



Organization of
Saskatchewan
Arts Councils

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Arts Council Manual

2016-2017



FUNDING
PROVIDED BY



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OSAC ARTS COUNCIL MANUAL

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1. PROVINCIAL OVERVIEW

1.1 Lottery System

1.1.1 Sask Lotteries Trust

The proceeds from Saskatchewan Lotteries benefit more than 12,000 sport, culture and recreation organizations and over 800 communities. These organizations provide programs that are far-reaching and encompass people of every age and ability. The programs range from scouts and girl guides, gymnastics and soccer to dance, theatre and hockey. Saskatchewan Lotteries roots stretch back to 1974, when Sask Sport Inc., a non-profit federation of provincial sport governing bodies, was licensed by the Government of Saskatchewan to operate major lotteries in Saskatchewan. Sask Sport Inc. operates the Saskatchewan Lotteries system on behalf of the sport, culture and recreation community. A volunteer board of directors and a vast network of volunteers guide Saskatchewan Lotteries.

Sport, culture and recreation activities supported by Saskatchewan Lotteries are a major contributor to wellness, funding activities for people of all ages, ranging from summer camps for youth to aerobics for seniors. These activities encourage people to adopt active, healthy lifestyles, which improve their physical and mental health. The work of sport, culture and recreation volunteer groups has a significant impact on the provincial economy. It is estimated that every year in Saskatchewan, sport, culture and recreation activities generate over \$1 billion worth of economic activity and sustains almost 13,000 jobs.

The existence of Saskatchewan Lotteries has fostered the growth and development of an unequalled core of volunteers, who generously donate their time to make life better for Saskatchewan people. By empowering the volunteer community, Saskatchewan has nurtured one of the most cost-effective program development and delivery systems in North America. Every person who purchases Saskatchewan Lotteries ticket is supporting a system, which shapes the lives of Saskatchewan residents in a meaningful and positive way, creating a better future for all of us.

Sport, culture and recreation programs and activities are delivered through the memberships of three independent, non-profit organizations in Saskatchewan. The responsibility for the administration of the lotteries and Sask Lotteries Trust has been given to SaskSport Inc. through a license issued by the Government of Saskatchewan. In order to carry out this responsibility, the SaskSport Board of Directors, with the direct input from SaskCulture and Saskatchewan Parks and Recreation Association, elects or appoints volunteers to an Advisory Committee to the Trust.

This Committee is comprised of provincial leaders in sport, culture and recreation, who receive and consider all requests for assistance from those organizations eligible for Lottery Trust funding. The amount of dollars that goes to each of the three disciplines has been established as part of the license, that is, 50% of Trust funds go toward sport, 35% goes toward cultural activities and 15% to recreation.

In terms of operation, the lottery-funded system for sport, culture and recreation, is delivered to the people of Saskatchewan through three important, independent community partners. These "global" organizations - Sask Sport, Inc., Saskatchewan Parks and Recreation Association Inc. and SaskCulture, Inc. - collectively represent hundreds of community organizations and ensure that lottery proceeds benefit every community in the province.

1.1.2 Saskatchewan Lotteries & Its Relationship with Cultural Activity in Saskatchewan

Saskatchewan Lotteries is part of the Western Canada Lottery Foundation, along with Alberta and Manitoba. In 1974, at the inception of lotteries in Saskatchewan, the non-profit organization, SaskSport Inc. (SSI) was named the licensed sales agency for the Western Canada Lottery Foundation in this province. Each year, from 1974 to 1987, SSI negotiated a one-year license. In 1988, SSI acquired a five-year license. In 2003, a one-year license was negotiated. In June of 2006, the Government of Saskatchewan reduced the Lottery Licence Fee from 5% to 3%. This change to the Lottery License Agreement is done by way of an amendment to year three of the current agreement. With this decision, government has shown that it values the excellent work being done by our many cultural groups, as well as those in sport and recreation, throughout the province. A new lottery agreement was signed in 2013 that extended the previous agreement for another 5 years.

SaskSport Inc. (SSI) has three roles:

- 1) Saskatchewan Lotteries
- 2) SaskLotteries Trust for Sport, Culture and Recreation, and
- 3) Program Development through the Provincial Amateur Sport Governing Bodies in Saskatchewan.

For SaskCulture's purposes, the relationship with SSI is with items 1.1.1 and 1.1.2 above. Sask Sport Inc. administers funding through the Sport Section of the Saskatchewan Lotteries Trust Fund. These funds are made possible from the sale of lottery tickets in Saskatchewan.

1.1.3 SaskCulture

Since 1997, SaskCulture Inc. has gained recognition as a leader in cultural development in Saskatchewan. A non-profit, community-driven organization, SaskCulture works with members, volunteers and other community partners to build a culturally vibrant province, where all citizens celebrate, value and participate in a rich, cultural life.

The organization supports the wide scope of cultural experience, including the arts, heritage, multiculturalism and cultural industries. SaskCulture works with over 140 member organizations, which in turn, reach out to an expansive network of local groups, associations, agencies, business and individuals in communities across the province. Membership also includes individuals, who support the values, principles and mandate of SaskCulture. SaskCulture provides programs and services through its member network, such as training and education, shared advocacy and promotion, as well as a range of networking opportunities – all aimed to build and strengthen the cultural community in Saskatchewan.

One of SaskCulture's most significant roles is Manager of the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. Along with its partners, Sask Sport Inc. and Saskatchewan Parks and Recreation Association Inc., SaskCulture works to ensure funding is available to support a wide range of community programming in Saskatchewan. SaskCulture's work is based on strong partnerships. In addition to their partnership with Sask Sport and Saskatchewan Parks and Recreation Association, SaskCulture maintains ongoing relationships with organizations such as the Saskatchewan Arts Board, Ministry of Sport, Culture and Recreation, Tourism Saskatchewan, and the Saskatchewan Heritage Foundation to name a few. SaskCulture is also integral in the introduction of programs such as Culture Days and Creative Kids on a provincial level.

SaskCulture Inc. origins go back to a time when the cultural community in Saskatchewan was searching for ways to work together and secure additional funding sources. In 1980, the Saskatchewan Council of Cultural Organizations (SCCO) was formed as the first umbrella organization for culture in the province. It brought together many different groups in the cultural sector, representing both the volunteer and professional cultural organizations. For the next 16 years, SCCO assumed increased responsibility as Manager of the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. Formed in 1974, the Saskatchewan Lotteries Trust Fund was seen as an ideal fundraiser for community sport, culture and recreation organizations. Thanks to lottery proceeds, SCCO was able to distribute funding to through its volunteer-based adjudication structure to support a wide range of cultural programming in the province. The government recognized the value of this community-run lottery system and began adding an additional commitment into the Culture Section of the Trust's funding responsibilities. By 1991, the provincial government had handed most of its cultural funding responsibilities, including the Saskatchewan Arts Board, the Saskatchewan Heritage Foundation, Sask Film, and the MacKenzie Art Gallery over to the lottery system, and at the same time, cut the lottery funding by 25 per cent by increasing the lottery license fee. SCCO, along with the rest of cultural community, was sent into restructuring mode trying to accommodate this situation. Although a new government pulled all legislated agencies, such as the Saskatchewan Arts Board and Saskatchewan Heritage Foundation, back into government in 1993, SCCO was encouraged by the Minister of the day to continue its restructuring process. After many task force reports, meetings, consultations and some major delays due to changes in government policy, in 1997, SaskCulture Inc. was officially born.

Governed by a volunteer-elected Board of Directors, SaskCulture serves a much broader mandate than its predecessor. The organization has continued to mature in its role as a unified voice for culture in Saskatchewan.

To find out more about SaskCulture Inc., its members, membership, benefits and funding applications, visit their website at www.saskculture.sk.ca. You can link to member websites to find a variety of resources to assist you in pursuing your cultural interests.

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(306) 780-9284
saskculture.sk.ca
Fax: 306-780-9252
Email: saskculture.info@saskculture.sk.ca

**SINCE SASK LOTTERIES IS THE MAJOR FUNDING SOURCE FOR OSAC
AND THE ENTIRE MEMBERSHIP BENEFITS DIRECTLY FROM THOSE FUNDS
PLEASE MAKE SURE THAT THE LOTTERIES LOGO IS PLACED PROMINENTLY ON
ALL ADVERTISING, PROGRAMS AND INFORMATION.**

1.1.4 SaskCulture – Member Organizations

Member organizations range from provincial cultural organizations and professional associations to locally-based cultural organizations. These organizations, along with their own memberships, help to nurture and support cultural development in Saskatchewan. Membership is open to organizations that have primarily cultural objectives, support the mandate of SaskCulture and want to have a voice in its direction.

Some provincial organizations are designated as eligible to receive direct funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. These organizations, which are referred to as Eligible Cultural Organizations, are on the Minister of Parks, Culture and Sport's Eligibility List. They each serve a province-wide network and continue to meet set criteria for operational funding that is defined by SaskCulture's Cultural Policy. Other non-profit cultural organizations can apply for a variety of different grants, supported by the Trust Fund, offered by SaskCulture, and its partner Saskatchewan Arts Board.

Current Members

25th Street Theatre Inc. www.25thstreettheatre.org
Aboriginal Friendship Centres of Saskatchewan Inc. www.afcs.ca
African-Canadian Resource Network www.acrnsask.ca
AKA Artist-Run www.akartistrun.com
All Nations Healin' Thru Artz www.anhta.org
Architectural Heritage Society of Saskatchewan Inc. (AHSS) www.ahsk.ca
Art Gallery of Regina www.artgalleryofregina.ca
Art Gallery of Swift Current www.artgalleryofswiftcurrent.org
Association of United Ukrainian Canadians – Regina www.poltava.ca
Athol Murray College of Notre Dame Archives/Museum www.notredame.sk.ca
Biggar Museum & Gallery www.biggarmuseum.webs.com
BlackFlash Magazine www.blackflash.ca
Broadview Historical & Museum Association www.broadview.ca
Canadian Dance Teachers Association www.cdtaskbranch.com
Canadian Hostelling Association – Prairie Region www.hihostels.ca
CARFAC Saskatchewan Visual Artists www.carfac.sk.ca
Children's Discovery Museum on the Saskatchewan www.museumforkids.sk.ca
City of Regina www.regina.ca
City of Saskatoon www.saskatoon.ca
City of Yorkton www.yorkton.ca
Claybank Brick Plant Historical Society www.claybankbrick.ca
Common Weal Community Arts Inc. www.commonweal.ca
Conseil culturel Fransaskois www.culturel.sk.ca
Coteau Books www.coteaubooks.com
Dance Saskatchewan Inc. www.dancesask.com
Doukhobor Cultural Society of Saskatchewan Inc. www.saskdoukhobor.ca
Duck Lake Regional Interpretive Centre www.dlric.org
Estevan Art Gallery & Museum www.eagm.ca
Friends of the Broadway Theatre Inc. www.broadwaytheatre.ca
Friends of the Forestry Farmhouse www.fffh.ca
Friends of the Royal Saskatchewan Museum www.royalsaskmuseum.ca

Gabriel Dumont Institute www.gdins.org
Globe Theatre www.globetheatrelive.com
Godfrey Dean Art Gallery www.deangallery.ca
Gordon Tootoosis Nikaniwin Theatre Inc. www.gtnt.ca
Government House Historical Society www.govhousesociety.ca
Grand Coteau Heritage & Cultural Centre www.shaunavonmuseum.ca
Gustin/Trounce Heritage Committee Inc. www.gustinhouse.ca
Heritage Saskatchewan www.heritagesask.ca
Humboldt and District Museum and Gallery www.humboldtmuseum.ca
India-Canada Cultural Association www.iccasaskatoon.ca
India Canada Association of Saskatchewan Inc. www.indiacanadasask.ca
Lakeland District for Sport, Culture and Recreation www.lakelanddistrict.ca
MacKenzie Art Gallery www.mackenzieartgallery.ca
Moose Jaw Multicultural Council Inc. www.mjmcinc.ca
Moose Jaw Museum & Art Gallery www.mjmag.ca
Moose Jaw Pride Inc. www.moosejawpride.ca
Multi-Faith Saskatchewan e-mail: mfsask2007@yahoo.org
Multicultural Council of Saskatchewan www.mcos.ca
Multilingual Association of Regina Inc. www.mlar.ca
Museums Association of Saskatchewan www.saskmuseums.org
Nature Saskatchewan www.naturesask.ca
Neutral Ground www.neutralground.sk.ca
New Dance Horizons www.newdancehorizons.ca
Northeast Newcomer Services www.northeastnewcomerservices.com
Northern Lights Bluegrass & Old Tyme Music Society, Inc. www.northernlightsbluegrass.ca
Northern Sport, Culture and Recreation District www.nscrd.com
Organization of Saskatchewan Arts Councils (OSAC) www.osac.ca
Parkland Valley Sport, Culture and Recreation District www.parklandvalley.ca
PAVED Arts www.pavedarts.ca
Persephone Theatre www.persephonetheatre.org
Poltava Ensemble of Song, Music and Dance www.poltava.ca
Prairie Central District for Sport, Culture and Recreation www.prairiecentraldistrict.ca
Prince Albert Grand Council www.pagc.sk.ca
Public Pastures – Public Interest <http://pfrapasturesports.wordpress.com>
R.M. of Frenchman Butte No. 501 www.rmfranchmanbutte.ca
RCMP Heritage Centre www.rcmpheritagecentre.com
READ Saskatoon www.readsaskatoon.com
Regina Blues Association www.reginablues.ca
Regina Chinese Canadian Association www.rcca.ca
Regina Folk Festival Inc. www.reginafolkfestival.com
Regina International Film Festival and Awards johnelizthimothy@gmail.com
Regina International Open Theatre Society Inc. www.reginafringe.com
Regina Multicultural Council www.reginamulticulturalcouncil.ca
Regina Plains Museum www.civcmuseumofregina.com
Regina Public Library www.reginalibrary.ca
Regina Whittlers and Woodcarvers, Inc. www.reginawhittlersandwoodcarvers.ca
Remai Modern www.remaimodern.org
Rivers West District for Sport, Culture and Recreation www.riverswestdistrict.ca
Royal Saskatchewan Museum www.royalsaskmuseum.ca
Sâkêwêwak First Nations Artists Collective Inc. www.sakewewak.ca

Saskatchewan African Canadian Heritage Museum www.sachm.org
Saskatchewan Archaeological Society www.saskarchsoc.ca
Saskatchewan Arts Alliance www.artsalliance.sk.ca
Saskatchewan Arts Board www.artsboard.sk.ca
Saskatchewan Association of Architects www.saskarchitects.com
Saskatchewan Band Association www.saskband.org
Saskatchewan Book Awards www.bookawards.sk.ca
Saskatchewan Choral Federation www.saskchoral.ca
Saskatchewan Council for Archives and Archivists www.scaa.sk.ca
Saskatchewan Craft Council www.saskcraftcouncil.org
Saskatchewan Cultural Exchange Society www.culturalexchange.ca
Saskatchewan Drama Association www.saskdrama.com
Saskatchewan Elocution and Debate Association www.saskdebate.com
Saskatchewan Express www.saskatchewanexpress.com
Saskatchewan Festival of Words Inc. www.festivalofwords.com
Saskatchewan Filmpool Cooperative www.filmpool.ca
Saskatchewan Genealogical Society Inc. www.saskgenealogy.com
Saskatchewan German Council www.saskgermancouncil.org
Saskatchewan History & Folklore Society www.shfs.ca
Saskatchewan Indian Cultural Centre www.sicc.sk.ca
Saskatchewan Interactive Media Association www.saskinteractive.com
Saskatchewan Intercultural Association www.saskintercultural.org
Saskatchewan Jazz Festival www.saskjazz.com
Saskatchewan Library Association www.saskla.ca
Saskatchewan Media Production Industry Association www.smpia.sk.ca
Saskatchewan Music Educators Association www.musiccloud.ca
Saskatchewan Music Festival Association www.smfa.ca
Saskatchewan Orchestral Association www.saskorchestras.com
Saskatchewan Organization for Heritage Languages www.heritagelanguages.sk.ca
Saskatchewan Playwrights Centre www.saskplaywrights.ca
Saskatchewan Professional Art Galleries Association www.saskgalleries.ca
Saskatchewan Publishers Group (SaskBooks) www.skbooks.com
Saskatchewan Sports Hall of Fame and Museum www.sasksportshalloffame.com
Saskatchewan Writers Guild www.skwriter.com
Saskatchewan Young Readers Choice Awards – The Willow Award www.willowawards.ca
Saskatoon Heritage Society www.saskatoonheritage.ca
Saskatoon Jazz Society www.thebassment.ca
Saskatoon Summer Players www.saskatoonsummerplayers.ca
SaskMusic www.saskmusic.org
Shakespeare on the Saskatchewan Festival Inc. www.shakespeareonthesaskatchewan.com
Société historique de la Saskatchewan, La www.societehisto.com
South West District for Culture, Recreation and Sport www.gosouthwest.ca
Southeast Connection Sport Culture & Recreation District www.southeastconnection.ca
Station Arts Centre www.stationarts.com
Street Culture Kidz Project streetcultureproject@gmail.com
Sundog Arts Society www.sundoghandcraftfaire.com
Teaching English as a Subsequent Language Saskatchewan www.teslsask.com
The Mann Art Gallery, Inc. www.mannartgallery.ca
Theatre Saskatchewan Inc. www.theatresaskatchewan.com
Uganda Canadian Association of Saskatchewan www.ucascanada.ca

Ukrainian Canadian Congress – Regina Branch Inc. www.uccregina.ca
Ukrainian Canadian Congress – Saskatchewan Provincial Council Inc. www.ucc.sk.ca
University of Regina – Faculty of Fine Arts www.uregina.ca
University of Saskatchewan - Fine Arts Department www.usask.ca
Wanuskewin Heritage Park Authority www.wanuskewin.com
Western Development Museum www.wdm.ca
Wide Open Theatrical Escapades Inc. www.wideopen.ca
Yorkton Arts Council www.yorktonarts.ca
Yorkton Film Festival www.goldensheafawards.com
Youth Ballet & Contemporary Dance of Saskatchewan www.youthballet.com

2. ORGANIZATION OF SASKATCHEWAN ARTS COUNCILS (OSAC)

2.1 History of OSAC

The first arts council was organized in Weyburn in 1964. The main purpose of the original arts councils was to sponsor the Festival of the Arts arranged by the Saskatchewan Arts Board. When the festival was discontinued, the councils agreed to stay in existence in order to promote and present the arts throughout the year. In 1968, arts council representatives formed a provincial organization and the Organization of Saskatchewan Arts Councils was born. Growth continued over the years - the first Executive Director was appointed in 1974, more communities formed arts councils, and the Visual Arts program was added. In 1994, OSAC and the Saskatchewan Junior Concert Society amalgamated, adding the Junior Concerts school-touring program.

As the umbrella organization for arts councils and school centres, OSAC helps make it all happen. OSAC is the liaison between performers, visual artists, managers/agents, government, corporations, and other organizations.

Since 1968, OSAC and its members have helped to integrate culture into the lives of Saskatchewan residents. On an annual basis, approximately 300 live performances and 90 visual art exhibitions are presented to over 100,000 people in Saskatchewan.

OSAC provides funding to its members for local initiatives, and it provides a wide variety of support services including:

- Annual Conference
- Workshops
- Performing Arts Showcase
- Visual Arts Showcase
- Resource material on arts administration
- Block-booking for performing arts tours
- Mounting and touring of visual art exhibitions
- Educational material for exhibitions and school concerts
- Program grants for performing and visual arts

OSAC acts as an umbrella for community arts councils and schools across the province.

Across the province of Saskatchewan, we bring people and the arts together. In more than 80 towns and cities, local arts councils and schools are keeping the arts alive. Thanks to their efforts, those communities enjoy live musical and theatrical performances, visual art exhibitions, workshops, and special events.

OSAC is a member based provincial cultural organization, funded by Saskatchewan Lotteries, that offers programs and service in the visual arts and performing arts. Proceeds from Saskatchewan Lotteries benefit more than 12,000 non-profit sport, culture and recreation groups around the province. For every \$1 of lottery funding provided as seed funding, these non-profit organizations are able to leverage another \$4, multiplying this investment each year. More than 600,000 program registrants participate in sport, culture and recreation programming each year, from more than 800 communities, including cities, town, village, hamlets and First Nations reserves.

OSAC members are dedicated volunteers committed to making culture a vital part of community life. They develop and encourage local interest in the arts and ensure a solid future for culture in our province.

2.1.1 Definition of an Arts Council

- A group of volunteers whose purpose it is to promote the arts in their community.
- The group should be incorporated or at least be officially recognized by the municipal government as the community arts council.

2.2 OSAC Governance Model

OSAC is a member based organization with a Board of Directors whose Ends Statements or goals allow the Board to focus on its work on behalf of the ownership. For many years, OSAC has followed a policy governance model that incorporates Ends Statements as a way for the board and staff to focus on the needs of the membership. Part of the Carver Model is the belief that the Ends are a living document that change with the needs of the organization. In May 2011, the Board revisited the existing Ends statements and what follows reflect their priorities at that time.

2.3 OSAC Vision Statement

The Arts are an integral part of the lives of Saskatchewan people.

2.4 Ends Statements

OSAC's End's in order of priority are:

1. The membership which reflects the cultural diversity of the province is empowered through OSAC's leadership.
2. The membership throughout Saskatchewan has relevant and diverse arts opportunities
3. The membership is active, knowledgeable and engaged in Organizational development as well as Visual and Performing Arts Presentation.
4. The membership benefits from the success of artists locally, provincially and nationally.
5. The membership benefits as OSAC is known locally, provincially and nationally.

2.5 OSAC's Strategic Goals

- Member Development
- Program Development
- Audience Development
- Artist Development
- Leadership

2.6 Code of Ethics for Arts Councils

- As members of OSAC, arts councils are responsible for their financial commitments including all fees such as membership, performer, exhibition and conference registration.

- As members of OSAC, arts councils are obliged to fulfill their verbal and written commitments to programs such as Visual Arts exhibitions and Performing Arts series and single events.
- Arts Councils are reminded that deadlines are set to ensure the best service to all members and each arts council should strive to adhere to OSAC deadlines. OSAC retains the option to impose financial penalties otherwise.

2.7 **Contact Lists**

Contact lists of the delegates, visual and performing arts contacts of all arts councils are updated and distributed to all members in September of each year.

2.8 **Arts Council Mailings and E-Updates**

The monthly arts council mailing is sent by regular post during the third week of the month.

The E-Update is sent electronically the first and third week of each month and contains timely and relevant information for arts council members, affiliate and school centre members, and others from the Cultural sector provincially and nationally.

2.9 **Phone Calls**

Voice mail is available to arts councils after hours that prefer staff to call them back during the next working day. Each staff member at OSAC has a direct line with voice mail. The main number (306-586-1250) has a menu of staff contact numbers. OSAC's office hours are Monday-Friday, 8:30 am-5:00 pm. OSAC staff meetings are held bi-monthly on Wednesday mornings. Voice mail can be accessed at that time. Please leave a message and your call will be returned.

2.10 **Arts Council Visits**

OSAC staff and board members are available to visit your arts council. The purpose of the visit can be to deliver workshops, information sessions, and consultations or to help with problem solving.

2.11 **Annual Conference – Showcase**

OSAC coordinates one conference with an annual General Meeting (AGM) each year. Showcase is traditionally held in October. In addition to the AGM, Showcase also offers workshops, performing and visual arts showcases and networking opportunities.

2.12 **Visual & Media Arts and Performing Arts Manuals**

The Visual and Performing Arts Manuals are available from the OSAC office or at www.osac.ca

2.13 The OSAC Team: Roles and Responsibilities of the Players

2.13.1 OSAC Membership

- Is responsible to attend Showcase, the AGM and OSAC regional meetings;
- Maintains regular communication with the OSAC Office;
- Is accountable to OSAC, Saskatchewan Lotteries, SaskCulture, Saskatchewan Arts Board and the Department of Canadian Heritage for the monies received through OSAC;
- Pays an annual OSAC membership fee;
- Completes the required OSAC forms/documentation by deadline dates;
- Pays OSAC the following fees 30 days prior to the event: visual exhibition fees, performing artist fees;
- Provides feedback to OSAC and actively participates in membership meetings;
- Communicates with various groups in the community;
- Recognizes OSAC, Saskatchewan Lotteries, SaskCulture and the Saskatchewan Arts Board; and
- Recognizes other granting organizations when necessary, e.g. Department of Canadian Heritage and Canada Council for the Arts in the promotion of programs.

2.13.2 An OSAC Delegate

- Is often a member of the arts council executive;
- Is the arts council's official representative to OSAC;
- Receives the OSAC posted mailings, reads and distributes information to appropriate arts council volunteers;
- Votes at membership meetings on behalf of their arts council;
- Elects the OSAC Board of Directors;
- Advocates for OSAC at the community level;
- Keeps informed of arts and cultural issues that have an impact on arts councils and OSAC;
- Is the first point of contact with OSAC Staff;
- Facilitates local meetings for arts councils to discuss various topics including: programming, advertising and global arts issues, for example.

2.13.3 OSAC Visual & Media Arts Contact

- Is knowledgeable about OSAC's visual arts programs in the community including required forms and deadlines;
- Is responsible for maintaining (while the contact) and passing on (to the next contact) the Visual Arts Handbook;
- Acts as community contact for the OSAC Visual & Media Arts Coordinator.
- Is responsible for administering the touring exhibitions in the community in regards to scheduling, promoting, shipping, programming and security.
 - Is also responsible for designating a secondary contact in the event that the visual arts contact is not available.

2.13.4 OSAC Performing Arts Contact

- Is knowledgeable about OSAC's performing arts programs in the community including required forms and deadlines;
- Is responsible for maintaining (while the contact) and passing on (to the next contact) the Performing Arts Handbook;
- Acts as community contact for the OSAC Performing Arts Coordinator;
- Acts as community contact for performers on tour;
- Is aware of the contractual conditions for every arts council performance.
- Is also responsible for designating a secondary contact in the event that the performing arts contact is not available.

2.13.5 OSAC Associate Member Contact (School Centre Member)

- Is responsible for coordinating the OSAC Junior Concerts program in the school;
- Acts as school contact for the OSAC Junior Concerts Coordinator;
- Acts as school contact for performers on tour.

2.13.6 OSAC Staff Committees

- Staff Committees are implemented at the discretion of the Executive Director.

2.13.7 OSAC Board Committees

- Standing Committees: Audit, Nominations

2.13.8 The OSAC Board of Directors

- Is the legal authority empowered with the governance of the organization;
- Establishes the Ends Statements;
- Is accountable to membership, Saskatchewan Lotteries and other funding agencies;
- Elects Vice-Chair;
- Reviews Constitution & Bylaws annually;
- Makes changes as deemed necessary;
- Recruits Board Members (coordinated by the Nominating Committee);
- Evaluates Board Members and Board Operations;
- Hires the Executive Director, monitors the performance of the Executive Director and coordinates efforts with Executive Director for effective operations of the organization;
- Attends and participates fully at Board Meetings;
- Plans and coordinates two regional meetings per fiscal year;
- Keeps informed on current issues, reads OSAC mailings, e-updates and meeting materials.

2.13.9 OSAC Chair

- Is the highest elected official of OSAC and is elected every two years. The OSAC Chair is eligible for two consecutive terms;
- Is a trustee for the community;
- Is responsible, along with the other directors for the effective governance of the organization;

- Chairs Board, Regional/Membership and Annual General Meetings;
- Enforces OSAC Policies and Bylaws;
- Develops meeting agendas in consultation with the Executive Director;
- Maintains regular contact with the Executive Director;
- Is an ex-officio member of all Standing Committees;
- Represents the organization at official functions.

2.13.10 **OSAC Vice Chair**

- Is responsible, in the absence of the Chair, for all Roles & Responsibilities of the Chair.

2.13.11 **OSAC Executive Director**

- Is responsible for the operation and management of OSAC in accordance with its constitution, bylaws and policies established by the Board of Directors;
- Reports to the Board of Directors;
- Keeps the Board of Directors informed on all relevant issues;
- Monitors the relationship between the staff and volunteers;
- Organizes, in consultation with the Chair; Board, Regional/Membership and Annual General Meetings;
- Is the staff liaison on all Board Committees;
- Implements OSAC Policies;
- Ensures that the Ends of the Board and organization is implemented into policy and action;
- Represents the organization with the Chair;
- Maintains regular communication with the membership;
- Nurtures arts council development;
- Provides leadership for the organization;
- Is knowledgeable of the organization, the cultural community and administrative functions;
- Is responsible for all aspects of staffing.

2.13.12 **OSAC Staff**

- Plans activities, programs and initiatives consistent with OSAC policies;
- Ensures the day-to-day tasks are completed for the organization;
- Responds to membership issues, concerns and questions;
- Provides quality service;
- Are fully informed on organizational matters pertaining to policy, finance, programs, personnel and advocacy;
- Act in a professional manner while conducting OSAC business or when representing the organization;
- Are team workers with other staff, OSAC Board and membership;
- Report to the Executive Director;
- Attend and represent OSAC at meetings, conferences, and events;
- Attend regular staff meetings;
- Assist in preparing the OSAC budget and ensure financial management of their program area;

- Remain knowledgeable on organizational matters and arts/cultural issues affecting OSAC;
- Are knowledgeable of their specific area and have a general knowledge of all other areas;
- Communicate effectively with appropriate individuals/groups within the organization;
- Keep the Executive Director informed of activities through annual work plans and quarterly reports.

3. ARTS COUNCILS

3.1 First Steps

Developing a successful volunteer organization is similar to constructing a house; if the foundation is firm, the framework solid, the finishing work goes smoothly. Constructing and maintaining an arts council isn't simple. Many arts councils find themselves going back to the basics: evaluation, planning and image building. This section has been designed to assist leaders in the basic areas of volunteer and organizational development. As volunteers with an arts council, we know the time and energy limitations of volunteers. Therefore, this program was developed with some basic premises:

- Volunteer time commitment is limited;
- Only concise, practical information will be used by volunteers;
- Going to workshops is not high on the agenda of most volunteers.

The program is:

- Divided into specific areas of organizational and leadership development. Which section your arts council concentrates on is up to you, but we suggest that **Evaluation and Planning** is the section that every council should turn to first. Samples have been provided where appropriate. Your council may wish to keep one manual as an original, making copies when needed.
- Other leadership development opportunities have been suggested. This manual covers the basics, so councils wanting more in-depth information may wish to participate in some of the excellent workshop programs available in the province or read some of the suggested written material.

3.1.1 Where Do We Go From Here?

Where you go depends on what stage of development you are at right now. Are you?

- A newly formed arts council? Congratulations! Welcome to OSAC. Go directly to **Structuring Your Arts Council**. Building a good foundation now will serve you well in the future.
- Rebuilding your arts council? You have probably had a few rough years, but you are on the right track. Go directly to **Evaluation and Planning**, and then follow the blue print, paying close attention to **Volunteer Recruitment and Marketing**.
- Having a few problems, but the framework is basically solid? Nip those problems in the bud. Spend time in **Evaluation and Planning**, and then go directly to the problem areas. Special attention to recruiting the sub-trade specialists may alleviate a future problem.

A strong, vital and growing arts council? Congratulations! Your foundation and framework are probably in excellent shape. However, for continued success, **Evaluation** will be a critical component of your maintenance program.

3.2 Leadership

3.2.1 What is Leadership?

Yes, you are a leader! Many arts council volunteers do not see themselves as leaders. Being a volunteer leader is similar to being the general contractor: you guide the project from start to finish. It takes talent and skill. It also takes interest, training, practice and **patience**.

3.2.2 Is a Leader Made or Born?

While volunteer leaders often seem to be “natural” at it, most leadership skills are learned. Some arts council volunteers arrive with specific skills, others come with energy and enthusiasm. They may need assistance in order to develop those skills needed to lead effectively within the arts council. There are learning opportunities available through workshops and written materials. In addition to specific arts related skills, some of the general skills needed by volunteer leaders in the arts council are:

- Conducting meetings
- Evaluation and planning
- Recruiting volunteers
- Marketing and promotions
- Financial management
- Fundraising
- Program development and implementation

Why Leadership Development is Important to Arts Councils

Arts council leaders set the tone for the organization. If the leaders are confident to the organization’s goals and skilled in their areas of involvement, the arts council will project that image to the community. Trouble is in store for the organizations whose leaders are unsure of the organization’s direction and are struggling to stay on top of even the simplest of tasks. The essence of leadership is looking at the organization holistically rather than just at its parts. Leaders enable volunteers to flourish, not burn out.

THE LEADERSHIP QUIZ

1. **What is your leadership style?**

- a) I am a team player: group discussion and consensus are important.
- b) I like to delegate and let individuals take responsibility for their areas.
- c) It's my way or the highway!

2. **Are the arts council volunteers getting training for their areas of responsibility?**

- a) Yes, job descriptions are given, orientation sessions are held and information such as manuals, is passed on.
- b) Sort of; they are given any information we have.
- c) Training! We're just glad a warm body showed up!

3. **Information and assistance for our arts council in the area of volunteer development will be:**

- a) Appreciated and used
- b) Noted and filed
- c) Ignored

ANSWERS: There are no correct answers. This was just for fun!

3.3 Leadership and Consensus

3.3.1 Leadership Patterns

Patterns are ever changing with new patterns being developed and refined. Boards and committees are beginning to undertake their work with a much better understanding of people's expectations needs and wants. In today's busy society, a volunteer job position is sometimes shared between two people, or a board job may be rotated between two compatible people during a term of office to ease the load and maintain everyone's interest and enthusiasm for the tasks. Untrained or unchallenged volunteers or overworked, disgruntled ones spell trouble for an organization. The best way to counteract volunteer burnout is for the leaders to plan ahead and keep the tasks interesting and challenging. Another way might be to contact each volunteer from time to time to see how things are working out. This will ensure that the volunteers feel their work is needed and appreciated.

3.3.2 Progressive Decision Making

At today's board and committee meetings, in place of the former process of a mover and a seconder and a vote on every motion, the decisions may be arrived at through open discussion with a general sharing of ideas, hopes and fears, all leading to consensus building. An airing of "hidden agendas" may even take place at meetings. Consensus means that discussion of a particular recommended course of action goes on until everyone is in full accord, and when the decision is made it is agreeable to all present. This ensures better support by the whole committee when the time comes for action on the plan, and enthusiasm and energy are available from all sides.

Working towards consensus sometimes takes more time, especially when it is first instituted. However, it accomplishes a great deal more in terms of team building and a sense of community than the former cut-and-dried method of debates, pro and con votes and majority rules.

Good group discussion leads to a consideration of all sides of a question. Facts are presented, problems aired, differences brought out into the open (amicably or heatedly) until consensus is arrived at, and everyone present comes to full agreement about a matter before a solution is implemented.

NOTE: -Formal votes are still essential for certain operations of the organization - e.g. financial matters and at the Annual General Meeting. Although consensus is a goal for decision-making, details such as organizational structure and terms of reference for committees etc., still need to be finalized.

Guidelines for participants in consensus format meetings:

- Avoid arguing; learn to *listen well*. Present your position lucidly, calmly and logically, then listen to other points of view and consider them carefully before the time comes to press your particular points again.
- Do not assume that someone must win and all others lose. If the discussion comes to a halt, seek other alternatives; stretch your minds and look for new horizons.
- Do not change your mind just for the sake of avoiding a verbal battle. It is not a good reason to do so. Change it only when you honestly perceive that others have more valid points than yours.
- Avoid conflict-reducing techniques. Coin-tossing, settling for the average position, bargaining, majority votes, etc. cause more problems than they settle. Continue to strive for consensus.
- If someone finally agrees on something, do not assume that person must be rewarded in some way, then or later. That's not the way consensus works. Everyone has an equal voice and the privilege of coming to a decision on the matter under discussion in his or her own way.

3.4 Documentation

3.4.1 The Non-profit Corporations Act

Most arts councils are incorporated under The Non-profit Corporations Act, which provides organizations of all types a framework under which they can operate. The department responsible is Saskatchewan Justice, Corporations Branch.

Copies of The Non-profit Corporations Act may be obtained by contacting:

Saskatchewan Queen's Printer
Acts and Publications
Walter Scott Building
B-19 – 3085 Albert Street
Regina, SK S4S 0B1
Toll-Free in SK: 1-800-226-7302
e-mail: qprinter@justice.gov.sk.ca
www.qp.gov.sk.ca

Business hours are Monday-Friday: 8 am to noon and 1 to 5 pm

The printed copy is \$27.60 plus \$5 shipping (per order) and GST for a total of \$34.23. It can be ordered by clicking on this link: <http://www.publications.gov.sk.ca/details.cfm?p=737>.

There is also a “Free Download” button if you would like to view the document online, search for something specific or print it.

For Arts Councils already incorporated

The following are the requirements under the act:

- A registered office in Saskatchewan (your box number);
- Articles and bylaws and any amendments to them;
- Minutes of all meetings and members' resolutions, including minutes and resolutions from all meetings of directors and committees;
- Copies of Notices of Directors and change of directors;
- A register of all securities issued by the corporations;
- A register of members, their addresses, and the date on which they became or ceased to be members;
- Adequate accounting records.

Non-profits must submit annual financial statements showing the assets, liabilities, revenue and expenditures to the Director, Corporations Branch. As well every non-profit corporation shall hold an annual meeting of members. Every non-profit corporation must submit an annual return and fee to the Corporations Branch, Saskatchewan Justice each year. It is important to keep the corporation in good standing by submitting the documents required by the Corporations Branch. A corporation that does not file the required annual returns, financial statement and other prescribed notices may be struck off the register and eventually dissolved.

For Arts Councils wanting to incorporate

A copy of a kit including all pertinent forms called The Non-profit Corporations Act; "A Guide for Incorporating" can be obtained from the Information Services Corporation. The Information Services Corporation has several branches throughout Saskatchewan including Battlefords, Humboldt, Moose Jaw, Prince Albert, Regina, Saskatoon, Swift Current and Yorkton. You can find the contact information for all of the branches on the ISC website at: www.isc.ca The ISC can also be reached by phone at: Call: 1-866-275-4721 or by e-mail at ask@isc.ca

The Regina office of the Corporate Registry can be reached at:

1301 1st Avenue
Regina, SK
S4R 8H2
Phone: (306) 798-0641
Fax: (306) 798-6389
e-mail: ask@isc.ca

3.4.2 Bylaws

Bylaws are simply the rules that govern the internal affairs of the corporation. They determine who has power and how that power can be exercised. Bylaws give structure to the organization and should prevent conflict and disagreements. The following is a list of matters that should be dealt with in the bylaws.

1. **Membership**
 - Who can be a member
 - Terms of admissions
 - Members' rights and obligations
2. **Directors**
 - Number
 - How they are chosen
 - Length of term
 - Number of consecutive terms eligible to serve
 - Frequency of meetings
 - Signing authority (who and how many signatures required?)
3. **Fiscal Year**
4. **Meetings**
 - Annual General Meeting
 - Procedure for calling special meetings
 - Number of people required to constitute a quorum
 - Notice of meetings
5. **Voting**
 - Who can vote
 - What to do in the case of a tie vote
 - Whether proxies will be allowed
6. **Amendments**
 - Outline of steps by which bylaws can be changed
7. **Recording Keeping**
 - Recording and keeping of minutes
 - Financial records
8. **Dissolution**
 - What to do with the corporation property upon dissolution
9. **Board of Directors**
 - Rules for the election of directors

3.5 **Financial Management**

3.5.1 **Financial Goals**

Define the financial goals of your group early on, and make decisions on exactly what your aim is:

- Arts programs for the community at cost, as a non-profit venture?
- An annual working surplus to cover startup costs each season?
- A profit-making venture with all profits to be invested in a fund for a special project? (E.g. purchase of a concert grand piano, track lighting for the gallery)

As you set financial goals for each year, remember that the plan must encompass all the anticipated costs in every aspect of your work. **Never underestimate your expenses. Never overestimate your revenue.**

Plan ahead and expect the unexpected. Remember that the Board is financially responsible for any decision made.

3.6 Structuring Your Arts Council

3.6.1 Building the Foundation

The structure of a house is the framework on which your living space is based. A home without a solid foundation will not stand.

A structure is put in place to support the rest of the organization. It provides a way for the organization to divide up duties so that duplicating efforts does not waste energy.

There is no definitive structure for arts councils. Because arts councils have different mandates and roles within their communities, each must design a structure that works best in their particular situation.

The Basics

There are some basic structural principles, which apply to all volunteer organizations. For example, every organization should have a leader. Whatever name the leader goes by, President or Chair, the role is usually similar. Other common roles in an arts council are secretary, treasurer, publicity and public relations, fundraising, performing arts coordinator, and visual arts coordinator. What other positions your arts council has will be determined by your mandate and your activities.

Is your present structure meeting your needs?

- **Are a few people always responsible for everything?** This may point to a structural problem. You may wish to look at the different tasks involved, divide them up and create new positions. Be sure to analyze the situation carefully. Your structure may be fine; the problem may be in recruitment or planning.
- **Do volunteers know their duties?** Job descriptions are important. You may have a sound structure, but the volunteers aren't functioning within that structure. If this is a problem, writing job descriptions or duties for each position or committee and distributing him or her may be the answer.
- **Are there ongoing tasks that are important and large enough to warrant the creation of separate positions (e.g. school liaison, fundraising)?** While a council should be cautious not to create so many positions that they lose track of them, they should be aware that separate positions would help to focus on important subjects.
- **Are you using committees?** Committees have been the backbone of volunteers for decades. However, in some cases they have been ineffectively used.

Using Committees

While “committee” might be a dirty word to some, it has long been the primary method for volunteer organizations to run their activities.

Here are a few reasons why committees are important:

- Spreads work around
- Brings more ideas and expertise into the decision making process
- An excellent way to recruit new people into the arts council
- A place for volunteers who want to be involved, but not in a major role

Committees come in all shapes and sizes. Two common types are the ongoing or standing committees and the temporary or ad hoc committees. Examples of standing committees are the performing and visual arts committee or the publicity committee. An example of an ad hoc committee would be a special project of limited duration (e.g. an artist-in-residence program). Considering the benefits of using committees, why aren't more arts councils implementing them? Many experienced arts council members feel it is more efficient to simply do the job themselves rather than explain and delegate to others.

Not involving others may come back to haunt the arts council. Volunteer burnout and a lack of new volunteers are signs that a committee structure may be needed. Leaders must learn the fine art of delegating! By delegating tasks and involving more people in the council's activities, you will be developing future leaders as well as spreading the workload around. By rotating committee members and duties on a regular basis, a fresh approach can be maintained.

When Committees Go Bad

Here are some areas of concern to be aware of when using committees:

- Lack of communication: the committee becomes separate from the arts council. A good reporting and monitoring mechanism at council meetings will help. Make sure that the committee chair has a job description, which includes reporting responsibilities.
- Committee members don't know their area of responsibility. Job descriptions will help here. Also, be sure to have a complete orientation plan for new volunteers.
- The arts council constantly interfering and second-guessing a committee. Take a good look at the committee job description and clarify roles and responsibilities.
- Committee members not completing expected tasks. This can be caused by a number of factors including: lack of leadership, unclear expectations, and lack of knowledge about the committee purpose. A good reporting and monitoring mechanism can help identify a problem before it reaches a crisis point. Volunteer training may also be an answer.

Arts councils are formed in a variety of different ways. In some communities, a small core of volunteers does everything. In others, there are formal divisions between programs; for example, the visual arts group may be separate from the performing arts group. Each group may even have separate bank accounts. In other cases, the arts council may act as an umbrella group for local arts groups and possibly have funding capabilities. Communication problems could arise if the program groups operate independently without some mechanism for joining them together. At the least, they may not support each other's events and at the

worst, they may provide competition for participants. For umbrella groups, the advantages of representing everyone in the community are: increased joint arts advocacy opportunities within the community, coordination of events and services, and communication among different sectors. However, the umbrella group may face a challenge of administering programs as well as implementing them.

To be successful, arts councils must develop according to their own needs and those of their communities. The following are some tips, samples, guidelines and ideas on possible arts council structure:

3.6.2 The Board of Directors' Responsibilities

- The board establishes the goals and purpose of the organization and creates a statement of mission.
- The board decides on methods and ways to accomplish those goals and sets the pace, patterns and timing to accomplish the work.
- The board provides continuity for all the actions of the organization.
- The board presents to the community at large an image trustworthy and accountable in all its undertakings, always providing creative leadership and advocacy for the arts.
- The board sets policy, is responsible for the creation and marketing of the programs, manages the finances and personnel and works to support an awareness of the value of the arts in the community and beyond.
- The board may be held responsible and liable for all its actions.

3.6.3 Directors

The actual number of board directors elected should be specified and numbers may range from 7 up to 21. Directors should be knowledgeable and interested in the work of the organization, and are expected to attend all meetings and to volunteer their time. A term of office (one, two or three years) and the conditions for its renewal (once, twice or three times) must be clearly spelled out. It is healthier for the organization to ensure directors rotate regularly. Staggering the terms (e.g. only half of the directors' terms end in one year) ensures continuity from year to year. Directors hold executive positions, are chairs of standing committees or function as directors at large.

3.6.4 Executive

- Chair
- Vice-Chair(s) (one or two)
- Treasurer (may have an assistant and/or a small committee)
- Secretary
- Past Chair (usually heads the nominating committee)

NOTE: The Executive can be elected by the membership or appointed from within the Board of Directors. The position of Chair should be elected by the membership.

3.6.5 Standing Committees

Members of the Board of Directors may automatically become Chairs.

Program(s)	Marketing
Finance	Fundraising
Volunteers or Docents	Nominating
Operations: Facility and Hospitality	Advocacy

NOTE: Directors who hold Executive positions can also function as Chairs of Standing Committees. E.g., the Treasurer would logically be Chair of the Finance Committee. Chairs of Standing Committees can be elected by the membership or appointed from within the Board of Directors. Some of the committees could be combined if necessary depending on the type of programs being offered; e.g. Volunteers and Operations.

3.6.6 Sample Job Descriptions

Chair

- The up-front person who has leadership and people skills and uses them with tact and discretion.
- With the Nominating Committee, recruits the Board officers and the heads of Standing Committees. Guides and assists them when needed.
- Sets meeting dates preferably together with the board members.
- Sets the agenda.
- Runs meetings well with attention towards getting all the tasks done, and provides a good climate for business for all.
- Is an ex officio member of each of the standing committees and should be advised in advance of all their meetings.

Vice-Chair(s)

- One or two may be elected.
- Fills in for chair as needed. Usually, one is in training to succeed to the leadership.
- Takes on short-term concerns of importance such as a ticket campaign or finding sponsors for events.
- A Vice Chair might also be directly concerned with networking in the community, interacting with library, schools, hospitals, factories, malls, nursing homes, etc. where visiting artists might give pre-arranged short performances or workshops.

Secretary

- Calls meetings at the discretion of Chair by telephone or e-mail.
- Provides reminders of all dates.
- Records minutes of meetings including motions, the mover and seconder, amendments and whether motion was passed or defeated. (In consensus type meetings, keeps good notes)
- Types and distributes minutes to all board members after approval by Chair.
- Handles correspondence, filing, and annual meeting set-up.

Treasurer

- Accounts for all monies received and spent.
- Prepares financial statements for all board meetings.
- Prepares and presents annual budget.

- Is responsible for all banking procedures.
- Co-signs all cheques with the Chair. Signs artists' contracts with the Chair.
- May head a finance and/or fundraising and donations committee or simply work with one assistant treasurer who handles all money and receipts.
- Assists all chairs and their committees to understand the importance of their budgets and how to stay within limits.
- Prepares grant applications with Chair.

Past-Chair

- Is the chair of the Nominating Committee. Nominating is a year-round task, carefully managed so that the right people are offered positions and jobs of interest and value to them. This ensures that the whole organization may continue to meet its challenges and achieve its goals successfully.

Committee Chairs

- Choose the members for their own committee, but the nominating committee may offer help in this as needed.
- Arranges for the orientation and training of committee members.
- Appoints committee recorder.
- Responsible for scheduling meetings and preparing agenda.
- Prepares budget for the treasurer.
- Monitors and reports all expenditures in consultation with the treasurer.
- Reports to arts council board
- Reports on arts council decisions that affect the committee.
- Implements and monitors committee decisions.

3.6.7 Committees' Areas of Responsibility

Program(s)

- Chair and members research, discuss and decide what types of performers or exhibitions will be presented. This requires knowledge of the arts and artists as well as awareness of community interests and needs.
- Final decisions are made after board approval has been given.
- Program committee members keep current on artists available. At least one committee member attends Showcase each year.

Marketing

Marketing demands a well-organized, strongly directed, committee. Marketing covers two areas of important activities - publicity/promotion/public relations and ticket sales. The first area relates to both the performing and the visual arts. Tickets are generally not sold to visual arts events but the structure can apply to promoting workshops or other opportunities such as craft sales.

Publicity/Promotion/Public Relations

Members are chosen for expertise and experience in publicity and public relations.

- Develop a communications strategy to ensure that the arts council has a positive image in the community and all arts council events are widely publicized.
- Writes articles for the local paper.

- Develops a positive relationship with local newspaper editors and radio and television management.
- Advertises upcoming council events through the news media, social media, poster distribution and word-of-mouth.
- Develops a liaison with important community organizations in order to foster a positive image and support for the arts council (i.e. Chamber of Commerce, Recreation Board, and Service Club).
- Supervises production of tickets, brochures and posters, creates ads and press releases for use in newspaper, radio TV and online distribution. Ensures all necessary logos/acknowledgements are included.
- Responsible for printing the series programs and exhibition brochures.

Ticket Sales

- This section deals with performing arts events or series but can be adapted for visual arts programs.
- Ticket teams are vitally important - they bring in the major portion of the organization's annual revenue.

The ticket team can be made up of regular volunteers and "short term volunteers" who promote the events to the community. They use various sales techniques including telephone calls, direct sales, social media and word of mouth.

- Depending on the venue used for your events you need one volunteer for every 100 seats. Each volunteer supervises a team to mount a short, successful sales campaign.
- The head of the ticket team sits on the marketing committee and communicates with the program committee to ensure that the ticket team members are well informed regarding the programs they are selling.

Finance See Treasurer's sample job description.

Fundraising

- In conjunction with Board of Directors, sets goals for fundraising campaigns and organizes fundraising events.
- Contacts local businesses for financial sponsorship.

Volunteers/Docents

- Organizes the number of volunteers/docents required.
- Maintains current list of volunteers.
- Develops and updates job descriptions of key positions.
- Act as a resource for other committee.
- Chairs in recruiting committee members.

The **Nominating** Committee develops a slate of candidates willing to run for the Board.

Operations

- Organizes all duties and responsibilities for the venue where events take place.
- Appoints a hospitality committee.
- One designated member communicates with the program committee and provides information on the technical aspects of the facility.

- Assists with and organizes the setup, intermission and the closure of the venue following the performance.

Advocacy

- Develops strategies for championing the arts and the organization with the general public, funding bodies and the corporate sector. See also Publicity/Promotion/Public Relations.

The Saskatchewan Arts Alliance provides many arts advocacy resources. Please visit this link to their advocacy page at <http://www.artsalliance.sk.ca/resources-and-tools> for more information!

STRUCTURE WORKSHEET #1

JOB DESCRIPTIONS

Position/Committee:

Responsible to:

Job Description:

Position/Committee:

Responsible to:

Job Description:

3.7 Arts Councils and the Community

3.7.1 Is the House Worth Renovating?

Do you sometimes wonder if the arts council is serving any useful purpose? Is your group the only one to view arts development as important in the community? You are not alone. Every organization, at some time in its life cycle, questions if it is serving a useful purpose. Timing is everything! Questioning your mandate and objectives should be done on a regular basis. What is important to remember is that the arts are integral to your community and the arts council can play a valuable role.

3.7.2 Importance of Arts

Artistic expression is important to individual and community development. While the diversity, quality and availability of cultural programs and events has continued to improve since OSAC was founded in 1968. It is just as vital today that people have access to the arts, as an audience or as an artist, in their own communities as it was then. Exposure and opportunity enable Saskatchewan people to see that they can be a part of the rich and expressive world of artistic excellence. Whether it is a live performance or a visual arts exhibition, people can be engaged with the arts, no matter where they live. Arts councils provide the opportunity to appreciate the arts in whatever form, as audience or artist. Engaging your community, especially youth, with diverse cultural experiences allows a wider perspective. This benefits the individual and community as a whole.

3.7.3 Building Partnerships Within the Community

Has a service club ever held its major fundraiser on the same night as your performance? Has another group, after seeing your success, decided to host a performance? An arts council cannot be an island unto itself. It is a member of a larger social structure and must conduct its programs within that larger structure. Forging links with other organizations in the community, whether formal or informal, is vital for the council. While all conflicting events cannot be avoided, having good communication within the community will help to eliminate most of the problems.

Here are some organizations your arts council may want to build a relationship with:

- Other Arts Organizations: you can help each other, just remember to respect autonomy.
- The Sports Culture and Recreation District. They have the resources and programs available to assist all organizations within their districts. A cooperative relationship is important. These boards are recognized by SaskCulture and have responsibilities to their community, including arts and culture. Each district has its own website, more information can be found here:

Southeast Connection Sport, Culture & Recreation District www.southeastconnection.ca

Regina Sport District www.reginasport.ca

South West District for Culture, Recreation and Sport www.gosouthwest.ca

Parkland Valley Sport, Culture and Recreation District www.parklandvalley.ca

Prairie Central District for Sport, Culture and Recreation www.pcdscr.ca

Saskatoon Sport District www.saskatoonsportscouncil.com

Rivers West District for Sport, Culture and Recreation www.riverswestdistrict.ca
Lakeland District for Sport, Culture and Recreation www.lakelanddistrict.ca
Northern Sport, Culture and Recreation District www.nscrd.com

- Schools have an audience, facilities and an arts curriculum. Encourage them to book with OSAC's Junior Concerts program.
- Chamber of Commerce and local business groups. Do not miss the opportunity to remind business of the economic impact of cultural events. Speaking the language of business will help you to communicate more effectively.
- Service Clubs: Find a way to partner with a local service club. Is there an opportunity that will be mutually beneficial for both of you?

Want more information? OSAC's Performing Arts Manual and Visual Arts Manual are excellent resources. Phone the OSAC Office at (306) 586-1250. All manuals are available on the OSAC website: www.osac.ca

3.8 Volunteer Recruitment

3.8.1 Arts Council Volunteer Quiz*

1. Does your arts council have the volunteers needed to carry out the plans and activities to fulfill your goals? Yes No
2. Do you have a well-organized plan for finding volunteers? Yes No
3. Do you have an effective process for matching volunteer expectation and skills with your arts council's needs? Yes No
4. Do the volunteers in your arts council benefit from local, regional and provincial workshops and conferences so they feel prepared to work with the council and develop their own skills? Yes No
5. Do volunteers within your arts council feel appreciated for their efforts? Yes No
6. Are you motivated to recruit new members? Yes No

(If you answered "no" to any questions above, this section is for you).

*Adapted from the **Skills Program for Management Volunteers**

Before planning a recruitment program, you need to consider **why people volunteer** and **some common frustrations encountered by volunteers**.

People volunteer out of **self-interest**. There has to be a pay-off for them. Arts councils need to identify the things that will attract volunteers.

3.8.2 Why I Volunteer

- The performing and visual arts are a built-in attraction for volunteers
- Future employment – work experience, learn skills
- Career development – maintain and refine skills
- Self-awareness and growth
- Socializing and working with people
- Personal interest/self expression
- New challenges
- Visibility and prestige
- Contribution of the community
- Political aspirations
- Concern for social causes or problems (e.g. peace, environment, the arts)
- Staying in the mainstream (e.g. unemployed, seniors, stay-at-home parents)
- Promoting ethnic, cultural or linguistic identity
- Having fun

3.8.3 Why I Don't Volunteer

Common frustrations experienced by volunteers:

- “I didn't know you wanted me. No one asked.”
- “Who are you? How do I find out?”
- “No orientation. How do I start.”?
- “I lack skills for certain positions.”
- Not all members are committed. This makes volunteering more difficult.
- Fear of criticism.
- Volunteer burnout
- Financial losses

3.8.4 Who are Today's Volunteers

On April 26, 2012, CBC News posted the following information:

Saskatchewan is tops when it comes to volunteer rates in Canada, a Statistics Canada report says. According to a report the federal agency released on Monday, April 16, 2012, 58% of Saskatchewan people aged 15 and over did volunteer work in 2010 – the highest rate of all provinces and territories.

The average across Canada was 47%, representing more than 13.3 million people. The report notes that a relatively small percentage – 10% – accounted for 53% of all hours given to non-profit and charitable organizations.

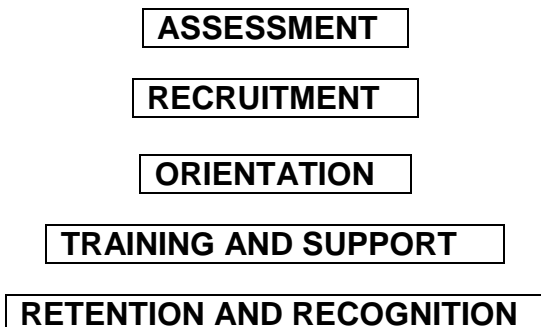
These “10 per centers” logged a minimum of 390 volunteer hours each on an annual basis, the equivalent of 10 weeks in a full-time job. There's no explanation about why Saskatchewan had the highest volunteer rate, although the study notes that rates of volunteering are consistently higher in rural regions.

Meanwhile, it appears the Saskatchewan volunteers follow the “many hands make light works” approach – Saskatchewan volunteers worked an average of 143 hours each in 2010, below the Canadian average of 156 hours.

Arts councils must adopt the same processes. Lack of organization results in low morale and fewer volunteers. Therefore, your arts council must have a **system** to effectively recruit, support and maintain volunteers. For more volunteer resources visit: www.volunteer.ca

3.8.5 Getting and Keeping Volunteers

Looking for volunteers before planning a recruitment program is like starting to construct a house with no blue print or design. Does your arts council really need a more formal recruitment process? Do you have the time to organize one? Will it work? Being poorly organized on initial contact with a potential volunteer may have a negative effect on the outcome. Being poorly organized may mean you never make the contact in the first place.



Step 1: What to Do? (Assessment)

1. **Organize Brainstorming Sessions**
 - Get ideas for new projects or improve to attract more volunteers
 - Provide job descriptions for vacant or new positions
2. **Analyze the Tasks**
 - Which projects require a low level of commitment and time?
 - Which require a high level of commitment and more volunteers?
3. **Define the Jobs**
 - Decide which positions are required
 - Provide a job description (refer to the section on Structuring Your Arts Council)

Step 2: Finding Volunteers (Recruitment)

The search for volunteers must reflect the needs of the arts council and the challenges in meeting those needs.

The key marketing tools for volunteer recruitment are personal selling and word of mouth.

In a number of surveys asking volunteers how they became involved, over 90% said they had some direct link to current volunteers in an organization. The majority had been asked to join or had a family member or friend involved. Only 6% had seen a formal advertisement.

Where to Look

A good recruiting program utilizes a number of methods which allow the arts council to make contact with potential volunteers. There are three general methods:

(a) Direct Search

The logical place to begin is with your council's "family" - current subscribers, ticket buyers, donors (if any), current volunteers and board members.

- Know the nature of the organization's needs and provide details on how those needs can be met.
- State the purpose of your call, e-mail or visit immediately.
- Describe the organization and its mission.
- Explain why the individual is seen as a potential volunteer.
- Review the expectations required and the benefits of becoming a volunteer.
- Outline the support and training that would be offered.
- Secure a commitment.

Tips

- Use **specific** rather than general recruitment whenever possible.
- Establish the expectation that volunteers leaving a committee will replace themselves.
- Establish the expectation that at some point it is expected that every council member will recruit a volunteer. This way, an arts council could double its volunteer base.
- Broaden your horizons. Does your arts council represent people of various ages, backgrounds and interests?

(b) Indirect Recruitment

- Curtain speeches prior to performances.
- Lobby displays during performances and exhibitions.
- Promotions at community events. (Teas, Bake sales, Craft Sales etc.)
- Provide "I want to Volunteer" inserts or brochures with information about volunteer opportunities in event programs. Printed material (e.g. newsletters, post cards, posters for community notice boards).
- Use social media and e-mail to notify the community of volunteer opportunities.
- Open house: tours of "gallery" space for art shows.

Should these efforts directed at your main audience not produce enough results, consider other approaches such as:

- Publicity: (forms and information are in section titled **Marketing**): newspaper articles, press releases, feature stories, public service announcements on radio, television or online.
- Distribution of promotional material to churches, senior citizens centres, community centres, schools, libraries and local businesses.
- Notify Welcome Wagon and new people in the community.
- Participation at trade fairs, multicultural fairs and Chamber of Commerce events. Community groups (e.g. ethnic, political, and cause-oriented).

(c) **Direct Sponsorship**

An example of this would be the sponsorship of an arts council project such involving a local service club (Lions Club or Kinettes) to sponsor a performance or adjudicated art show.

Tips

- Have a Year Round Recruitment Plan: Keep in mind what time of year would be best to recruit volunteers. Each event should serve as an opportunity to attract new members and volunteers. Be enthusiastic: if you are not excited about your programs, no one else will be either.

Step 3: Volunteer Retention

This section deals with how to keep your volunteers.

Whether you welcome potential volunteers one on one or as a group, remember to provide:

- An enthusiastic welcome
- A well organized, honest overview and history of your arts council
- A clear description of the expectations required of the volunteer
- How the volunteer can get involved
- Provide an information session before asking for a commitment.

Tip: Make this fun, celebrating and recognizing the accomplishments of the arts council and the people involved in its success. Avoid comments like, “We did that four years ago and it didn’t work.”

Step 4: Keeping Motivated (Training and Support)

The more traditional ways of motivating and honouring volunteers have evolved. Today’s volunteer wants:

- Opportunity to learn more about the arts
- Skill development training

How do we accomplish this? Through conferences and training. There are opportunities for local workshops, regional workshops and provincial conferences/workshops. An arts council can provide the training themselves or send volunteers to training sessions offered by other organizations. Refer to Worksheet #5 to list potential workshops for your volunteers.

Step 5: Keeping Volunteers Enthusiastic (Retention and Recognition)

Refer to “Why I Volunteer.” The key to keeping happy volunteers is to respond to what motivates them.

- If the need is for social interaction, include a social component after your business meetings or meet in a social setting.
- If the need is for a new challenge, implement innovative programming. Success keeps motivation high.
- If the need is for personal growth/skill development, organize a workshop or register for a conference. Provide sponsorship.

If the need is for recognition and status, provide praise in the form of Personal Recognition: responsibility of all arts council members to say a genuine “thank you” to each other for a job well done. Take time at meetings to review more than the economic outcome of an event.

Public Recognition

- Place a picture and brief write-up about a special contributor in the paper.
- Send a thank you note to the family (where appropriate) of a volunteer who contributes by supporting this person to spend time volunteering.

Formal Recognition: plaques or certificates

Sample Criteria

- Served as volunteer for 5 years
- Served on a committee for 2 years
- Served in a leadership capacity for 10 years
- Provided outstanding and distinctive service

Long Service Awards or Volunteer Recognition Awards: Commission a work from a local artist

OSAC Volunteer Recognition Award: Nominate a long-standing member of your arts council for this award and make the presentation at an arts council event. Nomination deadline is **June 30** each year. Nominations forms are available on the website.

Best Recognition Strategy

- Involve volunteers in hands-on experiences such as a backstage tour of your performing arts venue or local art gallery, workshops, wine and cheese event, film screenings. The more people learn different aspects in the arts, the more engaged they can become the more they will value the importance of the arts in your community.
- Keep your volunteers informed. Arts council members must decide on the tasks at hand and who will be responsible for completing them. A well-run organization motivates itself and attracts new members.

As business says, advertising pays. Each arts council member and event is the best form of promotion.

What about Volunteer Burnout? Offer assistance

- Possibly reassign to new tasks
- Evaluate and restructure committees/programs

Lack of enthusiasm may not mean a lack of commitment or concern for the arts council. Change is often necessary to ensure healthy continuity.

WORKSHEET #1

RECRUITING VOLUNTEERS: DEVELOPING A JOB DESCRIPTION

WANTED: VOLUNTEERS

Title of Job/Project:

General Description:

Activities/Tasks:

Contact Person:

Skills Needed:

Time Required:

Time Frame (when does the job begin and end):

Fiscal Responsibility (expense reimbursement?):

Orientation (date, time, place):

This form can be used by the arts council to prepare job descriptions in order to recruit volunteers through presentations, newspapers, or displays.

WORKSHEET #2

ORIENTATION SESSION CHECKLIST

CHECKLIST	NOTES
<ul style="list-style-type: none"><input type="checkbox"/> found potential volunteers<input type="checkbox"/> set orientation date, time and location<input type="checkbox"/> acquire materials: power point, printed handouts information kit<input type="checkbox"/> arrange for refreshments (coffee pot, etc.)<input type="checkbox"/> notify all arts council members and current Volunteers<input type="checkbox"/> notify all potential volunteers<input type="checkbox"/> arrange introductions	

If using audio-visuals, try out the equipment ahead of time to check working conditions, need for an extension cord or a new bulb.

THINGS TO DO TO COMPLETE ORIENTATION SESSION

- If orientation precedes a regular meeting, potential volunteers may leave or remain.
- Arrange for follow-up contact between volunteers and arts council within ten days
- Check the Volunteer Information Sheet to determine volunteer interests: match with current arts council member
- Give the date of the next meeting

WORKSHEET #3

SAMPLE VOLUNTEER INFORMATION KIT

CONTENTS CHECKLIST	NOTES
<ul style="list-style-type: none"><input type="checkbox"/> history of organization<input type="checkbox"/> mission statement<input type="checkbox"/> organizational structure, constitution, bylaws<input type="checkbox"/> programs and activities (past and present)<input type="checkbox"/> financial position (including funding)<input type="checkbox"/> last annual report<input type="checkbox"/> names, positions, addresses and telephone numbers, e-mail addresses of council and committees<input type="checkbox"/> minutes of recent meeting (if suitable)<input type="checkbox"/> list of resources<input type="checkbox"/> recruitment questionnaire: Wanted: Volunteers??<input type="checkbox"/> Volunteer Information Sheet	

Use of a folder for materials facilitates the return of the Recruitment Questionnaire and Volunteer Information Sheet.

WORKSHEET #4
SAMPLE VOLUNTEER INFORMATION SHEET

Name: _____

Address: _____

Telephone: Home: _____ Work: _____

Fax: _____ e-mail: _____

Occupation: _____

Experience and/or Education: _____

Past and Present Volunteer Activities: _____

Membership(s) in Associations/Clubs: _____

Skills/Interests/Hobbies:

Volunteer Work Desired: _____

How Recruited: _____

WORKSHEET #5
SAMPLE LIST OF RESOURCES

RESOURCES	NOTES
<p>A number of publications are available concerning the operation and programs of the Organization of Saskatchewan Arts Councils (OSAC)</p> <p>These resources are available from your local arts council, from the OSAC office or www.osac.ca</p> <ul style="list-style-type: none">• OSAC Arts Council Manual• OSAC Performing Arts Handbook• OSAC Visual & Media Arts Handbook	

WORKSHEET #6
TRAINING OPPORTUNITIES

LOCAL WORKSHOPS:

Title: _____

Date: _____ Location: _____

Title: _____

Date: _____ Location: _____

REGIONAL WORKSHOPS:

Title: _____

Date: _____ Location: _____

Title: _____

Date: _____ Location: _____

PROVINCIAL WORKSHOPS/CONFERENCES:

Title: _____

Date: _____ Location: _____

Title: _____

Date: _____ Location: _____

3.9 Meetings

Effective meeting organization will affect members as well as volunteers and the ability of the organization to deliver quality programming.

3.9.1 The Arts Council Meeting Quiz

1. **Our meetings are**
 - a) Short and to the point: we do not mess around
 - b) A social gathering: we mix fun and business
 - c) Like the “Energizer Bunny”, we keep on going and going

2. **I come to meetings**
 - a) Prepared to report on my assigned tasks
 - b) Not knowing what is on the agenda
 - c) Late

3. **I attend**
 - a) To make decisions and explore new activities
 - b) As a courtesy: the Chair does everything anyway
 - c) Only when I don’t have an excuse

4. **Decisions are made**
 - a) Quickly, after sufficient discussion
 - b) When the Chair says so
 - c) When someone finally has to go home

3.9.2 The Three Phases of Running a Meeting

Before the Meeting

- Is the meeting really necessary?
- Prepare and distribute agenda
- Set time limit
- Confirm location
- Call those who have to report on tasks

During the Meeting

- Start on time
- State time limit and stick to it
- Dispense with old business and routine business early in agenda
- Allow for discussion, but keep agenda moving
- Make decisions where needed
- End on time

After the Meeting

- Distribute the minutes
- Follow-up with members who have assigned tasks

Hints on Conducting Meetings

- Organize refreshments following the meeting. If members come late, do not summarize for them; it may frustrate those who have arrived on time.

- If you don't have enough information to make a decision, assign the task of researching to an individual, then proceed to the next agenda item.
- Send out agendas ahead of time so members are able to come to the meeting with tasks assigned to them already completed by a pre-determined deadline.
- Phone or e-mail individuals a few days before the meeting to remind them of their task, this may spur them into action.
- Have an action column on both the agenda and the minutes.
- If too much discussion and not enough decision-making is a challenge for your council, introduce a policy that members only speak once to a topic unless they have additional information to provide. This will help keep your meetings focused and moving along.
- If a significant discussion or decision is on the agenda, provide the necessary information with the agenda or phone or e-mail all members with the information so they have time to reflect on the issue; this will save time at the meeting.

3.9.3 What's Your Role?

Everyone on the Council, not just the Chair and Secretary, has an important role in ensuring the smooth running of a meeting.

- Show up on time
- Complete your assigned tasks
- Read the minutes and agenda
- Participate in discussion, but limit your comments to pertinent points
- Do not participate in "side meetings"

3.9.4 Making the Decision

Do you feel your arts council goes around in circles discussing difficult issues? Is coming to a decision difficult? Group decision-making can be made easier by breaking the process down into steps:

Step 1: Recognizing and Defining the Problem

- Ensure everyone has accurate background information
- Ensure the matter is within the arts council's responsibility

Step 2: Examining the Issue

- Seek solutions to the problem by brainstorming (set a time limit)
- Discussion (again, set a time limit)
- If you do not have enough information, assign the task of examining the matter to an individual or committee.

Step 3: Choosing an Alternative

While there are several methods of coming to a decision, the two that are most often used are majority rule vote and consensus. Most arts councils use consensus to make decisions. Consensus produces quality decisions and allows for all to voice their opinions in an open environment. It does take longer than majority rule, but does allow for full support for the decision. The following outlines the best time to use these two methods.

Consensus

- When you have the time
- Important or complex issues

Majority Rule Vote

- When a decision must be made quickly
- Extremely controversial decisions when consensus has not worked
- When a formal legal or financial motion must be recorded
- Routine business

For further information on Consensus refer to 2.3.2: Progressive Decision Making.

3.10 Marketing

Promoting arts councils requires more than putting up posters and placing advertisements in the classified section. A useful and often cost effective method of marketing can be using social media. The growth of social media has impacted the way organizations communicate. The Internet provides a set of tools that allow people to build social and business connections, share information and collaborate on projects online. Social media marketing programs usually center on efforts to create content that attracts attention and encourages readers to share it with their social networks. Social media has become a platform that is easily accessible to anyone with Internet access. Increased communication for organizations fosters brand awareness and often, improved customer service. Additionally, social media serves as a relatively inexpensive platform for organizations to implement marketing campaigns. With emergence of channels like Twitter, the barrier to entry in social media is greatly reduced. Social media may also be a great way to get youth involved in your arts council.

How to Develop a “Marketing Mind” **

- Become both program-centered and profit-centered
- View good programs as a source of revenue, media attention and “customer” satisfaction
- View arts council events as an opportunity for media, sponsor and volunteer exposure
- Think sponsorship rather than donations
- Make deals; don’t ask for handouts

But We Don’t Have Time to Worry About Marketing! **

Marketing will save you time and worry in the long run. Marketing is a crucial factor in the successful long term planning that is going to help you achieve your goals.

What is marketing?

It includes:

- a) Advertising: buying media space to attract customers and volunteers.
- b) Publicity: the development and dissemination of news and promotional material to bring favourable attention to arts council activities. PowerPoint presentations can be developed and used at Arts Council events or other local events.
- c) Promotion: unique, often one-time, marketing activities other than advertising and publicity, that promotes the arts. A website for your arts council.
- d) Personal Selling: one of the most effective methods of marketing; includes two categories – spontaneous and targeted groups.

3.10.1 Advertising

There are three ways of advertising volunteer opportunities in a newspaper:

- Classified advertisements
- Display advertisements
- (volunteer) column

Tips

- Keep message simple
- Logo: an organization's visual symbol on letterhead, envelopes, news releases, etc., can be a key image-making device. It helps the arts council to promote itself and its uniqueness. A well-known logo can be so effective to remind viewers of the group that nothing else need accompany it. If you don't have a memorable logo or wish to establish a new image, run a logo contest.
- Slogans: a visual image may be worth a thousand words and a well-chosen expression can be just as effective.
- Newspaper columns: if you are able to advertise volunteer opportunities in a column, be creative. In the absence of a *Volunteer Help Wanted Column*, join with other organizations or groups, draw up a proposal suggesting a format, reasons why this idea is good and present it to the editors of your local newspaper. A column that appears even once a month is a good beginning.
- Keep a file of brochures, advertisements, post cards and fliers for examples.

3.10.2 Publicity

Guidelines for seeking free coverage from newspapers, radio and television:

- News release
- Feature story
- Letters to the editor
- Public service announcements
- Media kit

Media Release

Designed to let the media know of your current planned project or event. The media, especially newspapers, need information that they cannot always gather themselves. Newsworthy stories help the media as well as provide publicity for arts councils. They may be printed as is or edited by the media.

1. Be brief: one sheet of 8-1/2" x 11" white bond paper.
2. Typed, double spaced. Indented paragraphs five spaces. Keep one copy for files.
3. Give exact details with special attention to dates ("March 15" rather than "next Monday") and places (exact address rather than "7th and Broad").
4. Remember news releases (and news stories) begin where most essays end – with the climax first. Since major editing will be done from the bottom of the news release, put all important information in the first few paragraphs.
5. Submit news releases in advance of the media deadline. Do not be afraid to phone or e-mail the editor for information.
6. Sometimes radio and television stations will not air items that have already been in the paper. Check the order for submitting release if possible.
7. Send media releases as often as you have something newsworthy, to all media.
8. Send to the editor, not the advertising director or publisher.
9. Offer local paper tickets to review performances.

OSAC provides media releases to arts councils for upcoming visual arts events in hard copy and digital. For further information, contact the Visual and Media Arts Coordinator at 306-586-1252.

OSAC provides media releases to arts councils for upcoming performing arts events via email at least 6 weeks before each performance. For Further information contact the Performing Arts Coordinator at 306-586-1253.

MEDIA RELEASE TEMPLATE

Name of Arts Council

Name of Contact Person

Address of Contact

Phone & Fax of Contact and e-mail address

“For Immediate Release”

STORY HEADLINE

LOCATION (i.e. Regina, SK): First Paragraph make it one short sentence – no more! It should tell the most important information: WHO, WHAT, WHERE, WHEN.

Second Paragraph (and succeeding paragraphs): include the HOW and WHY if these are important. Give additional information of interest to the public.

-30-

The symbol “-30-“ signifies the end of the news release and should be centred and typed two lines below the end of the release.

ADVERTISING CAMPAIGN TEMPLATE

The following is a timeline for publicity for a special event taken from the OSAC Performing Arts Manual.

8 weeks: Plan the campaign.

5 weeks: Issue first media release/public service announcements.

4 weeks: Distribute flyers and posters.

3 weeks: Issue second media release; approach media with ideas for feature story, supplying them with a media kit of information including a picture, arrange interview (telephone is okay) with performer, invite media to event including reviewers, invite Dignitaries, i.e. Saskatchewan MLA, Federal MP, Mayor and/or Councilor to attend

2 weeks: Place advertisements and public service announcements.

1 week: Follow-up on invitations to the media and dignitaries.

Week after: Write a story of the event's results. Send thank you's for media coverage, dignitaries, and any community groups who offered assistance (or at the end of the season, whichever is most appropriate). Acknowledging those involved helps to foster positive connections for future events. Send reviews to OSAC (actual newspaper clippings with the date of issue and name of newspaper).

Feature Story: A feature story differs from a media release in that it is not restricted to a specific date, is longer, and has opportunity for emotional appeal. It may concern a unique volunteer experience or profile a volunteer. It must also be of interest to your community. Your arts council may write the story itself and submit it for publication. You may also submit a *fact sheet* to the editor of your local newspaper hoping to interest them in writing an article. A *fact sheet* would include key information on your subject in point form. Most editors of newspapers do not have extra staff to write the story and may not take the time to research your information. You would probably be better off to write the story yourself. Follow the same rules of writing as for media releases: typed, double-spaced, the 5 W's (what, when, where, who, why). Artists are often willing to do interviews in advance of the performance and can be arranged through the OSAC Office.

Photos: Artists' photos are often available for download from the agent and/or performer websites. You will need to supply hi-resolution (300 DPI) images for print.

Letter to the Editor: A letter written to a newspaper should be a response to some incident or some trend in the community that has come to your attention. Your motivation for writing is community improvement and to express a genuine concern. These letters are an excellent means of communication and encouragement to others. For example, a Vancouver newspaper published a letter written by someone expressing thanks for the opportunity to volunteer. The writer had been involved in a rehabilitation program designed to help handicapped teenagers learn cross-country skiing.

Public Service Announcement (PSA): All radio and television stations, as a condition of their licenses, are required to provide a certain percentage of their broadcast time for public service announcements. Copies should be typed; double spaced, and can be sent by fax or e-mail. Refer to the sample PSA below:

SAMPLE PSA ANNOUNCEMENT FOR RADIO STATIONS

Name of Arts Council	Date (current)
Name of Contact Person	Date for Release or
Address of Contact	"For Immediate Release"
Phone & Fax of Contact and e-mail address	

PSA EVENT DATE 30 SECONDS

A good announcement is written for the ear, not the eye. Give all the facts: the 5 W's of the event. Use short sentences, written informally. Use approximately two words per second: approximately 60 words for a 30 second announcement, 120-130 words for a 60-second spot. Conclude with: "For information call 123-4567. That's 123-4567."

Media Kit - A media kit is a collection of material distributed with an especially newsworthy news release or before a media conference. It is usually contained in a folder and includes:

- Cover letter
- Media release
- Fact sheet
- High resolution photos (minimum 300 DPI)
- Background information on arts council

3.10.3 Promotion

These are usually one-time efforts that are unique and include:

- Sponsorship
- Speaker's kit
- PowerPoint presentation
- Display/exhibits: demo DVD's
- Posters, brochures, flyers
- Direct mail/ mailing lists
- Promotional items
- Subscription campaigns

Sponsorship: There are three major types of sponsorship: Business, Group and Individual.

1. **Business Sponsorship:** Small business and corporate sponsorship of the arts has proved to be one of the strongest, most cost-effective marketing vehicles. Why should companies invest in the arts?

While businesses have the opportunity to promote their logos, products or service, arts sponsorship costs may be claimed as a legitimate promotion expense against income.

- Sponsorship is a multifaceted public relations and business image tool.
- Exposure to a select target audience, at a fraction of the cost of conventional paid methods.

What Does It Cost: Sponsorship can take many forms. Businesses can supply goods and services-in-kind. This means that the products or services are provided free of charge or at a considerable discount, in return for many of the standard benefits that all sponsors enjoy: high visibility and public profile.

Sponsor Packages - Some Ideas: Arrange for a local bank/credit union to include your concert series brochure at their place of business. In return, use their company logo or name as sponsor on all posters, advertisements, etc. Give free tickets to events. Publicly thank and promote sponsor in event program and during event. Make up a certificate of appreciation that the business may display. *Remember: a good sponsorship program needs to be planned and presented at least six months in advance of the event.*

2. **Group Sponsorship:** Local service clubs may have, as part of their mandate, a program to sponsor events put on by non-profit organizations. For example, a group may purchase a block of tickets to a concert (could be at a reduced rate) in return for promotion in media, posters, and during the event.
3. **Individual Sponsorship:** Through your mailing list, start a list of arts council supporters: benefactors, patrons, donors, friends and gifts-in-kind. In descending order of monetary support, decide on the financial contribution suitable for your community. Publish these names on programs, annual reports, and newsletters. Remember, sponsorship is partnership. Your formal or informal contract must include the specifics of both the business and arts council's contribution and the marketing promotional benefits to be derived by all concerned.

Speaker's Kit: Reaching a new audience is critical to future growth of the arts. A well prepared *Speaker's Kit*:

- Allows ease of presentation, boosts your image and is necessary to secure business and group support.
- Speeches to community/business groups should be handled by a spokesperson that is articulate, enthusiastic and informed.
- Use PowerPoint and handouts: check equipment prior to presentation.
- Start and end on time.
- Be prepared for questions.
- A speaker's kit could include the following: PowerPoint presentation; prepared text emphasizing what sponsorship means, stressing the marketing and promotional benefits from a business point of view; what you are selling; how the costs make sponsorship within their reach; examples of sponsorship that are working; a brochure on your organization.
- Introduce board member who will be responsible for follow-up.
- Request business cards from business representatives in attendance.
- Obtain a guest list, if possible.

PowerPoint Presentation: Use own resources and storyline of local events. The OSAC office will be glad to provide background information to use in the PowerPoint.

Materials: Laptop with PowerPoint, DVD player and digital camera.

Tips

- Theme: keep your topic specific. Focus on one message
- Storyboard: divide a sheet of paper vertically down the centre. Label the left column "photos" and the right column "story". A third column could include sound effects. Under "story" write in point form and in proper sequence, concepts, information or story you would like to present. Under "photos" describe those you would like to go with the story.
- Keep in mind that an average presentation is 7 minutes long. The number of slides to be used varies considerably.
- Techniques: vary the speed of the slides. Slow shots are thought provoking. Quick shots indicate action. Vary thinking shots with sequence shots.
- Script: with your storyboard reshuffled, you are now ready to write the script. This is a final outline of what your soundtrack will involve, including the words of the narrator and all the other voices or sound effects. Type it out clearly.

- **Sound:** includes sound effects, dialogue, music, and narrator. To start with, a narrator and background music at the beginning and end is enough.

Displays/Exhibits: Demo DVD's, CD's

These are designed to make people stop and take notice. A display is not just a one-stop affair. Develop one that can be used many times in many places.

Materials

- Photographs DVD's, CD's. Many performing groups provide these resources to OSAC for their Resource Library.
- Colours are important. Use warm bright colours and use comfortable contrast.
- Motion is an effective attention getter. Have a laptop with a DVD.
- Good lighting is essential.
- The display stand should be constructed of materials that can be easily transported and reused indefinitely.

Posters, Brochures, Flyers: Posters, brochures, flyers can be inexpensively printed.

Tips: too many colours can detract from printed message. Use large and bold print for written work. It is strongly encouraged only to use one to two fonts per page. Include logos.

Direct Mail/Mailing Lists/Email lists: Keep an up-to-date mailing list of all subscribers and volunteers. Have a guest book available at events for supporters to sign. This list will be invaluable as an easy source for direct mail campaigns. Although costly in terms of postage and paper, direct mail has the advantage of reaching your audience directly and allows the reader time to consider your information. Send specific material to a selected list of agencies, schools, church, etc. Develop an e-mail list of your arts councils' subscribers. The Privacy rules in Canada are changing, so please be aware that unsolicited emails may become an issue. Ask your patrons on their subscription form if they would like to receive information from you about upcoming events. Once you create the list please ensure that any emails sent are "Blind Copied" (bcc) to your subscribers.

Promotional Items: advertise a door prize as a giveaway at your next performance. Recognize long-standing patrons at a performance or visual arts event.

Subscription Campaign: OSAC has developed a template for renewing performance series subscriptions. Contact the OSAC office or visit the OSAC website for a copy of the Performing Arts Handbook.

3.10.4 Personal Selling

Spontaneous: Word of mouth is by far the most effective recruitment method and is essential. Therefore, Word-of-mouth recruitment hinges on:

- Volunteer satisfaction: members of your council must find volunteering exciting and meaningful.
- The volunteer's positive experiences pique the interest of people they know and gets them involved.

Targeted Groups

- **Door to Door:** preplanning door to door delivery of material will save time and get more efficient coverage. Utilize Welcome Wagon if available in your community.
- **Drop off points:** office waiting rooms: doctors, real estate, hospitals, hairdressers; public waiting rooms: libraries, bus stations, banks, government agencies; bulletin boards: schools, Laundromats, MP's and MLA's offices; establish links with various groups in your community (recreation boards, other arts organizations, clubs).

3.10.5 Fundraising

Fundraising is not a favourite activity for most arts councils. Fundraising can be an important source of revenue for an arts council to offer program and services. It has become more challenging than ever.

Think Marketing: The first thing to do when planning a fundraising campaign is to ensure the council and its volunteers are approaching the idea with marketing tactics in mind. What can an arts council offer? Never approach a potential donor without indicating the benefits gained from supporting your activity. Be realistic about expectations and who to approach.

Another Word about Planning: Good planning is the foundation of any organization to be successful, and is essential for fundraising. Grants have deadlines, businesses have deadlines and budgets. Special events take time to organize. Worksheets have been provided to assist you in planning your fundraising campaign. We have divided the fundraising cycle into steps.

Step 1: Evaluate

Climate: What is the atmosphere in your community? Is there one large business or many small businesses? Has the community been hard hit by a downturn in the economy? What other organizations are fundraising in the community? Are they similar to your organization? What kind of fundraising are they doing? Do they have a long history of doing the same campaigns? Are there any major events in the community that will be seeking financial support? It wouldn't make financial or public relations sense to compete with another group in the community, instead discuss potential partnerships.

Volunteers: What volunteers do you have? Are they able and willing to fundraise? Do they need training? Do you have to recruit volunteers experienced in fundraising?

Finances: What is the purpose of your fundraising campaign? What is your fundraising goal?? Is it realistic?

Step 2: Developing the Plan

Got the Bingo Blues?

Bingos are a sure means of making money for some arts councils. However, they are not for everyone. Here are some other ideas. Think how they could be adapted to suit your community:

- progressive dinners
- community garage sale
- open house tours, garden tours
- dinner theatre or dessert theatre
- group trips to special events
- luncheons and fashion shows

- dinner and dance
- wine tasting
- Art auctions
- Potluck suppers with entertainment
- Wine and cheese receptions
- New Year's Eve Gala
- dessert theatre
- walk-a-thon, bike-a-thon (pledges)
- women's night out
- murder mystery evening
- market place (Craft Sale)
- selling refreshments at performances
- casino night
- silent auction during performance and/or exhibition
- selling cards; originals or prints from local artists
- champagne breakfast and entertainment

FUNDRAISING WORKSHEET #1
DEVELOPING A PLAN

FUNDRAISING ACTIVITY	AMOUNT TO BE RAISED	RESPONSIBILITY	TIMELINE

*Take to the council's planning session

Reducing the Risk

Before venturing into any fundraising campaign, evaluate the risks involved. Here are three main steps:

1. Identify the risks
2. Minimize the risks
3. Does potential reward outweigh the remaining risks?

Step 3: Implementation

Considerations

- Learn from your previous mistakes and the mistakes of other organizations in your community in implementing your campaign.
- Be specific about what the fundraising activity is for: a scholarship or bursary, a young audience performance, an art exhibition.

- Know who to approach. Don't treat all potential donors alike. What are their interests? If it is a business, who are their customers? Will you be attracting the same people?
- Consider gifts-in-kind. This can include goods and services such as copying, printing, photography, and facilities.
- Do you need to recruit experienced volunteers? Do your volunteers need training? Your volunteers will be your front-line people and they will be making the first impression. Their level of confidence and knowledge can help to ensure a successful campaign.
- Are there any ethical objections among council members and other volunteers or your target audience? (e.g. gambling or alcohol consumption).
- Set time-lines: they are extremely important.

3.10.6 Donations: Where to Go, Whom to Approach

Individuals

- Individuals who give to the arts are identified as high-income, highly educated, and in their middle years. This may not be true in your community. A campaign for individuals' donations can be very time consuming. Weigh this against the potential rewards.
- Look to your ticket buyers first. Using the telephone is the most effective method. For single ticket buyers, telephone immediately following the performance or event.
- Don't forget the 20-80 split. 20% of the people donate 80% of the total raised.
- People expect gratitude. Don't forget to say thank you, preferably in writing.
- Set up a booth at a concert or event. Have your best "sellers" at the booth.
- Give individuals' specific amounts or an idea of the average contribution.
- Remember to think marketing: what is in it for the donor?
- Timing is everything; don't call at supertime or too late.

Small Businesses

Small businesses are approached daily to support community activities. The following are suggestions given by some businesses in a Saskatchewan town of approximately 2,000.

- Timing is important. Do not bother them when they are dealing with customers. Early in their financial year and at the beginning of the month are best. Allow adequate time before the event to ask for support.
- Send enthusiastic, pleasant volunteers.
- Asking for cash donations will not often be met with enthusiasm, propose incentives that will increase traffic to a business, such as a discount. Have a receipt book with you.
- Recognition for their support is important, preferably in the newspaper and at the event.
- Be organized. Know what you need the donation for and explain the purpose clearly. Chain stores and bank branches usually want this in writing. Single owner operated businesses usually do not have a lot of time to read; therefore a clear, verbal presentation is adequate.

Businesses want to know who will be involved in the event/activity (volunteers, audience, artists, recipients, etc.) Does your audience match with their potential customers?

- Match your volunteer with the business. If possible, send a volunteer who knows the owner.

- Most bank branches have a small promotions budget for community activities. They can also send larger requests on to regional headquarters. For either situation they need a letter explaining the activity, the purpose, the target audience and a budget. They want to see recognition, preferably in the newspaper and on print material.
- Some Credit Unions have to refer requests to head office (they make recommendations locally though). Have proposals in writing. The process takes time, so submit requests in advance.
- Chain store managers may have to send requests to head office. This can take months. Plan well in advance. Gift certificates are one of their favourite methods of support.

Because of all the requests they are getting from organizations, small business owners are beginning to examine the effectiveness of their donations. Some are even developing specific policies about whom and what they will support.

Corporations

If you have a large private company in your area, be sure to investigate their contributions policy. For most arts councils, the major companies to seek support from will be crown corporations such as SaskPower, SaskTel, Sask Energy, SGI and Saskatchewan Transportation Company. Whatever company you are planning on approaching, be organized. They will want a clearly written proposal. Often guidelines for sponsorship are provided on a corporation's website. Many corporations now request that sponsorship requests be submitted online.

Who to Contact

- Search the web for contact information. Head offices of Crown Corporations are generally in Regina or Saskatoon. Ask for the community relation's branch or the communications branch and for the person in charge of donations Ask for information on their policy, amount of donation, and timing of submission.
- Privately owned corporations, banks, insurance companies, and cooperatives generally have a corporate relations or communications department. Ask for the individual in charge of donations and contributions. A written donations policy may be available on their website. Explain your project and ask for advice in submitting an application. If one of your volunteers has a contact in the corporation, by all means use it.

Proposal Checklist

Introductory letter (see sample): which includes the purpose of the letter, your organization's name and location, a brief description of the project, a name, address and phone number of the arts council's contact.

Information on the Arts Council

- Mission statement
- Objectives
- Brief history (when established, major accomplishments)
- Activities and programs
- Communities served
- Target populations
- Major funding sources
- Financial statement

Information on the Project

- Purpose and goals
- Explanation of need
- Target population
- Location, dates, time, duration of project
- Direct and indirect benefits to community
- Direct benefit to individuals involved
- Description of project activities, methods, approaches that will be used to achieve goals
- Cooperating organizations and individuals
- Expertise of volunteers and individuals involved
- Detailed budget for the project, including other sponsors

Benefit to the Corporation or Organization

- Recognition and visibility for the sponsoring organization at the event and on publicity materials and promotional opportunities

Amount and Type of Support Requested

- Amount of donation requested
- Gift or service-in-kind requests
- Merchandise requests

Tips for Proposals

- Remember to think **MARKETING**
- Use clear, simple language
- Be interesting, original and **POSITIVE!**
- Proposal details should follow a logical order
- Have someone proofread your proposal. Check for spelling, grammar, clarity and logic.
- If your application is for over \$1,000, submit your request at least 3 months in advance. Most crown corporations begin budgeting in early autumn. That would be a good time to send them your proposal.
- Be sure to find out what level of funding is appropriate.

SAMPLE LETTER

Date

Mr. Joe Jones
Community Relations Manager
Brush and Easel Art Supplies Ltd.
123 River Street
Acrylic, SK 000 111

Dear Mr. Jones (make sure you have the proper contact):

The XX Arts Council is a voluntary, not for profit organization dedicated to the promotion and development of quality performing and visual art in the XX area.

In September of 2011, the XX arts council will be embarking on a large-scale arts promotions project. The project, called Extravaganza 2012 will involve a large number of organizations and schools in XX and surrounding communities. A detailed proposal is attached.

We are submitting a request to your company for a donation of \$1,000.00. As we have detailed on page 5 of our proposal, the benefits to your company will be free space at our exhibitors' hall, your corporate logo on our events program, and the presentation of first prize by a company representative at the adjudicated art show, as well as recognition in our local newspapers.

As a major supplier of art supplies, you will gain significant exposure among artists and potential artists, especially young people and their families, in our area.

We would be pleased to please with you to further explain our proposal. Please contact me at (306) 123-4567.

Thank you for your time and consideration of our proposal.

Sincerely,

Ms. L. Smith
Fundraising Chairperson

3.10.7 Events

Fundraising events can be fun and exciting but take time to plan and organize. When it comes to choosing events for fundraising, the major strategy is **DO WHAT YOU DO BEST**. An arts council should use its knowledge of the performing and visual arts when mounting fundraising events. The event can then raise funds and arts awareness at the same time. Ensure that you have the volunteers you need. Refer to the Checklist for Planning Fundraising Events that follows. Not all the items will apply to your event. Adapt the checklist to your needs.

CHECKLIST FOR PLANNING FUNDRAISING EVENTS

The following checklist is adapted from the Skills Programs for Management Volunteers, Draft Fundraising Workbook

↑	Goals identified	↑	Publicity & public relations:
↑	Committee chosen		invitations
↑	Action plan developed		news releases
↑	Budget prepared		letters
↑	Schedule of events		presentations
↑	Location finalized		signs
↑	Equipment needs:		telephone calls
	Sound system		↑Special Guests
	Audio-visual	↑	Adjudicators
	Lighting	↑	Décor
	Computer	↑	Protocol
	Television	↑	Receptions and hospitality
	DVD & CD players	↑	Security
	Extension cords	↑	Photographer
	Table's		↑Program and tickets
	Booth dividers		↑Donations
	Display stands		↑Sponsorships and grants
↑	Materials identified:		↑Sales
	Display boards		↑Prizes and awards
	Curtains	↑	Insurance
↑	Food needed:		↑Cancellation Policy
↑	Bar: liquor, bartenders, license		Transportation
↑	Volunteers needed:		↑Accommodation
	Pre-event	↑	Storage
	During event	↑	financial record keeping
	Post-event	↑	Follow-up
	Thank you cards, letters and advertisements		
↑	Honorariums and travel allowances		

3.10.8 Sales

Sales include raffles, ticket sales, merchandise, garage sales, etc. Keep the 4 P's of marketing in mind when considering sales:

1. Product: what makes it attractive to your target audience?
2. Place: is it easy to buy? Door-to-door sales or telephone or booth?
3. Promotion: advertising, incentives to buy, publicity, brochures?
4. Price: is it competitive?

3.10.9 Grants

There are a number of grants available to organizations. Arts councils must prepare detailed applications.

The following organizations provide grants:

SaskCulture Inc.: Please visit SaskCulture's website at www.saskculture.ca for a listing of Grant Programs available. Click on "Find a Grant" in the top right-hand corner.

OSAC Grants: See Section 5 for information on OSAC Grants. Contact the OSAC Office for the complete details and application forms.

Saskatchewan Arts Board: Visit the Saskatchewan Arts Board website at <http://www.artsboard.sk.ca/grants> or call toll free at 1-800-667-7526 for details and application forms.

Sport, Culture and Recreation Districts

There are nine Sport, Culture and Recreation Districts in Saskatchewan. Each District is a non-profit organization governed by a volunteer board of directors. The mandate of the District organizations is to facilitate community development and coordinate District networks with the aim of enhancing access to sport, culture and recreation programs and services in the province. District staff can help communities assess their needs and provide services and information to help them access a wide range of the sport, culture and recreation programs and services that can enhance quality of life and community vitality through increased participation.

Please see section 3.7.3 (Building Partnerships Within the Community) for more information on how to contact the Sport, Culture and Recreation Districts.

Volunteer Training

It is extremely important for the arts council to provide its fundraising volunteers with proper training. Here are a few suggestions for inclusion in any training session your arts council would be conducting with fundraising volunteers:

- Mandate of the Arts Council, programs and activities;
- Purpose of the fundraising program and how the funds/merchandise/support will be used;
- How to deal with potential supporters;
- How to approach, when to approach, who to approach, what not to say;
- The benefits that the arts council is offering to supporter;
- How arts council activities will benefit the community.

Step 4: Monitor

If there are challenges deal with them immediately to avoid further conflicts. Are volunteers completing their tasks? Are deadlines being met? Are you staying within your budget?

Two ways to monitor are:

1. Have a Regular Reporting Mechanism: whether the Fundraising Committee has regular meetings or if they communicate by telephone and/or e-mail, ensure that the arts council knows how campaigns are progressing. Reports should occur on a regular basis.
2. Support Your Volunteers: volunteers are the key to your success. Make sure responsibilities are shared and that there is an open line of communication so if there are concerns or problems, volunteers know whom to contact. Have a backup plan in case of emergencies or illness.

FUNDRAISING WORKSHEET #2

TASK SHEET

Fundraising Activity: _____

Responsibility: _____

TASKS INVOLVED	WHO	BY WHEN	RESOURCES NEEDED

3.11 Budgeting and Finance

The financial management of any non-profit organization is a reflection of its administrative capabilities. An arts council that neglects budgeting and financial record keeping will soon find itself in difficulty.

Some specific areas of concern when it comes to financial matters are:

- Cash flow
- Reporting procedures for grants to funding agencies
- Meeting the requirements of The Non-Profit Corporations Act
- Ability to budget for grant applications and fundraising activities
- Regular reporting at arts council meetings
- GST record keeping and reporting

Accurate budgeting, record keeping and reporting will help the council be aware of any cash flow situations ahead of time so that plans can be made. Sound financial management also projects a professional image to sponsors and members.

Arts councils are also accountable for the use of funds. The Non-Profit Corporations Act clearly spells out the duties of an incorporated organization regarding the use and reporting of finances.

Financial Management Quiz

(Adapted from the Skills Program for Management Volunteers, Effective Organization: A Consultant's Resource)

- | | | | |
|----|---|------------------------------|-----------------------------|
| 1. | Are the council's books and records kept up to date? | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 2. | Are the books and records maintained in a neat and organized manner? | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 3. | Is the responsibility for record keeping clearly delegated to specific individuals? | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 4. | Are financial statements produced on a regular basis? | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 5. | Has the council had significant operating losses in the previous two years? | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 6. | Is the council's incorporation documentation up to date? | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 7. | Have all the relevant GST forms been completed and submitted? | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 8. | Does the council have adequate insurance coverage for the members and volunteers? | <input type="checkbox"/> Yes | <input type="checkbox"/> No |

If you answered "NO" to any of the above questions, perhaps your council should examine its fiscal management procedures.

3.11.1 Budgeting

Budgeting is a financial planning tool. It takes the council's program planning into account and plans for adequate funds to carry these programs through to completion. It enables the council to think ahead and helps ensure that plans are financially realistic.

(a) Budgeting Steps

- Collect all necessary information: get the plans from all committees, all grant information, last year's expenditure and income statement.
- Involve others: all committees and programs that will require funds should have input into the budget.
- Prepare a draft budget: from the input of others and the information collected, a budget should be submitted to the council for review. Refer to Sample Budget included in this section.
- Revise budget: make any necessary revisions to the draft budget.
- Present final budget: the council should pass a motion to accept the final budget.

The steps are similar for program budgets; grant applications and sponsorship proposal budgets. Program budgets included in the council's overall budget do not need a separate motion of approval at the council meeting.

(b) Key Questions for Budgeting

- Is it realistic?
- Has enough time been left for evaluation and input?
- Is it flexible enough to deal with crises or opportunities?

SAMPLE PROGRAM BUDGET	
Children's Drawing Class	
Revenue:	
Community Grant (Recreation Board)	\$240.00
Registration Fees (10 students @ \$25)	250.00
TOTAL REVENUE:	\$490.00
Expenditures:	
Instructor Fee: 8 hours @ \$20/hour	\$160.00
Facility Rental: 8 hours @ \$10/hour	80.00
Art Supplies	100.00
Advertising: 2 weeks @ \$50/week	100.00
Posters and letters to parents	25.00
Administration	<u>25.00</u>
TOTAL EXPENDITURES	\$490.00

WORKSHEET #1 – BUDGET PREPARATION FORM

REVENUE:

Grants:

OSAC _____
 Community Grant _____
 Regional Association _____
 Other: _____

Concert Ticket Sales:

Series Ticket Sales _____
 Individual Concert Ticket Sales _____

Fundraising:

Donations _____
 Raffles _____
 Other: _____

TOTAL REVENUE \$ _____

EXPENDITURES:

Program Expenses:

Performer Fees _____
 Hall Rental _____
 Advertising _____
 Refreshments and Supplies for Concerts _____
 Visual Arts Exhibitions _____
 Visual Arts Workshop _____
 Adjudicated Show _____
 Local Talent Show _____
 Decorations _____
 Other: _____

Membership Fees _____

Conference Registration _____

Administration:

Postage _____
 Telephone and Fax _____
 Photocopying _____
 Supplies _____

Travel _____

Accommodation _____

Other: _____

TOTAL EXPENDITURES

\$ _____

NET INCOME (LOSS)

\$ _____

3.11.2 Record Keeping

Keeping up to date and organized records will enable arts councils to fulfill all legal requirements as well as ensuring that the council will have prior knowledge of any impending disasters.

Tips

- Ensure that you have cheque-signing safeguards in place (i.e. at least two signing officers). The treasurer should sign all cheques.
- Post all transactions in a journal on a regular basis. Journal books can be purchased at most stationary stores. There are also software and online programs available, many of which are low cost or even free.
- Develop a simple, consistent, orderly method of keeping track of invoices and receipts (i.e. a “to be paid” file, writing the cheque number on all invoices after they have been paid, etc.)
- Adopt an expense policy for volunteer expenses (travel to meetings, purchases of items, etc.) And develop an expense form. See the sample below.

SAMPLE EXPENSE FORM

Name: _____ Date: _____

Address: _____ Phone: _____

Fax: _____ E-mail: _____

Details (dates, events, reason for expense): _____

Travel Expenses: ____ km @ \$0.30 /km \$ _____

Meals: Attach receipts \$ _____

Accommodation: Attach receipts \$ _____

Other: Attach receipts \$ _____

_____ \$ _____

_____ \$ _____

TOTAL: \$ _____

Signature: _____

Cheque # _____ Date: _____ Authorization: _____

3.11.3 Financial Reporting

One of the basic methods for an organization to maintain control of the finances is to have regular reporting. This should be done at monthly meetings. A verbal report is satisfactory in some cases, but it is wise to have written reports at least every three months.

When a written Financial Statement is required:

- Grant reports (OSAC Grants, Community Grant Program)
- Annual meetings
- Program reports (i.e. concert series, visual arts workshop)
- Corporations Branch (annual statements are required)

Types of Financial Statements

1. Statement of Revenue and Expenditures: a summary of how much money was spent over a specific period of time. This statement should use the same categories as your budget.
2. Balance Sheet: is a snapshot of an organization at a particular moment. It identifies the financial worth of the organization and includes assets, liabilities and ownership (equity). Refer to the sample balance sheet below. Note that $ASSETS = LIABILITIES + EQUITY$.

SAMPLE BALANCE SHEET AS OF MARCH 31, 2014

ASSETS

Current:

Cash _____

Accounts Receivable _____

Fixed:

Total Assets: _____

LIABILITIES

Current:

Accounts Payable _____

Other _____

Total Liabilities _____

EQUITY

Total Arts Council Equity _____

Total Liabilities and Equity _____

Audit Requirements

The Non-Profit Corporations Act requires registered non-profit organizations to have financial audits each year. The kind of audit you must have depends upon the amount of funds you spend each year. To find out what kind of audit your arts council requires, contact the Information Services Corporation at:

Call: 1-866-275-4721

Email: ask@isc.ca

ISC Head Office
300 - 10 Research Drive
Regina, SK
S4S 7J7

3.12 Evaluation and Planning

*“Would you tell me, please? Which way I ought to go from here?”
“That depends a good deal on where you want to get to,” said the Cat.
“I don’t much care where”, said Alice.
“Then it doesn’t matter which way you go,” said the Cat.
(From Alice in Wonderland, by Lewis Carroll)*

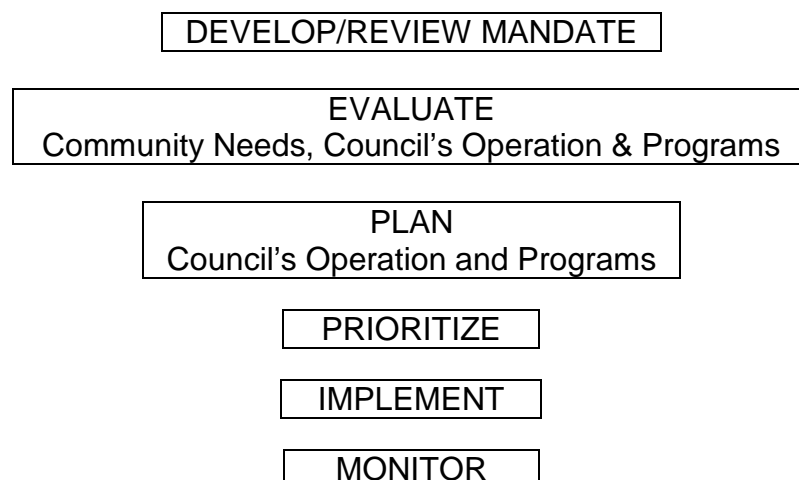
3.12.1 Why You Need a Blueprint

You would not contemplate building a house without a blueprint. Arts councils sometimes jump right into programming without paying attention to important details such as budgeting, future goals, evaluation and planning.

3.12.2 How This Section is Organized

Examples, work sheets and checklist are provided to assist you in organizing. Information on using a facilitator has been included as well. Most arts councils can find facilitators in their own community. Never underestimate the difference a facilitator can make to the success of a planning or evaluation session.

THE PLANNING CYCLE



3.12.3 Planning Vocabulary

- Short Term Planning: generally refers to planning for the next 12 months.
- Long Term Planning: generally refers to 2-5 years.
- Evaluation/Analysis/Assessment: taking stock of your situation; discussing what is going on, what has been successful, and what could be improved, identifying weaknesses. SWOT analysis (strengths, weaknesses, opportunities, threats)
- Mandate/Mission Statement: a statement describing the organization's reason for existence. It is usually a single sentence describing the function of the group.
- Objective: a very specific, usually measurable, statement about an activity and how it should be done.
- Prioritize: deciding what is most important.
- Implement: doing it.
- Monitor: checking up on how everything is going.
- Hints:
 - Use a facilitator
 - Be realisticAppoint a recorder
 - Make it fun
 - Invite key players who may not be involved with the arts council, but who may be helpful

3.13 Mission and Mandate

A mission statement is a general statement that encapsulates the essence of the "Why" of an organization. Perhaps one was developed, along with the bylaws and constitution, when the organization was formed. The mission statement is a necessary tool for assessing an organization in order to measure the intent and purpose against the actual performance.

A mission statement clearly indicates:

- Your mandate
- The "business" you are engaged in
- The kind of action you plan to initiate
- The type of organization you are now and how you plan to grow in the future

A mission statement also helps your own members to know expectations. It is a jumping-off point for initial planning, it tells the general public what to expect from your group and it defines the initial "image" of your organization. It is vitally important that you be perceived from the start as a lively, innovative, active force working for the good of the community; one that markets the arts with enthusiasm and presents excellent performing and visual artists for the enjoyment of the community.

3.13.1 How to Create or Update a Mission Statement

1. Select an objective and skilled person, who is not connected with your organization, to be the facilitator of a special meeting called to create or update the permanent mission statement.
2. Pick a suitable date and a quiet place and time for the meeting. Arrange to have a flip chart and markers, pads and pencils, refreshments, etc.

3. If you are just starting an arts council, use the members of the forming committee. Choose people who are interested and knowledgeable about the various aspects of the arts and who seem interested your goals. Be prepared for lively discussion.

3.13.2 Mission Statement Samples

To present quality arts programming accessible to all in the community.

To present excellent performing arts programs and visual arts exhibitions on a regular basis in community facilities; to advertise and sell these programs throughout the region with trained volunteer teams.

Mission statements should be revisited annually to verify the reason for existence and update if necessary.

Example: The mandate of an organization is its reason for being. The popular way of presenting the mandate is in the form of a simple, concise sentence called a **mission statement**. A mission statement is what the organization is and what it wants the world to know about it.

Most arts councils have a written mandate. It should be reviewed at least every three years to ensure that it is still accurate and reflects the organization's growth. If your arts council does not have a clearly articulated mandate, you should set aside some time for the council members to discuss the reason for being. It is extremely important that the council collectively agree on why the organization is in existence.

Creating a mission statement can take a long a time, but if developed in a consensus atmosphere, it will be a strong statement supported by all.

WORKSHEET #1

WHAT'S THE STATE OF YOUR MISSION STATEMENT?

SAMPLE MISSION STATEMENT

OSAC'S MISSION STATEMENT: The Arts are an integral part of the lives of Saskatchewan people.

DEVELOPING A MISSION STATEMENT:

1. In point form, list major reasons for your arts council's existence.
2. If you have a written mandate/mission statement, is it still appropriate (keeping the above list of reasons in mind)? If not, continue on to #3 to update your mission statement.
3. Write a single, concise sentence to describe your arts council's reason for being.

4. Review your statement. The following list is adapted from the “Skills Program for Management Volunteers” workshop booklet “Long and Short Term Planning”.
- Does your statement begin with a verb?
 - Does it describe “what” and “how”?
 - Does it describe precisely what your organization is about?
 - Does it describe your target audience?
 - Is it clear and simple?
 - Is it realistic?
 - Is it a single sentence?
 - Does it provide for growth and development?

Hints on Process

- Consider using a facilitator.
- To make the task of developing a mission statement faster, you may wish to have:
 1. List the major reasons for the council’s existence.
 2. Discuss and prioritize the list as a group.
 3. Assign a small number of people to draft a mission statement for the council to review and finalize at the next meeting.

3.14 Evaluation

3.14.1 Why Evaluate

Evaluation helps organizations focus on what they are doing right and what needs to be improved. Without evaluation, how do you know if the arts council is achieving their goals?

3.14.2 What Can Happen If You Don’t Evaluate

- Repeat mistakes
- Jump to conclusions: you may assume that the audience turnout was poor for a concert because people did not like that style of music. It could have been because the publicity was ineffective or there was a competing event for the same target audience.

Evaluation does not have to be complicated. We have provided you with some worksheets to help you get started. Adapt them to suit your needs.

3.14.3 What to Evaluate

We have provided worksheets in three areas: **Council Operation, Evaluating Council Programs** and **Evaluating Community Needs**.

Hints:

- Include all of council
- Invite like-minded members of the arts community to participate
- Get a facilitator
- Create a positive working environment
- Set an agenda
- Be sure to keep notes

WORKSHEET #2

COUNCIL OPERATION

WHAT'S O.K.?	PROBLEM AREAS	SUGGESTIONS
Example: Structure: <i>Basic structure fine</i>	<i>-Need to use committees</i>	<i>-Establish committees for publicity, visual arts and performing arts</i>
<u>Structure:</u>		
<u>Volunteer Recruitment:</u>		
<u>Financial Management:</u>		
<u>Fundraising:</u>		
<u>Meetings:</u>		
<u>Marketing, Publicity, Promotion:</u>		

WORKSHEET #4

EVALUATING COMMUNITY NEEDS

WHAT PROGRAMS ARE AVAILABLE?	WHAT'S MISSING (GAP)?	WHAT CAN ARTS COUNCILS DO?

How can an Arts Council help address cultural needs in a community??

- Direct programming
- Facilitating
- Supporting another organization or individual

How to Run a Planning Session

1. Review information from your evaluation session.
2. Begin with an area you have identified that needs improvement. If you have over 10 people, to break into small groups and assign different areas. This will speed up the process.
3. Brainstorm.
4. Discuss the details of each suggestion.
5. Prioritize.
6. Go to next area where you have identified a need (i.e. volunteer recruitment) and start the process again.
7. Continue until all areas have been discussed.
8. Remember to take regular breaks!
9. Prioritize your objectives.
10. Pull out **Worksheet #5 – Action Plan**. For each identified objective, assign responsibility and a completion date.
11. Give each person who has a responsibility for an objective **Worksheet #6 – Action Plan Task Sheet**. Request that all the task sheets are completed and brought to the next meeting for discussion. At that time you will be able to discuss the detail such as financial and time commitments.
12. Reassess your action plan with your new knowledge of resources needed. Are you being realistic? Do you have the volunteers? Can you raise the funds? Do the objectives meet your mandate?

The Wish List - The Brainstorming Technique

Brainstorming is an excellent method of getting everyone involved. It is best to have someone recording the ideas on a flipchart so all can see what has been suggested. Ideas spark other ideas. Here are some hints:

- Never discuss a suggestion
- Encourage off-the-wall ideas (they can spark realistic suggestions)
- Make it fun!
- If the group gets stuck, ask a few questions about the subject to get people talking.

THE PLANNING SESSION CHECKLIST	
<input type="checkbox"/>	Arrange for a facilitator
<input type="checkbox"/>	Choose a recorder
<input type="checkbox"/>	Invite all who should attend
<input type="checkbox"/>	Flipchart, paper & pens
<input type="checkbox"/>	Comfortable room
<input type="checkbox"/>	Copies of worksheets for all
<input type="checkbox"/>	Refreshments and snacks

Creating Ownership: Who should be Involved

It is important that everyone involved supports the plan that has been developed. Being involved in the planning process creates a sense of ownership and interest for all concerned. You may wish to invite people outside the arts council to contribute to your planning. Ask people such as music teachers (school and private), representatives of other arts organizations, artists, schoolteachers, seniors, audience members, business people, and community leaders. Refer to the council's mandate, and provide them with a copy of your evaluation. Explain the planning process and what you hope to accomplish. You may give a brief presentation about OSAC and the role of arts councils in Saskatchewan. This information is available from the OSAC office.

Using a Facilitator

Consider a facilitator for your evaluation and planning sessions. Here is how a facilitator can assist you:

- Provides an objective analysis
- Allows all council members to participate
- Keeps group on track
- Can help diffuse heated situations
- Clarifies issues

How to Obtain a Facilitator

Look for someone who has the following characteristics:

- Caring
- Open
- Sense of humour
- Good communication skills (active listening, ability to summarize, gives feedback)
- Makes others feel comfortable

Sources within the community

- Teachers
- Professionals who are used to public speaking and giving workshops (i.e. public health nurses, recreation directors)

Sources outside your community

- Skills Program facilitators (contact the OSAC office for suggestions)
- Other arts councils (some of their volunteers may be able to facilitate)
- Other arts organizations

WORKSHEET #5 – SHEET 3

ACTION PLAN

OBJECTIVE	RESPONSIBILITY	TIMELINES
<u>Performing Arts Programs:</u>		
<u>Visual Arts Programs:</u>		

4. BIBLIOGRAPHY AND RESOURCES

- **A Volunteer Leadership Development Program for Arts Councils** developed for the Organization of Saskatchewan Arts Councils (OSAC) by Kathy Abernethy and Sharron Labatt, June 1994.
- Alan Diduck in association with Manitoba Association of Community Arts Councils Inc. and Community Legal Education Association, **Making it Legal: A Handbook for Community Art Councils**. Winnipeg, 1990.
- Canada Council Touring Office, **The Presenters Handbook**. Ottawa, 1992.
- Ontario Arts Council, **Step by Step**. Toronto, 1991.
- Nan Carson, Canada Council Touring Office, **Survival Kit for Community Presenters**, Ottawa, 1992.

5. APPENDIX

5.1 OSAC Fees and Grants

5.1.1 Administration

- Mileage Allowance: Each Arts Council that attends Showcase is eligible for a \$175.00 Travel Grant.
- Membership fee: The fee to become a member of OSAC is ratified by the membership. The membership fee structure as of August 1, 2014 will be as follows:
 - Full Member: \$200.00 plus \$10 GST
 - Affiliate Member: \$100.00 plus \$5.00 GST
 - Associate Member (School Centre): \$30.00 plus \$1.50 GST

5.1.2 Performing Arts

- **Performing Arts Grant**
 - “Stars” - % of performer fees at the discretion of OSAC’s Executive Director
 - “Kids” - % of performer fees at the discretion of OSAC’s Executive Director
 - Not applicable to OSAC Junior Concerts

5.1.3 Visual & Media Arts

- Visual Arts Program Grant: maximum grant of \$1,000.00, if partnering with one or more arts councils or organizations, arts councils are eligible for grants of \$1,500.00 each.
- Visual Arts Booking Fee per exhibition: \$150.00/month + \$7.50 GST, \$250.00/2 months + \$12.00 GST (See Visual Arts Handbook for further details)

5.2 OSAC Staff

Executive Director

Operations Coordinator

Performing Arts Coordinator

Performing Arts Coordinator-Junior Concerts
& Membership Liaison Coordinator

Visual & Media Arts Coordinator

Visual & Media Arts Assistant Coordinator

Administrative and Programs Assistant

Kevin Korchinski

Catherine Tomczak

Skip Taylor

Marianne Woods

Zoë Schneider

Diana Chisholm

Rosemary McCallum

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Facsimile: 306-586-1550
e-mail: info@osac.ca
website: www.osac.ca
Office Hours are Monday-Friday, 9am-5 pm

5.3 Logos

Logos are available in electronic format from OSAC for OSAC, SaskCulture, Sask Lotteries, Saskatchewan Arts Board, and Department of Canada Heritage. They must be used on all publicity and promotional materials. Please call the office at 306-586-1250 or e-mail at info@osac.ca

