

ORILLIA MUSEUM OF ART & HISTORY

OPERATIONS AND POLICY MANUAL

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OPERATIONS AND POLICY MANUAL

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SECTION 1: PREAMBLE

BACKGROUND

In 2005 it became evident that The Orillia Museum of Art and History needed a framework within which to develop and record policy. In short it needed a Board and Committee structure which supported effective governance of the organization. It was recommended that the Board adopt the *policy governance model* developed by administration guru John Carver some 15 years ago. (Carver's book *Boards that Make a Difference* is available in the administration office of OMAH for any board member who may be interested in the theoretical foundations of the model.)

This policy-driven model lends itself to a policy manual, which, if produced, will provide the Board of Directors of OMAH with a reference guide to the Board's policies, practices, and procedures. Development of a manual is essential since the policy governance model requires that the only policies of the Board are those contained in the manual: 'unwritten and unofficial policies' will not exist.

This Operations and Policy Manual is for the guidance of the four components of the organizational structure of the museum – the Board, Staff, Committees and Volunteers, and Members.

Layout of the Manual

The manual is divided into nineteen sections. They are:

1. Preamble

2. Board 'Ends' policies

Ends are organizational products, impacts, benefits, recipients, and their relative worth. These can presently be found in the Letters Patent.

2.1 OMAH's Vision

2.2 Fulfilling the Vision

3. Role of the Director/Curator

4. Executive Limitations Policies

"Executive Limitations" are the constraints the Board places on the Director/ Curator's authority which establish the prudence and ethics boundaries within which all executive activity and decisions must take place.

4.1 Executive Limitation Statement

4.2 Communication and Counsel to the Board

4.3 Budgeting/Forecasting

4.4 Financial Condition

5. Board ‘Means’ Policies

These are the constraints the Board imposes on how it will achieve the Ends.

- 5.1 General Means Policies
 - 5.1.1 Strategic Directions and Priorities
 - 5.1.2 Annual Meeting
 - 5.1.3 Terms of Office
 - 5.1.4 Annual Report
- 5.2 Financial Means Policies
 - 5.2.1 Financial Instruments
 - 5.2.2 Cheque Signing Authority

6. Governance Policies

This section specifies how the Board conceives, carries out and monitors its own tasks.

- 6.1 Memberships
 - 6.1.1 Classes of Membership
- 6.2 Board Members’ Code of Ethics
- 6.3 Role of Individual Board Members
 - 6.3.1 General Expectations
 - 6.3.2 Fiduciary Responsibilities
 - 6.3.3 Meetings
- 6.4 Board Media Policy
- 6.5 Role of the Chair
- 6.6 Role of the Vice-Chair
- 6.7 Role of the Secretary
- 6.8 Role of the Treasurer
- 6.9 Emergency Powers
- 6.10 Committee Structure
- 6.11 Attendance at Board and Committee Meetings
- 6.12 Board members and Fundraising
- 6.13 Conflict of Interest
- 6.14 Confidentiality
 - 6.14.1 Penalties for Non-compliance

7. Museum Dissolution Policies

This section specifies the provisions for the dissolution of a museum’s assets and liabilities in case of permanent removal and/or closure of a museum.

- 7.1 Introduction
- 7.2 Impact Statement
- 7.3 Policy Statements Regarding the Dissolution of Museum Assets and Liabilities
- 7.4 Guidelines for the Disposal of Assets
- 7.5 Guidelines for the Disposal of Liabilities
- 7.6 Disposition of Personal Information
- 7.7 Review

8. Fundraising Policies

These are policies that shape the various organization's fundraising vehicles and provides guidance to Board members in soliciting donations.

- 8.1 Planned Giving and Major Gift Policies and Guidelines
 - 8.1.1 Statement of Intent
 - 8.1.2 Independent Advice
 - 8.1.3 Authority to Negotiate
 - 8.1.4 Execution of Agreements
 - 8.1.5 Vehicles to be Reviewed and Approved by the Fundraising Committee
- 8.2 Outright Gifts
 - 8.2.1 Gifts of Life Insurance
 - 8.2.2 Guidelines
 - 8.2.3 Gifts of Real Estate
 - 8.2.4 Guidelines
- 8.3 Bequests
 - 8.3.1 Guidelines
- 8.4 Gifts in Kind
- 8.5 Tax Receipts for Non-Monetary Gifts
- 8.6 Appraisal of Non-Monetary Gifts
- 8.7 Conditional Gifts
 - 8.7.1 Guidelines
- 8.8 Designated Gifts
- 8.9 Gift Acceptance
- 8.10 Sponsorships
- 8.11 Gift Recognition Policy
 - 8.11.1 Definitions
 - 8.11.2 Aims of the Policy
 - 8.11.3 Principles of the Program
 - 8.11.4 Examples of Donor Recognition

9. Exhibition

These policies outline how and why exhibition schedules are set, installed and presented to the public.

- 9.1 Development
- 9.2 Jurying Potential Art Exhibitions
- 9.3 Art Sales and Commissions
- 9.4 Legislation Requirements and Policy Obligations
- 9.5 Education and Public Enjoyment
- 9.6 Conservation
- 9.7 Security and Safety
- 9.8 Loans
- 9.9 Accessibility
- 9.10 Collection Protection

10. Collection

These policies outline how the collection of objects, archives, books and photographs is developed and managed.

- 10.1 Collection Development
 - 10.1.1 Resources
 - 10.1.2 General Collection
 - 10.1.3 Specialized Collection
 - 10.1.4 Parameters of Acceptance
- 10.2 Collections Data Entry Procedure
 - 10.2.1 Assigning Accession and Object Numbers
 - 10.2.2 Applying Accession and Object Numbers
- 10.3 Collections Management
 - 10.3.1 Acquisition
 - 10.3.2 Compliance with Laws
 - 10.3.3 Artifact Use
 - 10.3.4 Outgoing Loans
 - 10.3.5 Incoming Loans
 - 10.3.6 Collection Record Management
- 10.4 Deaccessions
 - 10.4.1 Standards
 - 10.4.2 Intent
 - 10.4.3 Accidental Loss
 - 10.4.4 Deaccessioning Criteria
 - 10.4.5 Procedure
 - 10.4.6 Disposition of Deaccessioned Objects
 - 10.4.7 Intentional Destruction
 - 10.4.8 Conflict of Interest
 - 10.4.9 Proceeds
 - 10.4.10 Records Management

11. Interpretation and Education

These policies define the scope and philosophies of the interpretation and education programs OMAH offers to the public.

- 11.1 General Philosophy
- 11.2 Aims & Objectives
- 11.3 Public Programs
- 11.4 School Programs
- 11.5 Special Events and Exhibits
- 11.6 Special Interest Groups

12. Research

13. Physical Plant

These policies address the building and grounds and attempt to balance the creation of a safe and functional environment with preservation of the building as an artifact of historical significance.

- 13.1 Aims & Objectives
- 13.2 Physical Plant History and General Information
- 13.3 Identifying Potential Threats
 - 13.3.1 Types of Disasters and Occurances
 - 13.3.2 Major Disasters
 - 13.3.3 Areas at Risk
 - 13.3.4 Areas of Concern
- 13.4 Steps to Minimize the Level of Individual Risks
- 13.5 Outstanding Issues/Areas of Concern
- 13.6 Procedures in Response to Threat, Emergencies and Disasters
- 13.7 Training
- 13.8 Effectiveness of Emergency Procedures
- 13.9 Security System
- 13.10 Maintenance

14. Conservation

These policies outline the responsibility to protect and conserve a museum's collection so that future generations will have the opportunity to appreciate it and demonstrate its stewardship of the collection that ensures its long-term preservation.

- 14.1 General Conservation
- 14.2 Preventative Conservation
- 14.3 Collection Access and Protection
 - 14.3.1 Insurance
- 14.4 Storage Areas
- 14.5 Loans
- 14.6 Conservation Treatments

15. Human Resources

These policies address the safety, security, well-being and continued motivation of the people working for the Museum.

- 15.1 Aims & Objectives
- 15.2 Human Resources
 - 15.2.1 General
 - 15.2.2 Application for Employment
 - 15.2.3 Probationary Periods
 - 15.2.4 Performance Review
 - 15.2.5 Hours Worked
 - 15.2.6 Remuneration and Holidays
 - 15.2.7 Professional Development for Staff and Board Members

- 15.2.8 Mileage, Expense Claims and Invoices
 - 15.2.9 Sick Days and Leave
 - 15.2.10 Employee/Contractor Limitations
- 15.3 Director/Curator Duties
- 15.4 Health & Safety
- 15.5 Personal Harassment
 - 15.5.1 Governing Body and Director/Curator Responsibilities
 - 15.5.2 Employee and Volunteer Responsibilities
 - 15.5.3 Harassment – Explanatory Notes
 - 15.5.4 Sexual Harassment – Explanatory Notes
 - 15.5.5 Procedure for Supervisory Staff

16. Community

These policies outline the importance of the Museum's service to, involvement with and role within its community.

- 16.1 Community Involvement
- 16.2 Relations with Others
- 16.3 Access to Information
- 16.4 Volunteer Program
 - 16.4.1 Recruitment
 - 16.4.2 Volunteer Duties
 - 16.4.3 Training
 - 16.4.4 Volunteer Training Procedure
 - 16.4.5 Volunteer Recognition

17. Appendices

18. Letters Patent

19. By-Laws

SECTION 2: ENDS

The Orillia Museum of Art and History (hereafter called the Museum) is an incorporated registered charity managed by a board of nine directors. The Museum may by special resolution increase or decrease the number of directors. No business of the Board shall be transacted except at a meeting of directors at which a quorum of the Board (at least five Directors) is present. Where there is a vacancy or vacancies in the Board of Directors, the remaining directors may exercise all the powers of the Board, so long as a quorum of the Board remains in office.

2.1 OMAH's Vision

The Orillia Museum of Art & History has been created to promote the public's interest and appreciation of the aesthetic arts and the history and culture of the City of Orillia, Ontario and the surrounding region by establishing and operating a non-profit institution which encompasses the functions and activities of a public art gallery, museum, and historical society in the City of Orillia.

2.2 Fulfilling the Vision

The Orillia Museum of Art and History strives to fulfill its vision through the following activities:

- a) To provide, under the auspices of the institution, public programmes including exhibitions, workshops, seminars, lectures, collections, and other related activities and events which enhance the role of the institution as a centre of education and enjoyment for the general public;
- b) To research, record, and preserve the art and history of Orillia and the surrounding region;
- c) To provide grants, scholarships, bursaries, and prizes to assist study and recognize merit in the arts and history;
- d) To print, publish, sell and distribute publications and literature of all kinds relating to the objects and activities of the institution;
- e) To maintain and operate libraries, shops and cafés in support of and as incidental to the attainment of the objects of the institution and for the education and enjoyment of patrons; and
- f) To receive and maintain funds and apply all or part thereof, from time to time, to or for the foregoing charitable purposes and to other charitable organizations registered under the Income Tax Act having similar objects.

SECTION 3: ROLE OF THE DIRECTOR/CURATOR

- 3.1 The Director/Curator shall be the chief administrative officer of the Museum.
- 3.2 Subject to the authority and general direction of the Chair and the Board, the Director/Curator shall manage and direct the day-to-day business and activities of the Museum, shall supervise, instruct and conduct performance reviews for employees and volunteers in their duties and shall implement policies and decisions adopted by the Board.
- 3.3 The Director/Curator shall follow accepted Canadian Museum standards and endeavour to ensure that the Board follow and put into practice such standards.
- 3.4 The Director/Curator shall attend all meetings of the Board except when matters relating to his/her employment are being discussed, and shall perform such other reasonable duties as may be assigned to him/her by the Board.
- 3.5 The Director/Curator is not a Board Member, therefore cannot vote at Board meetings.

(Also see Executive Limitation Statement - Section 4.1)

SECTION 4: EXECUTIVE LIMITATIONS

4.1 Executive Limitation Statement

The Director/Curator is accountable to the Board acting as a body. The Board shall instruct the Director/Curator through written policies and delegated authority.

All Board authority delegated to staff is delegated through the Director/Curator, so that all authority and accountability of staff – as far as the Board is concerned – is considered to be the authority and accountability of the Director/Curator.

- a) The Board will instruct the Director/Curator to achieve specific results, for specific recipients, through the established Ends and Means policies. The Board will limit the latitude the Director/Curator may exercise in practices, methods, conduct and other “means” to the ends through establishment of Executive Limitations policies or the establishment of specified Board Means Policies.
- b) As long as the Director/Curator uses reasonable interpretation of the Board’s Ends, Means, and Executive Limitations policies, the Director/Curator is authorized to establish operational or administrative policies, make decisions, take actions, establish practices and develop activities.
- c) So long as any particular delegation is in place, the Board and its members will respect and support the Director/Curator’s choices. The Board may change its Ends, Means, and Executive Limitations policies.
- d) Only decisions of the Board acting as a body are binding upon the Director/Curator. Pursuant to this policy:
 - i) Decisions or instructions of individual Board Members, officers, or committee members are not binding on the Director/Curator except in rare instances when the Board has authorized such exercise of authority.
 - ii) In the case of Board members or committees requesting information or assistance without Board authorization, the Director/Curator may refuse such requests that contravene established Board policy or that require – in the Director/Curator’s judgment – a material amount of staff time or funds or is disruptive to the daily operations of the museum.
- e) The performance of the Director/Curator shall be subject to an annual review, the terms of which shall be determined by the Board (see Appendix G: Management/Supervisory Review Form).

4.2 Communication and Counsel to the Board

With respect to providing information and counsel to the Board, the Director/ Curator will endeavour to keep the Board fully informed. Accordingly, he or she shall:

- a) Submit monitoring data required by the Board in a timely, accurate and understandable fashion, directly addressing provisions of the Board policies being monitored;
- b) Make the Board aware of relevant trends, anticipated adverse media coverage, substantial external and internal changes, particularly changes and assumptions upon which any Board policy has been previously established;
- c) Advise the Board if, in the Director/Curator's opinion, the Board is not in compliance with its own by-laws, or current museum standards, policies on Governance Process and Board/Staff Relationship particularly in the case of Board behaviour which is detrimental to the working relationship between the Board and the Director/Curator;
- d) Provide a mechanism for official Board, or committee communications;
- e) Deal with the Board as a whole except when reporting to officers or committees duly charged by the Board;
- f) Report in a timely manner an actual or anticipated non-compliance with any policy of the Board; and
- g) Keep Board members informed of any relevant matters.

4.3 Budgeting/Forecasting

OMAH's fiscal year is October 1 to September 30. Budgeting for any fiscal year shall not deviate materially from Board's Ends policies, risk fiscal jeopardy or fail to be derived from a multi-year budget plan if one exists. Accordingly, the Director/Curator shall not cause or allow budgeting which:

- a) Contains too little information to establish credible projection of revenues, expenses, and cash flow, separation of capital and operational items, and disclosure of planning assumptions;
- b) Plans the expenditure in any fiscal year of more funds than are conservatively projected to be available for that period; or
- c) Fails to provide money each year for Board prerogatives, such as Board development, and Board and Committee meetings.

Each year, the Director/Curator will receive priorities from the Board or the Executive Committee not later than August 1. These priorities will be used to develop a high-level budget for approval by the Board. The same figures used in the high-level budget will then be used in developing an internal allocations budget for approval by the Board no later than August 31.

4.4 Financial Condition

With respect to the actual ongoing condition of the organization's financial health, the Director/Curator shall not put the organization at financial risk, nor allow a material deviation of actual expenditures from the budget approved by the Board. Accordingly, the Director/Curator shall not:

- a) Expend more funds than approved in the annual budget;
- b) Allow cash to drop below the amount needed to meet the Museum's financial obligations; or

- c) Allow tax payments or other costs to be overdue or inaccurately filed.

SECTION 5: MEANS

5.1 GENERAL MEANS

5.1.1 Strategic Directions and Priorities

The Orillia Museum of Art & History shall:

- a) Act as historical and cultural steward for the City of Orillia and area by safeguarding and conserving the Sir Sam Steele Memorial Building, its objects, books, archives, photographs, etc. that demonstrate the city and area's social, historical and cultural development.
- b) Promote the public's interest in and appreciation of the aesthetic arts and the history and culture of Orillia and the surrounding area.
- c) Provide public programs including exhibitions, workshops, seminars, lectures, education programs and other related activities.
- d) Print, publish, sell, disseminate and otherwise distribute publications and literature of all kinds which enhance the role of the Museum as a centre of education and enjoyment.
- e) Broaden the Museum's base of financial resources through support from the public sector, the private sector, fundraising, and overall revenue generation.
 - i) Identify, develop and implement revenue generation initiatives.
 - ii) Increase revenue from public and private sectors, individuals and foundations.
- f) Develop and sustain alliances with volunteers, friends, groups, business, education, government, and other identified and potential groups to further the work of the Museum.
 - i) Recognize and promote the history and culture of Orillia and surrounding region.
 - ii) Build and maintain partnerships and alliances with schools, service clubs and other community organizations.
- g) Ensure that the Museum continues to operate effectively and efficiently.
 - i) Support effective Board decision-making and operation.
 - ii) Operate in a manner that sustains the long-term financial viability of the Museum, fulfills all its fiduciary responsibilities and meets the requirements of accountability.

5.1.2 Annual General Meeting

The Museum shall hold an Annual General Meeting (AGM) of its members not more than fifteen months after the holding of the last general meeting.

There shall be notice of the AGM not less than thirty (30) days before the date of the AGM.

The Board Chair shall chair the AGM.

Board Directors shall be elected by the Membership at the AGM.

The Chair, Vice-Chair, Treasurer and Secretary shall be elected from among the Directors at the first meeting of the Board of Directors following its election by the Membership.

Quorum

A quorum for the transaction of business at any meeting of members shall consist of not less than fourteen (14) members present in person.

Voting

At all meetings at which he or she is entitled to vote, every member present shall have one vote on a show of hands. Upon a poll, every member present shall be entitled to one vote.

5.1.3 Terms of Office

A Director shall be elected for a three-year term.

A Director may be re-elected for a second three-year term.

Having served two consecutive terms of office, a Director is eligible for re-election after at least one year's absence from the Board

At least three (3) Directors shall retire from office or renew their term each year.

5.1.4 Annual Report

At the Annual General Meeting the Board and Director/Curator shall present a report of the affairs of the Museum for the previous year, a financial statement of the Museum, the auditor's report, and other such information or reports relating to the Museum's affairs as the directors may determine.

5.2 FINANCIAL MEANS

5.2.1 Financial Instruments

The banking business of the Museum shall be transacted with such Canadian chartered banks or trust companies as the Board may determine. Such banking business or any part thereof shall be transacted under such agreements, instructions and arrangements as the Board may from time to time prescribe and authorize, and all cheques, bank drafts, and money orders of the Museum shall be drawn in the name of the Museum, and signed on its behalf by such persons as the Board may, from time to time, designate.

The following persons are hereby designated signing officers of the Museum and are hereby authorized and empowered on behalf of the Museum, from time to time, to sign and deliver cheques, drafts, acceptances, agreements to give security and all agreements, documents, and instruments obligating the Museum to a bank or trust company or as required by a bank or trust company.

Any two of the Chair, Vice-Chair, Treasurer, Secretary, Director/Curator.

All cheques over \$5,000 will require the signature of the Chair or the Treasurer.

5.2.2 Cheque signing authority

The following persons are hereby designated to sign cheques drawn on all accounts of the Museum: any two of the Chair, Vice-Chair, Treasurer, Secretary, Director/Curator

SECTION 6: GOVERNANCE PROCESS

6.1 Memberships

The Board shall fix and determine, from time to time, the fees and qualifications for membership, and the secretary shall maintain a register of members in good standing. A member in good standing shall have paid a membership fee for the current year or have been presented with a membership card in recognition of services rendered, whether for the current year or for life.

6.1.1 Classes of Membership

There shall be three classes of membership:

- a) Ordinary memberships
These memberships are purchased yearly by interested parties according to the set membership fees.
- b) Lifetime memberships
These memberships are conferred by the Board in recognition of significant a contribution made to the Museum.
- c) Honorary memberships
These memberships are conferred at the discretion of the Board.

6.2 Board Members' Code of Ethics

The Board expects of itself ethical and businesslike conduct in all museum matters including fundraising. This commitment includes proper use of authority and appropriate decorum in group or individual behaviour when functioning as Board members.

- a) Board Members must represent unconflicted loyalty to the interests of the museum. This accountability supersedes any conflicting loyalty such as that to advocacy on behalf of outside interest groups and membership on or involvement with other Boards or staffs.
- b) Board Members must avoid any conflict of interest with respect to their fiduciary responsibility.
- c) Board Members must not attempt to exercise individual authority over the organization except as explicitly set forth in Board Policies.
- d) Board Members' interaction with the Director/Curator or with staff must recognize the lack of authority of any individual Board member or group of Board members except as noted above.
- e) Board Members' interaction with the public, press or other entities must recognize the same limitation and the similar inability of any Board member or Board members to speak for the Board.

- f) Board Members should make no judgements of the Director/Curator or individual staff performance except as that performance is assessed against explicit Board policies by the official process.
- g) Board Members shall abide by federal, provincial, and municipal laws.

6.3 The Role of the Board

6.3.1 General Expectations of Individual Board Members

- a) Know the Museum's mission, goals, policies, programs, services, strengths, and needs.
- b) Serve in leadership positions or undertake special assignments willingly and enthusiastically, when asked.
- c) Follow trends in the Museum's field of interest.
- d) Bring a positive attitude to the Board's deliberations.
- e) Set aside personal interests and act on behalf of the membership and the people of Orillia.
- f) Support the revenue generation and fund-raising activities of the Museum.
- g) Make a personal financial gift(s) each year in support of the Museum.
- h) Board Members shall not disclose personal information or any other information that may be detrimental or perceived as detrimental to the reputation or business of any client, supplier, members, donor, staff members, volunteer or other party involved with the affairs of the museum.

6.3.2 Fiduciary Responsibilities

The Board is the governing body of the Museum and as such is responsible for ensuring that the financial resources for the operational and the capital needs of the Museum are in place.

The Board recognizes that diversification of funding sources increases a museum's financial stability by providing multiple resource opportunities and as such, the Museum will seek to diversify its funding sources.

The Board shall, through its Treasurer, Finance Committee and Director/Curator develop an annual budget which is approved and controlled by the Board. The Board is committed to adhering to an appropriate budget process in order to manage the museum's financial resources.

The Museum is committed to operating in an open and transparent manner and therefore will provide information to members and the general public on the financial status of the Museum upon request according to the Access to Information and Privacy Act.

Board Members shall:

- a) Exercise prudence in the control and transfer of funds.
- b) Faithfully read and monitor the Museum's financial statements and otherwise help the Board fulfill its fiduciary responsibility.

6.3.3 Meetings

Board Members shall:

- a) Prepare for and participate in entire Board and committee meetings.
- b) Ask timely and substantive questions at Board and committee meetings consistent with his or her conscience and conviction.
- c) Serve the Museum in all its affairs of interest and service equally.
- d) Support Board decisions.
- e) Adhere to the Board's confidentiality policy, both during the term of a Board appointment and after leaving the Board.
- f) Maintain independence and objectivity and act with a sense of fairness, ethics and personal integrity dictate.
- g) Suggest agenda items periodically for Board and committee meetings to ensure policy-related items are addressed.

6.4 Board Media

- a) When contacted for an expression of Museum policy or position on an issue, Board Members shall refrain from commenting and direct the inquiry to the Chair, the Director/Curator, or the Director of Communications.
- b) The Director of Communications, the Chair and the Director/ Curator are responsible for coordinating the release of all information to the media and advising the Board, and staff on appropriate responses.
- c) When speaking in public on matters related to the Museum, Board members must express only those policies and positions endorsed by the full Board.

6.5 Role of the Chair

- a) The Chair of the Board (or in his/her absence, the Vice-Chair) shall, when present, preside at all meetings of the Board. In the absence of the Chair and Vice-Chair, the directors shall choose one of their members to preside at the meeting.
- b) The Chair shall sign such contracts, documents, or instruments in writing as require his/her signature.
- c) The Chair shall be the chief executive officer of the Museum and shall be responsible to the Board for the co-ordination of all affairs of the Museum. In all matters of the Museum, the Chair shall be deemed to be an agent of the Museum, acting under the authority and the express direction of the Board or any committee thereof, as the case may be.
- d) The Chair shall have the general supervision, subject to the authority of the Board, of the business and affairs of the Museum and the power to appoint and remove any and all employees and agents of the Museum not elected or appointed by the Board and to settle the terms of their employment and remuneration.

6.6 Role of the Vice-Chair

- a) The Vice-Chair shall be vested with the powers and shall perform all the duties of the Chair in the absence or inability or refusal of the Chair to act.
- b) The Vice-Chair shall sign such contracts, documents or instruments in writing as require his/her signature and shall have such other powers and duties as may from time to time be assigned to him/her by the Board.

6.7 Role of the Secretary

- a) The Secretary shall, when present, act as Secretary of all meetings of Directors and Members, shall have charge of the minute books of the Museum and the documents and registers referred to in the Corporations Act, R.S.O. 990, cC38.
- b) The Secretary in consultation with the Chair shall prepare the agenda for all meetings of Directors and Members.
- c) The Secretary shall sign such contracts, documents or instruments in writing as require his/her signature.
- d) The Secretary shall have such other powers and duties as may from time to time be assigned to him/her by the Board or are as incidental to the office.

6.8 Role of the Treasurer

- a) Subject to the provisions of any resolution by the Board, the Treasurer shall have care and custody of all funds and securities of the Museum and shall deposit the same in the name of the Museum in such bank or banks or with such depository or depositories as the Board may direct.
- b) The Treasurer shall keep or cause to be kept full and accurate books of account in which shall be recorded all receipts and disbursements of the Museum.
- c) The Treasurer shall sign such contracts, documents or instruments in writing as require his/her signature and shall have such powers and duties as from time to time be assigned to him/her by the Board or as are incident to the office.
- d) The Treasurer may be required to give such bond for the faithful performance of his/her duties as the Board in their controlled discretion may require, but no director shall be liable for failure to require any bond or for the insufficiency of any bond or for any loss by reason of the failure of the Museum to receive any indemnity thereby provided.
- e) The Treasurer shall render to the Board an account of all his/her transactions and of the financial position of the Museum when required.
- f) The Treasurer shall recommend at the AGM the appointment of an auditor and present a financial report to the Members.

6.9 Emergency Powers

Situations may arise where decisions are needed within a time frame which necessitates action by the Chair or Executive Committee without reference to the entire Board of Directors.

The Chair or Executive committee is authorized to act when the situation requiring action is either: covered by existing policy or covered by a prior delegation of authority by the Board

Emergency powers are established to cover circumstances outside the above framework. In such circumstances the Chair and/or the Executive Committee are authorized to protect the integrity and viability of the organization, taking action consistent with Board policies.

- a) Where a decision is necessary within three working days, such Emergency Powers are assigned to the Chair.
- b) Where a decision is necessary within three weeks, and where no meeting of the Board is planned within that time period, such Emergency Powers are assigned to the Executive Committee.

Whenever Emergency Powers are exercised by either the Chair or the Executive Committee, the decision-makers are accountable to the Board. A written report substantiating any action taken under Section 6.9 must be submitted to the Board of Directors at the next meeting.

6.10 Committee Structure

- a) A committee is a Board committee if its creation and responsibilities are dictated or authorized by the Board. The only Board committees are those the Board establishes by resolution for specific purposes.
- b) Board committees as a whole recommend action to the Board. The Board's committee structure will be reviewed annually or as appropriate and necessary to further the Ends of the Museum.
- c) The terms of reference of each committee may be reviewed periodically by the committee itself but proposed changes must be approved by the Board in order to be implemented. Terms of reference must include a statement of purpose, mandate, meeting cycle, and qualifications required of members. Committees shall identify terms of reference for sub-committees which they wish to establish within their mandate. Terms of reference for all committees shall be attached to this policy as Appendix A.
- d) Committees must operate within the framework of the overall budget approved for Board operations.
- e) Typically there are two kinds of Board committees: Management Committees and Programme Committees.

Management Committees may include, but are not limited to the following:

- Executive Committee
- Finance Committee
- Memberships Committee
- Building Committee
- Nominations Committee
- Communications Committee
- Fundraising Committee
- Collections Committee
- Retail and Gift Shop Committee

Programme Committees may include, but are not limited to the following:

- History Committee
- Arts Committee
- Education Committee
- Volunteer Committee
- Exhibition Committee
- Special Events Committee

6.11 Attendance at Board and Committee Meetings

Board Member and Committee Member absences have a direct impact on matters of quorum and influence and the Museum's ability to conduct its business. It is, therefore, the responsibility of all Board and Committee members to prepare for and participate in Board and Committee meetings.

Any Board member who misses four (4) Board meetings in a calendar year and any member of a committee who misses four (4) committee meetings in a calendar year may be removed from office, unless the Board determines by resolution that there was an acceptable reason for the absence.

6.12 Board Members and Fundraising

One of the prime responsibilities of all Board members is to ensure the well-being and success of the Museum of Art & History. Fundraising, therefore, is a central focus of the Board.

It is the responsibility of all individual Board members to contribute actively to the fundraising efforts of the museum by participating in fundraising strategies and by making their own personal contribution each year and by using (where appropriate) personal influence with other corporations, individuals and groups.

6.13 Conflict of Interest

a) Introduction

Conflict of interest is a matter of personal responsibility and integrity and the onus for disclosure is placed on the Board member.

b) Definitions

The following definitions are adopted from the definitions used by the provincial government:

Conflict of Interest

A conflict between an individual's personal interest and his/her public duty as a Board member. The conflict might be actual or perceived, and may also exist whether or not there is a financial benefit to the Board member.

Monetary Interest

Refers to a situation in which a member has a formal or informal financial relationship with any individual, corporation, association, or any other organization and that individual or organization is seeking a grant from the Museum, seeking to make a gift of any property to the Museum, or being considered to undertake work for the Museum.

Non-Monetary Interest

Refers to a situation in which a member is also a member of any corporation, association, or any other organization which is seeking a grant from the Museum, seeking to make a gift of any property to the Museum, or being considered to undertake work for the Museum.

Direct Pecuniary Interest

An individual interest, rather than one which is common to a class of persons. It is not considered a conflict of interest if a large segment of the population, including the individual, will benefit from a decision to which the individual is a party. However, there is a conflict of interest if the individual or his or her immediate family could benefit personally from a decision while a larger group of people could not.

Immediate family

Unless otherwise stipulated, the conflict of interest policy primarily covers an individual's spouse, or spousal equivalent, parents, children and grandchildren. In some instances Board members may wish to expand this definition to include other close family members such as a brother or brother-in-law.

c) Identifying a Conflict of Interest

A conflict of interest exists if:

- For any reason a member is unable to objectively assess an application or objectively represent the Museum for the public interest in any matter before the Board;
- A member has a financial interest in the success or failure of a project;
- A member has an interest based on the fact that an applicant or any party involved in a matter of concern to the Museum is a member of his or her immediate family;
- A member sits on the Board of an applicant organization; or
- A member has a personal interest in a specific application or matter other than what is normally expected of interested members of the arts community.

d) Disclosure of Interest

Upon appointment to the Board of Directors, members shall acknowledge that they have read the Conflict of Interest Policy and inform the Chair in a written Disclosure Statement (Appendix B) of their interest in the activities of the arts and/or history community in Orillia and the activities of members of their immediate family which may have the potential of creating actual or perceived conflicts in relation to their duties as a Museum Board member.

Members shall disclose their activities if and when such activities may be perceived to be in conflict of interest.

e) Participation

Members shall refrain from any attempt to influence the voting of the matter in question.

If during the course of a meeting, a member becomes aware that he or she has a conflict of interest with respect to the discussion, the Member shall immediately advise the Chair of the meeting and withdraw from the meeting room. The minutes of the meeting shall record that the Member withdrew from the meeting and that the member took no part in the discussion or decision.

f) Non-compliance

If the Chair becomes aware that a member has failed to declare a conflict of interest or a possible conflict of interest, it is the responsibility of the Chair to meet with the member to ensure that the Disclosure Statement is accurate and up to date and that the member understands the Conflict of Interest policy. If the Chair learns that a member failed to declare a conflict of interest, at the discretion of the Chair, the Board or committee may be asked to review the decision.

6.14 Confidentiality

As a registered charitable organization, the Orillia Museum of Art & History conducts its affairs in a transparent and accountable manner according to the Corporation Act, its Letters Patent and bylaws, its policies, good business practices, and common sense.

The Museum's internal decision-making processes rely upon a groundwork of trust and confidence between members, staff, and Board and Committee members. To safeguard the arm's length principle, the privacy of its members and staff, the integrity of decision-making, and the economic interests of the Museum, the Museum will release information according to the Access to Information and Privacy Act.

6.14.1 Penalties for Non-compliance

If the Board becomes aware that a member has violated the Museum's Confidential Policy, a motion of censure may be passed by the Board and at its discretion, the Board may revoke the member's appointment.

SECTION 7: MUSEUM DISSOLUTION

7.1 Introduction - Provisions for the dissolution of a museum's assets and liabilities

The provisions for the dissolution of a Museum's assets and liabilities states the intention of the Museum regarding the disposal of assets and liabilities. Disposal refers to the permanent removal of assets from the Museum's ownership. In the ongoing operation of the Museum, the disposal of surplus goods and equipment is governed by the policy that follows.

The guidelines for the disposal of assets and liabilities give direction to the Museum on the disposal of specific categories of assets and liabilities.

The provisions for the Dissolution of a Museum's Assets and Liabilities goes beyond disposals which occur in the course of the normal day-to-day operation of the Museum.

7.2 Impact Statement

The collections of the Museum represent a legacy that, once lost, can never be replaced.

The Museum acquires artifacts with the intention of permanency in its collections. And as the Museum did not assume ownership and operation of the Museum with the intention of its eventual dissolution, such a scenario is unlikely. Any disposal under this policy, therefore, will be approached with much consideration and caution.

The Museum based on the premise that a strong and secure sense of the past is an indispensable source of stability and confidence in the future. The Museum provides tangible and irreplaceable links to what define us as a community. The Board is committed to assuring that the Museum remains strong, recognizing that future generations will substantially benefit from the content and judge the quality of our stewardship.

Notwithstanding the requirements of the Ontario Municipal Act, and other legislation and/or policies and procedures governing the disposal of municipal assets, the basis and rationale for and actions taken regarding the dissolution of a Museum will be thoroughly scrutinized and investigated.

All assets and liabilities of the Museum are the responsibility of the Board, and as such, the decision to dissolve a Museum rests with the Board.

7.3 Policy Statements Regarding the Dissolution of Museum Assets and Liabilities

- a) All assets and liabilities of the Museum are the responsibility of the Board.
- b) The disposition of any property by the Museum will be subject to Federal, Provincial and Municipal legislation and any by-laws of the Museum in effect at the time of the disposition.

- c) Every effort will be made to ensure that historical objects and heritage structures remain in the public domain within the County of Simcoe.
- d) Every effort will be made to maintain the integrity of the Museum's collections by transferring them intact.
- e) The Museum will appoint a committee to oversee the dissolution process. The committee will include the Museum's Director/Curator, member(s) of the Board, and a representative of the City of Orillia, as well as members of the community.
- f) The Museum will not sell Museum assets to reduce financial liabilities.
- g) The Museum may only dispose of non-collection assets by public auction or tender.

7.4 Guidelines for the Disposal of Assets

- a) Assets that relate to the history and heritage of Orillia may include, but are not limited to:
 - the permanent collection of artifacts, art and archives
 - the exhibit, office, education and general equipment and furnishings
 - museum name and identifying logo(s)
 - corporate records of the Museum
 - collections records
 - image data banks
 - staff
 - volunteers
 - personal information data banks
 - intellectual property and copyright
- b) General guidelines Regarding Disposal of Assets
 The disposal of museum and heritage assets will proceed as follows, in the order listed (except in the case of archeological collections – see Section 7.4f)):
 - i) Donation of the Museum's assets, in total, to another publicly funded museum or repository in Simcoe County.
 - ii) Donation of the Museum's assets, in total, to another governmental or not-for-profit agency located in Simcoe County.
 - iii) Donation of collections of objects and/or individual objects to other publicly funded museums and related repositories within the County of Simcoe.
 - iv) Donation of collections of objects and/or individual objects to other publicly funded museums and related repositories in Ontario.
 - v) Donation of collections of objects and/or individual objects to other publicly funded museums and related repositories in Canada.
 - vi) Sale by Public Auction.
- c) Structures
 The Museum and its successors will honour any heritage designation or easement affixed to buildings and real property.

The Museum should seek protection through the Ontario Heritage Foundation on designated heritage structures, as a defense against physical building demolition and to

ensure that any changes made to the physical structure respect the historical integrity of the building.

Prior to disposal, measured drawings and a photographic record of structures should be completed and donated to an appropriate public archive.

d) Historical Objects

Objects of national, provincial or municipal importance should remain in Canada and in the appropriate geographic locale from which they originated subject to Section 7.4 b).

Although objects donated to the Museum collections are not accepted with conditions attached by the donor, some previously accepted objects may have conditions attached related to their disposal. A thorough search of collection records should be completed to identify such conditions so they can be honoured by the Museum and/or its successor.

All objects on loan to the Museum at the time of the decision to dispose of a collection will be returned to the owner or their designate.

The Museum will not dispose of historical objects by returning them to the original donors as gifts (whether or not the donor received any tax benefit at the time of the donation); however, the original donor may purchase the object(s) at current fair market value at public auction should a sale occur.

For objects being sold at public auction, the Museum should seek tenders for the sale of the objects by reputable auctioneers in the County of Simcoe. The Museum should endeavour to ensure that the place, date and time of any sale at which objects from the Museum's collections are being sold, are widely advertised. The fact that objects from the Museum's collections are being sold should be noted in any advertisement.

Any surplus funds resulting from the sale of objects should be restricted to gifts to public museums, archives and art galleries located in Orillia and the surrounding area, solely for the purpose of strengthening and expanding their collections. To be eligible for funds, these museums, archives and art galleries should meet the Ministry of Culture Community Museum Standards, or their professional equivalent.

The Museum should not transfer or donate objects which pose a physical threat or health risk to others without first advising the receiver of the risk. The Museum should not sell objects at public auction which pose a physical threat or health risk to others. Any object(s) remaining that do pose such threats or risks shall be disposed of in a manner appropriate to that object(s).

Prior to disposing of an object, other than transferring the entire collection to another agency, accession numbers should be removed from all objects.

e) Collection Records

Prior to disposal, The Museum should ensure that collection inventories and individual catalogue records are prepared, including a photographic record of each object. These records should be donated to an appropriate public archive.

The Museum should transfer copies of collection records with objects, where the transfer of those records does not violate the privacy of individuals with respect to personal information held by the Museum.

f) Archaeological Collections

Archaeological collections excavated under Provincial license, which are held by the Museum, should be offered to the Province of Ontario, including all associated records, field notes, photographs, maps, etc.

Those collections and/or individual objects that are not accepted by the Province of Ontario within one (1) year of written notice shall be disposed of according to Section 7.4b).

g) Vehicles, Equipment and Supplies

Unless transferred to a successor agency for the continuing operation of the Museum, service vehicles, equipment and supplies will be disposed of according to the policies and procedures established by The Museum.

h) Staff and Volunteers

The Museum will honour any and all applicable Collective Agreements, Museum policies, Provincial legislation and labour laws in regards to staff employed at the time of dissolution.

The Museum will respect the rights of volunteers, including giving volunteers written notice of the termination of their services. The Museum will protect personal information data banks as they relate to volunteers (see Section 7.6).

i) Museum Name and Identifying Logos

The Museum should protect its name and identifying logos from misuse or misrepresentation by successor agencies.

j) Botanical and Zoological Specimens

Botanical and Zoological specimens considered part of the Museum object collections should be disposed in a manner similar to the disposal of historical objects.

Botanical specimens, e.g., plants and trees, considered rare or significant species, should be disposed to a botanical garden or similar facility which will ensure preservation of such specimens.

7.5 Guidelines for the Disposal of Liabilities

- a) Liabilities associated with the Museum may include, but are not limited to:
- outstanding staff salaries, benefits and severance packages
 - outstanding accounts payable
 - outstanding taxes owing
 - repayment of any grants previously received and affected by the Museum closing
 - conditions attached to object loans and donations
 - debentures

b) **General Guidelines Regarding Disposal of Liabilities**

The Museum will not sell assets held by the Museum to reduce liabilities prior to transfer to another agency.

The Museum will investigate and ensure that all files related to grants previously received in support of the Museum have been finalized and closed. With regard to incomplete or outstanding grants, the Museum shall endeavour to return or repay any outstanding grant monies as the budget allows, prior to disposal of the Museum's assets.

7.6 Disposition of Personal Information

The disposition of personal information banks such as patron, donor and volunteer registers are subject to limitations on access, use and disclosure under the Municipal Freedom of Information and Protection of Privacy Act.

Records remaining under the Museum's custody and control would continue to be protected by MFIPPA. Any patron, volunteer and donor information data banks could be considered an asset as the information may have potential commercial value if sold as a mailing or contact list; the Museum will not sell or make available such information.

If the assets of the Museum are transferred to a not-for-profit agency to allow for continued operation of the Museum, the Museum will transfer only the personal information data banks necessary for ongoing operations. The Museum should seek to limit the use or further disclosure of the information unless for specified purposes.

If the assets of the Museum are transferred or sold to a for-profit organization, then consent for transfer of any personal information held in data banks should be obtained from each individual potentially affected by the release of that information.

7.7 Review

The Museum will comply with the intent of the Municipal Freedom of Information and Protection of Privacy Act, 1989 which includes: a) to provide a right of access to information, and b) to protect the privacy of individuals with respect to personal information about themselves held by the Museum and to provide individuals with a right of access to that information.

The Provisions for the Dissolution of a Museum's Assets and Liabilities will be reviewed regularly (or at any time when changes are considered necessary) by appropriate museum staff and approved by the Museum Board.

SECTION 8: FUNDRAISING

8.1 Planned Giving and Major Gift Policies and Guidelines

The Museum's development plan will encourage donors to make both outright and deferred gifts. The types of deferred gifts to be presented to prospective donors include bequests, life insurance, real estate, gifts of residual interest, and such other gift arrangements as the Board may from time to time determine.

All programs, solicitation plans and activities shall be subject to the oversight of the Board or, as delegated by the Board, to the Fundraising Committee. Gifts of cultural property as identified by the Cultural Property Export Review Board, and gifts in kind acquired for the Museum's collection will be administered by the Museum or a committee designated by the Museum.

8.1.1 Statement of Intent

This Museum policy is created in order to inform, serve or otherwise assist donors who wish to support the Museum's activities, but never to exact pressure or unduly persuade potential supporters.

8.1.2 Independent Advice

Persons acting on behalf of the Museum will in all cases strongly encourage the donor to discuss the proposed gift with independent legal and/or tax advisors of the donor's choice and at the donor's expense. This will facilitate the donor receiving a full and accurate explanation of all aspects of the proposed charitable gift. The Museum does not provide legal or financial planning advice to donors, contributors or supporters.

8.1.3 Authority to Negotiate

The Chair of the Fundraising Committee and other informed individuals are authorized to negotiate gifting agreements with prospective donors, in accordance with Museum program guidelines approved by the Board. All individuals working on behalf of the Museum will respect the confidentiality of all such negotiations and wishes of the donor(s).

8.1.4 Execution of Agreements

At the discretion of the Board all planned giving agreements requiring execution by the Board shall first be reviewed and approved as to form by the Museum's legal counsel. Where the same agreement is used repeatedly, only the prototype needs to be approved by legal council.

8.1.5 Vehicles to be Reviewed and approved by the Fundraising Committee

The following planned gifts must be reviewed and approved by the Fundraising Committee. Before acceptance, relevant information about the gift shall be ascertained, including a copy of

an appraisal secured and paid for by the donor. The Museum reserves the right to secure and rely on its own appraisal.

8.2 Outright Gifts

Outright gifts are gifts of real estate, shares in privately-owned companies, tangible personal property, partnership interests, and other property interests not readily negotiable or valued.

Gifts of publicly-traded securities, and life insurance policies will be brought to the attention of the Fundraising Committee. Any gift proposals may be referred to the Committee if subject to possibly unacceptable restrictions. Donors are invited to designate their gifts in support of ongoing Museum programs.

8.2.1 Gifts of Life Insurance

There are various ways by which a life insurance policy may be contributed to the Museum. A donor may:

1. Assign irrevocably a paid-up policy to the Museum;
2. Assign irrevocably a life insurance policy on which premiums remain to be paid;
3. Name the Museum as a primary or successor beneficiary of the proceeds.

8.2.2 Guidelines

Any of these types of life insurance gifts are acceptable to the Museum. In the event a policy is contributed on which premiums remain to be paid, the Museum will issue a tax receipt to the donor for each premium payment when made by the donor and confirmed by the insurance company.

8.2.3 Gifts of Real Estate

Gifts of real estate may be made outright or as a gift of residual interest in the property.

8.2.4 Guidelines

1. The donor shall secure and pay for a qualified appraisal of the property.
2. Unless the Museum has reason to believe this appraisal does not reflect the property's true value, a gift receipt will be issued for the appraised value of the property. However, the Museum reserves the right to secure its own appraisal and issue a gift receipt based on it.
3. The Museum shall require appropriate documentation to demonstrate that the donor has clear title to the property.

4. The Museum shall review other factors, including but not limited to: zoning restrictions, marketability, current use of the property and cash flow of the Museum to ensure that acceptance of the gift would be in the best interests of the Museum.
5. The Museum may choose to undertake an environmental assessment on part of all of the property, which shall include an environmental audit, and accept the property only if (a) it contains no toxic substance(s), or (b) toxic substances are removed or other remedial measures are taken to ensure that the Museum assumes no liability whatsoever for a contaminated site.

8.3. Bequests

Bequests have historically been the most important kind of deferred gift, and they have contributed significantly to the building of many institutional endowments. Encouraging bequests will be one of the top fundraising priorities of the Museum.

8.3.1 Guidelines

Sample bequest language will be made available to donors and their lawyers or advisors to ensure that the bequest is properly designated (Appendix C). Donors will also be invited to provide information about their bequest provisions and if they are willing, to send a copy of that section of their will naming the Museum as a beneficiary.

8.4 Gifts in Kind

The Museum may accept other gifts in kind such as artwork, books, equipment and collections. Even though these gifts may have not been acquired by the Museum for its collection, the Museum may retain and use these gifts in kind, sell them or use them for trade or exchange.

8.5 Tax Receipts for Non-Monetary Gifts

Pursuant to the Income Tax Act, the following requirements must be met before a non-monetary gift is eligible for a tax receipt.

1. The gift is valuable to the Museum; and
2. An independent appraisal (as determined by the Board) has been made of the fair market value of the gift.

8.6 Appraisal of Non-Monetary Gifts

In order to issue a tax receipt for gifts other than cash, a qualified professional must complete an assessment of the gift's worth. The following rules apply:

1. Appraisals for income tax purposes should be made by an appraiser not associated with the donor;

2. The value of the gift is in the donor's interest and, therefore, the donor should be encouraged to obtain and pay for the appraisal wherever possible;
3. Where the value of a gift does not meet Revenue Canada's threshold for an appraisal (see Appendix D for Revenue Canada's current rules and regulations on valuation thresholds), Revenue Canada will generally accept a valuation made by a Museum staff member providing the staff member is knowledgeable in the field and is qualified to establish the value of the gift;
4. If it is difficult to find an independent appraiser or if it would involve unwarranted expense, Revenue Canada will accept a valuation done by a Museum staff member, even though that value might exceed its threshold at which an appraisal is required. However such a person must be qualified to establish the value of the gift.

8.7 Conditional Gifts

As a rule the Museum shall not accept conditional gifts, but in special or exceptional circumstances conditional gifts will be considered by the Board subject to the advice of legal counsel.

A conditional (or residual interest) gift refers to an arrangement under which property is deeded to the Museum, but the donor retains either one or more conditions on the gift or use of the property for life or a term of years. For example, the donor might give a residual interest in a principal residence and continue living there, or a residual interest in a painting and retain possession of it. The donor is entitled to a gift receipt from the Museum in accordance with Canada Revenue Agency's present guidelines.

8.7.1 Guidelines

The donor shall continue to be responsible for real estate taxes, insurance, capital improvements, utilities, and maintenance after transferring title to the property unless the Museum, upon prior approval of the Fundraising Committee, agrees to assume responsibility for a portion of these items. The terms of the gift and responsibilities for expenses shall be specified in a deed of gift executed by the donor(s) and the Museum.

The Museum reserves the right to inspect the property from time to time to assure that its interest is properly safeguarded.

8.8 Designation of Gifts

The fundraising program of the Museum aims to make the Museum financially independent both in the long and short terms. In addition to raising funds to complete the restoration of the Museum building, the Museum must also raise funds to offset current priorities and expenses. These will be accomplished by segregating donated funds into three kinds of funds.

8.8.1 Definitions

Capital fund	The fund that is used to pay for restoration and maintenance of the building.
Sustaining fund	The fund that is used to account for all financial resources needed to sustain the on-going programs and activities of the Museum.
Endowment Fund	A fund in which the donor stipulates that the principal is not to be expended but is to be used for the generation of revenue for specific purposes (for example the Ironside history prizes and the McLellan art scholarships).

8.8.2 Gifting Priorities

The Museum shall establish gifting priorities consistent with its vision and program priorities.

8.9 Gift Acceptance

The Museum actively encourages gifts of cash or other assets from individuals, corporations, governments, and foundations in support of fundraising priorities as approved by the Board of Directors.

If there are any concerns relating to either the impact of Museum resources or the suitability or propriety of the donation, the matter will be presented, at the earliest possible stage of negotiations, to the Fundraising Committee for resolution. The Fundraising Committee will assess each issue on a case-by-case basis, involving other Board committees for advice and counsel whenever necessary. The Fundraising Committee will prepare a report and recommendation for consideration by the Board.

These guidelines apply to all gifts received by the Museum.

8.10 Sponsorships

The Museum actively encourages sponsorships in the form of cash or in-kind fees from corporations or individuals in support of fundraising priorities as approved by the Board.

The Fundraising Committee will be made aware of all potential sponsorship activities (for example major exhibitions). The Director/Curator shall have the authority to approve corporate and individual sponsorship opportunities that are consistent with the priorities of the Museum (See Policy 5.1.1).

If there are concerns related to either the impact of the sponsorship on Museum resources or the suitability or propriety of the sponsorship proposal, the matter will be presented at the earliest possible stage of negotiation to the Fundraising Committee for resolution. The Fundraising Committee will prepare a report and recommendation for consideration by the Board.

These guidelines apply to all Museum sponsorships.

8.11 Gift Recognition Policy

The Museum acknowledges the importance of recognizing the support provided by its many supporters and benefactors. Fundraising focuses on the cultivation of donors to obtain charitable gifts and stewardships, but the Museum realises that the donation process does not stop once a gift has been made.

8.11.1 Definitions

Donation	Either a financial payment or a non-financial gift (for example real property, artifacts, antiques or other gifts-in-kind) provided that the payment and/or gifting is made voluntarily and does not provide any material benefit to the donor.
Stewardship	The process whereby the Museum cares for and protects its philanthropic support – its gifts and those who give them – in a way that responds to the donor’s expectations and respects the act of giving.
Recognition	Recording and acknowledging a donor’s contributions to date. Recognition should act as an incentive to give as well as symbolize the value of the relationship between the donor and the Museum.

8.11.2 Aims of the Policy

The Museum’s Recognition Policy aims to:

- a) Foster the development of an active culture of donor recognition;
- b) Provide incentives for corporations and individuals to offer support;
- c) Recognize the need for a uniform approach to donor recognition to ensure equity and consistency across the functions and activities of the Museum;
- d) Address the different conditions that may apply when donations are made (for example, donations in perpetuity, payment by instalments).

8.11.3 Principles of the program

The Recognition Program is based on the following principles:

- a) Adoption of benefits level and defining, benefits which will accrue at various donation levels;
- b) Adoption of a commencement date compliant with the approval of this policy;
- c) Recognition of donors prior to approval of this policy will be at the discretion of the Board Chair in consultation with the Fundraising Committee and the Director/Curator;

- d) Special recognition programs may be designed for specific campaigns and projects of the Museum with the approval of the Fundraising Committee and the Board of Directors;
- e) The period in which donors are recognized may vary according to the specific nature of the gift;
- f) Donors are informed of their recognition options and of their right to remain anonymous.

8.11.4 Examples of Donor Recognition

Typically small donations to the Museum have been recognized by tax receipts, letters of thanks, listing in newsletters and other publications, invitations to Museum events, a donor recognition wall, etc. Major donors have been thanked with the gift of a book.

SECTION 9: EXHIBITION

9.1 Development

- a) Each year the OMAH Board will budget not less than 3% of its total operating budget for the various aspects of exhibit work including development, design, construction, maintenance borrowing fees, transportation costs and evaluation. The Board shall endeavour to cover exhibition expenses over and above the amount budgeted through corporate and private sponsorship from local or theme-linked organizations and businesses.
- b) Each year the Director/Curator will present the Board with a list of new exhibits and displays for information. There should be a minimum of six changing exhibits per year.
- c) In all cases, artifacts from the collections will be chosen for exhibit by their suitability to a given theme, by their physical stability, and by existing environmental and security conditions in the exhibit areas.
- d) Exhibits will be developed based on specialized themes from the museum's collections, from material loaned from the citizens and groups of Orillia and surrounding area for specific exhibitions and from available traveling exhibits. Each exhibit developed or rented will be consistent with the goals of the Museum's Mission Statement and strive to address the needs and interests of Orillia and the area known as "Lake Country".
- e) Museum staff and the Exhibition Committee will, at all times, strive for a non-partisan, accurate, interesting and clear narrative in exhibition presentation. Staff and exhibition creators/developers will conduct research using a variety of sources when developing exhibits to ensure accuracy of facts, dates, persons, timelines, etc. Staff and exhibition creators/developers will endeavour, at all times, to be objective and unbiased, allowing the exhibition's subject, story or history to stand on its own in order to stimulate discussion, learning and opinion based on its own merit.
- f) In order to ensure relevance, accuracy and effective communication, the museum will establish clearly defined objectives and evaluate exhibits against these objectives. The Museum shall use appropriate expertise including staff, volunteers, community groups or consultants to meet objectives. The Museum shall carry out appropriate and extensive research into each exhibit it develops to ensure relevance, accuracy and effective communication.

9.2 Jurying Potential Art Exhibitions

- a) OMAH shall use the ground floor gallery space for both artifact and art exhibitions. This shall be done in order to showcase the art and culture of Orillia and Lake Country, to provide a venue for artists to display their works, to provide interesting and relevant art-based exhibitions for the residents of and visitors to Orillia and the surrounding area, to

provide a background and context for art-based education programs and to generate revenue for the museum through admission.

- b) To maintain a high quality of artwork shown in the Museum, each potential artist's work shall be juried by a Board-appointed committee comprised of the Director/Curator and least two other persons that have knowledge of or background in fine art, art history or critical art studies. Decisions regarding the suitability of material for hanging or installation in the Museum shall be based on the following criteria:
 - i) That the art (generally defined as, but not limited to: two or three dimensional creative works made from any variety of media) has artistic merit based on the opinion of the jurying committee and in comparison to works in other public and commercial galleries; and
 - ii) That the art represents the heritage, culture and residents of Orillia, Lake Country, Ontario or Canada, either through the artist's residency or affiliation; or
 - iii) That the art is of intrinsic merit because of its representation of a country, people, time or culture that is interesting and educational for the residents and visitors to Orillia and Lake Country.
- c) In order that potential exhibitors are informed of OMAH's exhibition criteria, OMAH shall publish and/or post a Call for Exhibition Proposals on its website that can be accessed at all times (see www.orilliamuseum.org).

9.3 Art Sales and Commissions

- a) As a public museum and art gallery, OMAH recognizes that one of its main duties is to present and interpret art, history and culture without expectation of commercial gain. However, in order to promote support of local artists and its own operating budget, from time to time OMAH will host local artists or groups of artists for exhibition and sales of work.
- b) Artists will be chosen according to the jurying conditions above as well as their exhibition resumes with commercial gallery and private sales. The prices of artwork for sale must be within reason and boundaries set by the Exhibition Committee.
- c) OMAH will take a commission of between thirty (30) and forty (40) percent on all sales in exchange for exhibiting in OMAH's exhibition space and OMAH promotion within its regular channels of communication and advertising. The amount of space and exhibit furnishings provided for each exhibition and sale shall be described in OMAH's Exhibition Contract or Exhibition and Sale Contract (Appendices E and F – please note that these are generic examples – each contract is tailored to the exhibiting artist) and signed by both the artist and OMAH at the time of reservation.

9.4 Legislation Requirements and Policy Obligations

- a) All exhibits will conform to the Museum's exhibition policy and meet municipal, provincial, and federal legislative requirements that pertain to or affect exhibit presentation such as safety codes, building codes, copyright and disability legislation.
- b) All exhibitions will be developed, created and presented in a timely manner as laid out in the Director/Curator's Year End Report under "Schedule of Exhibitions" for the following year presented to the OMAH Board and Members at the Annual General Meeting. This schedule will contain a mix of proposed permanent and temporary exhibitions.

9.5 Education and Public Enjoyment

- a) Whenever suitable space is available, a hands-on area will be provided for the public, using only safe, duplicated items or materials from the collections that are deemed, by the Director/Curator, to be "for educational use."
- b) The Museum will endeavour to promote learning and enjoyment through presenting a variety of interpretation methods to meet a range of visitor needs, as well as providing knowledgeable staff to conduct tours of exhibits.
- c) The Museum will regularly rotate and replace artifacts in exhibits in order to present new material to visitors and to ensure the conservation of fragile artifacts (textiles, paper, etc.)

9.6 Conservation

- a) In all instances, cases and floor space will be adequate to accommodate and display exhibit items without crowding or distorting or result in crowding or distortion by visitors circulating within the exhibition space. Exhibits will be set up according to available space, allowing for adequate traffic flow by the public, while protecting artifacts from unauthorized handling.
- b) OMAH will use cases and support materials that comply with current museum standards as identified by the Canadian Conservation Institute. OMAH will not use display materials (case materials, backgrounds, adhesives, labels, etc.) that are harmful or could result in the modification of the original appearance and/or stability of artifacts.
- c) Within the permanent exhibit area, artifacts will be changed as required by conservation standards. A record shall be kept with the artifact record as to when and how artifacts were displayed.
- d) Within all exhibit spaces a weekly schedule of inspection for dirt, debris, evidence of infestation, theft and damage shall be followed by staff and/or trained volunteers. No one shall handle exhibit artifacts or rearrange exhibit supports/furnishings unless trained in the handling of artifacts.

- e) If an artifact on exhibit is found to be infested, damaged or dirty, it shall be removed and a sign reading “Artifact Temporarily Removed for Maintenance” shall be placed in its space while staff takes appropriate maintenance measures.
- f) Lighting in the exhibit area will be controlled in accordance with recommended conservation standards and light-sensitive artifacts will be displayed only for short periods of time consistent with the properties and light-sensitivity of each artifact.
- g) Exhibit design will conform to Canadian Conservation Institute conservation standards. Exhibit supports/furnishings used to display artifacts will be of suitable materials and will be finished to conform to conservation standards. Showcases will be purchased or made to protect artifacts as required.
- h) The Museum will ensure that all staff and volunteers involved in planning, preparation and installation of exhibits have the necessary skills and training in artifact handling, infestation recognition, and exhibit design technical knowledge, goals and objectives.

9.7 Security and Safety

- a) A photographic record of exhibits will be kept for security and reference purposes.
- b) Any materials that are deemed hazardous to the public will be kept in display cases out of reach. Any objects that could cause injury due to heavy or movable parts will be supported, secured or barricaded from the public to ensure the public’s safety.
- c) Staff shall be trained in the safe operation of exhibits or exhibit components within the first week of display (including traveling exhibits), with regard to machinery, and battery, light and/or electricity-operated devices.
- d) The Museum will meet legislated requirements in the handling or display of firearms by licensing its staff and/or modifying its firearms (for non-usage) in accordance with federal and provincial regulations.

9.8 Loans

- a) Off-site exhibits will only be undertaken with artifacts that can be displayed according to environmental and security standards. Whenever possible, promotional displays should be of duplicated materials rather than artifacts.
- b) Whenever artifacts are exhibited off-site for promotion or other purposes, the Director/Curator shall have full authority regarding the safety and use of the collections.
- c) Artifacts from the collection will not be loaned out for exhibit unless the borrower can guarantee their safety from an environmental and security standpoint. The Director/Curator has jurisdiction over all materials to be loaned out and he/she must be

satisfied with all exhibit, security, lighting, environmental and insurance provisions before any material will be loaned.

- d) In all off-site exhibits of Museum artifacts or materials, the Museum's name must be prominently displayed and appropriately credited.
- e) Travelling exhibitions sponsored by OMAH are subject to the terms and conditions in accordance with the outgoing loan contract and any other arrangements deemed necessary by the Director/Curator for the safety of the collection.

9.9 Accessibility

- a) The Museum will endeavour to ensure that all exhibits are accessible and capable of being used and enjoyed by visitors of all ages and abilities.

9.10 Collection Protection

- a) Any exhibit preparation activities that are potentially harmful to the existing collection or borrowed exhibits shall be conducted in an area that is isolated from the displays and collection storage. This includes activities that produce dust, heat or vibrations and those that involve the use of aerosols and solvents. The following are examples and by no means constitute complete list: sanding, drilling, sawing, cutting, hammering, chiselling, painting, varnishing and the use of spray adhesives.

SECTION 10: COLLECTION

10.1 General Collection Development

- a) In developing its Collections, the museum will adhere to its Statement of Purpose to collect and preserve those objects that best illustrate the heritage of the City of Orillia and its surrounding area. Care will be taken to accept as a donation, or to purchase, only those objects that meet the criteria in the “Collection Management Policy” as it relates to both the object, archive and photograph collection and the art collection (See 10.2 and 10.3).
- b) Priorities regarding the nature of and the size of the artifacts will change periodically and this will be determined first, by the available space in the OMAH’s galleries and storage areas. Determination will also address the nature of the object and its aptness to the Museum’s collections.
- c) As in all other areas of the Museum’s operation, the Collections Development area will closely follow the *Ethics Guidelines* as issued by the Canadian Museums Association and the Ontario Association of Art Galleries. These guidelines will be referred to and their principles followed before any decisions of an unusual or sensitive nature are made. Further to this, Federal, Provincial and Municipal legislation, will be adhered to where this legislation impacts on activities in the collection section of the Museum’s operation.

10.1.1 Specialized Collections

The museum will put a special emphasis on collecting objects, archival documents, photographs and works of art pertaining to Sam Steele, Arthur Shilling, Franklin Carmichael, Gordon Lightfoot and other people from, or having a clear relationship to, Orillia and having made a significant contribution to Canada and/or the world.

10.1.2 Resources

In a commitment to excellence and in accordance with recognized standards, the museum will provide human, financial and physical resources necessary to manage and maintain its collection. This policy will supersede all previous policies and practices.

10.2 Object, Archive and Photograph Collection Development

The Museum will focus on collecting objects, scientific specimens, photographs, archival material and oral histories pertaining to the history and development of Orillia and area. These artifacts will reflect the natural and human history of Orillia to the present day and are collected for the purpose of documentation, preservation, research, exhibition and interpretation.

10.2.1 Parameters for Acceptance – Object, Archive and Photograph Collection

- a) The Museum will accept objects, archival material and photographs on the basis of their research, education and exhibition value, their condition and duplication of artifacts in the collection. Conditional gifts will not be accepted except as detailed in Section 8.7;
- b) Artifacts should be accepted based on being broad and representative samples of material originating in or directly related to the city of Orillia and its surrounding area;
- c) Specific objects, archival material and photographs which relate to the life and activities of the Aboriginal Peoples, early settlers and later, residents of Orillia;
- d) Generic materials from elsewhere in Simcoe County or Ontario that are illustrative of Orillia's history and development;
- e) Materials from other cultures illustrative of the material heritage of immigrants who have settled in Orillia.
- f) Objects with documented provenance or those that can potentially be documented;
- g) Objects that can be preserved;
- h) Objects which may be duplicated but will be used for the purpose of hands-on, educational use. Artifacts chosen for this use will be handled by students and the public and this will knowingly shorten the artifact's life.

10.3 Art Collection Development

The Museum will focus on collecting art that complies with the following parameters:

- a) Art produced by artists originating from or having resided in, or having a clear and verifiable connection to the City of Orillia and surrounding area and that after review and research has been found to be culturally significant and has a high likelihood of interest for residents of and visitors to Orillia, Ontario and Canada; and
- b) Art produced by Ontario and Canadian artists that after review and research has been found to be culturally significant and has a high likelihood of interest for residents of and visitors to Orillia, Ontario and Canada.

10.3.1 Parameters for Acceptance – Art Collection

- a) The Museum will accept art on the basis of its research, education and exhibition value and its condition. Conditional gifts will not be accepted except as detailed in Section 8.7;
- b) Art shall be accepted based on being representative of creative output originating in or directly related to the city of Orillia and its surrounding area, the province of Ontario and the country of Canada;

- c) Specific art which relates to the life and activities of the Aboriginal Peoples, early settlers and residents of Orillia and area;
- d) Art from other cultures illustrative of the creative output of immigrants who have settled in Orillia, Ontario and Canada;
- e) Art with documented provenance or that which can potentially be documented;
- f) Art that can be preserved;
- g) Art which may be duplicated (i.e. prints and artistic photographs) will be used for the purpose of hands-on, educational use. Art chosen for this use will be handled by students and the public and this will knowingly shorten the work's life.

10.4 Collections Data Entry Procedure

- a) A Temporary Custody Form will be filled out by the Director/Curator or Museum staff and dated and signed by both the Director/Curator or staff and the Donor at the time of donation or as soon as possible after the donation. The donor will be given or sent a copy of the Temporary Custody Form. That portion of the form relating to the history and provenance of the artifact and its relevance to the museum's collection will contain as much information as is possible to be obtained from the Donor. A description of the artifact and its present condition will be written on the back of the form in the appropriate section.
- b) The donation will be examined and researched by the Director/Curator who may seek the aid of the Collections Committee when making a decision to either accept or reject the donation, pursuant to the Collections Development Policy.
- c) The same procedure will apply when an artifact is purchased by the Museum for its collection. The donor or seller will then sign the form granting the Museum ownership of the artifact. This form will then have the accession number (once it is determined by the Museum) written on the top right-hand corner of the page and filed in the Gift Form binder.
- d) If the donation is not accepted for the collection because it does not meet the parameters for acceptance, the Donor will be contacted and asked to either take back the donation or to allow the Museum to use the donation for either education and/or fundraising purposes, the proceeds of which will go to the Museum's collections budget. In any case, be it collection, education or fundraising use, the Donor will be sent a Gift Form with the details of the donation clearly defined and the intended use for each object clearly stated. The donor may keep one signed copy of the Gift Form. The other signed copy will be kept in the Museum's Gift Form binder.
- e) When a donation is accepted, each object will be given an accession number (see Assigning an Accession Number – Section 10.4.1) and a computerized record of the

artifact will be created using the appropriate museum collections software by the Director/Curator or a trained staff member or volunteer. The artifact's accession number will be applied to the artifact by the appropriate method used for that particular material, i.e. metal, wood, china, textile, paper.

- f) These automated records will be stored in chronological order by year, then by donation, then by artifact within donation, in the database system and each will give the location of the artifact, whether it is on exhibit, in the storage areas or on loan.
- g) Each time an artifact is moved, put on display or lent, its location shall be updated in the database;
- h) Should the artifact be deemed suitable for use in any of the Museum's education programs, the Programs Coordinator shall be given a memo to that effect for future reference.
- i) The Director/Curator will train staff or volunteers and oversee the entire process to ensure that all requirements are met and that the records are current.
- j) Each year the budget will contain funds necessary to purchase conservation supplies.
- k) An updated electronic copy of the collection will be stored off-site in a location that is secure and accessible.
- l) Each year the Board will be given a list of the gifts and purchases obtained and made for the collection.

10.4.1 Assigning Accession and Object Identification Numbers

Accession and object numbers shall be assigned to objects, photographs, books, archival materials and art as follows:

- a) For an object or work of art, the running list of used accession numbers shall be consulted to find the next available accession number. This shall be cross-referenced with the computerized Artifact Database to ensure that last numbers used match.

The make up of a typical accession number is as follows:

Year, Donation. i.e. If Mr. Smith brought in 15 objects the accession number for this donation, if it was the first donation given in 2005 would be 2005.1. Each object would then have a different object number, but all numbers would include the accession number (i.e. 2005.1.1, 2005.1.2, 2005.1.3 and so on to 2005.1.15).

- b) An accession number always has one period separating the two numbering systems designating year and order of donation within that year.

An object identification number always has two periods separating the three numbering systems designating year, order of donation within that year and the artifact number within the donation.

Object identification numbers are formatted as to:

Year donated

Order of donation within the calendar year (first, second, ninetieth, etc.)

Order of number of artifacts within that donation

Number of component parts within that artifact.

i.e. 2002.5.1abcde

				_____	number of component parts
year					order of number of artifacts within donation
					donation within that year

If the last object identification number used was 2002.287.1 and the object or work of art is unrelated to the last item accessioned (i.e. not donated by the same person or group), the next object identification number assigned would be 2002.288.1.

- c) If an object or work of art has more than one component to it (i.e. a pot with matching lid), the components would each be marked with the same object identification number, but with “a” or “b” and so on denoting that it is part of a larger whole. i.e. pot 2002.288.1a and lid 2002.288.1b.

10.4.2 Applying Accession and Object Identification Numbers

Once the object or work of art has been approved for accession into the Museum’s collection, the following labeling procedure will be followed:

- a) The Director/Curator or a trained staff member will fill out a computerized condition report on the object.
- b) In the process of completing the condition report, the object’s material will be identified and an appropriate method for labeling that is a) reversible and b) inert, non-intrusive and non-damaging to the object, will be applied.
- c) Generally, but with exception, the following methods can be utilized:
 - h) Polished wood, stone, plastic or other hard, non-porous surfaces:
Apply a layer of clear nail polish and let dry completely. Using a non-toxic, impermeable, black, extra fine-point marker or (on dark objects) an extra fine-point opaque white permanent ink, apply the object identification number and let dry completely. Apply a second layer of clear nail polish over the accession number. Let dry completely.

- ii) Textiles/Fur:
Using a non-toxic, impermeable, black, extra-fine point marker, apply the object identification number to a piece of unbleached cotton twill. Sew the twill to the textile using the least number of stitches possible in order to create a good attachment to the textile, and avoid damaging it. If the textile is in poor condition, is very sheer or for some other reason, cannot be stitched (i.e. lace doilies), use a stringed/paper identification tag on which the accession number can be written. Attach this to the textile using a non-damaging, non-intrusive method.
- iii) Paper-based Objects:
Using a soft, erasable pencil, lightly apply the object identification number directly to the object.
- d) Each object labeling procedure should have the aim of being small, neat and easy for a museum professional to locate, but non-visible to the observer's eye when on exhibit.
- e) If the Director/Curator or staff is unsure of the best method for object labeling, professional opinions will be solicited and research will be completed before labeling takes place.

Note: The objects must be of clear title or if title cannot be determined, a serious, diligent and documented effort must be made in attempts to ascertain title.

10.5 Collection Management

OMAH will provide physical and intellectual access to its collection by accessioning, processing, storing and conserving the collection in accordance with recognized museum and gallery standards.

10.5.1 Acquisition

See Collection Development (Section 10.1)

10.5.2 Compliance with Laws

The Museum's collecting activities will be in accordance with existing laws governing cultural property.

The Museum will not knowingly or willingly acquire any object, art or specimen which is known or suspected to have been illegally imported into Canada or illegally exported from another country, or which was collected or recovered in a manner that would support or encourage, damage or disruption of collecting sites, cultural monuments or human burial places.

10.5.3 Object and Art Use

See Collection Development Policy (Section 10.1.4), Outgoing Loans (Section 10.5.4) and Research Policy (Section 12).

10.5.4 Outgoing Loans

- a) The Museum will loan objects, archival material, photographs and art to other museums, galleries, institutions and organizations for exhibition, research and educational purposes;
- b) Museums borrowing objects and/or art from the Museum must meet normal museum standards for care and control of loaned objects and art;
- c) The Museum will not loan objects or art to private individuals;
- d) The Museum will not loan objects or art to institutions or associations unless they currently meet the Ministry of Culture's *Standards for Community Museums*. If there is any doubt about a potential borrowing institution or association's ability to meet these standards, the authorized representative of the potential borrowing institution will direct the Ministry's representative to contact the Director/Curator to confirm the institution's status in regard to the standards.

10.5.5 Incoming Loans

The Museum will borrow objects, archival material, photographs and art from other institutions and individuals for exhibition, research and educational purposes and abide by that institution's requirements for outgoing loans.

10.5.6 Collection Record Management

The intent of the collection records will be to prove ownership of the collection, to provide researchers and staff intellectual access to the collection, to track items in the collection and to care for and monitor the condition of items as a steward of the City of Orillia and area's history.

(Also see General Collection Development - Section 10.1 and Collection Data Entry Procedure – Section 10.4)

A donated object or work of art requires a signed Gift Form (deed of gift) before it can be accessioned into the permanent collection.

10.6 Deaccessions

10.6.1 Standards

The Museum shall deaccession objects and art from its collection only in accordance with recognized standards and current professional ethics

10.6.2 Intent

- a) The Museum shall not acquire objects or art for its collection with the intention of eventual disposal for financial gain;
- b) Deaccessioning and disposal cannot take place without formal approval by the Board; and
- c) The Collections Committee shall present recommendations for deaccessioning and disposal to the Board for approval by formal motion.

10.6.3 Accidental Loss

When an artifact is stolen, or damaged beyond repair, the Museum shall produce a report on the loss or damage - indicating how and when the loss occurred (if known), and what actions were taken as a result. This report shall become part of the permanent accession record for the artifact or archival material in question.

10.6.4 Deaccessioning Criteria

The criteria for deaccessioning objects or art shall include:

- a) Lack of relevance to the Museum collection and acquisition policies;
- b) Excessive duplication;
- c) Poor condition or quality;
- d) Lack of documentation verifying authenticity, provenance, history and/or previous owner(s) or donor;
- e) Where repatriation may be appropriate, the Museum may deaccession material for repatriation to another institution or group, when the Board is satisfied that repatriation is appropriate and ethical;
- f) Where material has been identified as a potential health hazard or that could jeopardize the preservation of other components of the Museum collections; and/or
- g) To upgrade Museum collections by means of exchange or other transaction with another public museum, archives or related institution.

10.6.5 Procedure

- a) The Director/Curator shall identify objects or art (of clear title) to be deaccessioned using physical inspection, examination of pertinent accession records and related documentation and shall consult with the Collections Committee. The Director/Curator may also consult with conservators, appraisers, and other authorities as necessary.

Note: The object/art must be of clear title or if title cannot be determined, a serious, diligent and documented effort must be made in attempts to ascertain title.

- b) The Director/Curator shall present recommendations for deaccessioning and preferred method(s) of disposal (pursuant to Section 7) through the Collection Committee in the

form of a written report. Each deaccession request is to be assessed on its merits, on a case-by-case basis.

- c) If deaccessioned objects or art was acquired by donation, the Museum shall make a reasonable effort to notify the original donor or a member of the donor's immediate family, that specified artifact(s) or are deaccessioned.
- d) A deaccession form recording the object identification number, reasons for deaccessioning, date of deaccessioning, description of deaccessioned object or art, method of disposal, and other pertinent information will be produced and permanently stored in the collections management database.
- e) All object identification numbers will be removed at time of deaccessioning.

10.6.6 Disposition of Deaccessioned Objects/Art

The following sequence for disposal of deaccessioned objects/art shall be followed:

- a) The object/art will be offered to the Museum Education/Interpretive/Study Collection for use in the Museum's education and special event programs;
- b) The original donor(s) will be contacted for retrieval of the object/art;
- c) The object(s)/art will be offered to another public, not-for-profit, museum, archives or related institution in Simcoe County, then Ontario, then Canada as a gift or to be used for exchange purposes ensuring that every effort is taken to keep the object/art in the public domain within Canada; and
- d) The object(s)/art may be sold at a legitimate public auction or other public sale, with appropriate notification and advertising.

10.6.7 Intentional Destruction

If the deaccessioned material is in extremely poor condition, is a potential health hazard or cannot be disposed of in accordance with Section 7, it shall be intentionally destroyed.

The Museum shall remove accession numbers from any material to be destroyed. The Orillia Museum of Art and History shall consult with appropriate authorities on the safest and most environmentally sound method of disposal.

10.6.8 Conflict of Interest

No Museum employee, or relative, Board or committee member, volunteer, appraiser, consultant or other person directly involved in the deaccession or disposal process, or with specific prior knowledge of the value or significance of the deaccessioned item(s) shall be eligible to purchase

deaccessioned material at auction or other public sale, nor are they permitted to acquire deaccessioned material by any other means.

10.6.9 Proceeds

All monies realized from deaccession activities, including auctions or other public sales, shall be used for the direct benefit of Museum collections, either for future acquisitions or improvements in collections care and/or management.

10.6.10 Records Management

The Museum will maintain permanent records which fully document each and every deaccession and disposal. A completed deaccession form and copy of the relevant motion from the Museum Board shall be included with the original Gift Form. If no Gift Form exists, it shall be included in the Gift Form binder under "Deaccessioned Objects/Art."

If a transfer of ownership is the chosen method of disposal, the Museum shall provide copies of appropriate documentation to the receiving institution.

See Also: Collections Management, Conservation Policies.
OMA Technical Leaflet #6 - "Policy Guidelines for Acquisitions and Deaccessions"

SECTION 11: EDUCATION AND INTERPRETATION

11.1 General Philosophy

The Orillia Museum of Art and History holds in public trust a collection of three-dimensional art, artifacts and archival holdings that are recognized as being of historical and cultural significance to Orillia, North Simcoe and Ontario.

The Museum will exhibit and interpret the collection in an effective and safe manner, for the instruction and enjoyment of the general public.

Interpretation and education programming is a vital element of a community museum. Through its special programs, the museum is able to reach audiences of all ages, interests and capabilities, and serve as an educational and recreational source the community.

In the development of interpretive and educational programs the Museum shall strive to maintain consistency with its Ends and Means Policies and meet the needs and interests of the community it serves.

The conservation and curatorial care of the collection is of prime importance, and therefore, is the primary concern when developing interpretative and educational programs. The Orillia Museum of Art and History recognizes the collection is its *raison d'être*. As such, only artifacts the Curator deems “for educational use” shall be handled or taken off-site for or during education programs.

11.2 Aims & Objectives

The aim of this policy is to define the scope and philosophies of the interpretation and education programs offered to the public by The Orillia Museum of Art and History. These programs will be defined under the sub-headings of Public Programs, Special Events & Exhibits, School Programs and Special Interest Groups.

11.3 Public Programs

By the provision of its exhibits and displays, The Orillia Museum of Art and History provides a public program that can be enjoyed by the community and its visitors.

The regular public program of the Museum is subject to evaluation on a regular basis. This evaluation ideally includes individuals without association to the Museum or with the community to allow for an objective and unbiased perspective.

The Museum recognizes that the development of a public program takes place not only within the facility, but can be provided as an outreach experience as well. As a community organization, it is the OMAH’s focus not only to bring the people to the Museum, but the

Museum to the people. As such, where resources permit, the Museum will participate in community events.

Outreach Activities may also include the sharing of exhibits or objects in the Museum's collection with other accepted museums in the County of Simcoe and within the Province of Ontario. Items may also be shared with community organizations at the discretion of the Director/Curator and the Collection Committee (See Appendix A-13).

Interpretive tours will be provided to the general public by appointment as resources allow.

The public exhibit program will be subject to change, both gradual and substantial. A continual program of improvement, refurbishing and change is necessary. Change can solicit repeat visitation, and demonstrate to visitors that exhibitions are progressive, updated and revisited on a continuous basis. Visible change by Museum staff also shows visitors that exhibits are often created in-house by staff (See Section 9: Exhibition Policy)

Periodic evaluations of how visitors interact with particular exhibits can assist in any refurbishment, and provide ideas for further development.

11.4 School Programs

The Orillia Museum of Art and History will provide a broad slate of education and interpretive programs relevant to current curriculum within the Province of Ontario, in relationship to the Museum's Ends and Means Policies and in service to the broad spectrum of people it enjoys as an audience each year.

Programs will generally be researched, developed and promoted for on-site visits as well as for outreach. The slate of programs will primarily focus on students from K to Grade 8. It is the Museum's goal to broaden our scope of education programming as resources permit.

The Museum recognizes the need to be flexible in its programming to meet special needs within a school group.

School programs may be offered in subject areas other than those identified within the curriculum or within the Ends and Means Policies of the Museum if they relate to a special event, seasonal celebration, cultural celebration, temporary exhibit or in response to requests from members of the education community. These programs will only be developed if they are practicable in terms of budget, staff time for research, implementation and offsetting revenue generation potential.

Teachers participating in the Museum's school programs will be asked to complete a short evaluation form. The evaluation is intended to gather information relating to the program delivery, relevance, price, general enjoyment, and ease of communication with the Museum with regards to booking, confirmation, flexibility, etc. Evaluations are shared with all members of the Education Department, and kept for the overall annual evaluation process at the end of each year.

An outline of the Museum's programs and any additions or changes will be distributed to schools in Simcoe County within the first week of every school year and again in late April of every year.

11.5 Special Events & Exhibits

The Orillia Museum of Art and History recognizes that special events are an important part of the annual public profile in the organization. Special events meet specific needs of the Museum and its visitors by:

- Providing an opportunity to focus on a specific aspect of regional or county significance which may not otherwise be featured through the regular programs or exhibits of the museum;
- Providing a broader perspective of heritage;
- Encouraging repeat visitations;
- Showcasing the site and its potential;
- Maintaining a spectrum of activities;
- Reaching a broader audience; and
- Remaining a vital part of the cultural community of Orillia and Simcoe County.

The annual slate of Special Events/Exhibits is subject to annual evaluation. Evaluation is based on number of years held, financial reports, attendance and anticipated viability in future years.

Special or Temporary Exhibits, like Special Events, are an important factor in the annual public profile of the museum. Special or Temporary Exhibits meet specific needs of the OMAH and its visitors by:

- Providing an opportunity to focus on a specific aspect of regional or county significance which may not otherwise be featured through the regular programs or exhibits of the Museum;
- Providing a broader perspective of heritage;
- Encouraging repeat visitations;
- Maintaining a spectrum of activities;
- Reaching a broader audience;
- Remaining a vital part of the cultural community of Orillia and Simcoe County;
- Providing a background and context for new educational programs and opportunities;
- Partnering with other groups/institutions/organizations;
- Providing a showcase for regional artists/artisans to exhibit their work.

11.6 Special Interest Groups

The Orillia Museum of Art and History will provide public programs to other groups outside the education community. These include, but are not limited to, Guides, Scouts, Pre-school or Nursery School Groups, Day Camps (including those of the Museum), English as a Second Language groups, Coach Tours, Seniors Groups, etc.

SECTION 12: RESEARCH

- a) The Orillia Museum of Art & History's Research Policies will uphold and support all aspects of the Museum's Mission Statement.
- b) The Research Policy will be reviewed annually and revised where necessary.
- c) All Orillia Museum of Art & History procedures, forms and manuals relating to research must flow from this Policy.
- d) A budget allotment will be provided for research programs.
- e) A budget to include the payment of costs incurred by public researchers will be set by the Board and will be reviewed annually.
- f) The Orillia Museum of Art & History will endeavour to ensure that staff has time and any additional training necessary to research geographic, archaeological, social, commercial and industrial history relating to its collections, buildings and special exhibitions.
- g) The Museum will provide, within its means, suitable work space and supplies to facilitate research for both staff and the public.
- h) Staff will be responsible for ensuring that the Research Policy is carried out.
- i) Directives for future academic research will be at the discretion of the Board in conjunction with staff.
- j) Other individuals and representatives from similar cultural organizations may have reasonable access to the collection for research purposes but such research will normally occur on the premises of the Orillia Museum of Art & History under staff supervision.
- k) Any group or individual provided with access to the collection of the Orillia Museum of Art & History must credit the Museum in their work and provide a copy of their research to the Museum for its purposes.

SECTION 13: PHYSICAL PLANT

13.1 Aims & Objectives

It is intended that the Museum's buildings and grounds provide a safe and functional environment for visitors, staff, the collection and associated activities. The achievement of this objective will be balanced with the need to preserve the integrity of a heritage building as an artifact itself, albeit in compliance with federal, provincial and municipal legislative requirements governing buildings and public use.

13.2 Physical Plant History and General Information

The Orillia Museum of Art & History is located in the historic Sir Sam Steele Memorial Building which itself is located in the core of downtown Orillia at 30 Peter Street South and is owned by the City of Orillia. Designed by Thomas Fuller and completed in 1894, this red brick and limestone clock tower building served as a federal customs house and post office until purchased by the City of Orillia in 1956. Dedicated that year as the Sir Sam Steele Memorial Building, it served as a police station, court house, jail and office space for various organizations. In 2004 the building underwent a 1.1million dollar restoration and now houses the Orillia Museum of Art & History. The Museum Board leases the building from the City for a nominal annual fee.

The Museum meets its obligations to federal, provincial and municipal requirements that apply to the physical safety of its staff, visitors, and property.

The Museum strives to meet environmental standards set by the Ontario Ministry of Culture. The temperature and relative humidity in the exhibition and collection storage areas are currently monitored through appropriate systems and tracking. Presently (October 2005), temperature is maintained within acceptable museum guidelines. Because of the age of the building, at this time the relative humidity levels are much more difficult to control, but it is anticipated that with completion of the second and third floor renovations, that a "room within a room" configuration may be established in which delicate or sensitive artifacts can be exhibited and will meet the highest standards of outgoing loan agreements from other institutions.

13.3 Identifying Potential Threats

The Museum has created a disaster plan to address the security issues for staff and the collection in regards to the following:

13.3.1 Types of Disasters and Occurrences

- Natural disasters and occurrences including floods, storms, earthquakes, tornadoes, fires, etc.
- Industrial and technological disasters and occurrences including: spills of hazardous materials, blackouts, equipment failure, etc.

- Human disaster and occurrences including: poor maintenance, vandalism, theft, accidents, human error.

13.3.2 Major Disasters

- Flood/Water Damage
- Wind Damage
- Fire
- Pest/Insect Damage
- Utilities Malfunction
- Theft/Vandalism
- Mould

13.3.3 Areas at Risk

- Storage
- Construction
- Security
- Environmental Conditions and Controls
- Lighting
- Historic objects that may contain unstable chemicals
- Chemicals that are stored at that site
- Exits
- Maintenance

13.3.4 Areas of Concern

For the Museum the main concerns are theft, vandalism, fire, and the threat of flooding. Since the site is located in the downtown core and is in every major sense a public building theft and vandalism are a concern. On weekends and during the winter months, staff and volunteers work alone in the Museum for long hours. Access to a telephone system and 911 is the only recourse in case of attack, vandalism or theft at this time.

The threat of fire in the downtown core is very real. With a mixture of commercial and residential use in older buildings, human error and criminal activity cannot be ruled out or eliminated in the downtown core. The age of the buildings within the historic district and their relative building material composition and age of wiring varies widely according to owner and landlord. In the past year (2005) there have been two major fires in local businesses in the downtown core. Some older buildings in the downtown core have been retrofitted to meet current building code requirements but other old buildings remain unimproved and may well be a fire and safety hazard. The percentage of downtown improved and unimproved buildings is unknown.

Summers in the area tend to be dry and hot, increasing the chances of fire at the Museum site. The buildings on either side of the Museum have both been destroyed by fire. The latest occurrence was April 2005 when fire consumed 21 Peter Street S. and damaged the north wall

of the Sir Sam Steele Memorial Building. In the interest of saving the Museum, water pumped by fire fighting equipment caused some flooding in the basement of the Museum.

13.4 Steps to Minimize the Level of Personal Risks

The Museum strives to minimize the level of personal risk within the museum and its grounds. The Museum is able to achieve this through:

- Installation of 11 hard-wire electronic surveillance cameras that monitor exhibition and administration areas, doors and hallways;
- Installation of adequate lighting within the Museum and security lighting in the main exhibition space at all times;
- Clearing walkways to the Museum, especially in the winter months;
- Installation of chimes on the two main exits to alert staff of entrance and exit of visitors;
- Installation of a security alarm system and motion detectors for security after hours of operation;
- Use of appropriate fire rated building materials in the renovation and restoration of the building (2004)

13.5 Outstanding Issues/Areas of Concern

- A fire protection and fire alarm system should be installed throughout the building
- Panic buttons for staff and volunteers to signal the need for emergency response in the case of threat or robbery are required
- A high water alarm should be installed in the basement

13.6 Procedures in Response to Threat, Emergencies and Disasters

The disaster plan has been developed to implement procedures in response to threat, emergencies and disaster. More specifically the plan lays out procedures in response to:

- Acts of Violence
- Bomb threats
- Discovery of a suspicious device
- Evacuation instruction
- Explosion
- Fire
- Medical Emergencies
- Mould
- Pest infestation
- Power failure
- Storms: severe wind and rain, snow and ice, thunder and lightning
- Theft/vandalism
- Water: flood, flood advisory, flood warning, leaks, broken pipes, sewer backup, etc.

13.7 Training

All staff & volunteers will receive Fire Prevention Training as part of the basic orientation to the Museum.

Training will include:

1. Location of exits
2. Location and operation of fire extinguishers
3. Fire drill procedure
4. Maintenance procedures
5. Good house-keeping/preventative measures
6. Role & responsibility of staff & volunteers

13.8 Effectiveness of Emergency Procedures

An evaluation questionnaire has been developed to measure the effectiveness of the disaster plan. The evaluation must be completed no later than a month after the occurrence of the actual disaster. The purpose of this evaluation is to determine the overall effectiveness of the plan. If it is determined by the evaluation that the plan needs to be revised, the disaster plan committee will meet and review appropriate revisions.

A copy of the evaluation questionnaire is to be distributed to everyone involved in the emergency/disaster. The evaluations should then be completed by the staff/volunteers and analyzed by the Disaster Plan Committee. A copy of the evaluation questionnaire is located in the Disaster Plan.

13.9 Security system

The security system of the Museum is designed to alert the proper authorities of any potential break-in. If there is entry into the Museum that includes tampering with the alarm system, the system alerts the Museum's security company who in turn dispatches the authorities and contacts the emergency contacts for the Museum.

13.10 Maintenance

A written maintenance manual will be created to demonstrate how the Museum:

- conducts regularly scheduled inspections and maintenance of the building and grounds,
- sets priorities and schedules for ongoing repairs and capital upgrades,
- ensures that health and safety codes are met in the maintenance and repair of the physical plant, and
- conducts daily, weekly and monthly housekeeping routines.

A contract has been created with a local cleaning service and other maintenance agencies to handle the weekly housekeeping and grounds care (snow removal, shoveling and sanding) and ongoing maintenance of the mechanical systems.

The Museum is committed to being environmentally responsible in its use of energy and materials which include the handling, storing and disposal of hazardous materials.

The Museum is located in a heritage building and realizes its historical significance to the area. All repairs and modifications to the exterior or interior of the building meet municipal, provincial and federal regulations and there is an attempt at all times to ensure historical integrity. The Museum also makes certain that part of its budget is allocated to capital upgrades and repairs to the building and property.

SECTION 14: CONSERVATION

14.1 General Conservation

- a) The Museum is responsible for preservation of artifacts in its collection. It will strive to provide the best possible physical environment, preventive maintenance programs and conservation services to meet this responsibility.

14.2 Preventative Conservation

- a) The Museum will support preventative conservation and only use conservation treatments when appropriate (see Section 14.6).
- b) The Museum will strive to achieve optimum environmental standards for the preservation of the collection in all physical areas where artifacts are located. Control standards for temperature, relative humidity, lighting and air cleanliness will be established in consultation with qualified experts. The Museum will provide the facilities and equipment to achieve and maintain and monitor these standards, and will delegate responsibility for regulation and maintenance of these standards and systems to a qualified staff member.
- c) The Museum will establish procedures and provide support for protection of the collection from damage or loss through fire, flood, water damage, theft, vandalism, or accident and damage from insect pests and vermin.
- d) The Museum will develop standards and procedures and will designate appropriate responsibility for handling, storage, exhibition, packing and transport of its artifacts in order to preserve the collections.
- e) The Museum will provide in-house training for all staff, both paid and unpaid, in the handling and preventative care of artifacts. Where further training is necessary, the Museum will provide (financial or other) support for staff participation in outside training programs. Only staff with appropriate training will be permitted to handle artifacts.
- f) The Museum will strive to provide a sufficient size of staff to implement preventive care of collections.

14.3 Collection Access and Protection

- a) The doors leading to artifact, archive and art storage shall be locked securely at all times other than when staff are in each area to supervise that area. No one other than staff or designate, in company of staff, shall be allowed access, with the exception of emergency procedures. At no time will researchers be allowed to search original material unaccompanied by appropriate staff.
- b) Access to the collections storage area shall be strictly controlled by key allocation. These

keys cannot be copied or reproduced except with Director/Curator or Board approval with its originating locksmith company.

- c) A master key list shall be maintained by the Director/Curator and no one but the Executive of the Museum shall have access to or knowledge of this list to maintain security to collections areas.
- g) A fire and safety inspection by authorized Fire Department personnel shall be done on a periodic basis, with a maximum period between checks of one (1) year.
- h) The staff shall undertake regular checks of the security alarm system to ensure that it is functioning.
- i) The Museum will establish procedures for care of artifacts in the event of physical emergencies such as fire, flood, accident etc., pre-designate an emergency work area and ensure that all staff are thoroughly familiar with these procedures.
- j) The Museum will undertake periodic risk assessment and mediation (if required) to address water damage, theft, vandalism, and artifact access.
- k) Cleaning of storage and/or work areas, and of display cabinet interiors may be undertaken by custodians only under the supervision of trained staff.

14.3.1 Insurance

- a) The Board will review insurance policies on a regular basis, to ensure provisions for support and protection of the collection are in place and are sufficient to protect the collection.

14.4 Storage Areas

- a) The Museum will provide storage areas and artifact workrooms sufficient to accommodate the size and material composition of the collections.
 - i) No work on individual artifact or group of similar artifacts shall be engaged until full assurance that this work may proceed from start to completion without moving materials in interim is ensured.
- b) The Museum will provide storage space for the collection which will be orderly, clean, and environmentally controlled and will allow adequate physical access to the artifacts. Access will be restricted to properly trained staff or properly trained designate. The storage area will be used only for the storage of Museum artifacts.
 - ii) No artifact shall be stored immediately adjacent to forced air heating supply or return vents or directly under lights.

14.5 Loans

- a) The Museum will ensure that all incoming artifacts, whether owned or borrowed, are correctly documented with respect to ownership, incoming and current condition and need for conservation treatment.
- b) The Museum will strive to complete documentation of artifacts added to the collection prior to 2005 and that current condition and need for conservation treatment is recorded.
- c) The Museum will ensure that all incoming artifacts, upon completion of documentation, are properly stored in suitable containers, folders, etc. and located according to location key.
- d) The Museum will continue to strive to complete proper storage, fumigation, etc. upon materials in the collection prior to 2005.
- e) The Museum will ensure that all artifacts loaned to other institutions will be protected from damage both in transit and in the borrowing institution.
- f) The Museum will ensure that the borrowing institution be fully cognizant of the sensitivity of the material and need for specific handling. The borrowing institution shall understand that any necessary cleaning and upkeep shall not be done without notification and supervision by Museum personnel.
- g) No staff other than the Director/Curator may approve outgoing loans. In the event that the Director/Curator is absent (due to holiday, illness, etc.), an outgoing loan may be approved only by unanimous consent of the Board Chairperson, the Museum's insurance agent, the Collections Committee Chairperson and the Curatorial Assistant.

14.6 Conservation Treatments

- a) The Museum will use condition reports as the primary tools for making conservation and conservation treatment decisions.
- b) The Museum will consult with qualified experts in the field of conservation before taking any course of action which may affect the physical state of the artifacts.
- c) The Director/Curator shall be responsible for determining conservation priorities and nature and extent of conservation treatments to be carried out.
- d) The Museum will ensure that cleaning, repair or restoration of any artifact is carried out only by qualified personnel, and in such a manner as to maintain the historical and artistic integrity of that artifact.

SECTION 15: HUMAN RESOURCES

15.1 Aims & Objectives

The aim of this policy is to ensure that the Orillia Museum of Art & History has a written human resource management policy which addresses the safety, security, well-being and continued motivation of the people working for it.

15.2 Human Resources

The Museum will ensure that all staff responsible for administering the Museum and its collection have the appropriate training and are effectively able to train seasonal staff in all museum activities.

15.2.1 General

- a) All employees will perform their duties and exercise their functions to the best of their abilities and will at all times devote their time and efforts to advance the interests of the Museum.
- b) All employees are free to engage in any other business or professional activities so long as said activities do not conflict with any part of this policy, the overall Governing Documents of the Museum, recognized ethical behaviour for the profession, or employment contracts. The Board recognizes that its reputation is enhanced by employee interest, participation, research, scholarship and community activities in areas of interest to the employer.
- c) All employees will act under the direction and supervision of the Director/Curator and Board of Directors. Employees will consult with the Director/Curator on all matters touching on harmonious operation of the Museum. If employees feel that they cannot speak with the Director/Curator on a matter, they are advised to speak with the Chairperson or Vice-Chairperson of the Board. Names and contact information of the Chairperson and Vice-Chairperson Board will be posted for this purpose.
- d) Following the regulations of the Ontario Employment Standards Act, all recruitment, performance evaluation and termination will be conducted in an ethical manner.

15.2.2 Application for Employment

- a) Applicants for senior or management positions are required to submit a resume to the Personnel Committee of the Board (ad hoc). As potential candidates are identified, interviews will be arranged with the Committee and applicants may be asked to appear before the full Board as part of the interview process. References shall be requested at the discretion of the Committee and verified.

- b) At the discretion of the Director/Curator and/or Board, staff, contractor and volunteer applicants may be required to undergo an official criminal records check as part of the hiring and/or volunteer process. The Director/Curator and/or Board reserve the right to request criminal history information based on the expectations of the employment and/or volunteer duties and scope. The outcome of this check will be taken into account when making a hiring and/or volunteer recruitment decision.
- c) Applicants for administrative, educational, seasonal or contract positions are required to submit a resume to the Director/Curator. As potential candidates are identified, interviews shall be arranged with the Director/Curator. References shall be requested at the discretion of the Director/Curator and verified.
- d) To avoid conflict of interest, applicants related to or involved in personal relationships with Museum Board members shall not be considered for employment. Persons with private collections that are in conflict with the Museum's collections shall not be considered for employment.

15.2.3 Probationary Periods

- a) A probationary period of ninety (90) days shall apply to all full-time permanent staff and occasional contractors. Seasonal and temporary staff will be given a probationary period of three weeks. During these periods, should the performance of any staff member or contractor be unsatisfactory, employment may be terminated by the Director/Curator.
- b) Following the probationary period, termination of employment for staff shall be for just cause only. The services of occasional contractors may be terminated at any time at the discretion of the Director/Curator and/or Board.

15.2.4 Performance Review

- a) Full-time temporary and permanent staff shall have job evaluations performed by the Director/Curator after initial hiring at three months, eight months and then annually until employment termination, resignation or retirement. The performance of the Director/Curator shall be subject to an annual review by the Board (see Section 4.1e).

15.2.5 Hours Worked

- a) Personnel records, including holidays, sick days and compensatory time off, etc., shall be maintained by the Treasurer.
- b) The number of hours of work per week for employees shall be defined in each employee job description and/or employment contract and approved by the Museum Board. These hours may be arranged flexibly by day or week, providing service level is maintained at the Museum.

15.2.6 Remuneration and Holidays

- a) Each year the Museum and its employees will discuss remuneration/benefits for upcoming periods. Increases to staff salaries shall be on a merit basis depending on performance each year and as museum budget allows.
- b) Staff will be paid bi-weekly through the Museum's Treasurer by cheque or direct deposit. All necessary deductions and contributions shall be made as required by law.
- c) Contract, temporary and seasonal staff will receive time in lieu, on a ratio of one to one, for unpaid overtime hours worked. This lieu time will, whenever possible, be taken within two weeks of accrual and with the approval of the Director/Curator.
- d) All vacations are an earned benefit. The number of weeks of paid vacation time for employees shall be defined in each employee job description and/or employment contract and approved by the Museum Board. Vacation pay will not be issued unless arranged through special permission of the Board. All arrangements for vacation time are at the discretion of the Director/Curator.

15.2.7 Professional Development for Staff and Board Members

The Board of Directors recognizes the need for continual upgrading of skills for paid staff and Board members. Well-trained staff and Board Members provide a better service in return for the investment. Problems, job stress and institutional stress are reduced when all staff and Board members are provided with the skills necessary to fulfill their responsibilities. To this end, the Board of Directors will budget for skills upgrading under the following procedure on an annual basis. When possible, government grants will be utilized to offset costs of skills training.

- a) As a requirement of employment, all permanent full-time staff is required to partake of available training opportunities each year. A minimum of one course/seminar must be completed in a related subject area approved by the Director/Curator each year. Board Members will participate in workshops/seminars as budget constraints allow, or at their own cost if they choose to do so.
- b) Each year the Museum will budget for registration fees and other related expenses including mileage, meals and accommodation when necessary for staff and Board professional development. All costs must be approved in advance by the Director/Curator and/or Board and be within annual budgeted amounts.
- c) Staff and Board members will provide post course/seminar reports to the Board as requested.
- d) Courses/seminars/workshops taken must be applicable to the person's position and responsibilities.

- e) The Director/Curator will advise staff and Board members on a regular basis of training opportunities that are available.
- f) All members of the Board of Directors shall be given an Operations and Policy Manual at the beginning of each year. Any questions that arise from the policies and procedures about the governance of the Museum shall be addressed after the first meeting in which the handbook has been distributed.
- g) As policies are created and revised, the policy creation and revision dates shall be tracked and noted on the bottom of each policy page in the manual or as otherwise deemed appropriate.
- h) The Director/Curator shall ensure that a portion of the annual fiscal budget is allocated for professional development and related expenses (1% or \$1500) and the purchase and maintenance of a collection of current reference material (.5% or \$500).

15.2.8 Mileage, Expense Claims, Invoices

- a) If an employee uses his/her car on Museum related business, he/she shall be compensated in the amount of thirty-five (35) cents per kilometer plus any related parking or toll expenses. A mileage claim form and cheque requisition shall be submitted to the Treasurer for compensation.
- b) If a contractor uses his/her car on Museum related business, he/she shall not be compensated unless specifically agreed to in writing before the commencement of such business. In any agreement of compensation for mileage with regard to contractors, a flat fee shall apply.
- c) Expenses accrued by an employee on Museum business or expenses accrued through purchasing supplies, equipment or training for Museum purposes, shall be reimbursed to the employee within ten (10) business days or two (2) weeks from the date the employee submits his/her receipts and cheque requisition for the amount owing. Receipts must be submitted for repayment.
- d) Contractors will be paid within 30 days from the receipt of invoice for services.

15.2.9 Sick Days and Leave

- a) Full time (35 hours per week or more) employees are entitled to one sick day per month. Extended sick leave, (four days or more), must be supported by a doctor's certificate.
- b) The Board may grant an employee a leave of absence from work for certain justifiable reasons other than sick leave or vacations. The term 'leave of absence' indicates an approved absence from work for a period of time in excess of three working days. The following circumstances apply:

Marriage leave
Maternity leave
Family emergency
Educational leave
Bereavement leave
Personal emergency

15.2.10 Employee/Contractor Limitations

- a) Employees and contractors will not make any commitment for an amount in excess of a previously approved budget figure on behalf of the Board/Museum without the prior approval of the Board or Executive Committee. Employees and contractors will not hire or schedule any other employee or contractor for any commitment or duty unless pre-approved by the Director/Curator, Board or Executive Committee.

15.3 Director/Curator Duties

- a) The Director/Curator shall oversee and supervise all staff, contractors and volunteers (See Section 3: Role of the Director/Curator and Section 4: Executive Limitations).
- b) The Director/Curator shall ensure that each staff member, contractor and volunteer has a written job description.

15.4 Health & Safety

The Museum will comply with all applicable measures and procedures prescribed by the Province of Ontario's Occupational Health and Safety Act and its regulations, and other relevant legislation concerning health and safety. Compliance includes:

- Establishing and maintaining programs to identify and appropriately control workplace hazards.
 - Providing tools and equipment that are in good condition and are appropriate for the task.
 - Providing suitable training and supervision of employees with respect to workplace health and safety.
 - Ensuring that competent individuals fulfill the roles of supervisors.
 - Reviewing the Museum's Health & Safety policy on an annual basis
- a) The Orillia Museum of Art & History ensures that all paid staff that work directly in contact with the public for more than 50% of a typical work day have current First Aid training, ensuring that at least one first aid trained staff member is working at any given time, and complying with the standards of the Province of Ontario.
 - b) Under the law, equal access in the workplace must be given to staff of all abilities. A wheelchair ramp and buzzer system has been installed in order to facilitate this. Anyone with a physical or mental disability will be considered on par with any other applicant

when choosing a potential employee depending upon the requirements stipulated in the job description.

- c) All museum staff shall be familiar with the museological code of ethics, and the Canadian Museum Association's Code of Ethics shall be posted in an accessible space at all times.
- d) The Museum shall ensure that it meets municipal, provincial and federal legislative requirements relating to people in the workplace.

15.5 Personal Harassment

This policy represents the Orillia Museum of Art & History's practice regarding harassment of a personal nature. The Ontario Human Rights Code provides the right to freedom from harassment for all employees in the workplace. The Code provides in part:

"Every person who is an employee has a right to freedom from harassment in the workplace by the employer or agent of the employer or by another employee because of race, ancestry, place of origin, colour, ethnic origin, sexual orientation, citizenship, creed, age, record of offenses, marital status, family status or handicap".

AND

"Every person who is an employee has a right to freedom from harassment in the workplace because of sex by his or her employer or agent of the employer or by another employee".

15.5.1 Governing Body and Director/Curator Responsibilities

- a) The Board and Director/Curator are responsible to ensure that employees for whom they are responsible are familiar with the relevant requirements of the Human Rights Code.
- b) The Board and Director/Curator are responsible to exercise their authority to prevent and/or discourage harassment.
- c) All instances of harassment will be thoroughly investigated by the Director/Curator and/or Board without delay.
- d) Complaints against the Director/Curator should be directed to and investigated by the Board as a whole.
- e) Where a report of harassment is received, confidentiality will be maintained at all times.
- f) Where harassment is known to have occurred, the offender will be subject to discipline by the Director/Curator and/or the Museum Board as necessary and/or appropriate.

15.5.2 Employee and Volunteer Responsibilities

- a) Every employee and volunteer has the responsibility to make it known immediately and in a clear manner to the offender that such behaviour [harassment] is unwelcome.
- b) Employees and volunteers at all levels are encouraged to report instances of harassment to the Director/Curator and/or Board.
- c) Where harassment is suspected or known to have occurred, the Director/Curator and/or Board will be directly notified as soon as possible by any employee or volunteer who has such knowledge.

15.5.3 Harassment – Explanatory Notes

Any comment or conduct by any employee, volunteer or officer of the organization towards any other employee, volunteer or officer of the organization which is intimidating, annoying, or malicious and relates to race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, age, record of offences, marital status, family status, handicap, sexual orientation or sex such as:

Unwelcome remarks, jokes, or insults about a person's background, colour, place of birth, ancestry or citizenship;

The displaying of racist, derogatory or otherwise offensive pictures or materials;

Insulting gestures or practical jokes based on racial or ethnic grounds which cause embarrassment;

Refusal to work or converse with an employee, volunteer or officer of the organization for any of the reasons outlined above, or any reason whatsoever.

15.5.4 Sexual Harassment – Explanatory Notes

Any vexatious comment(s) or conduct that is known, or ought reasonably to be known, to be unwelcome toward any other employee, volunteer or officer of the organization.

Sexual advance or solicitation by a person who is in a position to grant or deny a benefit to another where the advance is known, or ought reasonably to be known, to be unwelcome.

Reprisal or threat or reprisal by a person in a position to grant or deny a benefit to a person who has rejected his or her sexual proposition.

Unnecessary or unwanted physical contact, ranging from touching, patting or pinching to physical assault.

Leering or other suggestive gestures. Unwelcome remarks, jokes, suggestions or insults about a person's physical appearance, attire or sex. Displaying pornographic pictures or otherwise

offensive sexually explicit materials. Practical jokes of a sexual nature, which cause awkwardness or embarrassment. Compromising invitations.

15.5.5 Procedure for Supervisory Staff

- a) Make sure the employees, volunteers and officers of the organization take the issue of harassment seriously.
- b) Distribute and post copies of this practice regarding harassment to all employees, volunteers and officers of the organization.
- c) Ensure that harassment is dealt with in orientation sessions for all new employees, volunteers and officers of the organization.
- d) Ensure that the workplace is free from obvious signs of harassment.
- e) Follow up on complaints by employees, volunteers or officers of the organization about any negative performance appraisals (often it is advisable to question sudden changes in appraisals. Such changes may indicate harassment problems).
- f) Conduct exit interviews with employees, volunteers and officers of the organization who are resigning in order to determine their reasons for leaving.
- g) When in receipt of a complaint, interview all parties involved with the investigation in strict confidence.
- h) Document all meetings regarding an investigation of a complaint thoroughly and submit copies of the investigation and actions taken to the Board and or appropriate legal authorities.

SECTION 16: COMMUNITY

The Orillia Museum of Art & History realizes the importance of its involvement in the community and is committed to performing its role as the steward of the collection while serving the needs of the people of the City of Orillia and surrounding area.

The area is a thriving community with a rich and varied history. The Museum ensures that it fills the needs of this community by providing an array of different exhibits, education programs and special events throughout the year that can be presented, making certain that the educational, intellectual and recreational interests are presented in both languages as staff resources permit.

The Museum is accountable to a governing body that is comprised of members from the community. The composition of this Board reflects the diversity of the community it serves and allows for Members of the Board that represent other community groups to bring their talents and knowledge of their associates to the service of the Museum and vice versa.

The Museum has also established a membership program that allows varying sectors of the community to participate in the Museum's decisions, goals and directions that may affect or reflect on them.

16.1 COMMUNITY INVOLVEMENT

The Museum shall, at all times, attempt to include as many members and factions of the community in Museum activities by providing a broad range of events throughout the year. Some of these events include either organizing or participating in:

- History and Art Committee Speaker Series
- Franklin Carmichael's Birthday Celebrations
- Doors Open Orillia
- Arts for Peace
- Mariposa Folk Festival
- Exhibition Openings
- Art and antique appraisal clinics
- Educational exhibits

In addition to providing for a broad range of interest levels and abilities, the Museum shall attempt to actively seek out new and wider audiences in the community, including groups that may be disadvantaged in some manner. Most particularly, the Museum will make every effort to eliminate any form of discrimination based on age, gender, racial origin, religion, sexual orientation and medical condition or disability.

16.2 RELATIONS WITH OTHERS

The Museum will seek to its own benefit and the benefit of others, to strengthen its association with other museums and with museum-related associations and government agencies through:

- direct contact with other museums
- membership in, and active support of museum-oriented associations and societies
- continuing awareness of museum-oriented programs and policies of governments, and close liaison with the appropriate government agencies
- commitment to the use of the Museum's human resources and technical skills to assist and advise other museums as appropriate and as requested, acknowledging that the Museum's ability to help others is governed by its own strength and competence in each area.

16.3 ACCESS TO INFORMATION

To fulfill its public service responsibilities, the Orillia Museum of Art & History shall ensure that there is equal opportunity for public access, (both physical and intellectual) to information, services, programs and the collection. The Museum meets this responsibility through:

- a) Free admission or discounts at special events
- b) Outreach programs which allow for parts of the collection to leave the museum to be presented at different demonstrations in the area (such as at local schools and nursing homes)
- c) A website which allows for access to the Museum's newsletters, upcoming events and exhibitions. The Museum is dedicated to keeping the web-site up-to-date with acquisitions, and announcements of new public programs and special events.

In addition to providing free access to the Museum's information, the Museum ensures changes or advances to the collection, services and programs are properly promoted and/or advertised in a variety of media. Newspapers, radio stations, local television, and an assortment of tourist brochures are used to reach a broad range of audiences.

The Orillia Museum of Art & History public hours of operation are printed and promoted through use of brochures, posters, the Museum website and signage on the Museum property and

throughout the community. The Museum shall be open statutory holidays as human resources and the budget allow and at the discretion of the Director/Curator and Board.

The Museum provides a rental hall space that is available for rental from the community at specified and advertised times.

16.4 VOLUNTEER PROGRAM

Volunteers are a key component of the day to day operations of the museum. The building and gift shop are managed by the Museum's dedicated volunteers.

The Museum is run by a small staff with a wide range of duties. Volunteer opportunities and duties are identified by staff and the Board. The Museum's Volunteer Committee pairs Museum Members and members of the community with the various opportunities and duties that need to be done.

16.4.1 Recruitment

The Orillia Museum of Art & History Volunteer Program seeks to attract a broad representation from the community, in order to preserve, promote and provide access to the heritage of the City of Orillia and surrounding area for the benefit of present and future generations. Volunteers will be recruited without regard to gender, handicap, age, race, sexual orientation, or other conditions providing the individual meets the requirements of the volunteer position description.

- a) Volunteers and staff are encouraged to recruit interested potential volunteers and refer them to the Chair of the Volunteer Committee.
- b) Notices for volunteer opportunities shall be available through Museum publications and festivals as well as placed throughout the community such as recreation centres, youth centres, schools, and libraries.
- c) Volunteer opportunities will also be placed in local newspapers, such as the Orillia Packet and Times and the Orillia Today, as well as on local cable T.V. stations.
- d) An ongoing effort will be made to promote volunteerism online on the Orillia Museum of Art & History website.

Any person interested in volunteering at the Museum must fill out a Volunteer Application Form for the Museum records. This form will state the interests of the volunteer and it shall be used to match their interests with the needs of the Museum.

16.4.2 Volunteer Duties

Duties performed by volunteers include (but are not limited to):

Gallery Sitting:

Reading, knitting, or other quiet activities while watching the gallery to make sure paintings and artifacts stay where they should and are not damaged by visitors or classes;

Customer Service and Basic Administration:

Answering phones, basic front desk tasks, visitor information;

Customer Service and Mid-Level Administration:

Gift shop transactions, booking programs, promotional material design;

Education Programs:

Helping Program Instructors and attendees with camps and projects;

Carpentry and Errands:

Basic repairs, assembling furniture and exhibition furnishings, light painting;

Collections and Database Work:

Entering information into the Museum's databases and helping staff to organize its collections of art, artifacts and archives;

Exhibition Assembly:

Helping Museum staff with labels, art hanging, artifact arrangement, etc.

Special Events:

Setting up and/or taking down preparations for special events, manning stations, running errands and other duties associated with each specific event.

16.4.3 Training

The Orillia Museum of Art & History believes that volunteer training is essential to maintain the professionalism of the institution and that every volunteer has the right to receive appropriate training. Every effort will be made to provide complete, current and timely training to ensure that the volunteer is qualified to perform his/her assigned tasks.

The Orillia Museum of Art & History offers several training sessions throughout the year that are educational and relevant to the duties and responsibilities that are assigned to volunteers.

16.4.4 Volunteer Training Procedure

- a) The Director/Curator will provide appropriate assistance to supervisory staff in the designing and delivery of the initial and follow-up training sessions.
- b) It is the responsibility of the volunteer to take part in all initial training prior to beginning his/her assigned tasks.
- c) Training is provided in two formats: the "buddy system" and group sessions. The "buddy" system may involve "shadowing" – acting as an observer, or it may involve being partnered with a staff person or trained volunteer to perform a specific task.

Group training sessions are provided in several areas of volunteer work: education programs, tours, cataloguing, and conservation. These sessions provide “hands-on” practical experience and informative support material. Attendance at group training sessions is an essential part of both new and on-going volunteer training.

i) “Buddy” System Training

The Director/Curator is responsible for initially scheduling “buddy” system training sessions for all new volunteers once accepted into the volunteer program. The volunteer will then train under the direction of their supervisor which could be staff or another volunteer depending on the area of involvement.

The Director/Curator is responsible for monitoring the training sessions with both the new volunteer and their respective supervisor.

Once the volunteer has completed their “buddy” system training to the satisfaction of both the volunteer and his/her supervisor, he/she will then be regularly scheduled by Volunteer Coordinator.

ii) Group Training Sessions

It is mandatory that all new volunteers attend a group training session applicable to his/her area of volunteer work.

It is mandatory that all new volunteer Education Program Assistants attend a group training session, followed by a practice tour with a staff interpreter, prior to being scheduled in on a regular basis.

It is mandatory that all volunteers attend a Fire Safety and Prevention training session annually. If attendance at a training session is not possible, training will be provided by the Director/Curator.

- d) All volunteers will have the opportunity for follow-up training at least annually and as deemed appropriate by the Director/Curator.
- e) Professional development opportunities outside of the museums will be made available to volunteers dependent on the resources of the Museum at the time.
- f) All volunteers receive on-going support, information and supervision from the Director/Curator, including a volunteer evaluation that is completed once a year or at the end of his/her participation with the Museum.

16.4.5 Volunteer Recognition

Volunteers are valued assets of the Museum and as such shall be recognized both publicly and privately. Words of support and gratitude are encouraged from staff to volunteers as well as acknowledgements in newspapers, newsletters and special events. The Museum is involved in the Attractions Ontario Reciprocal Admissions Program in which volunteers are given the same benefits as paid staff in most instances. Volunteers are also recognized at the Annual General Meeting and may be nominated by the Museum for municipal, private or provincial volunteering awards on a case-by-case basis.

Appendix A: Committees

General

1. Each committee Member must be a Member in good standing of the Museum.
2. Each committee shall elect its own Chair, except in cases where the Chair is specified in the Composition.
3. Each committee shall determine the time, place, and duration of meetings and the number thereof.
4. Each committee shall determine its own method of operation consistent with normal democratic procedures.
5. Each committee shall prepare a budget and present it to the Finance Committee at a date to be determined by the Finance Committee.
6. Each committee shall operate within the budget approved by the Board.
7. Committee members may serve for a term of three years, renewable one time.
8. The Director/Curator is an *ex officio* member of all committees.
9. Each committee may create sub-committees as required.
10. All committee members are appointed by the Board.
11. Each committee shall ensure that its committee members are familiar with and understand its terms of reference.
12. The Board may, from time to time, appoint special Ad Hoc Committees to undertake specific work on behalf of the Board.

(Also see Section 6.10 Committee Structure)

Appendix A-1: Executive Committee

The Executive Committee is a standing committee of the Board of Directors.

Composition

The Chair, the Vice-Chair, the Secretary, and the Treasurer of the Board and the Director/Curator.

Terms of Reference

The Executive Committee may:

- a) Make decisions which are consistent with policies established by the Board;
- b) Make decisions where Board policy does not exist when delegated to do so by a formal motion of the Board; and
- c) Review proposals such as the budget and recommend action to the Board.

The Executive Committee has Emergency Powers as outlined in Section 6.9: Emergency Powers. The Committee may exercise such powers only if a decision is necessary within three weeks and if no Board meeting is planned during that time period.

Meetings of the Executive Committee shall be held at the call of the Chair. The Director/Curator is the Secretary of the Executive Committee.

Appendix A-2 - Finance Committee

The Finance Committee is a standing committee of the Board of Directors.

Composition

At least two members of the Museum in good standing and the Treasurer of the Board who shall be Chair of the Committee.

Terms of Reference

The Finance Committee shall:

- a) Prepare an annual budget in consultation with the Director/Curator and Committee Chairs;
- b) Set annual targets for the Fundraising Committee;
- c) Ensure that the funds and securities of the Museum are properly managed;
- d) Provide interim internal financial statements of the Museum at every regular Board meeting;
- e) Prepare audited year-end financial statements for presentation at the Annual General Meeting; and
- f) Liaise with the auditor as necessary.

Appendix A-3 – Membership Committee

The Membership Committee is a standing committee of the Board of Directors.

Composition

Three members of the Museum in good standing, one of whom shall be a Director.

Terms of Reference

This committee is responsible for developing and making recommendations to the Board concerning the following:

- a) Recommend strategies for recruiting new members;
- b) Determine the qualifications of life and honorary members;
- c) Recommend individuals for recognition as life or honorary members;
- d) Recommend fees for membership and categories of ordinary members;
- e) Maintain a database of members in good standing; and
- f) Such other responsibilities as the Board may, from time to time, assign.

Appendix A-4: Fundraising Committee

The Fundraising Committee is a standing committee of the Board of Directors.

Composition

The committee shall be composed of the Treasurer and one director who shall serve as Chair and at least two other members of the Museum in good standing.

Terms of Reference

The Fundraising Committee is responsible for developing and making recommendations to the Board concerning the following:

- a) Develop and recommend to the Board appropriate fundraising activities to meet the targets set by the Finance Committee for both sustaining and capital projects, including those activities listed under Strategic Directions and Priorities in Section 5.1.1. (See also Section 8.)
- b) Co-ordinate and execute fundraising activities.
- c) Liaise and co-operate with other committees in co-ordinating and executing fundraising activities as needed.

Every Director is expected to participate in fund-raising activities (see Section 6.12 - Board Members and Fundraising).

Appendix A-5: Communications Committee

The Communications Committee is a standing committee of the Board of Directors.

Composition

Not less than five members of the Museum in good standing, at least one of whom shall be a Director.

Terms of Reference

The main function of the committee is to develop strategies dedicated to enhancing community understanding and appreciation of the cultural and historical heritage of Orillia and surrounding area. Specifically the committee shall:

- a) Increase community awareness of the Museum's goals, objects and accomplishments;
- b) Foster member and community support for the Museum's fundraising initiatives;
- c) Co-ordinate and assist other Museum committees with promoting their programs and activities; and
- d) Enhance awareness of museum programs and initiatives and enjoyment among members of the Museum with one of the goals being to attract new members.

Appendix A-6: Nominations Committee

The Nominations Committee is a standing committee of the Board of Directors.

Composition

A former Director of the Board - preferably a Past-chair – who will serve as Chair of the Committee and at least two long-time members of the Museum in good standing.

Terms of Reference

The main function of the committee is to prepare a slate of Directors, for appropriate terms of office, to be presented for election at the Annual General Meeting. If a ballot is required, the Chair of the Nominations Committee shall conduct the election.

The Nominations Committee will also:

- a) Consult with the Chair of the Board of Directors to determine possible areas of expertise that may be filled by appropriate Director Candidates;
- b) Solicit Director Candidates by way of published advertisement in the first membership publication of the calendar year;
- c) The Chair of the Nominations Committee shall inform Director Candidates what the expectations of Directors are as outlined in Sections 5.1.3 and 6.3; and
- d) Prepare a slate of Director Candidates at least ninety (90) days before the date of the Annual General Meeting and notify members of the list of Director Candidates with the notice of the Annual General Meeting.

Appendix A-7 – History Committee

The History Committee is a standing committee of the Board of Directors.

Composition

The committee shall be composed of at least five members of the Museum in good standing, at least one of whom shall be a Director.

Terms of Reference

The History Committee is responsible, in co-operation with the Museum staff, for ensuring that the historical objects of the Museum are achieved. Without limiting the generality of the foregoing, the History Committee will:

- a) Arrange monthly for speakers or other suitable programs of interest for general meetings;
- b) Organize field trips to places of historic interest;
- c) Provide information to the Communications Committee to ensure that the historical programs and activities are advertised and a summary reported to the media;
- d) Prepare, publish, and distribute documents and books relating to the history and artistic culture of Orillia and surrounding area;
- e) Provide and administer grants, scholarships, bursaries and prizes to assist study and recognize merit in history;
- f) Name representatives to other heritage organizations;
- g) Prepare news briefs for inclusion in the Museum's publications;
- h) prepare an annual budget for inclusion in the Museum's annual budget; and
- i) Host social events for members and guests.

Appendix A-8 - Arts Committee

The Arts Committee is a standing committee of the Board of Directors.

Composition

The committee shall be composed of at least five members of the Museum in good-standing, at least one of whom shall be a Director.

Terms of Reference

The Arts Committee is responsible, in conjunction with the Museum's staff and the Communications Committee for ensuring that the aesthetic arts objects of the Museum are achieved. Without limiting the generality of the foregoing, the Arts Committee will:

- a) Promote the public's interest in and appreciation of the arts in Orillia and surrounding area;
- b) Provide, under the auspices of the Museum, public programs including exhibitions, workshops, seminars, lectures, and other related activities and events which enhance the role of the Museum as a centre of education and enjoyment for the general public as it relates to the arts;
- c) Provide and administer grants, scholarships, bursaries and prizes to assist study and recognize merit in the arts;
- d) Contribute to arts-related publications of the Museum;
- e) Liaise and co-operate with other committees in the selection of speakers and programs;
- f) Recommend fundraising ideas in support of the arts to the Fundraising Committee; and
- g) Prepare an annual budget for inclusion in the Museum's annual budget.

Appendix A-9: Education Committee

The Education Committee is a standing committee of the Board of Directors.

Composition

The committee shall be composed of at least three members of the Museum in good standing, at least one of whom shall be a program instructor, one Director and the Director/Curator.

Terms of Reference

The Education Committee and such sub-committees as are necessary are responsible for developing and implementing the educational and cultural programs of the Museum as outlined in the Objects of the Museum specified in the Strategic Directions and Priorities (See Section 5.1.1). Without limiting the generality of the above, the Education Committee shall:

- a) Work with the Director/Curator, Exhibition and Volunteer Committees to achieve the objectives listed above as they relate to individual exhibitions;
- b) Recommend program instructors and suitable activities for recreational programs for children and adults;
- c) Design, schedule, teach and promote activities that relate to the culture, art and history of Orillia and surrounding area including, but not limited to: events, festivals and walking tours; and
- d) Design, schedule, teach and promote curriculum-based education programs for students and educational groups that relate to the culture, art and history of Orillia and surrounding area and promote the museum's collection.

Appendix A-10: Volunteer Committee

The Volunteer Committee is a standing committee of the Board of Directors.

Composition

The committee shall be composed of at least two members of the Museum in good standing, at least one of whom shall be a Director.

Terms of Reference

The Volunteer Committee and such sub-committees as are necessary are responsible for developing and implementing volunteer programs in order to achieve objects of the Museum as specified in Strategic Direction and Priorities (see Section 5.1.1). Without limiting the generality of the above, the Volunteer Committee shall:

- a) Work with staff to develop a volunteer handbook and train volunteers in the policies and procedures contained therein;
- b) Identify, recruit and schedule volunteers for jobs including but not limited to:
 - exhibition installation
 - education program delivery
 - front desk and gift shop administration
 - collections management
 - membership management
 - marketing and graphic design
 - carpentry
 - painting
 - website management
 - sponsorship
 - fundraising
 - collection/curatorial research
- c) Recommend volunteers to the Board who may be suitable for committees; and
- d) Recommend volunteers to the Nominations Committee who may be suitable for seats on the Board.

Appendix A-11 – Building Committee

The Building Committee is a standing committee of the Board of Directors.

Composition

The committee shall be composed of at least two Directors, one of whom shall be Chair, at least one other member of the Museum in good standing and the Director/Curator.

Terms of Reference

The Building Committee is responsible for the restoration, maintenance, and future expansion of the physical plant of the Orillia Museum of Art and History. Without detracting from the generality of the above, the Building Committee may undertake the following activities:

- a) Prioritize restoration and improvement tasks necessary to keep the building functional;
- b) Determine which tasks can be carried out by volunteer labour and which tasks need to be contracted out to specialists;
- c) In the case of volunteer activity, lay out the work for the volunteers;
- d) Recruit a team of volunteers to perform the work;
- e) Supervise volunteers working on the physical plant;
- f) In the case of contracting out, prepare job descriptions and specifications for tendering;
- g) Recommend suitable contractors to the Board;
- h) Oversee the work of contractors;
- i) Report to the Board when the tasks have been completed satisfactorily.

Appendix A-12 - Reception and Retail Committee

The Reception and Retail Committee is a standing committee of the Board of Directors.

Composition

The committee shall be composed of at least three members of the Museum in good standing.

Terms of Reference

The Reception and Retail Committee is responsible for providing volunteer time for the front reception desk and gallery space(s) in order to serve customer needs and protect displays. The committee will:

- a) Schedule and co-ordinate volunteers to provide adequate operation of the front desk reception area such as processing admissions, program bookings and answering visitor inquiries in person and via telephone;
- b) Schedule and co-ordinate volunteers to provide adequate surveillance of visitors while in the gallery space and give information on exhibitions and tours as needed;
- c) Research and procure stock for the retail area by attending gift shows, contacting and visiting wholesalers, etc.; and
- d) Manage the day-to-day retail operations of the gift shop and stock.

Appendix A-13: Collection Committee

The Collection Committee is a standing committee of the Board of Directors.

Composition

The committee shall be composed of at least three members of the Museum in good standing, one of whom shall be a Director and the Director/Curator.

Terms of Reference

The Collection Committee is responsible for the following:

- a) Ensure that the Museum's Collections Policy (Section 10) is followed when acquisitions of art and artifacts are made;
- b) Identify areas of strength and weakness in the collection and make recommendations to the Director/Curator for the acquisition of art and artifacts in order to develop a well-balanced collection that adequately reflects the Museum's Collection Development and Collection Management Policies (See Section 10);
- c) Recommend and implement methods for procuring art and artifacts by purchase, donation or bequest;
- d) Maintain the Museum's collection management database; and
- e) Aid staff with historical research for exhibitions to ensure that the Museum's art and artifacts are well-represented and displayed.

Appendix B: Disclosure Statement

Board members are asked to read the Conflict of Interest Policy (Section 6.13) and to record any active connection (i.e. membership, directorship, officer) with any organization involved in the cultural or heritage historical field at the first meeting of every fiscal year.

In accordance with the Conflict of Interest Policy, in particular its requirement for disclosure of my activities and the activities of members of my immediate family* which have the potential of creating actual or perceived conflicts in relation to my duties as a Board member, I report the following:

☐ I have no activities to disclose.

☐ I wish to disclose the following personal activities/involvements (including memberships, directorships, positions held, etc.) in cultural or historic heritage organizations.

☐ I wish to disclose the following activities/involvements (including memberships, directorships, positions held etc.) of members of my immediate family in cultural or historic heritage organizations:

I have read the Conflict of Interest Policy and to the best of my abilities will endeavour to fulfill my responsibilities as a Board member of the Orillia Museum of Art and History with objectivity and impartiality. I understand the information collected is confidential and will be used only to fulfill the provisions of the Museum's Conflict of Interest Policy.

Signed: _____ Dated: _____

* Immediate family includes spouse or spousal equivalent, parents, children and grandchildren.

Appendix C: Sample Bequest Language

SAMPLE CLAUSES FOR WILLS

The following are sample clauses for Wills:

A. General Charitable Purposes

Note: A gift for “General Charitable Purposes” provides maximum flexibility for community betterment.

1. Fixed Amount of Gift (Bequest)

“I give the sum of _____ Dollars (\$_____) to The Orillia Museum of Art & History, the said sum to be treated as capital and invested, and the net income therefrom to be paid to, or used for such charitable purposes as the said Museum from time to time may determine.”

2. Residue of Estate (Remainder of Estate)

“I give the residue of my estate to The Orillia Museum of Art & History, the said sum to be treated as capital and invested, and the net income therefrom to be paid to, or used for, such charitable purposes as the said Museum from time to time may determine.”

3. Gift of Residue Upon Death of Named Persons (Remainder of Estate)

“Upon the death of the survivor of _____ and me, I give the residue of my estate then remaining (*or a fixed amount*) to The Orillia Museum of Art & History, the residue (*or sum*) to be treated as capital and invested, and the net income therefrom to be paid to, or used for, such charitable purposes as the said Museum from time to time may determine.”

4. Gift Over of Other Specific Bequest

“In case any bequest made by this will shall by reason of the death of the beneficiary in my lifetime, or any other reason fail to take effect, the property so bequeathed shall be transferred to The Orillia Museum of Art & History to be treated as capital and invested, and the net income therefrom to be paid to, or used for, such charitable purposes as the said Museum from time to time may determine.”

5. Gift Calculated to Maximize Charitable Contribution in Terminal Year

“To pay to The Orillia Museum of Art & History an amount to be estimated by my Trustees to be sufficient to cause my total charitable donations (as disclosed on my T1 General Income Tax Return) for the calendar year preceding my death plus the charitable donations to the date of my death in the calendar year of my death to equal the amount of my Taxable Income for those two periods, it being my intention to reduce the Income Taxes (both Federal and Provincial) payable by my estate by the maximum permitted by the Income Tax Act; the said sum to be treated as capital and invested, and the net income therefrom to be paid to, or used for, such charitable purposes as the said Museum from time to time may determine. My Trustees shall not be liable in the event that the amount estimated by my Trustees for this purpose is either too small or too large for the intended purposes.”

B. Specific Charitable Purposes

Attached is a list of Funds a bequest can be made to. In the alternative, you may prefer another charitable purpose, institution or service on which we can assist in designating on your behalf. PLEASE NOTE THAT, IF ANY SPECIAL PURPOSES ARE DESIGNATED, THEY SHOULD BE FOR QUALIFYING CHARITABLE ORGANIZATIONS UNDER THE INCOME TAX ACT.

1. Specific Bequests

“I give the sum of _____ Dollars to The Orillia Museum of Art & History, the said amount to be treated as capital and invested, and the net income therefrom to be paid to, or used for the *(insert name of fund as per list attached or charitable purpose, institutions or service)* provided that when in the judgment of the Trustees of the Museum, the need for supporting the specific purposes and objects hereinbefore designated shall become unnecessary, undesirable, impractical or impossible, the said net income shall be paid to or used for such charitable purposes as the Museum from time to time may determine.”

2. Gift of Residue

“I give the residue of my estate to The Orillia Museum of Art & History, the said amount to be treated as capital and invested, and the net income therefrom to be paid to, or used for the *(insert name of fund as per list attached or charitable purpose, institutions or service)* provided that when in the judgment of the Trustees of the Museum, the need for supporting the specific purposes and objects hereinbefore designated shall become unnecessary, undesirable, impractical or impossible, the said net income shall be paid to or used for such charitable purposes as the Museum from time to time may determine.”

3. Gift Upon Death of Survivor (specific or residue)

“Upon the death of the survivor of _____ and me, I give the residue of my estate *(or a percentage thereof)* then remaining to The Orillia Museum of Art & History, the said residue to be treated as capital and invested, and the net income therefore to be paid to, or used for, *(insert name of particular charitable purposes, institutions or service)*, provided that when in the judgment of the Trustees of the Museum, the need for supporting the specific purposes and objects hereinbefore designated shall become unnecessary, undesirable, impractical or impossible, the said net income shall be paid to or used for such charitable purposes as the Museum from time to time may determine.”

4. Scholarship Fund, Memorial to Parents, Spouse or Others

“I direct my trustees to transfer to The Orillia Museum of Art & History the sum of _____ Dollars (\$_____) for the purpose of founding, as a memorial to *(my father)(spouse)(other)*, one or more *(university or college sponsorships or bursaries)* at *(name of educational institution)*, to be known as the _____ Scholarship or Bursary, as the case may be, which sum is to be invested by the Community Museum and the net annual income therefrom, and such part of the capital thereof as the Trustees of the Museum consider advisable, to be awarded annually. The amounts, conditions and recipients of such scholarships or bursaries are to be determined from time to time and in such manner as the Trustees of the Museum may direct.”

C. Special Clauses

1. Distributing Income & Capital Clause

A testator may provide that the capital of his or her gift is to be distributed in a specified way. The following clause is given merely as an example, and should be modified to meet the Testator's wishes:

"I give the sum of _____ Dollars (\$_____) (or alternatively, the residue of my estate) to The Orillia Museum of Art & History, the said sum to be invested and the net income therefrom and a sum equal to ten percent (10%) of the capital, or as near thereto as can be reasonably ascertained, shall be paid to or used for (*insert name of fund, charitable purposes, institution or service*) commencing during the second year after my death, and continuing each year thereafter, until all the capital and income will be expended, provided that when, in the judgment of the Trustees of the Museum, the need for supporting the specific purposes and objects hereinbefore designated shall become unnecessary, undesirable, impractical or impossible, the said net income shall be paid to or used for such charitable purposes as the Museum may from time to time determine."

2. Using a Life Insurance Policy to Establish a Fund

"With respect to (*insert the insurance company name and policy number*) (the "Policy"), I revoke all previous requests, declarations or arrangements made by me in connection with the payment of the Policy and I declare that the proceeds of the Policy shall be payable and shall be paid in a lump sum to The Orillia Museum of Art & History to be held as a fund in perpetuity in (*my name/name of family or other name*) by the Museum. I further direct that the net income from this fund be used for: (*the unrestricted charitable purposes of the Museum*) (*the benefit of _____ charitable cause*) or (*charitable organization*). This declaration shall be a declaration within the meaning of the Insurance Act.

3. Power to Vary Purposes

It is recommended that the following clause be included wherever possible. The clause empowers the Board of Directors to alter or vary the purposes for which the gift is used for, should changing conditions make it impossible, inadvisable or impractical to carry out the original purposes.

"If in the opinion of the Board of Directors of The Orillia Museum of Art & History (hereinafter referred to as 'the Board') it should become impossible, inadvisable or impractical to apply the said fund (principal or income) for such purposes, the Board shall use the said fund (principal or income) for such purposes as the Board may from time to time determine."

4. Receipt of The Orillia Museum of Art & History

“I declare that the receipt of the person professing to be the Chairperson, Vice Chairperson, Secretary, Treasurer or another authorized person of The Orillia Museum of Art & History, shall be a sufficient discharge to my Trustee who need not see to the application thereof.”

5. Naming a Fund Clause

Where it is desired that the name of the donor, or of someone designated by the donor, or another appropriate title be attached to the bequest, the following sentence may be inserted in the appropriate place:

“This bequest shall be designated and known as The _____ Fund.”

6. Memorial Gift Recognition Clause

Where it is desired that a gift or bequest be designated as a memorial gift, the following sentence may be inserted in the appropriate place:

“The foregoing bequest is given to The Orillia Museum of Art & History, in memory of_____.”

**7. Discretionary Method of Contribution Clause
(Please add after bequest clause if applicable.)**

“My Trustees shall have power to make such payments either in cash or in marketable securities as they, in their discretion, deem advisable taking into consideration the tax consequences that may be involved.”

**APPENDIX D: Revenue Canada Valuation Thresholds
(Current as of May 25, 2005)**

Several of the responses alluded to the hiring of professional appraisers but I thought it wouldn't hurt to "toss in" to the discussion a reminder of our ethical role as museum workers whether paid or unpaid. There is a reason the professional "Antiques Roadshows" do not use museum curators as appraisers (although I notice the Canadian version is employing a former museum curator).

According to the Canadian Museums Association "Ethics Guidelines":

L. Conflict of Interest

To maintain an ethical environment, museum workers must act in an ethical manner, and just as importantly, be seen to do so.

L.5 Appraisals

It is preferable that museum workers appraise only objects which are owned by the museum, since any other appraisals they execute will ultimately reflect upon the reputation of the museum.

Museum workers may not undertake paid or unpaid authentications and appraisals for any third party without first declaring a conflict of interest and securing the express consent of the governing authority of their museum. The only exception is the appraisal of proposed donations to the museum, valued less than \$1000 as defined and accepted by Revenue Canada (1998 regulations). For such donor appraisals, museum workers are subject to the same requirements for substantiation that govern outside appraisals.

Museums should avoid recommending to the public a specific dealer, appraiser or auctioneer; museum workers may not accept any special price or discount for any personal purchases or services from such parties.

Appraisals of objects for donation to the museum (or for other purposes) should be executed by qualified individuals acting at arm's length, who have no past, present or future interest in the transaction.

Museums have a responsibility, when obtaining appraisals in connection with tax benefits for donors, (either directly, or from the donors), to ensure that "fair market values" are appropriate and properly substantiated.

Cathy Blackburn
Professional Development Program Manager
Ontario Museum Association

tel. (519) 571-1576
fax (519) 571-9890

Appendix E: Exhibition Contract

This agreement is made in duplicate on _____, 20____ between the Orillia Museum of Art & History (herein after called “OMAH”) and _____ (herein after called “the Exhibitor”).

The parties hereto agree as follows:

1. GENERAL INTENT

OMAH will present an exhibit in that part of OMAH space commonly referred to as the main floor exhibition space. The exhibit will contain objects/works by the Exhibitor as per the attached list (provided by the Exhibitor 30 days before hanging and/or display).

Access to OMAH and the exhibition space will be provided to the Exhibitor on _____, 20____ for setup.

The exhibit will take place from _____, 20____, to _____, 20____.

The Exhibitor will dismantle the exhibit on _____, 20____.

2. PRESENTATION

The responsibility of framing and attaching proper hanging hardware will rest with the Exhibitor. The Exhibitor has control over the presentation of his/her work but the final decision rests with OMAH. OMAH will provide the hanging system and necessary coupling hardware to hang the work and in the case of three-dimensional pieces will provide exhibit plinths/cases to mount/display the works.

3. FEES

The Exhibitor will pay the following fees to the Liquor License Control Board if they choose to serve liquor at the opening:

I) Liquor License: \$25.00

4. EXTENDED DURATION

OMAH may, with the consent of the Exhibitor, extend the duration of the exhibition.

5. DOCUMENTATION

The Exhibitor shall provide a title for the exhibit on or before _____, 20____ and a list of works/artifacts with titles, medium and support size, evaluation for insurance prices, if applicable to OMAH on or before _____, 20____.

6. INSURANCE

OMAH or its agents will be responsible for the insurance of the full value (as stated in article 5) of the works/artifacts including the full deductible amount, while in the possession of OMAH.

7. TRANSPORTATION

If applicable, the cost of shipment of the exhibit to OMAH will be the responsibility of the Exhibitor. The cost of shipment to return the exhibit will be the responsibility of the Exhibitor and shall be shipped by the Exhibitor.

8. PUBLICATIONS

The preparation and printing of the hand list/catalogue/information sheet to accompany the exhibit shall be the responsibility of the Exhibitor but must be approved by OMAH.

OMAH will write an introductory text piece for exhibition display which will be located in the exhibition space.

The preparation of item and headline labels including research and writing, text creation and editing shall remain the responsibility of the Exhibitor. The Exhibitor shall supply OMAH with the necessary label information (medium, year, artist, etc.) in digital format by _____, _____, 200____ which OMAH may arrange and edit to print the item and headline labels to the satisfaction of both parties. The final presentation of text and labels shall remain the responsibility of OMAH.

9. PROMOTION

The promotion of the exhibit shall be the responsibility of both parties. Both parties reserve the right to review promotional materials before distribution/publication.

The Exhibitor shall prepare and print invitations and shall, by _____, _____, 200____ provide OMAH with 450 invitations for its regular mailing list to be mailed with its bi-monthly publication. The Exhibitor shall send invitations to his/her regular mailing list.

OMAH will send invitations to its Board Members, membership and any other existing mailing list(s) as it sees fit. OMAH will contact local arts organizations and media outlets with a media release in advance of the opening date as time and resources allow.

10. RECEPTION

OMAH will host an opening reception on _____, 20____, from _____ to _____.

The Exhibitor shall prepare and provide refreshments, which shall be served by the Exhibitor. Alcohol served shall be limited to wine and/or beer. OMAH shall provide appropriate tables.

Set up and clean up for the reception shall be done by the Exhibitor. The Exhibitor shall provide glasses, napkins, centerpieces, etc. OMAH shall provide tablecloths and a coffee urn.

11. INSTALLATION

The Exhibitor shall be responsible for the hanging, display, and dismantling of the exhibit. OMAH will endeavour to provide a volunteer experienced in exhibition installation to aid the Exhibitor, but cannot guarantee volunteer or staff time.

No nails, screws or tape shall be put into or on walls or ceilings, props, or any other building material or property owned by OMAH without the express consent of the Director/Curator. No doors shall be taken off hinges, signs, artifacts, exhibit cases or displays moved or altered without express consent of the Director/Curator. The final decision on hanging, display and dismantling of the exhibit rests with OMAH.

Any questions regarding installation should be directed to the Director/Curator. Answers to questions on installation details and permission given by anyone other than the Director/Curator including staff, volunteers or individual Board members are not binding and the Exhibitor may be held accountable for any damage or perceived damage done by way of his/her actions on the above.

12. COPYRIGHT

OMAH shall not permit reproductions of the works of art/artifacts for the purpose of sale, rental, loan or distribution of any kind without the written permission of the Exhibitor. OMAH reserves the right to reproduce for promotion and education purposes.

13. EXHIBITION

OMAH shall not repair, replace, or otherwise change works of art/artifacts for the purposes of sale, rental, loan or distribution of any kind without the written permission of the Exhibitor. OMAH reserves the right to reproduce for promotion and education purposes.

The Exhibitor shall not remove items from the exhibition without the consent of OMAH.

15. CRIMINAL CODE

All of the works of art/artifacts referred to in section 1 (GENERAL INTENT) are to be displayed in the exhibition and no deletion is to be made therefrom without the consent of the Exhibitor and OMAH.

OMAH can request that scandalous, obscene or immoral works be removed from the exhibition. If the Exhibitor refuses, OMAH has the right to cancel the exhibition without prejudice or penalty to the Exhibitor.

16. FORCE MAJEURE

In the event that the performance of this agreement or any part thereof on the part of the Exhibitor or OMAH shall be delayed or prevented by an Act of God, physical disability,

the acts or regulations of any duly constituted public authorities, strikes, civil tumult, epidemic, interruption of delay of transportation services or other causes beyond their respective control, each shall be relieved of their respective obligations hereunder during the period such delays exist. It is understood and agreed that there shall be no claim for damages by either party hereto for any such prevention or delay.

17. AMENDMENTS

All amendments and modifications of this agreement will be with the written consent of both parties.

Signed this day, _____, 20____.

x _____
OMAH Director/Curator

x _____
x _____
x _____
x _____
x _____
x _____
x _____
x _____
x _____
The Exhibitor

Exhibitor's Name: _____

Address: _____

Phone: _____ Fax: _____

Email: _____

Appendix F: Exhibition and Sale Contract

This agreement is made in duplicate on _____, 20____ between the Orillia Museum of Art & History (herein after called “OMAH”) and _____ (herein after called “the Exhibitor”).

The parties hereto agree as follows:

1. GENERAL INTENT

OMAH will present an exhibit in that part of OMAH space commonly referred to as the main floor exhibition space. The exhibit will contain objects/works by the Exhibitor as per the attached list (provided by the Exhibitor 30 days before hanging and/or display).

Access to OMAH and the exhibition space will be provided to the Exhibitor on _____, 20____ for setup.

The exhibit will take place from _____, 20____, to _____, 20____.

The Exhibitor will dismantle the exhibit on _____, 20____.

2. PRESENTATION

The responsibility of framing and attaching proper hanging hardware will rest with the Exhibitor. The Exhibitor has control over the presentation of his/her work but the final decision rests with OMAH. OMAH will provide the hanging system and necessary coupling hardware to hang the work and in the case of three-dimensional pieces will provide exhibit plinths/cases to mount/display the works.

3. FEES

The Exhibitor will pay the following fees to the Liquor License Control Board if they choose to serve liquor at the opening:

I) Liquor License: \$25.00

4. EXTENDED DURATION

OMAH may, with the consent of the Exhibitor, extend the duration of the exhibition.

5. DOCUMENTATION

The Exhibitor shall provide a title for the exhibit on or before _____, 20____ and a list of works/artifacts with titles, medium and support size, evaluation for insurance prices, and sale price(s) if applicable to OMAH on or before _____, 20____.

6. INSURANCE

OMAH or its agents will be responsible for the insurance of the full value (as stated in article 5) of the works/artifacts including the full deductible amount, while in the possession of OMAH.

7. TRANSPORTATION

If applicable, the cost of shipment of the exhibit to OMAH will be the responsibility of the Exhibitor. The cost of shipment to return the exhibit will be the responsibility of the Exhibitor and shall be shipped by the Exhibitor.

8. PUBLICATIONS

The preparation and printing of the hand list/catalogue/information sheet to accompany the exhibit shall be the responsibility of the Exhibitor but must be approved by OMAH.

The preparation and printing of item and headline labels including research and writing and text creation and editing shall remain the responsibility of the Exhibitor unless otherwise specified in writing, at which point the following is adopted:

Staff time billable at a rate of \$40.00/hour.

9. PROMOTION

The promotion of the exhibit shall be the responsibility of both parties. Both parties reserve the right to review promotional materials before distribution/publication.

The Exhibitor shall prepare and print invitations. The Exhibitor shall send invitations to his/her regular mailing list. The Exhibitor shall provide OMAH with a press release in electronic format.

OMAH will send invitations to its Board Members, membership and any other existing mailing list(s) as it sees fit. OMAH will contact local arts organizations and media outlets with the provided press release as time and resources allow.

10. RECEPTION

OMAH will host an opening reception on _____, 20____, from _____ to _____.

The Exhibitor shall prepare and provide refreshments, which shall be served by the Exhibitor. Alcohol served shall be limited to wine and/or beer. OMAH shall provide appropriate tables.

Set up and clean up for the reception shall be done by the Exhibitor. The Exhibitor shall provide glasses, napkins, centerpieces, etc. If more than one tablecloth is used, they must be of a matching colour and pattern.

11. INSTALLATION

The Exhibitor shall be responsible for the hanging, display, and dismantling of the exhibit. No nails, screws or tape shall be put into or on walls or ceilings, props, or any other building material or property owned by OMAH without the express consent of the Director/Curator. No doors shall be taken off hinges, signs, artifacts, exhibit cases or displays moved or altered without express consent of the Director/Curator. The final decision on hanging, display and dismantling of the exhibit rests with OMAH.

Any questions regarding installation should be directed to the Director/Curator. Answers to questions on installation details and permission given by anyone other than the Director/Curator including staff, volunteers or individual Board members are not binding and the Exhibitor may be held accountable for any damage or perceived damage done by way of his/her actions on the above.

12. COPYRIGHT

OMAH shall not permit reproductions of the works of art/artifacts for the purpose of sale, rental, loan or distribution of any kind without the written permission of the Exhibitor. OMAH reserves the right to reproduce for promotion and education purposes.

13. EXHIBITION

OMAH shall not repair, replace, or otherwise change works of art/artifacts for the purposes of sale, rental, loan or distribution of any kind without the written permission of the Exhibitor. OMAH reserves the right to reproduce for promotion and education purposes.

The Exhibitor shall not remove items from the exhibition without the consent of OMAH.

14. SALES AND COMMISSION

OMAH shall be responsible for processing all sales as they take place while the exhibition is on display in the exhibition space. OMAH is entitled to a forty percent (40%) commission on sales to be paid to OMAH by the Exhibitor as sales take place. OMAH will charge applicable taxes to works sold as required by provincial and federal laws.

OMAH will pay the Exhibitor his/her balance owing on works sold within fourteen (14) days of the show's closing. Payment for works sold may be made by Visa, Mastercard, American Express, Interac or Canadian or American dollars.

Works may be sold and removed from the exhibition during the exhibition period if the artist provides permission.

15. CRIMINAL CODE

All of the works of art/artifacts referred to in section 1 (GENERAL INTENT) are to be displayed in the exhibition and no deletion is to be made therefrom without the consent of the Exhibitor and OMAH.

OMAH can request that scandalous, obscene or immoral works be removed from the exhibition. If the Exhibitor refuses, OMAH has the right to cancel the exhibition without prejudice or penalty to the Exhibitor.

16. FORCE MAJEURE

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17. AMENDMENTS

All amendments and modifications of this agreement will be with the written consent of both parties.

Signed this day, _____, 20____.

x _____
OMAH Director/Curator

x _____
x _____
x _____
x _____
x _____
x _____
x _____
x _____
x _____
The Exhibitor

Exhibitor's Name: _____

Address: _____

Phone: _____ Fax: _____

Email: _____

Appendix G:

Management/Supervisory Review Form

Permanent Employee Status (completion of 3 month probation)	<input type="checkbox"/>
Eight Month Review	<input type="checkbox"/>
Annual Review	<input type="checkbox"/>

Name: _____ Position: _____

Date: _____

RATINGS: 1. Below job requirements 4. Exceeds job requirements
 2. Requires further development 5. Clearly outstanding
 3. Meets job requirements

1. Work Review

A. Responsibilities and Duties	1	2	3
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

B. Job Related Factors	1	2	3
1. Knowledge of job			
2. Quality of work and accuracy			
3. Quantity of work			
4. Amount of supervision required			
5. Interest displayed in job			
6. Ability to plan and organize			
7. Ability to direct and control			
8. Ability to supervise			
9. Analytical ability			
10. Understanding of corporate objectives			
11. Commitment to corporate beliefs, image, policies			

- | | | |
|--|--|--|
| | | |
| | | |
| | | |

	1	2	3
1. Working relationship with peers			
2. Working relationship with subordinates			
3. Working relationship with supervisor			
4. Working relationship with Council (if applicable)			
5. Working relationship with community and public			
6. Professionalism displayed			
7. Dedication and dependability			
8. Oral communication skills			
9. Written communication skills			
10. Attitude			
11. Judgment			
12. Adaptability			
13. Performance under pressure			
14. Tactfulness			
15. Initiative			
16. Ability to motivate and inspire others			

[illegible]

6. Employee's Comments and Career and Developmental Goals

7. Supervisor's Recommendations

Probation/Trial Satisfactorily Completed ☐
 Eight Month Review Completed ☐
 Annual Review Completed ☐

8. Signatures

_____ Employee	_____ Date
_____ Supervisor	_____ Date