

UNDERSTANDING THE LEADERSHIP ROLE

1. Setting up:

Recruit staff/volunteers who have arrived early to help you with distributing aprons, name tags, markers for name tags, and pencils to sign work. Place artist feedback on tables at the very beginning (to ask “mood before” question.)

2. Huddle leader:

Demonstrate the day’s project to all volunteers. Be brief and concise. Prepare them for steps that may create issues/confusion among participants.

3. Matching partners:

Know all artists’ and volunteers’ names and faces well so that you can quickly assign partners. Since everyone stays with the same partner the entire semester, adjustments only need to be made each time to accommodate absences.

4. Preparing materials:

The first leader leads the huddle while the second leader continues to prepare materials ahead of time (such as pouring paints, glue, etc.) Leadership pairs should take turns being the first and second leaders.

5. Greeter:

The first leader formally greets the artists as they enter the art room by crouching down if needed in order to get eye contact, and shaking their hands to welcome them and again to thank them for coming as they leave. **USE THEIR NAMES** when greeting them, both upon arrival and departure.

6. Opening/closing remarks and songs:

The first leader leads the group in singing a familiar song to all before starting the session and again at the end of the session. Brief opening and closing remarks should ***follow the song***.

7. Art waitressing:

This involves the staggered delivery and removal of materials and supplies, assistance with spills etc. in an **anticipatory** way. Anticipatory means:

- a. *Providing* things as needed without being asked, leaving no one waiting for the next supplies, clean water, show and tell mat etc.
- b. *Removing* used or no longer needed items from the table as the process moves from step to step, so the table does not become cluttered.

Since everyone progresses at different rates along the process, it is critical to roam and pay attention to all pairs and figure out who needs what and when.

8. Volunteer coaching: **Proactive coaching:** We encourage volunteers to customize the activity to fit with their partners’ interests and needs. If the artist and the process are floundering due to volunteer lack of detailed knowledge of the process, then the leaders who have had extensive playtime need to be

proactive with pointers suggesting steps that move the project along and create a good experience for the artist. This is not necessarily to guarantee a great product, but rather a satisfying process, that leads to something pleasing to the artist at the end of the hour, and a sense of satisfaction.

Example: If the inking of the plate in monotype print-making is going too slowly and the ink is drying too fast, then the volunteer should be advised to suggest that the plate needs to be sprayed (this is not to be offered as a choice to the artist), and to do it for them as needed. If the inking is too partial, it can be declared pretty much done and then finished off at the edges by the volunteer. If the tool for designing is too fragile or ill-fitted to the limited hand dexterity of the artist, another tool should be offered and if necessary demonstrated on the half-sheet scrap paper or shown again in the inspiration example.

Positioning: When we do coaching we should always position ourselves at the volunteers side, not the artist's side, so as to avoid talking across the artist or talking only to the artist without addressing the issue with the volunteer first. Placing oneself in between the artist and the volunteer in order to give process advice to the volunteer can also be confusing to the artist.

9. Sharing finished work:

During the last 10 min. of the session, use the show and tell mats to admire finished work and to share some finished work with other artists in the room. Encourage artist-to-artist communication at this point.

10. Debriefing and clean up:

The first leader ends the session by leading the closing song, clapping, and thanking volunteers, making sure they complete the evaluation forms. The second leader assists by cleaning and packing up supplies. Debriefing with volunteers about how the program is going needs to be done 3 times per term, at the beginning, middle, and end of the term.

11. General point about visitors and drop in staff:

We need to avoid side conversations with visitors and drop-in staff and keep them brief. Explain the need to keep focused on the pairs at work and excuse yourself with the need to keep primary attention on artists and volunteers. Provide visitors with the handout on "Observation Guidelines" if they plan on staying for the hour.

12. Preparing for art exhibition:

This is an important component of the OMA program for many reasons: Celebrating the artists' creativity; educating their families and the general public about the creative capacities of people with dementia; celebrating the friendship between volunteers and the artists. Advance planning and attention to details are very critical. Please see the section on putting on an exhibition in the OMA handbook.

Roles of OMA Leaders

OMA sessions are typically run by two leaders: The first leader is the person in charge of running the session that day and the second leader supports the first leader in all aspects of the session. The role of first and second leaders should be rotated between the two people in each site. Below is the breakdown of OMA tasks and responsibilities.

TASK	1 st Leader	2 nd Leader
a. Setting up: Checking in with staff members re: Who will participate, readiness of space, distributing name-tags, pens, pencils, aprons.	X	
b. Setting up: Preparing project-specific supplies for the day. Prepare one set of supplies for the 1 st leader to use in the huddle.		X
c. Huddle: Be brief and concise. Prepare volunteers for steps that may create issues/confusion among participants.	X	
d. Matching partners: Know everyone's names and faces; Have ready the list of partners for each site.	X	
e. Greeter: Formally greet each artist as they enter the art space; shake hands with everyone if possible.	X	
f. Lead opening song then give a brief opening remark: Welcome everyone; say name of program/organization; show the day's project.	X	
g. Inspiration: Show two pieces of authentic art and ask for their aesthetic preferences. (Even though both leaders do this, each participant should be asked only once.)	X	X
h. Art waitressing: Distribute materials in predetermined order and remove unneeded materials to reduce clutter. Roam and pay attention to all pairs to figure out who needs what and when.	X	X
i. Volunteer coaching: Choose a time that is not interrupting the creative process of the artist; be brief; and be mindful of volunteers' feelings.	X	X

TASK	1 st Leader	2 nd Leader
j. Admiring finished work: Use the show-and-tell mat to frame the finished work and show it to the artist. Be positive but also open-minded to the artist's critique of his/her own work.	X	X
k. Sharing finished work: Show the finished work to other participants. Be sure not to choose the same artists' works to show around every week. Do this in the last 10 min. of session but do not interrupt artists who are still working.	X	X
l. Evaluations: After artists complete their artwork, remind volunteers to interview the artists using the "Artist Feedback" form.	X	X
m. Lead closing song and then give closing remarks: Thank everyone; say when you will return.	X	
n. Greeter: Formally thank every artist and volunteer as they leave the art space; shake hands with everyone, use their names as you shake their hands.	X	
o. Cleaning up: As the 1 st leader functions as a greeter at the end, the 2 nd leader begins cleaning and packing up supplies.		X
p. Debriefing: At the beginning, middle, and end of the semester, gather staff and volunteers to ask them what worked and did not work during the program.	X	X