



# V I S U A L   A R T S H A N D B O O K

# 2018-2019

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# 1. INTRODUCTION:

This handbook has been assembled to put at your fingertips everything you need to develop and implement visual arts programming in your community. The handbook contains all you need to know to have an *Arts on the Move* touring art exhibition, including a description of the process of preparation for exhibiting a touring exhibition and an outline of the contents of the accompanying exhibition kit. You will also find forms and information on the Visual Arts Program Grant. For information regarding hosting a local adjudication refer to the Local Adjudication Handbook. If what you need isn't here, or you require further information, contact the Visual & Media Arts Coordinator.

## 1.2 Visual Arts Program Aim

The aim of the visual arts program is to assist arts councils to develop awareness and appreciation for the visual arts in the province of Saskatchewan.

Visual Arts Strategies:

The aim of the visual arts program is to assist arts councils to develop awareness and appreciation for the visual arts in the province of Saskatchewan.

1. **To provide quality exhibitions to Saskatchewan communities that will enhance awareness and appreciation of Saskatchewan artists.**

Action – Develop and maintain the touring program *Arts on the Move* consisting of OSAC exhibitions and exhibitions mounted by outside organizations.

2. **To enhance art appreciation and education through assisting arts councils to develop visual arts programming.**

Action – Provide educational resource material for touring exhibitions

Action – Develop and support docent (tour guide) training programming in arts council communities.

Action – Support arts council's efforts to develop visual arts programming through the *Visual Arts Program Grant*

3. **To assist in the creative and professional development of Saskatchewan Visual artists.**

Action – To provide funding to arts councils for Local Adjudications, which provide opportunities for visual artists and craftspeople to exhibit their work and develop critical skills through participating in group and individual critiques with adjudicators.

Action – To tour the work of emerging and professional Saskatchewan artists to OSAC's arts council members through utilizing its touring network and providing access to audiences in up to twenty-four communities.

4. **To collaborate and co-operate with visual arts organizations and institutions that share a similar aim.**

Action – Keep an active dialogue with such organizations as the Saskatchewan Arts Board, CARFAC SASK, U of R and U of S, the Remail Modern and MacKenzie Art Galleries, etc.

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## 2. OSAC EXHIBITIONS

### 2.1 Planning for an Exhibition

The following steps should be adhered to when planning for OSAC exhibitions:

- 1) Sign up for exhibitions on display at OSAC's Saskatchewan Showcase conference. If unable to attend Showcase, selections can be made from the written descriptions of the exhibits mailed to arts councils in the fall and posted on OSAC's website: [www.osac.ca](http://www.osac.ca)
- 2) Confirm in writing with OSAC the correct dates and location from the tentative tour schedules sent to arts councils.
- 3) Advertise the exhibition and upcoming events well ahead of time. Press releases should be sent out as follows:
  - 6-8 weeks in advance for printed media (ie: magazines, newsletter, bulletin), excluding newspapers.
  - 2-3 weeks in advance for broadcast media and web based media (ie: radio television, newspapers, Facebook, website, Twitter, and Instagram).
- 4) Plan events to coincide with the exhibition, for example: plan an opening reception, invite the artist to attend, lectures, slide presentation, tours, workshops, etc.
- 5) Decide if the Visual Arts Program Grant should be utilized in planning events in conjunction with the exhibition. Refer to section 3 for further information about the grant.
- 6) Receive exhibition kits sent to visual arts contact person two months prior to each exhibition starting date. Should you not receive the kit, notify OSAC's Visual & Media Arts Coordinator immediately and one will be mailed directly. Arts councils listed first on the tour schedule may receive exhibition kits closer to the exhibition dates.
- 7) Publicize the exhibition in your community. Use the press release in the kit and posters if they are included. Hold an opening for the exhibition, using invitations which are sometimes included with the kit.
- 8) Arrange for tours of the exhibition with school groups or other interested parties within the community. Insure that the education packages are distributed to the schools.
- 9) Unpack the exhibit carefully and note any damaged or missing works on the condition reports supplied in the exhibition kit. Damage of a serious nature should be reported to OSAC immediately (Visual & Media Arts Coordinator (306) 586-1252). Refer to the kit for a more detailed care and handling package. Hang the exhibit according to the order indicated in the kit.
- 10) Enjoy the exhibition! Encourage viewers to sign the comments book.
- 11) Repack the exhibition, complete the condition reports and ship the crates plus one copy of the condition report to the next community listed on the Notice of Next Booking supplied in the exhibition kit. Note the date when the next arts council has the exhibition and ensure

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that it will be received by the date specified. Shipping must be billed directly to OSAC by the arts council.

Know your shipper and their routes. If you are shipping to a new destination or with a new shipper, inquire when the shipment will arrive.

Whenever possible, ship with Jay's Moving and Storage as OSAC has a contract with them and are charged only for actual weight as opposed to cubed weight which can be substantially more expensive.

- 12) Return forms to be completed and sent to OSAC as soon as possible:
- condition reports
  - exhibition program reports (now available online at <http://osac.ca/index.php/programs/visual-media-arts/epr>)
  - shipment of exhibits

NOTE: If there are any problems with an exhibition (eg: late arrival, damaged works, exhibition kit has not arrived), please call OSAC immediately (306) 586-1252.

## 2.2 Exhibition Booking Fees

Booking fees for OSAC members are \$175 + GST/ one month for all OSAC exhibitions. Exhibitions can be booked for two months for \$250.00 + GST. Non-member booking fees are \$275/ month or \$400/ two months. The Booking Fee Invoice is emailed directly to the OSAC delegate or venue contact person and is payable upon receipt. These figures are subject to change.

## 2.3 Choosing an Exhibition Space

When selecting a space to hang this exhibition, please consider the following:

The exhibition should be in a space:

- a) which is easily accessible to school children and to the public.
- b) that is secure from theft and accidental damage, a place which can easily be supervised and locked after hours.
- c) that is well lit but where (it is suggested) it will not be in direct sunlight or under florescent lights (ultraviolet light causes works to fade and deteriorate).
- d) which has reasonable room temperature. Works should never be hung directly above heating units or open windows as fluctuations in temperature and humidity are very damaging.
- e) with bare walls into which nails can be driven or displayed by some other hanging device, such as hook and chain.

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## 2.4 Displaying the Exhibition

- a) The works should be hung at the eye level (a good standard is 56" from the centre of the work to the floor). Where both children and adult viewers are expected, a compromise height can be used.
- b) The framed introductory panels (leader panels) should be hung at the beginning of the exhibition. Labels should be displayed on the wall beside each work of art with a removable adhesive. The best material for hanging labels is blue sticky tack (known also as school *Fun Tak* or mounting putty).
- c) Display and packing instructions are included in the tour binder (which will be located in one of the briefcases) to give step-by-step instruction on how to install and repack the exhibition.

## 2.5 Care and Handling Information

### UNPACKING:

Clear and concise installation and packing instructions are provided in the exhibition kit and a tour binder that accompanies each exhibition.

- a) Wear white gloves when handling the artwork. Remove only one piece of art work at one time. Carry with one hand on either side of the artwork. Never carry by the top of the frame only. Never touch the surface of a painting. If you need to lean the works against the wall, only stack 4 at a time. Always lean them front to front and back to back, only if they are the same size.
- b) Check each work for damage and complete the Condition Incoming section (immediately) on the condition report supplied in the exhibition kit. Some things to look for that can cause problems include:
  - Warping of the frame or support structure.
  - Marks on the frame or paint surface.
  - Paint loss or damage from abuse, humidity or temperature fluctuations.
  - Crate damage
- c) Where damage has occurred, do not attempt any repairs yourself. Immediately contact:

Visual and Media Arts Coordinator  
Organization of Saskatchewan Arts Council  
1102 8th Avenue  
Regina, Sask.  
S4R 1C9  
Phone: (306) 586-1252 Fax: (306) 586-1550  
Email: zoe@osac.ca

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OSAC must be informed of any damage immediately and will advise of the necessary steps for repair and/ or insurance claims to be made.

- d) Check to see that all works of art and supplementary materials are received. A crate content list of all materials for each crate is enclosed in the exhibition kit.

**PACKING:**

- a) Check each piece of art work for any damage that may have occurred during the display of the exhibition. Report the condition on the Condition Outgoing on the condition report supplied in the exhibition kit. Do this very thoroughly and attentively.
- b) Pack each work in the marked and numbered plastic package provided and place in the appropriate crate.
- c) Check the crate content list to make sure all items (including the wall labels, gloves and the pink copy of the condition report) are packed in the crate.
- d) It is important that all work travel in their designated upright position to avoid damage. Please pack carefully. All packing material is included to stop works from moving within the crate. Pay attention to simple instructions on the packing such as “This way Up” and other notifications.
- e) If the white gloves accompanying the exhibition are soiled, please launder them or contact OSAC for replacements. DO NOT use bleach.

## **2.6 Exhibition Kits**

Exhibition kits are specifically designed to complement each exhibition chosen to tour the province. Each arts council will receive the exhibition kit two months prior to the opening date of the exhibition. If, for some reason, the kit does not arrive, notify OSAC immediately. Arts councils booked at the beginning of the tour may receive the kit only one month prior or even closer to their opening date.

**Each exhibition kit will include:**

- a) Care/Handling Information - instructions for the proper care and handling of art work. Information includes display advice, conservation and procedure for assessing damage.
- b) Tour Schedule
- c) Publicity Material - will include a press release, posters, one-pagers, postcards, etc.
- d) List of Works (in suggested hanging order).
- e) Notice of Next Booking - next location to which the exhibit is to be shipped.

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f) Bill of Lading Form – This is the waybill or bill of lading for Jay’s Transport for shipping the crates to their next venue. The weight of the crates, addresses and contact information are included on the form. This form should be signed by the arts council contact and given to the trucker when the crates are picked up.

g) Condition Reports - it is very important to report on the condition of the artworks as they are received and as they are repacked. Notify OSAC of all damage.

h) Exhibition Report - this is an evaluation tool needed for office records and is used for feedback to the artist(s). OSAC also gathers statistics from evaluations for the annual report and budget. **It is essential to complete this form online or return it (with the condition report) to the office as this is a tool with which to secure funding for our/your programs!**

i) Education Package - "Tour Strategies and Activities" guide for each visual arts exhibition will include information about the exhibition, the artists, questions, activities and/or a hands-on component. A "How to Use the Tour Strategies and Activities Guide" booklet should be in the possession of every arts council. Call the office for one! (306) 586-1252. These are also available online at [www.osac.ca](http://www.osac.ca) as well as on our Pinterest page at <http://www.pinterest.com/osacsask/lesson-plans-visual-arts/>

Two other education packages are now included with an accompanying letter, press release, posters, and brochure to be sent to schools.

j) Price List - If the artist(s) works are for sale, OSAC will include a price list. Works cannot be removed from the show during the tour. Artists are to be contacted directly when an inquiry is made. Contact the office for their phone numbers or addresses. No commissions are taken.

## **2.7 Scavenger Hunt Activity**

A Scavenger Hunt activity is included with the touring exhibitions to encourage youth to explore the artworks on a deeper level, visually and intellectually. The Scavenger Hunt includes 30 plastic sleeves with detail images from works in the exhibitions as well as questions, instructions and master answers, answer sheets for the students to write in their answers, and pencils. There are three categories: **1)** Kindergarten to Grade 3; **2)** Grade 4 – 7; and **3)** Grade 8 – 12. The students are to find the artwork/s that correspond/s to each small illustration or best answers the question on their master card. They are to then fill in the number of the painting that corresponds to each letter on their yellow card. These illustrations are bits and pieces of the artworks in the exhibition. Some are more obvious than others.

## **2.8 Cancellation Policy:**

Arts councils who wish to cancel exhibition bookings should notify the OSAC office not less than 2 months prior to the date of the show. If they must cancel closer to the booked date and OSAC is unable to re-book the show elsewhere, they will be billed for the exhibition fee.

## **2.9 Shipping Policy:**



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**A.** OSAC has an agreement with Jay's Transport that OSAC will not be charged for cubed shipments (where the shipment cost is based on the weight + the volume of the crates) or heated shipping. Shipments will be charged according to the actual weight of the crates, which significantly reduces the cost of shipping. Therefore, **OSAC requires that the arts council use Jay's Transport to ship exhibitions** whenever possible. If Jay's does not deliver or pick up shipments from your community, other possible transport companies that can be contacted and used are Kindersley, Ridsdale, and A&S.

**B. Late Shipping Policy:**

Arts councils who ship exhibitions such that they arrive later than the date they are to be exhibited in the next community will be charged a late arrival penalty of \$10.00/day for every day the show is not on display at the new venue. Late arrivals which can be shown to be the fault of the shipping company will not result in a penalty. It is the responsibility of the receiving arts council to notify the OSAC office of a late show, although they must contact the shipping arts council first. Bill of lading will be checked to confirm the date of departure, and OSAC will bill the shipping arts council if it is warranted.

### **3. VISUAL ARTS PROGRAM GRANT**

#### **3.1 Visual Arts Program Grant Guidelines**

**WHAT IS THE PURPOSE OF THE VISUAL ARTS PROGRAM GRANT?**

Programs or activities funded by the grant are intended to increase public awareness of and skill development in the visual arts. The programs/activities should help OSAC and its Arts Councils achieve the following:

- Member Development
- Program Development
- Audience Development
- Artist Development
- Youth Development

**WHAT TYPES OF PROGRAMS WILL BE FUNDED?**

**FOUR** priorities are identified for funding. In order, these include:

1. **Exhibition Extension programming** – hands-on workshops or other activities that directly links to an OSAC exhibition and **adds to** the exhibit experience for audiences.
2. **Artist Development & Adjudication** – artist development **beyond** the adjudication process (such as hands-on workshops etc which make full use of the skills of the adjudicator and provide benefits to artists in their career development).
3. **Art Events.**
4. **Artist Presentations, Community Arts Projects, and Workshops.**

Partnerships between arts councils are **strongly encouraged and will be looked upon favourably** when applications are reviewed. If two or more Arts Councils partner, they will be eligible for up to \$1500.00.

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### WHO IS ELIGIBLE TO APPLY?

Arts Councils who are in good standing with OSAC.

### WHEN IS THE DEADLINE TO APPLY?

The application must be postmarked no later than **June 1st**. **Late applications will not be reviewed.**

### IF WE NEED HELP OR FURTHER INFORMATION, WHO CAN WE CALL?

OSAC welcomes any questions and is willing to help in providing suggestions or guidance. Contact the Visual & Media Arts Coordinator by phone (586-1252), fax (586-1550) or email [zoe@osac.ca](mailto:zoe@osac.ca)

If this is the **first time** your arts council is applying for a grant, you can submit your application one month before the deadline so that suggestions for revisions or clarification can be made and the proposal resubmitted if necessary.

### WHAT IS THE MAXIMUM GRANT?

OSAC will grant up to 75% of eligible costs to a **maximum of \$1000** for each Arts Council; depending on the number of applications received, OSAC may provide less than the maximum of \$1000 or 75% of eligible costs. To encourage Arts Councils to partner with each other, OSAC has raised the grant to **\$1500** payable to each partnering Arts Councils.

### WHAT COSTS CAN THE GRANT COVER?

The grant can be used to cover the costs of items required for the program, such as:

- Fees/expenses for resource persons/artists/instructors/curators (refer to the OSAC Visual Arts Resource Manual)
- Art supplies (**only** for children's courses or courses for low-income participants)
- Publicity
- Postage, long-distance phone or fax charges.

When developing your proposed budget OSAC recommends CARFAC guidelines for Regional/Touring for artists fees and Professional Fees for presentation/ consultation (curatorial, adjudication, instructional) for resource persons. CARFAC guidelines indicate minimum fees. An updated CARFAC fee schedule can be found at [www.carfac.ca](http://www.carfac.ca)

### WHAT EXPENSES ARE NOT ELIGIBLE FOR FUNDING?

The grant cannot be used to cover expenses of:

- Prizes/gifts
- Display materials/equipment
- Art supplies for participants (except as previously noted)
- Facility rental
- Receptions
- Shipping fees
- Insurance
- Staff salaries or
- Other general operating costs of the arts council.

### CAN WE SUBMIT MULTIPLE APPLICATIONS?

Yes, however the maximum amount your arts council can receive is a **total of \$1000**. You can partner with other arts councils and by sharing resources extend your program offerings.

### WHAT DO WE HAVE TO DO TO PARTNER WITH ANOTHER ARTS COUNCIL?

Find out what is planned by neighbouring arts councils. If you think your community would be interested in similar programs, discuss a partnership to either:

- Share resources (which could reduce such costs as publicity, resource persons' expenses), or
- If multiple programs are being considered, each arts council could apply for a grant to cover costs of one of the programs and include the other arts council's members in the program.

### WHERE DO WE SEND THE APPLICATION?

Send the application to:

OSAC  
 Visual Arts Program Grant  
 1102 8<sup>th</sup> Avenue  
 Regina, Saskatchewan S4R 1C9  
 Attention: Visual & Media Arts Coordinator

### WHEN WILL WE KNOW IF WE HAVE RECEIVED A GRANT?

You will be notified by mail no later than August 30<sup>th</sup>.

### WILL WE HAVE TO SUBMIT A FOLLOW-UP REPORT?

Yes, a follow-up report is required to account for the funds spent, but also to indicate the results you had with the program. A form will be provided and must be submitted within **one month** of completing the program. You will be required to return any portion of the grant not spent on eligible activities. If you do not submit a follow-up report, your council will not be eligible for the subsequent years grant.

The following are examples of the types of programs and expenses eligible for the grant.

**NOTE: The CARFAC fees for instructors listed are based on the 2005 rates. Please check with CARFAC or the OSAC Visual & Media Arts office for current rates.**

#### EXAMPLE 1: EXHIBIT EXTENSION PROGRAMMING

Presentation by artist held in conjunction with an OSAC exhibition:

Estimated Revenue		Estimated Expenses	
Gallery donations	76.25	Artist's lecture fee (Half Day)	265.00
OSAC grant	273.75	Travel (\$.25/km)	24.00
Arts Council	115.00	Meals (\$30/diem)	12.00
		Publicity	64.00
<b>Total Revenue:</b>	<b>\$465.00</b>	<b>Total Eligible Expenses</b>	<b>\$365.00</b>
		Reception	25.00
		Facility Rental	75.00
		<b>Total Expenses</b>	<b>\$465.00</b>

Eligible expenses for this program are \$365.00; OSAC can contribute up to 75% of the eligible expenses (\$273.75 is the maximum grant that OSAC will provide). However, depending on the demand for funding, the maximum may not be granted. The Arts Council will be responsible to raise or contribute an additional \$115.00 to cover the remaining costs. **NOTE: these are examples using old fee structures- please use current fee schedules located at [www.carfac.sk.ca](http://www.carfac.sk.ca)**

#### EXAMPLE #2 ARTIST DEVELOPMENT AND LOCAL ADJUDICATION

In addition to the local adjudication, the adjudicator will lead a half-day workshop for artists to help them write exhibit statements for their art.

<b>Estimated Revenue</b>		<b>Estimated Expenses</b>	
Adjudication fees (\$8/entry)	120.00	Fees – Adjudication	290.00
Silver Collection	25.00	Fees – Adjudicator led session for artists on writing exhibit statements.	150.00
Business donation	50.00	Travel (\$.25/km)	72.00
Arts Council	110.25	Meals (\$30/diem)	45.00
OSAC Grant	527.25	Accommodation	60.00
		Postage/Phone	86.00
<b>Total Revenue:</b>	<b>\$832.50</b>	<b>Total Eligible Expenses</b>	<b>\$703.00</b>
		Facility Rental	40.00
		Reception	50.00
		Hanging Equipment	39.50
		<b>Total Expenses</b>	<b>\$832.50</b>

Eligible expenses for this program are \$703; OSAC can contribute up to 75% of the eligible expenses (\$527.25 is the maximum grant that OSAC will provide). The Arts Council will be responsible for contributing \$110.25. **NOTE: these are examples using old fee structures- please use current fee schedules located at [www.carfac.sk.ca](http://www.carfac.sk.ca)**

### EXAMPLE #3: WORKSHOPS/CLASSES

This program is a series of three workshops for adults on the same subject over a period of three weeks.

<b>Estimated Revenue</b>		<b>Estimated Expenses</b>	
Registration fee (\$3/hour or \$72/person for 10 participants)	720.00	Instructor (3 days @ \$290/day)	780.00
Materials charge (\$25/person)	250.00	Travel	100.00
OSAC grant	640.00	Meals	50.00
		Accommodation 3 nights @ \$60	180.00
		Publicity	100.00
<b>Total Revenue:</b>	<b>1,610.00</b>	<b>Total Eligible Expenses</b>	<b>\$1,210.00</b>
		Facility Rental	150.00
		Materials purchase for re-sale to participants	250.00
		<b>Total Expenses</b>	<b>\$1,610.00</b>

Although the program is eligible for a full grant of \$700, the program is generating sufficient income from registration fees and materials charged (using the recommended registration fee of \$2 to \$3 per instructional hour). Therefore the grant from OSAC is \$640.00. **NOTE: these are examples using old fee structures- please use current fee schedules located at [www.carfac.sk.ca](http://www.carfac.sk.ca)**

## 3.2 Grant Application Forms

Applications are made on the appropriate forms. Application forms are posted online on OSAC's website under Visual & Media Arts Programming at [www.osac.ca](http://www.osac.ca). It is the applicant's responsibility

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to ensure that the application and all supporting information is received by OSAC by the deadline. Late applications will not be considered for funding unless you have notified the OSAC office prior to the deadline and have received an extension.

### 3.3 Follow-up Report

At the conclusion of the program, complete a follow-up report including an evaluation and financial statement and send to OSAC within **30 days** of the end of the program. The report is required to account for the funds spent but also to indicate the results you had with the program. **Invoices, receipts, contracts and promotional materials** for the program must be attached to the Follow-up Report. Submitted invoices and receipts should support the actual expenses and revenues as listed on the Follow-up Report financial statement. Further grants will not be approved until the follow-up report is submitted. A cheque for the remaining 25% of the grant funds will be forwarded once the Follow-up Report has been assessed and accepted. You will be required to return any portion of the grant not spent on eligible activities. A Follow-up Report form is posted online on OSAC's website under Visual & Media Arts> Forms> Program Grants.

[www.osac.ca/index.php/programs/visual-media-arts/forms/108-program-grants](http://www.osac.ca/index.php/programs/visual-media-arts/forms/108-program-grants)

### 3.4 Logos

**Please note that all printed materials that are generated to promote Visual Arts programs which have been funded by OSAC Visual Arts Program grants must include the OSAC, Saskatchewan Lotteries, SaskCulture, and Saskatchewan Arts Board logos. Please see the attached sheets of logos.**

## 4. VISUAL ARTS ADVISORY COMMITTEE

### 4.1 Recommendations

The Visual Arts Advisory Committee will be made up of individuals from the Saskatchewan arts community, representatives from the arts council membership and a chairperson who is a representative from OSAC's Board of Directors or staff. The committee will meet to review the Visual Arts Program Grant applications; discuss each case; place applications in order of priority according to the guidelines; and present their recommendations for funding to the OSAC Visual & Media Arts Coordinator.

### 4.2 Evaluation

The evaluation process for the Visual Arts Program Grant is extremely important. **Evaluation of the overall program involves Follow-up Reports from the arts councils, which must be received 30 days following the completion of the project.**

**It is imperative that these reports are completed and that they provide adequate information for OSAC to evaluate the success and importance of the programs. The evaluation conducted by OSAC implicates our annual budget and provides OSAC with important criteria for our global funding that we apply for through Sask Lotteries.**

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The grant is evaluated on the following: the number of arts councils who submit applications; the number of grants approved; the type of programs that are offered; and the level of satisfaction of arts councils and their audiences.

## **5. GETTING STARTED: ASSESSING COMMUNITY NEEDS**

Before you plan a program or event, you need to find out what your community really needs. The following is reprinted from Check Your Community Artbeat, Saskatchewan Culture, Multiculturalism and Recreation (now a division of Community Services):

"An organized approach to determining your community cultural needs is essential to developing successful programs and using resources wisely."

- Step 1:** Decide whose needs you are going to examine, because focusing your work will make it more effective. - all residents of the community? - all residents within a 15 km radius?
- Step 2:** Plan your research. - what information do you need and can you obtain it elsewhere? - develop some objectives for the information you need so you will know when to stop collecting - who from outside the community might be able to help? - when will the research begin and end?
- Step 3:** Choose your approach. - your options include doing survey(s), individual/group interview(s), reviewing existing statistics on use and needs - holding public meetings - your choice will depend on the type of information you want to gather and who you have to talk to in order to get it.
- Step 4:** Summarize and report your findings. - consider the information you have gathered and how best to report it - there are a number of ways to report your findings including a written report, a presentation, a public meeting or a discussion group.

Most program planning models will contain the following steps:

- identify the target group by stating which portion of your membership groups the program is intended for.
- identify the goal or the purpose for the program. This step is necessary to clarify the need for the program and to establish a benchmark for evaluating its success.
- identify which resources will be required, where it will take place, what equipment or supplies are needed, how you will advertise it, who will lead the program and who will organize the program.
- identify revenues and expenditures. Also consider how any shortfall in revenue will be recovered.
- implement the program according to the plan developed in the components above.

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## 6. SUGGESTED PROGRAM IDEAS

### 6.1 Educational Programs

Upon completing a community assessment of needs, arts councils will likely receive requests for programs of an educational nature. **OSAC encourages arts councils to create programming around exhibitions, to extend the ideas that are being presented in the exhibitions to the viewers. Exhibition programming promotes youth, audience member and artist development in your community.** Programs may take the form of workshops, lectures, slide presentations, seminars, panel presentations, classes, tours, residencies, etc. When planning an educational program, arts councils should consider the following:

1. Who are the people requesting the program? Knowing your audience can help determine when to hold it, how much to charge, who is to lead it, the level of skill and how to promote the program.
2. Identify general goals for the program. Then develop specific objectives that outline a plan of action. For example:

**Goal: To create programming around an exhibition to increase the visual literacy of the youth and audience in your community.**

Visual Literacy refers to one's level of literacy or skill in interpreting, understanding and engaging with artworks, recognizing that visual art is another form of communication.

Specific Objectives:

- to determine an exhibition that educational programming could be designed around to broaden the understanding of the ideas being presented in the exhibition.
- to locate an artist to offer presentations, artist talks, exhibition tours, and/or workshops in response to the exhibition.

**Goal: To learn watercolour painting techniques at the intermediate level.**

Specific Objectives:

- to invite the watercolour artist, whose works are in the exhibition on display, to attend an opening reception and provide an in-depth two day workshop to adults working at an intermediate level.
- to arrange for an arts supply business (local if possible) to display watercolour materials and/or various resources from which artists can order supplies.
- to limit the class to six adults for more intense instruction and individual critiques.
- to organize an exhibition of their work to hang in conjunction or following the exhibition of the guest artist's work and host a second opening reception.

OR

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**Goal: To facilitate an art issues symposium.**

Specific Objectives:

- to identify artists in the region and create a mailing list.
  - to work co-operatively with the galleries and recreation association in the region.
  - to invite resource people to present their ideas on topics such as "censorship", "the artist as educator", "how to sell your work and retain artistic integrity", "what is CARFAC? what is copyright?", or "dealing with isolation in rural Saskatchewan".
  - to organize panel presentations, workshops and small discussion groups.
  - to invite provincial cultural organizations to display information about their programs and resources available to artists.
  - to celebrate Saskatchewan artists by arranging time for a show and sale, or edible art show for lunch, or a T-shirt designing party, or a quilt making event, etc.
  - to sign up new volunteers to join the arts council's visual arts committee and to brainstorm future program plans.
3. "Sell" the program to arts council members and enlist support. Create a list of things to do and assign to various volunteers with timelines for completion clearly identified.
  4. Determine the resource people needed and contact them to discuss program plans including location, date, times, expectations, fee and/or expenses. See section 7.2 for Sample Agreement.
  5. Arrange for the facility, supplies and materials.
  6. Write an article for the newspaper and invite reporters to cover the event and photographers to take photos. Create a poster or advertisement to draw people to the event. Call the local radio and/or television station to arrange for an interview with an arts council member and/or the resource person.
  7. Prepare a summary of events or keep a journal to assist with the evaluation of the program. Call a follow-up arts council meeting to discuss the program, evaluate it and plan for future programs. Were the goals and objectives met? Upon what factors is the success rate to be measured? Other methods can be used to gain public feedback: - oral or written surveys, written evaluations, observations, suggestion box and statistics. Discuss your evaluation of the program with the Visual & Media Arts Coordinator.

Look for creative solutions to problems and try new ways of reaching the target audience. Arts councils are welcome to call the Visual & Media Arts Coordinator to discuss program ideas and develop goals and objectives. Other arts council members, gallery staff or art educators may also be of assistance when brainstorming ideas.



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The previous examples of possible program goals and objectives demonstrate the necessity of pre-planning. They will assist in planning the details and better communicating the program in order to "sell" it to others (eg. students, teachers, parents, artists). Clearly defined goals and objectives lead to a successful program.

## **6.2 Exhibitions and Local Adjudications**

Arts Councils may choose to offer artists in the region an adjudicated exhibition, a critique and an opportunity to publicly display their work. There are several types of adjudicated exhibitions to consider:

Open Jury - all interested artists are invited to submit work for jurying regardless of skill, subject or media.

Invitational Jury - a limited number of artists in a specific field are invited to submit works for jurying. For example: only wildlife artists, or only women artists, or only sculptors, etc.

Open/Invitational Jury - several pre-selected artists as well as other interested artists are invited to submit work for jurying.

For forms and further details on the responsibilities of the arts council, adjudicator and OSAC, check the Local Adjudication Handbook. Information from this handbook should be made available to your adjudicators before the event. Adjudicators are now sent an Adjudicators Handbook by the hosting Arts Council. Be sure to send copies of appropriate forms and exhibition guidelines with the letter of agreement and keep your originals for future use and reference.

### **Planning the Event**

In planning an adjudicated art show arts councils should consider the time required to:

- consult with other arts organizations.
- organize a working committee and identify an administrator.
- select a facility and draw up a schedule.
- select an adjudicator(s)(refer to the Visual Arts Resource Manual for a list of possible resource people).
- write and distribute a Call to Enter.
- make media announcements.
- receive inquiries and answer questions from entrants.
- ensure artists are aware of their right to an artist's fee, pay artists' fees or arrange an agreement to waive this fee signed by the artist (see the Exhibition Agreement for Artists form at 7.2.2).
- prepare the exhibition space and hang the works.
- oversee the event, announce winner(s) and make awards.
- pay bills and evaluate.

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Other things to consider: storage, display, wall labels, signage, insurance, prizes, reception, workshops, critiques, and business sponsors.

### **6.3 Community Resources**

Take time to identify the resources within the community that may assist with program plans. Galleries, museums, recreation associations, schools, community clubs, churches, artist clubs, business groups, and service organizations may be able to assist with facilities, funding, publicity, goods and services, and possibly provide new volunteers. Often groups are looking for new ways to make their community a better place to live and are willing to contribute to a good cause.

All you have to do is ask! Make a plan prior to approaching any new group. Things to consider:

- prepare a brief history of the arts council listing all the wonderful things that have been done for the community.
- celebrate the importance of the arts in our lives and how they contribute to healthier and happier citizens.
- know what you want to achieve with the program project and be prepared to SELL it to your audience. This will be made easier if you have written goals and objectives for the program.
- list the benefits to the group for supporting this program. For example: providing students with an opportunity to work with an artist as a positive role model, providing employment to an artist and public acknowledgment of the group's support of the program.
- make personal calls, not just by letter, to discuss their support, invite them to participate, send a follow up report on the success of the program and a thank you letter.

### **6.4 Co-operative Programs**

When assessing your resources, be sure to consider your neighboring arts councils. Would the program be more effectively run if expanded to include other arts councils in the area? How can the program benefit other arts councils?

The benefits include: increased communication and co-operation among arts councils; shared resources; shared facilities; new volunteers and new friends; greater publicity; increased audience; and access to more funding (ie: each arts council can apply for a Visual Arts Program Grant). Forming a network of arts councils to support and assist one another will help build a stronger organization. Consider holding a Regional Adjudication, enlisting support from all arts councils, or organizing a traveling workshop program that can be set up in any community. Contact the arts councils in your area to discuss common goals and plan for future programs together.

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## 7. VISUAL ARTS RESOURCE MANUAL

The Visual Arts Resource Manual contains profiles of artists, curators and craftspeople skilled in various areas. It can be found online at:

[http://osac.ca/images/VA/PDFs/Resource\\_Person\\_Listing\\_web.pdf](http://osac.ca/images/VA/PDFs/Resource_Person_Listing_web.pdf)

Contact these individuals at least two months in advance of the date of your program or event. Arts councils are responsible for negotiating all terms, eg. fees, expenses, arrangements, etc. with the resource person. See section 7.2 for Sample Agreement.

If you choose resource people who are not on this list, please have them submit a resume to the OSAC office for review and for our files.

### 7.1 Suggested Fee Schedule

Exhibition fees are fees paid to artists for the use of their work in public exhibitions, just as a performer is paid for a performance. However, if the main purpose of the display is to sell the work and the event is advertised as a sale, fees do not need to be paid. At the national conference in 1971, CARFAC members endorsed the principle of fair compensation through payment of fees to artists when their work is shown in public galleries. CARFAC, Canadian Artists Representation/les Front des artistes canadiens, is a national and provincial organization that promotes the well-being of practicing visual artists, enhances the development of the visual arts as a profession, represents artists for the advancement of their common interests and assists artists in their negotiations with individuals and institutions.

In 1988, Canadian Copyright laws were amended to include the right of artists to be paid for public exhibition of their work (General Section 3-1 of the Copyright Act, Sub-category F). Fees are determined by the type of show, the number of artists involved and the number of locations to which it is toured. It is up to the sponsoring arts council, organization or gallery to negotiate the fee to be paid. In some cases, smaller fees or goods and services have been negotiated in lieu of the recommended fee. It is important to document the agreement in a written letter or contract between the sponsor organization and the artist(s) involved (refer to section 7.2.) in order to protect both parties from misunderstandings or false expectations.

OSAC recommends that resource people (artists, curators instructors), contracted to do adjudications, workshops, or other types of professional consultations be paid based on CARCC (Canadian Artists Representation Copyright Collective)/ CARFAC's current minimum fee schedule. These fees are subject to change. Refer to CARCC's website for up-to-date Artist Professional fees at <http://www.carcc.ca>

Other expenses, such as travel, accommodation and meals should also be negotiated. In some cases, smaller fees or expenses can be negotiated, but it should always be documented in a letter of agreement or contract. OSAC recommends that travel fees be paid at \$0.40/ km and meals at \$51.00/ day (\$14.00 for breakfast; \$15.00 for lunch and \$22.00 for supper).

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## 7.2 Sample Agreements

It is the responsibility of the arts council to organize the details and negotiate the expenses for all program plans. In order to protect all parties involved in the program and to avoid misunderstandings, it is strongly recommended that a written agreement always be presented and signed. The following sample forms are intended only as guidelines for your use.

### LETTER OF AGREEMENT

I \_\_\_\_\_ (adjudicator name) agree to act as a  
\_\_\_\_\_ (adjudicator, instructor, presenter) for the  
\_\_\_\_\_ (arts council) held on  
\_\_\_\_\_ (date) located at  
\_\_\_\_\_ (location).

The contact person will be \_\_\_\_\_ (name), who can  
be reached at \_\_\_\_\_ (phone) and/or email \_\_\_\_\_.

As agreed, the adjudicator will be paid \$\_\_\_\_\_ by cheque, directly following, within ten days,  
of the adjudication date for his/her services (including expenses for travel, meals and  
accommodation).

It is understood that the adjudicator will:

- provide a list of all activities as discussed, such as slide lectures, workshops, etc.
- provide a list of materials or supplies to be brought for any workshops
- reviewing and assessing the work of the participating artists
- critique the work in a group setting and/or with individual artists

It is understood that the arts council will:

- provide a list of all activities as discussed
- provide a list of works in the exhibition and a list of participating artists
- provide a contract, expense form and comment sheet
- have the artworks arranged in an organized manner or installed in the venue for the  
adjudication process

This agreement is found to be true and acceptable by:

\_\_\_\_\_  
Adjudicator

\_\_\_\_\_  
Date

\_\_\_\_\_  
Arts Council Representative

\_\_\_\_\_  
Date

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**EXHIBITION AGREEMENT  
FOR ARTISTS**

I \_\_\_\_\_ (artist name) consent to displaying the following artworks at \_\_\_\_\_ (location) on \_\_\_\_\_ (date).

The titles of these artworks are:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

An exhibition fee of \$\_\_\_\_\_ will be paid by cheque prior to the exhibition.      OR  
 I agree to waive the exhibition fee in exchange for the services provided by the arts council.

The exhibition will not be photographed or reproduced in any way without the expressed approval of the artist except for promotional purposes.

It is understood that the artist will:

- provide all works ready for display, including secure framing as necessary
- deliver the works to the gallery/ venue and assist with installation if necessary
- assist with the dismantling of the exhibition and take works home

It is understood that the arts council will:

- organize the exhibition, prepare it for display and assist with the installation and dismantling of the exhibit
- host an opening reception and/ or other educational programs
- arrange and pay for insurance coverage for the exhibition

This agreement is found to be true and acceptable by:

\_\_\_\_\_  
Artist Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Arts Council Representative

\_\_\_\_\_  
Date

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## **8. RESOURCES**

### **8.1 Saskatchewan Showcase of the Arts**

#### **8.1.1 Visual Arts Showcase**

The Visual Arts Showcase presents to the arts councils the touring exhibitions available for arts council bookings. Samples of exhibitions organized by curators, galleries and other organizations will be on display with information regarding the booking fee, the tour, the running feet, etc. available.

#### **8.1.2 Booking Exhibitions**

Most arts councils make their touring exhibition bookings at the conference and receive confirmation in December. Arts councils should clearly note when they can or cannot book exhibitions. This helps the Visual & Media Arts Coordinator in drawing up the tour schedules. Changes are very difficult and time consuming!

If you will not be attending Showcase but wish to book exhibitions, you must notify the OSAC office prior to the conference. A written description of the shows available will be sent to you. Your selections and preferred dates must be submitted within one week of Showcase to be considered during scheduling.

Exhibitions may also be booked at any time during the year as shows are available.

#### **8.1.3 Workshops and Networks**

The conference usually highlights several workshops on visual arts topics, such as: the business of art; obtaining grants; gallery education; care of art work; framing art and community program ideas. In the past, CARFAC Saskatchewan has contributed to the workshops by offering a variety of workshops dealing with the business of art.

The Exhibitor Exchange, Networking Sessions and Visual Arts Forum are ideal places to meet other arts council delegates and other organizations to discuss the formation of possible networks of support. Discussions for co-operative programs and collaborative events often take place during the conference.

### **8.2 OSAC Staff**

The Visual & Media Arts Coordinator is available for consultation on all aspects of visual arts programming in your community. When your visual arts committee needs assistance, you may contact the OSAC office and discuss your ideas or concerns. The Coordinator may also be called upon to train docent volunteers, lead a volunteer development workshop or chair a meeting to resolve a conflict or build a new partnership. If you are stuck, the Visual & Media Arts Coordinator is your resource.

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## 8.3 OSAC Library

The OSAC library contains a wide selection of books, videos, prints and catalogues available to any arts council member. A complete listing is available from the office or you can phone the Visual & Media Arts Coordinator if you are in need of suggestions for resources. If the office lacks the proper resources on the desired subject, they may be able to direct you to another source.

# 9. I N S U R A N C E

## 9.1 Exhibition Coverage

All exhibitions toured through OSAC's *Arts on the Move* program are covered under OSAC's fine arts policy. The works are covered for the duration of the tour while in transit against damage or loss. "In transit" includes the time when and during which the works of art are shipped from the place where the Artist has them, are being prepared and arranged by OSAC as hereinafter provided, are on tour in accordance with the tour schedule and are returned to the place where the Artist has them.

Damage to the frames, due to normal wear and tear, is not covered and OSAC pays for the repair of works not exceeding the \$1000 deductible. The insurance policy will not insure loss or damage caused by breakage of glassware, statues, marbles, bric-a-brac, porcelains and other fragile articles unless caused by fire, earthquake, explosion, falling aircraft, flood, impact by vehicle, lightning, riot, smoke, vandalism or malicious mischief, windstorm, hail or by accident to carrying conveyance or by theft or attempt thereat.

## 9.2 Liability Insurance Coverage

All arts council must carry Liability Insurance for your own legal protection. Liability insurance is for general liability, directors and officers liability, non-owned auto liability, participant's liability, tenants legal liability and policy deductible. Liquor related events must be submitted in writing to your insurance agency in order to be covered under the policy. It is up to the discretion of the arts councils to decide on an insurance company to meet your needs. Should you wish to purchase through Cassidy Tagert, the company through which OSAC is insured, please contact Cassidy Tagert in Regina at 306-566-4452. Their website is [www.halinsurance.ca](http://www.halinsurance.ca) and their email is [cassidy@halinsurance.ca](mailto:cassidy@halinsurance.ca) Below you will find an explanation of the overages offered through Cassidy Tagert.

### COMMERCIAL GENERAL LIABILITY

Coverages on a commercial general liability form is designed to provide a single contract covering insurance needs relating to liability imposed by law for injuries or property damage to a third party. Policy terms and exclusions will apply.

**Premises and Operations** - Protects the insured against claims arising out of the liability imposed by law for bodily injury or property damage to a third party arising out of the insured's premises and operations.

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i.e. - improper facilities, unqualified or inadequate supervision

**Products and Completed Operations** - Covers liability for bodily injury and property damage arising out of products sold or distributed by or work completed by the insured.

i.e. - operation of concession stand – resulting in food poisoning

**Independent Contractors** - Covers the liability for bodily injury and property damage caused by the acts of independent contractors.

i.e. - hire a company to erect a stand, the stand collapses, your association is named in negligence suit with contractor.

**Contractual Liability** - Covers liability expressly assumed under a written contract or agreement. However, this is not to be taken to include liability under a warranty of the fitness or quality of the named insured product or a warranty that was performed by or on behalf of the insured will be done in a worker-like manner.

i.e. - rent a copier and by written agreement assume the liability as if you were the owner.

**Personal Injury** - Extends the basic coverage to include such injuries as false arrests, detention or imprisonment, libel, slander, and defamation or violation of right of privacy.

i.e. - slandering a person to damage their career

**Contingent Employers** - Protects against injury sustained by an employee who is normally subject to Workmen's Compensation and where protection is denied under the Act.

i.e. - if member of organization is found negligent resulting in an injury to an employee and the employee was not covered under Workmen's Compensation.

**Non-Owned Auto Liability** - Protects against negligent acts of others who are using an auto which although it is not registered or owned by the insured is used to do business for the insured.

i.e. – A volunteer is doing business banking and is involved in an accident where he is considered at fault. A claim could involve the Insured itself and this insurance would respond in gross negligent situation.

**Cross Liability** - Provides that the addition of someone as an insured to the policy does not void the insurance with respect to claims made by one insured against another insured.

i.e. – it allows one insured covered under the policy to sue another also covered under this policy and would treat each of them as if they had their own policy.

**Incidental Malpractice** - Extends to pay all sums resulting from the liability imposed by law upon the insured for loss or damage due to bodily injury, illness or death of any persons as a result of rendering immediate medical or surgical relief imperative at the time such injury is sustained.

**Medical Payments** - Coverage to extend for medical payments for third party bodily injury caused by an accident. This coverage is paid regardless of fault. The payment is limited to \$1000 per occurrence. It is for emergency first aid, necessary medical, x-ray and dental services.

**Defence Costs** - An arrangement by the insuring company to assume the cost of defending claims or suits against the insured arising from a liability situation.

**Tenants Legal Liability** - Coverage extends to rented or occupied location by the insured. Standard liability coverage excluded damage to property in your care, custody or control.



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**Advertising Liability** - Coverage will extend when the insured becomes legally obligated to pay as compensatory damages because of an advertising injury, while advertising the named insured's goods, products or services.

**Liquor Related Events** - Insurance will extend for liquor related liability claims that the insured becomes legally obligated to pay pending that the event is sanctioned by the association and reported to the insurance company via **Sharon Voroney**.

**Sports and Social Activities:** Sanctioned events shall mean all games, competitions or sports demonstrations run by you or by member clubs authorized by you including related training at sites of events and club premises. Authorization can either be by way of written procedure manual or specific agreement in writing by your authorized executives. It is understood and agreed the Social Activities shall be covered but only if sanctioned by the Provincial Sport Governing Body

#### **SPECIALTY LIABILITY:**

**Directors and Officers Liability** - This coverage will pay for compensatory damages on your behalf in the event your directors and officers are held liable for damages caused by error, mismanagement, negligent acts, misleading statements, omission or any other wrongful act that results in loss to others.

NOTE: This coverage does not respond to fraudulent, illegal or criminal acts.

**Participants Liability** – This coverage extends to include injury to participants while practicing, participating or assisting in any event. Should they sue the insured or another member this coverage would respond to a law suit.

NOTE: This is only a brief description of insurance coverages. All policy terms and conditions would apply. Please contact Aon for more information regarding their policies.

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## Logos

Logos for OSAC, Sask Lotteries, Saskatchewan Arts Board and Department of Canadian Heritage can also be found on our website. ([www.osac.ca](http://www.osac.ca))



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