



Handbook for Mentors and Inspire Coordinators

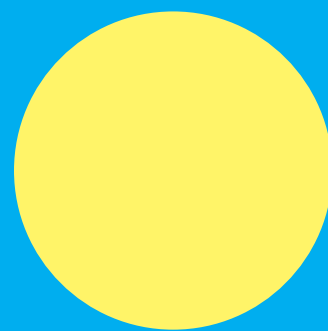


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This is a handbook for both Inspire Coordinators and Mentors.

An Inspire Coordinator is anyone under the age of 29. The Mentor is usually the Visual Arts delegate on the local Arts Council. Together the Inspire Coordinator and the Mentor will develop programming to offer to their local community.

What is OSAC?

The Organization of Saskatchewan Arts Councils (OSAC) is an umbrella organization that enables community Arts Councils and schools to tour and hold live, professional music and theatre performances, visual arts exhibitions, workshops and special events across Saskatchewan. The aim of the Organization of Saskatchewan Arts Councils' (OSAC's) Arts on the Move program is to assist Arts Councils in hosting high quality, engaging and relevant visual arts exhibitions, to enhance the quality of life in Saskatchewan, and to develop a future audience for the visual arts.

Inspire

Demographics across Saskatchewan are changing and so is the arts and culture landscape. Organizations are working towards being more inclusive and more diverse to reflect the communities they serve. The Inspire program is designed to engage people under age 29 as audiences, participants, and decision-makers and enable them to make an impact in their communities.

Meaningful youth engagement is more than seeing younger faces in the gallery or having a token youth on the Arts Council; it is about genuine inclusion and allowing new members to participate in decision-making processes. The greater the sense of ownership and personal investment a person has in an endeavour, the more excited and engaged they are likely to be. Through this approach, Inspire aims to develop the next generation of visual arts presenters in Saskatchewan communities.

Working with the local Arts Council's Visual Arts Coordinator as a mentor, the Inspire coordinator will plan, develop, and implement programming that they believe they can market to their peers. This programming can be based on a touring OSAC exhibition or be completely independent.

Who are the OSAC Presenters?

OSAC community presenters are Arts Council volunteers in communities that range in size from 500 to 200,000; the majority live in communities of less than 3,000. Every year at Showcase, close to 30 communities throughout the province will book one or more shows through OSAC as part of the block booking process. Many will book the full number of exhibitions on offer.

Who is Inspire's Audience?

OSAC audience members represent a variety of ages (adult, family, and children), but the majority is typically middle-aged and older and very appreciative of having quality exhibitions in their communities. The audience size can range from 30 to 4000.

The more important question is "Who is Inspire's Audience?", and that is up to you! Inspire coordinators are strongly encouraged to develop programming that they believe they could market to their peers. What kind of event would you and friends want to see? This may be the same type of programming that the Arts Council currently presents, or it may something a bit different.

Mentorship for Inspire Coordinators

Mentorship is when an experienced and knowledgeable person works alongside an emerging person in the same field to help them in their professional development and to succeed in their goals. In the Inspire program, the mentor would be the Arts Council's Visual Arts Coordinator or other qualified Arts Council member, the mentee is the Inspire Coordinator, and the shared goal is to present visual arts programming in the community.

One of the tenets of the Inspire program is that the mentor offers support, sound advice, and practical tools to empower the mentee to present quality programming, but in their own unique way. While working under the guidance of a mentor, the Inspire coordinator is encouraged to implement a few ideas of their own that may be new to the Arts Council.

Do's and Don'ts for Mentees

DO

- Be open to feedback you need to hear
- Be willing to make mistakes
- Ask for help when needed
- Work together to problem-solve
- Be open to the mentor's perspectives
- Stay positive
- Reach out and touch base regularly

DON'T

- Only seek feedback on what you want to hear
- Take things personally
- be afraid to "bother" the mentor with "silly" questions
- Expect the mentor to have all the answers or solve all problems
- Be biased or jump to conclusions
- Get discouraged too easily when facing obstacles
- Assume that silence means everything is okay



Colby Richardson, *Inner Vision*, Video (continuous loop), 2015.

Mentorship for Visual Arts Coordinators (Mentors)

A mentor is an experienced and knowledgeable person who works alongside an emerging person in the same field to help them in their professional development and to succeed in their goals. In the INSPIRE program, the mentor would be the Arts Council's Visual Arts Coordinator or other qualified Arts Council member and the shared goal is to present a visual arts exhibition in the community. It is important to note that the role of a mentor is not to delegate tasks but to let the INSPIRE coordinator be in the driver's seat. You are the trusted advisor and role model who provides support, guidance, and practical assistance.

Benefits of Mentoring (for you and your Arts Council)

Mentoring is a working relationship that goes both ways, and the benefits of learning and professional development aren't solely received by the mentee.

- be a part of developing the next generation of arts presenters in Saskatchewan
- play a key role in growing the skill base in your Arts Council and community
- renewed enthusiasm, inspiration, and confidence in your own skills and duties
- gain leadership and communication skills
- learn new ideas and approaches that the mentee may have to offer
- diverse networking and increased awareness of the Arts Council in new segments of the community
- opportunities to welcome new gallery attendees and volunteers
- positive mentorship experiences can attract, retain, and develop new Arts Council members

Role of the INSPIRE Mentor

As the INSPIRE Mentor, your role is to use your knowledge and experience in presenting visual arts to guide and assist the INSPIRE coordinator as they present an exhibition in the community. Ideally, they will have participated in the selection of the exhibition and are confident that it is a exhibition they can market to their peers. One of the tenets of the INSPIRE program is that the mentor offers support, sound advice, and practical tools to empower the mentee to present a quality exhibition, but in their own unique way. The INSPIRE coordinator will look to you for guidance, but it is likely that they will also have a few ideas of their own that may be new to the Arts Council. The Inspire Mentor must also provide a police record check to OSAC.

DO

- Share your own experiences
- Offer suggestions based on your experience
- Be a sounding board for ideas
- Provide honest and constructive feedback
- Listen to other perspectives and ideas
- Be open to learning new things
- Work together to problem-solve
- Give support and encouragement
- Reach out and touch base regularly

DON'T

- Expect things to be done as they always have been
- Give orders on how things should be done
- Be biased or jump to conclusions
- Create a dependency
- Micromanage
- Take things personally
- Feel pressure to have all the answers
- Get discouraged too easily when facing obstacles
- Assume that silence means everything is okay

The Mentor and the Mentee Working Together

Elements of the successful mentor-mentee working relationship:

Mutual Respect and Understanding. A priority in mentorship is having a positive relationship in which both participants feel a sense of trust and that their opinions are heard. Being approachable and unbiased creates opportunities for more honest questions and feedback.

Availability and Commitment. Both the mentor and mentee must respect the time that the other is dedicating to the program. Be available and accessible, respond in a timely manner, and honour commitments so that the other person knows that their time is not being wasted. Give notice in advance if you are delayed on a certain task or unable to make a meeting.

Communication Plan. Regular communication is important in keeping both parties on the same page. At the start of the program, it may be helpful to agree on how Mentor-Mentee meet-ups will happen (ex: in person, over the phone, or email) and roughly how often they will take place. While it is important to be flexible, having this conversation early on will ensure that expectations are aligned and help prevent misunderstandings down the road.

Clear Communication and Active Listening. Mentorship is not like a course in which the more experienced person projects everything they know onto the less experienced person. Rather, communication between the mentor and mentee is a two-way street. Conversations are focused on learning from each other and sharing knowledge, experiences, and practical information. Listen actively, ask thoughtful and open questions, and clarify. Confirming any action steps is a good way to remain accountable to each other and stay on track.

Follow-up. Conversations are an invaluable piece of mentorship, but moving forward on the action steps is what gets things done. This means that both parties follow through on their commitments and report back on their progress. Provide positive feedback or a simple thank-you to show appreciation.





Getting Started

Preparation. Read through this manual. Visit your Arts Council's website and/or Facebook page as well as the OSAC website and Facebook page. Jot down questions and ideas.

First Meeting. At the beginning of the mentorship, arrange a casual meeting to get to know each other and discuss the program. If you and the Visual Arts coordinator are not already well acquainted, allow time to get to know each other. Partnerships based in trust do not happen overnight. Every mentorship is different, and the nature of the initial meeting will depend on how well acquainted you are with the Visual Arts Coordinator, your familiarity with the Arts Council, and your experience working in arts presenting. Some topics to cover may include:

- Introductions and sharing reasons for participating in Inspire
- Discuss how exhibitions and programming have traditionally been presented in the community, what concepts to keep, and new ideas to try. This may include but is not limited to: marketing, branding, media relations, programming, target audience, program design, and other event details.
- Overview of the timeline for presenting the programming. Make a checklist and set target deadlines.
- Agree on how often you will meet and best means of communication (phone, email, etc). Exchange contact information.
- Allow time for questions!

Throughout the program. Every now and then, take a step back to evaluate how the mentorship is going.

- What is working well?
- Have successes been recognized and praised?
- What needs to be done differently?
- Are there any concerns and how can they be addressed?
- How can OSAC help?

ASSESSING COMMUNITY NEEDS

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

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

Step 1: Decide whose needs you are going to examine, because focusing your work will make it more effective. - all residents of the community? - all residents within a 15 km radius?

Step 2: Plan your research. - what information do you need and can you obtain it elsewhere? - develop some objectives for the information you need so you will know when to stop collecting - who from outside the community might be able to help? - when will the research begin and end?

Step 3: Choose your approach. - your options include doing survey(s), individual/group interview(s), reviewing existing statistics on use and needs - holding public meetings - your choice will depend on the type of information you want to gather and who you have to talk to in order to get it.

Step 4: Summarize and report your findings. - consider the information you have gathered and how best to report it - there are a number of ways to report your findings including a written report, a presentation, a public meeting or a discussion group.

Most program planning models will contain the following steps:

- identify the target group by stating which portion of your membership groups the program is intended for.

- identify the goal or the purpose for the program. This step is necessary to clarify the need for the program and to establish a benchmark for evaluating its success.

- identify which resources will be required, where it will take place, what equipment or supplies are needed, how you will advertise it, who will lead the program and who will organize the program.

- identify revenues and expenditures. Also consider how any shortfall in revenue will be recovered.

- implement the program according to the plan developed in the components above.



SUGGESTED PROGRAM IDEAS

Educational Programs

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

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

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

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

Specific Objectives:

-to determine an exhibition that educational programming could be designed around to broaden the understanding of the ideas being presented in the exhibition.

-to locate an artist to offer presentations, artist talks, exhibition tours, and/or workshops in response to the exhibition.

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

Specific Objectives:

- to invite the watercolour artist, whose works are in the exhibition on display, to attend an opening reception and provide an in-depth two-day workshop to adults working at an intermediate level.

- to arrange for an arts supply business (local if possible) to display watercolour materials and/or various resources from which artists can order supplies.

- to limit the class to six adults for more intense instruction and individual critiques.

- to organize an exhibition of their work to hang in conjunction or following the exhibition of the guest artist's work and host a second opening reception.

Goal: To facilitate an art issues symposium.

Specific Objectives:

- to identify artists in the region and create a mailing list.
- to work co-operatively with the galleries and recreation association in the region.
- to invite resource people to present their ideas on topics such as "censorship", "the artist as educator", "how to sell your work and retain artistic integrity", "what is CARFAC? what is copyright?", or "dealing with isolation in rural Saskatchewan".
- to organize panel presentations, workshops and small discussion groups.
- to invite provincial cultural organizations to display information about their programs and resources available to artists.
- to celebrate Saskatchewan artists by arranging time for a show and sale, or edible art show for lunch, or a T-shirt designing party, or a quilt making event, etc.
- to sign up new volunteers to join the arts council's visual arts committee and to brainstorm future program plans.

3. "Sell" the program to arts council members and enlist support. Create a list of things to do and assign to various volunteers with timelines for completion clearly identified.

4. Determine the resource people needed and contact them to discuss program plans including location, date, times, expectations, fee and/or expenses.

5. Arrange for the facility, supplies and materials.

6. Write an article for the newspaper and invite reporters to cover the event and photographers to take photos. Create a poster or advertisement to draw people to the event. Call the local radio and/or television station to arrange for an interview with an arts council member and/or the resource person. Consider boosting posts on Facebook and Instagram.

7. Prepare a summary of events or keep a journal to assist with the evaluation of the program. Call a follow-up arts council meeting to discuss the program, evaluate it and plan for future programs. Were the goals and objectives met? Upon what factors is the success rate to be measured? Other methods can be used to gain public feedback: - oral or written surveys, written evaluations, observations, suggestion box and statistics. Discuss your evaluation of the program with the Visual & Media Arts Coordinator.

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

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

Local Adjudications

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

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

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

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

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

Planning the Event

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

- consult with other arts organizations.
- organize a working committee and identify an administrator.
- select a facility and draw up a schedule.
- select an adjudicator(s) – refer to the OSAC Visual & Media Arts Coordinator for suggestions
- write and distribute a Call to Enter.
- make media announcements.
- receive inquiries and answer questions from entrants.
- ensure artists are aware of their right to an artist's fee, pay artists' fees or arrange an agreement to waive this fee signed by the artist (contact the OSAC Visual & Media Arts Coordinator for a sample contract)
- prepare the exhibition space and hang the works.
- oversee the event, announce winner(s) and make awards.
- pay bills and evaluate.

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

Other Ideas for Programming:

- Performance Art mini-festival
- Curate an Exhibition of Local Artists (make sure to pay honorariums)
- Plein-air Workshop
- Video Game Design as Art Workshop
- Augmented Reality Workshop
- Virtual Reality Workshop
- Critical Reading Group
- Group Critique Night
- Collaborative Art Group (ongoing club)
- Paper Cutting Workshop
- Photo-Journalistic Workshop
- How to make Art Books
- Wearable Art Workshop
- Collage Workshop
- Digital Zine Making Club
- Group Mural
- Art Walk
- Online Workshops
- Online Artist Talks
- Online Studio Tours
- Land Art Workshop/ Community Project
- Build a Collaborative Sculpture Garden



The sky is the limit! If you have an idea you are unsure about, contact the Visual & Media Arts Coordinator at (306)586-1252 or zoe@osac.ca

The most important element is to develop programming that will appeal to you and your peers. If the first thing you try isn't as successful as you had hoped don't give up! Assess and learn from your experience. Post-event evaluations can be extremely helpful in determining how to approach your next event. A sample evaluation is included at the end of this handbook. SurveyMonkey is a valuable and easy to use resource for online evaluations.



Marketing and Advertising

Arts Councils are responsible for the advertising of their programming. However, the OSAC Visual & Media Arts Coordinator advises Arts Councils on publicity campaigns if requested.

Use of artist images; if printing your own posters, brochures or other marketing items, please check with the OSAC Visual & Media Arts Coordinator to be sure you are using authorized images and artist descriptions. Images found on Google or even the artist website may not be authorized for advertising.

Mandatory Logos. It is imperative that Saskatchewan Lotteries, SaskCulture and Government of Canada logos are used on all advertising and promotions. It is important to keep the general public aware of the types of events those dollars support. Also be sure to use the OSAC and Inspire logos in all ads, programs, etc., so you may build a cumulative impact. Logos are available from the OSAC Office and website.

The following marketing materials are essential for spreading the word about your programming:

- Press release to your local media
- Posters
- Facebook events
- Instagram posts
- Updates in e-newsletters run by your local arts council or contact OSAC to be included in ours

Here is a handy guide for general Marketing: <https://www.thebalancesmb.com/eight-easy-steps-to-marketing-your-nonprofit-organization-2294906>



Evaluation Example

Location _____

Date _____

Name of Workshop or Event _____

Thank you for participating in _____. Your responses are valuable in reporting to funding agencies and modifying programs. We would appreciate it if you could take a few minutes to complete this form. You do not need to sign to sign your name.

1. Was the event/workshop an enjoyable experience for you? Yes No
Why? _____

2. Did you learn anything? Yes No
What did you learn? _____

3. Was the programming held at a good time of the year? Yes No
When could be better? _____

4. Why did you attend the adjudication? _____

5. Were your expectations met? How? _____

6. How many events like this have you attended? _____

7. How did you hear about this one? _____

8. What did you think about the workshop leader? Were they approachable and helpful? _____

9. What kind of event or programming would you like to see in the future? _____

10. Is there anything that prevents you from attending arts programming? (time, accessibility, no one to attend with, some other factor?) _____

10. Please offer any other comments you have

Inspire Evaluation

In addition to the follow up report, both participants are asked to complete the Inspire Program Evaluation. There are a couple different questions depending on whether one is a mentor or mentee. The official survey is online and the link will be sent, but the survey questions are included below so that participants know what to keep in mind throughout the program.

1. Please provide your name and Arts Council
2. What was the title of the programming presented through Inspire?
3. I participated in Inspire as a:

Inspire Coordinators

4. Prior to your role as Inspire Coordinator, how involved were you with the Arts Council?
5. How much do you see yourself being involved in the Arts Council in the future?
6. Please describe what was done to advertise the programming, and work with other volunteers to host the programming.
7. Describe the event you planned and hosted. How was it received? What would you do different next time?
8. Did you make specific efforts to market this programming to your peers/people in your age group?
9. How likely are you to consider presenting more visual arts programming (either with the Arts Council or in any other capacity in the future?)

Inspire Mentors

10. In what ways was the preparation for the Inspire programming different from other Arts Council events with regards to advertising, logistics, and working with other volunteers?
11. Did the Inspire Coordinator make specific efforts to market this programming to their peers/people in their age group?
12. How different was the audience of the Inspire programming from other Arts Council programming?
13. How did youth engagement (as audience and volunteers) in the Inspire programming compare to that of other regular Arts Councils events?
14. How much did the Arts Council benefit from this experience?
15. How likely are you to consider being a mentor again?

Inspire Program

16. Were the workload and responsibilities required of you reasonable?
17. Were your responsibilities clearly defined?
18. Would additional training or resources have helped you in your role?
19. Please share any comments regarding roles and responsibilities in the Inspire program.
20. Please rate your experience working in a mentorship relationship.
21. Did you find there was an appropriate amount of contact between the mentor and mentee?
22. Is there anything you suggest that OSAC do to help Inspire Coordinators in their role?
23. Is there anything you suggest that OSAC do to help Arts Council Visual Arts Coordinators in their role as mentors?
24. Did you gain personally from this experience?
25. What contributions or successes are you most proud of from this experience?
26. How would you rate the Inspire program overall?
- *27. What did you like the best?
28. What did you like the least?
29. Please share any additional comments on any aspect of your experience with OSAC and Inspire.
30. Does OSAC have your permission to include quotes from this evaluation as testimonials in future reports?