

Governance Recommendations for a Nonprofit Technological Arts Society

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EXECUTIVE SUMMARY

Arts societies and associations are non-profit, non-governmental organizations whose members are artists and supporters of the arts. In British Columbia, arts societies are legally structured and bound by the laws of the *Societies Act* (2015). This legislation provides for the financial management and general governance of non-profit societies. Societies incorporated under the Societies Act are eligible to receive grants from governments and other funding sources.

This project is in support of the establishment of The Garden City Electronic Music Society (GCEMS), British Columbia's first non-profit arts society with the broad purpose of advancing the technological art forms electronic music and related media art in Victoria, British Columbia. GCEMS seeks to position itself as an umbrella organization for electronic music artists, media artists, and technology researcher-developers, to explore experimental and emerging technologies in the pursuit of artistic innovation.

Electronic music has long been a part of Victoria's cultural output, with many artists enjoying regional and international success. Additionally, Victoria has been home to technology developers, including at least two hardware manufacturers and several involved in the software industry. The artists and technology developers have largely operated independently from one another. Prior to this research, GCEMS had asked a focus group of electronic musicians to identify and rank possible purposes that GCEMS could serve. This list provided an initial orientation to the sorts of activities GCEMS intends to participate in.

GCEMS founding directors believe the incorporation of a non-profit society to advance the interests of electronic music producers, performers and technology developers in a single forum is long overdue. GCEMS intends to address the needs of its stakeholders through various initiatives ranging from event and festival programming to the development of programs for public outreach that provide access to the technology as a means of engagement. These programs aim to increase awareness of and understanding about electronic music and media art forms. The programs envisioned by GCEMS extend beyond event production and will require careful planning and the engagement of a more complex network of stakeholders.

To support GCEMS in navigating these challenges, the fundamental research question for this project asked:

What structures and practices can GCEMS adopt or develop to maximize its capacity for effective decision making, organizational management and sustainable growth?

As a general contribution to the field of arts management, this project also sought to determine whether differences between traditional art forms and more recent digital

media art forms require different approaches to non-profit governance and arts management.

The objective of the research was to provide GCEMS with recommendations in three areas:

- GCEMS filing for incorporation: a draft constitution and bylaws
- governance and administrative structures (types of board / organizational roles)
- governance and strategic management practices

The literature review used resources from two fields of research: nonprofit governance and arts management studies. Although there is some crossover, these two fields evolved separately, with nonprofit governance emerging from general management programs and the arts management as an area of concentration within fine arts programs. Although electronic music and media art have been internationally recognized disciplines for decades, no resources were found that address nonprofit management for technological arts organizations (whether electronic music or media art). Arts management resources largely focus on traditional organizations, such as orchestras and theatre.

Both non-profit management literature and arts management literature conceded that due to the diverse nature of the non-profit sector and the heterogeneity of the types of structures and practices implemented, a prescriptive model of board structures and practices that would work optimally for all organizations was likely to elude the non-profit sector for some time, even though plenty of options exist for structures and practices.

The literature review provides an overview of theoretical models, and how current research on external stakeholder influences have revealed limitations in the traditional theory brought to non-profit studies from private-sector management studies. Current research also looks at the changing nature of relationships between the public, private and non-profit sectors.

The perspectives from arts management studies were reviewed, finding some degree of crossover with general non-profit management studies. The distinguishing features of the arts management perspectives are the focus on the management of innovation and the common use of a dual executive leadership model with an executive director and an artistic director both answering directly to a board.

Despite not being able to provide a prescriptive model, both non-profit governance literature and arts management resources are emphatic about clearly delineating governance and administrative roles and tasks for whatever model a board settles on as a good fit. Although a “one-size-fits-all” solution to the governance of non-profit organizations does not exist, the literature nonetheless identified themes that informed a conceptual framework used to sort and analyze the findings.

The conceptual framework used three areas of focus as a guide to the research: organizational structures, organizational practices and organizational strategies. Organizational structures focused on the foundational governance documents (constitutional purposes statements and bylaws) as well both governance and administrative structures (types of boards, organizational models). Organizational practices focused on both governance and administrative practices. Governance strategies assessed how organizations respond to governance and management challenges over time, largely through the development, implementation and evaluation of strategic plans. Other findings were also considered.

The findings for this project were obtained through a triangulated approach to qualitative research. Triangulation is a methodology that employs two or more research methods with the aim of substantiating the validity of findings across the methods used. The methods used in this study included a documents analysis of government filings from nonprofit societies, a case study of Montreal's Mutek festival organization, and semi-structured qualitative interviews.

The documents analysis consisted of a review of the registries filings for twenty-eight organizations. The purpose of the analysis was to assess how constitutions were worded and whether there were any indications to preferred governance structures and practices based on whether additions or changes to bylaws had been made. Most of the organizations researched were from BC Registries filings, although organizations related to the National Music Centre in Calgary and Montreal's Mutek Festival were also studied.

The case study focused on Montreal's Mutek Society, an organization that is internationally reknown as North America's premiere electronic music and media arts festival. In addition to Mutek's corporate registries filings, annual reports that were circulated after each festival season from Mutek's first to thirteenth edition were reviewed, along with interviews with Mutek founder Alain Mongeau and other online materials.

The subjects for the semi-structured interviews were selected from five categories of stakeholders relevant to GCEMS:

- nonprofit arts society board members
- adjudicators of public-sector arts funding programs
- municipal administrators who work with arts organizations on public events
- academic and technology sector researchers and entrepreneurs
- artist-practitioners in electronic music and media art.

Each of these stakeholder groups has a unique perspective on the issues and challenges GCEMS will face. Twenty-eight interview subjects were asked to participate, of which eleven agreed, including:

- Directors of BC nonprofit arts organizations
- Administrators/Adjudicators from public-sector arts funding programs
- Administration from of a municipal arts department
- Academic researcher with a background in the recording arts and software design
- Researcher/developer involved in modular synthesis hardware design
- Electronic Music Artists

Using the conceptual framework as a guide, the research findings were sorted into the areas of focus. Best practices research was then applied to the findings, to extrapolate recommendations suited to the unique circumstances of GCEMS.

The findings showed agreement among most parties that maintaining clarity of purpose in the constitution was essential, regardless of the organizational mandate or style of constitution. Constitutions varied from a single sentence to two-page documents with several paragraphs. Statements that were short and simple were viewed as possibly allowing for greater flexibility should circumstances change. The findings from municipal and arts funding program administrators were that purposes were read by both parties, largely to assess eligibility as an arts organization. Advice was given to be cautious with wordings that may suggest the purposes of GCEMS are not arts-oriented.

For organizational structures, most filings of incorporation were made with the model bylaws, which are a default option provided under Schedule 1 of the *Societies Act Regulation* (2015) when an organization incorporates. All the BC board directors interviewed had also submitted using the model bylaws, and their boards were all working boards whereby directors took on both governance and administrative roles.

By contrast Mutek was a “governing board”, although Mutek founder Alain Mongeau occupied critical roles on the Board as well as within the administrative structure of the organization. The literature review and findings from the interviews suggested boards should create safeguards against an organization becoming dependent on any one artistic director. Mongeau’s strong roles in both the governance and administration of Mutek raise serious questions about what might happen for the continuity of the organization were Mongeau to leave without notice. Whatever an organization’s configuration, most felt that both board and operational roles should be clearly defined and communicated in ways that allow for continuity.

No standing committees or special chairs were found in any of the organizations, which appeared to keep with the minimum governance structures required of them. While Montreal’s Mutek did not have any special chairs, the composition of Mutek’s board appeared to favour higher level stakeholders well outside the arts world, such as leaders from the tourism, finance and technology sectors. The other boards researched were largely run by artists.

Finding measurable variables of success and documenting them for annual reviews was found to sustain a consistent narrative of Mutek's activities as being in line with other professional high-level arts organizations. One of the funding bodies advised that self-evaluation with measurable results was one of the criteria on the matrix they use in the adjudication process.

Strategic planning was also revealed as a core governance process undertaken by many organizations – for creating and refreshing an organization's communications about itself, both internally and externally, and to improve the organization's effectiveness over time.

Recommendations and a draft constitution were provided for the client, the latter of which was filed with BC Registries and subsequently became the Constitution of GCEMS in February 2017.

In addition to recommendations made for GCEMS governance and administrative structures and practices, the research revealed an area of interest for future research. The Mutek organization is involved in international networks that span four continents, and part of the International Cities of Advanced Sound, a group that is largely funded by the European Union Cultural Programme. The influence of Mutek's connection to international public funding agencies and private sector media technology firms may serve as a fruitful research project for students of globalization and multi-level governance studies.

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INTRODUCTION

Arts societies and associations are non-profit, non-governmental organizations whose members are artists and supporters of the arts. In general, the purpose of these organizations is to advance the quality of arts initiatives in their respective field of art, and often within a given jurisdiction. In British Columbia, arts societies are legally structured and bound by the laws of the *Societies Act* (2015). This legislation provides for the financial management and general governance of nonprofit societies. Societies incorporated under the *Societies Act* are eligible to receive grants from governments and other funding sources.

Arts societies are usually formed by artist-practitioners and other stakeholders with an interest in developing an audience for a particular art form in a particular region (e.g. Victoria Jazz Society, Vancouver Chamber Music Society). Art societies may also form as community-based endeavours that seek to improve the quality of community living through the arts (e.g. Art Starts, Vancouver Recovery Through Art Society). The difference between these two common forms of arts societies may be viewed as the former having an interest in “art for the sake of art” and the latter having an interest in the arts as a vehicle for serving a broader purpose. Municipal, provincial and regional governments provide funding and grants to these societies, and some programs have separate streams of funding that distinguish between professional arts societies and community-based arts societies.

Electronic music is an art form encompassing several styles of music made through electronic means, ranging from academic experimental computer music to electroacoustic sound sculptures to sound design and soundtracks in film to popular dance music. There have been art societies in British Columbia that support electronic music through a broader mandate, usually under the banner of media art, new music, or the avante-garde (i.e. New Forms Society, Main Street New Music Society, Victoria Pretty Good Society). There has not yet been, however, a non-profit society dedicated exclusively to the advancement of electronic music in British Columbia.

This project is in support of the establishment of The Garden City Electronic Music Society (GCEMS), British Columbia’s first non-profit arts society with the broad purpose of advancing electronic music in Victoria, British Columbia. GCEMS seeks to position itself as an umbrella organization for electronic music artists and technology researcher-developers, to explore experimental and emerging technologies in the pursuit of artistic innovation.

Beyond the contributions to the arts, the society also stands to contribute to BC’s burgeoning technology sector - engaging the public interest in the intersections of technology and art. Public engagement will lead to greater participation in these art forms, with the added benefit that skills required for electronic music (computer programming, electrical engineering) overlap into identified gaps in the labour market

that have been projected as “top opportunity occupations” in British Columbia through to the year 2025 (WorkBC, 2015, p. 24-25). To succeed, GCEMS would need to engage with a greater diversity of stakeholders in the private, public and non-profit sectors than the average arts society; while at the same time protecting the society and its stakeholders from exploitation by commercial interests.

The fundamental research question for this project is: What structures and practices can GCEMS adopt or develop to maximize its capacity for effective decision making, organizational management and sustainable growth?

As a general contribution to the field of arts management, this project also sought to determine whether differences between traditional art forms and more recent digital media art forms require different approaches to non-profit governance and arts management.

Overview of Report

The second section of this paper provides a background of the GCEMS organization and the historical context of electronic music in Victoria BC.

The third section is a literature review which investigates perspectives on nonprofit governance from the perspectives of general nonprofit management literature and from the field of arts management.

The fourth section provides the conceptual framework as informed by the literature review, providing three categories through which the research was organized: organizational structures, organizational practices and organizational strategies.

The fifth section provides an overview of the research methodology, a triangulated qualitative study using documents analysis of twenty-eight arts organizations from four Canadian cities, a case study of Montreal’s Mutek Festival organization, and semi-structured qualitative interviews.

The sixth section gathers the findings from the literature review, document analysis, case study and interviews

The seventh section applies best practices research in the discussion of the findings, from which recommendations for GCEMS are made.

The eighth section concludes the study in summary and makes suggestions for future research.

BACKGROUND

Electronic music has long been part of the cultural fabric in Greater Victoria: the number of electronic music acts programmed into local festivals, concert and club events demonstrates a robust market for the mainstream variants of the genre; select art galleries occasionally provide venues for smaller showcases of experimentation as part of their broader arts mandate; a number of artists and local record labels have received international critical acclaim; the technology sector has a number of audio consultants, software developers, and at least three manufacturers of hardware and accessories used in the production of electronic music; and the University of Victoria offers a program that combines music and computer science – with alumni employed in some of the top firms in the international industry.

Despite the achievements cited above, there has not been a public, private or non-profit sector agency to promote the genre of electronic music in all its forms and educate the public about the contributions of Victoria and Vancouver Island artists and technology developers internationally. The private sector has only developed a narrow segment of the market, largely related to the nightclub industry. Other music genres, such as jazz, bluegrass and ska music, all have societies that operate as umbrella organizations to engage the public and raise awareness to the artists and events within the community. Many of these societies work with the City of Victoria to produce events, drawing upon other public and non-profit resources to assist in their efforts. The incorporation of a non-profit society to advance the interests of electronic music producers, performers, and technology developers is long overdue for Victoria and Vancouver Island.

GCEMS is being developed to meet these needs, and has already been active as an unincorporated organization, producing two pilot outdoor events in Victoria BC public parks in the summer of 2016, and a silent film screening accompanied by an electronic music live performance in October 2016.

In January 2016, a focus group of electronic musicians and media artists were consulted about what they thought a society dedicated to electronic music should have as its purposes. Fourteen suggestions were compiled and the participants were then asked to rank them. The possible purposes or activities the focus group felt should be a priority are as follows:

- Representing, promoting and advocating for electronic music and *all* its genres.
- Representing, promoting and advocating for electronic music - but with certain limitations (ie. excluding certain popular/ commercial genres to maintain a focus on the arts orientation of the society).
- Representing, promoting and advocating for electronic music live performance.
- Representing, promoting and advocating for DJing as an art form.
- Producing events to promote local / regional artists.

- Producing events that promote local artists strategically paired with international artists to foster artist development.
- Producing an annual festival.
- Educating the public through events such as speakers and workshops.
- Establishing a studio space for members and artists-in-residence.
- Procuring portable technologies for the purposes of educating the public as part of a regular series of educational programming at venues such as community centres and schools.
- Fostering relationships with universities and the private sector that develop technologies related to electronic music production and performance.
- Making grant allocations to artists for specific purposes (artists-in-residence, educational and travel grants, subsidies to local events).
- Exploring and advocating for inter-arts relationships with other media arts practitioners and organizations that share technological interests compatible with electronic music.
- Operating as a not-for-profit business to provide equipment to local artists at reduced costs.

These suggestions from local artists provided direction for this research project.

GCEMS intends to begin with smaller events. Over its first five years the goal is to build up its portfolio of events to include a larger annual festival. Plans for a studio space and educational workshops are part of a long-term vision once the society becomes more established. Developing an appropriate governance model and processes to support the society in its navigation of a complex network of stakeholders in the public, private and non-profit sectors would benefit the society, while preventing the society's exploitation by commercial interests.

GCEMS filed for incorporation in February 2017 based on recommendations made from the research findings with respect to its constitution and bylaws (see Appendix E). Throughout the duration of this project, and as filed with the incorporation of GCEMS in February 2017, the principal researcher has been the primary lead on the steering committee and a founding member of the society. This conflict-of-interest issue required a third-party client at arm's length from the researcher. The City of Victoria Arts, Culture and Events office, represented by Mr. Darb Erickson, was determined to be an appropriate client, given GCEMS intends to work with the City of Victoria in producing events. The City of Victoria also works with numerous other arts societies from which it would be in a good position to objectively assess the recommendations made for the governance of the society.

LITERATURE REVIEW

The literature review provides an overview of the resources explored for this project, and provides context for the document analysis, case study and semi-structured interviews which follow.

A clear gap in the literature was identified early on, as neither electronic music nor electroacoustic music yielded any specific books or articles with respect to non-profit societies or arts management, despite the existence of these genres going back several decades. The expense of electronic music instruments up until the 1980s may account for the absence of societies. While individual artists maintained professional studios, collective work with synthesizers was largely realized in facilities managed by public institutions, such as the BBC Radiophonic Workshop or Columbia-Princeton Electronic Music Center. Results pertaining to electronic music addressed theoretical and technical questions with respect to live music performances and productions (Holmes, 2015; or various articles from Cambridge University's *Organised Sound* journal), but research on the administrative or governance side of the groups involved in those events was lacking.

Similarly, media art organizations have not been addressed from a governance or management perspective. Searches for new media only yielded limited resources that considered issues with respect to curating, exhibiting and archiving new media works of art, given the virtual and transitory nature of digital art forms (Graham, 2014; Graham & Cook; 2010; Ippolito & Rinehart, 2014).

In the absence of literature specific to electronic music and media arts organizations, sources from nonprofit management and arts management studies were used.

Perspectives on Governance from Nonprofit Management Studies

The word Governance derives from the Latin word *gubernātiō*, meaning steering or direction. In its most basic sense, governance can be defined as the “process whereby societies or organizations make their important decisions, determine whom they involve in the process and how they render account” (Graham, Amos & Plumtre, 2003, p. 1). Governance research focusses on the role of boards of directors as being legally responsible for governance level decisions, and is concerned with the systems, structures and processes that ensure the overall direction, control and accountability of an organization (Brown & Cornforth, 2014, p. 5; Murray, 2009, p. 56). General non-profit governance resources consist of academic literature as well as professional development resources, such as John Carver's policy governance model (Carver, 2006) and BoardSource (BoardSource, 2012; Chait, Ryan & Taylor, 2005). Much of the traditional non-profit governance theory has drawn from corporate (for-profit) governance models, such as principal-agent theories like agency and stewardship theory.

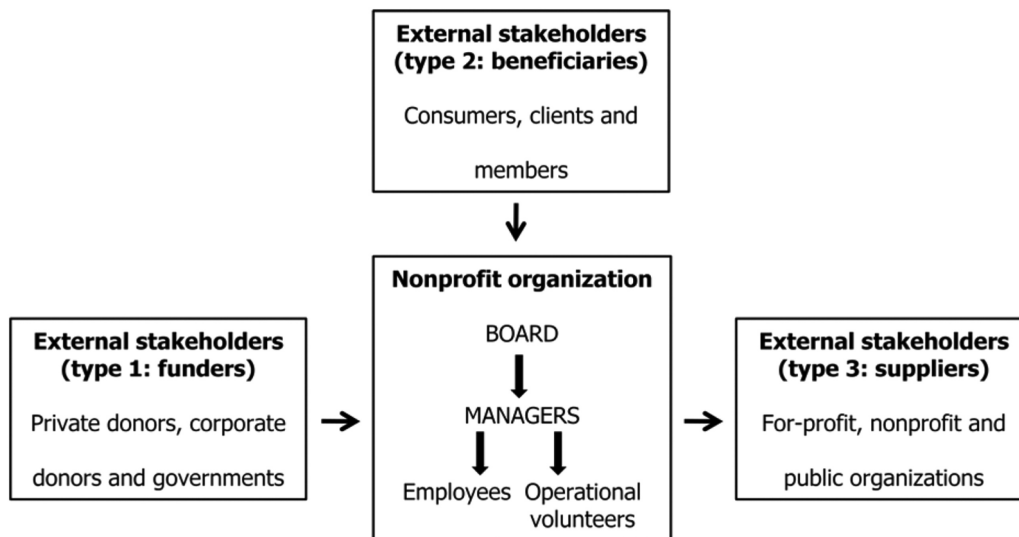
Agency theory assumes that all parties are “utility maximizers” motivated by individualism and self-interest (Jensen & Meckling, 1976). The board of directors are considered the principal and the agent is anyone engaged by the board to perform a service which requires some degree of decision-making on the part of the agent. Agency theory posits an assumed risk that the agent may act in self-interest when making those decisions, so governance is largely concerned with minimizing that risk through appropriate incentives and monitoring (Jensen & Meckling, 1976, p. 5).

Stewardship theory holds that the agent (or steward) “realizes the trade-off between personal needs and organizational objectives and believes that by working toward organizational, collective ends, personal needs are met” (Davis et al., 1997, p. 25). Although there is a shared interest between principals and agents under stewardship theory, the agent is motivated by the perceived utility of working towards the principal’s goals. Power and influence are thus retained by the principals (Coule, 2015, p. 76-77).

Van Puyvelde et al. (2012) found most non-profit governance literature to focus “almost exclusively” on internal principal-agent relationships (p. 432). The application of agency theory makes sense in the private sector, with shareholders and a board of directors holding the organization’s success as a clear objective. Nonprofits, however, often serve a donor-constituent base and exist within a socio-political environment of external stakeholders, all of whom may exert influence on an organization. Unlike shareholders in a firm, stakeholders and constituents are likely to view an organization as serving different objectives.

Three types of external stakeholder with principal-agent relationships to a nonprofit organization are described. Funders include private and corporate donors, as well as government funding agencies. Beneficiaries are those who benefit from a nonprofit’s output, usually as a client or member. A nonprofit is accountable to these types of stakeholder, either through how funds are being spent, or in the quality of service provision. The third type of stakeholder are those who provide goods or services to the nonprofit and are viewed as agents of the organization (Van Puyvelde et al., 2012, pp. 433-435). These relationships are illustrated in Figure 1.

Figure 1. Nonprofit principal-agent relationships (principal→agent)



Source: Van Puyvelde et al. (2012). The governance of nonprofit organizations: Integrating agency theory with stakeholder and stewardship theories. *Nonprofit and Voluntary Sector Quarterly*, 41(3), p. 435.

Stakeholder and Democratic theories of governance challenge the narrow view of accountability constrained to the internal principal-agent relationship, and accept the potential of multiple individuals and groups with diverse interests at work within and in relation to an organization. Stakeholder theory views external stakeholder influences to be of such import that governance models should include representatives of stakeholder groups at the board level to provide input and oversight into organizational management (Coule, 2015, p. 78). Democratic theory proposes an even wider accountability to the general public, holding that the processes through which decisions are made are the source of an organization’s legitimacy, and can never be “in opposition to the values of the society in which the organization is embedded” (Coule, 2015, p.79). Other research suggests that the current climate of public-private partnerships and increased collaboration with other non-profit and private sector agencies has moved the locus of governance beyond the organizational level (Ostrower & Stone, 2007; Cornforth, 2012).

The complexities of multiple and diverse stakeholder interests influencing governance have led some scholars to integrate theories in the search for a new prescriptive model (Van Puyvelde et al., 2012; Coule, 2015). Others recommend that theories be adopted reflexively, depending on the environmental context of a given organization (Cornforth, 2005; Bradshaw, 2009; Ostrower & Stone, 2010). In making decisions about governance models and practices, these recent advances beyond the internal principal-agent relationship highlight the importance of considering external environmental factors when developing governance structures and practices.

In addition to the variability of external stakeholder relationships between organizations, the size and culture of nonprofit organizations can be just as diverse. Rochester (2005) argues that a continuum exists, ranging from “pure association to unambiguous bureaucracy”, and where an organization falls within this continuum will influence appropriate governance approaches (p. 126). The legal and regulatory environments shaped by wider social and political forces also impact non-profit governance (Cornforth, 2005, p. 242), and the effects of the 2008 economic downturn have varied across jurisdictions in how both public and private sector relations with the non-profit sector have evolved (Laforest, 2013). Given these complexities, theoretical models can be limited in their description of board governance, and tend to ignore “the multiple and sometimes conflicting roles that boards play and the way these may shift over time in response to changing circumstances” (Cornforth, 2005, p. 251). The heterogeneous nature of the non-profit sector within diverse and evolving external environments complicates the assessment of governance models.

Renz (2010) advises that a board’s structure will not guarantee its efficacy, so only the most essential structures should be retained. The processes adopted within the structure are what need to be cultivated, “because the processes are the dynamic vehicles for bringing structures to life” (p. 144). In assessing an appropriate structure, it is thus important to have a firm grasp of what boards do, and to understand what roles and responsibilities will be required of a board both collectively and within individual board member roles. Table 1 provides an overview, adapted from Murray (2009, pp. 60-61) of common areas of responsibility in which nonprofit boards are involved.

Table 1: Areas of responsibility for nonprofit boards

Area of Responsibility	Roles / Tasks
Setting Mission, Values, Goals, Strategic Priorities	Setting the overall purpose for the organization; its activities, beneficiaries, what its values and ethical guidelines are
Evaluating organizational performance	Assessing performance in relation to organizational goals, understanding challenges and opportunities ahead
Fiscal and legal oversight	Oversight of budgets, asset management, investments, compliance to laws and regulations
Identifying risks to assets and brand	Attempting to identify areas in which the organization is subject to high risk to its assets or reputation
CEO / Staff selection and evaluation	Ensuring that the best person holds the lead administrative management position and evaluate performance
Community Relations - Communications	Representing the organization to the general public
Community Relations - Outreach and community development	Building alliances and partnerships that benefit the community
Community Relations - Stakeholder advocacy	Ensuring the interests of key external stakeholders are known inside the organization
Resource development	Ensuring the organization obtains adequate funds to achieve its objectives
Management systems	Ensuring efficient and effective administration of the organization
Board self-management	Ensuring the board is effective as it can be: recruitment, training, evaluation of meetings and committees

Source: Murray, V. (Ed.). (2009). *Management of nonprofit and charitable organizations in Canada*. Markham, Ontario: LexisNexis. pp. 60-61.

While the above list outlines the responsibilities of a board, individual board members will act in different capacities with *how* they attend to those responsibilities. What decisions are made by the board collectively, and what decision-making is delegated to individual board members? Are specific board positions, such as committee chairs, advisory? Or do they have the power to make decisions and implement them? (Murray, 2009, p. 61)

The governing board is one which makes high-level decisions and policy, while delegating lower-level decision making to staff, usually an Executive Director. John Carver's "policy governance" model (2006) seeks to further delineate between governance and management responsibilities. Small non-profit organizations, including GCEMS, are generally not in the position to hire staff, and adopt the "working board" model as they start out.

Under the working board model, directors take on administrative and operational functions within the organization in addition to their board roles. Other volunteers or contractors may be delegated tasks as needed, but the board retains both governance and administrative oversight. Role confusion can occur when "there is a breakdown in the

process of communicating task assignments and responsibilities and clarifying work and performance expectations” (Block, 2004, p. 91). This can lead to tasks being left undone because of ambiguity with expectations, as well as situations where two directors who believe a task is their responsibility become competitive, leading to a breakdown in board functioning (Block, 2004, pp. 91-92). It is thus essential to define both governance and operational roles within a working board, including the authority to delegate and assess operational performance (Murray, 2009, p. 77).

Board turnover can also complicate board functioning as roles shift to new board members over time. To maintain continuity, the “farm system” of having potential board members involved as volunteers in the organization prior to taking up a leadership role will familiarize new directors with the organization prior to their taking up office (Murray, 2009, p. 83). Alternately, having an on-going committee charged with finding possible nominees to the board can keep potential board members continually on an organization’s radar, instead of addressing board renewal in an ad hoc manner (Berman & Werther, 2001, pp. 66-67). Setting a minimum commitment of board service (such as two-year terms) can also help maintain continuity. However, if it is difficult to find skilled recruits, this may act as a deterrent to would-be directors (Murray, 2009, p. 83).

In summary, regardless of what structure a board adopts, clearly defined roles with respect to decision-making and delegating authority, operational tasks and expectations will help a board realize its mission more effectively. Having a clear mission to begin with, one that expresses an organization’s purposes, goals, values, strategies and tactics, will help guide board development (Jones, 2014, p. 119). Developing a mission with measurable criteria by which to assess board and operational performance can help a board reflect on its structure and practices over time, and “allow the organization to better communicate and measure its true impact and value” (Jones, 2014, p. 40). Thoughtful consideration of external stakeholders will help determine priorities in developing a governance model, and possibly criteria by which to help measure performance and impact.

Perspectives on Governance from Arts Management Studies

The field of arts management emerged in the late 1960s, beginning as “arts management” concentrations offered within Fine Arts programs. By 1990, there were only 100 arts management programs, but this number had increased to over 500 by 2012 (Colbert, 2012, p. 6). The bulk of the arts management literature focuses on established institutions in the performing arts, such as theatres and orchestras, in addition to traditional art galleries (Byrnes, 2014; Chong, 2010; Colbert, 2012; Grady, 2006; Friedman & Hopkins; 1997). There is a degree of cross-over with nonprofit management studies (Turbide, 2012, p. 5), but it is important to note that arts management emerged as an independent field of study under the auspices of Fine Arts programs. Colbert (2011) observed that arts management research is challenged by a two-fold legitimacy problem, in that arts

management perspectives are often viewed with a degree of suspicion by artists yet are not taken seriously by scholars in general management studies (Colbert, 2011, p. 261). Recent arts management research observes that the varied approaches to management studies from a multitude of disciplines complicates its definition and application to the arts (Chong, 2010; Hagoort, 2003). The same limitations of principle-agent theories from the private sector are critiqued in their applicability to the world of non-profit arts organizations (Turbide, 2012), even with changes in relationships between the private and non-profit sector organizations (Lewandowska, 2015; Rushton, 2014). Hagoort (2003) suggests expanding the traditional management theory core areas of structure, strategy and leadership to also include organizational functioning (e.g. management / governance processes) and organizational culture (e.g. norms, beliefs and behaviour).

Hagoort also endorses longitudinal rather than cross-sectional approaches to research. In the general nonprofit management literature, Cornforth also felt longitudinal studies would help researchers understand how governance structures and processes evolve over time (Cornforth, 2012; Brown & Cornforth, 2014). Hagoort goes further in also seeking an understanding of the historical and cultural environments in which arts organizations evolve, and to use these insights to strengthen mission statements, positioning the organization as part of a cultural continuum that has evolved over time, informed by and building on recognized artistic and organizational practices (2003, p. 22).

Arts management sources draw on perspectives from the private sector, given that some arts organizations use for-profit business models. Common examples of these organizations would be private galleries and theatre companies, but could also apply to contemporary design and media arts organizations that produce work for the private sector (such as displays at trade shows). Theories of cultural entrepreneurship consider private sector collaborations and hybrid private/non-profit structuring as becoming more commonplace, due in part to recent contributions of the arts world to technological innovation, education and urban development, but also in response to cuts made to traditional public arts funding programs (Colbert, 2012; Essig, 2015; Hagoort, 2003; Hagoort, Thomassen & Kooyman, 2012; Lewandowska, 2015; Rushton, 2014; Vojtíšková, Poláková & Patočková, 2016; Wilkerson, 2012). While the “entrepreneurial” approach to arts management draws from practices associated with the private sector, such as marketing (Colbert, 2011), the approach is intended to serve the strategic interests of arts organizations in the non-profit sector as well. In embracing private sector business strategies, the entrepreneurial approach maintains a critical view of arts organizations taking on private sector business roles (Rushton, 2014) or making decisions based on commercial mass appeal (Hagoort, 2003).

Striking a balance between advancing artistic innovation and sustaining an organization is central to arts management. Roche and Whitehead (2005) note that “uncertainty comes not only from the external environment in which any organization operates; it comes from within the production process itself... leaning too much toward artistic risk can undermine the financial foundations of the organization, but leaning too much toward fiscal stability

can undermine the artistic process that is its very reason for existence” (p. xvii). What distinguishes arts management as a field from the general non-profit research are questions of how to manage innovation in the arts in a sustainable manner (Fitzgibbon, 2001). Governance structures and processes should sustain innovation as a core value.

Rosewall (2014) defines “governance” as decision making and the monitoring of the execution of those decisions, and “management” as the carrying out of the decisions. In smaller non-profits, those who make decisions may not be clearly distinguished from those who carry them out. Many non-profit organizations in the arts have working boards comprised of artist-practitioners, which might account for how much of the Arts Management literature seems to conflate governance functions with management. Rosewall argues, however, that even with a working board “separation of governance and management is a form of checks and balances to help protect the charitable mission of the organization” (p. 61). Table 2 outlines Rosewall’s comparisons of the functions of governance and management.

Table 2: Comparisons of the functions of government and management

Governance	Management
Initiates and facilitates planning	Advises board of directors and provides data for planning
Advises on daily operations	Manages daily operations
Concerned with outcomes	Concerned with the means to reach outcomes
Accountable to public and the law	Accountable to the board
Determines organizational mission	Determines strategies to achieve mission
Oversees the chief staff member	Oversees other staff
Approves budgets	Manages finances

Source: Rosewall (2014). *Arts Management: Uniting Arts and Audiences in the 21st Century*. New York, NY: Oxford University Press, p. 62.

One structural difference between arts organizations and other non-profits is that arts organizations often have an artistic director in addition to an executive director, and as staff they are often hired by and answer directly to the board instead of answering to the executive director. This essentially adds a third column to the chart above, and to bring it back to core value of sustainable innovation, an organization may be viewed as having a board of directors whose function is governance, an artistic director whose function is innovation, and an executive director whose function is sustainability.

Sustainability should not come as an expense to innovation, otherwise an artistic organization risks mission failure. The administrative function traditionally works in concert with or in service to the innovative function of an organization. Chong (2010)

views the role of artistic direction as paramount to an arts organization, comparing them with the structure of academic departments at universities, where academic staff are the operating core. Changes in funding and educational mandates, which have required greater outreach measures to the general population to manage organizational sustainability, however, have led to the rise of professional administrators (p. 160). With fiscal constraints during difficult economic periods, the relationship between directors may be tested.

Artistic directors have been the subject of general leadership and management research, but these studies have often focused on the relationships between artistic directors and the artists working under their leadership, neglecting the relationships between artistic directors and others who make up the executive leadership of arts organizations (Reid & Karambayya, 2016, p.1076). Only in recent years, has research focused on the unique “dual executive leadership” model of artistic direction and administrative management working in concert (Bhansing et al., 2012; Reid & Karambayya, 2009, 2016). In a study of Canadian arts organizations, Reid and Karambayya (2009) found that over half of the organizations studied had switched from a single to dual director structure in the previous eight years, the apparent intent of which was “to generate more checks and balances” to counter problems of financial control which had occurred under single leaders who had taken on both roles (p. 1099).

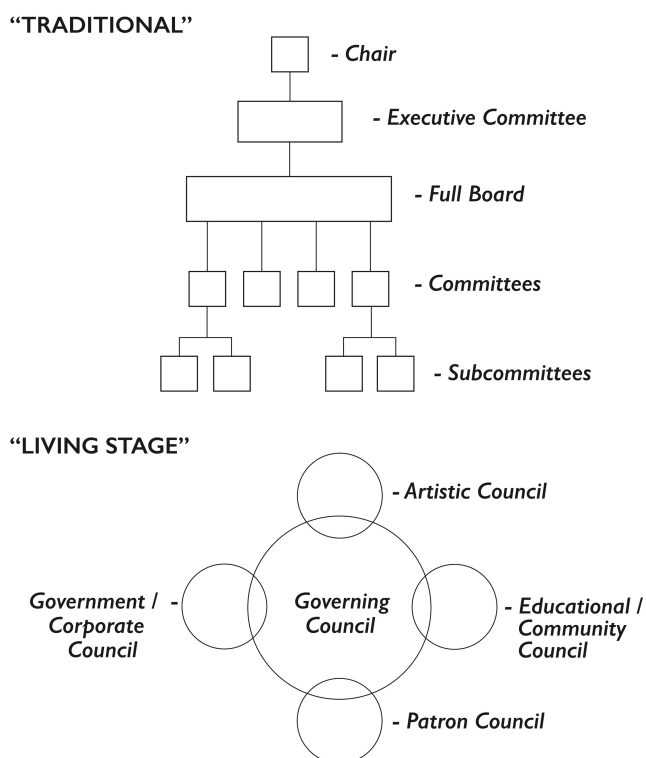
Richard Peterson (1986) traced the evolution of arts administration, noting that aesthetic and administrative leadership roles were separated early on, “to buffer the art world, where questions of aesthetic evaluation are primary, from the world of business, where questions of money making, economic power and social status predominate” (p. 161). In practice, however, the two roles are not mutually exclusive. Even prior to the professionalization of arts management through the 20th century, Peterson found instances of “aesthetic influence” on the part of administrative managers to be evident (p. 178). The changing economic environment and vulnerability of funding programs to government cuts have also impacted how artistic directors operate.

Bhansing et al. (2012) found that even though an artistic director or executive director may be inclined towards an artistic or economic logic in their respective decision making, they can nonetheless operate within a different logical approach to satisfy certain groups of stakeholders. This increased heterogeneity in logic used towards decision-making within the dual executive leadership model has been shown to increase organizational performance when both directors are likely to be influenced by expert stakeholders (art critics, funding adjudicators, academics) over market (audience, consumers) or peer (other artists, organizations) stakeholder groups (p. 524). While the dual leadership model increases the risk of conflict, well-defined roles and a cultivation of trust and respect can harness conflict within the duo, transmuted into its disruptive energies into a productive sounding board for exploring a fuller and more effective organizational vision (Reid & Karambayya, 2009, p. 1096).

Artistic directors are often founding members of an organization, and planning for continuity is essential as the departure of an artistic director can leave a significant void, particularly when an organization's first artistic director leaves. Minimizing the degree to which an organization is dependent on a director can be accomplished through the establishment of a more generic organizational name that is not tied to a particular artistic director's vision, and marketing the organization rather than the founder ensures the organization's brand is not tied to any one individual, regardless of the energy and vision they may contribute (Kirchner & Ford, 2011, p. 172).

Extending beyond the dual executive leadership model, and echoing the development of stakeholder and democratic governance models in the general management literature, some arts management researchers are calling for more collaborative approaches to governance that include artists and community stakeholders in decision-making processes. Wilson's research into the boards of orchestras found that "successful organizations must include all constituents in governance and decision-making matters" (p. 40), and that "successful strategic planning has been directly attributed to musician involvement and a collaborative approach" (p. 57). Whitehead's study of board structures within theatre companies contrasts the internal principal-agent theory inherent in the traditional model with alternate approaches (2005, pp. 286-7), one of which is illustrated in Figure 2.

Figure 2. Models of theatre board structures



Source: Roche, N. & Whitehead, J. (Eds.). (2005). *The Art of Governance: Boards in the performing arts*. NY: Theatre Communications Group.

The traditional model, even though committees and sub-committees may be explicitly tasked with stakeholder relations such as fundraising, grant writing and member relations, nonetheless retains an exclusively internal focus with no mention of external influences. In addition to flattening the hierarchy and including external stakeholders, the alternative model depicts an organization that is more associational in culture than bureaucratic, to use the language of Rochester (2005, p. 126).

Overall, the diverse nature of organizational mandates and sizes eludes a prescriptive model to suit all boards. Instead, the arts management literature points to having a strong organizational mission statement to guide strategic planning and inspire constituents (Grady, 2006, pp. 5-6). Similar to the general non-profit governance literature, arts management literature calls for clearly defined roles for board members and staff, in particular with respect to not allowing an organization to become integrally tied to an artistic director. Governance models that provide for inputs from both staff and artists create opportunities for engagement that can better define organizational structures and processes to serve the artistic media the organization disseminates (Wilson, 2011, p. 65). Adopting an “advisory board” or committee comprised of volunteer professionals or other arts stakeholders can provide tremendous insight into the technical execution of operations, or in the development of strategic plans. Another use of the “advisory committee” is for evaluation, bringing community constituents together to assess the impact of an organization (Rosewall, 2014, p. 64).

Summary

The literature review using both general non-profit governance and arts management resources revealed a body of knowledge that was viewed as “under-developed” in comparison with research for the private sector (Coule, 2015, p. 76; Colbert, 2012, p. 6). As no literature was found addressing arts organizations with a focus on electronic music or media art, a broader approach was taken with the literature view to understand the theory and considerations an organization may apply in its development of a board structure and practices. Renz (2010) recommends focusing on principles over best practices because no one claim a given practice will be “best” until an “organization’s issues, needs, and circumstances are taken into account” (p. 143). The literature review focused on the theoretical underpinnings of nonprofit governance studies, highlighting challenges to traditional principal-agent theories in that an organization’s responsibilities extend “beyond those enshrined in law, which are often premised on minimal standards” (Coule, 2015, p. 78).

Through the inclusion of external stakeholders impacted by an organization’s activities, an organization is able to develop a more complete picture of its responsibilities, which inform both governance and operational practice. Advisory committees composed of external stakeholders are an additional way of obtaining external stakeholder feedback. Once external responsibilities, both fiduciary and to key stakeholder groups, are assessed, it becomes possible to define roles and organize the internal structures and practices for

maximum efficacy. Both the nonprofit governance literature and arts management are emphatic about clearly delineating both governance and administrative roles and tasks, even in a working board where board members may take up both a governance and operational role. In addition to the governance and administrative aspects, arts organizations have the additional role of artistic direction to consider.

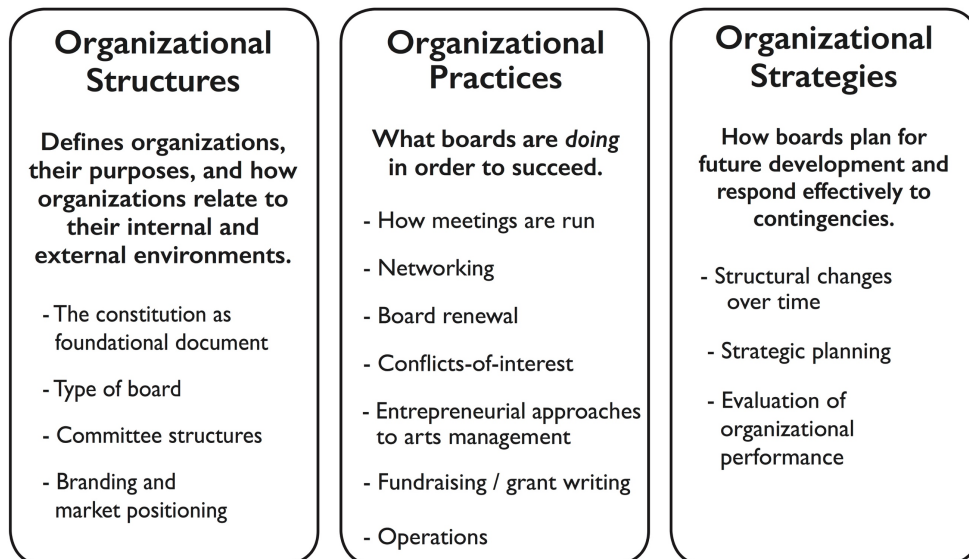
CONCEPTUAL FRAMEWORK

The conceptual framework began to evolve out of the findings in the literature review. Both nonprofit governance and arts management sources provided a range of theoretical and practical issues that are likely to influence an organization's decision-making with respect to governance structures and practices. However, due to the smaller scale of most nascent arts organizations, the diversity between art forms, and the local markets each society serves, no prescriptive model for a non-profit arts society was found.

The next step was to research the legal framework established for nonprofit societies in British Columbia, to see what guidance it provided with respect to governance. With new legislation for nonprofit organizations coming into force in November 2016, the *Societies Act* (2015) and the old *Society Act* (1996) were compared using the Ministry of Finance (2014) white paper on legislative changes made. Legislation was clear with respect to basic practices and four specific roles every board must have by law- those of president, vice-president, treasurer and secretary. The *Societies Act* (2015) provides for the responsibilities of each role, with particular attention paid to the essential fiduciary responsibilities of the treasurer and secretary roles. Although the critical legal obligations such as the keeping of minutes and financial reporting are emphasized, the *Societies Act* (2015) stops short of defining types of boards or board practices.

The literature and legislation did not provide for a prescriptive model, nor did they yield a list of definitive best practices. However, both the nonprofit governance and arts management literature provided a plethora of options and approaches for making governance decisions. Through the literature review, three areas of focus were identified which guided semi-structured qualitative interviews with stakeholders in the Victoria arts and technology communities. The three areas are outlined in Figure 3.

Figure 3. Conceptual Model: Three areas of focus with examples of research themes



The three areas of focus for this research are organizational structures, organizational practices and organizational strategies.

Organizational Structures

Organizational structures define organizations, their purposes and how they relate to their internal and external environments.

The internal environment refers to how an organization defines roles and delineates authority within the board of directors and in relation to committees and staff. In the case of a working board, where board members are involved with administrative and operational tasks, structure would refer to how those roles are defined and delegated amongst board members and volunteers. External environment refers to how a board should define itself and operate in relation to stakeholders and the public, as well as how input is gathered from the external environment.

The constitution or statement of purposes, the types of board and committee structures implemented, and how relationships and processes are defined within the bylaws are all ways in which organizational structure is expressed. Structure can also be expressed through what gets left out, such as mechanisms that are intentionally left uncodified in the bylaws or purposes to allow for a degree of flexibility in addressing situations which may arise in the internal or external environments. Branding and market positioning are also indicative of how an organization defines itself in relation to the external environment.

Organizational Practices

Organizational practices are what boards are *doing* in order to succeed. As GCEMS will be a working board, this encompasses many facets of both board and administrative / operational activity from how board meetings are run to grant-writing to addressing conflicts-of-interest. This area of focus also looks at entrepreneurial approaches adopted by organizations.

Organizational Strategies

Organizational strategies describe how boards plan for future development and respond effectively to contingencies that arise. In pursuit of a longitudinal view of organizational development over time, rationales behind changes to structures and practices over time will be explored. Strategic planning methods are of particular interest here, as well as ways in which organizations have evaluated organizational performance over time.

METHODOLOGY

This project used a triangulated approach to qualitative research methods. *Triangulation* is a term borrowed from land surveying, in which triangulation is used to determine “the position of a point using observations from two additional points” (Farmer et al., 2006, p. 378). Within qualitative research, triangulation refers to “using more than one particular approach when doing research in order to get richer, fuller data and/or help confirm the results of the research” (Wilson, 2016, p. 66). The methodological approach to triangulation employs two or more methods from which data is sorted and assessed. Conducting research in two or more ways substantiates the validity of the findings, and “helps ensure that relevant data are not missed” (McNabb, 2013, p. 323).

The methods used in this study included a document analysis of government filings from nonprofit societies, a case study of Montreal’s Mutek festival organization, and qualitative interviews were conducted with purposive sampling from five groups of local and regional interview subjects. Qualitative data analysis sorted the findings using the conceptual framework is a guide, after which best practices research was applied to extrapolate recommendations suited to the unique circumstances of GCEMS.

Document Analysis

Government “Newly Updated Automated Name Search” (NUANS) databases were searched for the corporate filings of art societies using search terms including *media, electronic music, digital, electroacoustic, new music, festival* and the names of known arts societies found through google searches and the personal contacts of the researcher. Search and copy requests were made directly to the provincial registries of British Columbia, Alberta, and Quebec. The registries filings researched for this project are listed in Table 3.

Table 3: Provincial registries filings for select societies researched

BC SOCIETIES:	BC SOCIETIES:
Burn BC Arts Cooperative Association	Vancouver Art and Leisure Society
Canadian Centre for Arts & Technology Society	Vancouver Centre for Arts & Technology Society
Cinevic	Vancouver Indigenous Media Arts Festival Society
Fifty-Fifty Arts Collective	Vancouver New Music Society
Greater Vancouver Interactive Arts Society	Viatec
IAS Integrate Arts Society	Victoria Pretty Good Society
Interdisciplinary Media Artists Association	Victoria Jazz Society
Intrepid Theatre	Victoria Ska Society
Ministry of Casual Living Association	VIVO / Satellite Video Exchange
New Forms Media Society	
Olio Artists & Workers Cooperative Association	QUEBEC SOCIETIES
Open Forum Media Arts Society	S.A.T. Societe des Arts Technologiques
Open Space	Mutek
Other Frames Media Arts Society	
Red Gate Arts Society	ALBERTA SOCIETIES
Tall Tree Festival Society	National Music Centre / Cantos Foundation

A total of twenty-eight registries filings were reviewed, of which twenty-five were from British Columbia. These files contained Constitutions / *Lettres Patents* and Bylaws, as well as filings for special resolutions making changes to those documents. Although comparable organizations appear to exist in Ontario, the acquisition of their registry documentation required a registered NUANS agent. This would have significantly added to the costs already incurred with Search and Copy work done in British Columbia, through which most of the research material was acquired.

The review of constitutions and bylaws was intended to provide examples of the wording used by other organizations in their purposes statements, and to assess what the constitutions and bylaws might indicate with respect to organizational structures and practices.

Case Study

Researchers will often describe their approach as a “case study”, even though these studies may only be identifying the approach only: “addressing a contemporary phenomenon, focusing on an integrated system, attention to context, and recognition of complex causal patterns” (Luton, 2010, pp. 125-6). In addition to the approach used, the “type” of case study also needs to be identified. R.E. Stake (2003; quoted in Luton, 2010, p. 126) distinguishes three types of case study depending on whether the researcher is studying a particular case to learn about the subject of study itself (“intrinsic” case study), whether the researcher hopes to learn about something else through the study (“instrumental” case study), or whether the researcher seeks to learn about something else through more than one case (“collective” case study). Further designations define a case study as investigating a particular case at a particular point in time (“snapshot”), or investigating the case over time (“longitudinal”), and so on.

Montreal’s Mutek Society was identified as being the most closely aligned in its activities to what GCEMS is planning. Mutek’s *Lettres patentes supplémentaires* was found to be the only constitutional document to explicitly reference electronic music, and Mutek is internationally recognized as a leading festival organization for both electronic music and media / digital art forms (Mutek, 2008). In addition to a review of Mutek’s constitution, the annual reports from 2000 to 2013 were studied, as well as press coverage and interviews with Mutek founder Alain Mongeau (who also serves as both general and artistic director of Mutek). This instrumental case study provided a longitudinal perspective on how the Mutek organization evolved over time, responding to the challenges it has faced as Canada’s premiere electronic music festival and digital arts society.

All original Mutek filings and annual reports were in French. The researcher has a lower intermediate reading comprehension of French through a graduate course (French 595 – “Intensive French Reading”) taken at the University of Western Ontario. Sections identified to be of interest to the research were translated from the Mutek documents

using *Google Translate* and further refined by the researcher using the *Concise Oxford-Hachette French Dictionary* (Corréard & Grundy, 1998). Table 4 shows the Mutek *Lettres patentes supplémentaires* (2008) purposes statement in the original French, as translated by Google, and the final translation by the researcher.

Table 4: Mutek purposes statement in French (original) and English translations

French (original text)	Google Translation to English	Final English Translation
<i>Objets</i>	Objects	Purposes
<i>Produire un festival d'arts numériques et de musique électronique dans le but de sensibiliser le public et de faire avancer sa compréhension et son appréciation des arts numériques et de la musique électronique, ainsi que de sensibiliser et former les artistes en les faisant participer au festival, aux ateliers et aux activités connexes.</i>	Produce a digital arts and electronic music festival to raise awareness and advance understanding and appreciation of digital arts and electronic music, and to educate and educate artists through participation in the festival, workshops and related activities.	To produce a digital arts and electronic music festival in order to raise awareness and advance understanding of the digital arts and electronic music, as well as to raise awareness of and develop artists by involving them in the festival, workshops and related activities.
<i>Offrir des conférences et des ateliers sur des sujets relatifs aux arts numériques et de musique électronique pour le public en general.</i>	Provide lectures and workshops on digital arts and electronic music topics for the general public.	To provide lectures and workshops on topics related to the digital arts and electronic for the general public.

Source: Mutek. (2008). *Lettres patentes supplémentaires*. Retrieved on January 18, 2016 from <https://www.registreentreprises.gouv.qc.ca>. Translated by the researcher using *Google Translate* (<https://translate.google.com>) and final translation using *The Concise Oxford-Hachette French Dictionary* (Corréard & Grundy, 1998).

As Table 4 demonstrates, *Google Translate* provided a quick working translation which was further refined by the researcher using *The Concise Oxford-Hachette French Dictionary* (Corréard & Grundy, 1998).

Semi-Structured Interviews

Qualitative information was gathered through semi-structured interviews with 11 interview subjects. Semi-structured interviews were chosen as a method as it allows a one-on-one environment in which a participant is more likely to speak freely than in a focus group with peers and/or strangers. Semi-structured interviews also provide a less formal interview experience than structured interviews that use a pre-determined list of

questions “from which no deviation is permitted by the interviewer” (Grossoehme, 2014, p. 110).

Semi-structured interviews provide more flexibility in which to probe interview subjects. The same questions may be asked of each respondent, but they may be asked “in different ways and in different sequences” allowing a researcher to obtain data comparable for all respondents and “other data derived from questions tailored to the unique experiences and perspectives of each individual” (Gray et al., 2007, p. 161). Semi-structured interview also allow the interviewer “to pursue topics that arise during the interview that seem relevant” (Grossoehme, 2014, p. 110).

Twenty-eight participants were contacted by email or telephone to assess interest and availability for an interview that would take approximately forty minutes. Those who were agreeable were sent an official invitation to participate which outlined the project. This notice also contained the participant consent form and a copy of the questions guide that would lead the interview.

Interview subjects were asked to review the documentation and indicate their preference for an interview date, time and location. Coffee houses were suggested as neutral locations to meet, and the interview subject was advised that if they were not able to get permission to take time off work for the interview, that the interview could be scheduled outside of regular business hours if that was preferred. Two interviews took place at the participant’s office at their request, with all other interviews taking place at coffee houses. Upon meeting, the consent form was reviewed and signed prior to the interview commencing.

Participants were advised in the participant consent form that their anonymity would be protected and that no personal identifiers, including information such as the organization they worked for and what their position was there, would be documented. Note-taking, by hand or typed into a laptop, was determined to be the best method to assure participants that they would not be identified in the research. Additionally, audio and video recordings are known to distract “both interviewer and interviewee and influence what people say” (Rubin & Rubin, 2012, p. 111).

The five groups of participants identified as potential interview subjects were chosen based on their direct experience with arts organizations, or as likely stakeholders to GCEMS:

Group 1: Non-profit administrators or board members involved with arts organizations

Participants were selected based on their organizations having a similar or comparable mandate and/or scale of operation to the intended plans of the Garden City Electronic Music Society. These interview subjects were interviewed with respect to their

organization's constitution and bylaws, governance models, organizational structure, and governance and management practices.

Group 2: Administrators or adjudicators of arts councils / funding agencies

Participants were selected based on their knowledge of the allocations criteria for arts funding programs and their experiences in reviewing funding program applications. Participants were asked whether there are certain governance models or practices that are considered favorable towards an organization's funding application, and whether aspects of an organization's statement of purposes and bylaws may help or hinder an application. The participants were also asked questions about strategic planning and funding priorities within their respective agencies, and whether organizations that apply for grants have ever changed their statement of purposes, bylaws or governance practices to align with changes to agency funding priorities.

Group 3: Administrators of municipal arts, culture and recreation departments

Participants were selected based on their experiences working with nonprofit arts organizations in the development of public art events. Questions probed how the municipality makes decisions to partner with non-profits on public events, and whether an organization's purposes and bylaws, governance model, practices and other factors are considered. Questions were also asked about municipal priorities for public art, strategic planning for the arts, and whether there are ways an organization could better align itself with municipal priorities.

Group 4: Technology researchers / developers from academic institutions and the private sector

Participants were selected as technology sector stakeholders involved with software or hardware development for electronic music applications. Questions were asked about whether and how their department or technology development firm has been or would be engaged with a non-profit society as means of engaging artists in the development of new technologies, if they know of other departments or firms who had done this, and what they might look for with respect to governance practices and models for potential partnering with a non-profit organization. The participants were also asked if they or another department or firm they know of, have partnered with or assisted non-profit organizations with respect to educational initiatives.

Group 5: Artist / practitioners involved in the fields of electronic music and media arts

Artists were asked to participate based on their known engagement with the arts community and arts organizations. Artists were asked whether they had been a member of and served on the board of a non-profit arts society, and what aspects of the organization attracted them. If they had been a member of a society, their knowledge of

governance models and practices acquired through their involvement was probed. They were asked for examples of societies whose purposes statements resonated with them or other artists, encouraging membership and/or board volunteering with the organization. They were also asked for their thoughts on the list of purposes which had been previously developed through the Garden City Electronic Music Society's engagement with a focus group of electronic musicians (see background section above, pp. 9-10).

All participants were selected as key informants based on their stakeholder relationships to the local electronic music and media arts communities. The purpose of the interviews was to gather information about their experiences or observations of non-profit societies, and to probe for data in the three areas of focus identified in the conceptual model.

Sampling Methodology

Quantitative studies primarily rely on a random sampling of a representative population and use calculations to determine the adequacy of sample size and margin of error. For qualitative studies, there is no equivalent standard by which to assess the adequacy of sampling. This is because in many cases, qualitative research does not seek "to make statistical estimates of population parameters based on sample data but to make theoretical generalizations" (Gray et al., 2007, p.117). For quantitative researchers, a non-random sampling would introduce bias problems to a study. In qualitative research, however, sampling decisions are made specifically because of the "bias" or expert perspectives a sample might provide (Rapley, 2014, p. 50). Qualitative research approaches are thus evaluated on the appropriateness of participant selection to the conceptual framework, and the likelihood of participants providing the researcher with robust expert information (Cleary et al., 2014, pp. 473-474).

The sampling method used for the interviews was non-random purposive sampling using a stratified sample. In purposive sampling, interview participants are selected "to obtain specific perspectives" (Luton, 2010, p. 39). Within a stratified sample, the researcher determines from their "a-priori theoretical understanding of the topic being studied, that certain categories of individuals may have a unique, different or important perspective on the phenomenon in question and their presence in the sample should be ensured" (Robinson, 2014, p. 32). The validity of a sample is assessed through a fully articulated and contextualized sample universe that provides contextual richness, the sample's ability to supply data for comprehensive analysis, transparency in how the sample was arrived at, and how the sampling process fits with research aims, research questions, data collection and analysis (Robinson, 2014, p. 38).

The stratification through the five interview groups provided this study with distinct perspectives on issues of relevance to GCEMS with respect to governance models, practices and strategies. Each group represents either expert perspective based on knowledge and experience, or the perspectives of those who are key external

stakeholders to GCEMS. In total, of the twenty-eight individuals asked to participate, interviews were conducted with eleven participants:

- 3 nonprofit board members of arts societies
- 2 adjudicators from public funding agencies
- 1 municipal administrator who works in the arts
- 1 academic / researcher in the field of software development
- 1 entrepreneur / technology developer of modular synthesizers
- 3 artists who work in electronic music and/or media art

Table 5 shows the number of participants in each of the five groups that were contacted with requests for interviews, the number that agreed to participate, and the response rate to interview requests expressed as a percentage.

Table 5: Interview request response rates

RESPONSIVENESS TO INTERVIEW REQUESTS						
	Group 1	Group 2	Group 3	Group 4	Group 5	TOTAL
Number of requests	8	4	4	4	8	28
Number who agreed to participate	3	2	1	2	3	11
Response rate (percentage)	37.5%	50.0%	25.0%	50.0%	37.5%	39.3%

Most groups were adequately represented, with the exception of municipal administrators (Group 3). The information provided by the single participant in this category was sufficient, however, and GCEMS is likely to work with this municipality more than others in the future. The overall sample size did not compromise the sample's ability to provide information, but it did not significantly enhance that ability either. In hindsight, it would have been helpful to expand the study to include interview subjects from other jurisdictions where these art forms have a longer history of being established within the overall arts scene.

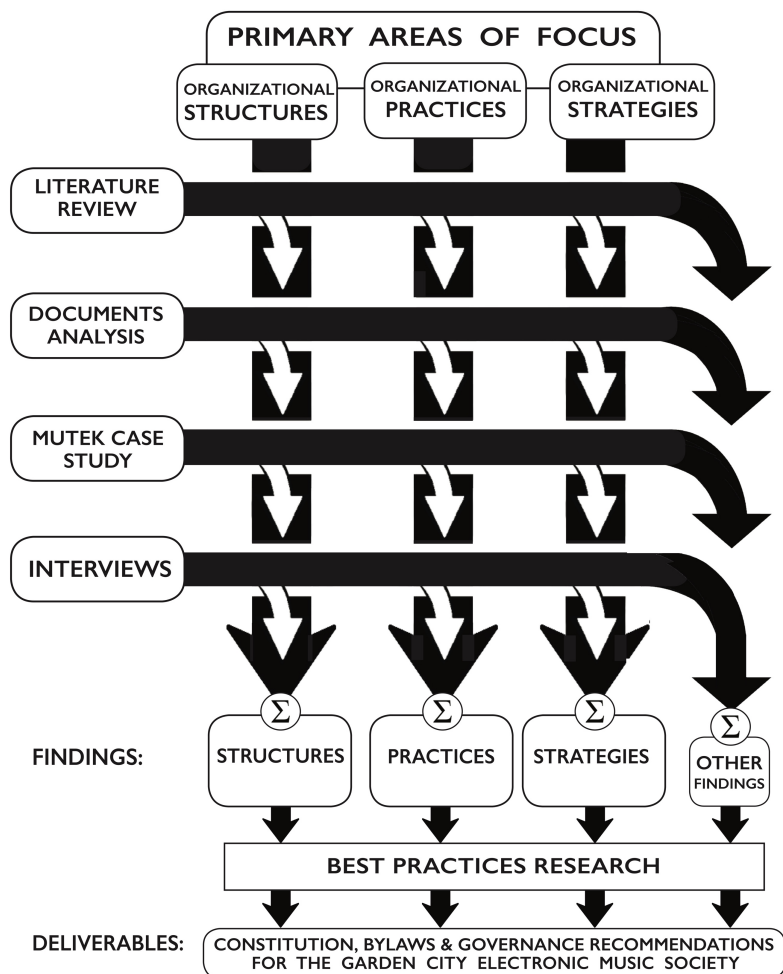
The sample universe and strategy were derived from the input previously provided by the focus group of artists (see background section) that generated a list of fourteen possible purposes / activities GCEMS should be involved in. Naturally, board members of other societies with similar or complimentary purposes were the first category of interview subject that came to mind. As a nonprofit arts organization, the society would likely require some degree of public funding, hence the second category. If the society would be producing an annual festival, it would clearly need to be engaged with any municipality in which that festival was held, so municipal administrators who dealt with arts organizations with respect to permit applications were sought out. The purposes with respect to technologies and education called for the fourth category, which included researchers and technology developers who were either academics or in the private sector. The fifth group to interview were artists who the society might serve.

The sample sourcing came through personal contacts of the researcher or friends and stakeholders already known to the researcher. All parties interviewed were able to provide insight from a variety of perspectives that represented what would be internal and external environments for GCEMS. Face-to-face semi-structured interviews allowed the researcher to probe interview subjects, and although the sample was smaller than what was hoped for, sufficient data was collected to be analyzed with the data from the documents analysis and case study.

Qualitative Data Analysis

Upon completing the interviews, the interview notes were reviewed and the responses were compiled into a single document. The questions in the interview guide were encoded to assist with the organization of responses by theme, and to help appraise the quality of the data as per the sampling methodology. The interview responses, information collected through the literature review, document analysis and Mutek case study were then filtered using the conceptual framework as shown in Figure 4.

Figure 4. Qualitative data analysis using the conceptual model



The filtered information was summarized in the findings section and best practices research methods applied in the discussion section, from which recommendations for GCEMS were created.

Best Practices Research

In 1994, Overman and Boyd described best practices research as the newest version of the method of “inductive practice-to-principles research... the selective observation of a set of exemplars across different contexts in order to derive more generalizable principles and theories of management” (pp. 68-9). With some irony, a 2011 study noted that a “best practices of best practice research” had not yet been developed (Veselý, 2011, p. 98). Nonetheless, methodology has evolved since Overman and Boyd prematurely heralded a “post-bureaucratic” era with advent of best practices research (1994). Bretschneider et al. (2005) observed that “very little critical examination and reflection had been devoted to core methodological issues”, and sought to provide best practices research with a “rigorous empirical basis for identification” (p. 307). Their study determined there to be three characteristics present to identify a best practice:

1. The practice should be an action,
2. There should be a linkage between the action and some outcome or goal, and
3. It is best when compared to any alternative course of action (p.309)

While comparing an action to an alternative course of action is sufficient to identifying a potential best practice, any comparison will need to recognize variance between inputs and outputs between cases. In the case of qualitative research, the criteria for sorting comparison groups are based on the authority of the judge and thus deemed to be unreproducible. In quantitative research, although more open to scrutiny through the replication and testing of research design, human judgement is still a factor in what modeling and methods are employed. How complete a sample is in representing the norm, and how comparable the cases are once inputs and outputs have been considered is essential to determining a best practice. Even so, the methodology may be better described as separating good from bad practices. (Bretschneider et al, 2005).

Another consideration in determining “best practices” is whether the practice can be extrapolated “from one situation to another” (Ongaro, 2009). A criticism of qualitative research in general, and of “best practices research” specifically, is that the subjective nature of these methodologies do not allow for replication of research designs to test theories or results. In situations where more stringent and objective research designs are not possible, “best practices research” can still yield valuable results, and it is less a matter of replication than it is of adaptation or translation (Bardach, 2004, p. 219). In determining whether a “best practice” is applicable, the contextual factors which the practice resolves in the circumstance in which it has been identified need to exist in the target circumstance to which the practice will be applied. In this sense, “best practices

research” seeks to provide “generalizable knowledge extracted from the case investigated, but a kind of knowledge for which the domain of applicability has to be specified, by identification and qualification of the context factors” (Ongaro, 2009, p. 13).

The present research involves non-profit administration in a relatively new area of the arts that has only begun to disseminate the works of electronic musicians and media artists in the last twenty years. Given the very small sample of organizations available, “best practices research” was chosen not as a means of finding a prescriptive model to guide every context, but to identify organizations operating in similar or relevant contexts, and to determine what practices that have worked for those organizations may applicable or adaptable to the Garden City Electronic Music Society. In addition to serving the practical needs of the organization benefitting from this research, this study has also revealed areas that may prove useful for future research, such as an exploration of Cornforth’s questions about where the locus of governance resides in organizations with complex webs of influential stakeholders in a globalized environment.

Summary

This section described the methodology used for this project. Documents analysis of society constitutions and bylaws, a case study of Montreal’s Mutek society, and semi-structured qualitative interviews provided valid data corroborated through a triangulated approach. The findings of these methods and the literature review were sorted using the conceptual framework is a guide, after which best practices research was applied through a discussion of the findings, resulting in recommendations for GCEMS.

FINDINGS

The findings section is the result of filtering and analyzing information through the conceptual model. Organizational structures include the “foundational governance documents of nonprofit societies” (the constitution and bylaws) and “board and organizational structure”. These are followed by organizational practices and organizational strategies, plus an additional section reporting on other findings.

Organizational Structures

Findings relating to organizational structures are organized into two sections: “foundational governance documents of nonprofit societies” and “board and organizational structures.” Small nonprofit organizations with working boards commonly have board members taking on both governance and operational / administrative tasks, so any findings relating to administrative structures will also be mentioned in the latter section.

Foundational governance documents of nonprofit societies

Prior to this study, the Garden City Electronic Music Society had asked a focus group of local electronic music and media artists to identify areas in which the society could serve the artist and technology communities. The results were compiled and condensed into possible purpose statements. The same focus group was then asked to rank the suggested purposes in order of what they felt the priorities of the society should be. The analysis of those rankings yielded the list of 14 potential purpose statements from the background section (p. 11-12).

While no existing organization had a constitution with all of the purposes ranked above, some organizations had elements of them within their constitutions, or were serving artists in other musical genres or artistic disciplines in a similar manner. One of GCEMS potential purposes might be the establishment of a studio facility and modular synthesizer collection which could be used by GCEMS members and others. The first consideration was what legislative framework would be best for GCEMS to file under – cooperative association or society?

Cooperative associations were investigated as examples of collective facilities where member-artists shared in the expense of high-cost equipment and a community workspace. The cooperative model was considered as a possible model for establishing an electronic music studio space for members and also for the operation of a not-for-profit business to assist local artists in the acquisition of equipment not readily available in Victoria. Five organizations that were studied had filed as cooperative associations, three under BC’s *Cooperative Association Act* and two under *The Companies Act* in Alberta.

The two Alberta associations were the oldest organizations studied, although they amalgamated under a new constitution in 2011 to become the National Music Centre in Calgary. The National Music Centre holds a collection of instruments that began as a keyboard museum. In addition to curating a museum of instruments belonging to notable Canadian musicians, the Centre maintains a “living collection” that artists at all stages of their careers may apply to use during artist residencies.

One of the interview subjects for this project was familiar with the Centre’s history and commented that the amalgamation took advantage of a narrow window in which the Harper Government sought to contribute funds to the development of a cultural institute of national importance in the prairies. A private donor brought forth a significant gift and the federal government subsequently invested \$25M in the building of the centre. This is an interesting case of an organization developing a new constitution in response to a change in the public funding landscape.

Victoria’s Cooperative Associations appear to have experienced recent hardships that gave pause to the idea of adopting the Cooperative Association model, even though these organizations were incorporated for art forms unrelated to the Garden City Electronic Music Society. The Olio Artists and Workers Cooperative was established in 2010 to provide professional screen-printing facilities to members at low cost. Although Olio has been active with sporadic fundraising as late as December 2016, plans for the cooperative’s studio space and an apparent attempt to establish an Inter-Arts facility by sharing a facility with two other organizations (CineVic and Makerspace) seem to have stalled since 2013.

The oldest and most established of these organizations, CineVic (founded in 1991), subsequently located to a new, albeit smaller, downtown location. Makerspace, which required larger facilities, is now open in the Vancouver Island Industrial Park just outside of Victoria. Cooperative Associations are ineligible for public funding, removing the possibility of a social safety net when markets fail. The challenges of balancing sustainable membership levels in a niche-market, combined with the high cost of real estate in Victoria, make the cooperative association model less desirable.

Turning to societies, the BC Societies filings accessed for this research were made under the legislative framework of the 1996 *Society Act*. This was repealed when the new *Societies Act* (2015) came into force in November 2016. The *Society Act* was compared with the new Act using the 2014 white paper and annotated legislation (Ministry of Finance, 2014) in addition to the current legislation.

Under the new act, only two things may be included in a society’s constitution: the society’s name and the society’s purposes. Section 10 (2) states explicitly that a society “must not have a constitution that contains provisions in addition to the name and purposes of the society” (*Societies Act*, 2015, Part 2, Division 2, Section 10:1-2). Previously, Societies could add other provisions (including unalterable provisions) to their

Constitutions, and the new legislation will require societies that filed under the *Society Act* to change their constitutions during a two-year transition period. Limiting constitutions to the name and purposes was “intended to facilitate electronic filing” (Ministry of Finance, 2014, p. 7). No other changes to the Act were noted that would significantly alter the constitutions of societies obtained for this research as filed under the old Act.

Most organizations filed with the “Schedule B” default bylaws under the *Society Act* (1996) that are provided as an option when filing in British Columbia. Under the new *Societies Act* (2015), these bylaws appear in the *Societies Regulation* as “Model Bylaws” in Schedule 1 (2015). Organizations that filed customized bylaws only made minor adjustments to the default document – mostly in cases where different classes of membership were offered (tiered fees allowing for a student rate, or the creation of associate membership without voting rights etc.).

The simplicity of the filings combined with default bylaws may indicate that many arts organizations are artist-run and that governance policies are often not expressed as formal bylaws, if expressed at all. Rochester (2005) found that in most small-scale volunteer-run organizations, there’s little distinction made between “steering” and “rowing” – with both operations and governance tasks being taken up by a variety of board and staff volunteers (p. 127).

All the directors interviewed had filed using the default bylaws also. When asked why they had filed using the default bylaws, replies indicated that it was primarily because it was the most straight forward way of applying, as well as being required. One director said they had learned that “the process for filing is expedited when opting for the default bylaws as the registries staff do not have to check over custom bylaws.” They also indicated that it is also more expedient to file Bylaw changes once incorporated, so they decided to file with the default bylaws for now, and consider Bylaw changes at a later date.

The municipal administrator and the funding adjudicators said they did not go over bylaws in detail when reviewing funding applications, although if they received a complaint about the bylaws of a group they had funded they would look into it immediately (for example, a membership bylaw that was racist). The artists did not have much of an opinion on bylaws, although one said as GCMS increases in scope and size, having a committee think through what should become bylaw is likely a good idea.

The purposes sections of the society constitutions studied were as diverse as the approaches to governance in the literature, with no clear prescriptive model revealing itself. The rhetoric employed in the purposes ranged from flowery poetics to technical legalese, with most containing short and straight-forward purpose statements. Purposes statements ranged from a single sentence giving a broad objective (Victoria Jazz Society, 1987; Open Forum Media Arts Society, 2004) to ideological narratives (Greater Vancouver Interactive Arts Society, 2008; Vancouver Art and Leisure, 2015; Vancouver Indigenous

Media Arts Festival Society, 2013) to complex mandates that clearly aim to align their societies with stakeholders and funding bodies to achieve strategic goals (Canadian Centre for Arts and Technology Society, 2015; Victoria Innovation, Advanced Technology and Entrepreneurship Council, 2015).

The societies that have evolved more complex mandates tend to be older organizations that have developed a much larger scale of operation, or those that have encountered specific issues requiring changes along the way. However, as exemplified by the Victoria Jazz Society, the larger an organization is does not always result in a more complex constitution and bylaws.

Despite having eight employees and a \$1.4 million annual budget¹ producing two major festivals and year-round programming, the Victoria Jazz Society has the singular purpose statement “to increase awareness of and exposure to Jazz music by promoting acclaimed Jazz musicians and holding concerts” and filed with the default Bylaws. Meanwhile, the Greater Vancouver Interactive Arts Society, with no employees and a budget of \$19,100 in 2013, filed a constitution with 15 paragraphs of purpose statements over two pages, along with customized Bylaws.

In short, when viewed through a general lens of arts management or non-profit governance, the registry filings are consistent with the literature in that no prescriptive measures for expressing governance models or processes are apparent and, until research bears out best practices in such a manner that they are more universally adopted by organizations, founding directors looking to other non-profits will need to carefully select those practices which they feel work best for a new organization. In this respect, having a strong mission statement and strategic plan might be the best tool to guide an organization in determining the structures, processes and values that should find expression in a Society’s founding documents.

The Mutek purposes statement is brief: “To produce a digital arts and electronic music festival to raise awareness and advance understanding of the digital arts and electronic music, as well as to raise awareness of and develop artists by involving them in the festival, workshops and related activities. To provide lectures and workshops on topics related to the digital arts and electronic music for the general public.” (Mutek, 2008, p.3)

Although research suggests that overall governance practices and structures may be conducted in an *ad hoc* manner with smaller volunteer-run organizations, the variance between the purposes statements of organizations does not necessarily suggest organizations take an *ad hoc* approach to writing their constitution. Questions were developed to probe how organizations developed their original purposes statements, and

¹ The figures provided for budgets and employees for the Victoria Jazz Society and the Greater Vancouver Interactive Arts Society are from the Canada Revenue Agency charities listings website. The URLs for these pages involve long complex strings which make them difficult to include in the references.

why. In instances where an organization has changed its constitutional mandate, they were asked why the changes occurred and what the result of the changes had been. Directors of societies were also asked how the constitutional purposes of an organization have helped the organization develop, and access public funding – in particular, whether boards have chosen specific language to align their constitution with the mandates and strategic plans of public funding bodies.

The directors of arts societies had consensus about using clear and easy to understand language in an organization's purposes statements, to avoid ambiguities that may cause confusion on the part of those who read them. One participant noted that, "when purposes statements are not clear, it puts the onus of trying to figure out the reason why the society exists onto those very members of the public that the society is trying to engage with. It makes sense to make it as easy as possible for people to understand and connect with a society's purpose."

One argument was made for having a degree of ambiguity when the Victoria Jazz Society's single purpose statement was raised. Even though the director was critical of the jazz society missing out on what the director viewed as "entire movements of contemporary jazz", not defining jazz music in their purposes statement might make it easier for new directors to shift the direction of the festival to more contemporary forms of the genre, or bring cross-over pop and hip-hop variants of jazz to broaden the festival's appeal as has happened in places like Montreal. With a strict traditional interpretation in the purposes, these current trends may be viewed as just outside the definition of jazz – and making a change to a constitution requires a general vote and a high threshold of acceptance to proposed changes on the part of the membership voting.

One of the nonprofit directors interviewed said their society opted to use conceptual statements of what the society aims to achieve through its work, aesthetically, instead of speaking to the work itself as a list of literal activities the society is involved in. This type of values-based purposes statement was thought to be more inviting and engaging with the public. It also allows some flexibility in their curation, which crosses genres and art forms. The purposes statement advocates for progressive and experimental art forms of all types, because part of their intent is to engage the city and build community supports for those who are risk-takers in the arts. They also seek to demonstrate to the wider arts community that there is a market for this sort of approach.

The arts funding agencies and municipality interviewed said that while an organization's constitution is reviewed by their adjudicators, it is primarily to check that they are eligible to receive arts funding or other supports from their departments. If an organization is not clearly understood to have an arts-oriented mandate, they may be deemed ineligible, as these funds and supports have been designated for arts purposes. A hypothetical example given of an organization that would not receive funding, even though grant-writing for an arts festival, was the case of an organization such as Greenpeace organizing an Earth Day "Eco-Festival" with music, visual art and other activities. Though clearly a

community arts event, Greenpeace's constitution reveals an organization whose overarching purpose is to serve as a non-profit environmental organization. In discussing the aims of the Garden City Electronic Music Society with one of the funding bodies, they strongly advised being careful with the use of the word education. They advised phrases like outreach and engagement to be used in place of "educational" because many adjudicators view "educational" societies to fall outside their funding mandate.

A list of the possible GCEMS purpose statements was circulated to those interviewed from the artist group, and they were asked to comment on what they felt the priorities of the society should be, and whether they had any suggestions for the proposed purposes. One artist suggested to make the list shorter and more concise by trying to identify duplicate or similar themes that might be able to be merged into a single statement. One commented that developing a grant fund for artists should be taken out as the "benefits accrue to individuals instead of the broader community and could become a distraction from building audience capacity and membership needed for the sustainability of the organization. All artists felt presenting live performances of electronic music and promoting local artists with regional or international artists would help build an audience through imported and known talent, but would also help the artists with opportunities to network into other communities.

There was some ambivalence about representing **all** electronic music. As one artist commented, "that's a big tent, from hip-hop to new-age music – it's a pretty diverse base. I think it's ok if the society maintains a general focus on technology and actively promotes the technology used in all genres, but for events, only bring in artists who are more cutting edge and really exploring the technology side of things – you'll probably draw people from all backgrounds who simply have an appreciation for the art form and anyone who makes electronic music, no matter what style, will learn something new."

When asked about changing the constitution or bylaws of a society in response to a change in circumstances, one board member said they had their society filed under another name which was about to be dissolved when other directors joined, bringing new direction, it was decided to change the name of the organization and the constitution as an easier course to follow than going through dissolution proceedings and starting a new society. Both S.A.T. and Mutek in Quebec came about through similar means when Alain Mongeau changed the name of the ISEA 95 MONTRÉAL Society to *S.A.T. Société des Arts Technologiques* in 1996, and *ISEA Inter-Société des Arts Électroniques* to Mutek in 2001. While not a consideration for GCEMS presently, this option may be a consideration if GCEMS is facing the possibility of dissolution one day.

In summary, based on a previous survey GCEMS conducted with a focus group of stakeholders and artists, a list of possible purposes was compared with the filings of other organizations. Whether to file as a society or a cooperative association was briefly considered, but advised against because cooperative associations are not eligible for grants and there appear to be risks involved for niche markets operating in an expensive

real estate market. In submitting the GCEMS filing under the *Societies Act*, the Act itself was reviewed and findings for bylaws and constitutions gathered.

Most societies submitted their constitution with the default “Schedule B” bylaws, which under the new *Societies Regulation* is known as “Schedule 1” or the “Model Bylaws” (*Societies Regulation, 2015*). One director commented that submitting with the default bylaws expedited the filing process and it was easier to change bylaws once incorporated.

The constitution purposes statements themselves varied depending on the organization and the style preferences of the authors of each document. The general consensus based on the filings and interviews was one of maintaining clarity of purpose, regardless of style. Constitutions varied from a single sentence to two-page documents with several paragraphs. Statements that were short and simple were viewed as possibly allowing for greater flexibility should circumstances change. The findings from municipal and arts funding program administrators were that purposes were read by both parties, largely to assess eligibility as an arts organization. Advice was given to be cautious with wordings that may suggest the purposes of GCEMS are not arts-oriented. The list of GCEMS purposes was shown to the three artists interviewed who made suggestions for improvement.

Board and organizational structures

The BC Registries filings for arts societies in Victoria and Vancouver did not reveal much with respect to board or organizational structures. Most of these organizations are smaller, artist-run organizations – many of which filed for incorporation using the “Schedule B” default Bylaws. Part 6 of the “Schedule B” Bylaws outline a basic board structure that all society must adopt, featuring a president, vice-president, secretary and treasurer. Any director other than president may hold more than one board position, which allows for a society to have the minimum number of three directors. Model bylaws also outline the basic duties of the four roles, with specific items that the secretary and treasurer are responsible for with respect to the society’s fiduciary responsibilities. (*Societies Regulation, 2015*).

Alain Mongeau has been the central force behind Mutek since he produced the first Mutek festival in 2000. At that time, he served as the new media director of the Ex Centris cultural centre, and Mutek became its own Society after the success of that event. As its own organization, Mutek’s board was an artist-run board in its first years. The event gained international attention, and by 2003, Mutek had hired a tourism management student as an intern as part of a three year tourism and economic development plan (Mutek, 2003). Mutek’s board and administration have since grown to include ten board members and at least seventeen core staff in their Montreal office, with addition board members and staff running editions of Mutek in Mexico City and Barcelona.

As the Canadian organization has grown over the years, the roles that have been added in as staff positions are mostly task-oriented: web designer, web content manager, hospitality coordinator, press relations, graphic design, technical director, production director and so on. Operational aspects are still largely under Mongeau's oversight with respect to the Canadian festival operations as he holds both the general director and artistic director positions as an administrator.

Mongeau's roles on the Mutek Board are also centralized. Mutek's board has the traditional core executive of president, vice-president, treasurer and secretary, with no apparent standing committees. However, Mongeau holds the offices of treasurer and secretary. As one of the artists interviewed commented, "Alain Mongeau *is* Mutek, there is no perception of Mutek as an organization in which he is absent." While Mutek's present board includes high-level representatives from technology and media firms, venture capital, tourism and economic development boards and education, it is unclear whether other board members have the corporate knowledge of Mutek to support the organization beyond Mongeau's departure. As a policy board, Mongeau holds all offices responsible for fiduciary, financial, artistic and administrative management – and is the critical link between day-to-day operations and board governance.

One of the nonprofit board members interviewed related their experience sitting on a "policy" board where the board and administration had virtually worked "in silos", with a general manager providing the only link between board and administration. When the managing director left the organization, it created challenges for board members who stepped into administrative roles through the transition period. Neither board nor lower-level staff had much interaction with one another previously, and the situation made both feel somewhat alienated from the organization they served. Some staff members had no knowledge of who served on the board, including some of the executive board members, even though these staff members had been with the organization for several months. While the managing director ran the organization well, it could have been a very different story had he not been so skilled or not held the organization's best interests in mind.

While there are overall benefits to having an executive director address everyday staffing issues in a large organization, there is potential for abuse if others in the organization's administration do not have clarity on governance and administrative structures. Allowing an individual within an organization to become the sole link between board and administrative structures, whether an executive director or board member, creates significant risk.

The board directors interviewed all reported their organizations as having working boards that adopted the model bylaws. All three organizations deferred to the model bylaws to define their board member roles, and had not created any standing committees. With respect to board and organizational structure, no one really felt they could propose a best practice towards creating a board or organizational structure as the structure really depended on the size of board and what the organization was doing.

One director reported their board had made the decision to keep the number of official roles to a minimum within both board and administration. With the turnover of volunteers, it was easiest to have core leadership and delegate according to both organizational need and the number of volunteers available at a given time. Their administration was comprised of an artistic director, volunteer coordinator, general manager and communications director. The general manager was hired, and the other administrative roles filled by board members.

The other organizations assigned specific administrative functions to each of their board members, and additional staff were brought on as contractors or volunteers for when they held major events. The administrative roles were not fixed to a particular board role and they changed as board turnover occurred so as to match the abilities of each particular director. All felt it imperative that artists should make up a significant portion of board members, with one director welcoming those with administrative knowledge and experience so long as they were clear that their input would be towards administration and not artistic direction.

The directors reported that their boards have never had standing committees, although one reported they were considering an advisory committee of select arts community members and stakeholders to attend focus groups and engage in other work to help evaluate the performance of the society, to provide feedback on programming and curation, and other aspects that can help them improve their organization and events. Although recommendations would be non-binding, the director felt an advisory board would be helpful in gathering constructive criticism to assess their organization's impact among stakeholders and how well they had engaged the wider public. All directors agreed that any advisory board should be non-binding and be struck for a specific purpose such as advising on a large scale experimental media event, developing a workshop curriculum or providing feedback on a major project or program.

The academic participant felt that an advisory committee might be interesting as "they provide opportunities to bring together people who may not otherwise meet and discuss or brainstorm ideas." The technology developer said they would not sit on an advisory committee unless its purpose was clear and aligned with an objective that served them – and even then participation would be difficult unless infrequent and by Skype, in which case why not consult as needed?

The funding program adjudicators both reported that their agencies look at who sits on the board of directors of an applying organization, but do not scrutinize over board or organizational structure if the organization appears to function well. One of the agencies said their investigation of a board only goes so far as confirming that there are no conflicts-of-interest and that board members were not being remunerated. The adjudicator said that an artistic director who is well known within the community will, of

course, impress any funding agency, but ultimately it comes down to the organization and the project itself having merit.

The municipal administrator reported a more critical approach when looking at the board composition of an applicant. They try to assess who is on the board, their connection to the arts community, and if the executive offices are managed by people with the appropriate backgrounds. These aspects are all “boxes that get checked off” because they ensure accountability, but in the end the project being proposed is what ultimately merits the award of a grant. A project that is well thought out and budgeted with the proper accounting procedures is what will impress the most. Knowing that you have an MBA or accountant as treasurer will help boost confidence in a good project, but it won’t save a project that is poorly planned. Board types and organizational structure are not really influences on whether a grant application may succeed with the municipality.

In summary, based on the registries filings researched for this project, it was clear that most non-profit boards maintained the basic structure provided for under the BC Societies Act Regulation. These “model bylaws” ensure that a board structure has at least three members who take on four central board roles: president, vice president, treasurer, and secretary. Some core tasks for which all boards have a fiduciary responsibility for are specified for the treasurer and secretary roles.

Colin Rochester (2005) concluded that despite their heterogeneity, small volunteer-run organizations have a distinctive approach based on personal leadership and an associational rather than bureaucratic approach. Under an associational approach, “the functions of governance are carried out by the active elements in the agency rather than reserved to the board” (2005, p. 128). The directors interviewed represented small working boards whose members take on most of the administrative responsibilities in addition to governance. Depending on the board, there are some who prefer to keep the number of board and administrative roles to a minimum, delegating out tasks to volunteers and contract workers as needed. Other boards have created task-specific administrative roles for each board member. These administrative roles are not assigned to any specific board office, but instead are given to the most appropriate members of the board based on their individual talents and interest.

Mutek has more of a governance board, and Mutek’s director serves in central oversight roles within both the board and administrative structures. Mutek has expanded its staff and board membership over the years, creating director roles for specific administrative and operational tasks while building a robust board composed of major stakeholders. While Rochester’s research may be true for smaller boards, Mutek’s example suggests that organizational growth benefits from the development of its board of directors.

While no organization interviewed had yet created a chair or committee outside of what was mandated in the model bylaws, advisory boards were viewed as a possible way to engage major stakeholders to assess new projects or get feedback on previous ones.

Funding agencies and the municipality will investigate the board members governing an organization, but they do not scrutinize over board structures if an organization appears to be functioning well. The main purpose of checking into board members is to look for conflict-of-interest issues and whether board members are being remunerated.

Organizational Practices

The areas of responsibility offered by Murray (2009, pp. 60-61) provide an overview of what boards do, but *how* a board attends to those responsibilities is just as important. Though the literature review emphasized the predominant perspective that there are no set methods that would ensure performance for all organizations, practices are nonetheless studied and provided as resources from which boards may choose what works best for their organization. For organizations looking to establish or improve board practices, looking to other societies is this best place to start.

Mutek's mission and goals have remained essentially the same over time, although they are occasionally refined and couched in new language. The strategic priorities have changed as the organization has grown, and have also shifted as new markets emerge for its international initiatives. Although Mutek had presented a 2005 program in China as part of a cultural agreement of cooperation between China and Canada, it would not return to the Asian market until its 2017 production in Japan. Priorities for international development were largely focused on Europe, Mexico, and South America where Mutek had already developed artist partnerships with individuals who headlined previous editions of their Montreal festival. These countries also offered better funding supports.

From the beginning, Mutek excelled at organizational evaluation as Alain Mongeau organized the festival based on his previous experience in the arts community. As Mongeau noted in a retrospective article published in advance of Mutek's 10th edition, "after being involved with Electronic Arts festivals, and film festivals, I felt there was a specific approach to how different art disciplines go about having a festival, and I thought that electronic music needed that to be taken a bit more seriously." (Burns, 2009). His approach included not only how the festival was presented, but also how the festival was documented in annual reports that are issued after each festival. Paying close attention to international attendees, the annual reports provide detailed information on audience demographics, ticket sales, publicity, advertising, partnering organizations, a list of accredited journalists in attendance, and their tourism development plans. When Mutek began presenting professional workshops as part of its daytime festival programming, it presented the names and professional affiliations of all present in the reports.

This format of documentation and reporting, common to most professional arts categories, had not been applied to electronic music events at the time, of which the larger festivals were largely commercial events that focused on dance music. Schmidt (2010) notes in her study of Mutek that its position within the professional arts landscape, particularly with respect to funding, had been tenuous because the festival "represents an

emergent cultural form which poses challenges to the existing division of artistic disciplines within funding policy; electronic music and media are often too narrowly defined as 'dance music' by the Canada Council for the Arts, or considered too 'conceptual' for FACTOR grants, the traditional fund supporting recorded music." (p. 23). Consistently documenting and presenting the results for each festival have allowed Mutek to expand its funding and partnership opportunities over the years.

One of the directors interviewed reported that their organization had carefully crafted its statement of purposes and was focused on adhering as closely as possible to the purposes. They were also attentive to their partnerships, making sure the groups who were working with them were happy with the relationship. Their website and brand development were also important areas they were trying to develop consistently, and they felt the combination of these factors would support resource development goals.

Monthly board meetings seemed to be the norm with most groups, and one director who was generally viewed as a central leading personality said he was trying to run meetings in a democratic manner, slowing decision-making processes down and making sure everyone on the board was heard.

None of the directors had considered management systems from a staffing perspective, but they had some degree of considered practice, particularly with respect to their financial records. Double-entry bookkeeping was implemented to ensure revenues and expenses were being properly tracked, and one organization had one board member delegated as a bookkeeper who reported to the treasurer, whose role was to maintain oversight. This system was thought to increase accountability through having an internal audit system.

The funding programs and municipality make a distinction between community arts projects and a more professional stream, the latter being "art for the sake of art" as one of the adjudicators put it. The practices of arts organizations seeking to be funded are assessed using matrices that score both operational activities and the project being considered for funding. One adjudicator provided some of the operational items they assess:

- How frequently do the directors meet?
- What tools are being used for planning and assessing results?
- Are the results measurable?
- Are there conflict of interest issues with board members?
- Are staff qualified?
- Does the society have directors and general liability insurance?
- Are the minutes and financial statements well-kept?

The funding agencies are clearly more interested in practices than structures.

The municipality does not generally get into that level of detail of organizational activity, although they do check into whether a Society is in good standing with the city and province. When providing public space for major events they do have criteria they expect will be applied to programming, such as not programming artists known for explicit lyrics during the day. While the city does not distinguish between community-oriented and arts-oriented events, public events require some discretion on the part of the city to ensure events that have broad public appeal are taking place.

The province has created a new funding program called Creative BC, which approaches arts funding from a market development gap analysis approach. Creative BC assist the development of projects within the “creative industries” (generally viewed as film, music and media art) while engaging the private sector for investment opportunities, with the end goal being the establishment of sustainable creative communities.

The traditional funding streams for professional arts provide for several organizations that have been supported over many years, in some cases decades. Emerging societies will not usually access these streams for a number of years. The entrepreneurial Creative BC program and the Community Arts program are the two provincial programs that were advised as the most accessible to GCEMS at first.

Both the academic and modular synth developer felt projects with interactive technologies were the best way forward to leverage engagement from the private sector as technology develops, while also promoting community development through the arts. Mutek’s director of development, Katharina Meissner, shares this view. In 2013 roundtable discussion on public art in an era of urban digital media, she said that when starting a new project, one of the first questions is, “How to make a setting for a process to take place – for people to communicate with and through art? How can the people be empowered to have a voice – to communicate, be visible, have a platform, and express themselves?” (Hexagram, 2013) Showcases for emerging technologies provide the public with opportunities to engage with the technology sector in creative and thoughtful ways while giving the technology sector an opportunity to generate interest in its products.

In summary, assessing an organization’s activities from the outset and identifying measurable variables that contribute toward an evaluation of organizational performance can set an organization on the right path. Mutek’s archive of annual reports provides a history that would boost the confidence of any stakeholder. Even in its early years, however, the annual report model helped develop Mutek’s reputation as a professional arts organization. Adhering to the organization’s purposes and mission, and being attentive to developing partnerships were also identified as means of maintaining consistency. Funding agencies need to understand that the practices adopted by an organization are effective and efficient. When considering partnerships with the research or technology communities, involving their technologies that allow for public interactivity is the best means of gaining support – as it provides a showcase through which anyone, not just performing artists, can experience their technologies.

Organizational Strategy

With the complexities of combined public and private sector relationships, the climate of arts funding, and the evolving nature of technology, strategic planning clearly has an increasing role within arts development. Most smaller-scale arts organizations tend to be informal, thus Hagoort (2003) argues it is important to identify all relevant elements and infuse the planning process with a sense of urgency, to activate members of the organization (p. 91). Strategic planning helps organizations establish realistic goals, prioritize activities, and can lead to increased funding and attendance because “a message is developed that can be more clearly communicated to funders and the community at large” (Rosewall, 2014, p.47).

The Mutek annual reports indicated the organization had operated using 5-year strategic plans since 2002. Details on their planning process are not directly provided, however it is possible to understand aspects of Mutek’s planning through other sources. For example, a letter announcing a new and expanded board of Mutek directors revealed that a new chair was sought as part of its 2007 strategic plan. The board of directors at that point included directors of arts foundations, an entertainment lawyer, a vice-president of Tourism Montreal and the newly appointed chair, David Moss, who also served as managing director for the Segal Centre for Performing Arts and was previously the General Director of the Montreal Opera (White, 2008). At this time, there were three Mutek administrators and two local artists serving on the board. Comparatively, the present board only has one Mutek administrator (founder Alain Mongeau) as a director. Over time the governance model has expanded to include higher level stakeholders, as Mutek has sought “to further consolidate its leadership and diversify its network of expertise to better integrate the trends and changes of Montreal’s cultural, business, and tourism sectors” (White, 2008).

The directors interviewed all reported that their organizations had not considered strategic planning to date. One director said that their organization had enjoyed a consistent level of funding from the province and their small organization has been fulfilling its mandate to their satisfaction. They haven’t engaged in strategic planning as they are content with how they serve the arts community in their present scale of operations. The organization planning to establish an advisory committee said they may consider strategic planning. Planning was one of the variables assessed by the two funding agencies when adjudicating grant applications, but the municipality did not consider strategic planning when considering permitting and funding applications.

In summary, when starting this project, strategic planning was not identified as an area of pursuit. However, through the literature review, the Mutek study and interviews with the funding adjudicators, it became clear that strategic planning was an important undertaking to keep both governance and management objectives on course to meet and exceed organizational goals. It was surprising that none of the arts organizations whose directors were interviewed had used it.

Other Findings

Two other areas of interest emerged through the research: Membership structures, and potential challenges in the globalized world of technological arts.

When interviewing an artist and asking if they had ever been impressed by an organization's board structure, they replied that they had not thought too much about the board structures of an organization, but that they viewed membership as an aspect that can be structured differently to achieve different aims. Many arts organizations do not pursue membership as either a revenue stream or tool of audience and volunteer engagement. This artist spoke of his experiences with a Ontario-based organization that originally was a private-sector enterprise, but shifted to the non-profit model as a strategic response to barriers their project faced.

The artist spoke of an annual festival project, which structured early editions of the festival for "membership-only" as a means of circumventing commercial permitting ordinances. The event was an arts festival held on a rural farmstead, and approaching the event as a commercial enterprise would have required permits for open-pit fires, food being served, building occupancy permits, and noise ordinances, which would have made the event prohibitively expensive to produce. However, the governing municipality in that jurisdiction did not apply the same restrictions to private or members-only events, so a non-profit members society was created.

Membership in the organization each year was essentially the ticket to the festival. Over time, however, the sense of being members instead of consumers fostered unique bonds between the organization and its audience. Some of those who attended year to year eventually became involved as volunteers as the event grew. These volunteers never took on board member roles to this artist's knowledge, but the volunteer administrative roles for some had become much more complex, taking on managerial aspects.

This same artist also mentioned the Victoria Ska and Reggae Festival Society, who encourage membership in their organization and reward members with smaller members-only events, sometimes intimate small-venue events with their festival headliners. The artist felt these events, which take place outside of the main festival, helped community development around the festival and similarly brought a major stakeholder group within a closer orbit of the festival, producing volunteers and probably board members too. The artist felt membership might be something for GCEMS to consider,

The other finding was the globalized environment that Mutek operates within. Although Mutek helped cultivate innovative forms of artistic expression within electronic music genres, some have questioned whether Mutek itself would have succeeded without the digital arts component of their mandate (Schmidt 2010). Prior to Mutek, Mongeau directed the Inter-Society Symposium on the Electronic Arts in Montreal, where he forged significant connections in the international digital arts scene. Mongeau's talents lie in

leveraging supports from quarters well beyond traditional electronic music peer groups, building alliances with broader concentric circles around the organization over time. Mongeau and the Mutek organization are now fully interconnected with an international network through the “International Cities of Advanced Sound” (ICAS) network- funded in large part by the European Union Cultural Programme. Although the scope of Mutek’s curation was always international, there are now significant relationships within other countries that raise the question of whether some aspects of governance might be shared with other agencies well beyond the jurisdictions of laws that created the nonprofit to begin with.

One director that was interviewed said they could see how governance control could shift outside the country. They felt that in getting involved with funding agencies, large donors, foreign booking agencies, it was possible to retain governance by remaining true to their organization’s purposes. They advised, “in closely following the purposes statements, the organization can reflect on these when deciding to get involved with another project or agency, and make sure the relationship is defined by that commitment to the purposes. The other organization getting involved will have its own unique purposes – but they must at least be complementary, if not in alignment. By ensuring a good fit for both, neither organization will sense a loss of autonomy or ability to remain accountable for all actions taken.”

Nevertheless, the globalization of arts organizations engaged with technological art forms may prove fertile ground for research of multilevel governance systems seeking an international research field of complex relationships between public, private and nonprofit sectors.

Summary of Findings

The findings combined information from the literature review, review of provincial registries filings by nonprofit organizations, the case study of Montreal’s Mutek organization and the results from the five interview groups. The possibility of filing as a cooperative association was ruled out. The list of possible purposes for GCEMS was commented on by artists, and the other stakeholder groups provided input that contributed to the documents analysis with respect to drafting a constitution and bylaws.

Board structures were revealed as largely following the minimum requirements of the model bylaws for small nonprofit arts organizations, although consensus provided that both board and operational roles should be clearly defined and communicated. Mutek provided an example of a more elaborate board and administrative structure that evolved over time.

The Mutek case study and input from the funding agencies made clear that finding measurable variables of success and documenting them for annual reviews provides a narrative of the organization within a professional framework that is consistent with other

high-level arts organizations. Board members provided input on practices and funding agencies outlined what practices they assess as part of the matrix tools used in adjudicating grant applications. The technology researcher and developer commented on how best to engage their sector, which was to propose collaborations for interactive media that would draw audiences to showcases of their developments for hands-on interaction, rather than having those technologies remain in the hands of artists only.

Although none of the local board directors had considered it yet, throughout the rest of the research it was abundantly clear that strategic planning was a core process undertaken by organizations – for creating and refreshing an organization’s communications about itself and to improve the organization’s effectiveness over time.

Additional findings were also discovered through this research. One of the artists thought it would be a good idea to consider creating a membership structure as a community development tool from which to draw on volunteers and groom board members. Finally, in observing Mutek’s international trajectory, questions were raised about what organizational governance means in an international network with foreign funding and multiple high-level stakeholders operating in collaboration.

From these findings, and taking into consideration the unique circumstances of GCEMS own internal and external environments, the research turns to the analysis and discussion section, from which recommendations for GCEMS have been developed.

DISCUSSION AND RECOMMENDATIONS

The Garden City Electronic Music Society will be establishing itself as a pioneering non-profit arts organization within a complex climate of technological development, artistic innovation, changing approaches to funding, growing partnerships with public and private sector agencies, and many opportunities to engage the public in new and exciting ways.

The analysis below reflects on the findings to arrive at recommendations in support of the Garden City Electronic Music Society as it navigates the fascinating new arts landscape that is unfolding in British Columbia, a place where innovation and community come together at the intersections of creativity and technology.

Constitution and Bylaws

The purposes statements of the nonprofit societies studied for this project were diverse in both scope and language. Clarity and straight-forward language was the approach favoured by most. The municipality and funding agencies warned against any content or language that might be read as the society serving a purpose other than an artistic one. GCEMS had previously asked a focus group of artists to confirm possible purposes the society could serve, and rank them in order of priority. The result of that focus group was a list of 14 possible purposes statements.

The findings point to two different approaches that could be taken. GCEMS could opt for a singular, strong, simple, and flexible purpose statement that encompasses everything in the 14 possible purposes statements while maintaining the flexibility to encompass other purposes which may develop. For a singular statement, the recommendation would be:

The purpose of the Garden City Electronic Music Society is the advancement of electronic music, related media arts, and the technologies used within these art forms.

The concern with such a simple formulation is that it is likely to be misunderstood. Following the jazz society model only works when it addresses a well-known art form. As Schmidt (2010) pointed out, “electronic music and media are often too narrowly defined as ‘dance music’” (p. 23). Having a singular statement would also result in a missed opportunity to communicate the confluence of arts and sciences within these art forms and the many ways the community can engage with them.

The recommendation is, therefore, to open the statement of purposes with the singular purpose above as an overarching primary purpose of the society. Immediately following this first statement, it is recommended to define electronic music, related media arts, and the technologies. The list of purposes could then follow, although these should be edited to lower the number of purposes if possible, by identifying redundancies and changing references which may be misconstrued as being educational in purpose.

The fourteenth purpose in the original list, about operating as a not-for-profit business, was removed as this would have been more applicable to the society if it developed under the cooperative association model. While societies can legally sell items, it was also felt that having a purpose with respect to retail sales may be viewed as distracting from keeping the purposes centred on the arts, as recommended by the funding adjudicators and municipality.

An additional purpose was also added that the society will support Victoria's reputation regionally and internationally as both centre of culture and a centre of technological advances. Ultimately this is a commitment on the part of GCEMS to support cultural tourism in Victoria and help build bridges between the Victoria arts and technology communities and international stakeholders within those sectors.

Appendix D contains the Draft Constitution as recommended to GCEMS, as well as a line-by-line rationale for each statement and a side-by-side comparison of the recommended draft constitution and the original 14 purposes.

In filing for incorporation, it is recommended to file with the default model bylaw. If it is decided to adopt policy that requires alteration of, or addition to, the bylaws, the society can call a special general meeting and easily make those changes.

Board and Organizational Structures

The board members interviewed were members of working boards, taking on roles that staff might fill in larger organizations. There was no consensus to an ideal type of board. Both the literature and directors interviewed recommended to keep standing committees to a minimum and clearly define both the governance and administrative roles. The latter roles should still be well defined, even if the working board will be taking on those administrative capacities. An organizational chart should be created for administrative roles, so directors are clear where decision-making authority may be used and to avoid role confusion.

GCEMS is intended to be an umbrella organization representing all forms of electronic music. Diverse interests will be represented and it is recommended that the GCEMS maintains a diversity of perspectives as the board renews itself. While the findings in the interviews reflect an interest in artist-run boards, the strategic growth of Mutek was assisted by the inclusion of higher level stakeholders from the broader arts, technology and banking sectors as the organization expanded. The aspirations in GCEMS' fourteen purposes indicated a similar broad mission which would benefit from professional expertise if there are community members willing to serve. Developing the studio facility and workshops will require board members who have not only expertise in the technical areas, but also are knowledgeable about curriculum and resource development for these types of programs.

The administrative director positions within Mutek are all positions requiring specialized skills (web design, hospitality coordinator, technical director etc.). These would allow each director a degree of independence to pursue their work as part of a team. The sense of accomplishment for everyone at the end of a festival cycle would be an empowering experience, individually and collectively. GCEMS is not likely to have staff in its first years, but considering a parallel structure to Mutek's administration, but applied to working board volunteers, is recommended. There are also likely to be board members who come from experienced backgrounds producing specific types of electronic music events. Instead of delegating tasks to board members to hold throughout the year, one recommendation might be to delegate project leads if there are events that may benefit from these background experiences.

For example, if a director had a personal focus on building modular synthesizer components and wanted to run a workshop teaching others how to build their own, this director could take this project as a lead. This would be preferable to having a board member whose event production interests are different, but is assigned an annual role of "events chair" and delegated the workshop as an event to produce. The person whose passion is for running the workshop may feel devalued as a result. Approaching the assignment of tasks and roles on a project basis may also help engage the different networks and sub-communities surrounding those board members.

This is not intended as a recommendation to run the society on an *ad hoc* basis. Programming should be planned well in advance to take advantage of funding opportunities and implement proper promotional regimes. Although the tasks or roles assigned may change from project to project, the expectations should be communicated just as clearly as if it were an annual administrative role. Furthermore, assigning artistic direction to projects under the portfolios of different directors will support organizational continuity through different phases of board renewal. This will help mitigate the type of scenario Mutek would face if Alain Mongeau left the organization. It is easier to find a replacement director to take the lead on a project, or to find a new director to develop a new project in place of a departing director's portfolio, than to replace an individual artistic director responsible for all programming.

Similarly, there will be board members who are better connected with specific networks of stakeholders. Having those board members charged with industry-specific stakeholder relations as part of their portfolio would work both ways in allowing those groups access to the GCEMS board through an advocate they can identify with, while providing GCEMS with better leverage within those groups through a member that is expert in the field.

Within day-to-day operations as a working board, but also in relation to volunteers, contractors and other staff, all parties should have clearly defined roles. It is recommended to write up detailed "job description" forms for all board member and administrative roles, and to update them regularly in relation to strategic planning objectives and through changes in board composition. These descriptions will provide a

reference tool for those currently holding those positions, but also help with organizational continuity as new board members, and future staff members take on those roles.

As GCEMS develops the resources to hire staff, it is recommended to follow Mutek's example in creating focused task-specific roles. Initially, an executive director to address day-to-day business needs will be required. Additional staff should be hired where organizational needs that are unable to be met by the board and executive director would be more effectively turned over to individuals with expertise. For example, if the studio concept comes to fruition, it is unlikely that the board member at the lead of the project will be able to volunteer their time to the extent that such a project would demand. The executive director is also not likely to have the time and expert skills needed to provide a studio technician.

Until such time that an executive director is hired, bookkeeping responsibilities should be held by the same director throughout their term, and it is recommended that an experienced board member other than treasurer manage the bookkeeping for GCEMS. This would allow the Treasurer to act in an oversight role, creating a *de facto* audit system. It would also provide two directors with intimate knowledge of the organization's finances, should one director be unavailable to consult if needed.

Artistic direction for events should be maintained at the board level and delegated to two or more board members as project leads. As GCEMS grows, it may become necessary to hire an artistic director to manage aspects of curation, program aesthetics, and development for all programs. This is an area that carries the greatest risk of conflict-of-interest should an artistic director's self-interest or personal network begin to encroach on the broader organizational vision. The initial GCEMS activities will be event production, which is likely to continue and develop throughout its existence. GCEMS events will likely be the most salient expression of its brand, so it is important for any artistic director hired to understand their role in supporting the overall mission and objectives as set by the board, and to be regularly evaluated on their performance in this regard.

Advisory Committees were highlighted as a useful means to acquire feedback on organizational performance from a group of stakeholders led by a committee chair, often a director from the Board. This would be recommended once the society has annual programming in place. Advisory Committees are also recommended as GCEMS explores new projects, particularly when collaborating with new stakeholders, or certain expertise is needed. For example, the board interest in a collective studio would benefit from a "technology advisory committee" composed of stakeholders involved in the design of professional recording facilities, modular synthesis research and development, and an educator from an institute of higher learning that manages studio facilities used by students. Similarly, an "artist advisory committee" would help guide GCEMS in providing for the development needs of local artists, while also providing input into event curation and the development of the studio project.

In exploring possible complex partnerships with established organizations such as the University of Victoria, VIATEC and technology developer / manufacturers, it is recommended to strike an advisory committee made up of members of each organization for explorative meetings on what those partnerships might look like, including an assessment of potential problem areas for the organizations and testing how these diverse organizations work together to resolve the challenges.

With the incorporation of GCEMS in February 2017, and knowledge of the founding slate of directors, a recommended organizational structure and examples of “job descriptions” for both board/governance and administrative functions is provided in Appendix E.

Board and Organizational Practices

In addition to clarifying roles and responsibilities, it is recommended that regular communications occur between board members. Monthly board meetings should serve as occasions for discussion and decision, with directors presenting reports on their board and administrative portfolios in advance of meetings (regardless of whether a board member will be attending the meeting or not). This would provide opportunities for feedback and allow the board to further refine director roles. Protocols should be developed for communicating challenges and asking for assistance, particularly if a board member needs to delegate tasks to keep projects on track.

It is recommended that board members develop a list of measurable criteria to document GCEMS events or programs in a manner that would allow the board to present reliable statistical data for program evaluations and organizational performance. Appendix F lists the variety of metrics used by Mutek in assessing the performance of its annual Montreal festival.

Partnering with the private sector, academic institutions (including public schools), and artists could evolve new understandings of innovation within the technological arts. Innovation may come to be viewed as something that occurs in the relationship between artists and audiences, rather than the creative output of artists simply being disseminated into the public sphere. Within interactive media, the technologies employed may have an increasing influence, and developing relationships with the academic and technology sector is recommended. In addition to the recommendation of separating the categories of stakeholder relations and assigning each category to a specific board member, regular reporting on stakeholder relations will help ensure board members stay focused in the cultivation of those relationships.

Regular communications with the GCEMS audience and stakeholders via social media and other platforms, even during periods of inactivity, is recommended to maintain the GCEMS brand presence within the community. Finding quality content for social media sharing is within the GCEMS mandate of artist development and outreach. Moderation of the GCEMS social media accounts, particularly if they were actively developed as hubs of

discussion rather than clearinghouses of one-way communications from GCEMS, would be a great challenge depending on board resources.

Grant-Writing and Resource Development

Developing resources for GCEMS will be a regular activity for the society. Establishing charitable status with the Canada Revenue Agency as soon as possible is recommended, as some funding programs require charitable status. Charitable status also opens opportunities for private, public and non-profit sector stakeholders to donate funds and resources (such as old technologies from music studios and schools) for a tax receipt.

One of the adjudicators from a public funding program identified variables by which government agencies assess an organization's capacity and overall health when reviewing grant applications. It is recommended that the Garden City Electronic Music Society accomplish the following as soon as possible:

- Establish a regular schedule of director's meetings and establish a protocol to be followed at board meetings (ie. Robert's Rules, etc.)
- Assess perceived and real conflicts-of-interest issues with Board Members
- Obtain Directors Insurance and Commercial Liability Insurance
- Develop consistent protocols for Board meeting agenda documents, the financial statements and the recording of minutes at board meetings.

If the board is clearly monitoring both board and organizational performance and making effective decisions through the use of consistent protocols and metrics that serve a strategic rationale, the increased confidence that will result with funding agencies and other stakeholders will benefit GCEMS.

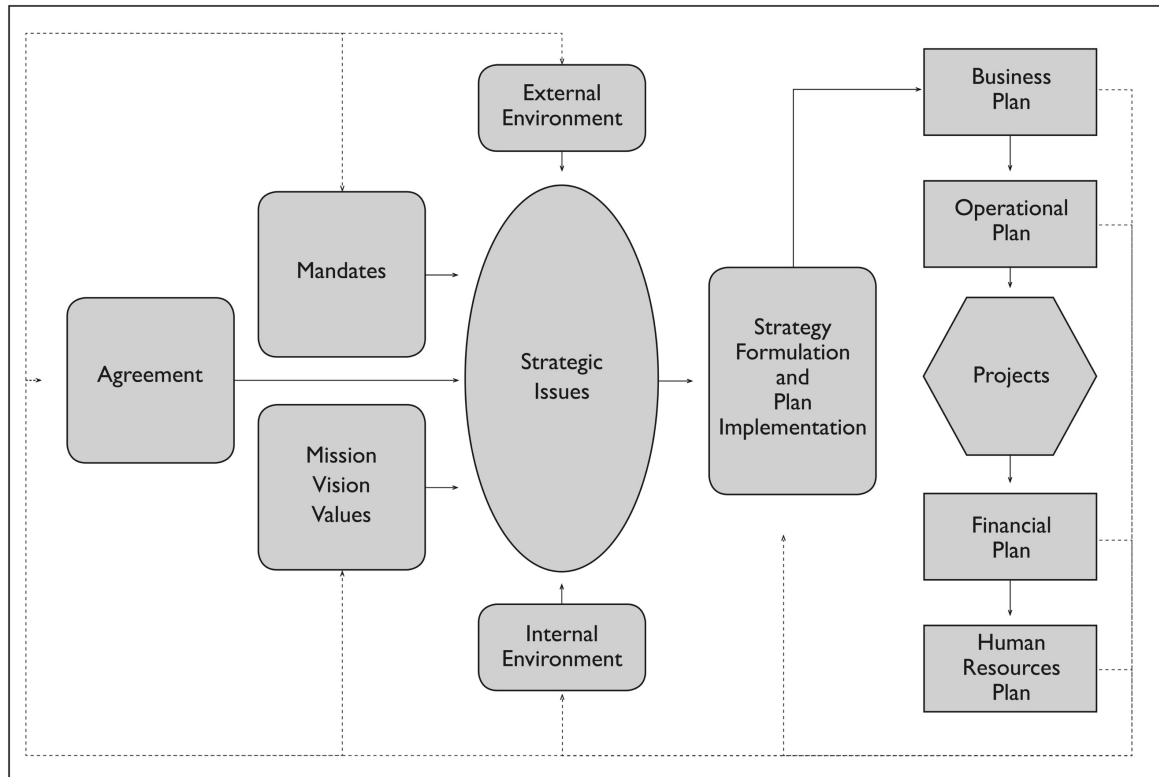
Strategic Planning

When this project was initiated, the focus was on the establishment of GCEMS through the development of a constitution and bylaws, and recommendations for board and organizational structures and practices. As the project evolved, it became clear from the literature review and practices of Mutek that cycles of strategic planning are critical tools for nonprofit organizations. In hindsight, given that GCEMS has already incorporated, it may have been more appropriate to conduct a strategic plan as a GCEMS project.

The timeline and focus of this project did not allow for a deep exploration of strategic planning as a research trajectory. Nonetheless, enough material was encountered to provide recommendations for GCEMS to explore in the development of a strategic plan, and the recommendation would be to develop and implement a strategic plan as soon as possible.

Figure 5 provides a basic outline of the strategic planning process, as adapted from John M. Bryson (2011a).

Figure 5: The strategic planning process



Source: Bryson, J.M. (2004), *Strategic Planning for Public Administration and Nonprofit Organizations*. San Francisco: Jossey-Bass. p. 33. As adapted by Vakil, T. (2009) “Planning and organizing for results (Chapter 8)” in Murray, V. (Ed.). (2009). *The Management of Nonprofit and Charitable Organizations in Canada* (2nd ed.). Markham, ON: LexisNexis. The original figure adapted by Vakil also appears on page 33 of the 3rd edition of *Strategic Planning for Public Administration and Nonprofit Organizations* (Bryson, 2011a).

The starting point for most plans begins with agreement to engage in the process, as strategic planning requires a sustained commitment from organizational leadership (Vakil, 2009, p. 307). The next phase involves a review of the organizational mandates, which in the case of GCEMS are the purposes statements recently filed. The next phase is to define the Mission, Vision and Values of the organization, and this would be the recommended starting point for GCEMS.

While an organization’s constitutional purposes can act as a mission statement, the latter are usually a separate statement in one or two sentences that captures the organizations “central philosophy, beliefs, values and principles” (Grady, 2006, p. 6). The “primary purpose” at the start of the GCEMS Constitution is “the advancement of electronic music,

media arts, and the technologies used within these art forms” (see Appendix D). This could be viewed as a mission statement as it captures the essence of GCEMS work. Including a sense of value in a mission statement is important, however, particularly when an arts organization wants to connect their values with the values of their potential audience. While it is important to clearly articulate what an organization intends to accomplish, it is also important to express why the organization was created (Grady, 2006, p. 6). When the values that motivated an organization’s founders to pursue its creation achieve resonance within the wider community, audience members and stakeholders become far more engaged.

A recommended mission statement might include the sense of mystery and awe that spectators experience when immersed in a powerful multimedia electronic music performance, or the sense an electronic musician has when inspired by a technological process they have discovered that significantly contributes to their creation. A mission statement could also indicate a sense of play. With this in mind, a GCEMS mission statement might read:

“Exploring human creative potential at the intersections of art and technology, the Garden City Electronic Music Society seeks to advance electronic music, media art, and the technologies used within these art forms.”

However, Grady (2006) advises that when “the mission statement is developed through a successful group process, each member of that group will have a personal stake in the success of the mission and that of the organization. The more people working toward a focused purpose, and sharing that focus, the greater chance they will have in accomplishing that purpose” (p. 7). It is thus recommended that the present GCEMS board develop the GCEMS mission and vision statements as a group, to guide GCEMS through a strategic planning process that will establish objectives and help the organization meet those objectives through its first five years.

The overview of the strategic planning process in Figure 5 essentially picks up where this report ends. GCEMS has already filed the recommended constitution and bylaws found in Appendix D, and the findings from this research included recommendations for GCEMS’ board and organizational structures. Mutek’s use of a variety of metrics to evaluate performance and inform strategic management practices would extrapolate well to the GCEMS context in support of a strategic plan. The strategic planning process as a next step for GCEMS will help its founding directors decide collectively on their values and vision, and take stock of both internal and external environments to set achievable goals from which GCEMS can build further in the next cycle of strategic planning.

The works of John M. Bryson (2011a, 2011b, 2011c, 2014) listed in the references are highly recommended, supplemented by the works of Lidia Varbanova (2012), Giep Hagoort (2003), and Jamie Grady (2006).

Summary

This section analyzed the findings and recommended those that might extrapolate to GCEMS as recommended or “best” practices for GCEMS unique context and circumstances. The recommended constitution and bylaws based on this research were adopted and filed with GCEMS’ incorporation in February 2017. The constitution purposes statements may be found in Appendix D, along with a line-by-line analysis of the rationale for each purpose statement, and a diagram showing the development of the current constitution from the original suggested purposes developed prior to this research.

Recommendations for governance and administrative roles combined with a suggested board and organizational structure were developed with the current slate of founding board members in mind. Sharing artistic direction between two or more directors on a project basis was recommended to avoid consolidating GCEMS programming vision in a single person. This would allow for easier continuity when the board composition changes. Similarly, having a board member other than treasurer conduct bookkeeping with the Treasurer in an oversight role would spread corporate knowledge across more of GCEMS’ leadership, and would support continuity through board transitions in a similar manner to the recommendation for artistic direction. Specifying different categories of stakeholder relations was also recommended so the respective board members could act as a conduit to and from those interest groups. for Advisory committees were recommended as a way of involving technology sector and artist representatives in developing major projects or assessing curatorial policies. The recommended board and organizational roles and structures may be found in Appendix E.

Recommended practices included monthly internal reports submitted by board members on the status of their administrative work portfolios as directors of a working board. These reports should be submitted prior to board meetings to inform discussions and decision making that takes place at what should be monthly board meetings. Maintaining regular communications with the external environment via social media was also recommended as a means to maintain community presence for the GCEMS brand, and to foster community dialogue about the art forms GCEMS supports.

Establishing charitable status with the Canada Revenue Agency was identified as a priority for fundraising and grant-writing, and meeting the standards for criteria assessed by funding agencies should also be prioritized. The development of mission and values statements by the collective board should also be prioritized, along with a commitment to engage with a five-year strategic planning process. Developing measureable criteria through which organizational performance may be assessed will assist the implementation of a strategic plan, and a list of the metrics used by Mutek to assess performance were provided as an example in Appendix F. A number of strategic planning and management resources discovered through the literature review were also recommended.

CONCLUSION

Arts organizations are an important part of Canadian society. They bring together volunteers inspired to facilitate significant cultural benefits for the wider community. In the case of electronic music and media art, these art forms have the potential to inspire the sciences as much as they do the arts. Events that showcase innovation in artistic and technological design position the cities these events take place in as desirable tourist destinations, and as desirable places to work and study.

Societies in British Columbia are governed under the *Societies Act* (2015), which gives a society the authority to manage finances and receive public funding and other supports towards a mandated purpose. Canada Revenue Agency confers charitable status on eligible societies, creating additional benefits. With these advantages come many fiduciary and financial responsibilities on the part of an organization's Board of Directors.

The literature review investigate governance structures and practices from the research fields of non-profit governance and arts management. The literature review informed a conceptual model that was used to filter data collected using three methods:

- documents analysis of non-profit societies filings
- case study of Montreal's Mutek festival organization
- semi-structured qualitative interviews

The interviews were conducted with eleven interview subjects representing various stakeholders to GCEMS:

- board members of BC arts organizations
- electronic musicians and media artist-practitioners
- an academic specializing in recording technologies and software design
- a music technology developer and entrepreneur in the field of modular synthesis
- adjudicator / administrators of public arts funding programs
- an administrator from a municipal arts department

The triangulated approach to the research data, combined with the literature review and guided by the conceptual model, substantiated findings across the three methods used in this study. Best practices research was applied to those findings, and those found to extrapolate well to GCEMS' unique circumstances and context informed the recommendations made.

This research has contributed significantly to the development of the GCEMS constitution and bylaws, governance and administrative structures, best practices for a working board in the field of nonprofit arts management, and the start of a strategic planning process

that will lead GCEMS towards measurable organizational sustainability and growth. This study also revealed some interesting areas of future research.

The field of technological arts reveals a globalized cultural phenomenon linked to significant advances in artistic practices and scientific development. An increasingly complex web of private, public and non-profit stakeholder relationships appears to set technological arts organizations apart from the traditional arts. The application of highly technical sciences within these art forms blurs traditional boundaries, and the locus of governance for a non-profit technological arts organization in the globalized 21st century may no longer reside entirely within the organization. Technological arts organizations could thus provide opportunities for researchers interested in studies of globalization and multi-level governance research.

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- Canadian Centre for Arts and Technology Society, 2015
- Greater Vancouver Interactive Arts Society, 2008
- Open Forum Media Arts Society, 2004
- Vancouver Art and Leisure Society, 2015
- Vancouver Indigenous Media Arts Festival Society, 2013
- Victoria Innovation, Advanced Technology and Entrepreneurship Council (VIATEC), 2015
- Victoria Jazz Society, 1987

APPENDIX A: Invitation to participate in interview

Dear Participant,

Non-Profit Arts Societies contribute to their communities in different ways, through the support and promotion of local artists, education of the public about artistic disciplines, and bringing communities together through art projects and events. Media Arts and Inter-Arts (involving interdisciplinary collaborative art works) have emerged in recent years in ways that demonstrate how creative endeavours can have an impact on both culture and the economy through the introduction of new technologies or uses of existing technologies. We are interested in learning about what would work best for aligning a new media arts Society to succeed in advancing new art forms in balance with the strategic vision of government Arts and Culture agencies, as well as the research and development sectors of new and related technologies. We are also interested in determining strategies for supporting artists in their endeavours, while protecting the arts community from exploitation by commercial interests.

David Bodrug, a graduate student with the University of Victoria, is conducting research on best practices in the governance of Arts Societies with the goal of providing governance recommendations and a constitution and bylaws for a new media arts society in Victoria, BC. Mr. Bodrug intends to become a founding member of the proposed society. For the purposes of this graduate project, a client was required. The proposed arts society would have been a client, but as it is not yet a legal entity, Mr. Darb Erickson, the “Arts, Culture and Events” liaison for the City of Victoria (British Columbia), is the project client and the results of this research will benefit other developing music and arts societies through his role in the project.

The study would involve one interview lasting approximately 30-45 minutes during a time convenient to you. **Stakeholders in the Arts Community, as well as those involved in the Research and Development Communities with related technologies, are invited to participate.**

All participants will be entered into a draw for one of two **\$25 coffee cards** of their choice for their time.

Please contact: rhizome@uvic.ca if you are interested in participating.

Thank you for your consideration,

David Bodrug,
Masters of Public Administration candidate,
University of Victoria

APPENDIX B: Interview participant consent form

Participant Consent Form

Exploring Best Practices and Governance Models for Non-Profit Media Arts Societies

You are invited to participate in a study entitled “Exploring Best Practices and Governance Models for Non-Profit Media Arts Societies” that is being conducted by David Bodrug.

David Bodrug is a graduate student in the department of Public Administration at the University of Victoria and you may contact him if you have further questions by email at rhizome@uvic.ca.

As a graduate student, David Bodrug is required to conduct a research project as part of the requirements for a Master’s Degree in Public Administration. It is being conducted under the supervision of Dr. Bart Cunningham. You may contact my supervisor at 250-598-9878. The project also requires a third-party client with professional expertise in the field of research. For this project, Mr. Darb Erickson, who is the “Arts, Culture and Events Liaison” for the City of Victoria, is acting as the client.

Purpose and Objectives

The purpose of this research project is to learn about best practices for the incorporation of a new media arts Society. Insights from stakeholders will position the Society in alignment with the strategic vision of government arts and culture agencies, as well as the research and development sectors of new and related technologies. We are interested in determining governance practices that best support artists in their endeavours, and protect the arts community from exploitation by commercial interests. We are interested in learning from artists, non-profit administrators, government representatives, as well as researchers within the academic and private-sector communities who work with related technologies. We hope to learn from the experiences of those who have been involved in media arts, and those who have worked with Societies as members, Directors, Funders and partners. The researcher, David Bodrug, intends to become one of the founding members of the proposed society that will file for incorporation using recommendations based on this research project.

Importance of this Research

Research of this type is important because it will establish best practices and governance models for media arts societies in British Columbia, and help align emerging organizations with the strategic goals of public arts funding bodies and other stakeholders. This research will also support media arts societies in other jurisdictions by contributing to the literature with respect to these emerging art forms.

Participants Selection

You are being asked to participate in this study because you are a stakeholder to the arts community. Your opinion and your experiences are important to this research, whether or not you have been involved with a Media Arts Society before.

What is involved

If you consent to voluntarily participate in this research, your participation will include one interview, either in person or by telephone that will take approximately 20-45 minutes to complete. If you are located in the Victoria area, interviews can be completed in person at a space in your workplace or another space of your choosing. If you live outside Victoria, the interview will likely be completed over the telephone. With permission from your supervisor, the interview would take place during work time. Notes will be taken during the interview to record your responses. No recordings would be made. While the researcher does not request the sharing of written documentation, some participants may offer documents they feel are relevant to this research. If this is the case, as with any information divulged with respect to an organization, in signing this consent form, the participant acknowledges that they have the authority or permission to share that information on behalf of the organization.

Inconvenience

Participation in this study may cause some inconvenience to you, including taking time out of your work day.

Risks

There are no known or anticipated risks to you by participating in this research.

Benefits

The potential benefits of your participation in this research are having your opinions heard regarding best practices with respect to establishing a media arts society. This research could help in the establishment of a Victoria-based society that aligns with your interests and vision for the arts community and technological development. Non-Profit organizations will benefit through a contribution to the literature with respect to media arts societies. The arts community in general will benefit from understanding the unique characteristics and needs of the media arts community.

Compensation

There will be no compensation for your time related to your participation; however, all participants will be entered into a draw for one of two \$25 coffee gift cards. If you consent to participate in this study, this form of compensation to you must not be coercive. It is unethical to provide undue compensation or inducements to research participants. If you would not participate if the compensation was not offered, then you should decline.

Voluntary Participation

Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study your data will be used only if you give permission. If you choose to withdraw, you will still be entered into the draw.

Researcher's Relationship with Participants

The researcher may have a relationship to potential participants as the researcher is also involved in the Victoria media arts community. However, the researcher is not in a position of authority over any participants and will not be interviewing participants with whom the researcher presently works.

Anonymity

In terms of protecting your anonymity your name will not be used in the notes or in the final project. During the interview, notes will be taken under a pseudonym to protect your anonymity. Similarly, no other identifying information such as the organization or agency you work for or your position will be used. If documentation is shared with the researcher, information used would likewise have personal and organizational identifiers removed.

Confidentiality

Your confidentiality and the confidentiality of the data will be protected by being stored as a password protected file on a USB drive stored in a locked cabinet at the researcher's home. Only the researcher and the researcher's academic supervisor will have access to the notes taken from the interviews.

Dissemination of Results

It is anticipated that the results of this study will be shared with others when the project thesis is completed. These include, but are not limited to, the client (Darb Erickson / City of Victoria Arts, Culture and Events office), board members of the proposed media arts society, and other participants in this research. Some sections of the final report may be used in the society's corporate filing, and disseminated to members of the society once it is established. Although your responses may be used in the report, again, no identifying information will be used. If you are interested in viewing the report upon completion, please email the researcher at rhizome@uvic.ca.

Disposal of Data

Data from this study will be disposed of as soon as the thesis is completed. All electronic data (i.e. notes from the interviews) will be erased. The researcher will make notes (removing personal and organizational identifiers) from any written documents shared for this research and emailed documents will be deleted. In the event physical documents are provided, the researcher will return the documents to the participant in person or by

letter mail, or if the participant does not require them returned, the documents will be destroyed (shredded) after notes are made.

Contacts

Individuals that may be contacted regarding this study include the researcher, David Bodrug (rhizome@uvic.ca) and the academic supervisor, Bart Cunningham (bcunning@uvic.ca).

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

Your signature below indicates that you understand the above conditions of participation in this study, that you have had the opportunity to have your questions answered by the researchers, and that you consent to participate in this research project.

<i>Name of Participant</i>	<i>Signature</i>	<i>Date</i>
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A copy of this consent will be left with you, and a copy will be taken by the researcher.

APPENDIX C: Interview questions guides for the five groups studied

Group 1: Administrators / Directors of Non-Profit Arts Organizations

A. The Purposes of a Non-Profit Arts Organization

Generally, Non-Profit Arts Societies serve to promote artistic endeavours and educate the public about art forms and artists. Media Arts also provide opportunities to promote technology.

1. Can you describe to me examples from your organization, or from your observations of other Arts Societies, of Mission Statements or similar articulations of Purpose, that you feel captures these elements in a manner that is easily understood by all stakeholders?
 - a. Were any strategic planning processes used to arrive at the statement of purpose? Can you describe them?
 - b. Do you feel that statements of purposes for Arts Societies should serve to draw members of the artist communities to organizations?
 - c. Do they better serve to advocate artist communities to outside agencies?
 - d. Have the organizations you've provided as examples been successful arts funding applicants? Were the Purposes instrumental in their ability to access funding?
2. Are there examples of organizations where Mission statements have failed to articulate the activities and objectives of a society effectively?
 - a. Why do you think they failed?
 - b. Were the articulations of Purpose in these examples something that resonated with the Arts communities served by the organization?
 - c. Were the Mission statements intentionally vague to allow for flexibility, or did they act as barriers to defining the society's endeavours?
 - d. Were these organizations successful in grant-writing?
3. Do you know of a non-profit organization that has changed its Statement of Purposes / Constitutional Mandate?
 - a. What were the circumstances that led to the change?
 - b. What was the outcome of the change?
4. What would you suggest that a new Arts Society with a focus on Media Arts include in their Statement of Purpose?

- a. Do you think a Statement of Purpose is best written by an artist within the field promoted by the Society?
- b. Do you think stakeholders beyond the Artists themselves could effectively articulate the purposes of a Society?

B. Board Structures and Processes Over Time

Organizations tend to benefit from particular ways of structuring their Executives, Committees and Boards of Directors. The literature suggests that there is no single salient governance structure that can be pointed to as a template for all Arts Societies, although some structures are better suited to a Board based on its size. Board structures and processes also change over time, and how these changes respond to environmental factors or better position an organization have been an area of interest to researchers in recent years.

1. Can you describe to me examples from your organization, or from your observations of other Arts Societies, where Advisory Boards were in place?
 - a. Who was on the advisory board, and why?
 - b. Were the advisements of the Advisory Board binding?
 - c. Did the Advisory Board genuinely contribute constructive strategic direction, and how did this balance with the ability of the board to be flexible and responsive to changes in circumstance?
 - d. What context do you think is appropriate for having an advisory board in place for an Arts Society? Why?

2. Can you describe to me examples from your organization, or from your observations of other Arts Societies, where an Executive Committee or Advisory Committee set the agenda for strategic direction and decision-making?
 - a. If an advisory committee, who was on the advisory board, and why? Were the advisements of the Advisory Board binding?
 - b. Did Board Members feel disenfranchised or empowered? Why do you think that was?
 - c. Were the roles of the Executive Committee members stated clearly in the Bylaws or other Board Policy documents?
 - d. Were these organizations successful in long-term planning, fiscal responsibility, and grant-writing? Any more than had they implemented other board structures?

3. Can you describe to me examples from your organization, or from your observations of other Arts Societies, where committees were tasked with specific responsibilities, and were responsible for making recommendations in specific areas?

- a. Were committee roles written in the Bylaws?
 - b. Were committee recommendations binding, or did they serve to inform the decision making of the Board at large?
 - c. Could the committee be chaired by non-board members?
 - d. Were the committees chaired and composed of Society members whose talents and experience suited them best?
4. Has your organization, or another organization you know of, changed its governance structures or processes in response to a particular circumstance or environmental factors?
- a. What was the circumstance? What change occurred?
 - b. Did the organization benefit from the changes?
 - c. Did the organization encounter resistance from its membership over the changes? If so, why?
 - d. Did the organization foresee the need for change in advance and plan for it? How were they aware of the need and what was the process of planning?
5. Do you have any recommendations for a new organization with respect to board processes and structures to implement at the organization's inception and at particular points in its growth?

C. Board Operations

Emerging research suggests that governance studies may be too focused on the structure of an organization, instead of the processes an organization has in place to govern itself.

1. How are board members elected in your organization? How are meetings run and how often? Are there processes in place that guide governance continuity, or does the organization change in some respect with the election of new leadership?
2. Have you examples from your Society, or another organization, of Bylaws that have been developed specifically to address governance issues? (for example, to prevent conflict of interest, improve accountability, etc)

D. Strategic Planning

As an extension of board processes over time, are there processes or structures which are planned strategically?

1. Do you have examples from your organization or others where strategic planning is employed? What aspects of strategic planning work for arts organizations? Are there aspects that don't?
2. Are the strategic planning practices used drawn from private sector practice or those developed for non-profits?
3. How often are strategic plans revisited, and are there circumstances that have prompted reassessment of a strategic plan?
4. Have you examples of how strategic planning affects the management of innovation in the arts? Can it enhance and encourage innovation?

E. Entrepreneurship and the Arts

An emerging field within arts management studies is the "entrepreneurial approach" to running arts organizations, also known as the "cultural and creative industries." There has always been a commercial side to artistic productions, but the entrepreneurial approach goes beyond the sale of artworks or seats to a performance, and views human creativity as a resource which can be invested in.

1. What considerations are made with respect to the community and cultural context with respect to cultivating an audience in project or organizational planning? Are marketing factors considered?
2. Have your organization or other organizations you know engaged in creative partnerships with public or private sector organizations?
3. Is innovation in the field of art important to your organization or other organizations you know of? How does the organization safeguard and encourage innovation?

F. Interpersonal Relationships

Small non-profit arts organizations are known for personal leadership, and associational rather than bureaucratic approaches to governance. The associational approach extends from individual organizations out into professional networks in the arts community.

1. Is the question of “who” is on a board of directors critical to an organization’s success? Can you provide examples where organizations have either succeeded or failed based on personal leadership and associational networks?
2. When partnering with other organizations, how does the board address issues of accountability and conflict of interest with outside entities?
3. When an organization’s networks in the arts community are engaged in its major projects, or partnerships formed with other agencies, have you encountered instances where the locus of governance moves beyond the organization (for example, if the organization has become accountable to outside partners)? How is this navigated so that the organization can remain autonomous and accountable with respect to its legal and fiduciary responsibilities?

Group 2 – Administrators of Funding Bodies

A. Strategic Direction for Arts Funding.

Generally, Arts Councils and other organizations set priorities for Arts Funding based on their mandate and assessed areas of need. Strategic plans are often implemented to provide guidance for long-term objectives for funding priorities.

1. Does your organization have a strategic plan that provides direction for funding in the coming years? If so, what is the timeline of the plan and what funding priorities are there?
2. Are there examples of Societies whose Constitution and Statement of Purposes align with your organizational mandate? Are there examples of Societies who have changes their purposes statements so as to align with your organizational mandate or a new strategic planning directive?
3. When looking at first-time funding applicants, to what extent are the Constitution and Bylaws of a Society taken into consideration? How much emphasis is placed on the Statement of Purposes, or how a Society's governance is structured? How important is this in relation to the application?

B. The influence of social and economic considerations in Arts Funding decisions

Research has shown Arts organizations as important facilitators to building local economies. Arts organizations often provide an outlet for marginalized communities, and opportunities for developing technical skills that are transferable to other sectors.

1. When looking at a request for funding, what considerations are made with respect to the social, educational and economic benefits that a project or organization proposes?
2. If these considerations are important to a funding decision, are there areas of priority that your organization is looking for in an application?
3. Would you recommend the inclusion of these additional social, educational and economic considerations within an Arts Society's constitutional Statement of Purposes?

C. Best practices for governance of a Society with respect to funding

1. Can you provide examples of governance structures that have helped a Society in relation to funding requests? Can you provide examples of preferred governance structures changing over time? Have changes occurred in response to specific circumstances?
2. Have you an example of a Society that had Bylaws or written policy that provided a guide for specific processes for a Society to govern itself? Do you have any thoughts about whether providing for governance processes is as effective in the Bylaws as providing for the structure of an organization?
3. What recommendations would you have for the governance of a New Society dedicated to the advancement of Electronic Music and Media Arts that would best position it for successful grant-writing?

Group 3 – Administrators of Municipalities

A. Strategic Direction with respect to Arts and Culture.

Generally, municipalities set priorities for community development and the Arts, with strategic plans implemented to provide guidance for short- and long-term objectives with measurable outcomes.

1. Does your organization have a strategic plan that provides direction for the Arts? If so, what is the timeline of the plan and what are its key priorities?
2. Are there examples of Societies whose Constitution and Statement of Purposes align with your municipality's objectives? Are there examples of Arts Societies whose Constitution and Statement of Purposes have elements that create barriers to municipal-NGO interaction?
3. When a Society asks for municipal supports or resources, are the Constitution and Bylaws of a Society taken into consideration? How much emphasis is placed on the Statement of Purposes, or how a Society's governance is structured? How much do these considerations balance against a project being proposed if the proposing Society is making its first request?
4. How much consideration is made of “who” composes a Society's membership and what roles they play within a Society?
5. Does your department look for governance processes written into the Bylaws or otherwise adopted as official policy? Do you find guiding policy or Bylaws with respect to governance processes any more effective than policy or Bylaws with respect to organizational structured?
6. Can you provide examples of a Society that has changed its governance structures or processes, or developed a strategic plan, so as to align that Society with Municipal policy or strategic direction? What was the outcome, and how does that compare to the Society's circumstances prior to the changes made?

B. The influence of social and economic considerations in Arts Funding decisions

Research has shown Arts organizations as important facilitators to building local economies. Arts organizations often provide an outlet for marginalized communities, and opportunities for developing technical skills that are transferable to other sectors.

1. When looking at a request for municipal supports or resources, what considerations are made with respect to the social, educational and/or economic benefits that a project or organization proposes?
2. If these considerations are important to whether municipal resources are engaged for a project, are there areas of priority that your organization is looking for in a proposal?
3. Would you recommend the inclusion of these additional social, educational and economic considerations within an Arts Society's constitutional Statement of Purposes?
4. When funding or partnering in Arts endeavours, is innovation a critical consideration? Or are you looking to cultivate projects that cater to known or assessed tastes within the community? If innovation is important, how is an artistic endeavour being proposed for municipal support assessed for its being innovative?

C. Best practices for governance of a Society with respect to funding

1. Can you provide examples of governance structures or processes that have helped a Society develop a relationship with your municipality, or that have helped a Society receive other supports?
2. What recommendations would you have for the governance of a new Society dedicated to the advancement of Electronic Music and Media Arts that would best position it for successful working relationships with municipal governments?

Group 4: Academics, researchers and other stakeholders in the technology sector

A. Media Arts and the Research and Development Community.

Media Artists work with technology in creative ways and innovations have emerged through this process.

1. Has your department or organization worked with a non-profit society or any other organization of artist practitioners in the development of new technologies? Can you provide examples of this? Are you aware of partnerships between the research and arts communities through which market development for a new technology evolved? Was the market development which occurred a planned process?
2. Would your department or organization work with a nonprofit society to access artists who could provide feedback on technologies in development?
3. What recommendations for a constitutional statement of purpose would your department or organization make to a new Media Arts society who would like to partner with the research and development community in exploration of new technologies? Is there a particular governance structure that would suit this relationship? For example, a committee or advisory board that would liaise with the research community? Are there any particular governance processes you would like to see in place as Bylaws or policy within an organization, should you consider working with them?

B. Educational Engagement Initiatives

Societies that endeavour to advance technology often promote public educational initiatives. Engagement of young people in particular can inspire in them an interest in technology in general.

1. Has your department or organization worked with a non-profit society or any other organization in educational initiatives? Can you provide examples?
2. Are there particular governance structures or Statements of Purpose that would better position a Society to work with your department or organization on educational initiatives for the public?

3. Do you have examples of a Society that began its existence with other purposes and added educational endeavours later on? What prompted the change, and what was the result?
4. Do you have examples of Societies who created strategic plans for the development of educational initiatives? What would your recommendations be for a Society seeking to develop educational initiatives?

Group 5 – Artist practitioners working in electronic music and the media arts

A. Constitution / Purposes of a Media Arts Society for the Advancement of Electronic Music

The Constitution and Purposes of a Society guide a Society in decision making and its activities.

1. Have you been a member of a Society or other organization (Association, Cooperative)? Were you aware of its Constitution and Bylaws? To what extent did the stated purposes of the organization encourage your membership or participation?
2. Can you provide examples of an Arts Society whose Constitution and Purposes Statement encouraged participation and membership? Can you provide an example of an Arts Society whose Constitution and Purposes Statement did not resonate with the Arts community it purported to represent, and did not succeed in generating interest?
3. As an Artist within the fields of Electronic Music or Media Arts, what recommendations would you make for the stated purposes of a society whose primary focus will be the advancement of electronic music and related media arts? Please articulate how much emphasis should be placed by such a society on the following activities:
 - a. representing, promoting, and advocating for electronic music and all its genres (please advise if you feel this is too broad a mandate and what limitations might be advised)
 - b. representing, promoting, and advocating for recorded electronic music
 - c. representing, promoting, and advocating for electronic music live performance
 - d. representing, promoting, and advocating for DJing as an artform
 - e. producing events to promote local artists
 - f. producing events that promote local artists paired with international artists with the goal of fostering local artist development through building relationships with mentors and providing potential connections to international opportunities

- g. producing an annual festival
- h. educating the public through events such as speakers and workshops
- i. establishing a collective studio space for members and sponsored guests to develop artist skillsets, technologies, and foster community
- j. procuring technology for the purposes of educating the public as part of regular educational programming at venues such as community centres and schools.
- k. fostering relationships with Universities and the private sector that develop technologies related to electronic music production.
- l. making grant allocations to artists for specific purposes (educational, travel grants to subsidize touring expenses, subsidizing local events)
- m. explore and advocate for Inter-Arts relationships with other Media Arts practitioners and organizations that share [F] technological interests compatible with Electronic Music
- n. to operate as a not-for-profit business to provide equipment to local artists at reduced costs

4. Are there any other recommendations you would make with respect to Purposes or Constitution of the Society?

B. Bylaws / Governance / Structure of a Media Arts Society for the Advancement of Electronic Music.

The Bylaws guide how a Society is managed. While the Societies Act provides for Bylaws under Schedule B, it is possible for a Society to develop its own Bylaws that are tailored to its needs.

1. As an Artist, have you encountered a Society, Association or other organization that limits membership or participation in order to adhere the organization's mandate? What were the reasons for imposing a limitation? Did it create a barrier for those who might otherwise contribute to the organization? Can you provide an example of where this has worked well for an organization?
2. With a Society acting as an umbrella organization for all genres falling under the category of Electronic Music, what would your recommendations be for mitigating conflicts of interest between different interest groups? Are you aware of

other organizations who have equitably represented a diverse membership? Were there specific governance mechanisms in either their Constitution or Bylaws that provided a tool for conflict resolution?

3. Do you feel that a Society would be better managed by an Executive Committee comprised of Artists, or those with non-Profit management experience who have an interest in the Purpose of the Society? Do you feel an Advisory Board of high-level Arts Community stakeholders (representatives of Local Government, the University and Artists who have extensive experience in the field of Media Arts) would benefit the Society? Do you have examples of a Society or other organization whose governance structure worked well for managing similar purposes?

C. Community Engagement

1. As an Artist, what benefits to the Arts community would you like to see from an organization whose general mandate is to advance Electronic Music and related Media Art forms? What would encourage your participation in such a society?

APPENDIX D: Recommended wording for the purposes / constitution

What follows is a suggested set of purposes to file as part of the Garden City Electronic Music Society Constitution. It is recommended to file the constitution with the Schedule 1 “Model Bylaws,” a process which is said to expedite incorporation. Bylaws may be changed or added once the society is established.

On subsequent pages are versions of this draft constitution, one with a line-by-line rationale provided for each purposes statement, and another that shows how thirteen of the original fourteen possible purposes are woven into the recommended draft constitution.

Garden City Electronic Music Society: Draft Constitution

1. The name of the Society is the Garden City Electronic Music Society.
2. The primary purpose for which the Society exists is the advancement of electronic music, related media arts, and the technologies used within these art forms.
3. Definitions:
 - a. Electronic music is broadly defined as any genre of music that pursues artistic innovation through electronic instruments and other sound processing technologies.
 - b. Related media arts may include any medium engaged with electronic music in an inter-arts context, with greater emphasis on media that directly interact with or via electronic music technologies.
 - c. Technologies are defined as any tool used in the production, recording and performance of electronic music and related media arts, including hardware, software and other accessories.
4. The purposes of the Society are:
 - a. to represent, promote and advocate for all genres of electronic music.
 - b. to support, promote and encourage live electronic music performance.
 - c. to support, promote and assist the development of electronic music artists.
 - d. to support, promote and assist media artists who work with electronic music artists in an inter-arts context.
 - e. to support, promote and assist the experimental development of new technologies used in electronic music and related media arts.
 - f. to produce, support and partner in events that raise the profile of electronic music and its artists.
 - g. to provide outreach opportunities for the public to learn about electronic music and engage with electronic music technologies and artists.
 - h. to provide opportunities for electronic music artists, media artists, academic researchers and technology developers to learn from one another and interact as a community.
 - i. to promote and provide opportunities to connect local artists with regional, national and international networks.
 - j. to engage artists, stakeholders and the public through exploring inter-arts opportunities, including the use of unconventional venues and other spaces for performances and media installations.
 - k. to promote Victoria and the Capital Regional District as a hub of artistic and technological innovation, both locally and internationally.

SUGGESTED DRAFT CONSTITUTION:

The name of the Society is the Garden City Electronic Music Society.

The primary purpose for which the Society exists is the advancement of electronic music, related media arts, and the technologies used within these art forms.

Definitions:

Electronic music is broadly defined as any genre of music that pursues artistic innovation through the use of electronic instruments and other sound processing technologies.

Related media arts may include any medium engaged with electronic music in an inter-arts context, with greater emphasis on media that directly interact with or via electronic music technologies.

Technologies are defined as any tool used in the production, recording and performance of electronic music and related media arts, including hardware, software and other accessories.

The purposes of the Society are:

to represent, promote and advocate for all genres of electronic music.

to support, promote and encourage live electronic music performance.

to support, promote and assist the development of electronic music artists.

RATIONALE:

This section is required in the filing. Originally the Society's name was the Garden City Tape Music Society, in reference to the San Francisco Tape Music Center which produced one of the first synthesizers. Electronic Music was chosen instead because most people (including grant agency adjudicators would not know the historical reference).

This first section provides a general overview of the society's purpose.

While the definition is broad, the pursuit of artistic innovation clause is intended to safeguard the arts-orientation of the society. Electronic music produced for popular consumption (commercial hip-hop, top-40 dance music) would not generally be viewed as being in the pursuit of artistic innovation. There is obvious cross-over and the grey-areas will be at the discretion of the Board, but the spirit of the clause is that the Society will generally elevate all forms of electronic music (and all modes of recording and presentation) while seeking out innovation - both artistically and technologically - as a means to inspire, engage and advance the art form.

The spirit of this section is to define the related media arts as those having interaction with electronic music. Of specific interest are media that are technologically interactive with electronic music performance, but the section is also crafted in a way that will allow for other Inter-Arts opportunities (such as an electronic performance combined with a theatre production) should they arise.

This section is primarily to clarify that the Society will support the advancement of both hardware and software technologies, as well as accessories.

The purposes in this section are a breakdown of how the Society will achieve the overall objective of Section 2. They have been worded in a way that may be interpreted for future developments for the Society, while remaining vague enough that the initial work of the Society will satisfy the clauses. Canada Revenue Agency and some funding programs (such as Heritage Canada) have an interest in both actual and proposed purposes, while other funding programs like to see Societies demonstrating that they fulfill the purposes the Society has been mandated for - so there is a degree of balance required.

A general clause that the Society will support all genres of electronic music. This will largely occur through the Society's communications and advocacy work.

One of the cornerstones in promoting electronic music as an artform, as well as promoting electronic music artists, will be the Society's involvement in event productions (see 4f) that promote live electronic music performances of original works.

This refers to both performed and recorded music, as well as sound installations. This clause also allows for the promotion of Djing as an artform, as some electronic music artists who have made significant contributions to the artform do not perform live, and disc jockey as their mode of live, interactive expression. There is certainly a legitimate artform with certain aspects of Djing (beyond the human jukebox variety), and the broader Arts community has warmed to this to some extent. This should be discussed further, with the possibility of adding an additional purpose statement to this section with respect to Djing. In the artist survey with respect to

**SUGGESTED DRAFT CONSTITUTION:
(continued)**

to support, promote and assist the development of electronic music artists (continued).

to support, promote and assist media artists who work with electronic music artists in an inter-arts context.

to support, promote and assist the experimental development of new technologies used in electronic music and related media arts.

to produce, support and partner in events that raise the profile of electronic music and its artists.

to provide outreach opportunities for the public to learn about electronic music and engage with electronic music technologies and artists.

to provide opportunities for electronic music artists, media artists, academic researchers and technology developers to learn from one another and interact as a community.

to promote and provide opportunities to connect local artists with regional, national and international networks.

to engage artists, stakeholders and the public through exploring inter-arts opportunities, including the use of unconventional venues and other spaces for performances and media installations.

to promote Victoria and the Capital Regional District as a hub of artistic and technological innovation, both locally and internationally.

RATIONALE: (continued)

these purposes, there was some mixed reaction to the inclusion of Djing as an artform. The survey did not probe why, but my own sense of this is that Djing could become a distraction from the promotion of the artists who are actually making electronic music. This clause will be fulfilled through the promotion of artists at events, through Society communications, and artist development through purposes such as 4e, 4h and 4i.

“Inter-Arts” is somewhat of a buzzword right now in funding circles, and an evolving Arts movement that is gaining momentum as “media art” has over the last two decades. Inter-Arts initiatives hold potential for electronic music technologies to spill over into other areas of the Arts world (ie. Electronic music artist collaborations with video artists) but also to explore Inter-Arts with science and technology disciplines. Events supported by or produced by GCEMS will generally have electronic music artists in tandem with artists working in other media.

This allows for future programs that are more technology focused. Initially, the exploration and promotion of technology will be accomplished through events and Society communications about interesting technological developments.

This purpose mandates that the Society will be involved in events. The clause about partnering in events can also be interpreted as allowing the Society to fund “qualified donees” (CRA-approved entities) through allocations of funds (grants), and would also allow the Society to be involved in occasional events at more traditional club venues. This could be helpful in developing relationships with other Arts organizations.

Some funding programs (ie. BC Arts Council) will reject applications if the Society has educational purpose(s). Probed in the interviews, it was determined that “outreach” is a term that can be viewed as a public education program by some, or as a public engagement / community development program by others.

Similar to 4g, there is a bit of a dance around framing the Society as an educational organization. The educational piece is couched within a context of arts community development. This section could also be seen as the foundation for the development of a collective studio space.

The intent of this section is to confirm the geographical focus of the “Garden City”, while also allowing for the Society to operate in other parts of BC and Canada. Additionally, the Society is also mandated to be involved Internationally (Washington State and elsewhere) - although I may review this with Canada revenue agency as we will need to be careful about having projects outside the country if we are wanting CRA registered charity status. I also plan to probe this with Mutek’s Director, Alain Mongeau, as Mutek has done events in other parts of the world (Mexico, Chile, Barcelona, etc). The opportunities spoken of in this section could initially be as simple as curating import talent from other jurisdictions with appropriate local artists for mutual development. The spirit of this clause is artist community development, promoting Victoria-based artists, but at the same time not limiting the Society to our jurisdiction alone.

The intent of this section lends constitutional purpose to the existing Ambient Parks program which had its pilot event this summer, and could be used in the pursuit of permits for alternative venues.

There is an emerging view that Victoria could emerge as a cultural hub for BC with unique festivals and other arts programming, in addition to its vital tech sector. This clause positions GCEMS as being firmly in support of both, and may help with partnering with other organizations such as VIATEC and Tourism Victoria.

14 POSSIBLE PURPOSES OF FOCUS GROUP

- Representing, promoting and advocating for electronic music and ALL its genres.
- Representing, promoting and advocating for electronic music - but with certain limitations (ie. excluding certain popular/commercial genres to maintain a focus on the arts orientation of the society).
- Representing, promoting and advocating for electronic music live performance.
- Representing, promoting and advocating for DJing as an artform.
- Producing events to promote local / regional artists.
- Producing events that promote local artists strategically paired with international artists to foster artist development.
- Producing an annual festival.
- Educating the public through events such as speakers and workshops.
- Establishing a studio space for members and artists-in-residence.
- Procuring portable technologies for the purposes of educating the public as part of a regular series of educational programming at venues such as community centres and schools.
- Fostering relationships with universities and the private sector that develop technologies related to electronic music production and performance.
- Making grant allocations to artists for specific purposes (artists-in-residence, educational and travel grants, subsidies to local events).
- Exploring and advocating for Inter-Arts relationships with other Media Arts practitioners and organizations that share technological interests compatible with electronic music.
- Operating as a not-for-profit business to provide equipment to local artists at reduced costs. (X)

SUGGESTED DRAFT CONSTITUTION:

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to represent, promote and advocate for all genres of electronic music.

to support, promote and encourage live electronic music performance.

to support, promote and assist the development of electronic music artists.

to support, promote and assist media artists who work with electronic music artists in an inter-arts context.

to support, promote and assist the experimental development of new technologies used in electronic music and related media arts.

to produce, support and partner in events that raise the profile of electronic music and its artists.

to provide outreach opportunities for the public to learn about electronic music and engage with electronic music technologies and artists.

to provide opportunities for electronic music artists, media artists, academic researchers and technology developers to learn from one another and interact as a community.

to promote and provide opportunities to connect local artists with regional, national and international networks.

to engage artists, stakeholders and the public through exploring inter-arts opportunities, including the use of unconventional venues and other spaces for performances and media installations.

[added] to promote Victoria and the Capital Regional District as a hub of artistic and technological innovation, both locally and internationally.

APPENDIX E: Recommended board / administrative roles and responsibilities

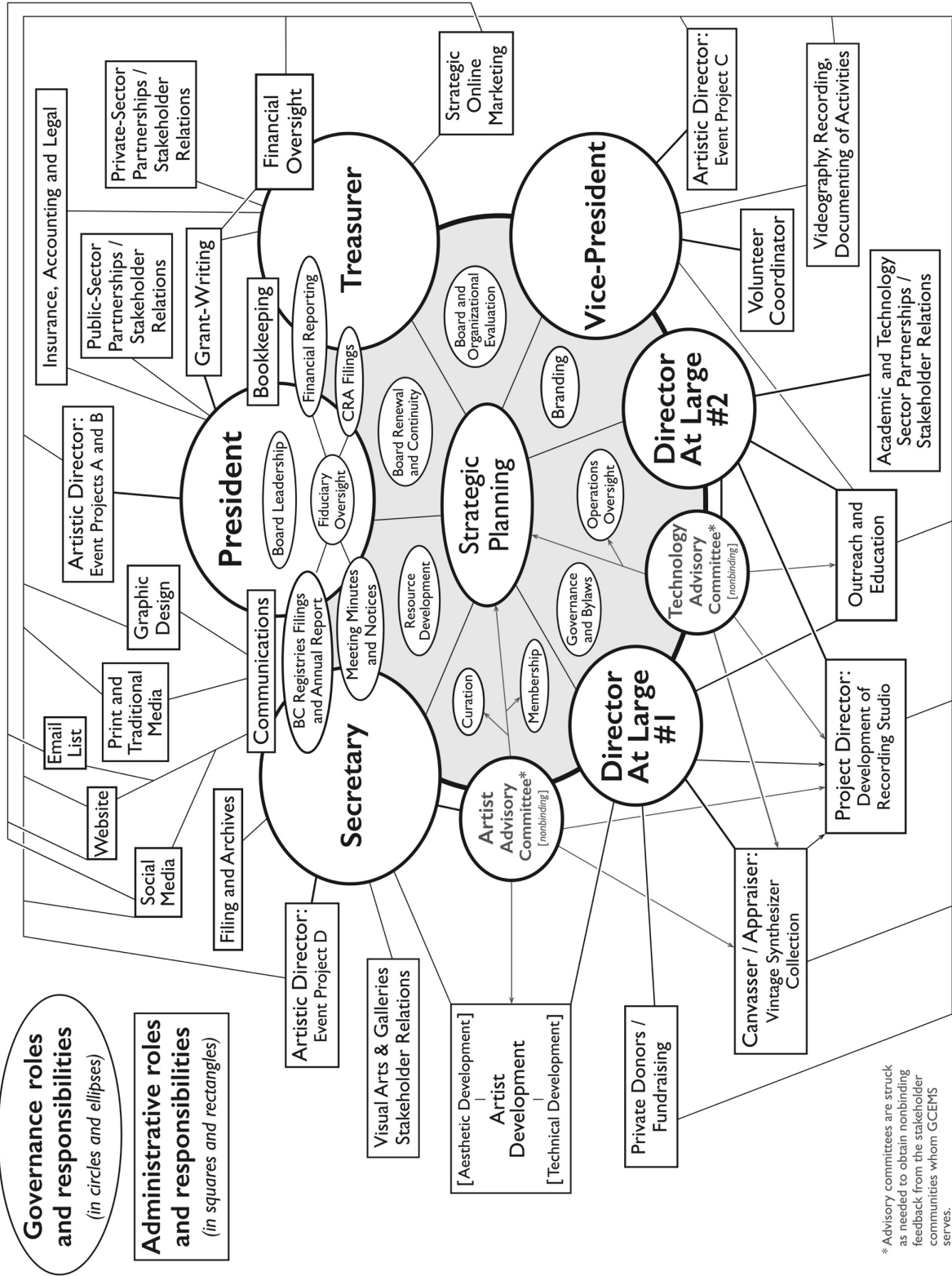
Board and Organizational Roles and Responsibilities (Table)

Roles and Responsibilities	President (PRES)	Treasurer (TRS)	Secretary (SEC)
Board / Governance	<ul style="list-style-type: none"> - Oversight and final sign-off on BC Registries and CRA filings, annual reports, and financial audits. - Reviews and confirms meeting minutes w/ SEC - Board and organizational evaluation with TRS and VP - Board renewal and continuity w/ VP - Governance and Bylaws review w/ DAL1 - Branding w/ TRS - Resource development w/ TRS and DAL2 	<ul style="list-style-type: none"> - Financial reporting, CRA filings, review of audit - Oversight of bookkeeping - Board and organizational evaluation with President and Vice-President - Grant-writing w/ President - Resource development w/ President and DAL2 - Branding w/ President - Operations oversight 	<ul style="list-style-type: none"> - BC Registries filing - Keeps meeting minutes - Issues official notices (AGM, etc) - Curatorial policy development - Board liaison for artist advisory committee - Membership w/ DAL1
Administrative	<ul style="list-style-type: none"> - Bookkeeping (all expenses and revenues reported to PRES) - Grant-writing to all public and nonprofit agencies - Communications w/ Secretary - Artistic director for event projects A & B - bank account signatory 	<ul style="list-style-type: none"> - Financial oversight and authority all - Strategic online marketing input to communications - Private-sector stakeholder relations - In charge of procuring insurance, accounting and legal services - bank account signatory 	<ul style="list-style-type: none"> - Artistic director for event project D - Communications w/ PRES - Visual arts and galleries stakeholder relations - Artist development w/ DAL1 - Organizational filing - Maintains archives - bank account signatory

Roles and Responsibilities	Vice-President (VP)	Director At Large #1 (DAL1)	Director At Large #2 (DAL2)
Board / Governance	<ul style="list-style-type: none"> - Takes up PRES roles when PRES is absent - Board and organizational evaluation w/ PRES and TRS. - Operations oversight w/ DAL2 	<ul style="list-style-type: none"> - Membership w/ SEC - Governance and Bylaws review w/ President - Board renewal and continuity w/ President and VP 	<ul style="list-style-type: none"> - Operations oversight, esp. with technical matters - Resource development w/ PRES and TRS. - Board liaison for technology advisory committee
Administrative	<ul style="list-style-type: none"> - Volunteer coordinator - Artistic director for event project C - Documents, or makes arrangements for others to document GCEMS activity (events), including audio and video recording - Develops and assists with outreach and education projects w/ DAL2 and DAL1 	<ul style="list-style-type: none"> - Artist development w/ SEC - Seeks out 2nd-hand synthesizers and studio equipment donations and sales for studio project, and assesses equipment and arranges for restoration and repair - Develops and assists with outreach and education projects w/ DAL2 and VP - Assists DAL2 w/ recording Studio project - Assists Treasurer with developing strategic fundraising with private (individual) donors. 	<ul style="list-style-type: none"> - Project director in charge of development of recording studio, assisted by DAL2 - Outreach and education w/ DAL2 - Academic and technology sector stakeholder relations

All board members are expected to participate in the strategic planning process, which will be led by the President and Treasurer.

Board and Organizational Roles and Responsibilities (Chart)



* Advisory committees are struck as needed to obtain nonbinding feedback from the stakeholder communities whom GCEMS serves.

APPENDIX F: Mutek metrics used to track organizational performance

Category	Information documented
Artists	How many, where they are from, how many are premiering a particular work, how many are new artists to the festival.
Partnerships	Number of partnering agencies in the following sectors: government, institutional, media, educational, tourist. Private sector partnerships categorized in three tiers based on funding commitment: presenting partner, prestigious partners, associated partners.
Accredited professionals	Guests of the festival, invited to participate – to promote exchanges between different international stakeholder groups.
Annual demographic survey of participants	Quick “tick box” survey distributed at the festival to collect basic demographics: sex, age, where they are from, etc. Data compared with previous three years.
Promotional tools	Brochures, Street posters, Festival Catalogue / Program. (includes description, size, quantity printed, where distributed). Also logs dates and content of press announcements.
Website and media tools	New developments and changes to the site are described, statistics on users for each platform (mobile app, website, email, social media) are logged and compared with previous years. Increases in user visits after major developments and media announcements logged.
Media attendance	Names of journalists and agencies attending the festival are listed, with summary of the number of journalists and the number of news agencies represented. Separated into three categories: Provincial, National and International.
Media coverage	List of the names of outlets separated by category (print, radio, television, web), dates of publication/broadcast, and distribution reach. Notable quotes from media reviews of festival.
Tourism development	Logs every mention of the festival in tourism publications. Lists of partnering tourist infrastructure: hotels, car rental agencies, restaurants, etc.
Sustainable development	Logs new tools that provide alternates to paper products (e.g. decreasing the number of festival programs printed, replacing with mobile app). Recycling and composting measures of vendors etc.
Audience satisfaction surveys	Scales of 1 to 10: how satisfied with... the overall festival experience ...programming ...atmosphere ...reception?

Source: Mutek. (2000-2013). *Rapport Final* documents circulated at the end of each annual festival cycle. (Available from Mutek Montréal, C.P. 855 – Desjardins Station, Montréal, Québec, H5B 1B9).