to support them in addressing past financial burdens while continuing to move their work forward.

Participants spoke overwhelmingly about the overall need for increased and more flexible funding. For example, there was strong support for funding that allows organizations to provide food at events, recognizing the cultural and community-building importance of sharing meals. Travel emerged as another example of necessary spending that isn't always valued, with participants emphasizing the increased costs associated with reaching communities, especially for Disabled people or those without access to reliable transportation.

As mentioned in a number of sections throughout, one of the most consistent themes was the difficulty in securing operational funding, with participants noting that the majority of funders are only interested in funding projects or short-term programs. Organizations described how the lack of funding for core expenses, such as rent, staffing, and administration, undermines the sustainability of their organizations. They called on SaskCulture to explore opportunities to provide operational funding to organizations, even those that aren't ECOs.

There were also conversations about equity in funding, with many participants recognizing that it is often the organizations with the most resources that are well-positioned for ongoing success in seeking funding. Some ECO participants expressed interest in a regular review of organizational needs in order to redistribute funds to support organizations that have been chronically under-resourced. Participants also encouraged SaskCulture to find more opportunities to support grassroots organizations, some of whom are self-funding their arts, heritage, and multicultural projects (especially with regards to volunteer labour) in order to continue their work.

Participants also highlighted the potential impact of introducing designated funding streams tailored to cultural communities that have been underrepresented in SaskCulture's grant programs, speaking to 2SLGBTQ+ and Disabled communities in particular. They noted that having distinct funding streams could mitigate potential bias from jurors or peer assessors who may lack an understanding of queer or Disabled cultural practices.



“There were also conversations about equity in funding, with many participants recognizing that it is often the organizations with the most resources that are well-positioned for ongoing success in seeking funding.”

Cultural Knowledge & Interpretation

Many organizations shared concerns about how culture is interpreted within the sector, particularly by SaskCulture and other funders. We heard this overwhelmingly from 2SLGBTQ+ and Disabled organizations, but it was also mentioned by some ECOs.

As discussed at length throughout this report, participants indicated that SaskCulture lacks a basic awareness of the fact that 2SLGBTQ+ and Disabled communities have distinct cultures and some participants shared even more nuanced interpretations of culture. For example, a number of 2SLGBTQ+ (especially those from the Two Spirit community) and Disability organizations emphasized that supporting health and wellness is fundamental to their cultural practices, and should be recognized as such.

Participants also spoke about the lack of cultural knowledge within SaskCulture and the broader arts, heritage, and multicultural sector. Beyond a basic comprehension that these groups experience unique culture formation, there was concern that funders and sector organizations often fail to understand the specific needs, practices, and contexts of Disabled and 2SLGBTQ+ cultural groups. Participants emphasized the importance of ongoing education, dialogue, and continuous learning for all team members at SaskCulture and other funding bodies.

Discussion

These findings, focused on eleven key themes, offer a comprehensive collection of data that can inform the answers to the exploratory questions established at the beginning of this project:

1. How is SaskCulture perceived by arts, heritage, and multicultural entities in Saskatchewan?
2. What might be impacting arts, heritage, and multicultural entities from being able to get what they need from SaskCulture's funding programs?
3. What work should be undertaken by arts, heritage, and multicultural entities, including SaskCulture, to foster equitable approaches in cultural funding and programs?
4. How are arts, heritage, and multicultural entities considering the Truth and Reconciliation Commission of Canada (TRC) Calls to Action and other Indigenous solidarity actions into their work?
5. How are arts, heritage, and multicultural entities incorporating evaluation and assessment practices into their programs and work?

The following discussion analyzes these findings in the context of SaskCulture's funding renewal process, the broader arts, culture, and heritage sector, and the professional insights of the i+d team.

How is SaskCulture perceived by arts, heritage, and multicultural entities in Saskatchewan?

Based on findings through the community consultation activities and validated through the public survey, perceptions of SaskCulture are mixed. There is a significant skew towards negative sentiments, particularly from more marginalized communities.

Those who perceive SaskCulture in a positive manner overwhelmingly reference strong relationships with individual staff members at SaskCulture as the reason. This suggests that the relationships developed between Outreach Consultants and applicants are a major determining factor of how entities perceive SaskCulture. SaskCulture can leverage this strength by ensuring that Outreach Consultants either have diverse lived experiences that align with those served by the funding programs they oversee or have a comprehensive understanding of the cultural realities of applicants. This could contribute significantly to improving strained relationships with 2SLGBTQ+ and Disabled cultural communities.

When it comes to negative perceptions, findings suggest that they are due to a variety of factors. Notably, we heard that the service standards at SaskCulture are inconsistent. This seems deeply related to gaps in knowledge at the organizational and individual staff levels, which results in inconsistent service for those seeking funding and accessing services at SaskCulture. We would also suggest that SaskCulture lacks institutional clarity on the scope of cultural activity they're willing to support, or at the very least, that this scope of cultural activity has not been clearly articulated to the entities it serves.

As articulated through the findings, while some entities perceived SaskCulture's work on IDEA as admirable, organizations with significant lived experiences of inequity feel frustrated at what seems like SaskCulture's self-positioning as a leader in IDEA. The outlier here was hearing from Two Spirit organizations who shared positive experiences with SaskCulture, suggesting that while SaskCulture may excel at meeting the needs of Indigenous communities, the organization lacks the capacity to comprehend culture outside of racial or ethnic contexts. This indicates to us that there are immense opportunities for SaskCulture to humbly focus on increasing internal capacity around challenging ableism, heterosexism, and cissexism while also developing a more comprehensive understanding of 2SLGBTQ+, Deaf, and Disability culture.

No matter whether entities have a positive or negative perception of SaskCulture, it is very clear that SaskCulture is perceived as an influential entity within the broader Saskatchewan arts, heritage, and multicultural ecosystem. There is hope that SaskCulture will leverage this influence to support under-resourced organizations, particularly those focused on serving equity-deserving groups, however there is also a feeling that this possibility will never come to fruition.



DISABLED AND HERE // GRITCHELLE FALLESCON

When considering this desire from organizations, it is important to distinguish between the undertaking of political advocacy (such as protesting, lobbying, and other political actions) and advocating for under-resourced organizations through the act of championing. As articulated by SaskCulture, their role within Saskatchewan is to ensure that people across the province can engage in cultural activity. While we heard from participants that they expect SaskCulture to advocate for marginalized groups, it's our interpretation that they hope for SaskCulture to be capable and willing to speak to the complexities, needs, and challenges of 2SLGBTQ+ and Disabled cultural communities both within and beyond the sector. This crucial support for vibrant 2SLGBTQ+ and Disability culture formation in the province directly relates to the SaskCulture mandate and sees them capitalizing on their unique position of power to be able to champion marginalized and under-resourced organizations. We'd suggest this type of advocacy be considered carefully and, if pursued, focus on amplifying the voices of those committed to presenting 2SLGBTQ+ and Disabled arts, culture, and multicultural activity.

Finally, we suspect that there were multiple instances where participants were conflating SaskCulture with SK Arts. More details about this can be found in the *Considerations & Limitations* section.

Ultimately, SaskCulture is perceived as an organization with the potential to make a significant positive impact in the arts, heritage, and multicultural sector, but also an organization that is facing challenges in truly being able to address the diverse needs and interests of *all* cultural groups. While some organizations have positive views and experiences, the negative perceptions point to systemic issues that need addressing to build trust and ensure equitable access to funding. Cultural organizations, particularly those that are 2SLGBTQ+ and Disability-led see SaskCulture as having a vital role in championing the rights for marginalized cultural communities to have equitable access to cultural activities.

What might be impacting arts, heritage, and multicultural entities from being able to get what they need from SaskCulture's funding programs?

The most significant barrier that emerged throughout this consultation lies in SaskCulture's interpretation of culture. Many organizations, particularly those from 2SLGBTQ+ and Disabled cultural communities, feel that they have to educate SaskCulture about their unique cultural practices before they can be considered for funding. In some instances, this education doesn't actually lead anywhere (meaning, even after making a case for the unique cultural practices of 2SLGBTQ+ and Disabled cultural communities, these groups are still being deemed ineligible for SaskCulture funding). This suggests there are opportunities for SaskCulture to focus on developing organization-wide standards and strategies to ensure that what does (and does not) count as cultural activity is not up to individual staff interpretation. This may look like developing clearer, publicly accessible guidelines around the eligibility of cultural practices at SaskCulture or determining that the organization will defer to members of cultural groups to define these practices themselves.

Another pervasive issue is the lack of operational funding available to arts, heritage, and multicultural groups. It's our understanding that most funding opportunities provided by SaskCulture support unique projects rather than covering core operational costs like salaries, facilities, and administration. This reality is deeply tied to the significant lack of capacity noted by many organizations, which makes it extremely difficult for many organizations to be able to meet funder expectations. Without consistent operational funding and the resulting increase in institutional capacity, organizations struggle to effectively apply for additional funding, manage projects if funded, and report on funded projects, nevermind just sustaining their basic functions in community. This suggests an opportunity for SaskCulture to adopt progressive, feminist practices that encourage support for organizations that align with their mandate to foster a vibrant cultural landscape in Saskatchewan and trust that any funds provided will be spent, whether on operations or project costs, to further that goal.



THE YURI ARCURS COLLECTION

To further articulate this lack of capacity in arts, heritage, and multicultural organizations, we heard that non-profit employees are understaffed, overworked, and facing burnout. This has an ongoing impact on strained capacity as organizations face consistent turnover and an inability to attract effective and skilled leadership. The latter issue is often due to not being able to pay competitive salaries within the sector (notably, this includes comparing salaries to those of SaskCulture staff). While these burdens disproportionately affect smaller organizations with fewer staff, even well-resourced ECOs navigate these issues. While SaskCulture seems keen to support capacity-building efforts by offering programming to support the knowledge and skill development of cultural workers, we heard from many participants that SaskCulture is best positioned to address capacity by increasing unrestricted funding. This resonates particularly amongst organizations who pointed out that either they or other entities within the sector already focus on offering this type of knowledge sharing. This suggests that SaskCulture may be better positioned to amplify existing resources within the arts, heritage, and multicultural sector, instead of trying to fill these gaps themselves.

Lastly, it's clear that there is a lack of awareness of and outreach to organizations whose work aligns with 2SLGBTQ+ and Disability culture formation. While other jurisdictions, like Ontario or British Columbia, may have a significant number of equity-focused arts, heritage, and multicultural organizations, the lack of critical mass in Saskatchewan often means that many equity-focused organizations act as all things to their targeted groups. This means that both 2SLGBTQ+ organizations and Disability organizations are often expected by the communities they serve to meet a wide range of needs, including the need to access arts and culture, for their served populations. SaskCulture may have been able to focus their outreach efforts to explicit arts, heritage, and multicultural organizations in the past, but as the organization seeks to improve their reach within 2SLGBTQ+ and Disabled communities, it is vital that SaskCulture recognize that there are other kinds of entities that are offering arts, heritage, and multicultural programming to these audiences. This may lead to opportunities for SaskCulture to invest in educating organizations that operate mostly in other sectors (such as social services or advocacy) about promising practices in and approaches to delivering arts, heritage, and multicultural programming.

In essence, a combination of narrow interpretations of culture, a lack of operational support, limited organizational capacity, and insufficient outreach collectively prevent many organizations from accessing and benefiting from SaskCulture's funding programs.

What work should be undertaken by arts, heritage, and multicultural entities, including SaskCulture, to foster equitable approaches in cultural funding and programs?

It is clear that SaskCulture has made efforts to focus on and discuss concepts related to IDEA throughout both this funding renewal project and in their ongoing work. Unfortunately, for many organizations in the arts, heritage, and multicultural sector in Saskatchewan, this effort feels symbolic and tokenistic (at best) or hypocritical and disingenuous (at worst).

We heard that while SaskCulture speaks to the importance of IDEA in their work, participants noted that this focus does not always result in tangible action like ensuring vast cultural diversity on their staff team or amongst those who are in positions of power and with influence over decision making at the institution. This discrepancy between what organizations claim to be invested in and what their behaviour and practices suggest erodes trust and makes it challenging for organizations, particularly those working with marginalized communities, to believe that this commitment to IDEA is genuine. Addressing this requires funders, including SaskCulture, to critically examine their own practices and ensure that their actions align with their stated values. Alternatively, they need to be honest and transparent about this misalignment. This may also look like being clear that SaskCulture has been focused on increasing their capacity to serve Indigenous and multicultural communities instead of considering the cultural needs of 2SLGBTQ+ and Disabled cultural communities.



The challenge to understand the difference between tokenism and genuinely uplifting diverse communities isn't unique to funders. Consultation participants spoke of the feeling that symbolic gestures of diversity without making substantial changes to their systems or practices—a sort of “checking boxes”—feels inauthentic and undermines true goals of (and outcomes associated with) equity. To avoid tokenism, organizations need to look to systemic change at all levels of operations. This may include incorporating diverse voices into their decision-making processes, providing targeted support to underrepresented groups, or developing policy that mandates or institutionalizes equity practices.

Overall we heard that entities overwhelmingly agree that arts, heritage, and multicultural organizations have a responsibility to undertake their work with equity in mind. However, while there seems to be consensus that this work should be a focus, it's clear to us that many arts, heritage, and multicultural organizations lack a deep comprehension of what IDEA truly entails. For example, some participants spoke to diversity as diversity of artistic practice or types of programming, rather than diversity of lived experiences of race, gender, class, sexuality, or ability. This suggests that arts, heritage, and multicultural organizations could benefit from more in depth and tangible support related to how to authentically integrate equity into their organizations.

To foster equitable approaches within arts, heritage, and multicultural entities, entities must commit to transparency, accountability, and ongoing learning. This commitment includes addressing hypocritical practices, deepening their understanding of IDEA, moving beyond tokenism, and being willing to champion the rights for marginalized cultural communities to have equitable access to cultural activities.



How are arts, heritage, and multicultural entities considering the Truth & Reconciliation Commission of Canada (TRC) Calls to Action and other Indigenous solidarity actions into their work?

Findings indicate a wide range of approaches in the sector when it comes to integrating tangible Indigenous solidarity efforts into the work of arts, heritage, and multicultural organizations, which suggests a lack of consistent understanding or application of the TRC Calls to Action. This showed up particularly amongst organizations that perceived their mandate to be focused on communities that were not Indigenous, ignoring the reality that all people in Saskatchewan are Treaty people, including non-Indigenous people, and ignoring the possibility that Indigenous people have a wide range of experiences and relationships to various other cultural groups. For example, some participants focused on serving distinct cultures shared feedback that indicated they don't believe there are Indigenous people who also have roots in other diverse cultural communities.

Inviting settler-led LGBTQ+⁸ and Disability organizations to discuss the TRC Calls to Action and Indigenous solidarity work did not solicit perspectives that suggest a comprehensive understanding of settler colonialism and white supremacy. When prompted to discuss Indigenous solidarity, many of these organizations failed to share any examples of how their organizations serve (or aim to serve) Indigenous people or integrate Indigenous solidarity into their work with non-Indigenous populations. In the cases of LGBTQ+ and Disability organizations, some participants' perspectives suggested that they perceived their organizations as inherently diverse because they identified as part of and served a marginalized population, without recognition of how a lack of Indigenous membership or leadership may contribute to white supremacy within their organizations. This suggests that it may be important for SaskCulture to highlight or feature Indigenous arts, heritage, and multicultural work that focuses on the intersections of Disability and Indigeneity or of queerness and Indigeneity. Organizations may also benefit from professional development opportunities from SaskCulture focused on anti-colonial Disability work or anti-colonial queer work.

⁸ The use of an acronym without 2S was intentional, as this discussion is related to organizations that do not primarily serve Two Spirit communities.

When asked about Indigenous solidarity practices, we heard reference to consistent land acknowledgements most often. In some cases, it was clear to us that while participants seemed to understand that land acknowledgements may be insufficient action, they were not confident in knowing what genuine relationship-building and solidarity with Indigenous communities could look like. This suggests non-Indigenous led or serving organizations struggle to engage in meaningful solidarity work and have a consistently narrow view of what reconciliation and Indigenous allyship looks like amongst arts, heritage, and multicultural organizations. This is especially the case for those who lack pre-existing relationships with Indigenous communities.

In the instances where participants were confident in their approaches to Indigenous solidarity, we heard reference to topics like collaborating with and/or sharing resources with Indigenous-led and serving organizations, prioritizing Indigenous knowledge and ways of being, ensuring Indigenous people are employed by and/or put into positions of power and decision making at their organizations, and work related to repatriation of Indigenous art and artifacts.

Overall, while almost all of those we spoke to indicated that Indigenous solidarity is important, many organizations lacked the knowledge and relationships to do authentic work in this area. This lack of cultural competency is especially notable with LGBTQ+ and Disability organizations who were unable to articulate tangible examples of how their organizations serve or aim to serve Indigenous people, integrate Indigenous solidarity work, or engage in the TRC Calls to Action.

How are arts, heritage, and multicultural entities incorporating evaluation and assessment practices into their programs and work?

There seems to be an existing tension between an organizations' values and the evaluation expectations imposed by funders, including those of SaskCulture. Many of those we spoke to indicated that they feel like common evaluation practices, which tend to emphasize quantitative metrics, fail to capture the nuanced and often deeply personal impact of their work, particularly within marginalized cultural communities. We heard that many organizations prioritize qualitative data sourced through deep relationships with participants and see this as more accurate indicators of the real impact of their cultural activities. This often looks like sharing space with participants, and inviting storytelling and narrative experiences. In many cases, participants suggested that this approach is better aligned with IDEA. This suggests that SaskCulture has an opportunity to adopt a more qualitative approach to evaluating funded projects. This may look like inviting minimal reporting that requires only a narrative and photos or inviting funded bodies to come to cohort sessions where they share the impact of their work.

Somewhat related, some organizations indicated a desire for evaluation methods that respect anonymity and privacy in recognition of the importance of safety and trust within their communities, particularly amongst marginalized populations. Specifically, we heard that for some the mandated collection of demographic and other participant data works to erode trust between organizations and those they serve. This is why it is so vital that funders, including SaskCulture, allow and encourage evaluation practices that respect privacy and embrace the varied ways that organizations may evaluate their work.

Overwhelmingly, organizations seem to focus on surveys to collect evaluative data about their work and programs. While some may use metrics (such as program usage) or use testimonials or impact stories, it could be beneficial for organizations to have access to more targeted support related to what evaluation can look like, particularly qualitative evaluation practices. It seems that many organizations struggle with limited capacity to engage in robust evaluation practices. As such, this emphasis on surveys can be interpreted as a lack of knowledge, resources, or time to employ alternative methods, even while participants were advocating for these methods to be recognized by funders.

Ultimately, arts, heritage, and multicultural entities are trying to engage in evaluation, but are often constrained either by external expectations from funders or by limited resources, capacity, or knowledge. More flexible, qualitative-focused, and community-centered approaches to evaluation could help improve assessment practices amongst organizations.



CIRA // SHELBY LISK

Recommendations

After thorough consultation and data analysis, we have clear recommendations for SaskCulture to consider in undertaking their funding program renewal.

These recommendations include:

- 1. SaskCulture should prioritize significant and ongoing education for their team about 2SLGBTQ+ and Disability culture.**

SaskCulture needs to invest in ongoing education and training for staff on queer and Disability culture, history, and cultural practices. This training should be conducted by members of these communities and address potential biases, assumptions, and knowledge gaps. Further efforts should be made to ensure that any training on these topics also include and centre the experiences of Two Spirit and Indigenous queer communities, and Indigenous Disabled communities. Staff should be equipped with the tools and understanding necessary to engage respectfully and effectively with these organizations.

- 2. SaskCulture should establish funding streams specifically designed for 2SLGBTQ+ and Disabled cultural communities.**

These streams should acknowledge the unique cultural expressions and needs of these communities. In developing these programs, it would be vital that clear eligibility criteria be established, including that eligible organizations be led by, centered around, and serving 2SLGBTQ+ or Disabled cultural communities. This would also necessitate work on behalf of SaskCulture to build their capacity for authentic relationships with 2SLGBTQ+ and Disabled cultural communities by deepening their understanding of the cultural practices of these groups.

- 3. SaskCulture should hire qualified 2SLGBTQ+ and Disability program officers who can work specifically on these portfolios.**

SaskCulture should create and fill dedicated program officer positions specifically focused on supporting 2SLGBTQ+ and Disabled arts, heritage, and multicultural activity. These positions should be filled by individuals who have lived experience in these communities and professional experience in the 2SLGBTQ+ or Disability organizations. To support existing queer and Disabled organizations in ensuring Indigenous cultural competency, it would also be beneficial to seek out 2SLGBTQ+ or Disability program officers who share an understanding of the intersections of these communities with Indigenous experiences.

- 4. SaskCulture should develop institutional standards for cultural interpretation.**

It's fundamental that this cultural interpretation includes 2SLGBTQ+ and Disabled cultural practices, and is widely recognized and understood across the entire organization. All SaskCulture staff members need to have a comprehensive understanding of varied cultural communities and, while in their roles at SaskCulture, advocate for and promote this understanding of culture with stakeholders.

5. SaskCulture should explicitly acknowledge and celebrate 2SLGBTQ+ and Disability culture in website content, publications, and outreach materials.

This includes using examples of Disabled and queer cultural practices when describing cultural groups in Saskatchewan. This inclusion would signal a commitment to supporting these communities and combat the feeling of exclusion reported by participants (i.e. many consultation participants feeling like SaskCulture isn't "for them").

6. SaskCulture should consider opportunities to redistribute operational funds to lesser-resourced organizations to better share in the available resources.

SaskCulture should establish a process to better share resources, particularly core funding, by undertaking regular review of funded organizations to identify opportunities for lesser-resourced organizations to have the same access to sustainable funding. This could be done in collaboration with funded organizations to allow for a community-led approach to resource sharing.

7. SaskCulture should set clear expectations around what's considered authentic IDEA and Indigenous solidarity work and:

- a. hold themselves accountable to these expectations;**
- b. provide resources and funding so organizations can meet these expectations.**

SaskCulture should focus on developing clear expectations regarding IDEA. These expectations should go beyond surface-level symbolic gestures and they should hold themselves to these standards, in addition to expecting funded organizations to meet them. Expectation may include requirements for accessibility planning, diverse representation in programming and governance, evidence of inclusive institutional relationships, and well-informed community engagement strategies. This would allow organizational leaders to refer to documented expectations (such as in grant agreements) when working to get their boards or membership onboard with IDEA work. In order to address limited capacity for organizations to do this work, SaskCulture should also provide resources and support to help organizations meet these expectations.

8. SaskCulture should broaden their evaluative expectations to rely less on the number of people participating and more on the impact on each participant.

SaskCulture should allow funded groups to define what type of evaluation will most accurately articulate the value of funded programs. This flexibility should work in tandem with an institution-wide understanding that SaskCulture does not value programs based on how many people participated, but supports projects that show a depth of engagement. This shift will also necessitate support for increased capacity for organizations to complete robust evaluation, which may look like increased funding but could also include resource sharing and/or training, more flexible project timelines, and SaskCulture-led evaluation practices.

List of Recommendations

1. SaskCulture should prioritize significant and ongoing education for their team about 2SLGBTQ+ and Disability culture.
2. SaskCulture should establish funding streams specifically designed for 2SLGBTQ+ and Disabled cultural communities.
3. SaskCulture should hire qualified 2SLGBTQ+ and Disability program officers who can work specifically on these portfolios.
4. SaskCulture should develop institutional standards for cultural interpretation.
5. SaskCulture should explicitly acknowledge and celebrate 2SLGBTQ+ and Disability culture in website content, publications, and outreach materials.
6. SaskCulture should consider opportunities to redistribute operational funds to lesser-resourced organizations to better share in the available resources.
7. SaskCulture should set clear expectations around what's considered authentic IDEA and Indigenous solidarity work and:
 - a. hold themselves accountable to these expectations;
 - b. provide resources and funding so organizations can meet these expectations.
8. SaskCulture should broaden their evaluative expectations to rely less on the number of people participating and more on the impact on each participant.

Conclusion

This consultation project, conducted for SaskCulture by i+d, aimed to gather comprehensive perspectives from 2SLGBTQ+ and Disabled cultural communities, and ECOs in Saskatchewan in order to inform their funding program renewal. Through interviews, discussion groups, a town hall, and a public survey, 11 key themes emerged from the data that resulted in clear recommendations for SaskCulture's consideration.

The findings from this consultation revealed mixed perceptions of SaskCulture, and a gap between SaskCulture's stated commitment to IDEA and organization's experiences of SaskCulture. Moreover, findings suggest that there are significant opportunities for improved engagement related to IDEA both within SaskCulture and across the entire sector. This report also highlights ongoing tension between commonly observed evaluative practices and a desire for more qualitative approaches, as well as a clear lack of capacity for arts, heritage, and multicultural organizations to engage in this work.

Overall, this report provides valuable insights into the complex landscape of arts, heritage, and multicultural work in Saskatchewan, and underscores the critical need for SaskCulture to address identified concerns from organizations and individuals that desperately need improved resources and funding to continue their vital work in serving diverse cultural communities across the province.



Considerations & Limitations

As with all community-informed consultation processes, this project encountered a number of considerations and limitations that should be taken into account when interpreting findings.

Complexity with Collaboration

Our work was originally intended to be informed by collaboration with Common Ground Consulting. However, this did not come to fruition due to disparities in approaches to this work and what, if any, aspects of the work could be shared. In the end, i+d moved forward with this project independently.

The lack of collaboration meant that i+d was unable to establish an understanding of how intersectionality within equity-deserving communities impacted the experiences of organizations and marginalized communities in undertaking arts, heritage, and multicultural work. This limitation was noted to SaskCulture when they first approached i+d to undertake only a portion of this work and again when it became clear that collaboration would not occur.

Difficulty with Engagement & Refusal to Participate

Despite significant efforts to undertake community outreach to attract participants to this consultation, engagement was difficult. In some instances, organizations did not respond to invitations, even after personal outreach was pursued. In others, groups lacked capacity to participate.

A small but notable number of organizations and cultural workers explicitly declined to participate, citing concerns about SaskCulture's perceived lack of genuine interest in engaging with their communities. This concern is itself an important data point and should be understood as indicative of a broader gap in trust between SaskCulture and some marginalized groups.

Conflation of SaskCulture with SK Arts

As referenced in the *Discussion* section, we suspect that some participants conflated SaskCulture with SK Arts when sharing their perspectives. As an example, when speaking about operational funding, 2SLGBTQ+ and Disabled participants who focused on professional arts activity referenced funding programs offered by SK Arts in response to questions about SaskCulture. We suspect that this confusion may stem from the ongoing partnership between the agencies, wherein SaskCulture provides lottery dollars for SK Arts programs, and/or the renaming of SK Arts (spoken as Sask Arts) in 2020, which is less distinct from SaskCulture than the previous Saskatchewan Arts Board moniker.

Additionally, some participants noted confusion between the agencies and others in Saskatchewan, including SK Arts, noting that the distinctions between arts, culture, and multicultural work felt nebulous and it was often unclear which agency would support which types of work.

i+d's approach to community consultation does not allow our facilitators to correct or clarify misinformation with participants. This is due to the risk of unwittingly influencing participants.

While this conflation was not significant across all participants, it may still be important to contextualize some findings within this possibility.

Survey Limitations

As noted in the *Project Approach* section, there were low responses to the public survey. These low responses could be due to a lack of reach from reliance on social media to share the survey outside of SaskCulture's networks. This could also be related to the difference of opinion from the collaborating consulting firm about hosting one single survey that attracted a diverse public to avoid survey fatigue. Another potential reason could be related to a lack of incentive for participants to complete the survey (such as a gift card or prize). However it should be noted that incentivizing survey responses could have led to skewed data related to attracting participants who are primarily motivated by the incentive rather than genuine interest in the topic of SaskCulture's funding program renewal.

Luckily, qualitative data from interviews and discussion groups was rich and detailed. This allowed i+d to use the public survey results as a validation tool, rather than a statistical representation tool.

Condensed Timeline

The consultation project was completed over a relatively short timeline, which resulted in constraints related to the number of engagement activities, and the duration of relationship-building with new community contacts. While a wide range of perspectives were still captured, the condensed timeline meant that deeper engagement with some communities was not possible.

Limited Number of 2SLGBTQ+ and Disability Cultural Organizations

While i+d heard from a fair number of 2SLGBTQ+ and Disability organizations, there are relatively few 2SLGBTQ+ and Disability organizations that have a primary focus on arts, heritage, and multiculturalism. This issue was brought to the attention of SaskCulture, who approved the inclusion of organizations with mandates related to health, education, community-building, and/or social service. When consulting with these groups, i+d worked diligently to seek feedback related to how arts, heritage, and multicultural activity intersects with broader mandates.

Appendices

Appendix A: Interview Guide

Prepared March 2025

Interview Guide

For SaskCulture (SC)

Interviewers

- [Name], Interviewer
- [Name], Notetaker

Interview Introduction

For inexperienced interviewers, we encourage this introduction to be read out verbatim. However, for experienced interviewers, while they are expected to ensure that all major points are addressed, they may choose not to read this introduction out exactly as written.

Getting Started

Thank you so much for being willing to do an interview with us. This interview is going to help inform SaskCulture's funding program renewal.

My name is *[First/Last name]*, and I work with Ivy + Dean Consulting. *[Facilitator to share a couple sentences about themselves.]* We have been hired by SaskCulture to undertake community consultations that will help them understand what they're doing well, how they can improve, and what organizations need when it comes to arts, culture, and heritage funding. *[Notetaker name]*, do you want to introduce yourself too?

The goal of these interviews is for us to connect with people and organizations to help understand:

- how SaskCulture is perceived;
- what impacts organizations from accessing funding and programs that are offered by SaskCulture;
- what people think about the role of arts, culture, and heritage organizations (including SaskCulture) in engaging with inclusion, diversity, equity and accessibility (IDEA) work, as well as reconciliation and Indigenous solidarity work;

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- how organizations are evaluating and assessing the impact of their arts, culture, and heritage programs.

Before we jump into the interview itself, I wanted to share some information with you. Did you want to go over that information now? Or did you want to introduce yourself a bit first?

Introductions

If participants want to introduce themselves first, allow them to do so. If not, go to the Interview Information section.

Great. Do you want to just start then with introducing yourself? You could share your name, your pronoun (if it's your practice to do so), and the role you have with an organization if you're here on behalf of one today.

Interview Information

This is an opportunity to share whatever your thoughts and opinions are as they relate to SaskCulture's funding program renewal. There are no right or wrong answers and whatever you share with us is enough.

We commit to do our best to handle the information you share with integrity.

Ivy + Dean Consulting uses the following practices to ensure your responses remain confidential:

- Detailed notes will be taken during the interview in order to gather all information that you share. These notes will not be shared with SaskCulture.
- All interview notes will be aggregated and anonymized before being assessed in order to create a summary of themes that will be used to inform our report.
- We want you to feel comfortable to revoke your consent at any time, which may include asking us not to include some of your feedback in our report.

Arts, Culture & Heritage Context

Before we start, we thought it would be useful to articulate our understanding of SaskCulture's work and how that may (or may not) align with the work you do.

SaskCulture supports arts, culture, and heritage programming. Do you have a good sense of what that means? Or do you think it would be helpful to talk about that first?

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[If a participant flags that this is an unfamiliar area, the facilitator will discuss the topic with the participant: Arts, culture, and heritage programming encompasses initiatives, events, and activities that celebrate, preserve, and promote creative expression or art, cultural traditions, practices, and connections, and historical legacies of distinct cultural groups.]

I realize that *[you/your organization]* may engage in all kinds of work that may not fall under this category. While that work is important, it may not be work that SaskCulture is able to support. Throughout the interview, if I feel that you're speaking to areas that are not related to the arts, culture, and heritage sector, I'll try to bring us back to this focus area. I hope that's okay!

Any Questions?

Do you have any questions before we jump in?

Interview Questions

Your Perception and Experiences of SaskCulture or Other Funders

1. If you were to describe what SaskCulture does as an organization, what would you say?
2. Have you ever experienced funding through SaskCulture before? If so, what was this experience like?
 - a. If you haven't, could you speak to your experience accessing any other arts, culture, and heritage funding?
3. In addition to their funding programs, SaskCulture offers a variety of support for organizations such as workshops and online resources. Have you ever attended a SaskCulture workshop or accessed their online resources? Why or why not?
 - a. What are some other things SaskCulture could offer that would be helpful for you/your organization?
4. As I've said already, SaskCulture is an arts, culture, and heritage funder. The reason why we're connecting with you is because SaskCulture recognizes that *[2SLGBTQ+ communities/disabled communities]* are a distinct cultural group. What are your thoughts about how SaskCulture previously or presently supports the cultural needs of the *[2SLGBTQ+/disabled]* communities?
 - a. If you don't know much about these supports, what kinds of things would you find helpful in supporting the needs of the *[2SLGBTQ+/disabled]* communities?

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Needs & Barriers at Organizations

5. Tell me a bit about the arts, culture, and heritage programming you're involved in.
 - a. What kinds of support and resources do you or your organization need to be able to do this work successfully?
6. Have you encountered any barriers that have prevented you from being successful in this work? What are they?
 - a. How could arts, culture, and heritage funders, including SaskCulture, support you in addressing these barriers?
7. What are the biggest funding challenges that you see in undertaking arts, culture, and heritage work to support [2SLGBTQ+/disabled] communities?

IDEA & Reconciliation

8. SaskCulture's values are deeply rooted in an understanding that inclusion, diversity, equity, and accessibility are vital to a healthy and vibrant arts, culture, and heritage sector. As a person who is actively involved in the arts, culture, and heritage space in Saskatchewan, what role do you think organizations should be playing in terms of fostering equity within the sector?
 - a. How do you think SaskCulture can support this work within the sector?
9. Can you share a bit about the work that you notice throughout the arts, culture and heritage sectors that meaningfully consider the Truth & Reconciliation Commission's Calls to Action and/or other Indigenous solidarity actions into programming or activities?

Evaluation & Assessment

For Those Representing Organizations:

10. As a funder, SaskCulture wants to understand the impact of the organizations and programs they fund. Can you share a little bit about the work you do to understand the impact of your programs or initiatives?
 - a. What capacity does your organization have to be engaging in evaluation or assessment?
11. What kind of things could be helpful from SaskCulture when it comes to supporting your work in evaluation or assessment?

For Individuals:

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10. As a funder, SaskCulture wants to understand the impact of the organizations and programs they fund. Can you share a little bit about how you see the role of measuring impact in arts, culture, and heritage programs or initiatives?
 - a. What kinds of evaluation and assessment practices are best or most appropriate for [2SLGBTQ+/disabled] communities?
11. What kind of things could be helpful from SaskCulture when it comes to supporting your work in evaluation or assessment?

Conclusion

12. Before we close today, is there anything else that you want to share about your experience accessing funding at SaskCulture, the work of SaskCulture, or arts, culture, and heritage funders as a whole?

Wrap-Up

That is all of my questions today, unless you have anything else to share with me.

Thank you so much for your time, attention and thoughtfulness during this interview today.

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Appendix B: Discussion Group Guide

March 2025

Focus Group Guides

For SaskCulture (SC)

Focus Group Introduction

For inexperienced facilitators, we encourage this introduction to be read out verbatim. However, for experienced facilitators, while they are expected to ensure that all major points are addressed, they may choose not to read this introduction out exactly as written.

Getting Started

Thanks so much for being here today to participate in this focus group to ensure your perspective informs SaskCulture's funding program renewal.

My name is *[First/Last name]*, and I work with Ivy + Dean Consulting. *[Facilitator to share a couple sentences about themselves.]* We have been hired by SaskCulture to undertake community consultations that will help them understand what they're doing well, how they can improve, and what organizations need when it comes to arts, culture, and heritage funding.

The goal of this focus group today is for us to understand:

- how SaskCulture is perceived;
- what impacts organizations from accessing funding and programs that are offered by SaskCulture;
- what people think about the role of arts, culture, and heritage organizations (including SaskCulture) in engaging with inclusion, diversity, equity and accessibility (IDEA) work, as well as reconciliation and Indigenous solidarity work;
- how organizations are evaluating and assessing the impact of their arts, culture, and heritage programs.

Before we jump into the focus group questions, we're going to start with some housekeeping. First, we'll introduce ourselves to each other. Then, we'll talk a bit about confidentiality, privacy and what you can expect from us. Next, we'll talk about consent and what that means as you participate in this consultation. Lastly, there'll be an opportunity for you to ask questions before we start.

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Introductions

To start, I would invite everyone to share their name, where they're from, the organization they're with, their role, and their pronouns if it's their practice to share them. We'll go around the room. Who would like to start? *[Facilitator to invite participants to start introductions. After participants do their introductions, other Ivy + Dean team members will introduce themselves.]*

Focus Group Specifics

[Facilitator to add specific focus group details here.]

Confidentiality & Privacy

Now that we all know each other, I'd like to talk about confidentiality and privacy. Confidentiality looks different depending on the space and type of focus group we're hosting. Because the information shared here will help inform SaskCulture's funding program renewal, your ideas, thoughts, concerns, and stories aren't going to be kept private. However, we will be doing our best to ensure that anything you share about your experiences with SaskCulture will be described without linking the comment to any one person in particular.

In order to ensure you can feel comfortable being as honest as possible during our time together today, we ask that you make a commitment not to share what was disclosed by your colleagues once you leave the session. However, it's important to remember that Ivy + Dean can't control what people do, so while we invite you to share about your experiences, if there is anything you're not comfortable sharing in front of others we can provide you with a way to talk to us privately.

[IN THE EVENT THE SESSION NEEDS TO BE RECORDED: Today's discussion will be recorded and digitally stored on a secure, encrypted cloud server at Ivy + Dean Consulting. The recording will be accessible only to Ivy + Dean employees, and we have privacy policies that require only those employees working on this project to be able to access these recordings. Our team members are under contract to keep confidentiality as part of their employment.]

We do have someone taking notes today. These notes will be reviewed following the consultation and any identifiable information, when possible, will be removed. While we do our best to remove identifiable information, we're also thoughtful that *[2SLGBTQ+ communities/disabled communities]* are small and people might be able to make assumptions based on context that a particular perspective came from a particular organization.

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If you have any questions after today, please feel free to reach out to us via the contact information we have provided via email and in the chat. Our email is info@ivydeanconsulting.ca or you can call us at 306-522-0004.

Consent

By participating in this discussion today, you're providing your consent for us to use your perspectives the way that I've outlined today.

Because this is a focus group discussion, it's not possible for you to revoke your consent from this discussion after you've participated. This is because we aren't able to separate out what you share from what everybody else has. However, if at any time during this discussion you no longer want to participate, you can leave at any time. Only information you've shared up until that point will be included.

Choosing to leave early will not impact your ability to access an honorarium.

Any Questions?

Does anyone have any questions before we begin?

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Reached 2SLGBTQ+ Organizations

- **Who:** 2SLGBTQ+ Organizations who are already reached (i.e. have applied for and/or received funding) by SC
 - **What:** Qualitative Focus Group
 - **Where:** Online
 - **When:** 4:00pm – 5:30pm: March 20, 2025
-

Focus Group Specific Details

This section should be included in the Focus Group Introduction for this specific focus group only.

All of the folks here today are here because you've accessed funding before from SaskCulture, and you're all part of 2SLGBTQ+ or 2SLGBTQ-serving organizations.

2SLGBTQ+ organizations often engage in both human service work, such as mental health programs, youth groups, or other kinds of community support, and in arts, culture and heritage work, such as celebrations of queer art, projects sharing about 2SLGBTQ+ history, or cultural practices like drag. While all of this work with 2SLGBTQ+ communities is important, we do want to make sure that everyone understands that SaskCulture supports arts, culture, and heritage programming. You'll notice during the focus group that we may encourage folks to focus on arts, culture, and heritage work. We want to be clear that this isn't because human service work isn't important, but because that isn't the area of focus for SaskCulture.

Focus Group Questions

When posing questions to the group, facilitators are encouraged to invite popcorn style responses. In the case where certain voices are dominating the conversation or where certain voices have not been heard from, the facilitator is encouraged to prompt specific participants to share. This can be done through statements like:

- ***"I'm wondering if anybody who hasn't shared yet has anything to say on this topic."***
- ***"[Name of participant], I noticed you haven't answered this question. Do you have any thoughts? Feel free to say no."***

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Your Perception and Experiences of SaskCulture

1. If you were to describe what SaskCulture does as an organization, what would you say?

Prompting Questions, if participants have not already spoken to these items:

- a. What do you know about SaskCulture's funding programs?
 - b. Have you ever accessed SaskCulture's organizational support, such as a workshop or their online resources?
2. You're all here because you've accessed funding through SaskCulture before. Let's talk about that experience. Can anybody share a bit about what it was like to access SaskCulture funding?

Prompting Questions, if participants have not already spoken to these items:

- a. How did you hear about SaskCulture's funding programs? Why did you decide to apply?
 - b. What was the application process like?
 - c. What is the reporting process like?
 - d. What kind of support did you get from SaskCulture staff in applying for and accessing funding?
3. SaskCulture is an arts, culture, and heritage funder. The reason why we're connecting with 2SLGBTQ+ organizations is because SaskCulture recognizes that 2SLGBTQ+ communities are a distinct cultural group. In your opinion, how does SaskCulture support the cultural needs of 2SLGBTQ+ communities?

Needs & Barriers at Your Organization

4. Now we're going to talk a bit about the needs that your organization has in terms of offering arts, culture, and heritage programs. Let's start first with a conversation about how your organization engages in arts, culture, and heritage programming. Does anybody want to share a bit about the kinds of cultural programming you engage in?
5. In consideration of all of these different kinds of activities, what barriers exist for your organization to be able to successfully deliver these programs or activities to the communities you serve?

Prompting Questions, if participants have not already spoken to these items:

- a. Do you face any barriers related to the skill or capacity of the people that work at or volunteer with your organization?

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- b. What are the biggest funding needs that you have? Are there particular components of your work that you can't get funding for?*
6. How could arts, culture, and heritage funders support you in addressing these barriers?

IDEA & Reconciliation

7. SaskCulture's values are deeply rooted in an understanding that inclusion, diversity, equity, and accessibility are vital to a healthy and vibrant arts, culture, and heritage sector. In consideration of this, what role do you think organizations should be playing in terms of fostering equitable approaches to arts, culture, and heritage programming?

Prompting Questions, if participants have not already spoken to these items:

- a. What role do you think SaskCulture should be playing in this work?*
 - b. Do you trust SaskCulture to effectively incorporate 2SLGBTQ+ equity in their work? Why? Why not?*
 - c. Is there an organization you know of that is really nailing this? What can SaskCulture learn from them?*
8. Can you share a bit about the work that you notice throughout the arts, culture, and heritage sectors that meaningfully consider the Truth & Reconciliation Commission's Calls to Action and/or other Indigenous solidarity actions into programming or activities?

Prompting Questions, if participants have not already spoken to these items:

- a. What role do you think SaskCulture should be playing, if any, in supporting organizations to do this work?*

Evaluation & Assessment

9. We talked briefly at the beginning of the focus group today about reporting to SaskCulture when accessing funding. As a funder, SaskCulture does want to understand the impact of the organizations and programs they fund. Can you share a little bit about the work you do to understand the impact of your programs or initiatives?

Prompting Questions, if participants have not already spoken to these items:

- a. How is the work you're currently doing to evaluate and assess your programming aligned with SaskCulture's reporting expectations?*
 - b. What is your organization's capacity to engage in evaluation and/or assessment?*

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- c. *What kind of things are helpful from funders when it comes to supporting your work in evaluation or assessment?*

Conclusion

10. Before we close today, is there anything else that you want to share about your experience accessing funding at SaskCulture or the work of SaskCulture as a whole?

Wrap-Up

That is all of our questions for today.

Thank you for your time, attention and thoughtfulness during this discussion today.

If you have any questions about next steps, please don't hesitate to reach out to us.

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Unreached 2SLGBTQ+ Organizations

- **Who:** 2SLGBTQ+ Organizations who are not already reached by SC (i.e. those who have never applied for and/or never received funding from)
 - **What:** Qualitative Focus Group
 - **Where:** Online
 - **When:** 1:30pm to 3:00pm: March 24, 2025
-

Focus Group Specific Details

This section should be included in the Focus Group Introduction for this specific focus group only.

All of the folks here today are here because you are either a 2SLGBTQ+ or 2SLGBTQ-serving organization who hasn't ever accessed funding from SaskCulture.

2SLGBTQ+ organizations often engage in both human service work, such as mental health programs, youth groups, or other kinds of community support, and in arts, culture and heritage work, such as celebrations of queer art, projects sharing about 2SLGBTQ+ history, or cultural practices like drag. While all of this work with 2SLGBTQ+ communities is important, we do want to make sure that everyone understands that SaskCulture supports arts, culture, and heritage programming. You'll notice during the focus group that we may encourage folks to focus on arts, culture, and heritage work. We want to be clear that this isn't because human service work isn't important, but because that isn't the area of focus for SaskCulture.

We realize that folks working in 2SLGBTQ+ service work may be new to arts, culture, and heritage work. Before we dive into the focus group itself, I thought it could be useful to talk a bit about what this can look like with 2SLGBTQ+ communities, because as we all know, 2SLGBTQ+ communities have distinct cultural practices that are worthy of celebration. Does anybody want to share a bit about what this could look like, or what kind of 2SLGBTQ+ related arts, culture, and heritage work you're familiar with in the province? We'll take about five minutes to talk about this.

Focus Group Questions

When posing questions to the group, facilitators are encouraged to invite popcorn style responses. In the case where certain voices are dominating the conversation or where certain voices have not

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been heard from, the facilitator is encouraged to prompt specific participants to share. This can be done through statements like:

- ***“I’m wondering if anybody who hasn’t shared yet has anything to say on this topic.”***
- ***“[Name of participant], I noticed you haven’t answered this question. Do you have any thoughts? Feel free to say no.”***

Your Perception and Experiences of SaskCulture

1. If you were to describe what SaskCulture does as an organization, what would you say?

Prompting Questions, if participants have not already spoken to these items:

- a. *What do you know about SaskCulture’s funding programs?*
 - b. *Have you ever accessed SaskCulture’s organizational support, such as a workshop or their online resources?*
2. You’re all here because SaskCulture wants to understand how they can better serve 2SLGBTQ+ organizations and groups who may be seeking funding. Let’s talk about your experience in accessing funding for arts, culture, and heritage work. Can anybody share a bit about their experience in accessing funding?

Prompting Questions, if participants have not already spoken to these items:

- a. *How do you normally hear about funding programs? What makes you decide to apply?*
 - b. *What do you look for in a positive application process?*
 - c. *What do you look for in a positive reporting process?*
 - d. *What kind of support would you appreciate from SaskCulture staff in applying for and accessing funding?*
3. SaskCulture is an arts, culture, and heritage funder. The reason why we’re connecting with 2SLGBTQ+ organizations is because SaskCulture recognizes that 2SLGBTQ+ communities are a distinct cultural group. In your opinion, how does SaskCulture support the cultural needs of 2SLGBTQ+ communities?

Needs & Barriers at Your Organization

4. Now we’re going to talk a bit about the needs that your organization (or 2SLGBTQ+ organizations in general) have in terms of offering arts, culture and heritage programs. Let’s start first with a conversation about how your organization engages in arts, culture and

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heritage programming. Does anybody want to share a bit about the kinds of cultural programming you engage in?

5. In consideration of all of these different kinds of activities, what barriers exist for your organization in being able to successfully deliver these programs or activities to the communities you serve?

Prompting Questions, if participants have not already spoken to these items:

- a. Do you face any barriers related to the skill or capacity of the people that work at or volunteer with your organization?
 - b. What are the biggest funding needs that you have? Are there particular components of your work that you can't get funding for?
6. How could arts, culture, and heritage funders support you in addressing these barriers?

IDEA & Reconciliation

7. SaskCulture's values are deeply rooted in an understanding that inclusion, diversity, equity, and accessibility are vital to a healthy and vibrant arts, culture, and heritage sector. In consideration of this, what role do you think organizations should be playing in terms of fostering equitable approaches to arts, culture, and heritage programming?

Prompting Questions, if participants have not already spoken to these items:

- a. What role do you think SaskCulture should be playing in this work?
 - b. Do you trust SaskCulture to effectively incorporate 2SLGBTQ+ equity in their work? Why? Why not?
8. Can you share a bit about the work that you notice throughout the arts, culture, and heritage sectors that meaningfully consider the Truth & Reconciliation Commission's Calls to Action and/or other Indigenous solidarity actions into programming or activities?

Prompting Questions, if participants have not already spoken to these items:

- a. What role do you think SaskCulture should be playing in supporting organizations to do this work?

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Evaluation & Assessment

9. As a funder, SaskCulture wants to understand the impact of the organizations and programs they fund. Can you share a little bit about the work you do to understand the impact of your programs or initiatives?

Prompting Questions, if participants have not already spoken to these items:

- a. *What is your organization's capacity in engaging in evaluation or assessment?*
- b. *What kind of things are helpful from funders when it comes to supporting your work in evaluation or assessment?*

Conclusion

10. Before we close today, is there anything else that you want to share about SaskCulture?

Wrap-Up

That is all of our questions for today.

Thank you for your time, attention and thoughtfulness during this discussion today.

If you have any questions about next steps, please don't hesitate to reach out to us.

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2SQTBIPOC Organizations & Individuals

- **Who:** Unreached 2SQTBIPOC organizations or 2SQTBIPOC groups and individuals
 - **What:** Qualitative Focus Group
 - **Where:** Online
 - **When:** 4:00pm to 5:30pm: March 27, 2025
-

Focus Group Specific Details

This section should be included in the Focus Group Introduction for this specific focus group only.

All of the folks here today are here because you are either a Two Spirit, queer or trans Person of Colour or queer or trans Black person who is actively engaged in the arts, culture and heritage spaces in Saskatchewan, or you are involved in a 2SQTBIPOC organization in the province.

2SLGBTQ+ organizations often engage in both human service work, such as mental health programs, youth groups, or other kinds of community support, and in arts, culture and heritage work, such as celebrations of queer art, projects sharing about 2SLGBTQ+ history, or cultural practices like drag. While all of this work with 2SLGBTQ+ communities is important, we do want to make sure that everyone understands that SaskCulture supports arts, culture, and heritage programming. You might notice during the focus group that we may encourage folks to focus on arts, culture, and heritage work. We want to be clear that this isn't because human service work isn't important, but just because that isn't the area of focus for SaskCulture.

If you're not affiliated with a particular organization, that's okay! We're still wanting to hear from you because you're most likely really connected to various 2SLGBTQ+ communities, groups or organizations around the province who may be undertaking arts, culture, or heritage work.

Focus Group Questions

When posing questions to the group, facilitators are encouraged to invite popcorn style responses. In the case where certain voices are dominating the conversation or where certain voices have not been heard from, the facilitator is encouraged to prompt specific participants to share. This can be done through statements like:

- ***"I'm wondering if anybody who hasn't shared yet has anything to say on this topic."***

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- “[Name of participant], I noticed you haven’t answered this question. Do you have any thoughts? Feel free to say no.”

Your Perception and Experiences of SaskCulture

1. If you were to describe what SaskCulture does as an organization, what would you say?

Prompting Questions, if participants have not already spoken to these items:

- a. What do you know about SaskCulture’s funding programs?
 - b. Have you ever accessed SaskCulture’s organizational support, such as a workshop or their online resources?
2. You’re all here because SaskCulture wants to understand how they can better serve 2SLGBTQ+ communities who may be seeking funding. Let’s talk a bit about your experience in accessing funding for arts, culture, and heritage work. Can anybody share a bit about their experience in accessing funding?

Prompting Questions, if participants have not already spoken to these items:

- a. How do you normally hear about funding programs? What makes you decide to apply?
 - b. What do you look for in a positive application process?
 - c. What do you look for in a positive reporting process?
 - d. What kind of support would you appreciate from SaskCulture staff in applying for and accessing funding?
3. SaskCulture is an arts, culture, and heritage funder. The reason why we’re connecting with 2SLGBTQ+ communities is because SaskCulture recognizes that 2SLGBTQ+ communities are a distinct cultural group. What are your thoughts about how SaskCulture can best support the cultural needs of 2SLGBTQ+ communities, particularly those that are 2SQTBIPOC communities?

Needs & Barriers at Your Organization

4. Now we’re going to talk a bit about the needs that 2SQTBIPOC communities have in terms of offering arts, culture, and heritage programs. Let’s start first with a conversation about how arts, culture, and heritage programming is delivered across Saskatchewan. Does anybody want to share a bit about the kinds of cultural programming you engage in or notice around the province?

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5. In consideration of all of these different kinds of activities, what barriers exist for people, organizations and groups in being able to successfully deliver these programs or activities to the communities you serve?

Prompting Questions, if participants have not already spoken to these items:

- a. Do you face any barriers related to the skill or capacity of the people that work at or volunteer with your organization?
 - b. What are the biggest funding needs that communities have? Are there particular components of this work that you imagine are difficult to get funding for?
6. How could arts, culture, and heritage funders support communities in addressing these barriers?

IDEA & Reconciliation

7. SaskCulture's values are deeply rooted in an understanding that inclusion, diversity, equity and accessibility are vital to a healthy and vibrant arts, culture and heritage sector. In consideration of this, what role do you think organizations should be playing in terms of fostering equitable approaches to arts, culture and heritage programming?

Prompting Questions, if participants have not already spoken to these items:

- a. What role do you think SaskCulture should be playing in this work?
 - b. Do you trust SaskCulture to effectively incorporate 2SLGBTQ+ equity in their work? Why? Why not?
 - c. Is there an organization you know of that is really nailing this? What can SaskCulture learn from them?
8. Can you share a bit about the work that you notice throughout the arts, culture, and heritage sectors that meaningfully consider the Truth & Reconciliation Commission's Calls to Action and/or other Indigenous solidarity actions into programming or activities?

Prompting Questions, if participants have not already spoken to these items:

- a. What role do you think SaskCulture should be playing in supporting organizations to do this work?

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Evaluation & Assessment

9. As a funder, SaskCulture wants to understand the impact of the organizations and programs they fund. Can you share a little bit about how you see the role of measuring impact in arts, culture, and heritage programs or initiatives?

Prompting Questions, if participants have not already spoken to these items:

- a. *What work do organizations do to understand the impact of their programs or initiatives?*
- b. *What kinds of evaluation and assessment practices work well with 2SQTBIPOC communities?*
- c. *What capacity do organizations have to be engaging in evaluation or assessment?*
- d. *What kind of things are helpful from funders when it comes to supporting your work in evaluation or assessment?*

Conclusion

10. Before we close today, is there anything else that you want to share about SaskCulture?

Wrap-Up

That is all of our questions for today.

Thank you for your time, attention and thoughtfulness during this discussion today.

If you have any questions about next steps, please don't hesitate to reach out to us.

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Unreached Disability Organizations and Individuals

- **Who:** Unreached disability organizations (i.e. those who have never applied for and/or never received funding from)
 - **What:** Qualitative Focus Group
 - **Where:** Online
 - **When:** 1:30pm to 3:00pm: March 14, 2025
-

Focus Group Specific Details

This section should be included in the Focus Group Introduction for this specific focus group only.

All of the folks here today are here because you are a disability-led or disability-serving organization who hasn't ever accessed funding from SaskCulture.

Disability organizations often focus on social and human service work with disabled communities, such as personal care support and life skill programs. While all of this work with disabled communities is important, we do want to make sure that everyone understands that SaskCulture supports arts, culture, and heritage programming. You'll notice during the focus group that we may encourage folks to focus on arts, culture, and heritage work. We want to be clear that this isn't because disability service work isn't important, but because that isn't the area of focus for SaskCulture.

We realize that folks working in disability service work may be new to arts, culture, and heritage work. Before we dive into the focus group itself, I thought it could be useful to talk a bit about what this can look like with disabled communities, because as we all know, disabled communities have distinct cultural practices that are worthy of celebration. Does anybody want to share a bit about what this could look like, or what kind of disability related arts, culture, and heritage work you're familiar with in the province? We'll take about five minutes to talk about this.

Focus Group Questions

When posing questions to the group, facilitators are encouraged to invite popcorn style responses. In the case where certain voices are dominating the conversation or where certain voices have not

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been heard from, the facilitator is encouraged to prompt specific participants to share. This can be done through statements like:

- ***"I'm wondering if anybody who hasn't shared yet has anything to say on this topic."***
- ***"[Name of participant], I noticed you haven't answered this question. Do you have any thoughts? Feel free to say no."***

Your Perception and Experiences of SaskCulture

1. If you were to describe what SaskCulture does as an organization, what would you say?

Prompting Questions, if participants have not already spoken to these items:

- a. *What do you know about SaskCulture's funding programs?*
 - b. *Have you ever accessed SaskCulture's organizational support, such as a workshop or their online resources?*
2. You're all here because SaskCulture wants to understand how they can better serve disability organizations who may be seeking funding for arts, culture, and heritage work. Can anybody share a bit about their experience in accessing funding for this kind of work? Or, if you haven't ever accessed funding for this kind of work, what you might imagine this experience to be like?

Prompting Questions, if participants have not already spoken to these items:

- a. *How do you normally hear about funding programs? What makes you decide to apply?*
 - b. *What do you look for in a positive application process?*
 - c. *What do you look for in a positive reporting process?*
 - d. *What kind of support would you appreciate from SaskCulture staff in applying for and accessing funding?*
3. SaskCulture is an arts, culture, and heritage funder. The reason why we're connecting with disability organizations is because SaskCulture recognizes that disabled communities are a distinct cultural group. What are your thoughts about how SaskCulture can best support the cultural needs of disabled communities?

Prompting Questions, if participants have not already spoken to these items:

- a. *Could you share some positive or negative experiences that you've had with funders in the past? What made them positive? What made them negative?*
- b. *Can you speak to how disability informs how you go about finding funders? Do you experience any barriers specifically related to disability?*

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Needs & Barriers at Your Organization

4. Now we're going to talk a bit about the needs that your organization has in terms of offering arts, culture, and heritage programs. Let's start first with a conversation about how your organization engages in arts, culture, and heritage programming. Does anybody want to share a bit about the kinds of cultural programming you engage in?

Prompting Questions, if participants have not already spoken to these items:

- a. If you don't engage in this kind of programming, why not? What would make it easier for you to do so?
5. In consideration of all of these different kinds of activities, what barriers exist for your organization in being able to successfully deliver these programs or activities to the communities you serve?

Prompting Questions, if participants have not already spoken to these items:

- a. Do you face any barriers related to the skill or capacity of the people that work at or volunteer with your organization?
 - b. What are the biggest funding needs that you have? Are there particular components of your work that you can't get funding for?
6. How could arts, culture, and heritage funders support you in addressing these barriers?

IDEA & Reconciliation

7. SaskCulture's values are deeply rooted in an understanding that inclusion, diversity, equity, and accessibility are vital to a healthy and vibrant arts, culture, and heritage sector. In consideration of this, what role do you think organizations should be playing in terms of fostering equitable approaches to arts, culture, and heritage programming?

Prompting Questions, if participants have not already spoken to these items:

- a. What role do you think SaskCulture should be playing in this work?
 - b. Do you trust SaskCulture to effectively incorporate disability justice and accessibility in their work? Why? Why not?
8. Can you share a bit about the work that you notice throughout the arts, culture and heritage sectors that meaningfully consider the Truth & Reconciliation Commission's Calls to Action or other Indigenous solidarity actions into programming or activities?

Prompting Questions, if participants have not already spoken to these items:

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- a. *What role do you think SaskCulture should be playing in supporting organizations to do this work?*

Evaluation & Assessment

9. As a funder, SaskCulture wants to understand the impact of the organizations and programs they fund. Can you share a little bit about the work you do to understand the impact of your programs or initiatives?

Prompting Questions, if participants have not already spoken to these items:

- a. *What is your organization's capacity in engaging in evaluation or assessment?*
- b. *What kind of things are helpful from funders when it comes to supporting your work in evaluation or assessment?*

Conclusion

10. Before we close today, is there anything else that you want to share about SaskCulture?

Wrap-Up

That is all of our questions for today.

Thank you for your time, attention and thoughtfulness during this discussion today.

If you have any questions about next steps, please don't hesitate to reach out to us.

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Appendix C: Survey Tool

For SaskCulture • February 2025

PLAIN LANGUAGE Survey Instrument

Survey to be hosted on [SurveySparrow](#).

- **Who:** ECOs, 2SLGBTQ+ organizations and individuals, Disability organizations and individuals
- **What:** Short survey
- **Where:** Online or print
- **When:** March 5 to March 26, 2025
- **Why:** To gather insight from folks on how SaskCulture can make their programs better meet the needs of the community.

At the bottom of the survey, you can review why we chose these questions.

Survey:

Welcome Page

Thank you so much for your interest in helping SaskCulture understand their community's point of view.

This survey will collect feedback from these groups who have gotten funding from SaskCulture and/or other arts and culture funders or may benefit from funding:

- Eligible Cultural Organizations (ECOs);
- 2SLGBTQ+ (Two Spirit, Lesbian Gay, Bisexual, Transgender, Queer, Plus) people and organizations;
- disability-serving organizations;
- disabled people/people with disabilities.

This survey is managed by Ivy + Dean Consulting (i+d) and is part of a larger process. i+d will read the answers to this survey and write a report for SaskCulture. SaskCulture will use this report to make changes to their programs to better fit the needs of their community.

Your answers to this survey will not be sent to SaskCulture directly. Everyone's answers will be brought together and summarized by i+d in a report to SaskCulture. Some of your written answers

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might be quoted in the report, but i+d will remove all information that might identify you or your organization. This is to keep your answers to the survey safe.

If you have any questions about how your answers will be used, please contact i+d by email at info@ivydeanconsulting.ca, or by phone or text at 306-522-0004.

Introductory Questions

1. Who are you answering this survey for?
 - a. Myself
 - b. A non-profit organization
 - c. A for-profit organization (such as a business and/or corporation)
 - d. Other (please specify)
2. How much do you know about SaskCulture's funding programs?
 - a. A lot (you know all the programs and opportunities)
 - b. Some (you know some programs and some opportunities)
 - c. A little (you have heard of SaskCulture, but don't know about their programs or opportunities)
 - d. Nothing (you have never heard of SaskCulture)
3. Have you, or the organization you are a part of, ever received funding from SaskCulture?
 - a. Yes, within the past five years
 - b. Yes, more than five years ago
 - c. No
 - d. I'm not sure
4. How familiar are you with other arts, culture, and heritage funders?
 - a. A lot (you know about most arts, culture, and heritage funders in Saskatchewan)
 - b. Some (you know about some arts, culture, and heritage funders in Saskatchewan)
 - c. A little (you have heard of one or two of these funders)
 - d. Nothing (you have never heard of these funders)
5. Have you, or the organization you are a part of, ever gotten funding from another arts, culture, and heritage funder?
 - a. Yes, within the past five years
 - b. Yes, more than five years ago
 - c. No
 - d. I'm not sure
6. *Display logic: if responded to 4 with a or b*
Which arts, culture and heritage funder(s) have you gotten funding from? (open box)
7. Which of the following groups do you belong to: (Select all that apply.)
 - a. Eligible Cultural Organization (ECO)
 - b. 2SLGBTQ+ Organization

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- c. 2SLGBTQ+ Person
- d. Disability Organization
- e. Disabled Person/Person with a disability
- f. I don't belong to any of these groups

**Skip logic: if respondent selects "I don't belong to any of these groups", bring respondent to "Ineligible Respondent".*

8. **Display logic: if responded to 7 with b*:*

How would you describe your organization? (Select all that apply)

- a. The leaders of our organization are 2SLGBTQ+.
- b. The board of our organization is made up of 2SLGBTQ+ people .
- c. Our organization works to support 2SLGBTQ+ culture and community.
- d. Our organization focuses on serving 2SLGBTQ+ people.
- e. Our organization has programs that are for 2SLGBTQ+ people, but does other work too.

9. **Display logic: if responded to 7 with d*:*

How would you describe your organization? (Select all that apply)

- a. The leaders of our organization are disabled/are people with disabilities.
- b. The board of our organization is made up of disabled people/people with disabilities.
- c. Our organization works to support disability culture and community.
- d. Our organization focuses on serving disabled people/people with disabilities.
- e. Our organization has programs that are for disabled people/people with disabilities, but does other work too.

Ineligible Respondent

Thank you so much for wanting to share your experience with SaskCulture! Unfortunately, you or your organization are one of the groups we are looking for answers from.

If you have any questions about this, contact Ivy + Dean Consulting by email at info@ivydeanconsulting.ca or by phone/text at 306-522-0004.

Your Organization's Experience of SaskCulture

Display Logic: This section should be displayed for **Organizations (ECOs, 2SLGBTQ+ or Disability Organizations) only.**

10. Describe SaskCulture in three words: (open box)

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11. How much do you agree or disagree with the following statements:
- 1 - Strongly Disagree 👎👎
 - 2 - Disagree 👎
 - 3 - Neutral (in the middle)
 - 4 - Agree 👍
 - 5 - Strongly Agree, 👍👍
- a. SaskCulture understands our organization's needs.
 - b. As a funder, SaskCulture meets our needs.
 - c. Other arts, culture, and heritage funders should work more like SaskCulture.
 - d. It's easy to get funding from SaskCulture (meaning, applying for funding and being successful is easy).
 - e. SaskCulture has the kind of funding programs we're looking for.
 - f. SaskCulture's funding programs are hard to access.
 - g. SaskCulture wants our organization and ones like it to succeed.
12. What barriers, if any, have you met when applying for funding from SaskCulture or other funders? (Select all that apply)
- a. Application process is too complex
 - b. Eligibility requirements are unclear
 - c. Funding time periods are limited
 - d. Our organization doesn't have capacity to apply
 - e. Funding priorities don't align with our needs
 - f. Funder doesn't understand our organization
 - g. I haven't met any barriers to applying
 - h. Other (please specify)
13. What else would you like to share about your experience with SaskCulture's programs or work? (open box)

Your Organization's Thoughts on Inclusion, Diversity, Equity & Accessibility (IDEA)

Display Logic: This section should be displayed for **Organizations (ECOs, 2SLGBTQ+ or Disability Organizations) only.**

14. How does your organization try to be equitable? (Select one)

In this survey:

- 'Equity/equitable' means fairness and justice for all groups of people.
- 'Equity-seeking groups' means people who are excluded, including:
 - disabled people/people with disabilities;

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- 2SLGTQ+ people;
 - Indigenous people;
 - Black and racialized people;
 - seniors;
 - youth;
 - unhoused people;
 - people who use substances.
- a. We support and create equity. The needs of all equity-seeking groups are fully integrated into our organization's programs and leadership.
- b. We are working towards equity, but have some gaps!

This might look like:

- the needs of the specific equity-seeking groups in our mission statement are fully integrated into our organization's programs and leadership, but
 - the needs of equity-seeking groups outside our mission statement are not fully integrated into our organization's programs and leadership.
- c. We are trying! Our organization is actively integrating equity into our programs and leadership, but we have more work to do.
- d. We have made some progress! Our organization knows that equity-seeking groups have specific social, cultural, and artistic needs, and we are beginning to integrate these into our organization's programs and leadership.
- e. Needs work! Our organization has not learned about or integrated the specific needs of equity-seeking groups into our programs and leadership, but we would like to.
- f. Not a priority. Our organization has no desire or plan to meet the needs of equity-seeking groups.
- g. We are rolling back IDEA programs.

15. *Display Logic: if respondent selected a, b, c or d to question 14:*

How does your organization bring equity into your programs and leadership? Please share some specific examples. (open box)

16. What is your organization's current approach to Reconciliation, decolonization, anti-colonialism and/or Indigenous solidarity? (select one)

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In this survey:

- 'Reconciliation' means actively engaging in the Truth and Reconciliation Commission Calls to Action.
 - 'Decolonization' means taking specific, Indigenous nation-based approaches to arts, culture, and social programs.
 - 'Anti-colonialism' means fighting back against the State of Canada.
 - 'Indigenous solidarity' means working with Indigenous nations and people towards shared goals.
-
- a. We practice Reconciliation and Indigenous solidarity. The needs of **all** Indigenous peoples and groups are fully integrated into our organization's programs and leadership.
 - b. We are working towards Reconciliation and Indigenous solidarity, but have some gaps! The needs of **some** Indigenous people are fully integrated into our organization's programs and leadership.
 - c. We are trying! Our organization is integrating reconciliation and Indigenous solidarity work into our programs and leadership, but we have more work to do.
 - d. We have made some progress. Our organization knows that Indigenous people have specific social, cultural, and artistic needs and we are beginning to integrate these in our organization's programs and leadership.
 - e. Needs work! Our organization has not learned about or integrated the specific needs of Indigenous people into our programs and leadership, but we would like to!
 - f. Not a priority. Our organization has no desire or plan to meet the needs of Indigenous people.
17. *Display Logic: if respondent selected a, b, c or d to question 16:*
- How does your organization integrate Reconciliation and Indigenous solidarity into your programs and leadership? Please share some specific examples. (open box)
18. *Alternative to 14 and 15:*
- What is your organization's approach to inclusion, diversity, equity and accessibility? Please share some specific examples.

For this question, consider all parts of your organization, such as:

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- administration;
- programs;
- personnel and leadership (your team);
- financial operations (your funders and financial stability);
- governance (your board).

19. *Alternative to 16 and 17:*

What is your organization's approach to Reconciliation and Indigenous solidarity? Please share some specific examples.

For this question, consider all parts of your organization, such as:

- administration;
- programs;
- personnel and leadership (your team);
- financial operations (your funders and financial stability);
- governance (your board).

20. How much do you agree or disagree with the following statements:

1 - Strongly Disagree 👎👎

2 - Disagree 👎

3 - Neutral (in the middle)

4 - Agree 👍

5 - Strongly Agree, 👍👍

- a. Our organization values inclusion, diversity, equity, and accessibility.
- b. I trust SaskCulture to support and create equity.
- c. SaskCulture would help us integrate inclusion, diversity, equity, and accessibility into our work.
- d. Arts, culture, and heritage organizations shouldn't think about inclusion, diversity, equity, and accessibility.
- e. SaskCulture engages in Reconciliation, decolonization and Indigenous solidarity.
- f. We want the people and groups we work with to practice Reconciliation, inclusion, diversity, equity, and accessibility.

21. How can SaskCulture and other funders create equity in their funding programs? (open ended)

22. What else would you like to share about your organization or SaskCulture's work on Reconciliation, Indigenous solidarity, inclusion, diversity, equity, and accessibility.

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Needs and Barriers at Your Organization

Display Logic: This section should be displayed for **Organizations (ECOs, 2SLGBTQ+ or Disability Organizations) only.**

23. What funding gaps, if any, is your organization currently experiencing? (Select all that apply)
 - a. Operational funding (annual funding to pay staff, bills, and services)
 - b. Program funding (for specific programming needs)
 - c. Professional development and capacity building funding (for staff and board learning)
 - d. Capital funding (for equipment, and physical and building projects)
 - e. Other (please specify)
 - f. None
24. What type of support should SaskCulture provide to organizations? (Select all that apply)
 - a. More funding opportunities
 - b. Training & workshops
 - c. Capacity building programs (other than training or workshops)
 - d. More flexible application processes
 - e. More flexible reporting processes
 - f. Better communication and transparency
 - g. Other (please specify)
25. Does your organization engage youth (people under 25 years old) in your programs, activities or work?
 - a. Yes
 - b. No
 - c. I'm not sure
26. How can SaskCulture support your organization in engaging youth (people under 25 years old)?
 - a. Networking opportunities
 - b. Funding for professional development
 - c. Funding for mentorship programs
 - d. More funding for youth-specific initiatives
 - e. Youth engagement is not a priority for our organization
 - f. Other (please specify)
27. What is the biggest barrier to delivering successful arts, culture, or heritage programs at your organization? (open ended)
28. How could SaskCulture change their programs (funding and otherwise) to remove this barrier? (Open answer)

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Evaluation and Assessment at Your Organization

Display Logic: This section should be displayed for **Organizations (ECOs, 2SLGBTQ+ or Disability Organizations) only.**

29. How much do you agree or disagree with the following statements:

1 - Strongly Disagree 👎👎

2 - Disagree 👎

3 - Neutral (in the middle)

4 - Agree 👍

5 - Strongly Agree, 👍👍

- It's important to measure the impact of our arts, culture, and heritage programs.
- Our organization is skilled at measuring our arts, culture, and heritage programs.
- It is hard for us to meet SaskCulture's reporting expectations for our arts, culture, and heritage programs.
- We would like more resources or support to improve evaluations and assessments at our organization.

30. How does your organization assess, evaluate, and report on the impact of your programs and work? (Select all that apply)

- Surveys
- Community consultations
- Testimonials
- Tracking metrics or program use
- Surveying our participants before the program and after the program
- We currently do not assess or evaluate our programs and work
- Other (please specify)

31. Do you have anything else you'd like to share about evaluation or assessment? (open box)

SaskCulture's Work with 2SLGBTQ+ Communities

Display Logic: This section should be displayed for **2SLGBTQ+ Organizations or Individuals only.**

32. How much do you agree or disagree with the following statements:

1 - Strongly Disagree 👎👎

2 - Disagree 👎

3 - Neutral (in the middle)

4 - Agree 👍

5 - Strongly Agree, 👍👍

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- a. SaskCulture's funding programs are relevant and applicable to the arts, culture and heritage programming needs of 2SLGBTQ+ communities.
- b. I trust SaskCulture to work well with 2SLGBTQ+ communities.
- c. 2SLGBTQ+ people and organizations are well supported by arts, culture, and heritage funders in Saskatchewan.

SaskCulture's Work with Disability Communities

Display Logic: This section should be displayed for **Disability Organizations or Disabled Individuals only.**

36. How much do you agree or disagree with the following statements:

1 - Strongly Disagree 👎👎

2 - Disagree 👎

3 - Neutral (in the middle)

4 - Agree 👍

5 - Strongly Agree, 👍👍

- a. SaskCulture's funding programs are relevant to the arts, culture, and heritage programming needs of disabled communities.
- b. I trust SaskCulture to appropriately work with disabled communities.
- c. Disabled people and disability organizations are well supported by arts, culture, and heritage funders in Saskatchewan.

Your Experience of SaskCulture

Display Logic: This section should be displayed for **Individuals (2SLGBTQ+ or Disability Organizations) only.**

37. Describe SaskCulture in three words: (open box)

38. How much do you agree or disagree with the following statements:

1 - Strongly Disagree 👎👎

2 - Disagree 👎

3 - Neutral (in the middle)

4 - Agree 👍

5 - Strongly Agree, 👍👍

- a. SaskCulture understands the needs of organizations who provide programs for disability and/or 2SLGBTQ+ communities.
- b. SaskCulture meets the funding needs of the arts, culture, and heritage sector.
- c. I wish that other arts, cultural, and heritage funders worked more like SaskCulture.

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- d. SaskCulture is easy to get in touch with, and work with
- e. SaskCulture offers the kind of funding needed to serve 2SLGBTQ+ and/or disability communities.
- f. It is hard to access funding programs at SaskCulture.
- g. SaskCulture wants organizations that serve 2SLGBTQ+ and/or disability communities to succeed.

Conclusion

39. What other comments, concerns, or insights regarding your experience with SaskCulture and/or other arts, culture and heritage funders would you like to share: (Open answer)

Thank you for your time!

You've reached the end of our survey.

Thank you for your time! If you have any questions, please contact info@ivydeanconsulting.ca.

If you would be interested in taking part in a focus group or interview to further discuss these topics, please click on the button below. This will bring you to a separate link so you can share your contact information with us. This is to ensure that we cannot link your survey responses with your name.

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Appendix D: ECO Town Hall Facilitation Guide

Town Hall Facilitation Guide

Eligible Cultural Organization (ECO) Priority Area

Date	Mar 28, 2025
Time	1:00 am to 5:00pm
Location	Via Zoom
Facilitators	Risa Payant Harmony Grassing Amanda Guthrie Lana Welchman

Agenda

Time	Description
1:00 PM 20 mins F: RP N: HG	<p>Welcome & Introductions</p> <ul style="list-style-type: none"> Facilitator to welcome everyone to the day. <p>"Thanks so much for being here today to participate in this focus group to ensure your perspective informs our work.</p> <p>My name is [First/Last name], and I work with Ivy + Dean Consulting. [Facilitator to share a couple sentences about themselves.] We have been hired by SaskCulture to undertake community consultations that will help them understand what they're doing well, how they can improve, and what organizations need when it comes to arts, multiculturalism, and heritage funding. A note that this consultation is focused on the needs of the arts, multicultural, and heritage sector broadly, which includes a discussion of your funding relationships and what you've noticed through your work. However, we've been informed that SaskCulture is preparing to consult with you more explicitly on your ECO funding in the future. If we notice that conversation is straying too far into the realm of your ECO funding, we may encourage you to think more specifically about the sector-at-large."</p> <ul style="list-style-type: none"> Introductions

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	<p><i>"In a moment I'm going to share more about what you can expect from today. But first, to make sure we know who's here with us today, let's do a round of introductions. Please share your name, pronouns (if that's your practice), the organization you're representing, and which fictional character you wish could plan your birthday party."</i></p> <ul style="list-style-type: none"> • <i>Facilitator to offer context for work.</i> <p><i>"Now I'm going to share a little more about what you can expect from our time together today. We recognize that some of you may be concerned that the feedback you share today may disadvantage you in your ongoing funding relationship with SaskCulture. As such, it's important that you know what you can expect in regards to confidentiality and privacy.</i></p> <p><i>Because the information shared here will help inform SaskCulture's funding program renewal, your ideas, thoughts, concerns, and stories aren't going to be kept private. However, we will be doing our best to ensure that anything you share about your experiences with SaskCulture will be described without linking the comment to any one person in particular. This means we will be taking notes today. These notes will be reviewed following the consultation and any identifiable information, when possible, will be removed. While we do our best to remove identifiable information, we're also thoughtful that the arts and culture community is small and people might be able to make assumptions based on context that a particular perspective came from a particular organization. These notes will not be provided to SaskCulture. Instead, we'll be pulling from them to inform our final report and recommendations. We will not be recording our session today, nor will we be using AI to capture a summary of our discussion.</i></p> <p><i>In order to ensure you can feel comfortable being as honest as possible during our time together today, we ask that you make a commitment not to share what was disclosed by your colleagues once you leave the session. However, it's important to remember that Ivy + Dean can't control what people do, so while we invite you to share about your experiences, if there is anything you're not comfortable sharing in front of others we can provide you with a way to talk to us privately.</i></p> <p><i>By participating in this discussion today, you're providing your consent for us to use your perspectives the way that I've outlined today.</i></p> <p><i>Because this is a town hall session, it's not possible for you to revoke your consent from this discussion after you've participated. This is because we aren't able to separate out what you share from what everybody else has. However, if at any time</i></p>
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	<p>during this discussion you no longer want to participate, you can leave the session; no questions asked. Only information you've shared up until that point will be included.</p> <p>Choosing to leave early will not impact your ability to access an honorarium and you will still be welcome to follow up with us directly if you wish.</p> <p>Does anyone have any questions about anything I've shared or our session today?"</p>
<p>1:20 PM 10 mins</p> <p>F: RP N: HG</p>	<p>Setting Intentions & Expectations</p> <p>Facilitator to ask: What do I need to feel fully able to share and express my opinions during this process?</p>
<p>1:30 PM 45 mins</p> <p>F-A: RP N-A: LW</p> <p>F-B: AG N-B: HG</p> <p>F: RP N: HG *notetaker to capture any relevant context during intro and report back</p>	<p>Breakout Group #1: Perception of SaskCulture</p> <p>Harmony will be prepping two breakout groups.</p> <p>The group will be divided into two and sent into breakout groups.</p> <ul style="list-style-type: none"> Group A will be facilitated by Risa, with Lana taking notes. Group B will be facilitated by Amanda, with Harmony taking notes. <p>Each group will have 30 minutes to discuss the questions below and then we'll be coming together so groups can report back on what they discussed.</p> <p>1. If you were to describe what SaskCulture does as an organization, what would you say?</p> <p>Prompting Questions, if participants have not already spoken to these items:</p> <ul style="list-style-type: none"> What do you know about SaskCulture's other grant programs (i.e. those that you are not currently funded through)? Have you ever accessed SaskCulture's organizational support, such as a workshop or their online resources? What types of organizational support do you believe would be most valuable to the sector? <p>2. We're hoping to understand experiences in accessing funding for arts, multiculturalism, and heritage work. Can anybody share a bit about what they've heard from their members or peers in the sector regarding accessing arts, multiculturalism, and heritage funding?</p> <p>Prompting Questions, if participants have not already spoken to these items:</p>

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	<ul style="list-style-type: none"> • How do you believe people normally hear about funding programs? What do you believe makes people decide to apply for a funding program? • What do you believe people look for in a positive application process? • What do you believe people look for in a positive reporting process? • What kind of support do you believe people would appreciate from funders when applying for and accessing funding? <p>3. As you know, SaskCulture aims to support arts, multiculturalism, and heritage activity in Saskatchewan. In your opinion, in what ways does SaskCulture succeed at achieving this goal? In what ways are they falling short?</p> <p><i>Prompting Questions, if participants have not already spoken to these items:</i></p> <ul style="list-style-type: none"> • Do you think SaskCulture has a role to play in fostering a healthy arts, multiculturalism, and heritage sector? • Does the work SaskCulture does outside of their funding programs resonate with you? The work you do? • What is SaskCulture's role beyond providing funding? <p>Everyone will come back together and report back on what was discussed in their group. Following the report-back, Risa will ask:</p> <p><i>"Does anyone have any further thoughts on how you perceive the role of arts, multiculturalism, and heritage funders?"</i></p>
<p>2:15 PM 30 mins</p> <p>F: RP N: HG</p>	<p>Small Group Activity: Tips & Tricks Game</p> <p>Harmony will be prepping the breakout groups (three to four people each).</p> <p>Risa will introduce the activity.</p> <p><i>"In a moment, you will be put in small breakout groups of three-ish. In these groups, you'll have 15-minutes to come up with three 'tips and tricks' you'd share with someone who was seeking funding for arts, multicultural, and heritage funding for the first time."</i></p> <p>Participants will be sent to breakout groups independently and facilitators will check in on how things went in the breakout rooms, modifying plans for the second half of the session as needed.</p>

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	Everyone will come back together and report back on what was discussed in their group.
2:45 PM 15 mins	BIG BREAK (15 minutes)
3:00pm 45 mins F-A: RP N-A: LW F-B: AG N-B: HG F: RP N: HG *notetaker to capture any relevant context during intro and report back	<p>Breakout Group #2: Needs, Barriers, and Evaluation</p> <p>Harmony will be prepping two breakout groups.</p> <p>The group will be divided into two and sent into breakout groups.</p> <ul style="list-style-type: none"> Group A will be facilitated by Risa, with Lana taking notes. Group B will be facilitated by Amanda, with Harmony taking notes. <p>Each group will have 30 minutes to discuss the questions below and then we'll be coming together so groups can report back on what they discussed.</p> <ol style="list-style-type: none"> <p>Now we're going to talk a bit about the needs that your organization has in terms of offering arts, multiculturalism, and heritage programs. Consider the types of work you're focused on at your organization. What types of things prevent you from being able to do this work successfully?</p> <p><i>Prompting Questions, if participants have not already spoken to these items:</i></p> <ul style="list-style-type: none"> Do you face any barriers related to the skill or capacity of the people that work at or volunteer with your organization? What are the biggest funding needs that you have? Are there particular components of your work that you can't get funding for? <p>How could arts, multiculturalism, and heritage funders support you in addressing these barriers?</p> <p><i>Folks should be encouraged to think beyond the "I need more funding" mentality whenever possible in order for us to get a useful range of feedback.</i></p> <p>As a funder, SaskCulture wants to understand the impact of the organizations they fund. Can you share a little bit about the work you've noticed within the sector related to evaluating operations, programs, and initiatives?</p> <p><i>Prompting Questions, if participants have not already spoken to these items:</i></p>

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	<ul style="list-style-type: none"> • Do you believe organizations have capacity in engaging in evaluation or assessment? • What kind of things are helpful from funders when it comes to supporting your work in evaluation or assessment? <p>Everyone will come back together and report back on what was discussed in their group. Following the report-back, Risa will ask:</p> <p><i>"Does anyone have any further thoughts on the barriers that may exist in the sector related to evaluating operations, programs, and initiatives?"</i></p>
<p>3:45pm 45 mins</p> <p>F-A: RP N-A: LW</p> <p>F-B: AG N-B: HG</p> <p>F: RP N: HG *notetaker to capture any relevant context during intro and report back</p>	<p>Breakout Group #3: Equity</p> <p>Harmony will be prepping two breakout groups.</p> <p>The group will be divided into two and sent into breakout groups.</p> <ul style="list-style-type: none"> ○ Group A will be facilitated by Risa, with Lana taking notes. ○ Group B will be facilitated by Amanda, with Harmony taking notes. <p>Each group will have 30 minutes to discuss the questions below and then we'll be coming together so groups can report back on what they discussed.</p> <ol style="list-style-type: none"> 1. SaskCulture's values are deeply rooted in an understanding that inclusion, diversity, equity, and accessibility are vital to a healthy and vibrant arts, multiculturalism, and heritage sector. In consideration of this, what role do you think organizations should be playing in terms of fostering equitable approaches to arts, multiculturalism, and heritage programming? <p><i>Prompting Questions, if participants have not already spoken to these items:</i></p> <ul style="list-style-type: none"> • Do you feel there's enough knowledge and capacity at your organization to do this work? Is capacity a barrier in doing this work for your members or peers? • What role do you think SaskCulture should be playing in this work? • Do you trust SaskCulture to effectively incorporate a consideration of equity in their work? Why? Why not? 2. What ways have you noticed the arts, multiculturalism, and heritage sectors meaningfully incorporating the Truth & Reconciliation Commission's Calls to Action and/or other Indigenous solidarity actions into their programming or activities?

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	<p><i>Prompting Questions, if participants have not already spoken to these items:</i></p> <ul style="list-style-type: none"> • <i>Do you feel there's enough knowledge and capacity at your organization to do this work? Is capacity a barrier in doing this work for your members or peers?</i> • <i>What role do you think SaskCulture should be playing in this work?</i> • <i>Do you trust SaskCulture to effectively incorporate a consideration of equity in their work? Why? Why not?</i> <p>Everyone will come back together and report back on what was discussed in their group. Following the report-back, Risa will ask:</p> <p><i>"Does anyone have any further thoughts on the importance of considering equitable and just approaches to your work in the arts, multiculturalism, and heritage sector."</i></p>
<p>4:15pm 20 mins</p>	<p>BUFFER</p> <p>Since the breakout groups will be up to 10 people, we'll hold this time for any report backs, etc. that go longer than anticipated. If we're good on time, we can move straight into the check-out (3-2-1 Share).</p>
<p>4:35pm 20 mins</p> <p>F: AG N: HG</p>	<p>3-2-1 Share—to use Mentimeter</p> <ul style="list-style-type: none"> • Three words that describe how you're feeling. • Two aha moments you had today. • One thing you appreciate about another person's contribution today.
<p>4:55pm 5 mins</p>	<p>Wrap Up</p>



Renewing with Purpose: Community Conversations on the Future of Funding

Perspectives on arts, heritage, and multicultural activity in Saskatchewan from the 2SLGBTQ+ and Disabled cultural communities, and Eligible Cultural Organizations