Reflections on Cultural Policy

A Summary of Survey Results

January 2009

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LETTER OF TRANSMITTAL

As Minister of Tourism, Parks, Culture and Sport, I have had the privilege of speaking with many people from the cultural sector. Through them, I have discovered a sector full of energy, creativity and innovation. These are the qualities required for building a strong and vibrant sector. They are needed to sustain our economic momentum, improve our quality of life and build pride in our great province. These are the qualities that must embody our plan as we move forward together.

Policy formation and action plan development are the first priorities for building the sector. This is why I have committed to bringing forward a Sector Development Plan that is predictable, meaningful and transparent – a Plan that provides both a broad policy framework to guide our actions and an action plan that includes concrete methods for bringing our strategy to life. I understand that developing a successful strategy requires a great deal of thoughtful and careful consideration, which is why I have committed to extensive consultations.

What you will find within this document is a summary of the first phase of consultations with the art, culture and heritage sector. This feedback has helped my ministry:

- Identify priorities for further research;
- Craft the draft policy;
- Develop the Arts, Culture and Heritage Research and Development Strategy; and
- Identify the need for more consultations and initial action plan items.

Thank you to all who contributed their ideas, thoughts and aspirations.

Sincerely,

Christine Tell
Minister of Tourism, Parks, Culture and Sport

INTRODUCTION

On August 6, 2008, Honourable Christine Tell, Minister of Tourism, Parks, Culture and Sport, released a document entitled *Reflections – A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan*. The purpose of *Reflections* was to summarize, into a single document, more than three decades of reviews, surveys, needs assessments and advice provided to government. It served as a common reference point for the development of a plan to support a vibrant and growing arts, culture and heritage sector.

A companion survey entitled *Reflections on Cultural Policy Online Survey* (the Survey), accompanied the document. The aim of the Survey was to elicit feedback from individuals and organizations within the arts, culture and heritage sector about *Reflections*, to inform priorities, to identify gaps, to explore concepts in greater depth and to build the foundation for a provincial cultural policy and action plan.

This report presents the results from that Survey.

The Survey was organized into three sections. Part I asked respondents to comment on five key themes found within *Reflections*:

1. Culture – Why Does It Matter? – highlights the varied perspectives relating to the value of culture, including the social, economic, environmental and individual benefits and community sustainability.

2. Issues of Inclusion and Diversity – this discusses cultural vitality and acknowledges that people from a variety of cultures comprise our province including First Nations, Métis, and immigrants. It acknowledges the importance of multiculturalism, diversity and inclusion, and suggests more work needs to be done to address racism, equity and cultural retention.

3. Stability, Sustainability and Advancing the Sector – discusses sector sustainability, including the ingredients needed to grow and develop the sector. It suggests the sector functions with limited resources, uncertainty and the absence of a framework to guide activity. Frequent analysis designed to resolve specific problems has discouraged horizontal thinking and collaborative planning.

4. Fragmentation Within and Across the Cultural Sector – fragmentation is a key challenge within the arts, culture and heritage sector. Fragmentation is understood as gaps in strategic thinking about sector development (which have limited sector growth and career development) and gaps in relationships and connections to organizations, individuals and enterprises in other sectors.

5. Considerations of What a Cultural Policy Should Address – many reports contain specific suggestions as to what a cultural policy's purpose, goals, principles and objectives could be, some of which are universal in nature and remain relevant today.

Part II of the Survey invited respondents to disclose their views on:

- Statements about the cultural sector;
- Outcomes of the overall cultural sector and their current level of achievement;
- Outcomes for sector organizations and their current level of achievement;
- The role of government within the sector;
- Funding systems; and
- Additional ideas for a provincial cultural policy.

Part III of the Survey requested details relating to the profile of respondents including age, gender, income and size of their community in Saskatchewan. It also asked for areas, roles and years of involvement within the sector.

METHODOLOGY

Survey Design and Purpose

Accompanying *Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan* was the online survey designed and administered by the Ministry of Tourism, Parks, Culture and Sport. It was informed by a comprehensive literature review and input received from sources both inside and outside of government such as the Saskatchewan Arts Board and SaskCulture Inc.

The target population of the Survey was individuals and organizations within the arts, culture and heritage sector but was also open to the general public. The feedback from the Survey has informed priorities, identified gaps, explored concepts in greater depth and has built a strong foundation for a provincial cultural policy and action plan.

A total of 646 individuals completed the Survey. All identifiers were removed to protect the privacy of the Survey respondents. This report is based on a summary of responses.

Survey Distribution

The Survey was launched on the ministry's website on August 6, 2008 and remained open until September 30, 2008. Respondents were recruited in two ways:

1. *Reflections on the Ministry Website*

Postcards describing the Survey, and listing the website location, were distributed at the public release of *Reflections* on August 6, 2008. Postcards were also mailed to organizations engaged in the cultural sector and individuals who had previously shown an interest in the formation of a cultural policy for Saskatchewan. The Ministry website provided the following description of *Reflections*:

> **Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan** highlights the many reasons why culture matters in Saskatchewan and details the various challenges and opportunities that face the arts, culture and heritage sector. It also discusses what a cultural policy could contain and the role of the provincial government in the sector. Numerous reviews, needs

assessments, and policy research initiatives were reviewed in the development of *Reflections.*

The website also provided links to several historic documents used in the development of *Reflections,* and invited participants to complete the following two activities:

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STEP 1:
Before providing your feedback, please read *Reflections.* Click on the following link to open and/or print the document: **Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan**

STEP 2:
Once you have read *Reflections*, please click on the following link to provide your input: **Provide Your Feedback on *Reflections***

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A total of 346 individuals completed the Survey directly from the website.

2. Direct E-Mail Invitations

Direct e-mail invitations were sent out by the Evaluation Unit of the ministry in the hours and days following the announcement by Minister Tell on August 6, 2008. Five groups received direct e-mail invitations to participate in the Survey, including:

a. Saskatchewan Arts Board – 1,485 associates;
b. Saskatchewan Communications Network – 344 associates;
c. SaskCulture Inc. – 355 members;
d. Saskatchewan Heritage Foundation – 136 associates; and
e. Saskatchewan Ministry of Tourism, Parks, Culture and Sport mailing list – 789 individuals.

A maximum of two follow-up reminders were issued by e-mail, and all invitations and reminders were embedded with a link to the Survey. A total of 300 surveys were completed through the direct e-mail approach, with an overall response rate of 9.6 per cent. The e-mail invitations also provided a link to the *Reflections* survey website. Therefore, some individuals may have opted to complete the Survey using the website rather than using the link in the e-mail invitation likely causing an underestimate of the response rate.

KEY HIGHLIGHTS

In total, 646 individuals completed the Survey. There was a great deal of diversity among the respondents gender, age, income, role and area of involvement within the arts, culture and heritage sector. The majority of respondents validated the five themes identified in *Reflections*. Approximately 88 per cent of respondents concurred with the necessity of a provincial cultural policy. Overall, respondents expressed a deep commitment to the sector and, while they valued the opportunity to participate in the formation of a sector development plan, they also expressed a strong desire for action.

Those who provided written comments added greater texture to *Reflections* and their views contributed valuable input into what was identified as missing. The comments and suggestions, when combined with *Reflections,* establish a shared foundation from which to formulate policy and create an action plan.

Respondents thought cultural policy must inform and be incorporated into all aspects of contemporary society and public policy. For example, it was suggested that culture is an essential planning tool for sustainable communities (96 per cent agreed) while 98 per cent agreed that cultural assets create a strong sense of place and define the character of the people of Saskatchewan.

Respondents also reflected on the constitutional status and unique cultural identity of First Nations and Métis peoples. There was a sense of urgency to consult with First Nations and Métis people and organizations to inform the content of a provincial cultural policy. A contemporary understanding of inclusion and diversity, focusing on anti-racism, was suggested by some respondents, while some found the term "multiculturalism" problematic and expressed a desire to see a more contemporary view of inclusion and diversity.

Survey respondents indicated that culture is only sustainable if the public values it. To value culture, the public must be aware of it, understand it and appreciate it. Moreover, every individual in the province must have access to a variety of cultural activities and experiences; culture can be neither the privilege nor the responsibility of the few.

Thus, the engagement of youth and children in cultural experiences was seen as paramount to the future of the cultural sector and the success of a cultural policy (98 per cent agreed). The role of the education system was, by far, one of the

strongest themes emerging from the Survey. Education, including cultural education, public education, post-secondary training and arts education, was identified as one of the keys to the sustainability of the sector.

It was also suggested that effective stewardship of Saskatchewan's arts, culture and heritage resources is fundamental to the success of a cultural policy (98 per cent agreed), while organizational capacity, including financial, human resource and structural pressures, was identified as a key challenge facing the sector. At the same time, 96 per cent of respondents noted the importance of supporting the needs of individuals involved as creators or stewards of cultural products and services.

Respondents indicated that existing funding initiatives are least successful in:[1]

- Supporting expansion to national and international markets for Saskatchewan cultural products (7 per cent);
- Aligning provincial funding criteria with other funding sources (e.g. private, municipal, federal; 11 per cent); and
- Funding initiatives that increase the ability to develop partnerships with businesses (12 per cent).

Concern was also expressed that commercial initiatives should not overtake the province's cultural identity. Respondents indicated that, while culture is a driving factor in creating vibrant communities and strong economies, these outcomes are a byproduct and that culture exists because of the human need to express ourselves.

Respondents indicated that integrating culture into all aspects of society would help ensure sustainability in the sector and suggested that government ought to have a very direct role in the promotion, funding and advocacy of culture but not a programming function. They further suggested that government has an important role to play in the stability, sustainability and advancement of the sector. The challenge, as noted by one respondent, will be to "minimize fragmentation in policy, infrastructure, institutions, and funding systems without compromising the diversity and autonomy of cultural practitioners and organizations".

Finally, 93 per cent of respondents agreed that funding must be adjudicated through an arms-length, peer-reviewed system, while 41 per cent felt existing initiatives adequately deliver funding through such mechanisms.

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[1] It is important to note that the responses received do not represent an evaluation but, rather, reflect respondents' perceptions.   In addition, no judgments are being made regarding the cause of achievement levels.

SURVEY RESULTS

This section provides the results based on the responses of the 646 individuals who completed the Survey. Given the number of respondents, and the cross section of discipline and type of involvement in the sector, the Survey results are a general representation of the views and perceptions of the arts, culture and heritage sector.

The responses received do not represent an evaluation of the sector or the material discussed. Rather, they reflect the respondent's perceptions. In addition, no judgments were made regarding the cause of achievement levels.

The Survey results are broken down into three sub-sections:

1. Profile of Respondents.
2. Respondent Feedback on Content in *Reflections*.
3. Input on Cultural Policy Formation.

1. Profile of Respondents

There were nine questions in Part III of the Survey, all relating to the profile of the Survey respondents and their role in the sector.

1.1 Demographics of Respondents

Of the 646 respondents, 54 per cent indicated they were female; half indicated they were at least 51 years of age. A small portion (7 per cent) indicated they were an Aboriginal person (First Nations, Métis or Inuit).

Almost half of the respondents (46 per cent) reported they had a personal income in 2007 greater than $50,000. In addition, the majority (68 per cent) indicated they lived in an urban centre with a population of 50,000 people or more. Finally, 50 per cent indicated they had lived in Saskatchewan for 36 or more years.

1.2   Involvement in the Sector

Respondents were asked to indicate their role in the cultural sector as well as the nature of their involvement. They were given the option of choosing all forms of involvement, current and past, related to seven cultural sector disciplines; they were also given the option of identifying multiple roles they may occupy within the sector.

Involvement by Role in Cultural Sector

Table 1 identifies the roles in the cultural sector of the Survey respondents. The top three roles identified were participant, volunteer, and creator.

Table 1: Type of Involvement by Role in Cultural Sector

Participant (e.g. consumer, patron, donor)	80%
Volunteer	62%
Creator (e.g. artist)	56%
Board Member (e.g. committee member)	51%
Paid Administrator (e.g. manager, agent, promoter, administration)	33%
Steward (e.g. historic interpreter, archaeologist)	22%

Involvement in Cultural Sector by Discipline and Role

Table 2 describes involvement by discipline with the top three areas respondents being the performing arts, visual arts and heritage. It separates "participant" level of engagement within the sector from "volunteer," "creator," "steward," "board member" and "paid administrator", demonstrating whether participants were passively or directly engaged in the sector. Accordingly, 90 percent were involved beyond the participant level in one or more of the seven cultural sector disciplines.

Table 2: Involvement in Cultural Sector by Discipline and Role[2]

	Participant Involvement	Volunteer, Creator, Steward, Board Member, Paid Administrator[3]
ALL seven sector areas	80%	90%
Performing arts--theatre, opera, music, dance, mime, circus, and variety entertainment	59% (1)[4]	54% (1)
Visual arts, craft or design	48% (4)	48% (2)
Heritage (cultural and natural)	49% (3)	46% (3)
Electronic, recording, and media arts, (film, music, video, television, radio, and new media)	47% (5)	38% (4)
Multicultural, intercultural, and ethno-cultural	43% (6)	35% (5)
Literary arts	50% (2)	34% (6)
Other (please specify in the comment box below)	4% (7)	8% (7)

Years Involved in the Cultural Sector

Half of the respondents indicated they had been involved in the Saskatchewan cultural sector for at least 20 years and had been involved in the cultural sector outside the province for at least eight years.

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[2] Values in the table do not sum to 100 per cent, as respondents could respond in multiple categories.

[3] In one or more area.

[4] Brackets indicate the rank of the type of involvement in each category.

Proportion of 2007 Annual Income Earned in the Cultural Sector

Sixty-eight per cent of respondents reported earning at least a portion of their 2007 income from the cultural sector and 46 per cent reported at least half of their 2007 income was earned from work in the cultural sector. Table 3 lists respondent's share of income generated from their work in the cultural sector.

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Table 3: Income Level[5]

Income Level	Percentage
0%	32%
1% to 9%	14%
10% to 24%	7%
25% to 49%	6%
50% to 74%	4%
75% to 99%	11%
100%	25%

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2. Respondent Feedback on Content in *Reflections*

In the Survey, a series of questions asked for feedback on *Reflections*. One question called for input on the definition of "culture," while the remaining questions focused on the five themes documented in *Reflections*. The intent was to obtain feedback on *Reflections*, inform priorities, identify gaps and build the foundation for a provincial cultural policy and action plan.

The results are a synthesized snapshot of feedback received and are intended to further flesh out, rather than replace, the content in *Reflections*. The summary below provides an overview of comments received, rather than a consensus and the comments do not represent an evaluation of the sector or the material discussed but rather the perceptions of the Survey respondents.

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[5] Percentage will not sum to 100 per cent, due to rounding error.

A qualitative analysis of the open-ended comments was conducted by Heather Ritenburg, University of Regina PhD candidate, on behalf of the ministry. The analysis represents a theme-based summary of feedback from those who responded "somewhat" or "no" to the question (i.e. those who did not agree a theme captured the elements). Individuals who responded "yes" (i.e. those who agreed the theme captured the elements) were not given the option of providing feedback.

2.1 Definition of "Culture"

Table 4 indicates the majority of respondents agreed, or strongly agreed, that culture can be defined according to the following dimensions:

Table 4: Definition of Culture

	Agree or Strongly Agree
The Arts, including: media, visual, craft, design, literary, and performing arts	93%
Heritage Tangible, including: historic buildings, archaeological, palaeontological, documentary heritage and sacred areas **Heritage Intangible,** including: values, language and customs	90%
Multiculturalism, including: cultural retention, human rights, diversity and inclusion	79%
Creative Industries, including: creation, production and distribution cultural goods and services	79%
Natural Heritage, including: public and private parks, culture, recreation areas, landscapes, etc.	72%

2.2 Culture – Why Does It Matter?

The first theme in *Reflections* highlighted the varied perspectives relating to the value of culture, including the social, economic, environmental and individual benefits, and community sustainability.[6]

A large portion of the 646 respondents (71 per cent) indicated that *Reflections* adequately captured the elements related to why culture matters. A further 25 per cent felt *Reflections* "somewhat" captured the intent, while only 2 per cent felt it did not adequately capture the elements. The remaining 2 per cent responded "I don't know." Those who answered "somewhat" or "no" were offered the

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[6] Prepared for the Ministry or Tourism, Parks Culture and Sport by Heather Ritenburg, 2008, *Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan*, pp. 1-4

opportunity to comment on their response and provide suggestions. Below is a brief summary of the feedback shared by those respondents.

Respondents Feedback: Culture – Why Does It Matter?

Reflections provided a summary of ideas and policy discussions captured by a variety of sources over a period of 30 years. However, many respondents remarked about the difficulty in answering this question, as so many reasons were given as to why culture matters. They indicated the topic was too broad in scope and cautioned the ministry about casting too wide a net. Furthermore, respondents noted that topic elements were incompatible, ambiguous, vague and lacked cohesion or depth.

Concerns were also expressed that, while important to the economy, this section seemed too economic and too instrumental. Others described this section as being too sociological, while another group felt more focus ought to be placed on the intrinsic or intangible values, noting, "[culture] is something within us," and "[culture] causes us to think." Furthermore, some indicated that involvement can create critical thinkers and involvement can serve to critique society.

Other reasons given by respondents as to why culture matters include:

- Defines the people of Saskatchewan;
- Provides purpose;
- Grounds and unifies us;
- Gives meaning and direction to life;
- Provides spiritual value; and,
- Embodies human activities and values

Overall, respondents described culture as being "identity-forming" for the individual and the broader community, providing a "sense of belonging" that is "important to the vibrancy of the province."

Several respondents suggested that culture encompasses and embodies a worldview and "speaks to a way of thinking about, viewing, and interpreting the world." Others offered comments inferring culture is community self-knowledge, a reflection of our day-to-day lives, and that culture is our legacy - something we inherit and later pass along to future generations. Still more comments regarded culture as being the thumbprint of each generation - a touchstone, if you will, but "not something that can be boxed up and then state that we are participating in something cultural." Furthermore, respondents described culture as being more than the sum of its parts; culture is a part of, rather than apart from, the lives of people. Culture just *is*.

A number of respondents indicated more emphasis should be placed on creativity and creative activities, including the work of individual artists. Similarly, it may be noted that a number of respondents placed great emphasis on the amateur sphere, while others called for an emphasis on "art for arts sake."

More than a few expressed support for one quotation in *Reflections*. Saskatchewan artist, Brenda Baker, spoke to her concerns over the artist as social worker, which prompted the following comment from one respondent:

> The value [of an artist's ability to focus on his/her own new work] is the advancement of culture – not just an increase in its importance economically or an increase in the amount of production . . . When artists are making work for a specific educational or social end-goal, they are not experimenting and progressing.

Another indicated:

> I believe it is important and valuable to recognize the many positive outcomes that cultural activities have, both from societal and economic standpoints, but that cultural policy must not focus on these outcomes, but rather should be designed to encourage the facilitation of all cultural practices, not only those which may appear to result in the greatest *benefits*.

Yet another suggested that culture "needs to include risk-taking for the development of ideas, art forms, technologies, etc., that will carry us into the future." Others suggested expanding the note at the end of the theme: "At times, cultural expressions are meant to challenge existing values rather than to uphold or display them for celebration."

It was pointed out that the documents referenced on this theme, and throughout *Reflections*, represent dominant social and cultural groups. For example, this theme was seen to disregard "[A]boriginal contributions – past and present."

Some commented on the diminished voice of the professional artist and the heritage sector in this theme. In the words of one respondent:

> People throughout Saskatchewan know why culture matters . . . [We know] through our individual participation, through volunteerism and through our sense of community, who we are and where we come from.

In short, the consistent opinion pointed to the necessity of the first theme as being an assertive statement, rather than a question, and the theme be renamed to "Culture – It Matters".

2.3   *Issues of Inclusion and Diversity*

The second theme addressed in *Reflections* discussed cultural vitality and acknowledged that a variety of cultures contribute to Saskatchewan's diversity, including First Nations, Métis, immigrants and new residents.[7] It acknowledged the importance of multiculturalism, diversity and inclusion and suggested more work is needed to address racism, equity and cultural retention.

After reading *Reflections,* two-thirds of the 646 respondents (67 per cent) agreed with the discussion on inclusion and diversity. A further 26 per cent felt *Reflections* "somewhat" captured the elements while five per cent felt *Reflections* "did not adequately" capture the elements of inclusion and diversity. Two per cent responded, "I don't know." Those who indicated "somewhat" or "no" were invited to share their thoughts on what should be added or removed from the elements of inclusion and diversity. A brief summary of the feedback shared by those respondents is provided below.

Respondent Feedback: Issues of Inclusion and Diversity

Comments on the Survey indicated a strong desire for discussion around current, rather than historic, views of inclusion and diversity. While the intention of *Reflections* was to summarize reports created by government as well as advice received from various stakeholders over the past 30 years, many who contributed comments expressed an urgency to engage in further discussions to inform the ministry of the changed state of this theme.

Reflections noted how culture assists in the development of a sense of identity and self for individuals and communities. Comments leaned towards the view that inclusion and diversity must be "broadened from race and cultural heritage," and "thought should be given [to] other cultural divisions" such as "gender," "sexual orientation," "physical ability," "class," "north/south," "rural/urban," "language," "social or political differences," "age" and "religion." Many called for government to recognize diversity within these categories, such as among youth, First Nations, sexual orientation and artists.

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[7] *Reflections*, pp. 4-5

In the words of one respondent,

> This section was very disappointing. It reflects the same tired and outdated cultural model that Saskatchewan has been trying to shed for years. "Inclusion" must mean including more than token groups such as Aboriginals and Francophones; it must mean including unique individuals who are not easily categorized . . . Such people cannot be typed by any group to which they belong . . . "Diversity" must mean recognizing not only that there are many different groups in our culture, but that there are many different groups in each group – and many different individuals in each of those subgroups.

Some respondents called for "a clearer view of what multiculturalism is, as compared to inter-culturalism and ethno-culturalism," while another suggested, "a clear distinction is needed for First Nations and Métis from multiculturalism" given that First Nations and Métis people are recognized by the Canadian Constitution as "a recognized people with unique cultural identities." Any references to First Nations and Métis, it was further noted, should include acknowledgement of traditional *and* contemporary expressions of culture. Several respondents noted Métis people were rarely mentioned in the second theme. For example:

> This important theme could be expanded to mention Métis more. The preamble uses both First Nations and Métis, but quotations speak primarily of First Nations. In addition, inherent rights as First Peoples should be included. I am not sure how many people realize that First Peoples (First Nations, Métis, Inuit) are unique from Canadians of other [cultural] heritage because they have no country of origin except Canada from which to regain their culture.

and

> If you start reading this document from the very beginning you will notice that there are a number of places where First Nations are cited as examples without any reference to the Métis (Theme 2, Executive Summary). This subtle exclusion has the effect of privileging one Aboriginal group over another.

Concern was expressed regarding the importance of language:

> "Heritage languages" are cited twice but no specific mention is made of First Nations languages. Yet, if a "heritage language" like German or Ukrainian ceases to be spoken in Saskatchewan, it will still remain a vibrant language elsewhere. If a First Nations language like Nakota or Saulteaux ceases to be spoken here – it ceases to exist anywhere.

First Nations languages must be regarded and protected as particularly important to Saskatchewan cultural diversity.

There was also concern over the use of the term "multiculturalism":

The term multiculturalism is problematic. I encourage the ministry to either a) further define or b) replace the use of this term. References to an anti-racist and anti-oppressive agenda are more appropriate . . . Culture should recognize diversity without homogenizing groups into a "multicultural diaspora" where we feel good about our (white settler) benevolence but don't actually change racial biases and prejudices prevalent in daily Saskatchewan life.

Emphasis was placed on cultural policy recognizing that multiculturalism must move beyond celebrations. It was also suggested the theme "does not sufficiently address racism", and that not only must Saskatchewan "engender tolerance and understanding" but, rather, needs to move "from understanding to acceptance." "Inclusion and diversity go beyond multiculturalism."

A very small proportion of respondents expressed dissatisfaction with the theme. A sampling of the comments received is listed below:

- I have doubts about including this theme;
- Why specifically isolate First Nations and Métis?
- I disapprove of multiculturalism;
- Diversity should not supersede the cultural values and interests of Canadians as a whole;
- There should be more emphasis on all people being alike rather than on our differences by heritage; and
- Promoting this theme just promotes diversity and exclusion.

On the other hand, the call to develop a contemporary understanding of inclusion and diversity for the purposes of a provincial cultural policy was strong. One respondent noted:

We need to include many cultures for many viewpoints. The arts are very much about seeing the world from different viewpoints. To stimulate new thoughts and ideas. It's not really just about being fair to everyone. It's important to value diverse ways of thinking and creating. I'm not sure I was really getting that from the reading.

One respondent referenced the United Nations Educational, Scientific and Cultural Organization (UNESCO) Universal Declaration on Cultural Diversity,[8] and suggested Saskatchewan uphold the convention's principles and objectives.

2.4 Stability, Sustainability and Advancing the Sector

The third theme in *Reflections* discussed sustainability, including which ingredients are needed to grow and develop the cultural sector.[9] It suggested the sector functions with limited resources, uncertainty and the absence of a provincial framework to guide its activity and how frequent analysis, aimed to resolve specific problems, has discouraged collaborative thinking and planning.

Nearly 60 percent of the 646 participants who responded to this theme indicated the elements related to stability, sustainability and advancing the sector were adequately captured while 31 per cent answered "somewhat." Six per cent indicated the theme did not adequately capture the elements, and 5 per cent said, "I don't know." Those who answered "somewhat" or "no" were invited to share ideas and/or suggestions on what should be changed about this topic. A brief summary of the feedback shared by those respondents is provided below.

Respondent Feedback: Stability, Sustainability and Advancing the Sector

Once again, a number of Survey participants offered comments based on current conditions, suggesting either their misunderstanding of the historic nature of the document or their strong desire to move discussions to the present context in the formation of a policy framework. It appears that many respondents were familiar with the history of issues central to this theme.

One person provided the following comment:

> This area discussed all the issues that have been raised numerous times. This has always been a huge concern for the sector and in spite of many studies nothing has advanced. What needs to be added is a cultural policy at the end of this exercise.

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[8] The UNESCO Universal Declaration on Cultural Diversity was adopted unanimously by the General Conference at its 31st session on November 2, 2001. The Declaration seeks to ensure respect for cultural identities with the participation of all peoples in a democratic framework and to contribute to the emergence of a favourable climate for the creativity of all, thereby making culture a factor of development. Retrieved September 12, 2008, from http://portal.unesco.org/culture/en/ev.php-URL_ID=13066&URL_DO=DO_TOPIC&URL_SECTION=201.html The document can be found at http://unesdoc.unesco.org/images/0012/001271/127160m.pdf
[9] *Reflections,* pp. 5-7.

One of the strongest themes regarded resources generally and funding specifically. Resources were understood to include "creative," "financial," "infrastructure," human" and "capital"; they were seen to come from a variety of sources including "corporate patronage," "private patronage," "business and corporate communities," "three levels of government," "the cultural sector," "artists," "volunteers" and "people."

Many stressed the importance of secure resources for long-term planning, as "under-funding and related uncertainty drains resources from the sector." Inadequate or fluctuating resources "has led to uncertainty and the inability to plan" as well as to "territorialism or lack of collaboration." As one respondent noted:

> Patient, multi-year funding [is needed] to nurture and grow culture rather than random acts of funding without a plan beyond a specific event. This approach taxes volunteers and does not build capacity or collaborative relationships for the long-term growth and appreciation of culture in our great province.

Notably, it was mentioned how stability affects both individuals and companies, and that people must be nurtured and encouraged. Volunteers were seen as being over used, strained, and discouraged. Several people noted that artists, including musicians, tend to "bear unreasonable economic burden in fostering cultural growth of the province" such as "in the free contribution of time that many artists make within the larger community."

There was concern that too much structure might stifle, cripple, or inhibit the growth, independence, or creativity of culture and/or the cultural sector. At the same time, the consensus suggested government plays an important role in the stability, sustainability, and advancement of the sector, as noted below:

> Obviously, even without government funding there will still be art created, however, at a much lower skill level, with much less export potential and a lack of public involvement . . . public investment is needed for the same reason any business needs start-up capital. It takes money to create a world-class product, manufacture and properly market it.

and

> A cultural policy will raise arts, culture and heritage to the level of a government priority that will set a leadership tone by government and signal to the business and corporate communities the validity of investing in and supporting the sector.

At the same time, respondents pointed out the unique nature of culture and how some "areas of culture may not be revenue generators." There was some concern this theme implied all areas of culture suffer from poor management. Respondents also indicated the theme placed far too much emphasis on marketing and tourism. As one participant noted:

> Nothing in this section speaks to the need for government to continuously reinforce and communicate the value of the artistic and cultural activity. Culture is only sustainable if the public values it, and to value it they must have access to it, must understand it, and most importantly they must appreciate it. Government must play a leadership role in celebrating our culture, and not only for its commercial value.

The cross-sector nature of culture was also mentioned, along with strong suggestions that a discussion of education was missing from this theme. Education, including "educational cultural groups," "training," "arts education," "K-12," "cultural education" and "history and arts" was understood as "feeding into the stability of the sector." It was suggested that education should be seen as the "starting point of cultural policy" and a "provincial cultural policy should reflect provincial educational policy" and "integrating culture more closely into the work of other sectors will help ensure sustainability."

There was mixed response to the suggestion that frequent analysis aimed to solve specific problems has discouraged collaboration within and across the cultural sector. "I wouldn't say 'discouraged,' more like not given opportunities," wrote one individual. Another suggested, "collaborative forces have been at work in the sector for years." Others felt "the diverse and unique needs of the various sectors under the 'cultural sector' umbrella necessitate the more vertical 'silo' approach to policy and planning", as noted below:

> I don't agree that all analysis has "discouraged collaborative thinking and planning." Some, for example, the Music Industry Review, included thousands of individuals in that community and was extremely collaborative.

and

> The impression left by the final sentence is one that is indicative of a fractured arts community and no or little partnership . . . the historical documentation may reveal this concern over the past number of decades, but it may not capture the nuance and evolution that has been taking place across the province.

Once again, it was pointed out that "not all cultural sectors are fully represented in the 30 years of previous surveys the government was reviewing." This theme, and the entire *Reflections* document, it was suggested, "appears to be extremely arts based" and "your studies all appear to be from arts-[sector] research." That said, several respondents stressed that much consultation has occurred in the arts community and reports, such as the Status of the Artist, "should be the reference point for government" in considerations for developing the sector.

2.5   *Fragmentation Within and Across the Cultural Sector*

The fourth theme in *Reflections* focused on fragmentation as being a key challenge within the arts, culture and heritage sector.[10] Fragmentation was understood as gaps in strategic thinking about sector development (limiting sector growth and career development) as well as gaps in relationships and connections to organizations, individuals and enterprises in other sectors.

Approximately 61 per cent of those who participated in the Survey indicated this theme adequately captured the elements related to fragmentation while 27 per cent indicated "somewhat" and just 6 per cent felt the section did not adequately capture the elements. Only 6 per cent answered, "I don't know." Those who answered "somewhat" or "no" were invited to share their thoughts on what could be added or removed. A brief summary of the feedback shared by those respondents is provided below.

Respondent Feedback: Fragmentation Within and Across the Cultural Sector

Comments on this theme ranged from fragmentation being "very important" if not "essential to build the entire cultural sector," to comments as to whether fragmentation is a problem at all. Overall, the feedback emphasized the unique nature of culture and the benefits of different approaches. Shown below are two representative responses about the existence of fragmentation within and across the cultural sector:

> Culture is not a closed and static system and cannot be viewed primarily as a set of programs and relationships between organizations which are often gate-keepers. An over-emphasis on [an] . . . orderly system [might] be detrimental to the growth and dynamism which is both a cause and a symptom of a healthy cultural eco-system.

and

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[10] Ibid., pp. 7-9

The theme assumes these gaps only lead to fragmentation. These gaps should also be viewed as a reflection of the dynamics of cultural evolution and are sometimes necessary as they may act as a built-in correction device.

A number of respondents viewed fragmentation as a form of diversity. It was suggested, "what may appear to be fractured thinking should also be inverted and viewed as healthy expression of the diversity of opinion." Some indicated fragmentation is necessary for a healthy organization and sector. Others stated that, while there will always be gaps in the sector, fragmentation is a reality and, in some cases can be viewed as a healthy and normal symptom of a progressive sector. In the words of one individual, fragmentation may be "necessary to help foster diversity, despite the extra cost," while another noted that fragmentation "may hold back some elements but is likely also responsible for innovation and problem-solving . . . destroying a dominant viewpoint and power in the few."

Participants also expressed concern over how this theme was being discussed in *Reflections* and the Survey, and how this theme may lead to:

> Amalgamation into one large organization. Collaboration, connections, and working together are good, but in Saskatchewan smaller grassroots organizations are key (and most viable) to service the needs of Saskatchewan. Bigger is not always better.

Concern was also expressed over the importance of maintaining the health of the sector through a provincial cultural policy framework: "This is a very important section and we would want to avoid reducing it to a simplism," one individual wrote while another wrote, "This is a complex, multi-faceted concept." An important factor considered in this theme was the need for caution as the policy development process moves forward, as noted below:

> I believe it is essential to build the entire cultural sector, and fragmentation has had a negative impact, however, I would prefer not to see the cultural sector be painted with one brushstroke

One respondent recommended that:

> Rather than use this notion of 'fracturing' perhaps a more appropriate metaphor might be the notion of a constellation of practices, communities of practice or ways of being creative in the world of the arts and culture.

Several others mentioned "collaboration among stakeholders in the different disciplines and areas . . . is perhaps greater than this perspective indicates" and "things have changed in the past five years," as is indicative from "the significant integrative achievements over the past six years in the relationship between SaskCulture and the Saskatchewan Arts Board."

Some respondents felt the diverse and unique needs of the various sectors, under the cultural sector umbrella, necessitate a more vertical approach to policy and planning while others comments focused on the negative effects of under-resourcing the sector. Specifically, one respondent commented "the fact that each cultural sector is competing for a limited pool of funds . . . [creating an] 'us against them' attitude."

Fragmentation among government ministries was also regarded as a divisive factor. Noted below are two interesting comments that contribute to the understanding of fragmentation within the sector:

> There has to be a more holistic approach to all aspects which not only include the cultural sector but how culture impacts other sectors and parts of our lives.

and

> The concepts of representation and democracy . . . should be an essential ingredient in cultivating a more unified cultural approach . . . First Nations cultures do not accept fragmentation, everything is connected and so to find value in that . . . can be successful.

While a few implied that government is, in a sense, starting from scratch in the formulation of a provincial cultural policy, there was a clear sense from most respondents the sector needs a supportive government that understands how creative tensions produce a dynamic cultural sector. This sentiment was reflected most aptly in the following comment:

> This section sends a clear message that reducing "fragmentation" is desirable. The challenge we face is to minimize fragmentation in policy, infrastructure and in institutions and funding systems, without compromising the diversity and autonomy of cultural practitioners and organizations.

2.6 Considerations of What a Cultural Policy Should Address

The fifth theme discussed possible elements of a cultural policy.[11] Reports reviewed for *Reflections* contained specific suggestions as to what a cultural policy's purpose, goals, principles and objectives could be. Many of these proposals appear universal in nature and remain relevant today.

Of the 646 respondents to the Survey, 62 per cent indicated the elements of a cultural policy had been adequately captured, while 30 per cent responded "somewhat;" 4 per cent responded "no," and another 4 per cent responded "I don't know." Those who answered "somewhat" or "no," were invited to share their ideas for improvement. A brief summary of the feedback shared by those respondents is provided below.

Respondent Feedback: Considerations of What a Cultural Policy Should Address

This question sparked a broad range of responses from the concern that *Reflections* attempted "too broad a definition of what cultural policy should be," to suggestions regarding the importance of creating a "broad-based framework within which various sectors can develop."

Regarding policy content, several suggested that a provincial cultural policy must "recognize the natural evolution of culture," while also providing for the "dynamics of change within sectors, communities of practice and demographics of communities." Still others commented on the need for a policy to reflect the cultural spirit of a society and facilitate cultural development.

A range of comments noted the importance of including the following concepts within a policy:

- The value of cultural organizations;
- The intrinsic value of culture and its related industries;
- The concept of value, in its complexity;
- An understanding that some activities will be deemed inconsistent with the policy;
- the importance of language;
- An understanding that multiculturalism and diversity are distinct from arts and culture;
- A recognition of the importance of markets for arts and culture;
- A description of how the policy will position Saskatchewan relative to other jurisdictions; and
- A strong consideration of education, public education, or cultural education.

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[11] Ibid., pp. 9-13

It was further suggested that the policy ought to address the following elements:

- The care of our heritage collections;
- The protection of Saskatchewan's historic culture;
- Support for the creation, protection and celebration of a Saskatchewan identity;
- Structures to empower grassroots people to create culture;
- Ways to provide for universal access and public participation;
- Support for education;
- Protection against imported culture; and
- An official language policy.

Specific suggestions were offered on how a policy could support artists, including:

- Encouragement of the individual artist and thinker and the development of local artists and artistry;
- The development of markets for arts and culture;
- Inclusion of equity for professional artists;
- Ensuring artists' rights and cultural sovereignty;
- Including matters of copyright;
- Support to foster creativity;
- Encouragement of excellence in cultural work; and
- Reference the existing Status of the Artist reports of 1993 and 2006, for more detailed directions.

Throughout the Survey, and in this section, there was also a sense of urgency to consult with First Nations and Métis individuals and organizations to adequately inform the content of a provincial cultural policy. Notable comments include, "participation by Aboriginal peoples in creating a cultural policy is very important" and "First Nations, Métis and [A]boriginal concerns must be addressed distinctly and adequately for the advancement of Aboriginal arts and artists, the revitalization and protection of First Nations languages, and First Nations co-management of sacred sites".

Respondents urged that the policy must address the changing demographics of the province and all its representative cultures. It must also provide for the coordination of common concerns, while at the same time recognize sector diversity. In short, all areas of culture should be addressed, and "not just a chosen few."

Furthermore, a provincial cultural policy must provide for "enablement not management," and should facilitate, rather than regulate or influence. It was also suggested there should be an "overarching framework that the Saskatchewan Arts Board and SaskCulture Inc.'s own policy frameworks can fall under."

Others commented the policy should be clear as to how it will inform and be incorporated into all aspects of society and government at all levels, including policies, activities and legislation. Some noted the importance of identifying, within the policy, the responsibilities of communities, organizations and individuals that are supported.

Concern was expressed for the development of a "Saskatchewan First" policy, in that this could limit artistic development within the province. As noted by one individual, "I would hate to see our cultural policy boxed in by provincial or regional ideas . . . it must allow for diverse ideas that are national or international in scope but from a Saskatchewan perspective."

Other concerns include:

> The Government asking to evaluate the effectiveness of cultural activities; who exactly in the government does this? At what point does this evaluation occur?

and

> Conflict or misunderstanding could arise from the assertion that the government, through supporting culture from an arm's-length, nonetheless has a role in evaluating the effectiveness of sector outputs.

Overall, the sentiment of these comments reflected the desire to have a cultural policy that is clear about government's role in the evaluation process and in the measurement of its effectiveness.

2.7   Other Themes or Ideas

The final Survey question discussed the overall content of *Reflections* and invited respondents to contribute suggestions for themes or ideas that might have been missed.

Approximately one-third (32 per cent) suggested additional themes should be included, 41 per cent indicated no additional themes were necessary, and 27 per cent responded "I don't know." Those who mentioned the inclusion of additional themes or ideas were invited to share their opinions. A sample of the feedback received is listed below.

Respondent Feedback: Other Themes or Ideas

By far, the strongest theme missing, or merely implied in the other themes, is the role of education in the health of the arts, culture and heritage sector. Many stressed the role of education, cultural education, public education, post-secondary training, and arts education, as being crucial to development of the sector. More specifically, arts education was considered integral to all themes and in the engagement of a community.

Participants suggested public education should be included in the planning and development of a provincial cultural policy to secure a strong sector well into the future. As such, the role of the education system should be providing access to cultural programming, training, and awareness as the means of integrating the principles of a cultural policy into the daily lives of average citizens. There was also a strong reminder for the need of in-province training in cultural pursuits. Overall, cultural education was seen as integral to the foundation of the sector's future.

Others commented on how *Reflections* could be strengthened by the inclusion of a section "outlining sectors and their individual challenges and successes." As well, a section on the increasing inter-ministerial focus on culture, and the cultural sector, was seen as necessary. As one respondent noted:

> We continue to have non-profit groups working and preparing curriculum and support tools for the education system, or providing sessions/programs for the classroom at its own expense. The non-profit groups want to help the teachers, but there should be some room in the education system to build in this expense, or build in more support on the culture side.

There also was a strong call for a theme about grassroots development and volunteerism, including the recognition of grassroots cultural activities that happen outside established systems. Several indicated their interest in seeing the addition of a section acknowledging all the different organizations whose hard work in the cultural sector over the past 30 years has not only kept the industry alive, but "made Saskatchewan a beacon of cultural awareness to Canada." Many thought *Reflections* should acknowledge "the tremendous growth in the amount of artistic activity in this province over the past 30 years," "the vibrancy of the cultural sector," the success of the Saskatchewan Arts Board and SaskCulture, as well as the vitality of "individuals and groups that have contributed to the cultural life of the province."

Some noted the "issue of funding underlies everything else but is avoided in this document," and why cultural sector funding should be a separate theme. Another central theme could be the issue of barriers facing the cultural sector influencing the activities of individuals or organizations within the cultural sphere. Furthermore, respondents noted greater attention could be paid to the factors identified as having impeded the development of a policy, despite 30 years of recommendations to the contrary.

Once again, there was a call for a separate theme on First Nations and Métis peoples and the contributions they have made to the cultural sector in the province. Respondents stressed the need for more consistent Métis inclusion in the policy framework, remarking that the lack of inclusion may reflect a lack of consultation with First Nations and Métis peoples over the past 30 years. In particular there was a suggestion for:

> A discussion of the unique position of Aboriginal Peoples [for three reasons]: (1) We do not have a homeland from which to regain our culture so it must be preserved and nurtured here; (2) Even though we must move forward with the situation as it is, we have mixed feelings when it comes to sharing the province's diversity as it was preceded by colonization, oppression and racism; [and] (3) We have inherent rights within the province and country as First Peoples. A respectful and inclusive approach is necessary as Cultural Policy proceeds.

Also noted was the lack of any discussion about "white privilege" in the cultural sector over the past three decades, and the necessity of a discussion of "historic injustices" on First Nations and Métis culture, the result of which has produced the "diminishing, destroying and denying" of Aboriginal creative minds, and an indifference to the heart and spirit of First Nations and Métis artists and history.

Furthermore, both creativity and history were identified as being paramount to the formation of Saskatchewan's shared history and cultural identity as well as the lack of discussion in *Reflections* about religion as it relates to cultural identity.

Other topics to be considered in the formation of a policy for the sector include language and language retention as both are regarded as central components of all cultures. The need for a language policy in future discussions was also suggested as a possible theme.

Beyond the scope of *Reflections*, a number of comments and suggestions reflected the desire of respondents to move ahead in the process of developing a cultural policy framework to efficiently and effectively support the growth and development of the sector. A sampling of comments is offered below:

- Recommendations made to address the issues;
- Options of frameworks for solutions;
- How the policy framework will be implemented;
- Successes of diverse cultural groups;
- A comparison with what goes on outside provincial borders to support arts and culture;
- A summary of how arts funding is distributed in other provinces and countries;
- Best practices and successes;
- The historical development of cultural groups in the province; and,
- A proposal for a course of action.

3.   Input on Cultural Policy Formation

Part II of the Survey invited input on concepts relating to the formation of a cultural policy framework. The following six sub-sections provide respondents' ratings on these concepts.

In four of the six sub-sections, respondents were asked to rate a list of outcome statements in two ways:

1. Importance[12] to the success of a Saskatchewan cultural policy; and
2. Achievement[13] – Existing arts, culture and heritage initiatives are doing a good job of achieving these outcomes.

It is important to note the responses received do not represent an evaluation of the sector but reflect perceptions of those who participated in the Survey. No judgments were made regarding the cause of achievement levels.

3.1   Statements about the Cultural Sector

As shown in Table 5, in an effort to elicit further input on the concepts within the five themes identified in *Reflections,* an interactive list was prepared asking respondents to indicate their level of agreement with each statement describing the arts, culture

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[12] Importance was rated on a five point Likert scale from Not at All Important (1) to Extremely Important (5). The tables provide the per cent of respondents who rated the item Important (3), Very Important (4) or Extremely Important (5).
[13] Achievement was rated on a five point Likert scale from Strongly Disagree (1) to Strongly Agree (5). The tables provide the per cent of respondents who rated the item Agree (4) or Strongly Agree (5).

and heritage sector in Saskatchewan. The following three statements ranked highest in terms of respondent agreement:

1. Saskatchewan needs a provincial cultural policy - 88 per cent;
2. There is a lot of diversity in the sector - 82 per cent; and
3. A provincial cultural policy will help strategically guide activity in the cultural sector – 76 per cent.

The following three statements ranked lowest in terms of respondent agreement:

1. The sector is cohesive (not fragmented) - 15 per cent;
2. The sector is stable - 14 per cent; and
3. The Government of Saskatchewan does a good job of meeting all the needs of cultural sector - 6 per cent.

Table 5: Statements on the Cultural Sector

	Agree or Strongly Agree
Saskatchewan needs a provincial cultural policy.	88%
There is a lot of diversity in the sector.	82%
A provincial cultural policy will help to strategically guide activity in the cultural sector.	76%
The sector is growing.	75%
Saskatchewan residents value culture.	72%
Creative industries in Saskatchewan are growing.	71%
Saskatchewan culture is well recognized outside the province.	33%
Cultural organizations do a good job of meeting all the needs of the cultural sector.	30%
Saskatchewan residents understand the importance of creative industries to the provincial economy.	28%
The sector has clearly defined roles.	21%
The sector is cohesive (not fragmented).	15%
The sector is stable.	14%
The Government of Saskatchewan does a good job of meeting all the needs of cultural sector.	6%

3.2   Outcomes for the Cultural Sector

> More and more, culture is a key topic in discussions of sustainability—
> one with the potential to transform communities and individuals in
> positive and meaningful ways over the long term.[14]

A series of 12 outcome statements were presented to gauge respondents' opinions on the role of culture and community sustainability. They were asked to rate each of these statements in two ways:

1. Importance to the success of a Saskatchewan cultural policy; and
2. Achievement – Existing arts, culture and heritage initiatives are doing a good job of achieving these outcomes.

As shown in Table 6, all 12 outcomes were identified as important to 93 per cent or greater by respondents. The four most important outcomes related to culture and community sustainability are:

1. Cultural opportunities exist that engage children and youth - 98 per cent;
2. Cultural assets create a strong sense of place - 98 per cent;
3. Natural cultural assets are protected for the future - 98 per cent; and
4. Effective stewardship exists to maintain Saskatchewan's arts, culture and heritage resources - 98 per cent.

Few respondents agreed or strongly agreed that existing arts, culture and heritage initiatives are doing a good job of achieving the 12 outcomes identified. The three highest rated items that existing initiatives are *most* successful at achieving are:

1. Cultural assets create a strong sense of place -- 40 per cent;
2. Cultural opportunities exist that engage children and youth -- 38 per cent; and
3. First Nations and Métis knowledge, practices and traditions are respected -- 37 per cent.

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[14] Creative City Network, 2007, Special Addition #4: *Exploring the Cultural Dimensions of Sustainability.*

Table 6: Outcomes for the Cultural Sector

	Importance[15]	Achievement[16]
Cultural opportunities exist that engage children and youth.	98% (1)[17]	38% (2)
Cultural assets create a strong sense of place.	98% (2)	40% (1)
Natural cultural assets are protected for the future.	98% (3)	24% (6)
Effective stewardship exists to maintain Saskatchewan's arts, culture and heritage resources.	98% (4)	34% (4)
First Nations and Métis knowledge, practices and traditions are respected.	97% (5)	37% (3)
Human-made cultural assets are protected for the future.	96% (6)	22% (7)
There are adequate resources to promote Saskatchewan's arts, culture and heritage resources.	96% (7)	11% (12)
Culture is valued as an important planning and development tool for sustainable communities.	96% (8)	19% (10)
There is strong support for high quality cultural products and services.	95% (9)	21% (8)
First Nations and Métis knowledge, practices and traditions are used to support cultural retention.	94% (10)	29% (5)
Heritage buildings are re-used wherever possible.	94% (11)	19% (9)
There is a healthy balance between preservation and commercialization of Saskatchewan's arts, culture and heritage resources.	93% (12)	18% (11)

3.3   Organizational Capacity in Saskatchewan

The overall sustainability of the arts, culture and heritage sector is, in part, dependent upon the ability of organizations to develop and deploy their core resources over time. Stresses on an organization's human, financial or structural capacity may represent a threat to an organization's sustainability and, therefore, the overall sustainability of the sector.

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[15] To the success of a Saskatchewan cultural policy.

[16] Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job achieving these outcomes.

[17] Brackets indicate the rank of the type of involvement in each category.

A series of 18 outcome statements were presented to respondents to gauge their opinions on organizational capacity. Respondents were asked to rate each of these outcome statements in two ways:

1. Importance to the success of a Saskatchewan cultural policy; and
2. Achievement – Existing arts, culture and heritage initiatives are doing a good job of achieving these outcomes.

Table 7 indicates that 17 of 18 organizational capacity outcome statements were identified as "important" by 90 per cent or more. The six most important organizational capacity outcomes identified are that they:

1. Are able to recruit and retain qualified staff - 99 per cent;
2. Have the capacity to effectively manage their resources - 99 per cent;
3. Have enough resources to be sustainable - 98 per cent;
4. Have the capacity to effectively plan for the future - 98 per cent;
5. Are able to help their members achieve their creative and commercial goals - 98 per cent; and
6. Have adequate resources to support their existing activities – 98 per cent.

Few respondents "agreed" or "strongly agreed" that existing arts, culture and heritage initiatives are doing a good job of achieving the 18 outcomes identified. The five lowest rated statements, those that existing initiatives are the *least* successful in achieving, were organizations:

1. Have enough resources to support emerging needs and/or new initiatives - 9 per cent;
2. Have enough resources to adequately support their existing activities - 11 per cent;
3. Have enough resources to be sustainable - 13 per cent;
4. Are successful at obtaining funding from the private sector - 13 per cent; and
5. Have the capacity to address human resource development needs (e.g. skill development, and succession planning) - 13 per cent.

Table 7: Organizational Capacity in Saskatchewan

	Importance[18]	Achievement[19]
Organizations are able to recruit and retain qualified staff.	99% (1)[20]	21% (8)
Organizations have the capacity to effectively manage their resources.	99% (2)	30% (3)
Organizations have enough resources to be sustainable.	98% (3)	13% (16)
Organizations have the capacity to effectively plan for the future.	98% (4)	24% (7)
Organizations are able to help their members achieve their goals (e.g. creative and/or commercial aspirations).	98% (5)	25% (6)
Organizations have enough resources to adequately support their existing activities.	98% (6)	11% (17)
Organizations have the capacity to address human resource development needs (e.g. skill development and succession planning).	97% (7)	13% (14)
Organizations have strong governance practices.	97% (8)	34% (1)
Organizations have enough resources to support emerging needs and/or new initiatives.	97% (9)	9% (18)
Organizations are able to recruit and retain qualified volunteers.	96% (10)	33% (2)
Organizations are supported by local/municipal government(s).	96% (11)	20% (9)
There is collaboration between Saskatchewan cultural organizations and national organizations.	96% (12)	29% (4)
Organizations are successful at obtaining funding from the federal government.	95% (13)	17% (12)
Organizations are successful at obtaining funding from the private and/or non-profit organizations.	94% (14)	13% (15)
Arts, culture and heritage organizations collaborate WITHIN each sub-sector (e.g. arts with arts).	94% (15)	25% (5)
There is collaboration between Saskatchewan cultural organizations and the private sector (e.g. businesses).	92% (16)	20% (10)
Arts, culture and heritage organizations collaborate ACROSS the sector (e.g. arts with heritage).	90% (17)	16% (13)
There is healthy competition between organizations across the arts, culture and heritage sectors in Saskatchewan.	66% (18)	20% (11)

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[18] To the success of a Saskatchewan cultural policy
[19] Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job of achieving these outcomes.
[20] Brackets indicate the rank of the type of involvement in each category.

3.4 Level of Government Involvement in the Cultural Sector

There are many potential roles government could play to support the arts, culture and heritage sector. A series of 14 roles were presented to gauge opinions on the level of involvement the government should have. The three roles with the highest proportion of respondents indicating "very direct" involvement by government include: Rights Protector, Advocate, and Funder.

Table 8: Level of Government Involvement in the Cultural Sector

	No Involvement	Very Indirect	Indirect	Balanced	Direct	Very Direct
Rights Protector	2.4%	2.2%	3.2%	18.1%	27.1%	47.0%
Advocate	4.4%	3.5%	2.5%	18.3%	24.3%	47.0%
Funder	2.0%	6.4%	9.4%	17.3%	20.1%	44.7%
Promoter	3.2%	1.9%	7.3%	21.1%	23.5%	43.1%
Leader	6.8%	4.5%	10.0%	34.1%	20.1%	24.5%
Other Role	32.3%	4.7%	1.6%	29.9%	11.0%	20.5%
Educator	5.9%	6.4%	13.2%	35.3%	19.2%	20.0%
Information Collector or Disseminator	3.8%	3.6%	10.9%	37.9%	25.8%	17.9%
Auditor	3.8%	4.5%	14.0%	40.7%	21.1%	16.1%
Regulator	7.2%	7.5%	14.4%	38.5%	19.2%	13.1%
Researcher or Evaluator	5.9%	6.2%	15.0%	41.1%	20.6%	11.2%
Policy Maker	7.6%	8.5%	16.9%	41.5%	15.0%	10.6%
Program or Service Provider (public goods)	9.0%	10.5%	14.9%	38.6%	17.9%	9.0%
Facilitator or Coordinator	9.8%	8.9%	21.0%	41.1%	13.3%	5.9%

3.5   Funding to Support the Cultural Sector

Funding systems designed to support arts, culture and heritage initiatives are a key element of sector sustainability, just like organizational capacity. A series of 12 statements were presented to gauge opinions on potential outcomes related to funding of art, culture and heritage initiatives. Respondents were asked to rate each of these outcome statements in two ways:

1. Importance to the success of a Saskatchewan cultural policy; and
2. Achievement – Existing arts, culture and heritage initiatives are doing a good job of achieving these outcomes.

As shown in Table 9, at least 83 per cent of respondents rated the 12 cultural sector funding outcomes important to the success of a cultural policy in Saskatchewan. The three highest rated statements were:

1. Criteria for funding is clear and publicly available - 99 per cent;
2. Funding meets the operational needs of arts, culture and heritage organizations - 97 per cent; and
3. Funding meets the infrastructure needs of arts, culture and heritage organizations - 97 per cent.

Few respondents "agreed" or "strongly agreed" that existing arts, culture and heritage initiatives do a good job of achieving the 12 outcomes listed. The three highest rated items that existing initiatives are *most* successful at achieving are:

1. Funding is adjudicated through arms-length, peer-reviewed systems - 41 per cent;
2. Criteria for funding is clear and publicly available - 37 per cent; and
3. Funding meets the needs of individuals involved, such as creators or stewards, of cultural products and services - 21 per cent.

The three lowest rated items that existing initiatives are *least* successful at achieving are:

1. Funding to support expansion to national and international markets for Saskatchewan cultural products - 7 per cent;
2. Funding criteria in Saskatchewan is aligned with private, municipal, federal funders' criteria - 11 per cent; and
3. Funding initiatives increase ability to develop partnerships with businesses - 12 per cent.

Table 9: Funding to Support the Cultural Sector

	Importance[21]	Achievement[22]
Criteria for funding is clear and publicly available.	99% (1)[23]	37% (2)
Funding meets the operational needs of arts, culture and heritage organizations.	97% (2)	20% (4)
Funding meets the infrastructure needs of arts, culture and heritage organizations.	97% (3)	14% (9)
Funding meets the needs of individuals involved as creators or stewards of cultural products and services.	96% (4)	21% (3)
Provincial funding that supports municipal arts, culture and heritage initiatives.	96% (5)	15% (7)
Funding is available to promote Saskatchewan cultural products.	95% (6)	17% (6)
Funding initiatives increase ability to obtain funding from other sources.	95% (7)	20% (5)
Funding is easy to access in Saskatchewan (e.g. streamlined, single window/source).	95% (8)	14% (8)
Funding is adjudicated through an arms-length, peer-reviewed systems.	92.5% (9)	41% (1)
Funding to support expansion to national and international markets for Saskatchewan cultural products.	92% (10)	7% (12)
Funding initiatives increase ability to develop partnerships with businesses.	86% (11)	12% (10)
Funding criteria in Saskatchewan is aligned with other funding sources' criteria (e.g. private, municipal, federal).	84% (12)	11% (11)

3.6   Ideas to Help Develop a Provincial Cultural Policy

Respondents were asked to share any other ideas they had on the development of a provincial cultural policy through an open-ended question prompting them to contribute constructive ideas. A brief summary of the feedback received is provided below.

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[21] To the success of a Saskatchewan cultural policy.
[22] Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job of achieving these outcomes.
[23] Brackets indicate the rank of the type of involvement in each category.

The intent of the summary is to provide an overview of comments received rather than develop a consensus. The comments and suggestions do not represent an evaluation of the sector or the material discussed but rather the perceptions of the Survey respondents. No judgments were made regarding the cause of achievement levels.

Overall, there was an acknowledgement of the importance of a provincial cultural policy. Survey results are further grouped thematically under the following headings:

- Calls for …
- Consult With …
- Additional Learning
- Additional Elements
- Further Considerations About Funding
- Additional Advice and Statements

Calls for…

The first theme to emerge from the open-ended comments included calls for:

- Consultations
- Action
- Innovation and visionary thinking
- Flexibility
- Inclusion, respect and patience
- Holistic thinking
- Simplicity
- Collaboration
- Promotion not management

Consult With …

The second theme to emerge from the open-ended comments was the need to consult with a broader range of individuals, organizations and groups, including:

- Representation from all sectors;
- People working in the arts field;
- Individuals with thorough knowledge of the issues;
- Communities, towns and municipalities;
- Grassroots cultural organizations;
- Other provinces;
- The business sector;
- First Nations and Métis peoples;
- Provincial organizations;

- Rural organizations;
- Community members and interested citizens;
- Key stakeholders;
- Members of the Provincial Cultural Organizations; and
- Groups outside the traditional groupings.

Other consultation sub-themes emerging from respondents comments relate to methods of consulting, including:

- Focus groups;
- Advisory councils;
- written proposals by the cultural community;
- Inter-sectoral collaboration to ensure a mix of stakeholders;
- If another survey were used more time is needed; and
- A method for continual consultation in recognition that policy should undergo a regular process of rejuvenation and re-articulation

Additional learning

The third theme to emerge from the open-ended comments focused on the importance of learning from:

- Past successes;
- Other industries;
- Other jurisdictions;
- Past committee/study recommendations; and
- Existing processes and organizations

Additional Elements

The fourth theme to emerge from the open-ended comments provided suggestions around possible elements in a policy, including:

- An implementation strategy;
- A time line for implementation;
- More celebrations of our cultural accomplishments;
- Better connections between the cultural sector and all levels of education;
- Amendments of the *Status of the Artist* legislation;
- Retention of rural heritage;
- Recognition of the central role and importance of existing organizations;
- Identifying the needs of artists at different stages of their careers;
- An understanding of the creative class and its societal implications; and
- **An evaluation structure**

Further Considerations about Funding

The fifth theme to emerge from the open-ended comments focused on funding, and included the following comments:

- Cultural organizations are run properly; the problem is there is not enough money within the system;
- In order to promote sustainability, consideration should be given to funding capital costs;
- Existing funding agencies and the principle of arms-length, peer-adjudicated mechanisms maintain the health of the sector;
- Consideration should be given to a more streamlined funding processes at the provincial level;
- Government should focus on funding experts rather than acting as a producer;
- Government has a direct role to play as a funder;
- Resources are needed to support the implementation of a policy; and
- There is a looming human resources crisis on the administrative side of the cultural sector that is being created by a convergence of factors.

Additional Advice and Statements

The sixth theme to emerge from the open-ended comments focused on additional advice and statements, including:

- If culture matters, then it will matter differently to different people;
- Avoid development of a bureaucracy that consumes major funds;
- Recognize that many cultural organizations are run by volunteers and they do not have an unlimited source of human resources;
- Culture is a business, but it is a different kind of business;
- Creativity is an essential component of business;
- Community, social and economic development is profoundly connected to cultural development;
- Culture is a cornerstone of creating a high quality of life;
- A balance is needed between promoting commercial cultural products and services and developing our cultural identity as well as a balance between corporate funding and public funding;
- Development of markets should focus on local to international possibilities;
- The policy cannot cover everything. It is more important to deal with some things well;
- Autonomy is an important component of creativity;
- While we experience culture in the present, we are creating it for the future, so what may seem wasteful or inappropriate today may actually take our society to new places in the future; an
- Culture exists because it is a human need to express ourselves.

3.7   *Willingness to Be Contacted for Future Input*

Seventy-seven per cent of respondents (76.7 per cent or 487 individuals) indicated they were willing to be contacted to provide further input on either the cultural policy framework or action plan(s).

Appendix A
Reflections on Cultural Policy Survey

The main purpose of this online survey is to get your feedback on the document entitled, *Reflections - A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan*. Your responses will inform the development of a provincial cultural policy and action plan.

For the purpose of this survey, note the word "culture" is defined as follows:

> The whole complex of distinctive spiritual, material, intellectual and emotional features that characterize society . . . It includes not only the arts and heritage, but also modes of life, the fundamental rights of human beings, value systems and beliefs.

Please take a few minutes to complete this online survey. Your participation is voluntary and responses will be kept in strictest confidence. Only aggregate data will be reported.

This survey is being conducted by the Evaluation Unit of the Ministry of Tourism, Parks, Culture and Sport (TPCS). A summary of survey results will be posted on the TPCS website: www.tpcs.gov.sk.ca

Reflections on Cultural Policy Survey

Have you previously completed the 'Reflections on Cultural Policy Survey'? *Please select one.*

❍ Yes
❍ No
❍ I don't know

In the preparation of the Reflections document, there was a wide range of definitions of culture that could be used to inform the development of a provincial cultural policy and action plan. For each element listed below, please indicate your level of agreement that it should be included to inform the definition of culture.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The Arts, including media, visual, craft, design, literary and performing arts	❍	❍	❍	❍	❍
Heritage, including tangible (historic buildings, archaeological, palaeontological, documentary heritage, and sacred areas) and intangible (values, language, customs)	❍	❍	❍	❍	❍
Multiculturalism, including cultural retention, human rights, diversity and inclusion	❍	❍	❍	❍	❍
Natural Heritage, including public and private parks, culture, recreation areas, landscapes, etc.	❍	❍	❍	❍	❍
Creative Industries, including creation, production and distribution of cultural goods and services	❍	❍	❍	❍	❍

Theme 1: Culture - Why Does It Matter?

This theme highlights the value of culture and its contribution to the social, economic, environmental, and individual well-being, as well as community sustainability.

In your opinion, does this theme adequately capture the elements related to why culture matters? *Please select one.*

    ❍ Yes
    ❍ Somewhat
    ❍ No
    ❍ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: Culture - Why Does It Matter?

_____

_____

Theme 2: Issues of Inclusion and Diversity

This theme discusses cultural vitality and acknowledges that people from a variety of cultures comprise our province, including First Nations and Métis people, immigrants and new residents. It acknowledges the importance of multiculturalism, diversity and inclusion, and suggests more work needs to be done to address racism, equity and cultural retention.

In your opinion, does this theme adequately capture the elements related to inclusion and diversity? *Please select one.*

    ❍ Yes
    ❍ Somewhat
    ❍ No
    ❍ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: Inclusion and Diversity?

_____

_____

Theme 3: Stability, Sustainability and Advancing the Sector

This theme discusses sector sustainability, including the ingredients needed to grow and develop the sector. It suggests that the sector functions with limited resources, uncertainty and the absence of a provincial framework to guide activity. Frequent analysis aimed to resolve specific problems has discouraged collaborative thinking and planning.

In your opinion, does this theme adequately capture the elements related to stability, sustainability and sector advancement. *Please select one.*

○ Yes
○ Somewhat
○ No
○ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: Stability, Sustainability and Advancing the Sector

_____

_____

Theme 4: Fragmentation Within and Across the Cultural Sector

This theme discusses fragmentation as a key challenge within a cultural discipline (e.g. arts with arts or heritage with heritage) and across the cultural sector (e.g. arts and heritage; culture with arts). Fragmentation is understood as gaps in strategic thinking about sector development (which have limited sector growth and career development) and gaps in relationships and connections to organizations, individuals and enterprises in other sectors.

In your opinion, did this theme adequately capture the elements related to fragmentation within and across the cultural sector? *Please select one.*

○ Yes
○ Somewhat
○ No
○ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: Fragmentation Within and Across the Cultural Sector.

_____

_____

Theme 5: Considerations of What a Cultural Policy Should Address

This theme discusses the considerations of what a cultural policy should address – reports that were reviewed for the Reflections document contain specific suggestions as to what a cultural policy's purpose, goals, principles and objectives could be. Many of these proposals are universal in nature and remain relevant today.

In your opinion, does this theme adequately capture the goals, principles and values that should be included in a provincial cultural policy? *Please select one.*

○ Yes
○ Somewhat
○ No
○ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: What a Cultural Policy Must Address.

_____

_____

In your opinion, are there any other themes or ideas that are not captured in the five themes discussed in the Reflections document?

        1)   **Culture - Why It Matters?**
        2)   **Inclusion and Diversity**
        3)   **Stability, Sustainability and Advancing the Sector**
        4)   **Fragmentation Within and Across the Cultural Sector**
        5)   **What a Cultural Policy Must Address**

           ❍ Yes
           ❍ No
           ❍ I Don't Know

In the box below, please provide a brief summary of the other themes or ideas you feel should be included in a document that summarizes the discussions related to cultural policy in Saskatchewan over the past 30 years.

_____

_____

Please indicate your level of agreement for each of the following statements about the cultural sector (including arts, culture and heritage) in Saskatchewan.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The sector is cohesive (not fragmented)	❍	❍	❍	❍	❍
The sector is growing	❍	❍	❍	❍	❍
The sector has clearly defined roles	❍	❍	❍	❍	❍
The sector is stable	❍	❍	❍	❍	❍
There is a lot of diversity in the sector	❍	❍	❍	❍	❍
Saskatchewan residents value culture	❍	❍	❍	❍	❍
Saskatchewan residents understand the importance of creative industries to the provincial economy	❍	❍	❍	❍	❍
Saskatchewan needs a provincial cultural policy	❍	❍	❍	❍	❍
Creative industries in Saskatchewan are growing	❍	❍	❍	❍	❍
Saskatchewan culture is well recognized outside the province	❍	❍	❍	❍	❍
The Government of Saskatchewan does a good job of meeting all the needs of cultural sector	❍	❍	❍	❍	❍
Cultural organizations do a good job of meeting all the needs of the cultural sector	❍	❍	❍	❍	❍
A provincial cultural policy will help to strategically guide activity in the cultural sector	❍	❍	❍	❍	❍

Below are a list of potential outcomes for the overall cultural sector (including arts, culture and heritage). In the First Column: Please select the response that indicates your opinion of the importance of each of the following outcomes.

In the Second Column: Select the response that indicates your level of agreement that existing arts, culture and heritage initiatives in Saskatchewan are achieving each of the following outcomes.

	IMPORTANCE - to the success of a Saskatchewan cultural policy					ACHIEVEMENT - Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job of achieving these outcomes				
	Not at All Important	Not Very Important	Important	Very Important	Extremely Important	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Effective stewardship exists to maintain Saskatchewan's arts, culture and heritage resources	○	○	○	○	○	○	○	○	○	○
There is a healthy balance between preservation and commercialization of Saskatchewan's arts, culture and heritage resources	○	○	○	○	○	○	○	○	○	○
There are adequate resources to promote Saskatchewan's arts, culture and heritage resources	○	○	○	○	○	○	○	○	○	○
Heritage buildings are re-used wherever possible	○	○	○	○	○	○	○	○	○	○
Cultural assets create a strong sense of place	○	○	○	○	○	○	○	○	○	○
First Nations and Métis knowledge, practices and traditions are respected	○	○	○	○	○	○	○	○	○	○
Cultural opportunities exist that engage children and youth	○	○	○	○	○	○	○	○	○	○
Culture is valued as an important planning and development tool for sustainable communities	○	○	○	○	○	○	○	○	○	○
There is strong support for high quality cultural products and services	○	○	○	○	○	○	○	○	○	○
Human-made cultural assets are protected for the future	○	○	○	○	○	○	○	○	○	○
Natural cultural assets are protected for the future	○	○	○	○	○	○	○	○	○	○
First Nations and Métis knowledge, practices and traditions are used to support cultural retention	○	○	○	○	○	○	○	○	○	○

Below are a list of potential outcomes for all of the organizations that are involved in the cultural sector (including arts, culture and heritage). In the First Column: Please select the response that indicates your opinion of the importance of each of the following outcomes.

In the Second Column: Select the response that indicates your level of agreement that existing arts, culture and heritage initiatives in Saskatchewan are achieving each of the following outcomes.

	IMPORTANCE - to the success of a Saskatchewan cultural policy					ACHIEVEMENT - Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job of achieving these outcomes				
	Not at All Important	Not Very Important	Important	Very Important	Extremely Important	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Organizations have enough resources to be sustainable	○	○	○	○	○	○	○	○	○	○
Arts, culture and heritage organizations collaborate WITHIN each sub-sector (e.g., arts with arts)	○	○	○	○	○	○	○	○	○	○
Organizations have strong governance practices	○	○	○	○	○	○	○	○	○	○
There is collaboration between Saskatchewan cultural organizations and national organizations	○	○	○	○	○	○	○	○	○	○
Organizations are supported by local/municipal government(s)	○	○	○	○	○	○	○	○	○	○
There is collaboration between Saskatchewan cultural organizations and the private sector (e.g., businesses)	○	○	○	○	○	○	○	○	○	○
Organizations have the capacity to effectively manage their resources	○	○	○	○	○	○	○	○	○	○
Organizations are able to recruit and retain qualified staff	○	○	○	○	○	○	○	○	○	○
Organizations have the capacity to effectively plan for the future	○	○	○	○	○	○	○	○	○	○
Organizations have enough resources to adequately support their existing activities	○	○	○	○	○	○	○	○	○	○
Organizations have the capacity to address human resource development needs (e.g., skill development and succession planning)	○	○	○	○	○	○	○	○	○	○

Statement	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are able to help their members achieve their goals (e.g., creative and/or commercial aspirations)	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are successful at obtaining funding from the federal government	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Arts, culture and heritage organizations collaborate ACROSS the sector (e.g., arts with heritage)	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
There is healthy competition between organizations across the arts, culture and heritage sectors in Saskatchewan	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are able to recruit and retain qualified volunteers	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations have enough resources to support emerging needs and/or new initiatives	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are successful at obtaining funding from the private and/or non-profit organizations	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍

Please indicate how directly the Saskatchewan Government should be involved in each of the following roles in the cultural sector (including arts, culture, and heritage).

	Very Indirect	Indirect	Balanced	Direct	Very Direct	No Involvement
Funder	❍	❍	❍	❍	❍	❍
Policy Maker	❍	❍	❍	❍	❍	❍
Auditor	❍	❍	❍	❍	❍	❍
Promoter	❍	❍	❍	❍	❍	❍
Rights Protector	❍	❍	❍	❍	❍	❍
Regulator	❍	❍	❍	❍	❍	❍
Facilitator or Coordinator	❍	❍	❍	❍	❍	❍
Program or Service Provider (public goods)	❍	❍	❍	❍	❍	❍
Information Collector or Disseminator	❍	❍	❍	❍	❍	❍
Researcher or Evaluator	❍	❍	❍	❍	❍	❍
Educator	❍	❍	❍	❍	❍	❍
Advocate	❍	❍	❍	❍	❍	❍
Leader	❍	❍	❍	❍	❍	❍
Other Role (please specify in comment)	❍	❍	❍	❍	❍	❍

Below are a list of potential outcomes related to funding that is available in Saskatchewan to support the cultural sector (including arts, culture and heritage). In the First Column: Please select the response that indicates your opinion of the importance of each of the following outcomes.

In the Second Column: Select the response that indicates your level of agreement that existing arts, culture and heritage initiatives in Saskatchewan are achieving each of the following outcomes.

	IMPORTANCE - to the success of a Saskatchewan cultural policy					ACHIEVEMENT - Select the response that indicates your level of agreement that existing arts, culture and heritage initiatives in Saskatchewan are achieving each of the following outcomes?				
	Not at All Important	Not Very Important	Important	Very Important	Extremely Important	Very Dissatisfied	Somewhat Dissatisfied	Neither Satisfied or Dissatisfied	Somewhat Satisfied	Very Satisfied
Funding meets the needs of individuals involved as creators or stewards of cultural products and services										
Funding meets the operational needs of arts, culture and heritage organizations										
Funding meets the infrastructure needs of arts, culture and heritage organizations										
Funding is adjudicated through an arms-length, peer-reviewed systems										
Criteria for funding is clear and publicly available										
Funding is available to promote Saskatchewan cultural products										
Funding initiatives increase ability to obtain funding from other sources										

Funding is easy to access in SK (e.g., streamlined, single window/source)									
Funding to support expansion to national and international markets for SK cultural products									
Funding criteria in SK is aligned with other funding sources' criteria (e.g., private, municipal, federal)									
Provincial funding that supports municipal arts, culture and heritage initiatives									
Funding initiatives increase ability to develop partnerships with businesses									

Please share any ideas that could help with the development of a provincial cultural policy?

_____

_____

For each of the following areas of the cultural sector, please indicate if you are/were involved as a

1) **Participant (including consumer/patron/donor);**
2) **Volunteer;**
3) **Creator (including artist);**
4) **Steward (including historic interpreter/archaeologist);**
5) **Board Member (including committee member); OR**
6) **Paid Admin (including manager/agent/promoter/administration)**

	Participant	Volunteer	Creator	Steward	Board Member	Paid Admin
Literary Arts	❑	❑	❑	❑	❑	❑
Visual Arts, Craft or Design	❑	❑	❑	❑	❑	❑
Performing Arts, including theatre, opera, music, dance, mime, circus, and variety entertainment	❑	❑	❑	❑	❑	❑
Electronic, recording and media arts, including film, music, video, TV, radio, new media	❑	❑	❑	❑	❑	❑
Heritage, including cultural and natural	❑	❑	❑	❑	❑	❑
Multicultural, Intercultural, and Ethnocultural	❑	❑	❑	❑	❑	❑
Other (please specify in the comment box below)	❑	❑	❑	❑	❑	❑

In total, how many years have you been involved in the cultural sector (including arts, culture and heritage)?

in Saskatchewan:	years
Outside of Saskatchewan:	years

Are you: (*please select one*)

❍ Female
❍ Male

What year were you born?

19 __ __

Are you an Aboriginal person, that is, First Nations, Metis, or Inuit? (*please select one*)

❍ Yes
❍ No
❍ Prefer not to say

Which category below best describes your annual income in the last tax year (2007)?
- ❍ Under $10,000
- ❍ $10,000 to $30,000
- ❍ $30,001 to $50,000
- ❍ $50,001 to $70,000
- ❍ $70,001 to $90,000
- ❍ $90,001 to $110,000
- ❍ $110,001 to $130,000
- ❍ $130,001 to $150,000
- ❍ $150,001 to $170,000
- ❍ $170,000 or more

What proportion of your 2007 annual income was a result of your work in the cultural sector (including arts, culture, and heritage)? *Please select one.*

- ❍ None
- ❍ 1% to 9%
- ❍ 10% to 24%
- ❍ 25% to 49%
- ❍ 50% to 74%
- ❍ 75% to 99%
- ❍ Entire Income (100%)
- ❍ Don't Know

Which of the following statements best describes where you live? (*please select one*)

- ❍ Farm or Acreage
- ❍ Community up to 500 people
- ❍ Community between 500 and 1,999 people
- ❍ Community between 2,000 and 4,999 people
- ❍ Community between 5,000 and 9,999 people
- ❍ Community between 10,000 and 29,999 people
- ❍ Community between 30,000 and 49,999 people
- ❍ Community over 50,000 people

How many years have you lived in Saskatchewan?

_____years

Over the next few months, the Provincial Government and its partners from the cultural sector will be developing a cultural policy framework and action plan(s). May we please contact you to ask for your input on either the framework or action plan(s)? Again, all of your information will be kept confidential and only group data will be reported.

- ❍ Yes
- ❍ No

Please enter your email so that we can invite you to provide input on the cultural policy framework and/or action plan(s). Your email will only be used for this purpose and will be kept separate from your responses to this survey. All of your information will be kept confidential and only group data will be reported.

_____

Thank you for completing this survey.

Your input is essential to helping us develop the best possible policies and programs to strengthen the cultural sector (including arts, culture and heritage) in Saskatchewan.