OSAC

Organization of Saskatchewan Arts Councils

Visual Arts Handbook

2026-2027

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1. INTRODUCTION:

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

1.2 Visual Arts Program Aim

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

Visual Arts Strategies:
The aim of the Organization of Saskatchewan Arts Councils visual arts program is to assist arts councils in presenting visual arts exhibitions that are diverse, moving, thought-provoking, contemporary, educational, and historically relevant by Saskatchewan and Canadian artists, and to develop awareness and appreciation for the visual arts in the province of Saskatchewan.

1. **To provide quality exhibitions to Saskatchewan communities that will enhance awareness and appreciation of Saskatchewan artists.**
- Develop and maintain the touring program *Arts on the Move* consisting of OSAC curated exhibitions and exhibitions developed by outside organizations
- *Arts on the Move* exhibitions are subsidized to reduce financial barriers for arts councils
- OSAC handles insurance, artist fees, shipping fees, promotional materials, education guides, routing, packing, and crating

2. **To enhance art appreciation and education through assisting arts councils to develop visual arts programming.**
- Provide educational resource material for touring exhibitions in the form of curriculum focused Education Guides
- Develop and support docent (tour guide) training programming in arts council communities
- Support arts council's efforts to develop visual arts programming through the *Visual Arts Program Grant*

3. **To assist in the creative and professional development of Saskatchewan Visual artists.**
- To provide funding to arts councils for Local Adjudications, which provide opportunities for artists to exhibit their work and develop critical skills through participating in group and individual critiques with adjudicators
- To tour the work of emerging and professional Saskatchewan artists to OSAC's arts council member audiences through its touring network

4. **To collaborate and partner with visual arts organizations and institutions that share a similar aim.**
- Keep an active dialogue with organizations such as the SKArts, CARFAC SASK, U of R and USask, AKA artist run, Moose Jaw Museum & Art Gallery, Sâkêwêwak, etc

- Tour exhibitions developed by partner organizations and institutions

2. OSAC EXHIBITIONS

2.1 Planning for an Exhibition

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

1) Sign up for exhibitions on display at OSAC's Showcase conference. If unable to attend Showcase, selections can be made from the written descriptions of the exhibits emailed to arts councils in the fall and posted on OSAC's website: www.osac.ca

2) Confirm in writing with OSAC the correct dates and location from the tentative tour schedules sent to arts councils.

3) Advertise the exhibition and upcoming events well ahead of time. Press releases should be sent out as follows:
   - 4 weeks in advance for printed media (ie: magazines, newsletter, bulletin), excluding newspapers.
   - 2-3 weeks in advance for broadcast media and web-based media (ie: radio, television, newspapers, Facebook, website, Twitter, and Instagram.

4) Plan events to coincide with the exhibition, for example: plan an opening reception, invite the artist to attend, lectures, tours, workshops, etc.

5) Decide if the Visual Arts Program Grant should be utilized in planning events in conjunction with the exhibition. Refer to section 3 for further information about the grant.

6) Receive exhibition kits sent to visual arts contact person one month prior to each exhibition starting date. Should you not receive the kit, notify OSAC's Visual Arts Program Manager immediately and one will be emailed directly. Arts councils listed first on the tour schedule may receive exhibition kits closer to the exhibition dates.

7) Publicize the exhibition in your community. Use the press release and posters provided in the kit. Hold an opening for the exhibition.

8) Arrange for tours of the exhibition with school groups or other interested parties within the community. Ensure that the education packages are distributed to the schools.

9) Unpack the exhibition carefully and note any damaged or missing works on the condition reports supplied in the exhibition kit. Damage of a serious nature should be reported to OSAC immediately (Visual Arts Program Manager (306) 586-1252). Refer to the kit for a more detailed care and handling package. Hang the exhibition according to the order indicated in the kit.

10) Enjoy the exhibition! Encourage viewers to sign the comments book.

11) Repack the exhibition, complete the condition reports and ship the crates to the next community listed on the Notice of Next Booking supplied in the exhibition kit. Send the

condition report to the Visual Arts Program Manager via email: zoe@osac.ca Note the date when the next arts council has the exhibition and ensure that it will be received by the date specified. Shipping must be billed directly to OSAC by the arts council.

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

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

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

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

2.2 Exhibition Booking Fees

Booking fees for OSAC members are $200 + GST/ one month for all OSAC exhibitions. Exhibitions can be booked for two months for $300.00 + GST. Non-member booking fees are $325/ month or $450/ two months. The Booking Fee Invoice is emailed directly to the OSAC delegate or venue contact person and is payable upon receipt. These figures are subject to change.

2.3 Choosing an Exhibition Space

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

The exhibition should be in a space:

a) which is easily accessible to school children and to the public.

b) that is secure from theft and accidental damage, a place which can easily be supervised and locked after hours.

c) that is well lit but where (it is suggested) it will not be in direct sunlight or under florescent lights (ultraviolet light causes works to fade and deteriorate).

d) which has reasonable room temperature. Works should never be hung directly above heating units or open windows as fluctuations in temperature and humidity are very damaging.

e) with bare walls into which nails can be driven or displayed by some other hanging device, such as hook and chain.

2.4 Displaying the Exhibition

a) The works should be hung at the eye level (a good standard is 56" from the centre of the work to the floor). Where both children and adult viewers are expected, a compromise height can be used.

b) The framed introductory panels (leader panels) should be hung at the beginning of the exhibition. Labels should be displayed on the wall beside each work of art with a removable adhesive. The best material for hanging labels is blue sticky tack (known also as school *Fun Tak* or mounting putty).

c) Display and packing instructions are included in the tour binder (which will be located in one of the briefcases) to give step-by-step instruction on how to install and repack the exhibition.

2.5 Care and Handling Information

UNPACKING:

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

a) Wear the provided gloves when handling the artwork. Remove only one piece of art work at one time. Carry with one hand on either side of the artwork. Never carry by the top of the frame only. Never touch the surface of a painting. If you need to lean the works against the wall, only stack 4 at a time. Always lean them **front to front and back to back**, **only if they are the same size**. Never lean a work against an unsupported canvas surface.

b) Check each work for damage and complete the Condition Incoming section (immediately) on the condition report supplied in the exhibition kit. Some things to look for that can cause problems include:
- Warping of the frame or support structure.
- Marks on the frame or paint surface.
- Paint loss or damage from abuse, humidity or temperature fluctuations.
- Crate damage

c) Where damage has occurred, do not attempt any repairs yourself. Immediately contact:

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

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

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

PACKING:

a) Check each piece of art work for any damage that may have occurred during the display of the exhibition. Report the condition on the Condition Outgoing on the condition report supplied in the exhibition kit. Do this very thoroughly and attentively.

b) Pack each work in the marked and numbered plastic package provided and place in the appropriate crate at the stated position within the crate.

c) Check the crate content list to make sure all items (including the wall labels, gloves, etc.) are packed in the crate.

d) It is important that all work travel in their designated upright position to avoid damage. Please pack carefully. All packing material is included to stop works from moving within the crate. Pay attention to simple instructions on the packing such as “This way Up” and other notifications.

2.6 Exhibition Kits

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

Each exhibition kit will include:

a) Care/Handling Information - instructions for the proper care and handling of art work. Information includes display advice, conservation and procedure for assessing damage.

b) Tour Schedule

c) Publicity Material - will include a press release, posters, etc.

d) List of Works (in suggested hanging order).

e) Notice of Next Booking - next location to which the exhibit is to be shipped.

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

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

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

i) Education Package - "Tour Strategies and Activities" guide for each visual arts exhibition will include information about the exhibition, the artists, questions, activities and/or a hands-on component. Call the office for one! (306) 586-1252. These are also available online at www.osac.ca under the Visual Arts section for each individual exhibition. A link to each education guide is also sent out in the exhibition kit.

2.7 Scavenger Hunt Activity

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

2.8 Cancellation Policy:

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

2.9 Shipping Policy:

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

B. Late Shipping Policy:
Arts councils who ship exhibitions such that they arrive later than the date they are to be exhibited in the next community will be charged a late arrival penalty of $10.00/day for every day the show is not on display at the new venue. Late arrivals which can be shown to be the fault of the shipping

company will not result in a penalty. It is the responsibility of the receiving arts council to notify the OSAC office of a late show, although they must contact the shipping arts council first. Bill of lading will be checked to confirm the date of departure, and OSAC will bill the shipping arts council if it is warranted.

3. VISUAL ARTS PROGRAM GRANT

3.1 Visual and Media Arts Program Grant Guidelines

WHAT IS THE PURPOSE OF THE VISUAL and MEDIA ARTS PROGRAM GRANT?
Programs or activities funded by the grant are intended to increase public awareness of and skill development in the visual and media arts. The programs/activities should help OSAC and the Arts Councils achieve the following:

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

WHAT TYPES OF PROGRAMS WILL BE FUNDED?
Six priorities are identified for funding. In order, these include:

1. **Exhibition Programming** – includes artist, curator or guest speaker presentations, hands-on workshops or other activities that directly link to an OSAC exhibition and **adds to or broadens** the exhibition experience for audiences.

2. **Indigenous Partnered Programming** – centred in community and relationship building, this kind of programming could include art events, artist talks, workshops, community art projects like murals or public art. Programming that will enhance appreciation of the visual & media arts and create opportunities that increase access to artistic and cultural activity while connecting with, and celebrating Indigenous artists, and/or local Indigenous communities or organizations.

3. **INSIPRE** – led programming. Inspire is a new program designed to help Arts Councils mentor and develop the next generation of visual arts presenters in their communities. Inspire has been created in response to two issues consistently voiced by Arts Councils: youth engagement and succession planning. It aims to engage teens and young adults under age 29 as audiences, participants, and decision-makers and enable them to make an impact in their communities. The **Inspire programming must be developed and led by the Inspire Coordinator with the assistance and guidance from the Inspire Mentor**.

4. **Community Art Show & Mentorship Weekend** – This is an opportunity for local artists to show off their art to their community, develop connections with other artists, get critical feedback on their art from a qualified Mentor, and develop tools to take their practice to the

next level. The community and Arts Council benefit from exposure to new audiences, connection with local artists, and potential for sponsorships and fundraising opportunities.

5. **Art Events** – includes **projects driven by arts councils** in their community, outside of OSAC programming, that enhance appreciation of the visual & media arts and create opportunities that increase access to artistic and cultural activity. Projects can include:
    - curating, presenting and programming around an exhibition of the work of a locally, regionally or provincially recognized artist
    - arts festivals; ie. winter snow sculpting festival, lantern festival, arts & crafts festival
    - film screenings

6. **Artist Presentations, Community Arts Projects & Workshops** – includes visual & media arts projects and presentations facilitated by artists, outside of OSAC touring exhibitions, that will increase access to, participation in and appreciation of the visual & media arts in communities. Projects can include: artist talks, community arts projects, short term artist residencies and hands-on workshops.

Note: *Priority for funding will be given to projects that cultivate interest and development in diverse art forms, inspire critical and creative thinking, and encourage innovation and creativity through learning in the arts. Priority will also be given to projects that provide access to the broader community, can demonstrate cultural impact on the participants and the community, and have potential to influence similar activities in the future.*

Partnerships between arts councils are **strongly encouraged and will be looked upon favourably** when applications are reviewed.

WHO IS ELIGIBLE TO APPLY?

Arts Councils who are in good standing with OSAC.

WHEN IS THE DEADLINE TO APPLY?

The application is due August 15, 2026**.**

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

OSAC welcomes any questions and is willing to help in providing suggestions or guidance. Contact the Visual Arts Program Manager by phone (586-1252), email zoe@osac.ca

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

WHAT IS THE MAXIMUM GRANT?

OSAC will grant **up to 100%** of eligible costs to a **maximum of $1000** for successful applicants based on jury assessment**. Exhibition Programming, Indigenous Partnered Programming, or Inspire-led projects** can receive up to **$1750.**

WHAT COSTS CAN THE GRANT COVER?

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

- Fees/expenses (includes mileage at .45/km, meals $85/day and accommodation) for resource person/ artists/ instructors/curators
- Art supplies
- Facility and equipment rental
- Publicity, advertising and printing costs (this can look like sponsored Facebook or Instagram ads)
- Postage, long-distance phone or fax charges.

When developing your proposed budget, OSAC recommends CARFAC guidelines for artist fees for exhibitions and professional fees for presentation/ consultation (curatorial, adjudication, instructional) for resource persons. CARFAC guidelines indicate minimum fees. CARFAC presentation/ consultation fees for 2026 are listed at:

$757.00 for more than 4 hours, up to 8 hours
$541.00 for 4 hours or under

For the year 2027 the fees are $787.00 (full) and $563.00 (half)
For more information on CARFAC fee rates go to https://carfac-raav.ca/

OSAC recommends that **travel time** be considered as part of the resource person's workday, especially if the resource person is traveling more than 2 hours.

WHAT EXPENSES ARE NOT ELIGIBLE FOR FUNDING?

The grant cannot be used to cover expenses of:

- Prizes/gifts
- Receptions
- Insurance
- Staff salaries, administration or volunteer hours
- Other general operating costs of the arts council

CAN WE SUBMIT MULTIPLE APPLICATIONS?

Yes, however the maximum amount your arts council can receive is a **total of $1750.00.** You can partner with other arts councils or appropriate organizations and by sharing resources extend your program offerings.

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

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

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

WHERE DO WE SEND THE APPLICATION?

Send the application via email to:

zoe@osac.ca

OR

OSAC
Visual Arts Program Grant
1102 - 8th Avenue
Regina, SK
S4R 1C9

HOW ARE THE APPLICATIONS ASSESSED?

The applications are reviewed and assessed by a panel of jurors. Jurors are comprised of arts council members and individuals who are knowledgeable of or have participated in OSAC programming as adjudicators, instructors or art educators. If the grant application funding requests are lower than the allotted budgetary amount, a jury of OSAC staff members may fill the role of jurying. The jurors assess the applications against the following criteria:

- the opportunities the project presents for the development, understanding and appreciation of visual & media arts and artists
- the impact this programing will have for diverse and/or equity deserving community members. Equity-deserving groups include Indigenous peoples, racialized communities, LGBTQ2S+ individuals, people with disabilities, people living in remote areas and low-income households
- the potential for participants to develop and expand their skills as well as their knowledge and understanding of the arts
- the level of cultural impact of this program on the overall community
- the ability of the arts council to undertake the project

WHEN WILL WE KNOW IF WE HAVE RECEIVED A GRANT?

You will be notified by email or mail no later than September 15th, 2026. Arts councils that are successful applicants will receive 75% of the awarded grant amount up front.

WILL WE HAVE TO SUBMIT A FOLLOW-UP REPORT?

Yes, a follow-up report is required to account for the funds spent, but also to indicate the results you had with the program. A form will be provided and must be submitted within **one month** of completing the program. A cheque or EFT for the remaining 25% of the grant funds will be forwarded once the Follow-up Report has been assessed and accepted. You will be required to return any portion of the grant not spent on eligible activities. Invoices, contracts, photo documentation, and receipts are required to be submitted along with the Follow-up Report. Submitted receipts and invoices should support the expenses and revenues as listed on the Follow-up Report budget.

RECOGNITION OF FUNDERS:
Grant recipients are required to acknowledge OSAC's support and its funders - Saskatchewan Lotteries for Sport, Culture and Recreation, SaskCulture, and the Department of Canadian Heritage - wherever possible and appropriate. This is important as it helps raise awareness about the value of public funding for the arts. Logos are available from the OSAC website or within the Visual Arts Handbook.

3.2 Grant Application Forms

Applications are made on the appropriate forms. Application forms are posted online on OSAC's website under Visual & Media Arts Programming at www.osac.ca. It is the applicant's responsibility to ensure that the application and all supporting information is received by OSAC by the deadline. Late applications will not be considered for funding unless you have notified the OSAC office prior to the deadline and have received an extension.

3.3 Follow-up Report

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

3.4 Logos

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

4. VISUAL ARTS ADVISORY COMMITTEE

4.1 Recommendations

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

4.2 Evaluation

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

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

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

5. GETTING STARTED: ASSESSING COMMUNITY NEEDS

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

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

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

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

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

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

Most program planning models will contain the following steps:

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

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

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

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

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

6. SUGGESTED PROGRAM IDEAS

6.1 Educational Programs

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

1. Who are the people requesting the program? Knowing your audience can help determine when to hold it, how much to charge, who is to lead it, the level of skill and how to promote the program.

2. Identify general goals for the program. Then develop specific objectives that outline a plan of action. For example:

Goal: To create programming around an exhibition to increase the visual literacy of the youth and audience in your community.
Visual Literacy refers to one's level of literacy or skill in interpreting, understanding and engaging with artworks, recognizing that visual art is another form of communication.

Specific Objectives:

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

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

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

Specific Objectives:

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

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

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

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

OR

Goal: To facilitate an art issues symposium.

Specific Objectives:

- to identify artists in the region and create a mailing list.

- to work co-operatively with the galleries and recreation association in the region.

- to invite resource people to present their ideas on topics such as "censorship", "the artist as educator", "how to sell your work and retain artistic integrity", "what is CARFAC? what is copyright?", or "dealing with isolation in rural Saskatchewan".

- to organize panel presentations, workshops and small discussion groups.

- to invite provincial cultural organizations to display information about their programs and resources available to artists.

- to celebrate Saskatchewan artists by arranging time for a show and sale, or edible art show for lunch, or a T-shirt designing party, or a quilt making event, etc.

- to sign up new volunteers to join the arts council's visual arts committee and to brainstorm future program plans.

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

4. Determine the resource people needed and contact them to discuss program plans including location, date, times, expectations, fee and/or expenses. See section 7.2 for Sample Agreement.

5. Arrange for the facility, supplies and materials.

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

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 Arts Program Manager.

Look for creative solutions to problems and try new ways of reaching the target audience. Arts councils are welcome to call the Visual Arts Program Manager 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.

6.2 Exhibitions and Community Art Show & Mentorship Weekend

Arts Councils may choose to offer artists in the region a Community Art Show & Mentorship Weekend, a critique and an opportunity to publicly display their work.

This is an opportunity for local artists to show off their art to their community, develop connections with other artists, get critical feedback on their art from a qualified Mentor, and develop tools to take their practice to the next level.

The Arts Council will host and organize the art show, Mentorship feedback session, and usually a workshop presented by the Mentor.

One of the most difficult parts of being an artist is the lack of feedback and connection with other artists. Artists want to develop their skills and one of the best ways to do that is to experience feedback from other artists and Mentors. In rural communities, finding this connection can be even harder. The goal of this program is to create and foster artist relationships and connect with Mentors who can provide valuable feedback and advice for developing artists.

It is also important for communities to celebrate their artists! It can be lonely work in the studio, having recognition from your community can be an affirming and positive experience. It can also connect artists with new opportunities and markets.

The community and Arts Council benefit from exposure to new audiences, connection with local artists, and potential for sponsorships and fundraising opportunities.

For forms and further details on the responsibilities of the arts council, Mentor, and OSAC, check the Community Art Show & Mentorship Weekend Handbook. Information from this handbook should be made available to your Mentors before the event. 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. Community Art Show & Mentorship Weekend Handbook

Planning the Event

In planning a Community Art Show & Mentorship Weekend 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 a Mentor(s) – refer to the OSAC Visual Arts Program Manager 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 (see the Exhibition Agreement for Artists form at 7.2.2).
- prepare the exhibition space and hang the works.
- oversee the event, announce winner(s) and make awards.
- pay bills and evaluate.

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

6.3 Community Resources

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

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

- prepare a brief history of the arts council listing all the wonderful things that have been done for the community.

- celebrate the importance of the arts in our lives and how they contribute to healthier and happier citizens.

- know what you want to achieve with the program project and be prepared to SELL it to your audience. This will be made easier if you have written goals and objectives for the program.

- list the benefits to the group for supporting this program. For example: providing students with an opportunity to work with an artist as a positive role model, providing employment to an artist and public acknowledgment of the group's support of the program.

- make personal calls, not just by letter, to discuss their support, invite them to participate, send a follow up report on the success of the program and a thank you letter.

6.4 Co-operative Programs

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

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

7. Visual Arts Professionals for Programming

Contact the Arts Professional you would like to hire at least two months in advance of the date of your program or event. Arts councils are responsible for negotiating all terms, e.g. fees, expenses, arrangements, etc. with the arts professional. See section 7.2 for Sample Agreement.

Please have them submit a C.V. to the OSAC office for review and for our files.

7.1 Suggested Fee Schedule

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

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

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

Other expenses, such as travel, accommodation and meals should also be negotiated. In some cases, smaller fees or expenses can be negotiated, but it should always be documented in a letter of agreement or contract. OSAC recommends that travel fees be paid at $0.45/ km and meals at $85.00/ day ($20.00 for breakfast; $25.00 for lunch and $40.00 for supper).

7.2 Sample Agreements

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

LETTER OF AGREEMENT

Mentor Letter of Agreement

I _____ (mentor name) agree to act as a mentor for the Community Art Show & Mentorship Weekend hosted by:

_____ (arts council) held on _____(date) located at _____

The contact person will be _____ (name).

As agreed, the mentor will be paid $_____ by cheque or e-transfer, directly following, within ten days of the event date for their services (including expenses for travel, meals and accommodation).

It is understood that the mentor will:

- provide a list of all activities as discussed
- provide a list of materials or supplies to be brought for any workshops
- review and assess the work of the participating artists
- critique the work in a group setting and/or with individual artists

It is understood that the arts council will:

- provide a list of all activities as discussed
- provide a list of works in the exhibition and a list of participating artists two weeks in advance of the event

- provide a contract, expense form and mentor feedback form
- have the artworks arranged in an organized manner or installed in the venue for the critique process

This agreement is found to be true and acceptable by:

_____

Mentor Date

_____

Arts Council Representative Date

EXHIBITION AGREEMENT FOR ARTISTS

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

The titles of these artworks are:

1. _____
2. _____
3. _____
4. _____
5. _____

This is a non-curated open-call exhibition. Artists who enter will not receive an artist's fee.

Images of your art may be used for promotional purposes.

It is understood that the artist will:

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

It is understood that the arts council will:

- organize the exhibition, prepare it for display and assist with the installation and dismantling of the exhibit
- host an opening reception and/ or other educational programs
- arrange and pay for insurance coverage for the exhibition, if insurance is not provided for the artworks the artists have been made aware and confirm so by signature of this contract.

Exhibition Fee – Agreement to Waive

According to copyright law, artists are entitled to an exhibition fee whenever their work appears for public display. Your signature on this form indicates that you are aware of this fact and are willing to waive your fee.

I _____ (artist signature) agree to waive the right to receive an artist's fee for a period not exceeding three days, during the Community Art Show & Mentorship Weekend hosted by _____ (arts council) to be held _____, 20___ (date)

in _____, Saskatchewan (location).

This agreement is found to be true and acceptable by:

_____ _____

Artist Signature Date

_____ _____

Arts Council Representative Date

8. R E S O U R C E S

8.1 Saskatchewan Showcase of the Arts

8.1.1 Visual Arts Showcase

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

8.1.2 Booking Exhibitions

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

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

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

8.1.3 Workshops and Networks

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

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

8.2 OSAC Staff

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

9. I N S U R A N C E

9.1 Exhibition Coverage

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

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

9.2 Liability Insurance Coverage

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

COMMERCIAL GENERAL LIABILITY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SPECIALTY LIABILITY:

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

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

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

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

Logos

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









