THE CULTURAL WORKER'S GUIDE TO

HUMAN RESOURCES MANAGEMENT

IN A MEDIA ARTS ORGANIZATION

AND HOW TO USE IT

New edition
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IN A MEDIA ARTS ORGANIZATION

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PREFACE

Media Art was recognized as an artistic practice in 1984. Yet, few works of reference have been devoted to its definition, and fewer still deal with the types of knowledge and skills required of the practitioners of this art and of the cultural workers engaged in this field. Ever since its foundation in 1998, The Quebec Council for Media Arts (QCMA), in keeping with its mandate, has made every effort to gain wider recognition of this practice, to strengthen its base, and to enhance the professionalism of its practitioners and cultural workers.

The Conseil québécois des ressources humaines en culture (CQRHC) has been a faithful supporter of the QCMA in the production of studies and the design of tools aimed at improving skills.

In 2002, a main plan was devised in order to determine the fields of knowledge and the skills that artists practicing one, or more than one, of the four disciplines that make up Media Art, as well as cultural workers employed by a dynamic network of artists' centres and various organizations dedicated to supporting the creation, production and dissemination of Media Art works had to master.

The Cultural Worker's Guide to Human Resources Management in a Media Arts Organization, published in 2005, lists all the skills that independent Media Arts artists must acquire and all the tasks they must perform in order to create a work. The guide lists and explains, in commonly used terms, the professional qualifications, the responsibilities, and the challenges that cultural workers in Media Arts artists' centres have to meet, as well as the areas in which additional professional development is needed.

The guide gives a description of the different aspects involved in the day to day running of a Media Arts organization. Nevertheless, it is not intended to serve as a model to be followed or as a mould to which one must adjust one's activities. As a reference tool, its purpose is to provide guidelines for hiring staff, for drafting job descriptions, for assessing performance, for defining the role and outlining the responsibilities of each staff member of a Media Arts art centre. Written in the spirit of encouraging and promoting good governance and management of human resources, the guide must not be understood as a tool for standardizing the running of these organizations or as a means for levelling their particularities. On the contrary, it acknowledges and highlights the great variety of organizational models.

The CQRHC, fully aware of the developments that took place in various organizations and of the addition of new practices, lends its support once again to the QCMA in 2011 for expanding the guide to include the necessary skills for curating and designing an exhibition.

For the first edition of this publication, the CQRHC wishes to acknowledge the contributions of Line Côté, Groupe Réseau Conseil, and of Barbara Ulrich, who put together a team of specialists and of representatives of various organizations. For the 2011 edition, it wishes to thank Line Côté for her continued cooperation and Pierre Beaudoin for coordinating the advisory groups, who validated the content of this new edition.

Louise Boucher
Executive Director
Conseil québécois des ressources humaines en culture (CQRHC)

INTRODUCTION

This study ensues from a pressing and essential need to have a common language when we address the professional responsibilities and professional development needs of staff members in artist-run centres.

It presents various atypical skill sets describing the day-to-day operations of artists-run centres and outlining the various activities of their staff.

Although not all the activities outlined here are performed in all the artist-run centres, we thought it important, nevertheless, that all the activities, which an artist-run centre might perform, be identified, so as to reflect all the general areas of organizational competency represented by media arts artist-run centres – film, video and new media – and all the skills they imply.

This study seeks to give an accurate picture of all the skills required for working in a Media Arts organization, whatever its vocation. Thus, it systematically lists all the activities that must be performed in such an organization, regardless of the size of the staff.

Its aim is to provide artist-run centres with a tool for human resources management that will make it easier to structure positions, assign responsibilities, recruit staff, assess the needs for professional development, and integrate a new generation of cultural workers.

The study is divided into 17 sections. Each section is devoted to a particular activity or area of competency and is accompanied by a list enumerating the essential tasks involved and the attendant essential activities.

1. Governance and Direction
2. Management
3. Administration
4. Administrative Support
5. Recruitment and Services to Members
6. Guidance and Support to Members
7. Equipment Management
8. Communication
9. Promotion

10. Preservation and Documentation
11. Research and Experimentation
12. Production Assistance
13. Dissemination
14. Distribution
15. Training
16. Curating
17. Designing an exhibition

A TOOL READY FOR USE

For easy use, refer to the instructions at the end of the book. All excerpts must fully identify the source.

1. Area of competency: Direction and Governance [1]

Definition :   The ability to establish the centre's direction and to fulfill its mission and its mandate.

N.B: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

1.1   ESTABLISH THE CENTRE'S MISSION AND MANDATE

FILM, VIDEO AND NEW MEDIA

1. Establish or reinforce or review the centre's mission.
2. Establish the centre's mandate in relation to its mission.
3. Review periodically the relevance of centre's mandate in relation to its mission, its history, its users, its public and the community.
4. Communicate the centre's art mandate and mission.

1.2   DEVELOP A STRATEGIC PLAN

FILM, VIDEO AND NEW MEDIA

In accordance with the centre's mandate, determine the centre's objectives and establish the ethical standards underlying its operation.

1. Analyse the centre's strength and weaknesses in relation to its users, its public and the community.
2. Considering the centre's mandate and the vision it has of its future development, create a strategic plan.
3. Considering the centre's mission, develop a strategic operation plan.

1.3   DEVELOP AN ACTION PLAN

FILM, VIDEO AND NEW MEDIA

1. Transpose the strategic plan into an annual action plan.
2. Present the action plan to the Board of Directors, to committees and staff, and establish conditions conducive to dialogue and reflection.
3. Develop a system for selecting/prioritizing the centre's activities.
4. Assess human resources, supplies and financial requirements for the implementation of the plan.

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[1] Although various people may be entrusted with the governance of an organization, it is usually implemented by the Board of Directors and the centre's management.

1.4   GOVERNANCE

FILM, VIDEO AND NEW MEDIA

1. Hire management staff.
2. Comply with the laws and regulations governing NPOs.
3. Present the organization's by-laws to the general assembly and secure approval.
4. Approve all budgets.
5. Call Board of Directors meetings, call annual general assembly, appoint a chartered account and comply with the centre's by-laws.
6. Inform the Board and general assembly of financial objectives, expenses and other strategic decisions.
7. Participate in setting artistic policies.
8. Participate in working committees.

2. Area of competency: Management

Definition: The ability to plan and coordinate the centre's operations and activities, and to manage staff.

N.B: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

2.1 PLAN THE CENTRE'S ACTIVITIES

FILM, VIDEO AND NEW MEDIA

1. Identify activities.
2. Assess required resources and prepare a preliminary budget.
3. Establish time lines.

2.2 ESTABLISH AND REVIEW INTERNAL OPERATIONS' POLICIES

FILM, VIDEO AND NEW MEDIA

1. Establish and/or review internal operation policies (rent, supplies, etc.).
2. Communicate policies to people concerned.

2.3 ESTABLISH AND REVIEW HUMAN RESOURCES MANAGEMENT STRATEGIES

FILM, VIDEO AND NEW MEDIA

1. Establish policy for managing human resources.
2. Assess human resources needed for implementing the centre's activities.
3. Prepare an organizational structure for implementing the centre's activities.
4. Assign tasks.
5. Establish a mechanism for evaluation of the quality of human resources support.
6. Develop a plan to consolidate and improve human resources management.

2.4 FUNDING – PUBLIC AND PRIVATE

FILM, VIDEO AND NEW MEDIA

1. Evaluate financial needs necessary for centre's operations.
2. Identify public and private funders.
3. Develop strategies and activities to attract private funding and conduct fund-raising campaigns.

2.5 ORGANIZE AND MANAGE DAILY OPERATIONS

FILM, VIDEO AND NEW MEDIA

1. Inform staff of the centre's objectives.
2. Plan and organise employees' roles and establish priorities.
3. Delegate responsibilities and establish good working conditions (tools, work environment, schedules).
4. Set up, conduct, and follow up on meetings with staff and working committees.

2.6	**ORGANIZE AND MANAGE PERSONNEL**	**FILM, VIDEO AND NEW MEDIA**

FILM, VIDEO AND NEW MEDIA

1. Prepare job descriptions.
2. Divide responsibilities amongst staff.
3. Establish wage policy and determine a wage scale to reflect different positions.
4. Determine content and duration of employee contracts.
5. Prepare and post employment opportunities.
6. Proceed with recruitment and selection of staff.
7. Assure integration of new employees – explain mandate and culture of centre (code of ethics, daily operations, protocol/relationship with members, etc.).
8. Supervise staff.
9. Assess staff training and development needs.
10. Plan and organize staff training.
11. Evaluate staff performance and remedy problems.
12. Manage work conflicts.
13. Dismiss employees.
14. Manage employee turnover and staff fluctuations.

2.7 RECRUIT AND HIRE AND MANAGE FREELANCERS

FILM, VIDEO AND NEW MEDIA

1. Assess the needs for additional staff.
2. Set up a database of freelance workers according to the needs required to complete the centre's team.
3. Establish hiring criteria according to services needed.
4. Prepare budget and issue a call for tender.
5. Assess service offers and apply selection process.
6. Negotiate and draw up contracts.
7. Supervise freelancers' work.
8. Evaluate performance.
9. Terminate agreements.

2.8 ORGANIZE BOARD ACTIVITIES (AGM, BOARD MEETINGS, ETC.)

FILM, VIDEO AND NEW MEDIA

1. Call Board meetings and prepare relevant documents.
2. Participate in or preside over Board meetings.
3. Organize and follow up on the Annual General Meeting and special assemblies.
4. Plan and organize events for members and staff.

2.9	**DETERMINE, NEGOTIATE AND REVIEW ARTISTS' FEES AND ROYALTIES**[2]	**FILM, VIDEO AND NEW MEDIA** 1. Comply with fee scales and royalty rates in force in local and national associations. 2. Determine payment schedules for fees and royalties and confirm by a written agreement (distribution contracts, exhibition/presentation agreements, etc.). 3. Determine the content of the agreement with rights holders.
2.10	**ESTABLISH STRATEGIC ALLIANCES**	**FILM, VIDEO AND NEW MEDIA** 1. Set partnership objectives necessary to fulfill the mission of the centre. 2. Identify cultural, institutional and commercial partners relevant to centre's mandate . 3. Develop and consolidate relationships with partners. 4. Network with organizations relevant to the fulfillment of the centre's mission.

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[2] The centres establish their artists' fee and royalty schedules and rates paid to rights holders taking into account existing fixed rates, the length of the work, the dissemination modes and the markets and territories for which they are responsible.

3. Area of competency: Administration

Definition: The ability to contribute to fundraising and to the management of human, financial and material resources.

N.B.:   The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

3.1   FINANCIAL MANAGEMENT

FILM, VIDEO AND NEW MEDIA

1. Prepare and review different operational budgets, and integrate them into a global budget.
2. Produce periodical cash flow reports.
3. Track revenues and expenses, and present financial statements.
4. Supervise the production of accounting/financial reports, and produce activity reports.

3.2   ACCOUNTING

FILM, VIDEO AND NEW MEDIA

1. Carry out daily accounting and financial operations.
2. Handle taxes.
3. Supervise financial reports for government agencies.
4. Approve accounting reports for training programs.
5. With a chartered accountant, prepare the audited financial reports to be presented to the Board.
6. Produce reports required from non profit organization, and issue receipts.
7. Comply with accounting standards and ensure good financial governance.
8. Manage accounts payable.
9. Bill for services.
10. Manage accounts receivable.

3.3   FUNDING APPLICATIONS AND FOLLOW-UP

FILM, VIDEO AND NEW MEDIA

1. Develop an argument to support the application for funding.
2. Prepare budget estimates.
3. Write funding applications.
4. Monitor applications, and prepare financial reports for funders.
5. Prepare annual activities report for funders.

3.4	**STAFF MANAGEMENT**	**FILM, VIDEO AND NEW MEDIA**

1. Draw up contracts for regular and occasional staff.
2. Comply with labour laws and regulations.
3. Implement a social benefits program.
4. Manage payroll.

3.5	**PURCHASE SUPPLIES AND OFFICE EQUIPMENT**	**FILM, VIDEO AND NEW MEDIA**

1. Assess supplies and office equipment needs.
2. Take stock of the centre's material resources.
3. Identify products and suppliers.
4. Consult experts or external resources before making an equipment purchase.
5. Weigh acquisition cost against available budget.
6. Negotiate with suppliers and conclude purchase agreement.

3.6	**DRAW UP CONTRACTS AND PAY ARTISTS' FEES**	**FILM, VIDEO AND NEW MEDIA**

1. Draw up agreements with rights holders.
2. Supervise production of royalties' reports to rights holders and investors.
3. Pay artists' fees.

3.7	**MANAGE BOX OFFICE RECEIPTS AND PAY ROYALTIES**	**FILM**

1. Monitor and do accounting for box-office receipts.
2. Ensure that exhibitors turn over box-office receipts.
3. Calculate share according to pre-established percentage agreements (distributor's commission, reimbursement to institutions, producer's share, etc.)
4. Produce an exploitation report to present to rights holders, or producer or institutions.
5. Pay rights holders, and reimburse institutions.

4. Area of competency: Administrative Support

Definition: The ability to support the day-to-day administrative operations of the centre.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

4.1 RECEPTION AND LIAISON WITH MEMBERS

FILM, VIDEO AND NEW MEDIA

1. Greet the public.
2. Welcome and inform members of all the centre's activities (assistance, training and co-production programs, screenings, exhibitions, presentations, etc.).
3. Explain all the categories of membership and attendant privileges to potential members.
4. Collect and process membership applications.
5. Confirm the attendance of guests at special events.
6. Send information to members regarding activities, equipment resources, events, production, co-production programs and training programs.
7. Receive members' requests, comments and complaints.
8. Send newsletter to members.
9. Direct members to persons responsible for different services offered by the centre.

4.2 SECRETARIAL WORK

FILM, VIDEO AND NEW MEDIA

1. Perform office duties (data entry, reports, reception, virtual boutique, electronic commerce, etc.).
2. Offer administrative support (Board minutes, contracts, job offers, etc.).
3. Handle external communications (letters, emails).
4. Coordinate circulation of information amongst staff members.
5. Order office supplies.

4.3 GENERAL MAINTENANCE

FILM, VIDEO AND NEW MEDIA

1. Ensure that the premises are adequately maintained.
2. Participate in general maintenance of the premises.

5. Area of competency: Recruitment and Services to Members

Definition: The ability to recruit new members, to ensure membership renewals, and to maintain and develop a relationship with members.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS   ESSENTIAL ACTIVITIES

5.1 RECRUITMENT

FILM, VIDEO AND NEW MEDIA

1. Identify potential members.
2. Develop a strategy for recruiting new members.
3. Establish selection criteria and what applicants must submit to be considered (resumé, portfolio, etc.).
4. Develop application forms.
5. Disseminate recruitment information (printed or electronic) so as to publicize the centre among potential members and users.

5.2 ESTABLISH MEMBERSHIP CATEGORIES AND ADVANTAGES

FILM, VIDEO AND NEW MEDIA

1. Establish an access policy to the centre's resources.
2. Establish member categories and membership relevant with the centre's mission and mandate.
3. Develop service partnerships with others, so as to offer better privileges to members.

5.3 MEMBERSHIP RENEWAL

FILM, VIDEO AND NEW MEDIA

Send renewal notices.

Process renewal requests.

Send membership cards and information package to members concerning the privileges offered and how to access them.

5.4 MANAGE MEMBERSHIP DATABASE

FILM, VIDEO AND NEW MEDIA

1. Determine what member information is required.
2. According to the centre's needs, build a membership database and up-date regularly.
3. According to needs, produce membership lists/statistics.

6. Area of competency: Guidance and support to members

Definition: The ability to recruit new members, to ensure membership renewals, and to maintain and develop a relationship with members.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

6.1 PROJECT DEVELOPMENT

FILM, VIDEO AND NEW MEDIA

1. Provide access to catalogues, production guides and all other publications listing human and equipment resources (interpreters, technical crew, suppliers, consultants, etc.) required for the development of a project.

2. Provide members with all appropriate information, guides and templates so that they may present a project development budget in compliance with different institutional presentation standards.

3. Offer guidance and advice for the development of a project, in accordance with the mandate of the centre.

4. Depending on the artist's specific project needs, recommend other centres.

5. Advise/inform members on what they need to know in order to produce a work.

6. Organize discussion groups, script reading sessions and workshops to support the creative process and project development.

7. Organize presentations with specialists and product demonstrations (software, new technologies) useful to the creative process and the development of a work.

6.2 PRODUCTION AND POST-PRODUCTION

FILM AND VIDEO

1. Counsel members on selection of production and post-production technologies and formats (cameras, films stock, lighting, sound equipment, etc).

2. Direct members towards service providers needed for their productions (insurance companies, suppliers, etc.)

3. Advise/inform artists/members on the steps and knowledge required for production and post-production.

4. Offer training for production and/or post-production equipment, use or recommend other training programs.

5. Provide catalogues, listings of post-production service providers (prints, masters, special effects, dubbing etc.).

6. Inform members about new products, industry standards, laws, tax regulations, deadlines, etc.

7. Organize workshops, discussion and research groups on production and post-production.

8. Organize presentations with specialists on production and post-production equipment and software.

| 6.3 | **EXHIBITION, PRESENTATION AND DISTRIBUTION** | **FILM, VIDEO AND NEW MEDIA** |

FILM, VIDEO AND NEW MEDIA

6.3 EXHIBITION, PRESENTATION AND DISTRIBUTION

1. Provide catalogues listing festivals, distributors, broadcasters, galleries, museums and other presentation venues.
2. Inform members of distribution, broadcasting, exhibition and presentation practices or recommend where to find this information.
3. Advise members on how to submit a work to a festival and other events, or venues.
4. Inform members of the laws and regulations governing distribution and broadcasting.
5. Advise and offer information or training on how to assemble a presentation kit for the work.
6. Recommend resource persons.
7. Advise on target audiences or explain the concept.

6.4 COPYRIGHT AND INTELLECTUAL PROPERTY

FILM, VIDEO AND NEW MEDIA

1. Provide information on copyright and intellectual property or recommend specialists.
2. Provide literature concerning copyright and intellectual property.
3. Provide information concerning the fees or royalties due to artists and/or recommend specialists.

7. Area of competency: Equipment Management

Definition: The ability to acquire, to provide and to maintain the equipment necessary to the fulfillment of the centre's mandate.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS

ESSENTIAL ACTIVITIES

7.1 EQUIPEMENT PURCHASE

FILM, VIDEO AND NEW MEDIA

1. Establish an acquisition/ purchase policy.
2. Keep current and anticipate technological developments.
3. Take inventory of the centre's equipment.
4. Assess equipment needs in light of the centre's mission and mandate and in light of members' needs.
5. Identify and evaluate products offered.
6. Consult with centre's technical resources, specialists, and other external resources before making a purchase.
7. Evaluate purchase cost in light of available budget.
8. Apply for equipment purchase funds.
9. Negotiate and conclude agreements with suppliers for equipment purchase or rental.

7.2 ACCESS TO EQUIPMENT, CONFERENCE, MEETING AND WORK ROOMS

FILM, VIDEO AND NEW MEDIA

1. Establish policies regarding equipment access, editing rooms, workstations, etc. (authorisation procedures, insurance requirements, etc.).
2. Inform members of the rules and regulations governing the use of meeting spaces, editing rooms, equipment and workstations.
3. Inform members of centre's equipment offer, rental rates and conditions.
4. Check equipment/room availability and make reservations.
5. Manage access (keys, alarm systems, etc.).
6. Supervise pick-up and return of equipment.
7. Prepare bills for room and equipment rentals.
8. Produce reports on room and equipment use.

7.3 EQUIPMENT MAINTENANCE AND SERVICE

FILM, VIDEO AND NEW MEDIA

1. Check equipment when picked-up and returned.
2. Assure safe return and good maintenance of rental equipment.
3. Service, repair and store equipment.

7.4 STANDARDIZATION MAINTENANCE AND UPGRADE OF WORKSTATIONS

FILM, VIDEO AND NEW MEDIA

1. Ensure that all software and equipment is standardized in workstations and in editing rooms.

2. Examine hard drives, peripherals, software and files to ensure smooth functioning and upgrade when necessary.

3. Maintain all connections in good working condition.

8. Area of competency: Communications

Definition : The ability to create, to plan, to organize and to execute all communications activities and to produce the communications tools necessary to achieve the goals of the annual action plan.

N.B.:   The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

8.1   DEVELOP A COMMUNICATIONS PLAN

FILM, VIDEO AND NEW MEDIA

1. Develop a communications plan adapted to the centre's mandate, needs and resources.
2. Identify target publics and determine the expectations/objectives of implementation of each activity in the communications plan.
3. Determine angle and approach for each element of the plan.
4. Determine the concept(s) for each communications activity.
5. Determine the media and support to be used for each activity (written, electronic) and evaluate resources needed.
6. Prepare a preliminary budget.

8.2   IMPLEMENT A COMMUNICATIONS PLAN

FILM, VIDEO AND NEW MEDIA

1. Select communications activities in light of the centre's strategic plan and its financial resources.
2. Assess internal and external resources needed.
3. Prepare a budget for the implementation of each communications activity.
4. Establish a time line for the production of communications tools.

8.3   DEVELOP CONTENT

FILM, VIDEO AND NEW MEDIA

1. Ensure that the language content and delivery of each communications activties is consistent with the concept, media and support (Web site, newsletter, print publication, CD-ROM, etc.)
2. Write or reproduce written content.
3. Translate written content.
4. Review and proof read.
5. Select and/or create visual and/or sound elements.
6. Clear copyright use for visual and/sound elements..
7. Develop and design the architecture for a Web site.
8. Check consistency/harmony of all content (concept, message, design aesthetic).

| 8.4 | PRODUCE COMMUNICATIONS TOOLS | **FILM, VIDEO AND NEW MEDIA** |

FILM, VIDEO AND NEW MEDIA

1. Identify the human resources and/or the suppliers in relation with needs, cost and services provided and required to produce communications tools
2. Negotiate and sign contractual agreements with every supplier and every external resource.
3. Produce content layout respecting the specifications of each communications vehicle.
4. Produce all materials presenting and representing the centre (logos, posters, welcome message, annual programme, ads, press releases, pamphlets, photos, one-sheet, etc.).
5. Design, program, put online and index Web site.
6. Design and produce newsletter.

8.5 DISSEMINATE COMMUNICATIONS TOOLS TO MEMBERS AND TARGET PUBLICS

FILM, VIDEO AND NEW MEDIA

1. Determine the frequency of each communications activity and establish a publication/release calendar for each communications vehicle used (pamphlets, invitations, ads, etc.).
2. Build a list of subscribers/target publics and update regularly.
3. Implement a distribution system for printed material (drop-off points, mailing, etc.).
4. Drop off or mail print communications tools.
5. Put Web site online, and update it regularly.
6. Post newsletter and send to subscribers (electronic and/or post).

8.6 MONITOR COMMUNICATIONS ACTIVITIES

FILM, VIDEO AND NEW MEDIA

1. Monitor each communications activity.
2. Evaluate efficiency of each communications activity in light of initial expectations/objectives and targets to be reached.
3. Evaluate centre's Web site statistics to determine site's effectiveness and reach as a communications tool.
4. Weigh expectations/objectives against results and make corrections.

9. Area of competency: Promotion

Definition: The ability to develop the means (actions/message/tools) necessary to enhance the visibility of the centre, of its activities, of the artists that are its members and of their work to targeted audiences.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

9.1 DEVELOP A PROMOTION PLAN

FILM, VIDEO AND NEW MEDIA

1. Develop a promotion strategy for the centre, its activties, the artists it represents and the works disseminated or distributed by the centre.
2. Determine target audiences/publics and expectations for every promotional activity.
3. Develop a comprehensive promotion plan in relation to the centre's needs.
4. Determine the contexts, venues and the dissemination calendar of promotional tools in relation to the plan to promote artists' works.
5. Determine the promotion tools (poster, postcard, stills, press kit, trailer, excerpt, etc.) to be used based on the type of activity and the target audiences/publics to reach.
6. Determine preliminary concept for each promotional activity.
7. Evaluate needs for each promotion tool.
8. Determine communications supports/vehicles to be used to ensure success of promotional activities.
9. Evaluate human resource needs.
10. Produce initial budget including all expenses (human resources, printing, advertising, etc.)

9.2 FUND PROMOTION ACTIVITIES

FILM, VIDEO AND NEW MEDIA

1. Identify, analyze and target different funding resources for promotion of centre, its activities, its artists and their works.
2. Identify potential partners and/or sponsors for promotion activities.
3. Write grants and applications for financial support/sponsorships.
4. Monitor grants submissions and support applications.
5. Produce financial reports for funders.

9.3	**DEVELOP PROMOTION TOOLS**	**FILM, VIDEO AND NEW MEDIA**

1. Determine concept and content for each promotional tool.
2. Select and gather all elements (audio/visual excerpts, graphics, texts, etc.) needed to fulfill the promotion plan.
3. Clear all rights for promotional use.
4. Conceive, write et translate copy for promotional document content.
5. Depending on target market(s) write up a summary in corresponding language(s).
6. Create a presentation package of/for works to be promoted.
7. Prepare artists' profiles/pressbooks (biography, list of works, press clippings, etc.) in collaboration with each artist represented by centre.
8. Determine packaging for marketing the works ((video, CD-ROM, DVD jackets, one-sheet, catalogue, user guide, commentary, etc. etc.).
9. Proof read copy and review graphics for all documents/tools used in promotional activties.

9.4	**PRODUCE PROMOTION TOOLS**	**FILM, VIDEO AND NEW MEDIA**

1. Draw up a production for each promotional tool in plan.
2. Determine and select human resources and suppliers necessary for the production of tools in light of needs, costs and services provided.
3. Negociate and sign contractual agreements with suppliers and external resources.
4. Coordinate and monitor production of promotional tools (posters, pamphlets, catalogues, CD, DVD, media plan, etc.).
5. Considering expectations and available budget, prepare a media kit (press release, artists' bios, one-sheet, excerpt, etc.) for all media contacts.
6. Prepare promotional mailings (electronic/print) along with information on dissemination activities (dates/venues), artists and works.
7. Prepare et update regularly all information necessary to promote centre and its activities (press release, press kit, one-sheet, list of accomplishments, etc.).

9.5	**DISSEMINATE PROMOTION TOOLS**	**FILM, VIDEO AND NEW MEDIA**

1. Execute a global promotion and marketing plan for each work distributed/represented by centre.
2. Organize targeted public promotional events (contests, draws, etc.).
3. Draw up a list of target clienteles and update regularly.
4. Determine drop off sites for promotional tools.
5. Deliver promotional tools to drop off sites.

9.6	**DEVELOP DERIVATIVE PRODUCTS**	**FILM, VIDEO AND NEW MEDIA**

1. Evaluate opportunity/benefits in developping derivative products, taking into account the marketing plan, the work's potential career and available resources.
2. Choose appropriate derivative products for each work.
3. Establish production costs, retail cost and sales' points for each derivative product.
4. Assemble all content needed for production of derivative products.
5. Recruit and hire necessary production staff.
6. Coordinate and monitor production.
7. Launch and promote derivative products.
8. Deliver derivative products to sales' points.

9.7	**MEDIA RELATIONS**	**FILM, VIDEO AND NEW MEDIA**

1. Plan media events for the launchings of works (press conference, interviews, etc.).
2. Establish and keep up to date a press list of media likely to be interested in the centre's activities (print, broadcast and online media).
3. Develop a media relations plan.
4. Determine coverage needs, keeping in mind the external resources needed to implement the media relations plan.
5. Send promotion/press kit to media.
6. Invite the media to cover events.
7. Encourage critics to publish reviews and interviews.
8. Organize press conferences and press screenings before a work's release.
9. Coordinate interviews.
10. To organize a press screening prior to the release of the artist's work.
11. Follow-up media contacts.
12. Write a report including a media press kit.

9.8	**PROMOTION CAMPAIGN**	**FILM, VIDEO AND NEW MEDIA**

1. Identify the media best suited for a promotional campaign, taking into account the work or the event to be promoted, the time-line and the expected results.
2. Identify media and sponsors most likely to enhance the visibility of the work for/to the targeted audience.
3. Determine promotional activities in the spirit of the work, the targeted audience and available financial resources.
4. Evaluate the results of the campaign.

9.9 AUDIENCE DEVELOPMENT

FILM, VIDEO AND NEW MEDIA

1. Assess the relevance of introducing/engaging in outreach activities to each target audience.
2. Develop strategies congruent with the markets and the audiences to be reached.
3. Develop a communications plan designed to attract new audiences.
4. Build and update a list of contacts.
5. Develop relationships with institutions representing the desired audiences (teaching establishments, museums, galleries, etc).
6. Maintain relationships with various arts' organizations.
7. Develop initiation programs and design appropriate support material.
8. Create and organize special events that enhance the visibility of a work.
9. Organize events for the general public to promote media arts.
10. Depending on the event, publish a catalogue or programme notes (festivals, exhibitions, special events, etc.).
11. Report on out-reach activities and supply attendance statistics, when possible.

10. Area of competency: Preservation and Documentation

Definition: The ability to manage the centre's art bank, to classify, preserve and promote the works in its collection.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS   **ESSENTIAL ACTIVITIES**

10.1 ARCHIVING

FILM, VIDEO AND NEW MEDIA

1. Establish a classification procedure for works that follows recognized archival practices.
2. Set up a database of the works.
3. Compile, file et catalogue works according to author/format/support.

10.2 CONSERVATION

FILM, VIDEO AND NEW MEDIA

1. Select adequate formats for preservation.
2. Prepare works for preservation (clean and strike prints, etc.).
3. Ensure storage conditions in compliance with good preservation practices.

10.3 MANAGEMENT OF COLLECTION

FILM, VIDEO AND NEW MEDIA

1. Establish lending, rental and/or consultation policies.
2. Secure lending and rental rights.
3. Manage the borrowing and the return of works.
4. Maintain condition of works in collection.

10.4 CATALOGUING (PRINT/ ELECTRONIC)

FILM, VIDEO AND NEW MEDIA

1. Make a list of the works accepted for distribution or presentation and/or in the collection.
2. Collect and check information regarding each work.
3. Gather all the information to be published in the catalogue (texts, visuals, audio).
4. Coordinate and monitor the design and production of the catalogue.
5. Update database and catalogue regularly.

10.5   PUBLICATIONS

FILM, VIDEO AND NEW MEDIA

1. Select a subject for a publication that reflects the centre's artistic mission and projects.
2. Research the content and the theme.
3. Establish an approach and treatment of/for publication.
4. Identify and select researchers, writers and specialists in the field.
5. Apply for publication funds.
6. Write publication.
7. Design publication.
8. Approuve final edit.
9. Publish, launch and promote.

11. Area of competency: Research and Experimentation

Definition: The ability to assist with research and experimentation leading to the development of an artistic practice.

N.B.:   The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS   **ESSENTIAL ACTIVITIES**

11.1   RESEARCH AND DEVELOPMENT

FILM, VIDEO AND NEW MEDIA

1. Provide the necessary material (on site or virtual) and/or financial conditions to support creative process/research/project.
2. Keep up to date on technological developments.
3. Provide conditions for and encourage wide networking between local and International artists.
4. Identify potential links between possible technologies and the eventual needs of artists.
5. Study and develop tools (systems, software, formats, staging techniques) for the production of a work to support exploration by artists.
6. Create experimentation and creation venues for artists (commission works, in-house projects, etc.).

12. Area of competency: Production Assistance

Definition: The ability to assist artists in the creation and production of their work.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

This area of competency applies only partially to New Media.

TASKS	ESSENTIAL ACTIVITIES

12.1 DEVELOP AND ESTABLISH CREATIVE AND PRODUCTION SUPPORT POLICY

FILM, VIDEO AND NEW MEDIA

1. Establish a policy for assisting artists in the creation and production of their work.
2. In light of the centre's capabilities, determine the type of assistance offered and the number to receive such assistance.

12.2 CREATIVE AND PRODUCTION SUPPORT

FILM, VIDEO AND NEW MEDIA

1. Provide an environment conducive to creativity.
2. Provide appropriate material (on site or virtual) and/or financial conditions for supporting a project.
3. On demand, contribute to the creative process of the artist.
4. On demand, develop a production plan for the work (content, budget, time-lines, etc.).
5. Evaluate the centre's technological resources in light of each proposal.
6. Offer the technology required by the artistic needs of the artist's project.
7. Encourage relations between artists and potential partners.

12.3 MANAGE ARTIST-IN-RESIDENCE PROGRAM

FILM, VIDEO AND NEW MEDIA

1. Establish a policy for an artists-in-residence programme.
2. Establish a selection process for programme.
3. Assess the costs of an artist-in-residence programme.
4. Draw up and sign contracts.
5. Following policy guidelines, provide artists with the necessary support (artistic, technical, financial, etc.).
6. Inform artists of all the legal aspects involved in the production.
7. Respond to the needs of the artist-in-residence.
8. Develop activities around the artist-in-residence programme (presentations, master classes, etc.).

12.4	**TECHNICAL ASSISTANCE**

FILM, VIDEO AND NEW MEDIA

1. Provide artists with production services (studio, equipment, advice, etc.).
2. Offer specialized technical services.
3. On demand, develop a production plan (content, budget, time lines).
4. Provide an environment conducive to discussing and developing the technical aspects of the work.
5. Keep informed and provide information on new technological developments and equipments relevant to artists' practice.
6. Keep artists informed of the creative possibilities offered by new technologies (techniques, equipment and software).
7. Offer workshops, organize seminars/panels and all other activities conducive to professional development.

12.5	**DEVELOP, MANAGE AND MONITOR CO-PRODUCTION PROGRAMS**

FILM, VIDEO AND NEW MEDIA

1. Develop co-production programmes and projects.
2. Establish a procedure for establishing a project's eligibility for co-production.
3. Determine and publish the services and the resources offered to projects accepted in co-production.
4. Select projects for co-production.
5. Sign co-production agreements.
6. To act as an advisor on all aspects of co-production at the request of the artist.
7. Identify and solve, with the artist, technical problems that may arise in the course of a co-production.

12.6	**FUNDING AND FINANCIAL MANAGEMENT**

CINEMA ET VIDEO

1. Evaluate the feasibility of proposals.
2. Identify potential funding sources suitable for each project.
3. Depending on the centre's mandate, assist in the financial planning of the work (development and production budgets).
4. Analyze and approve the budgets and the feasibility of the project with the Board of Directors.
5. Select the collaborators necessary for the production of a work and proposal application to funders.
6. Draw up and sign the agreements necessary for the submission of the proposal.

12.7 **COORDINATION OF TECHNICAL ASPECTS OF PRODUCTION AND POST-PRODUCTION**

CINEMA ET VIDEO

1. Identify and obtain the technical resources and services necessary for production and post-production.
2. In conjunction with the artist, establish a list of all the production items (labour, supplies, equipment, tools, etc.) needed.
3. Coordinate production logistics.
4. Provide artist and crew with a pleasant and safe working environment.
5. Inform artist of all equipment access policies.
6. Monitor equipment usage and help out if equipment breaks down during shooting or post-production.
7. Ensure that the production has all the necessary permits and insurance.

12.8 **DEVELOP AND MONITOR PRODUCTION BUDGET**

CINEMA ET VIDEO

1. Depending on the director's needs and the centre's mandate, prepare, or analyze production cost estimates.
2. Monitor production costs estimates and revise throughout production.
3. Report on total production costs at end of production stage.

12.9 **ADVISE AND SUPPORT DIRECTOR/ PRODUCER (PRE-PRODUCTION/ PRODUCTION)**

CINEMA ET VIDEO

1. Obtain the necessary authorizations for an independent production from the various professional associations and unions.
2. In light of the funding obtained, assist the director in the systematic revision of costs.
3. Draw up and provide the directors/producers with a standard contract for hiring production staff.
4. Assist in the application for tax credits eligibility.
5. Assist and advise in response to specific questions of director/producer.
6. Maintain pre-production and production books.

12.10 **ASSIST DIECTOR/ PRODUCER (POSTPRODUCTION)**

CINEMA AND VIDEO

1. Develop a post-production plan and coordinate the various stages.
2. Coordinate the technicians who participate in the various stages of post-production.
3. Organize human and material resources' logistics.
4. Provide technical resources for post-production support.
5. Manage post-production administration (report on costs, tax credit reimbursement, etc.).
6. Ensure technical and legal compliance with exhibition or broadcasting standards.

12.11 DEVELOP A PRODUCTION AND POST-PRODUCTION ASSISTANCE PROGRAM

CINEMA AND VIDEO

1. Establish policies for assistance programmes.
2. Establish project eligibility criteria and operation of the programme.
3. Determine deadlines for application for each programme.
4. Develop a pre-selection process.
5. Convene a jury or a selection committee.
6. Select proposals.
7. Sign agreements in keeping with the programme's mode of operation.
8. Manage monetary allocations (open files, track allocated funds).
9. Check reports submitted at the end of a project.

13. Area of competency: Dissemination

Definition: The ability to enhance the visibility of artists, their work and the centre through activities that reach wide and various targeted audiences.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

13.1 DEVELOP AN EXHIBITION AND PRESENTATION POLICY

FILM, VIDEO AND NEW MEDIA

1. Establish an exhibition/presentation policy.
2. Determine the type and number of activities (commissioning, open calls for submissions, curator programme, etc.)
3. Determine target audiences and publics for exhibition/presentation projects/activities.
4. Determine expectations for each activity.
5. Match the venues with the type/content of works in order to reach target audiences.

13.2 PLAN EXHIBITIONS AND PRESENTATIONS

FILM, VIDEO AND NEW MEDIA

1. Develop exhibition/presentation projects (content, budget, schedules, etc.).
2. Identify diverse potential exhibition/presentation directions and venues.
3. Meet with representatives of potential venues.
4. Organize events for bringing artists and potential presenters together.
5. Establish an annual exhibition/presentation calendar that reflects the centre's artistic mission, and mandate,
6. Assess necessary resources (human, material and technical) needed to accomplish the exhibition/presentation plan.
7. Assess exhibition/presentation costs (rights, fees, royalties, transportation, custom's clearance, rental, bandwidth, etc.) of the exhibition/presentation plan.

13.3 FUNDING AND APPLICATION FOR FINANCIAL SUPPORT: EXHIBITION AND PRESENTATION ACTIVITIES

FILM, VIDEO AND NEW MEDIA

1. Identify various funding sources.
2. Identify partners and/or sponsors.
3. Apply for funds.
4. Monitor applications for funding.
5. Report to funders.

13.4 PROGRAMMING

FILM, VIDEO AND NEW MEDIA

1. Establish programming criteria taking into consideration the centre's exhibition/presentation activities.
2. Establish selection criteria and invite a curator.
3. Develop programming for the dissemination of works.
4. Obtain curator's written presentation of the works presented.
5. Collaborate with curators for the programming of punctual events comprised of works from centre's catalogue.

13.5 NEGOCIATE, SIGN AND MONITOR AGREEMENTS WITH RIGHTS HOLDERS

FILM, VIDEO AND NEW MEDIA

1. Negotiate agreements determining the obligations of each party and stating the services offered by the exhibitor/presenter (length of exhibition/presentation, venue, etc.).
2. Negotiate agreements with rights holders with fees determined in compliance with established rates.
3. For each exhibition/presentation, draw up an agreement that clearly states clearly the obligations and the responsibilities of the rights owner and of the exhibitor/presenter, and the methods for payment of fees and royalties.
4. Ensure that all rights have been cleared before presenting the work in a commercial circuit.
5. Report regularly to the rights' holder on the results of exhibiting/presenting the work.

13.6 ORGANIZE EXHIBTIONS, PRESENTATIONS

FILM, VIDEO AND NEW MEDIA

1. Reassess the scale of each project of funding received and available budget.
2. Organize the logistics and determine the time-lines for each event.
3. Reassess human and material resources required.
4. Determine the responsibilities and set the tasks to be performed for each exhibition/presentation.
5. Negotiate and sign agreements (artists, exhibitors/presenters, distributors, equipment providers, insurers, etc.).
6. Obtain necessary permits relative to type and venue of each presentation.

13.7 PRESENTATION OF WORKS

FILM, VIDEO AND NEW MEDIA

1. Install/setup work in compliance with safety standards and artist's instructions.
2. Ensure that equipment is available and functions properly throughout the duration of the presentation.
3. Manage the box or ticket office.
4. Greet the public and the media and hand out programme notes.
5. Present the work, the artist and the context and theme of the event.
6. Disseminate the centre's artistic production (video, film, publications, CD-ROM, Web arts, etc.).

| **13.8** | **COORDINATION OF TOURS AND CIRCULATION OF WORKS** | **FILM, VIDEO AND NEW MEDIA**

1. Determine an itinerary for touring and circulation of works, considering the exhibition/presentation plan and strategy, (objectives, target audiences, markets, territories, dates, etc.).

2. Contact each venue to establish existing technical specifications and those required for presentation of the work.

3. Make a list of all the elements needed for the tour (promotional tools, human and technical resources, etc.).

4. Establish the artists' travel schedule and availability of venues, (planned meetings/exchanges/artist's presentation, etc.).

5. Organize tour logistics (transportation, itinerary, on-site support, lodgings and daily allowances).

6. Take out necessary insurance policies (personal, equipment, art works) for the tour.

7. Before each presentation, check the validity of all agreements and ensure compliance.

8. Clear customs for all equipment and works, when presented abroad.

9. Manage tour budget (petty cash, daily allowances and, when abroad, expenses in foreign currencies).

10. When abroad, act as liaison (coordinate and solve problems) between the travelling crew and the local crew.

13.9 HOST EXHIBITIONS, PRESENTATIONS

FILM, VIDEO AND NEW MEDIA

1. Host presentations or provide a space for presenting works to the public.

2. Provide the appropriate environment (physical or virtual) for dissemination of works.

3. Participate in the setup/installation of the work.

4. Show the work to its best advantage and provide the means conducive to its rightful appreciation and understanding.

5. For the duration of the exhibition/presentation, offer artists technical and all other necessary support.

14. Area of competency: Distribution

Definition : **The ability to accomplish all tasks related to the circulation of works in different markets and territories so they reach target audiences.**

N.B.: **The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.**

TASKS	ESSENTIAL ACTIVITIES

14.1 IDENTIFY AND PENETRATE MARKETS AND TERRITORIES

FILM, VIDEO AND NEW MEDIA

1. Identify markets and/or various distribution platforms for the sale, rental or exhibition of works in distribution (cultural institutions, galleries, artist-run centres, festivals, broadcasters, video rental outlets, Web, etc.).
2. Identify distribution territories (regional, national, international).
3. Analyze existing markets' and emerging markets' evolution and trends.
4. Examine the needs/opportunities/drawbacks specific to each market.
5. Determine the territories where the centre will distribute directly and those where it will distribute through co-distributors or sub-distributors.
6. In light of the centre's objectives and distribution strategy, determine the profile of potential exhibitors, broadcasters and other clients (distribution costs, programming style, strategies/objectives, etc.).
7. Develop and maintain relations with broadcasters and distributors working in the territories or the in markets to be reached.
8. Inform markets regularly of the works in distribution.

14.2 DEVELOP AND DISTRIBUTION STRATEGIES

FILM, VIDEO AND NEW MEDIA

1. Establish a distribution policy.
2. Respecting the guidelines of the distribution policy, set objectives and develop market penetration strategies.
3. Build, develop and consolidate a local, national and international distribution network (festivals, galleries, museums, special events, teaching establishments, etc.) based on market and territory analyses reflective of the centre's mandate.
4. Develop an annual distribution plan, taking into account the centre's mandate, and human and financial resources.
5. Select the distribution activities most compatible with the works and available financial resources..
6. Evaluate a work's distribution potential in the short and medium term.
7. Determine the relevance of submitting works to various national and international events.
8. Develop a distribution plan and time line for each work considering the technology used by the work, target audiences/markets, communications strategy, etc..
9. Determine and prioritize the positioning of the work for its potential in different markets (audience, selling price, distribution means, packaging, derivative products).

| **14.3** | **SELECTION AND ACQUISITION OF WORKS FOR DISTRIBUTION** | **FILM, VIDEO AND NEW MEDIA** |

1. In keeping with the centre's mandate, establish an acquisition policy.
2. Establish a procedure for solliciting works (national and international) that respects the acquisition policy guidelines.
3. Establish the procedures for listing a work in the catalogue.
4. Select works to be listed in the catalogue.

| **14.4** | **NEGOCIATE, SIGN AND MONITOR DISTRIBUTION CONTRACTS WITH RIGHTS HOLDERS** | **FILM, VIDEO AND NEW MEDIA** |

1. Negotiate agreements determining the obligations of each party and the services offered by the distributor (length of contract, territories and markets for which distribution rights are acquired, exclusivity etc.).
2. Negotiate fee percentages for each market and territory.
3. For each territory, for each market and for each format, Draw up a distribution contract that clearly states clearly the obligations and the responsibilities of the rights holder and those of the distributor for each territory, market and type of distribution support.
4. Ensure that all rights have been cleared before the commercial release of the work.
5. Report regularly to the rights holder on the results of distribution efforts by providing an exploitation report, and ensure payment of royalties.

| **14.5** | **SUPPORT PROJECT DEVELOPMENT** | **CINEMA** |

1. Set up review committees made up of producers and broadcasters to evaluate projects.
2. For full-length features with theatrical distribution, work with the filmmaker on the final version of the script.

NEW MEDIA

1. Develop a network within the distribution structure to evaluate proposals.
2. Keeping in mind propsective distribution channels, work with the artist towards the development of the project.

| **14.6** | **IDENTIFY TARGET PUBLICS** | **FILM, VIDEO AND NEW MEDIA** |

1. Identify target audiences and the market segment(s) to which the work listed in the centre's catalogue could be distributed.
2. Test distribution.
3. Position works in distribution in relation to their target audiences.

14.7	MARKETING	**FILM, VIDEO AND NEW MEDIA**

1. Develop a marketing plan for the work's distribution and circulation.
2. Evaluate release and marketing costs.
3. Familiarize yourself with potential buyers on all territories and markets (type of programming, acquisition budgets and distribution, costs, release strategies, etc.).
4. Perform all marketing activities (inform various markets of new additions to the catalogue, interest potential buyers, send promotional material, advertise, make by-products available, etc.).

14.8	FUNDING AND APPLICATION FOR MARKETING ACTIVITES SUPPORT	**FILM, VIDEO AND NEW MEDIA**

1. Identify funding sources.
2. Assess human, material and financial resources requirements for marketing activities.
3. Write funding applications.
4. Monitor applications (content reports, financial reports, etc.).

14.9	PLAN AND ORGANIZE LAUNCHES	**FILM, VIDEO AND NEW MEDIA**

1. Identify events where works in distribution could be launched.
2. Develop a launch plan for each work.
3. Identify media partners, natural allies, sponsors and other collaborators whose association with the launching of the work will enhance visibility, and reach new audiences.
4. Identify freelance professionals (press agents, Web masters, graphic designers, etc.) required for launching a work, and apply selection process.
5. Organize premieres and screenings for buyers and press.
6. Plan meetings with potential buyers.
7. Report on launch activities.

14.10	RESEARCH AND CONCLUSION OF CO AND/OR SUB-DISTRIBUTION AGREEMENTS	**FILM, VIDEO AND NEW MEDIA**

1. In light of the works to be distributed and the budget, determine the advantages of co-distribution and/or sub-distribution.
2. In light of the audiences, markets and territories targeted, identify the main potential companies/markets for co-distribution and/or sub-distribution.
3. Identify the potential players of a co-distribution and/or a sub-distribution network.
4. Negotiate co-distribution and sub-distribution agreements.

14.11 SALES

FILM, VIDEO AND NEW MEDIA

1. Become familiar with the operation of distribution networks (broadcasters, etc.), with the laws and with the prices paid in each country where you would like to sell the work.
2. Identify and contact potential buyers for all the targeted markets.
3. Negotiate sales agreements.
4. Maintain medium and long term contact with buyers.

14.12 RENTALS

FILM, VIDEO AND NEW MEDIA

1. Familiarize yourself with the operation of the rental network, with the laws, and the rental fees paid in each country where you would like to make the work available for rental.
2. Identify and contact potential rental networks and companies.
3. Determine rental fees in light of the rental network, the laws, the customary fees and the type of usage.
4. Negotiate rental agreements with the various networks and companies.
5. Maintain medium and long term contact with renters.

14.13 PARTICIPATION IN PROFESSIONAL PUNCTUAL AND SPECIAL EVENTS

FILM, VIDEO AND NEW MEDIA

1. Keep current with events (conferences, markets, professional shows, benefits, etc.) that can serve as a platform for promoting works and artistic practices, and which can lead to new markets and publics.
2. During the first two or three years of the distribution cycle of the work, carefully target the events selected.
3. Submit works to be programmed at such events.
4. Inform the rights holder if his/her work has been picked up for exhibition/presentation/broadcast.
5. Develop a relationship with curators.
6. Take advantage of special events to organize and/or participate in meetings with potential buyers or presenters.

14.14 EXPLOITATION REPORT

FILM, VIDEO AND NEW MEDIA

1. Identify and assemble the data necessary for preparing an exploitation report.
2. Prepare an exploitation report listing revenues and expenses for each work in distribution.
3. Send the report to stakeholders (funders, investors, rights' holders).
4. Calculate the sums to be paid and pay all concerned parties.

15. Area of competency: Training

Definition : The ability to conceive, plan, organize and/or offer training sessions in accordance with the centre's mission and the needs of members.

N.B.: The tasks performed depend on the particular mission and mandate of each centre. The tasks listed below are not performed in every centre.

TASKS	ESSENTIAL ACTIVITIES

15.1 PLAN A TRAINING PROGRAMME

FILM, VIDEO AND NEW MEDIA

1. In light of the centre's artistic mission and its users, develop current and future training needs.
2. In keeping with these needs, establish training priorities.
3. In light of the desired levels of proficiency, examine the relevance of recurrent and/or rotating training programmes.
4. Plan new training programmes and update existing ones.
5. Plan a training programme taking into account costs, available resources and partners.
6. Establish cost estimates for the programme and determine its content.

15.2 FUNDING TRAINING PROGRAMME

FILM, VIDEO AND NEW MEDIA

1. Assess human resources, supplies and equipment required for establishing a training programme.
2. Assess the funds required.
3. Identify funding sources (grants, generated income, etc.).
4. Develop funding strategies.
5. Determine the cost of each training programme and prepare the budget.
6. Apply for funds and monitor applications.

15.3 CONTENT DEVELOPMENT

FILM, VIDEO AND NEW MEDIA

1. Set training objectives and determine the general content of the programme.
2. Prepare or monitor the preparation of course outlines reflecting the aims of the programme.
3. Design the course content in keeping with the course outlines.

15.4 RECRUIT INSTRUCTORS

FILM, VIDEO AND NEW MEDIA

1. Identify potential instructors.
2. Apply selection process.
3. Draw up and sign contracts.

| 15.5 | RECRUIT PARTICIPANTS | **FILM, VIDEO AND NEW MEDIA** |

1. Establish admission criteria (category, skills, positions).
2. Establish a selection process.
3. Evaluate participants skills according to the level of proficiency required for each training workshop.
4. Select participant according to the criteria for admission.

| 15.6 | ENROLLMENT, MANAGEMENT | **FILM, VIDEO AND NEW MEDIA** |

1. Establish a billing system for training fees and ensure payments.
2. Establish enrollment procedure and draw up necessary documents.
3. Enrol participants.

| 15.7 | ORGANIZATION OF TRAINING SESSIONS | **FILM, VIDEO AND NEW MEDIA** |

1. In view of the availability of instructors and participants, establish a schedule.
2. Identify a space for training, reserve it, and set it up properly.
3. Provide instructors with the list of participants.
4. Provide necessary and well functioning equipment and teaching tools.

| 15.8 | TRAIN PARTICIPANTS | **FILM, VIDEO AND NEW MEDIA** |

1. Train participants.
2. Provide adequate technical support during training.

| 15.9 | EVALUATE TRAINING SESSIONS/ PROGRAMME | **FILM, VIDEO AND NEW MEDIA** |

1. Create and develop a process to follow and evaluate training activities.
2. Evaluate the extent to which training objectives have been reached (knowledge acquisition, technical proficiency, etc.).
3. Compile evaluation data.
4. Carry out a global evaluation of training sessions by analyzing instructors' and participants' comments.

| 15.10 | TRAINING SESSIONS/ PROGRAMME REPORTS | **FILM, VIDEO AND NEW MEDIA** |

1. Compile statistics on participants in sessions/programme.
2. Write a report on training sessions for funders as required.
3. Write an evaluation of training programme.
4. Produce qualitative and quantitative reports on training programme.

16. Area of competency: curating

Definition: **The ability to conceive an idea for an exhibition, to choose artists and works, to organize the presentation of works in collaboration with venues such as artists' centres or exhibition centres, galleries, museums or other exhibition spaces, and to provide an appropriate critical framework.**

N.B.: **The job and the responsibilities of an independent curator are different from those of a curator employed by an institution.**
In this publication
- An "artist" is a filmmaker, a videomaker or a multimedia artist.
- A "project" is an exhibition or a film or a video programme.

TASKS	ESSENTIAL ACTIVITIES

16.1 DRAFTING A PROJET/ DEFINING A CONCEPT

FILM, VIDEO AND NEW MEDIA

1. Research or study a particular artist or artistic practice in order to define the ideas underlying your project (visit artists' studios and exhibition, study various publications and data banks, meet with artists and theoreticians, attend conferences and festivals, etc.).
2. Propose an artist or a subject.
3. Draft a preliminary proposal defining the concept of the event.
4. Find a venue (artists' centre, art gallery, exhibition centre, museum, etc.).
5. Draw up a work schedule.

16.2 DRAFTING A FORMAL WRITTEN PROPOSAL

FILM, VIDEO AND NEW MEDIA

1. State the general goals of the project.
2. State the subject or the theme of the project.
3. Present relevant supporting information.
4. Give a title to the exhibition.

16.3 MANAGING A PROJET

FILM, VIDEO AND NEW MEDIA

1. Provide an estimate of the resources necessary for the realization of the project (human, material, financial).
2. Draw up a preliminary budget.
3. Draw up a work schedule.
4. Manage the budget.

16.4 FINANCING A PROJECT

FILM, VIDEO AND NEW MEDIA

In collaboration with others

1. Find institutional partners (museums, artists' and exhibition centres, galleries, etc.).
2. Take part in researching potential sources of public financing.
3. Take part in grant applications.
4. Take part in finding private financing (sponsors).

16.5 MANAGING WORKS (EXISTING WORKS, COMMISSIONED WORKS AND WORKS IN PRODUCTION)

FILM, VIDEO AND NEW MEDIA

1. Commission a work.
2. Follow up on the production of the work.
3. Borrow works from artists, museums, galleries or film archives.
4. Draw up a detailed checklist of the works stating their insurable value.
5. With others, coordinate two-way transportation of the works (ask transport companies for submissions, supervise crating, obtain certificates, insurance, permits, customs clearance, conservation report).
6. See to the storage of the works.

16.6 NEGOCIATIONS AND CONTRACTUAL AGREEMENTS (ARTISTS, PARTENERS, ETC.)

FILM, VIDEO AND NEW MEDIA

1. Find partners interested in lending their support to the project (artists, galleries, collectors, institutions, organizations, etc.).
2. Assess partnership potential and/or the possibilities of borrowing works.
3. Negotiate the contractual agreement for curating (fee, instalments, publication, etc.).
4. Take part in the negotiations and in the drawing up of the agreements regarding the exhibition of the works (costs, exhibition standards, artist's fees, reproduction rights for the works) and the copyright to the texts of contributing authors.
5. Take part in the negotiation of contractual agreements with other contributors to the project (galleries, collectors, exhibition centres, distributors, etc.).

16.7 PRODUCING AN EXHIBITION

FILM, VIDEO AND NEW MEDIA

1. Establish technical and display specifications for each work.
2. Assess the technical assistance required for the presentation of each work.
3. Take part in drafting the staging plans and in establishing the display specifications for the exhibition.
4. Write texts for the exhibition (introduction, labels, panels, translation and editing of texts, etc.).
5. Approve the layout of the texts.
6. Take part in decisions regarding the purchase or rental of equipment.
7. Take part in or approve the design and making of various supports for the exhibition (partitions, stands, display cases, furniture, etc.).
8. Take part in or approve the installation plan for exhibition.

16.8	LAUNCHING AN EXHIBITION

FILM, VIDEO AND NEW MEDIA

1. Give a title to the exhibition.
2. Take part in developing a communication plan.
3. Put together a mailing list specific to the project.
4. Take part in developing a marketing plan and promotional tools (invitations, press release, e-mail, social media, update Web site, etc.).
5. Take part in preparing promotional material (images, photos, artists' resumes, etc.).
6. Take part in developing a public relations' plan.
7. Take part in organizing promotional events (press conference, interviews with artists, etc.).
8. Take part in developing or approve the graphic design of promotional material (poster, etc.).
9. Take part in developing or approve audio-visual and multimedia material.

16.9	INSTALLING AN EXHIBITION

FILM, VIDEO AND NEW MEDIA

1. Develop an installation plan (content, meaning, objects, iconography, etc.).
2. Take part in the exhibition design.
3. Work with one or with several exhibition designers, if necessary.
4. Supervise and ensure that the gallery is set-up in compliance with the display specifications of the installation plans.
5. Coordinate the installation of the works (disposition of various supports, furniture, sets, works, lighting, etc.), if applicable.
6. Ensure the proper functioning of all audio-visual and multimedia equipment by performing several trial runs before the opening of the exhibition.
7. Produce or see to the production of a manual explaining the procedures to be followed for turning on and off the equipment.

16.10	PRESENTING AN EXHIBITION

FILM, VIDEO AND NEW MEDIA

1. Put together a team who will present the exhibition (welcome visitors, animate events, offer educational activities, etc.) and provide them with all necessary information.
2. Follow up on the functioning of the exhibition (accuracy of procedure manual, state of equipment, remarks from staff members, etc.).
3. Take part in documenting the exhibition (with photographer or video director, etc.).

16.11 PUBLICATION (PRINTED OR ELECTRONIC)

FILM, VIDEO AND NEW MEDIA

1. Develop a concept for the publication.
2. Write an essay.
3. Act as publication editor.
4. Draw up a schedule and a budget for the publication.
5. Invite authors.
6. Choose a graphic designer.
7. Hire translators, editors and proof readers.
8. Follow up on translation and editing.
9. Act as the link between the graphic designer and the artist and/or the publisher.
10. Research the iconography; obtain the pictures and other documents to be included in the publication.
11. Coordinate the publication and ensure follow up with printer (read proofs, approve for printing, approve binding, etc.).
12. Research and write the biography of the artist(s) or supervise same.
13. Take part in the launching of the publication.
14. Help with the distribution of the publication.

16.12 CULTURAL AND EDUCATIONAL ACTIVITIES

FILM, VIDEO AND NEW MEDIA

1. Take part in or see to the development of a programme of activities for the public (content, strategy). Ex. talks by artist and/or curator.
2. Take part in developing educational and cultural activities.
3. Take part in or see to the production of educational material (printed, audio-visual and multimedia, if applicable).

16.13 WORKING WITH VARIOUS TEAMS

FILM, VIDEO AND NEW MEDIA

1. Put together a technical team, and take its advice.
2. Communicate relevant information (artists, content, documentary research, iconography, specialist, etc.) to the technical team of the partner institution (exhibition centre, gallery, etc.).
3. Take part in or see to the production of additional material (banners, educational material, etc.) required by different teams.
4. Ensure a productive and harmonious work environment.

16.14 WINDING UP AN EXHIBITION

FILM, VIDEO AND NEW MEDIA

1. Take part in dismantling the exhibition.
2. Take part in organizing and storing exhibition files.
3. Take part in writing final reports (reports to funders, financial report, attendance report, press coverage, etc.).
4. Take part in returning works.

| **16.15 TOURING AN EXHIBITION** | **FILM, VIDEO AND NEW MEDIA** |

1. Take part in producing a presentation book.
2. Take part in drafting a touring budget.
3. Research potential venues and draw up a touring schedule.
4. In collaboration with the institution touring the exhibition, research potential funders for the tour.
5. Adapt the exhibition according to its tour venues (content, presentation, works on loan, educational material, evaluation tools, etc.).
6. Take part in the production of technical manuals (manual for installation and dismantling, manual for preventive maintenance, user's manual, state of equipment report, etc.).
7. Take part in managing the transport of works (crating, submissions from transport companies, certificates, insurance, permits, customs, conservation report).
8. Take part, if necessary, in the production of promotional tools.
9. Travel with the exhibition for its installation and opening.
10. Request a final report from the hosting institution (attendance report, conservation report, etc.).
11. Follow up on the return of works to artists, collectors, and other lenders to the tour.

16.16 PROGRAMMES

FILM, VIDEO AND NEW MEDIA

1. Identify the collections (film archives, media centres, distributors, museums) which hold the works or borrow them directly from the artist.
2. Make sure you obtain the best print available (quality, subtitles French or English, etc.).
3. Ensure compatibility of projection equipment with video standards and/or film formats.
4. Coordinate the production of a compilation for the presentation of shorts.
5. Plan print circulation.

17. Area of competency: Designing an exhibition

Definition: The ability to determine the physical and technical means necessary for the presentation of works in accordance with the pre-established or negotiated specifications of the artist(s) and in compliance with the constraints of the venue.

N.B.: The person responsible for the installation of an exhibition is not required to perform all the tasks listed below. The tasks for which the person will be responsible will depend on the organizational structure of the venue.

N.B.: In the case of film, the presentation is a screening in a theatre rather than an exhibition proper.

TASKS	ESSENTIAL ACTIVITIES

17.1 DEVISING AN EXHIBITION DESIGN CONCEPT

FILM, VIDEO AND NEW MEDIA

1. Take part in drafting a preliminary proposal.
2. Discuss with the curator and/or the artist(s) the particular presentation requirements of the exhibition.
3. Take part in establishing the type of design and its style.
4. Produce preliminary sketches (technical needs, number of galleries, sections, spatial constraints, signage, materials, supports and display cases, visitors' movement, etc.).
5. Have concept approved.
6. Produce the first design plan.

17.2 PLANNING FOR AN EXHIBITION

FILM, VIDEO AND NEW MEDIA

1. Assess the necessary resources (human, material and financial) for the realization of the project.
2. Draft a preliminary budget.
3. Draw up a work schedule.

17.3 RELATIONSHIP WITH ARTISTS

FILM, VIDEO AND NEW MEDIA

1. Welcome and answer artists' questions.
2. Develop a relationship based on trust.
3. Work with artists in a productive and harmonious manner.
4. Suggest solutions to the problems the artist(s) may encounter.

17.4 RELATIONSHIP WITH THE CURATOR (IN-HOUSE OR INVITED)

FILM, VIDEO AND NEW MEDIA

1. Work in close collaboration with the curator.
2. Establish with the curator the particular requirements of the exhibition.
3. Receive from the curator all relevant information for the design of the exhibition.
4. Establish a productive and harmonious working relationship with the curator.
5. Work with the curator to find the answers or solutions to questions and problems that may arise in the design stage of the exhibition.

| 17.5 | DESIGNING THE EXHIBITION | **FILM, VIDEO AND NEW MEDIA** |

In cooperation with different work-teams:

1. Take part in establishing the various display specifications of the exhibition and the drawing of plans.
2. Decide on the various ways of presenting the content (spatial disposition, support material, multimedia, interactive, Web, MP3, display, lighting, etc.).
3. Finalize exhibition signage: themes, meaning, objects, iconography, other means, animations, etc.
4. Present the design plan to partner venue for approval, if applicable.
5. Make changes, if necessary.
6. Take part in designing the exhibition (gallery floor plan, 3D, multimedia), if applicable.
7. Produce or see to the production of a specifications' booklet for the exhibition.

| 17.6 | MANAGING WORKS | **FILM, VIDEO AND NEW MEDIA** |

1. Establish the necessary contacts with the owners of the works (artist or artist's representative, lenders, etc.).
2. Follow up on works in production.
3. Check on the availability of works.
4. Borrow or buy works.
5. Establish a checklist (title, type and number of works).
6. Manage two ways transport of works (submissions from transport companies, certificates, insurance, permits, customs).
7. See to the storage of works.
8. Ensure the respect of conservation standards for exhibition.
9. Un-crate and crate works.
10. Assess the state of the works.
11. Prepare the works for installation.
12. Coordinate restoration work.
13. Ensure that at all stages of the exhibition conservation standards are respected.
14. Supervise the handling of works in the exhibition space.

17.7	**NEGOTIATIONS AND CONTRACTUAL AGREEMENTS (ARTISTS, PARTNERS, ETC.)**

FILM, VIDEO AND NEW MEDIA

1. Find partners interested in lending their support to the project (artists, artists' centres, galleries, collectors, institutions or organizations, business people, multimedia companies, etc.).
2. Assess partnership potential and/or the possibilities of borrowing works.
3. Take part in choosing partners.
4. Negotiate and draw up exhibition contract (cost, conservation standards, insurance, etc.).
5. Negotiate and draw up contracts with participants and partners (artists, artists' centres, galleries, collectors, institutions or organizations, business people, multimedia companies, etc.).
6. Ensure a productive and harmonious work relationship with participants and partners.

17.8	**PRODUCTION OF EDUCATIONAL MATERIAL**

FILM, VIDEO AND NEW MEDIA

1. Design audio-visual and multimedia material.
2. Take part in producing graphics, if applicable.
3. Take part in producing written material, if applicable.
4. Take part in approving the audio-visual and multimedia material.
5. Take part in approving the various elements built for the exhibition.

17.9	**EQUIPMENT**

FILM, VIDEO AND NEW MEDIA

1. Coordinate submissions from equipment suppliers.
2. Research equipment rental companies and/or equipment sponsors.
3. Purchase or rent the suitable equipment for the display of works.
4. Ensure the good working order of the equipment.
5. If necessary, consult a technical expert on the appropriate equipment to be used.

17.10	**INSTALLING THE EXHIBITION**

FILM, VIDEO AND NEW MEDIA

1. Supervise the setting up of the gallery according to the design plan and the display specifications.
2. Coordinate and help with the installation (placing structures, picture rails, furniture, lighting, etc.).
3. Ensure the proper functioning of all audio-visual and multimedia equipment by performing several trial runs before the opening of the exhibition.
4. Supervise the installation of multimedia equipment.

17.11 PRESENTING THE EXHIBITION

FILM, VIDEO AND NEW MEDIA

1. Produce a procedures' manual for the exhibition.
2. Ensure follow up on the functioning of the equipment and the smooth running of the exhibition (ex: equipment logs, state of equipment, staff and visitors' remarks, accuracy of the procedures' manual).
3. Ensure proper supervision for the exhibition.

17.12 TEAM WORK

FILM, VIDEO AND NEW MEDIA

1. At every key stage of the project, (concept, design, installation), consult with the appropriate persons (exhibitions' coordinator, museum technicians, museum curator, guest curator, assistant curator, director, artist)
2. Provide all relevant information (artists, content, research, iconography, specialists, etc.) to partner institutions (artists' centre, exhibition centre, gallery, etc.).
3. Give support to staff in charge of presenting the exhibition (welcome visitors, animate events, offer educational activities, etc.).
4. Instruct the staff on the functioning of the equipment.

17.13 EVALUATION

FILM, VIDEO AND NEW MEDIA

1. Update the specifications' booklet.
2. Devise or take part in devising evaluation tools.
3. Take part in assessing the exhibition and its activities.

GLOSSARY

Action plan	Plan outlining the actions and the means necessary to the implementation of the centre's mandate.
Administrator	An individual or representative of an organization who is a member of the centre's Board of Directors.
Administration	The organization and running of a centre.
Advertising	The actions of creating a convincing message, determining the publications best suited for announcing the particular work/message and the purchase of advertising space.
Artist-run centre	A non-profit organization that, depending on its artistic mission and mandate, offers services to the artists who make up its membership and constitute the majority of its Board members.
Catalogue	A publication containing details of the works available for exhibition and/or sale.
Cataloguing	A procedure by which all the items of a collection are listed in a systematic order.
Co-distribution	Sharing of distribution rights according to an agreement concluded between two or more parties.
Collection	All the works listed in a catalogue.
Community	A group of people who share the same profession; or the condition of having certain attitudes and interests in common.
Competence	The ability to do something well; expertise in a particular area.
Credit	Time allotment for the use of equipment.
Curating	Conceiving an idea for an exhibition; choosing artists and works; organizing the presentation of the works in cooperation with venues such as artists' centres or exhibition centres, galleries, museums or other exhibition spaces; and providing an appropriate critical framework.

Designing an exhibition	Determining the physical and technical means necessary for the presentation of works in accordance with the pre-established or negotiated specifications of the artist(s) and in compliance with the constraints of the venue.
Direction	The strategies developed and the objectives set by an organization in order to fulfill its mission.
Director	The person hired by the Board of Directors to execute the strategies developed and accomplish the objectives set by an organization in order to fulfill its mission.
Dissemination	The organization of events in venues whose role is to promote artists by presenting their work.
Distribution	A marketing activity ensuring the circulation, sale, rental, commercial release and broadcast of a work.
Fee	A sum of money paid to an artist for the presentation of his/her work in a non-commercial context (exhibition, festival).
Format	A mechanical or electronic support upon which a work is recorded and presented.
Governance	Responsible, rigorous and transparent management of an institution by the Board of Directors and all employees.
Independent work	A work is considered independent when its creator has full artistic and editorial control over its content.
Independent artist	An independent artist has full control over the production of his/her work, and is the recipient of the better part of the fees and/or royalties paid for the work.
Manager or management	Person or persons who run the organization.
Management plan	Plan designed by the centre's management proposing how its resources should be used in medium and long run.
Mandate	The activities and programmes implemented with the objective of fufilling the centre's mission.
Media	The materials used in the creation of a work by an artist and/or the dissemination vehicle of the work (screen/television/electronic).

Markets	The type and category of buyer for a work.
Mission	The centre's role and aim.
NPO	Non-profit organization.
Professional development training	Special training designed to afford artists and cultural workers greater professional competency.
Programming	The systematic organization of a set of related activities designed to reach the centre's objectives and fulfill its mandate. Can also refer to the action of selecting a body of works for public presentation.
Rights owner/holder	The author or the creator of an independent work.
Royalties	A percentage of the profits paid to an independent artist on the broadcast, sale or rental of his work in a commercial context.
Skill	The ability to do something well; expertise in a particular area.
Strategic plan	Plan designed to achieve the long term aims of the centre.
Sub-distribution	The action by which a distributor sells the rights to certain markets and/or territories to another distributor.
Support	Tangible and intangible device(s) used to save a work for purposes of circulation, presentation and/or sale.
Target audience	The audience for which a work is intended and which one is trying to reach.
Territory	Specific geographic boundaries within which a work is distributed.
Users	All those who use the centre's services.
Vision	A mental image of what the future could be like, or the ability to think about and plan the future with imagination and wisdom so that the mission and the mandate of the centre will be fulfilled.

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DISCUSSION GROUPS FOR THE VALIDATION OF THE CONTENT OF THIS STUDY

NEW MEDIA (June 21-22 2005)

Bernadette Houde, Member of the Board of Directors, Studio XX.
Michel Lefebvre, Executive Director, Agence Topo, Montréal.
Bernard Bilodeau, Managing Director, Oboro Gallery, Montréal.
Stéphanie Lagueux, Web Mistress, Studio XX, Montréal.
Reisa Levine, Member of the Board of Directors, Studio XX, Montréal.
Jocelyn Robert, Artistic Director, Avatar, Québec.

CINEMA (August 22-23 2005)

Sophie Lebel, Manager, Paraloeil, Rimouski.
Claudie Lévesque, Communication's Coordinator, Main Film, Montréal.
Annick Nantel, Administrative Director, Les Films de l'autre, Montréal.

VIDEO (September 26-27 2005)

Petunia Alvès, co-directrice GIV, Montréal
Martine Beaurivage, Executive Director, Vidéo Femmes, Québec.
Angèle Cyr, Project Coordinator, PRIM, Montréal.
Anne Golden, Co-Director, GIV, Montréal.

Observer: Pierre Beaudoin, Professional Development Training Coordinator 2005-2006, CQAM, Montréal.

CURATIORIAL SKILLS (January 19th and March 10th 2011)

Pierre Beaudoin, Conseil québécois des arts médiatiques
Julie Bélisle, Galerie de l'UQAM
Nicole Gingras, independant curator
Jean Gagnon, Cinémathèque québécoise

DESIGNING OF EXHIBITION (February 1st and March 2th 2011)

Pierre Beaudoin, Conseil québécois des arts médiatiques
Hugues Dugas, Le Mois de la Photo à Montréal
Marc Dulude, OPTICA, Montréal
Sheryl Sim, Fondation DHC/ART, Montréal

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Line Côté, M.B.A., is a management consultant specialized in human resources and the co-founder of Groupe Réseau Conseil.

For the past 20 years, Ms Côté has been offering her services to companies and institutions in the private, public and para-public sectors. Called upon to act as a human resource management expert advisor, coach and leader on large-scale projects, she has acquired a vast experience in the management of human resources.

In her role as a consultant, Ms Côté developed and designed the tools for an integrated skills' management and strategic planning approach to human resources designed to encourage and support organizational change, as well as to enhance organizational performance. She has also developed a process for strategic human resource planning, using tools that integrate the management of human resources with a competency based approach.

Several times a year, Ms. Côté is invited by the Order of Industrial Relations' Consultants and various professional organizations to lecture and to lead workshops on integrated skills' management.

CHRISTINE TREMBLAY CORNEAU

Christine Tremblay Corneau has been working in the field of new media since 1994. She is a script writer specialized in interactive scripts for museums. In 2004-2005 she was in charge of coordinating CQAM's professional development program. Working closely with a task force made up of CQAM member organizations, she was responsible for producing the CQAM Media Arts Professional Development Training Policy. She was also responsible for coordinating the production of this guide and acted as an invaluable contributor to this guide.

HOW TO USE

THE CULTURAL WORKER'S GUIDE

TO HUMAN RESOURCES MANAGEMENT

IN A MEDIA ARTS ORGANIZATION

New edition
March 2011

HOW TO USE THE CULTURAL WORKER'S GUIDE TO HUMAN RESOURCES MANAGEMENT IN A MEDIA ARTS ORGANIZATION

SKILLS MANAGEMENT IN A MEDIA ARTS CENTRE

To fulfill its mission, an organization must rely on the individual and collective abilities of its human resources. The driving forces of any media arts artists' centre are, therefore, the skills of its cultural workers, for the variety and quality of their skills is not only what allows them to support projects by independent artists but also what contributes to making a centre known. To put the potential of its workers to its best use, it is important for a centre to adopt an integrated human resources management system based on a clear understanding of all the skills that are needed in order to attain its goals.

For an artists' centre, skills management is the key to success, for it allows managers to organize its operations in a more efficient manner. And although the contribution of artists and members to the organization of a centre is not negligible, this analysis is addressed primarily to staff members who are responsible for the organization of a centre. By outlining all the skills necessary to the successful operation of a centre, the guide is designed to help each centre build up positions, which are specific to its organization, and which correspond to a set of collective skills. The aggregate strength which results from this set of collective skills ensures a better allocation of human resources and thus leads to the successful accomplishment of the centre's mission and the rigorous fulfillment of its mandate.

The study was written in close consultation with representatives of various media arts centres. Its content is representative of the diverse general activities undertaken by these centres. The guide details the "know-how" that cultural workers in organizational positions in media arts artist-run centres must have. This "know-how" covers both the tasks and the essential activities belonging to the 15 essential areas of competency that exist, in one form or another, in media arts artist-run centres.

1. Direction and Governance	10. Preservation and Documentation
2. Management	11. Research and Experimentation
3. Administration	12. Production Assistance
4. Administrative Support	13. Dissemination
5. Recruitment and Services to Members	14. Distribution
6. Guidance and Support to Members	15. Training
7. Equipment Management	16. Curating
8 Communications	17. Designing an exhibition
9. Promotion	

The guide offers a framework for organizing the operations of a centre. Its aim is to serve as a tool for structuring the responsibilities attendant upon each area of activity, for monitoring staff and for implementing and integrated human resources management system.

 Each manager can enhance the use of this manual by adapting its content to the mandate of its centre, to its institutional culture, to its strategy, to its size, to its organizational structure and to the versatility or the specialization of its staff.

THE GUIDE IS DESIGNED TO BE OF HELP IN THE FOLLOWING AREAS:

:: The division of indvidual and collective tasks and responsibilities
:: Job descriptions
:: Recruiting and selecting staff
:: Staff training and development
:: Staff performance management

Talking about skills...

Once the essential areas of activity of the centre have been established, we need to identify a set of personal skills necessary for their accomplishment. Below you find a chart listing the personal skills, i.e. the abilities, the attitudes and the motivations which are required of a candidate and which are generally considered to lead to professional success.

Every manager is free to adapt the list to his/her management style and to his/her institutional culture.

ABILITY TO COLLABORATE	ABILITY TO OBTAIN RESULTS	ABILITY TO IMPLEMENT	ABILITY TO ACT
- Ability to animate a group - Ability to listen and to respond - Ability to establish positive interpersonal relationships - Ability to manage projects - Ability to share information - Ability to share knowledge - Ability to compromise - Ability to give credit to others - Capacity to represent the organization - Demonstrate coaching skills - Ability to communicate clearly - Demonstrate professionalism - Demonstrate empathy - Demonstrate commitment - Demonstrate flexibility - Demonstrate versatility - Demonstrate willingness to be of service - Demonstrate the ability to act in advisory capacity - Demonstrate openness - Ability to collaborate	- Demonstrate the ability to evaluate - Demonstrate the ability to exercise self control - Discipline - Time management - Commitment to quality - Commitment to results - Demonstrate the ability to provide a structure - Perseverance - Demonstrate the ability to follow instructions - Meet deadlines - Comply with schedules - Demonstrate the ability to be methodical - Demonstrate the ability to perform - Demonstrate efficiency - Demonstrate excellence - Demonstrate thoroughness and attention to details	- Demonstrate self-reliance - Ability to create a learning environment - Ability to make decisions - Delegate - Adapt to change - Manage conflicts - Demonstrate planning skills - Ability to put ideas in writing - Solve problems - Demonstrate knowledge of the market - Analytical skills - Ability to synthesize - Ability to give constructive criticism - Ability to manage resources efficiently - Exercise judgement - Demonstrate openness to technology - Receptiveness to customer or user needs and requests. - Establish partnerships - Observation skills - Demonstrate organizational skills - Demonstrate business sense - Ability to prioritize - Ability to think strategically	- Be an agent of change - Demonstrate leadership qualities - Demonstrate teaching abilities - Exercise influence - Demonstrate the capacity to intervene - Demonstrate the capacity to mobilize - Demonstrate the capacity to give team members a sense of responsibility - Demonstrate entrepreneurship - Demonstrate the ability to act in the face of adversity - Demonstrate integrity and ethical behaviour - Be a motivator - Negotiate - Be enterprising - Manage stress

How to adapt the study to the needs of your centre

Each one of 15 general areas of competency in theguide is subdivided into tasks. Next to each task are listed the essential activities involved. Certain positions in the organization may include responsibilities representing only one general area of competency (ex. Administration). Others may involve several areas (ex. an executive director is responsible for establishing the direction, for managing and administering a centre). It is reasonable to think that in an organization where versatility is encouraged, a position may involve responsibilities covering several areas of competency. The number of general areas of competency for which one person is responsible depends on the level of versatility encouraged by each centre.

ADAPTING THIS GUIDE TO YOUR CENTRE'S NEEDS IS INEVITABLE

Even though the general areas of competency were established in consultation with representatives of several artists' centers and apply without distinction to various types of centres, each centre has its particular mode of operation. Logically then, there is a fundamental distinction between centres: those that are chiefly dedicated to exhibition and those mainly dedicated to production. Each centre must therefore adapt the study to reflect its own specificity.

IDENTIFICATION OF INDIVIDUAL AND COLLECTIVE RESPONSIBILITIES AND JOB DESCRIPTIONS

The first aim is to assist in clearly identifying tasks –individual and collective – carried out in the centre, a process that will enable to write up job descriptions. Though it is a simple enough process, the identification of tasks should be undertaken with the people who perform them. They may make their contribution either in the framework of a work group or in the course of discussions between the manager and the position holder.

The steps listed below will help you to clearly identify expectations and tasks accomplished and to subsequently develop appropriate job profiles.

1. Identify the positions in your organization and try to match them to the appropriate areas of competency listed in the first section. Once you have regrouped them according to the areas of competency and depending on whether the position is a specialized or multi-task one, you may discover that one position covers several areas of competency or that several positions overlap.

2. Verify the responsibilities of each position. If you have a job profile for the position, use Tool 1 to determine the tasks already assigned to each position holder, and complete the job profile by adding certain tasks suggested in the guide. If you don't have job profiles, we suggest that you ask staff members to identify the tasks they perform. You may notice that some of the tasks listed in the guide are not performed. Ascertain with a staff member whether it is relevant for the smooth running of the organization to assign some or all of these tasks to one or more position holders or whether another person is needed.

3. Note that some staff members may have other skills, be they personal or related to their experience or education, than those required by their position. Thus, rather than hiring new staff or outsourcing the work, it would be reasonable to consider that these staff members may take on other tasks. It is important therefore that you identify these staff members and consult them on determining job profiles.

4. Be aware that in light of the above either a redistribution of tasks, or a review of tasks performed by teams, or a sharing of tasks might be necessary. However you may decide to proceed, job profiles are fundamental to the proper management of human resources. Several human resources management tools may be useful to you in this regard.

Tool 1- Define who does what?

1. Area of competency: Direction and Governance[3] **Definition:** The ability to establish the centre's direction and to fulfill its mission and its mandate.		Precisely, who does what?[4] R= Responsible I= Information C=Consultation S=Support				
		1	2	3	4	5
1.1 Establish the centre's mission and mandate	**CINEMA, VIDEO AND NEW MEDIA** 1. Establish or reinforce or review the centre's mission. 2. Establish the centre's artistic mandate in relation to the centre's mission. 3. Review periodically the relevance of centre's artistic mandate in relation to its mission, its history, its users, its public and the community. 4. Communicate the centre's mandate and mission.					
1.2 DEVELOP A STRATEGIC PLAN	**CINEMA, VIDEO AND NEW MEDIA** **IN ACCORDANCE WITH THE CENTRE'S MANDATE, DETERMINE THE CENTRE'S OBJECTIVES AND ESTABLISH THE ETHICAL STANDARDS UNDERLYING ITS OPERATION.** 1. Analyse the centre's strength and weaknesses in relation to its users, its public and the community. 2. Considering the centre's mandate and the vision it has of its future development, develop a strategic plan. 3. Considering the centre's mission, develop a strategic operation plan.					
1.3 DEVELOP AN ACTION PLAN	**CINEMA, VIDEO AND NEW MEDIA** 1. Translate the strategic plan into an annual action plan. 2. Present the action plan to the Board of Directors, to committees and staff, and establish conditions conducive to dialogue and reflection. 3. Develop a system for selecting the centre's activities. 4. Assess human resources, materials and financial requirements for the implementation of the plan.					

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[3] Although various people may be entrusted with the governance of an organization, it is usually implemented by the Board of Directors and the centre's director or coordinator.

[4] This area of competency is used below only as an example. For other areas of competency use the 1st section of this guide and build your own tool.

Once the tasks have been clearly identified and confirmed, job profiles can be developed.

Job profiles give a general description of individual position. These descriptions define the global role that an employee plays in the organization and the responsibilities with which s/he is entrusted.

THE JOB PROFILE FORM TO BE FOUND ON THE FOLLOWING TWO PAGES:

:: take into account the centre's mission and objectives;
:: harmonize the role and the responsibilities of the job with the other tasks performed in the centre;
:: specify what is expected from each position.

These job profiles have four sections, which are generally supplemented by a fifth – personal skills requirement. We will address this aspect in the section on recruitment.

Tool 2 – Job profile

1. Identification	
Position title:	Department:
Position holder:	Immediate superior: Name: Title:
2. Job position summary	
Summarize the nature of the job and the role it plays in the organization.	
3. Primary responsibilities	
Identify the general tasks and results expected. 1 2	

4. Specific responsibilities		
Task 1	Key activities of the position	Expected level of proficiency
Task 2	Key activities of the position	Expected level of proficiency

5. Qualifications
In light of the performance expected, describe the qualification required for the job.

A. Requirements

Education

Other competencies or professional development.

Languages spoken or written.

Professional experience

B. Personal skills

How to use this study for human resources management in your centre

The development of a clear job profile for the various positions will allow you to determine, one one hand, that the tasks necessary to the basic operations of your centre are well divided between the members of the staff, and, on the other hand, that both the organizational and the work structure of your centre are logically and efficiently organized. Depending on your needs, you may also use to the study for staff recruitment and selection, for individual performance evaluation, and for evaluating job related training needs.

JOB RECRUITMENT

Recruitment is of vital importance to any organization. The key to quality recruitment is to hire staff whose competencies are most likely to lead to success in the job. For organizations that have few resources, such recruitment is of even greater importance.

Recruitment is most often brought about by the need to replace a staff member who resigned, or was dismissed, or by the need to fill a new position created either in response to a new need or to a need that has been identified in the course of an examination clarifying the respective contributions of the staff, or as a result of organizational restructuring.

> Before recruiting, it is important to examine if there is a real need for additional staff. Analyse the situation prevailing in your organization to determine whether the need is real. Keep in mind that the need for staff depends on the size of the organization. It is possible that the perceived need for additional staff is but a symptom of the need to restructure or to reconsider the organization of work in your centre.

If you arrive at the conclusion that it is necessary to recruit staff, develop a job profile using the guide; it will allow you to specify your needs. An error often made is to think that recruitment can be done on the basis of a quick verbal exchange or an old job profile.

When you have a position to fill, your objective is to attract competent candidates and to make a judicious choice. By following the study, you will be able to:

A) Analyse the position to be filled;
B) Write an offer of employment.

A) ANALYSE THE POSITION TO BE FILLED

When you decide to recruit a new staff member, it is either because there is too much work or because you have identified the need for a certain kind of competency. Thus, to determine what the position requires, you have first to answer two questions:

"What results do we expect the recruited candidate to deliver?"

"How will we know we hired the right person?"

ONCE YOU HAVE ANSWERED THESE QUESTIONS:

1. Establish a job profile.
2. Identify the position's essential activities and determine the level of competency required to carry them out.
3. Specify recruitment and selection criteria.

1. ESTABLISH A JOB PROFILE

This is the stage where, you may either revise or develop a new job profile. (See Tool 2, points 1-4, page 67)

See the guide (Tool 1, Who does What, page 65) to identify the tasks for which you need additional staff. Once the tasks are clearly identified you will be able to develop a job profile that will state clearly what is expected from a new staff member.

2. IDENTIFY THE POSITION'S ESSENTIAL ACTIVITIES

Once you have developed a job profile, determine the educational background and experience that are most likely to contribute to the development of the competency you seek. In order to do so, choose what you think are the key responsibilities of the position, and determine level of proficiency expected from a candidate.

3. SPECIFY RECRUITMENT AND SELECTION CRITERIA (SEE TOOL 2.5, QUALIFICATIONS, P. 68)

Having identified of the key responsibilities of the position, you should be able to determine the qualifications required for the position by answering the following question:

"To what general area of competency are these responsibilities related?"

"Are there specific training programs that teach the skills required for this area of competency?"

"Does the position require knowledge of how to use certain tools or technologies?"

"Are you looking for a staff member who will be working alone or for one who will be part of an already existing team, and who you could train for the position?"

"Does the candidate have to have certain personal skills in order to succeed in the position, or can the lack of certain personal skills lead to failure?"

In order to attract the right candidates, the job profile must be clear enough so that potential candidates may understand what are your expectations are and what is the scale of the position. Thus, they will be able to know better if they are interested and if their qualifications correspond to what is expected.

Remember that your objective is to attract the best candidate!

The job offer should therefore include the qualifications required for the position.

The job offer should be made up of:

:: a lively description of the centre (its mission and its vision);
:: a brief description of the key responsibilities of the position;
:: the education and the experience required;
:: some personal skills essential for succeeding in the position;
:: salary (optional);
:: the name of the person to contact.

B) WRITE AN OFFER OF EMPLOYMENT

With the help of the information list above, write the job offer using precise language. In the offer, you should mention:

:: the number of hours of work per week;
:: type of job – full-time, part-time or temporary replacement;
:: place of work;
:: and, don't forget to ask for references.

THE SELECTION PROCESS

The selection process allows you to choose, from all the applicants, the person best qualified for the position. The job profile you developed will help you establish selection stages and the order in which hiring related tasks should be undertaken. Depending on the position, the selection stages may vary.

Below you will find instructions on the type of information you should gather and on the main steps to go through in order to consider, choose and develop certain evaluations tools.

1. CHOOSE THE MEANS AND THE TOOLS BEST SUITED FOR CARRYING OUT THE SELECTION PROCESS

Identify the tools best suited for measuring the expected set of professional and personal skills. The combination of several tools will often allow you to predict performance more accurately.

The study of the résumé allows you to evaluate the candidate's experience. You might want, however, to consider certain tests such as simulating a real work situation, role playing or asking the candidate to prepare a job related project. These tests may be combined, but the choice of the test to use must be determined by the qualifications you want to evaluate.

To have a clear picture of what a candidate can do, your evaluation must target the key responsibilities of the position for which s/he is applying, and the tools you choose must be appropriate for the evaluation of the skills needed for carrying out those responsibilities.

2. EVALUATION TOOLS

The interview is at the heart of the selection process. When its content is carefully constructed and designed to measure the key qualifications for the position, it can serve as a very useful tool. Research on selection tools shows that interviews based on competency profiles tend to increase the effectiveness of the selection. Use then the job profile that you have developed as a framework for evaluating the candidate's level of competency.
Whatever means you chose to use (interview questions, written test, psychometric tests, technical tests, or real work simulated situations), they must be appropriate to the job that is to be carried out. Thus, you must aim for a demonstration of competence that is directly related to the one required by the position.

THE INTERVIEW SHOULD INCLUDE AT LEAST 3 TYPES OF QUESTIONS:

:: biographical questions relating to the candidate's experience;
:: people skills question designed to ascertain if the candidate understands the people skills required;
:: questions simulating a real or imaginary situations so as to ascertain whether the candidate, in a given situation, indeed behaves like s/he says.

PERFORMANCE MANAGEMENT

Performance management is not only essential for meeting objectives; it is also instrumental to the development of staff members. For not only does it allow them to measure the effectiveness of their actions and behaviour, it also makes them aware of the areas they need to develop in order to progress in the organization and in order to be more employable.

HOW TO MANAGE PERFORMANCE USING THIS STUDY

A) Once the role of a staff member in the organization has been clearly established, and expectations and objectives mutually agreed upon, enter into a performance agreement with the staff member.
B) Coach staff members in the carrying out of projects and instruct them on the objectives to be met.
C) Evaluate performance in terms of the objectives that have been set.

A) HOW TO ENTER INTO A PERFORMANCE AGREEMENT

In order to arrive at a basic understanding between employer and employee as to what is the content of a position, the full scope of its responsibilities and the expectations attached to it, it is necessary for both employer and employee to go over the job profile. (An added advantage of going over the job profile is that it offers an occasion to enrich, broaden or modify the responsibilities attached to the position.) Once a basic mutual understanding has been reached, particular expectations related to the centre's objectives may be addressed and agreed upon. This agreement is the primary tool for managing the performance of each employee.

B) WHAT IS COACHING

Coaching should be thought of as an action plan for maintaining and improving performance. It is developed by the hierarchical superior and the staff member (or team) that comes under his/her supervision. All positions in an organization can be subject to coaching.

A coaching file contains 3 parts:

:: the first part states the expected competency profile;
:: the second provides an overview of achievements relative to the objectives that had been set;
:: the third part presents a summary of the employee's performance and highlights his/her contribution to the success of the centre.

C) HOW TO EVALUATE PERFORMANCE RELATIVE TO OBJECTIVES

The periodic evaluation of performance allows you to judge the results that have been obtained relative to the objectives that had been set. Seeing as how the job profile states the responsibilities that must be met, it can serve as the evaluation standard for ascertaining whether they have been fulfilled in accordance with the centre's expectations.

The evaluation serves to highlight a staff member's strength and identify the areas that need to be improved. The latter must always be identified relative to the expectations stated in the job profile. (The job profile represents, in this case, the basis upon which to carry an objective discussion that focuses on the organization's requirements.)

The evaluation should lead to corrective action, where it is necessary.

Corrective action for the improvement of the performance of an organization may take several forms. A few examples are:

:: restructuring work organization;
:: acquiring or developing new human or material resources;
:: developing new areas of competence or further developing existing ones.

AIDE-MÉMOIRE for performance management

PERFORMANCE MANAGEMENT OBJECTIVES

:: To harmonize organizational objectives with individual and employee objectives.
:: To foster individual and team responsibility.
:: To value individuals, and help them improve their performance.
:: To support them in their work and allow them to become more competent.
:: To motivate individuals and teams.

THE PRIMARY MEANS FOR MANAGING PERFORMANCE

:: Set work related objectives and develop an action plan to reach them.
:: Evaluate performance and follow the action plan.
:: State performance expectations clearly.
:: Coach staff members.
:: Acknowledge performance, and if required, use other sources for acknowledgement like the Board of Directors or project team.

SETTING AND MEETING PERFORMANCE OBJECTIVES

:: Individual and/or team objectives should be identified at the beginning of the fiscal year, and correspond to the objectives of the organization.
:: Objectives must be reviewed periodically in light of events.
:: New objectives can be added in order to react to new situations.
:: The objectives must apply to the specific competencies required for fulfilling the responsibilities given to an individual or to a team.
:: The objective set must be reached in the short and medium terms.
:: The objective must be stated in concrete and measurable terms.
:: The objective should include a performance standard and time-lines for meeting it.

TRAINING

The job profile also helps you identify the needs for competency-based professional development.

Each one of the key responsibilities indicated in the job profile can imply training needs. Indeed, if we were to establish the level of proficiency to be achieved for each responsibility attached to the position of a staff member, we could identify competencies that need improvement.

Performance management can assess the need for training, or it can be assessed in the course of a particular process designed for this purpose. Both staff member and his/her hierarchical superior should participate in the assessment.

To establish a training programme, training needs, be they individual or collective, should be prioritized.