Performing Arts Handbook for Arts Councils 2025-2026

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OSAC Organization of Saskatchewan Arts Councils

OSAC PERFORMING ARTS HANDBOOK

2025-2026

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OSAC PERFORMING ARTS HANDBOOK

1. CODE OF ETHICS FOR MEMBERS

Members must:

- Meet their financial commitments.
- Follow all program deadlines outlined in the Arts Council Manual

OSAC supports the Respectful Workplaces in the Arts Code of Conduct. While OSAC is not a formal signatory, we uphold its principles and expect all members to foster respectful, safe, and inclusive environments in every activity.

2. OVERVIEW

Presenting live performances is about more than booking shows — it's about strengthening communities. Local presenters provide valuable opportunities for artists and create meaningful cultural experiences for audiences of all ages, genders, sexual identities, and cultural backgrounds.

Successful presenters share key qualities:

- Knowledge and appreciation of the artist's work.
- Sensitivity to community needs.
- Creative approaches to engaging audiences.
- Support for artists while they are on tour.
- A commitment to education and audience development.
- Dedication to diversity, equity, and inclusion in programming, with specific attention to Indigenous voices and reconciliation.

Artistic vision is essential. Whether the performance is classical, contemporary, traditional, or experimental, presenters shape cultural life by ensuring access to a wide range of voices and perspectives. Presenting is deeply rewarding, with lasting community impact, but it requires commitment, planning, and resources to succeed.

3. PERFORMING ARTS PROGRAM AIM

The aim of the Organization of Saskatchewan Arts Councils (OSAC) Performing Arts Program is to support members in presenting live, high-quality performances that reflect the diversity of cultures, disciplines, and communities across Saskatchewan.

The program is committed to fostering inclusion, equity, and reconciliation by:

- Showcasing artists from a wide range of cultural backgrounds, including Indigenous voices and stories.
- Promoting equitable access to the performing arts for audiences of all ages, genders, and identities.
- Enhancing the quality of life in Saskatchewan through shared cultural experiences.
- Developing future audiences by encouraging participation, education, and community engagement.

3.1 Strategies:

3.1.1 Diverse and High-Quality Programming

OSAC provides members with a wide range of programming that reflects Saskatchewan's cultural diversity and showcases artists based on quality, professionalism, marketability, and fee.

- Offer a variety of performing disciplines from applications received.
- Ensure artistic excellence and professionalism, reviewed by presenters, peers, and arts professionals.
- Reflect the unique character of Saskatchewan communities, including rural and Indigenous voices.
- Balance affordability with performer stature and opportunities for block booking.
- Support Saskatchewan-based artists where possible.
- Provide educational opportunities that deepen appreciation of diverse art forms.

3.1.2 Community Access and Engagement

OSAC supports members in presenting live performances for adults, families, children, and young audiences in community settings.

- Share ongoing information about available performers.
- Consult with members to ensure programming reflects artistic values and community needs.
- Encourage block booking through coordinated booking cycles and meetings.
- Provide administrative services such as fee negotiation, tour scheduling, and contracting.

3.1.3 Financial Support

OSAC strengthens members' capacity to present performances through the Performing Arts Grant.

- Offer direct subsidies for booking performers.
- Ensure accountability through clear reporting requirements.

3.1.4 Marketing and Capacity Building

OSAC helps members build audiences and organizational capacity.

- Provide consultation and resources on marketing strategies.
- Develop workshops tailored to members' needs.

3.1.5 Support for Saskatchewan Artists

OSAC actively promotes and supports Saskatchewan performers.

- Encourage participation in the OSAC network and Showcase.
- Provide professional development opportunities and workshops.
- Promote Saskatchewan artists to members and audiences.
- Maintain a referral list with discipline-specific details.

- Define a Saskatchewan Performer as a resident of Saskatchewan at the time of showcasing or at the beginning of a booking cycle. Selection is based on quality, professionalism, marketability, and price.

4. PERFORMING ARTS SERIES

4.1 Eligibility Criteria

same fee	Members pay the same negotiated fee to a Showcase performer, regardless of location or community size. Exceptions may apply (e.g., date changes initiated by the performer, multiple performances in the same venue, or significant differences in expected gross revenue). Performance Bonus Structure (Showcase Artists Only, effective 2026–27 season) To align with industry standards and artist expectations, OSAC has introduced a performance-based bonus structure for Showcase-selected artists. • 25% bonus if reported attendance exceeds 300. • Additional 25% bonus if attendance exceeds 500. • Additional 25% bonus if attendance exceeds 700. • Bonuses are only applied when thresholds are met and are invoiced to the applicable presenter(s). • Attendance numbers must be submitted in the performance evaluation form within two weeks of tour completion. Example: A $3,000 performance fee would increase to $3,750 at 325 attendees, $4,500 at 525 attendees, and $5,250 at 725 attendees. This structure is designed to recognize rare high-attendance performances, without placing additional costs on most members. Small and rural presenters are not penalized; the base fee remains unchanged when attendance is under 300.
time frame	Eligible series performances take place between September 1 and June 30
definition of series	A “series” is three or more performances in a concert setting. Subscription sales are strongly suggested but are optional.
block booking	Only the fees of performers booked through or approved by OSAC will be included in the grant calculations.

series name	Members may choose their own series name and programming mix (adult, family, young audience). Typical performances are 90 minutes plus intermission (family/theatre/dance may vary).
final report	Grants are not released until members submit the previous season's final report, performance evaluations, and all outstanding fees, including OSAC membership.

4.2 Selection Process and Booking Deadlines:

The selection process starts eleven months in advance of any season. Performers are presented at Showcase in October every year to begin touring as early as September of the following year.

OSAC Performing Arts Online Directory

OSAC now has an online Performing Artist Directory available at osacshowcasedirectory.ca. This is a searchable online directory for members to look for artists that suit their needs.

Block Booking Process

- Members may choose any performer, but bookings for concert series must go through OSAC to ensure collective buying power (block booking).
- Only bookings made through or approved by OSAC are eligible for the Performing Arts Grant.
- School shows and special events (e.g., senior homes, fundraisers) booked through OSAC are not grant-eligible.
- Members submit series or single event choices using the Performing Arts Grant Application Form (available at osac.ca/pagrant).
- First choices are made at the Booking Meeting during Showcase. Any changes must be finalized and submitted by November 30.
- When more requests are received than dates available for a performer, bookings are confirmed on a first-come, first-served basis, based on the date OSAC receives the choice list.

4.3 Block Booking:

Block booking is the cornerstone of the OSAC model. By grouping performances into consecutive dates, members benefit from reduced costs and artists are guaranteed more efficient tours.

Why Block Booking Matters

- Collective buying power ensures fair pricing across communities.

- Performers often lower fees for multiple bookings in a tour, but the discount depends on the stature of the artist and input costs.
- The model keeps professional performances affordable for small and rural arts councils while still attracting national and international talent.

Pricing Details

- OSAC negotiates directly with performers.
- A 5% finder's fee (maximum $200 + GST per performance) is applied.
- For larger shows or single events, this fee may be charged directly to the member.
- Members should understand that higher-profile artists rarely reduce fees significantly — reductions are most common for mid-level performers who benefit from multiple bookings.

The Exchange Meeting at Showcase

- The Performing Arts Exchange at Showcase is the single most important event for booking tours.
- At the Exchange, members meet, share interest in artists, and coordinate block bookings.
- The more communities that align on an artist, the stronger the tour, the lower the fees, and the more viable it becomes for everyone.

Flexibility

- Performances may be scheduled on any day of the week.
- OSAC aims to keep drives under 3 hours/day and provide artists with 5 shows/week.
- Day preferences are considered but cannot be guaranteed.

4.4 Tour Schedules

Tour schedules are coordinated once bookings are finalized by November 30.

- OSAC requires 2–3 months to complete tour routing and contracts after Showcase.
- The Performing Arts Manager balances holidays, community preferences, double bookings, and routing needs.
- Final schedules are usually sent by late January.
- Members must review immediately and notify OSAC if dates cannot be accepted. Changes after schedules are set impact multiple communities and can jeopardize tours.

4.5 Performing Arts Grant

Application

- Performing Arts Grant Application forms found here: https://www.osac.ca/pagrant
- Applications must be submitted in time for booking deadlines.

Grant Calculation

- Grants are calculated as a percentage of presenters' total performer fees (typically ~15%, depending on OSAC's annual budget and eligibility criteria).
- Grants are paid in two installments:

- First payment: by October 30, provided all reports and payments from the previous season are complete.
- Second payment: after the current season ends.

Eligibility

- Only events that meet OSAC's **concert-setting criteria** (focused on sitting, listening, and viewing) are eligible.
- School shows, fundraisers, or non-concert-style events are not included.

Changes & Replacements

- Any changes to an arts council's series during the season will trigger a recalculation of the grant to match actual figures.
- Replacements must occur within the **same performance season**.

4.6 Responsibilities of Presenters:

A. Planning the Season Selling a Series

Selling subscriptions (a "season series ticket") has long been one of the most effective ways for OSAC members to build financial stability and audience loyalty.

Why Series Subscriptions Work

- Financial security: Revenue collected in spring or summer provides funds for fall expenses.
- Audience loyalty: Patrons who subscribe are more likely to renew and attend consistently.
- Reduced risk: A season model softens the impact of poor attendance at any single performance.
- Room for experimentation: Guaranteed sales make it easier to take artistic risks.

Best Practices for Selling a Series

- Announce and sell subscriptions at the final performance of the current season.
- Offer early-bird pricing or renewal discounts to encourage advance purchases.
- Set a clear deadline (early September works well) to drive last-minute sales.
- Train audiences to expect subscription sales every year — habits build stability.
- Consider packaging 3 or more performances (e.g., 3 for $75) to highlight savings compared to single tickets.

See Section 6.3.2 for an example.

B. Steps to Plan and Deliver a Performance

Budget & Goals

- Prepare a projected budget for the season and for each performance.
- Set goals such as audience size, profit, or break-even.
- Use the PA Grant Budget template as a guide.

Venue Booking

- Confirm and book your hall as soon as tour dates are finalized.
- Ensure the venue meets technical and accessibility needs.

Contracts & Requirements

- Review your OSAC contract carefully.
- Arrange stage crew, special equipment, piano tuning, or other requirements.

Marketing

- Develop a promotional campaign (see Section 6.2).
- Start early and build momentum as the performance date approaches.

Advancing the Performance

- Contact the artist or representative before the show to confirm details.
- Verify accommodation plans (artists usually book/pay unless contract specifies otherwise).
- Confirm arrival time, technical needs, and hospitality.
- Assign a volunteer to greet and support the artists on arrival.

Evaluation & Feedback

- Complete the online evaluation form promptly after each show.
- Record whether goals were met (e.g., audience size, budget, community engagement).
- Capture audience feedback and quotes — these stories help funders and partners see the value of live performance.
- Document community impact:
    - Did the event attract new audiences (youth, newcomers, Indigenous communities)?
    - Did it support local businesses (restaurants, hotels, venues)?
    - Did it provide educational or cultural opportunities beyond the performance itself?
    - Did the performance garner local media coverage?

- Share successes and challenges openly. Evaluations help OSAC advocate for continued funding and support future programming.

C. Performer Fees

Payment timeline

- Members must pay OSAC the performer fee **one month prior** to the concert date.
- OSAC invoices members for the performer fee **plus GST**.

Contracts

- **Main Contract**: Signed between OSAC and the performer.
- **Subcontract**: Signed between OSAC and the member.
    - Issued only once the Main Contract is fully signed by both the Executive Director and the performer.
    - Sent to members signed by the Performing Arts Manager.
    - Must be returned with **two signatures** from the arts council.
- All available technical information is attached to the Subcontract.
- Any missing details (e.g. venue, time) must be completed by the arts council at this stage.

Binding agreements

- Verbal contracts are considered **binding**.
- OSAC books tours in good faith before receiving signed Subcontracts from members.
- If cancellation is absolutely necessary, it should be made **before brochure production** when dates are being finalized.

Cancellations & rescheduling

- Once a Main Contract is signed, cancellations are very difficult.
- If the arts council cancels while the performer is ready, willing, and able, the **performer's fee may still be due in full**.
- Inclement weather:
    - If the performer cannot safely reach the venue, the show may be cancelled.
    - If the performer can arrive safely, the performance will normally go ahead.
    - Please review the Inclement Weather Playbook on the OSAC website.
- Rescheduling may be negotiated directly with the performer, but OSAC must be notified and approve before it is confirmed.
- Advertising or additional expenses for a new date are the responsibility of the arts council.

If cancellation stands

- OSAC will take over negotiations with the performer.
- OSAC cannot reimburse members for advertising or local costs if the show is cancelled.

D. Other Expenses & Fees

Presentation costs

- Members are responsible for all local costs of presenting an event, including:
  - Securing a facility
  - Equipment rentals
  - Personnel (e.g. technical crew, box office, ushers)

Budgeting

- Research these costs in advance and prepare a budget before the series or event.
- Establish realistic financial criteria for each event.
- Determine reasonable sales potential and confirm whether it will cover:
  - Performer fees
  - Other associated costs

Fundraising & support

- Consider fundraising events, donations from individuals, service organizations, and businesses.
- These efforts may be necessary to keep the event financially viable ("in the black").

EXAMPLE: Based on three performers which might cost $8,000, the following budget is a model to work from:

Expenses	
Facility rental	1,500.00
Performer Fees	8,000.00
Advertising	600.00
Hospitality	300.00
Miscellaneous - piano tuning, printing, SOCAN/Re:Sound* fee, etc.	500.00
Total Expenses	**$10,900.00**
Revenue	
Sales Series Tickets	
70 adult tickets @ $60	4,200.00
50 senior tickets @ $50	2,500.00
10 student tickets @ $40	500.00
20 family tickets @ $120	2,400.00
Door Sales ($200 per concert)	600.00
Donations/Corporate Sponsors	1,000.00
Performing Arts Grant	1,440.00

Total Revenue	**$12,540.00**
Profit	**$ 1,640.00**

The main factor in determining the number of potential subscribers is your enthusiasm and willingness to sell. We have, in the past, recorded that a centre with a population of 10,000 had 150 subscribers and a centre with a population of 900 had 450 subscribers. Obviously, while a large population base is an asset, it is not the essential ingredient for success.

E. Entandem - SOCAN and Re:Sound Central Reporting Program

Entandem is the joint entity created by SOCAN and Re:Sound to handle all license fee collection in one place. OSAC Members may **opt into OSAC's Central Reporting Program** for both SOCAN and Re:Sound or manage their own reporting directly with Entandem.

Benefits of Opting In

- **Simplified communication** – No direct calls, emails, or statements from SOCAN or Re:Sound. All handled by OSAC's Performing Arts Manager.
- **No reporting paperwork** – Members receive a single annual invoice with supporting details.
- **No admin fees** – Only actual SOCAN/Re:Sound fees are passed on.
- **Flexibility** – Non-OSAC performances can be included via a separate webform.

Member Requirements

- Confirm with the PA Manager which licenses (SOCAN, Re:Sound, or both) you want included.
- Complete the license-related section in the Performance Evaluation.
- Submit season subscription sales numbers by March.
- Pay the final invoice (issued in May).

Budgeting Guidelines

- **SOCAN** – Generally:
  - 3% of ticket sales for non-classical concerts
  - 1.56% for classical concerts
  - Minimums may apply.
  - More info: www.socan.ca
- **Re:Sound** –
  - Venue owners (not presenters) are responsible for recorded background music (lobby, intermission, etc.). If your venue isn't charging a license fee, confirm they are in compliance.
  - For performances where recorded music is part of the show (e.g., magician, theatre), expect approx. $25 per season.
  - More info: www.resound.ca

Notes

- SOCAN (Society of Composers, Authors and Music Publishers of Canada) and Re:Sound are Canadian non-profit licensing bodies authorized to collect and distribute royalties under the **Copyright Act of Canada**.
- Fees apply regardless of performer nationality, and for any performance using music (including dance, opera, or musical theatre).

F. Advertising

Member Responsibilities

- Members are responsible for advertising their own series.
- Most Councils launch their campaign in the **spring before the new season** begins; the final performance of the current season is an excellent time to announce and start ticket sales for the next one.

Materials & Branding

- Posters and brochures for Performing Arts series are printed collectively through the OSAC office.
- If creating your own posters, brochures, social media posts, or website content, always confirm with the Performing Arts Manager that you are using **authorized images and descriptions**. Unauthorized images (e.g., from Google or artist websites) may not have proper rights.
- Each year OSAC provides a **Dropbox folder** with artist-approved images and writeups for member use.

Logos & Funders

- All promotional materials must display the logos for:
  - OSAC
  - Saskatchewan Lotteries
  - SaskCulture
  - Government of Canada
- This acknowledges the vital funding provided by Saskatchewan Lotteries (through SaskCulture) and the Department of Canadian Heritage.
- Logos are available from the OSAC website: https://www.osac.ca/index.php/aboutus/members/74-logos or by request from the OSAC office.

G. Hospitality

Hospitality means making performers feel welcome — from fruit and coffee in the dressing room to a post-performance reception. OSAC's circuit is well known across Canada for exceptional hospitality, and this reputation makes a lasting impression on artists.

Backstage & Performance Day Needs

- Provide coffee, juice, bottled water, and fresh fruit in dressing rooms.
- Cheese, crackers, or other light snacks are often appreciated.
- Riders (attached to contracts) list specific hospitality requests — these must be supplied.

After the Performance

- Performers are usually happy to briefly meet audiences (autographs, questions).
- Many enjoy smaller receptions with presenters, but don't pressure them — some may be too tired.
- If planning a function, invite them **before the tour** (by phone or email) so they can plan ahead.

Food Considerations

- Offer something **nutritious and substantial**, as many performers don't eat before the show.
- Sandwiches, chili, turkey dinners, or buffets are common — dainties alone are not enough.
- Confirm dietary restrictions and the number of people in advance with the agent or performer.

Hospitality Riders

- Always review and confirm which items will be **out-of-pocket expenses** for your council.
- Sometimes agents include excessive requests the artist may not even expect.
- Don't be afraid to discuss alternatives — variety is often appreciated (e.g., not serving the same dish every night).

Community-Building Through Hospitality

- Receptions can be a great opportunity to involve **sponsors, volunteers, and community partners** in a meaningful way.
- Inviting youth, students, or local cultural groups to meet performers builds connections and inspires future audiences.
- Hospitality is not only about caring for artists — it is also a chance to celebrate the community that makes presenting possible.

Warm hospitality leads to warm performances. Artists who feel cared for will carry that enthusiasm on to the next community — and your community will feel more connected too.

H. Reporting

Reporting is essential to the success of the OSAC network. Timely, accurate information from members helps OSAC demonstrate the value of the arts in our communities and secure continued funding for future programming.

Performance Evaluation

- After each event, members are required to complete the **Performance Evaluation Form** online: https://www.osac.ca/performing-arts/for-artscouncils/performance-evaluation
- Once submitted, a copy is emailed back to you for your records, and OSAC automatically receives a copy for our database.

Final Report

- At the end of each season, members must complete the **Performing Arts Final Report Form**, due by **May 30**.
- This report provides the statistical and financial information OSAC needs to meet funders' requirements, including season income and expenses.

Why It Matters

- These reports are not just paperwork — they are how we show the real impact of your work to funders and partners.
- Funders want to know not only numbers but also outcomes: community engagement, audience diversity, local partnerships, and the stories behind the statistics.
- By submitting thorough and timely evaluations, members directly contribute to maintaining and growing support for the OSAC network.

4.2 Spark Presenter Mentorship Program

Program Purpose

The Spark program is a mentorship initiative designed to empower youth under 29 to take on meaningful roles in presenting performing arts. Its goal is to engage young people as audiences, participants, and decision-makers while helping OSAC members mentor and prepare the next generation of arts presenters in Saskatchewan.

Spark supports succession planning, builds leadership skills, and creates a lasting impact in communities.

All Spark documents, application forms, and promotional resources can be found here: https://www.osac.ca/performing-arts/for-artscouncils/spark

How Spark Works

- Each participating Arts Council identifies a **Spark Coordinator (mentee)** — any community member under 29 years old.
- The Spark Coordinator shadows and works under the guidance of the **Performing Arts Coordinator (mentor)**.
- Together, they plan and host **one Spark-designated performance per season**.
- The Spark Coordinator gains hands-on experience in:
    - Event planning and production
    - Audience development and marketing
    - Artist care and hospitality
    - Technical setup and logistics
- Spark mentees may be high school students seeking experience, post-secondary students, or young professionals passionate about the arts.

Member Support

Recognizing that new approaches can be daunting, OSAC provides financial and logistical support through the **Spark Bursary**:

- Up to **50% of the artist fee to a maximum of $1,000** for the Spark-designated performance.
- If applications exceed available funds, bursaries will be **pro-rated** among applicants.
- OSAC also provides promotional materials (posters, social media graphics) to help councils recruit Spark Coordinators in their communities.

Benefits for Members

- **Succession Planning** – Nurtures the next generation of local arts leaders.
- **Fresh Energy** – Brings youth perspectives and peer networks into council programming.
- **Community Connections** – Strengthens ties with schools, families, and community groups.
- **Volunteer Development** – Spark participants often continue as future volunteers and organizers.
- **Sustainability** – Builds momentum for ongoing arts engagement in your community.

Spark Evaluation

Mentors and mentees are both asked to complete an **evaluation form** at the end of the Spark performance. These evaluations help OSAC assess impact and refine the program for future years.

Resources include:

- Spark Program Overview (PDF)
- Mentor & Mentee Manuals (PDFs)
- Application Forms (DOCX)
- Recruitment Posters & Social Media Graphics

5. NON-SERIES PERFORMANCES

Members that cannot book a series (of three or more shows) but who would like to present a single event are still eligible to participate in the block booking system and to receive a performing arts grant. Consult the sections on Selection Process and Booking Deadlines, Block Booking, Tour Schedules, and Responsibilities of Presenters.

Members who present single, non-series events are required to complete a Performing Arts Grant Application and submit a budget. Members who book single, non-series events outside the booking deadlines may be charged 5% plus GST on the performer's fee at the discretion of OSAC.

6. MARKETING

Some Encouragement!

- Most OSAC presenters sell **season series tickets in the spring** before performances begin in the fall.
- This ensures:
  - Money in the bank over the summer
  - Reduced stress for volunteers in the fall
  - A more stable audience base
- Season subscriptions are one of the biggest factors in OSAC presenters' long-term success (see also section 4.1.6).
- Marketing goes beyond ads: it's about **building relationships** with your community. As one source notes:

  > "Encouraging audiences to attend a performance, maintaining their involvement, and challenging them is vital to the presenter's relationship with community."

- Don't underestimate **word of mouth**. Chatting to your neighbours and encouraging friends to buy series tickets remains one of the most effective (and free!) marketing tools.

Media

Media Releases

- OSAC issues press releases for each tour:
  - **Print media** → approx. 6 weeks before first performance
  - **Electronic media** → approx. 3 weeks before first performance
- Members receive copies to adapt for local use (ticket prices, outlets, etc.).
- Press releases are always posted here:
  OSAC Press Releases

Advertising

- Advertising is the responsibility of members.
- The Performing Arts Manager can provide **advice and sample campaigns** on request.
- Use a mix of **traditional media (newspaper, radio)** and **digital tools (social media, websites, email newsletters)** to reach broad audiences.

6.3 Sample Campaigns

6.3.1 Sample Advertising Campaign:

Prior to the event at:

8 weeks	Plan the campaign
5 weeks	Issue first press release

4 weeks Distribute single performance flyers and posters
3 weeks Issue second press 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**
2 weeks Place ads and public service announcements
1 week follow up on invitations to media

After the Event:

Send reviews to the performer and the OSAC Performing Arts Manager (actual newspaper clipping with date of issue and name of newspaper or links to the review).

Send any thank you notes which might be appropriate. Obtain audience quotes and stories to include in the Performance Evaluation.

Sample Subscription Campaign:

1. Plan the campaign.

2. In early spring, prepare an article about your upcoming season and submit it to your local newspaper and post on your website and social media channels. Be enthusiastic and knowledgeable about the performances.

3. Send out a renewal letter or email to your subscribers before the last concert in the current season. Have a special bonus for those who subscribe at the last concert such as a special draw or some kind of prize.

4. Plan a campaign blitz with a definite time period (2 or 3 weeks) incorporating some of the suggestions as follows:

- run a newspaper article with pictures if possible
- post series info to your website and social media platforms
- put up attractive posters
- arrange for ticket sales at popular outlets
- advertise in the local paper
- mail brochures or **send out email reminders**
- call former subscribers if they haven't renewed
- approach local businesses for sponsorships
- arrange a publicity event (e.g. the mayor buying the first subscription and have photo published in the local paper)
- run a social media campaign
- update your website and online ticketing platforms as required

5. Have an appreciation night for the volunteers to thank them for their work.

6.4 Brochures & Posters

- Participation in OSAC's collective brochure/poster production is optional but helps build a **consistent provincial identity**.
- Members pay for their own print orders (invoiced with GST).
- OSAC will:
  - Send concert dates & performer schedules
  - Provide deadlines for member information (venue, time, pricing)
  - Coordinate with the printer and provide proofs for review
- Final brochures/posters are shipped by bus. OSAC keeps **25 extra brochures** and **5 extra posters** per council for archives and promotion.

6.5 Single Artist Posters

- OSAC no longer provides printed single-artist posters.
- If artists do not provide posters, they must supply a **poster template** to OSAC.
- Members can create their own using:
  - Artist press kits
  - Images from artist websites (with proper permissions)
  - OSAC's approved Dropbox images
- The Performing Arts Manager is available to consult on poster/marketing design.

6.6 Digital & Community Marketing

A successful marketing plan blends **traditional tools** (posters, press releases, ads) with **digital engagement** and **community partnerships**. This layered approach helps reach younger and more diverse audiences, strengthens your community impact, and builds loyalty.

6.6.1 Digital Tools

- **Social Media**
  - Post consistently on Facebook, Instagram, and other platforms your community uses.
  - Use **high-quality artist-approved images** from OSAC's Dropbox or Website.
  - Share behind-the-scenes content (e.g., hall set-up, volunteers, artist arrival).
  - Encourage audience members to tag your Arts Council and use a hashtag (e.g., #LiveArtsSask).
- **Email Newsletters**
  - Maintain a simple mailing list for patrons. OSAC can help set you up.
  - Send reminders before performances, subscription updates in the spring, and thank-you notes after shows.
  - Include short audience quotes or photos from past events.
- **Websites & Online Ticketing**
  - Keep your website or OSAC Web page current with ticketing links and sponsor acknowledgments. Send The Performing Arts Manager updates when required

- If you use an online ticketing platform, make sure it reflects season subscriptions and single ticket options.

6.6.2 Community Outreach

- **Schools & Youth Engagement**
  - Share posters with schools, libraries, and youth groups.
  - Offer student pricing or group rates to encourage new audiences.
  - Involve students in ushering or stage crew to build future volunteers.
- **Partnerships & Sponsors**
  - Work with local businesses to display posters or share ticket info.
  - Acknowledge sponsors in programs, social media, and from the stage.
  - Highlight how local support makes the arts possible.
- **Diversity & Inclusion in Marketing**
  - Use accessible language and visuals that welcome all community members.
  - Showcase the variety of cultures and disciplines represented in your programming.
  - Ensure your marketing reaches across demographics (e.g., sharing in cultural centers, seniors' groups, care homes, and Indigenous organizations/Band offices).

6.6.3 Storytelling & Impact

- Marketing is not only about selling tickets—it's also about telling your **community's story**.
- Share short anecdotes:
  - "A family attended their first live concert together."
  - "A young dancer saw a live ballet for the first time!"
  - "Local businesses saw extra customers on performance night."
- Collect these stories through your evaluations, then use them in newsletters, sponsorship pitches, and future campaigns.

6.6.4 Practical Tips

- Create a **season-long content calendar** to avoid last-minute stress.
- Repurpose content: one press release can become a social post, a newsletter blurb, and a poster quote.
- Take photos (with consent) of audiences, volunteers, and community connections to use later.

7. SHOWCASING

Notification

- Each January, OSAC notifies managers, agents, and performers about the upcoming Fall Showcase.
- Applications are due around **May 1** depending on the year.

Showcase Operating Policy

Selection Process

- A Showcase Selection Committee meets in June to select performers.

- Selection is based on:
  - Artistic quality
  - Professionalism
  - Marketability
  - Fee
  - Availability
  - Variety of disciplines
  - Representation of Saskatchewan performers
  - Balance of cultural diversity
  - Representation/management
  - Previous Showcase applications/appearances

Showcase Goals

- To provide members with a lineup that reflects Saskatchewan's cultural diversity.
- To ensure a variety of performance disciplines and fee levels for members to choose from.

Expectations for Showcasing Artists

- Showcase performances are limited to **20 minutes**.
- A 30–40-minute sound check (including setup and strike) is scheduled.
- Performers must accept OSAC-provided stage, sound, and lighting equipment (additional needs are their responsibility).
- Performers must register for Showcase and maintain a booth in the Exhibitor Exchange at the set fee.
- OSAC does not provide grants or reimbursements for travel or other showcase expenses.

Important Notes

- Showcasing is an opportunity to be seen by OSAC members — but **no bookings are guaranteed**.
- High-profile performers generally do not showcase, as members are already familiar with their work.

8. RESOURCES

8.1 Handbook

- OSAC produces and updates a **Performing Arts Handbook** for members.
- An **Arts Council Manual** is also available to support administrative issues.
- Both resources can be found here:
  Performing Arts Handbook (PDF)

8.2 Workshops

- OSAC offers **performing arts workshops** at annual conferences, shaped by member requests and emerging needs.
- Topics may include marketing, fundraising, volunteer management, technical support, and community engagement.

- Other applicable workshops are listed each year in the Showcase Registration brochure.

8.3 Performer Information

- On request, OSAC provides performers with practical **touring information** to help them prepare for Saskatchewan communities (see *Links* section).
- OSAC only releases member contact details to artists and agents if members have given permission.
- A designated **performance contact** (usually the Performing Arts Coordinator) is required for each booked show. This contact information is also included in press releases for OSAC-booked tours.

8.4 Exhibitor Exchange

- At Showcase, an **Exhibitor Exchange** provides opportunities for members to connect directly with performers and managers.
- This is a chance to ask practical questions such as:
    - *Our stage is small — can your group adapt?*
    - *What age group is your show geared toward?*
    - *Do you have marketing tips that have worked elsewhere?*
    - *We don't have a grand piano — will a tuned upright work?*
- These conversations help members book confidently and build relationships with touring artists.

8.5 Committees

- The **Showcase Selection Committee** is struck annually by the Performing Arts Manager.
- Members are encouraged to bring performing arts issues to the Performing Arts Manager in writing.
- If a policy does not yet exist to address an issue:
    1. OSAC staff will review it during a regular program meeting.
    2. If unresolved, the Executive Director and staff may recommend a policy change.
    3. If further escalation is needed, the matter can be taken to the **OSAC Board of Directors** as per Governance Policies.

9. GRANTS, FEES, & DEADLINES

9.1 Performing Arts Grant Forms

- The **PA Grant Guide and Forms** are available here:
  PA Grant Guide & Forms

Grant Amounts

- **Series Performances**:
    - Up to **15% of performer fees** (depending on budget constraints)

    - Maximum: **$2,000**
- **Non-Series Performances**:
    - Up to **5% of performer fees** (depending on budget constraints)
    - Maximum: **$1,000 per performance** or **$2,000 per member** (whichever is less)

9.2 Payment Timelines

- OSAC pays **50% of the Performing Arts Grant in October**.
- The **remaining 50%** is released after:
    - Receipt of the member's **Final Report Form**
    - Submission of all outstanding items (financial statements, performer fees, evaluations, membership fees, etc.)

9.3 Booking Fees (Non-Series)

- For non-series performances **booked after the deadline (see 9.4)**:
    - A **booking fee of 5% of the performer's fee** applies
    - Maximum: **$100 + GST**
- OSAC applies this fee at its discretion.

9.4 Key Deadlines – Performing Arts

- **November**: Choices for following season
- **January**: Brochure & poster orders
- **February**:
    - Publicity materials requisition
    - Venues & concert times confirmed
    - Any routing changes (info package sent)
- **April 1**: Booking deadline for series performances
    - Performances booked after this date are subject to the late booking fee
- **1 month prior to performance**: Performer fee payment due
- **1 week after performance**: Submit **Performance Evaluation**
    - Evaluation Form
- **May 30**: Final Report due (form sent in April)

9.5 Key Deadlines – Non-Series

- To avoid the booking fee, non-series performances must also be booked by the **April 1 deadline**.
- Members must provide:
    - Publicity materials requisitions
    - Venue & concert times (by February deadline, same as series performances)

10. INSURANCE

- All members are **required** to carry:
  - **General Comprehensive Liability Insurance**
  - **Directors & Officers (D&O) Liability Insurance**
    This protects your Arts Council and its members.
- **Proof of annual renewal** must be submitted to the OSAC office by **June 30** each year.
- As a SaskCulture member (through your OSAC membership), your council is eligible for a **$3 million liability policy** offered through Henderson Insurance, which also includes D&O coverage.
  - Premiums are based on your submitted budget.

Broker:
Henderson Insurance
1 - 807 Thatcher Drive E.
Moose Jaw, SK S6J 0A9
www.hendersoninsurance.ca
Contacts:

- Donna Jones – djones@hendersoninsurance.ca
- Adam Thompson – athomson@hendersoninsurance.ca

- Members may choose a local broker instead, as long as coverage is equal. This can also create a **potential sponsorship opportunity**.
- Keep your insurer updated on **all events** (not just concerts), including those where **liquor may be served** (e.g., dinner theatre).

11. GLOSSARY

There are many technical terms in theatre and presenting that can easily be answered with a Google search or a ChatGPT inquiry. However, three terms come up regularly in OSAC's work and may not be familiar to new members or presenters:

- **Advance**
  A phone call or email (typically 10–2 weeks before the show) between the presenter and the artist or their representative to confirm all performance-day details — such as load-in times, stage crew, hospitality requirements, and accommodations.
- **Backline**
  Instruments and equipment a touring music act may expect to be provided locally. This often includes items like a drum kit, guitar/bass amplifiers, or a keyboard. Always confirm the artist's specific backline needs before the show if backline is required by the contract. Typical OSAC Showcase performers do not require backline.
- **Force Majeure**
  A standard clause in contracts that frees both parties from liability or obligation when an extraordinary event or circumstance beyond their control (such as extreme weather, natural disasters, or government restrictions) prevents the fulfillment of the contract.

12. LINKS TO FORMS AND HANDOUTS

Member Documents & Links

- Main Performing Arts Page for Members on the OSAC Website
- Online Performance Evaluation
- The Performing Arts Grant Application Guide

Documents for Artists and Agents

- Touring the Performing Arts in Saskatchewan
- 7 things to make your OSAC tour a success