

TEMPLATE LOGO

[NAME OF THE BOOK]

EDITOR NAMES

YEARS
LOCATION

[*INSIDE FRONT COVER.***]**

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NAME OF BOOK // ORGANIZATION NAME

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NAME OF BOOK

YEARS

LOCATION

NAME OF INTRODUCTORY ESSAY

WRITER NAME

The material in this publication documents the history and activities of an artist-run organization. This introductory essay should provide context for the photographs, texts, correspondence, ephemera, or other archival materials gathered here. Rather than offering a definitive history, the essay might describe the conditions in which the organization emerged, the people who sustained it, the ideas that shaped it, or the communities that formed around it. It may also address the organization's internal tensions, changes in direction, and eventual transformation or closure (if applicable).

Possible Questions to Address

- When, where, and why was the organization founded?
- Who initiated it, and who became involved over time?
- What artistic, political, social, or economic conditions influenced its formation?
- What needs did the organization seek to address?
- How did it define its mission, formally or informally?
- How was the organization structured and how were decisions made?
- How were exhibitions, performances, publications, screenings, or other programs developed?
- Was the organization funded? If so, how did financial conditions shape its activities?
- What kinds of labor—paid, unpaid, visible, or invisible—sustained the organization?
- Who participated in its programs, and who made up its audience?
- What relationships did it have with artists, neighbourhoods, institutions, funders, and other artist-run initiatives?
- What conflicts, exclusions, failures, or contradictions were part of its history?
- How did the organization change over time?
- What led to its closure, transformation, or continuation?
- What influence did it have on the wider cultural community?

Possible Roundtable Discussion

You may wish to include an edited roundtable discussion with founders, staff members, artists, volunteers, board members, neighbours, audience members, or other participants who can introduce multiple perspectives into the publication. The discussion does not need to produce a single, unified account.

Disagreements, gaps in memory, and conflicting interpretations may be as historically useful as points of consensus. The following questions are intended to help future researchers understand both the organization and the lived experience of participating in it.

To help ensure that everyone involved feels accurately and fairly represented, participants should be invited to review their responses in the context of the full edited discussion. They should have the opportunity to clarify, revise, or withdraw their comments before publication. The intention is to obtain each participant's informed approval of the final text.

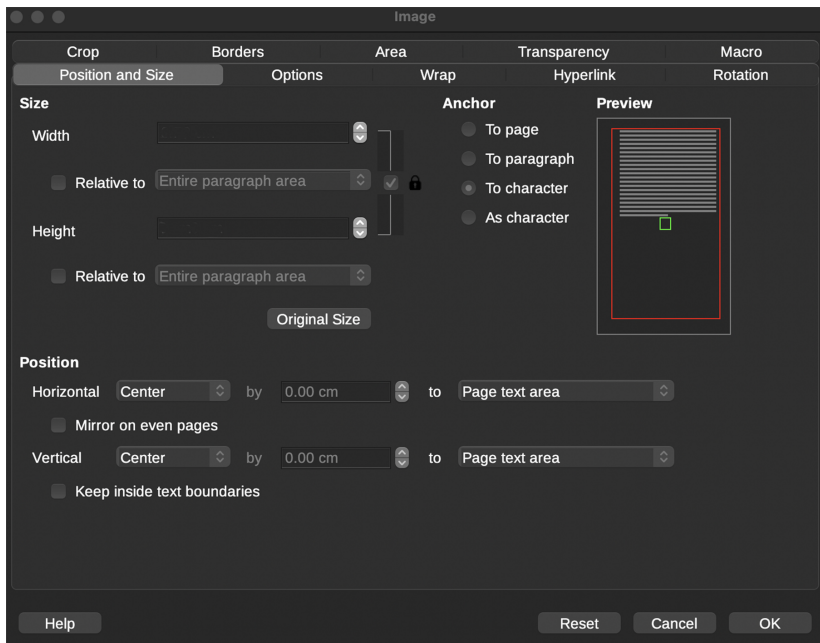
Possible Questions to Ask

- How did you first get involved with the organization?
- What were you looking for from the organization?
- What did the organization offer the community?
- Who did you see as the community?
- Where did the organization sit within the broader media arts ecology?
- How was the organization structured?
- How were responsibilities divided among those involved?
- What was it like collaborating with the other organization members?
- What worked well and what didn't?
- Were there tensions, conflicts, or disagreements within the organization?
- How were they handled/resolved?

- What were some of the organization's strengths?
- What were some of its failures, limitations, or missed opportunities?
- Were there artists, communities, or practices that the organization failed to include?
- How accessible was the organization to artists, audiences, volunteers, and the broader public?
- How was revenue generated?
- What did the finances of the organization look like?
- Were you paid for your work?
- Were artists paid?
- What role did unpaid labour, volunteer work, or informal support play in keeping the organization going?
- How did the organization relate to funders, institutions, galleries, festivals, other artist-run centres, or the wider cultural sector?
- What was your favourite event, program, screening, exhibition, workshop, or moment connected to the organization? Why?
- What led to the organization becoming defunct (if applicable)?
- Why did you leave the organization (if applicable)?
- How did the organization change over time?
- How did your relationship to the organization change over time?
- What traces of the organization remain now? In particular, archives, documentation, relationships, influence, myths, or stories.
- Would you do it again? Why or why not?

[*MAKE SURE SECTION TITLES ARE ON AN EVEN PAGE
NUMBER. IF NOT, ADD A BLANK PAGE BEFORE IT.***]**

Archival Material



Screenshot of LibreOffice. Credit: Author.

EVENT TITLE

DATE

LOCATION (ADDRESS)

Presented by ORGANIZATIONS

Sponsored by SPONSORS

SHORT PROGRAM DESCRIPTION

Curated by CURATOR

PROGRAM

Notes: NOTE BY THE EDITOR [EVENT INFO OR KNOWN
GAPES, ETC.]

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002-IMAGENAME.tiff
[...]

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When only low-resolution images are available and larger source files do not exist, they may be carefully upscaled using the following workflow:

Blur -> Size Adjustment -> Sharpen ->
Adjust Colour/Levels/Saturation -> Noise

All adjustments should be subtle. The objective is to improve clarity and reproduction quality without noticeably altering the original image.

AI-based upscaling may also be used, provided that it does not introduce, remove, or modify any visual information. Pay particular attention to text, labels, fine details, and other elements that AI tools may unintentionally distort. Note: the sample logo at the beginning of this document was made using AI and is based on the Film Fort logo.

NOTES ON IMAGE PLACEMENT AND CAPTIONS

Following the screenshot on Page 5.

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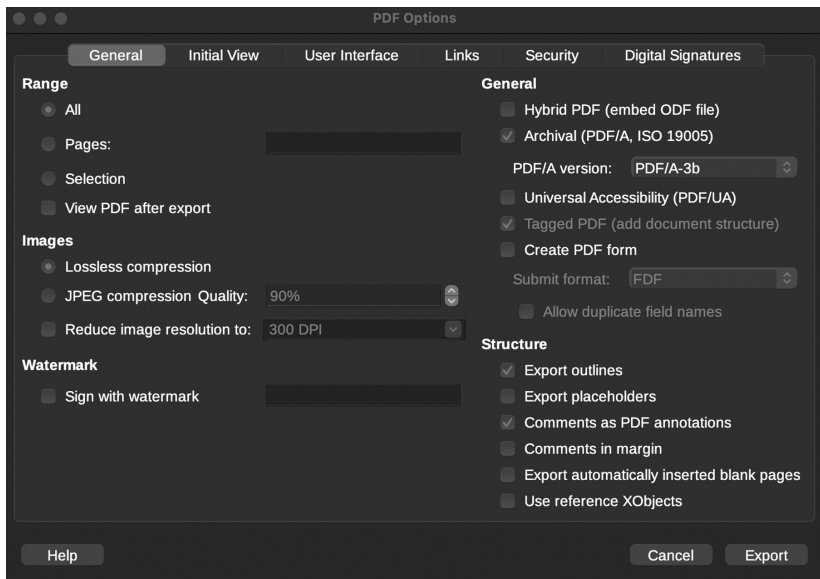
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*****INSIDE BACK COVER.***]**

BACK COVER

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