

Orillia Museum of Art & History

Policy Manual

Updated 2015

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 Mission

2.2 OMAH's Vision

2.3 Fulfilling the Mission and Vision

3. Role of the Executive Director

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 General Meeting
 - 5.1.3 Terms of Office
 - 5.1.4 Board Orientation and Development
 - 5.1.5 Succession Planning
 - 5.1.6 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 the Board of Directors and Management
 - 6.3.1 The Board of Directors
 - 6.3.2 Duties and Responsibilities of the Board of Directors
 - 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

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 Code of Fundraising Ethics
- 8.2 Planned Giving and Major Gift Policies and Guidelines
 - 8.2.1 Statement of Intent
 - 8.2.2 Independent Advice
 - 8.2.3 Authority to Negotiate
 - 8.2.4 Execution of Agreements
 - 8.2.5 Vehicles to be Reviewed and Approved by the Fundraising Committee
- 8.3 Outright Gifts
 - 8.3.1 Gifts of Life Insurance
 - 8.3.2 Guidelines
 - 8.3.3 Gifts of Real Estate
 - 8.3.4 Guidelines
- 8.4 Bequests
 - 8.4.1 Guidelines
- 8.5 Gifts in Kind
- 8.6 Tax Receipts for Non-Monetary Gifts
- 8.7 Appraisal of Non-Monetary Gifts
- 8.8 Conditional Gifts
 - 8.8.1 Guidelines
- 8.9 Designation of Gifts
 - 8.9.1 Definitions
 - 8.9.2 Gifting Priorities
- 8.10 Gift Acceptance
- 8.11 Sponsorships
- 8.12 Gift Recognition Policy
 - 8.12.1 Definitions
 - 8.12.2 Aims of the Policy
 - 8.12.3 Principles of the Program
 - 8.12.4 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 General Collection Development

10.1.1 Specialized Collections

10.1.2 Resources

10.2 Object, Archive and Photograph Collection Development

10.2.1 Parametres for Acceptance - Object, Archive and Photograph Collection

10.3 Art Collection Development

10.3.1 Parametres for Acceptance – Art Collection

10.4 Collections Data Entry Procedure

10.4.1 Assigning Accession and Object Identification Numbers

10.4.2 Applying Accession and Object Identification Numbers

10.5 Collections Management

10.5.1 Acquisition

10.5.2 Compliance with Laws

10.5.3 Object and Art Use

10.5.4 Outgoing Loans

10.5.5 Incoming Loans

10.5.6 Collection Record Management

10.6 Deaccessions

10.6.1 Standards

10.6.2 Intent

10.6.3 Accidental Loss

10.6.4 Deaccessioning Criteria

10.6.5 Procedure

10.6.6 Disposition of Deaccessioned Objects

10.6.7 Intentional Destruction

10.6.8 Conflict of Interest

10.6.9 Proceeds

10.6.10Records 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 Occurrences
 - 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 of Operation and Work Location
- 15.2.6 Hours Worked
- 15.2.7 Remuneration and Holidays
- 15.2.8 Professional Development for Staff and Board Members
- 15.2.9 Mileage, Expense Claims and Invoices
- 15.2.10 Sick Days and Leave
- 15.2.11 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 10 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 5 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 quorum of the Board remains in office.

2.1 OMAH's Mission

The Orillia Museum of Art and History's Mission is to inspire creativity and celebrate local history by expanding the awareness and appreciation of art, local history and culture in the Orillia community and surrounding area.

2.2 OMAH's Vision

The Orillia Museum of Art and History will be the anchor for the significant and growing arts, local history and cultural community in Orillia and surrounding area by offering exciting and innovative exhibits, events, programming and activities that reach out and engage all citizens, seasonal residents and visitors.

2.3 Fulfilling the Mission and Vision

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

- To be the stewards of the community's art, history and culture the Museum will be actively engaged in the community and responsive to its needs. The Orillia Museum of Art and History must be accessible and relevant and draw support (including advice, participation, volunteerism and funding) from the Orillia community and surrounding area.
- To create exhibits and programmes that will inspire the community to explore, experience and engage with art, local history and culture.
- To provide workshops, seminars, lectures, collections and other related activities and events which engages the community and enhances the role of the Museum as the centre for art, history and culture in the City of Orillia and surrounding area.
- To research, record and preserve the art and history of Orillia and the surrounding area.
- To provide grants, scholarships, bursaries and prizes to assist study and recognizes merit in the arts and history

- To maintain and operate the library and shop in ways that support the attainment of the objects of the institution and for the education and enjoyment of patrons.
- 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.

Approved by the Board of Directors April 24th 2013

Jane Sorensen
Co-chair

Mark Fletcher
Co-chair

SECTION 3: ROLE OF THE EXECUTIVE DIRECTOR

- 3.1 The Executive Director shall be the chief administrative officer of the Museum.
- 3.2 The Executive Director is the only member of staff who is directly answerable to the Board of Directors.
- 3.3 The Executive Director provides professional competency and effective strategic leadership for the museum including responsibility for the appointment of other staff, their training, promotion and if necessary, dismissal.
- 3.4 Subject to the authority and general direction of the Chair and the Board, the Executive Director 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.
- 3.5 The Executive Director shall follow the accepted Standards for Community Museums in Ontario and endeavour to ensure that the Board follow and put into practice such standards.
- 3.6 The Executive Director 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.
- 3.7 The Executive Director is not a Board Member and therefore cannot vote at Board meetings.

(Also see Executive Limitation Statement - Section 4.1)

Approved by the Board of Directors April 24th 2013

Jane Sorensen
Co-chair

Mark Fletcher
Co-chair

SECTION 4: EXECUTIVE LIMITATIONS

4.1 Executive Limitation Statement

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

All Board authority delegated to staff is delegated through the Executive Director, 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 Executive Director.

- a) The Board will instruct the Executive Director to achieve specific results, for specific recipients, through the established Ends and Means policies. The Board will limit the latitude the Executive Director 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 Executive Director uses reasonable interpretation of the Board’s Ends, Means, and Executive Limitations policies, the Executive Director 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 Executive Director’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 Executive Director. Pursuant to this policy:
 - i) Decisions or instructions of individual Board Members, officers, or committee members are not binding on the Executive Director 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 Executive Director may refuse such requests that contravene established Board policy or that require – in the Executive Director’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 Executive Director 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 Executive Director 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 Executive Director'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 Executive Director;
- 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 on 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 Executive Director 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 Executive Director 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 Executive Director 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 Executive Director 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.

2013

Approved by the Board of Directors April 24th

Jane Sorensen
Co-chair

Mark Fletcher
Co-chair

SECTION 5: MEANS

5.1 GENERAL MEANS

5.1.1 Strategic Directions and Priorities

The Board of Director's primary function is to establish and monitor the Museum's strategic direction. How it performs this role and the extent to which it assumes responsibility for the stewardship and control of the Museum's resources and assets, are key to the effective governance of the Museum. The Board fulfils its responsibility for establishing its strategic direction by periodically assessing and monitoring the Strategic Plan and the Museum's Mission and Vision. To this end, the Orillia Museum of Art and History shall:

- a) Act as the stewards of the community's art, local history and culture by actively engaging in the community and be responsive to its needs. The Museum must be accessible and relevant and draw support from the Orillia community and surrounding area.
- b) Promote the public's interest by creating exhibits that inspire the community to explore experience and engage in art, local history and culture.
- c) Provide public programs including workshops, seminars, lectures, education programs and other related activities that are engaging, relevant and inspiring.
- d) Print, 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, in particular by:
 - i) Identifying, developing and implementing revenue generation initiatives.
 - ii) Increasing revenue from public and private sectors, individuals and foundations.
- f) Develop and sustain alliances with volunteers, friends, groups, businesses, educational institutions, government, and other identified and potential groups to further the work of the Museum especially by:
 - i) Recognizing and promoting the history and culture of Orillia and surrounding region.
 - ii) Building and maintaining partnerships and alliances with schools, service clubs, local businesses and other community organizations.

g) Ensure that the Museum continues to operate effectively and efficiently, especially by:

i) Supporting effective Board decision-making and operation.

ii) Operating in a manner that sustains the long-term financial viability of the Museum, fulfills all its fiduciary responsibilities and meets the requirements of accountability.

h) Act as the historical and cultural steward for the City of Orillia and area by safeguarding and conserving the Sir Sam Steele Memorial Building and its objects, books, artifacts etc. that demonstrate the city and area's social, historical and cultural development.

The Executive Director and the Board work together to formulate the strategic direction of the Museum with the Board providing input, leadership and direction in the development of the Strategic Plan

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.

If a director fails to complete their term, the Nominating Committee will recommend to the Board a suitable replacement who will commence their three year term after the Board approves their nomination.

5.1.4 Board Orientation and Development

New Board Members will be provided with a Board Member Orientation Training session that will include a review of the OMAH Operations and Policy Manual, The CMA's Guidelines: Roles and Responsibilities of Museum Boards and Trustees, The CMA Ethics Guidelines and the Imagine Canada, Ethical Code Handbook

5.1.5 Succession Planning

The Board in consultation with the Executive Director identifies the knowledge, skills and core competencies required by individual Board members and the Board as a whole in a “Competency Profile” The profile outlines to the membership, the Board and Management the desired mix of skills that are required by the Board. Since the skills needed on the Board may change over time, the Board should regularly update the skills profile to ensure the right mix of attributes are available to ensure the successful operation of the Museum.

5.1.6 Annual Report

At the Annual General Meeting the Board and Executive Director 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, Executive Director.

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, Executive Director

Approved by the Board of Directors April 24th 2013
Revised January 2015

Jane Sorensen
Co-chair

Mark Fletcher
Co-chair

Section 6: Governance Process

6.1 Memberships

The Board with consultation with the Executive Director shall fix and determine, from time to time the fees and qualifications for membership. 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 Memberships

There shall be three classes of Membership:

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

6.2 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 behavior when functioning as Board members. The Board acknowledges and commits to the Canadian Museum Association's Ethics Guidelines as the basis for the Orillia Museum of Art and History's own Ethics Policy. (Appendix A)

6.3 Role of the Board of Directors and Management

Although the Board of Directors of the Orillia Museum of Art and History, the Executive Director and staff all have a responsibility to adhere to and carry out the Governance Policy, the principal responsibility for implementing the Policy and ensuring compliance with it rests with the Executive Director. An effective relationship between the Board and the Executive Director is key to how well the Board of Directors fulfill their fiduciary responsibilities and to how well the Orillia Museum of Art and History achieves its Mission and Vision. The ability of the Board to work closely with the Executive Director and at the same time function with a perspective independent of the Executive director is central to good governance.

The Board, in conjunction with the Executive Director, strives to ensure an appropriate allocation of responsibilities between itself and the Executive Director. The following

sections describe the respective roles and responsibilities, duties and functioning of the Board of Directors.

6.3.1 The Board of Directors

A strong Board of Directors is essential for the Museum to fulfill its objectives. The Museum's 10 member Board has the primary responsibility for ensuring that the resources provided to the museum are administered so that the mission and vision of the Orillia Museum of Art and History is carried out in the best way possible.

6.3.2 Duties and Responsibilities of the Board of Directors

The Board of Directors of the Orillia Museum of Art and History should explicitly assume responsibility for the stewardship of the Museum. As part of this responsibility, the Board oversees the conduct of the business, supervises the Executive Director and endeavors to ensure that all major issues affecting the business and affairs of the Museum are given proper consideration.

While the Board of Directors are normally removed from the day-to – day decision-making of the Museum their role is vitally important. The Executive Director presents information, seeks advise and requests the approval of proposal from the Board of Directors. Each Board Member is called upon to exercise his or her judgment and the independence of his or her position in formulating the Board's decision to approve, reject or request deferral of the proposals brought forward.

a) Fiduciary Responsibility

The Board has a legal duty to act honestly and in good faith with a view to the best interest of the Museum, and to exercise reasonable care, diligence and skill by managing and overseeing the affairs of the Museum.

Managing and overseeing the affairs of OMAH includes:

- Ensuring the organization adheres to and carries out the mission and vision of the Museum
- Setting long-term objectives in accordance with these goals
- Ensuring financial stability
- Assessing the Museum's performance
- Establishing policies and addressing risk
- Being the public face of the museum.

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 requests according to the Access to Information and Privacy Act

b) Duty of Diligence

Board members are required to act reasonably, prudently, in good faith and with a view to the best interest of the organization and its members.

Board members are expected to:

- Make thoughtful informed decisions based on their level of expertise
- Keep current on the relevant issues,
- Assess and manage risk
- Attend meetings regularly
- Come to meetings prepared to participate and make a significant contribution.

c) Duty of Loyalty

Board members must place the interests of the Museum first and not use one's own position as a Board Member to further private interests. (For definitions of Conflict of Interest see Appendix C)

Board members are expected to:

- Disclose any situation that may place them in a real or perceived conflict of interest.
- Board Members must excuse themselves from any discussion or votes when they are in a conflict of interest position with the Museum.
- The responsibility lies with the Board Member to bring any such actual or potential conflict of interest situation to the attention of the board.
- Board members are positively loyal to the board and should never divulge its deliberations and decisions to any outside body or person before they are made known to the staff and public through the agreed-upon channels of communication. Directors must accept that decisions are made on a majority basis after due deliberation and that it is the obligation of board members to abide by and support, rather than undermine them. Equally board members may not publicly criticize other board members.

d) Duty of Obedience:

Board members are to act within the scope of the mission, vision and governing policies of the Museum and within the scope of other laws, rules and regulations that apply to the Museum.

Board Members know and follow the governing documents and develop and follow the mission, vision and plans, policies and practices of the Museum. Complete compliance is necessary.

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 generally in a matter that a sense of fairness, ethics and personal integrity dictates.
- 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 Executive Director, or the Director of Communications.
- b) The Director of Communications, the Chair and the Executive Director 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 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 – (Committees see Appendix B)

- 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
- Sir John A MacDonald Dinner

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.

2013

Approved by the Board of Directors April 24th

Jane Sorensen
Co-chair

Mark Fletcher
Co-chair

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. 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 Code of Fundraising Ethics.

The Board and staff acknowledge and commit to Imagine Canada's Ethical Code Handbook as the basis for the Orillia Museum of Art and History's own Fundraising Ethical Policy. (Appendix D)

8.2 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.

8.2.1 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.

8.2.2 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.

8.2.3 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).

8.2.4 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 counsel.

8.2.5 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.

8.3 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.

8.3.1 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.

8.3.2 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.

8.3.3 Gifts of Real Estate

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

8.3.4 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.

8.4 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.

8.4.1 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.

8.5 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.

8.6 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.

8.7 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.

8.8 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.

8.8.1 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.

8.9 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 maintain the Museum building, the Museum must also raise funds to offset current priorities and expenses. These will be accomplished by segregating donations into three kinds of funds.

8.9.1 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).

8.9.2 Gifting Priorities

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

8.10 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.

8.11 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 Executive Director 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 ensures full participation and consultation of First Nations people in the planning, development and production of exhibitions about First Nations items, events, and culture. 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

10.1.1 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, library 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, the Ontario Association of Art Galleries and the Canadian Conservation Institute. 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.

10.1.2 Specialized Collections

The museum will put a special emphasis on collecting objects, archival documents, photographs and works of art pertaining to Sir Samuel Benfield 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 the City of Orillia, Canada and/or the world.

10.1.3 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.

10.1.4 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.

10.1.5 Parameters for Acceptance – Object, Archive, Library 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.
- 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 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.

10.1.6 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.

10.1.7 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.
- 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 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.

10.3 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.

10.3.1 Acquisition

See Collection Development (Section 10.1.1)

10.3.2 Compliance with Laws

10.3.3

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.

10.3.4 Object and Art Use

See Collection Development Policy (Sections 10.1.4 and 10.1.6), Outgoing Loans (Section 10.3.4) and Research Policy (Section 12).

10.3.5 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 Executive Director to confirm the institution's status in regard to the standards.

10.3.6 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.

10.3.7 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 10.1.1 and Collection Data Entry Procedure - Section 10.2)

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

Article I.

Article II. 10.4 Deaccessions

10.4.1 Standards

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

10.4.2 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 Manager shall present recommendations for deaccessioning and disposal to the Board for approval by formal motion.

10.4.3 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.

10.4.4 Deaccessioning Criteria

Deaccessioning may occur if:

- a) Lack of relevance to the Museum collection and acquisition policies;
- b) The artifact is an exact duplicate of another artifact in the Museum's collection (excessive duplication);
- c) An artifact has deteriorated to the point that it cannot be used for exhibition or study
- d) The ownership of an artifact can/has been successfully challenged at law. This includes the 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 (see section 10.4.6);
- e) 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
- f) Where a work has been acquired in violation of Canadian Law or international treaties binding upon the Government of Canada
- g) Where an artifact is determined to be a forgery, unless useful for research or teaching

10.4.5 Procedure

- a) The Collections Manager 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 Board of Directors. The Collections Manager 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 Collections Manager shall present recommendations for deaccessioning and preferred method(s) of disposal (pursuant to Section 10.4.6) in the form of a written report, addressed to the Board of Directors. Each deaccession request is to be assessed on its merits, on a case-by-case basis.
- c) 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.

- d) All object identification numbers will be removed at time of deaccessioning.

10.4.6 Disposition of Deaccessioned Objects/Art

The following sequences for method of disposal of de-accessioned objects/art are as follows in order of preference:

- a) The object/art will be offered to the Orillia Museum of Art and History's Education/Interpretive/Study Collection for use in the Museum's education and special event programs;
- b) The object/art will be exchanged with another public, non-for-profit museum, archives or related institution in Simcoe County, then Ontario, then Canada.
- c) The object/art will be donated to another public, non-for-profit museum, archives, or related institution in Simcoe County, then Ontario, then Canada.
- d) The object/art will be sold to another public, non-for-profit museum, archives, or related institution in Simcoe County, then Ontario, then Canada.
- e) The object/art will be sold at a public auction.
- f) The object/art will be destroyed, but only as a last resort and according to professional guidelines

10.4.7 Intentional Destruction

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

10.4.8 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.

10.4.9 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.

10.4.10 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 Board of Directors 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"

Approved by the Board of Directors October 30th, 2013

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Jane Sorensen	Mark Fletcher
Co-Chair	Co-Chair

2013

Approved by the Board of Directors April 24th

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Jane Sorensen	Mark Fletcher
Co-chair	Co-chair

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 to the community. In recognition of the importance OMAH places on a museum's duty to educate, the Board of Directors will ensure that the museum has the necessary funding to plan and implement interpretation and education programs.

The Museum will offer a variety of interactive learning experiences which are directly related to its mission and aimed at satisfying curriculum requirements at various grade levels. Educational programming and resources will also be provided for adults, children, teachers, families, students, community groups, volunteers, tourists, organized groups and the larger community.

In the development of educational and interpretive 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 Collections Manager deems "for educational use" shall be handled or taken off-site for or during education programs.

All education and interpretation programs will be designed with accuracy and objectivity as a priority. They will be monitored on an ongoing basis to ensure that accuracy and objectivity are consistent during the presentation whether it is a program that is offered once or is offered as part of a program menu to a number of groups. Programming will be reviewed and updated on an annual basis.

A commitment to ethical behavior is a priority for program development and presentation. All interpreters and instructors will be expected to adhere to ethical behavior when presenting any form of programming to the public. Ethical behavior consists of promoting

non-discriminatory behaviours and being sensitive and respectful to the needs of the public and the community.

Presentations will explore various perspectives surrounding a specific subject and explain when a singular viewpoint is presented.

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. Public programming can include: pre-registered programming, adult and children's pre-booked programs and special events, as well as drop-in family programming. Programs will be developed with respect to a specific group's needs (i.e., Scouting and Guiding requirements). In the case of pre-registered programs, current trends in leisure, recreation, and the visual arts will be examined as they connect to the Museum's mandate.

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 Executive Director and the Education Committee (See Appendix A-9).

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.

11.7 Interpretive Programming

Interpretation will be defined as any time that information is shared by a Museum representative with the visiting public regardless of the program genre. The themes, content, and formats of the interpretive programs will be consistent with the museum's mandate as well as meeting the needs and interests of the community.

11.8 Effective Communication and Evaluation

The Museum strives to develop audience objectives as a means to measure and evaluate the programs. The objectives of each program will be established in the development phase of all education and interpretive programs. Resources will be established as well as the returns

desired in terms of numbers, contacts, new and returning audiences. Surveys and/or questionnaires may be devised and implemented. Focus groups or informal discussion with visitors and or community representatives may be targeted.

The Museum ensures relevance and effective communication through:

Careful development and presentation of programs to ensure the targeted learning objectives are met. Evaluation will take place following each program. This will consist of formal solicited review by participants and more informal verbal or written feedback from program staff. Results and recommendations will be tabulated and changes made as necessary.

Responsibility of Education and Interpretive Programming is delegated to the Programs Manager and their programming team which consist of instructors, interpretive staff and volunteers.

Research is carried out in accordance with the Museum's Research Policy (Section 12). All programs will be consistently researched and developed and properly documented. Programming files, including research, ideas, and reports will be maintained for future reference.

Approved by the Board of Directors October 30th, 2013

Jane Sorensen

Co-Chair

Mark Fletcher

Co-Chair

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. In 2012-2013, OMAH underwent a 2.1 million dollar restoration in order to comply with the Accessibility for Ontarians with Disabilities Act and to increase programming space.

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 Tourism, Culture and Sport. The temperature and relative humidity in the exhibition and collection storage areas are currently monitored through appropriate systems and tracking. Presently, temperature is monitored and 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 an emergency procedures 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. At times, staff may work alone in the Museum. Access to a telephone, security 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. Since 2005 there have been two major fires 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 22 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:

- To continue to meet current requirements of the Ontario Building Code (OBC), the Ontario Fire Code (OFC), and other codes relating to electrical and mechanical services for buildings;
- To meet related museum standards associated with the above general code requirements;
- To upgrade the building security system to meet Museum Standards;

13.5 Procedures in Response to Threat, Emergencies and Disasters

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

- Evacuation instruction
- Fire
- Medical Emergencies
- Power failure
- Storms: severe wind and rain, snow and ice, thunder and lightning
- Theft/vandalism

13.6 Training

All staff & volunteers will receive Fire Prevention Training and Emergency Procedures Training as part of the basic orientation to the Museum, the Fire Safety Plan and the Emergency Procedures Plan.

Training will include but is not limited to:

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

The Executive Director shall review training procedures periodically to ensure an adequate proficiency of handling emergency procedures by staff and volunteers.

13.7 Effectiveness of Emergency Procedures

An Incident Report has been developed as part of the Emergency Procedures Plan. The Incident Report must be completed within 24 hours after the occurrence of the emergency and/or incident.

A copy of the Incident must be completed by the Supervisor on Duty during the incident/emergency. A copy of the Incident Report form is located in the Emergency Procedures Plan.

13.8 Security system

The Museum maintains and operates a security system that meets museum and insurance standards.

13.9 Maintenance

The Museum shall:

Maintain proper records of the building condition, including final drawings specifications, change orders, etc., from the architect and consulting engineers, final shop drawings for all building components built or assembled off site, and subsequent maintenance activities.

Maintain a cleaning contract 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 (see Appendix H: Housekeeping Schedule).

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.

Approved by the Board of Directors October 30th, 2013

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, including a periodic risk assessment and mediation (if need be).
- 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) When considering conservation treatments, the condition of the object and the cost of the treatment will be weighed against the value of having the object preserved for future exhibition and interpretive use.
- c) 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.
- d) The Director/Curator shall be responsible for determining conservation priorities and nature and extent of conservation treatments to be carried out.
- e) 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 and volunteers responsible for administering the Museum and its collection have the appropriate training and are able to effectively train seasonal staff and temporary in all museum activities.

15.2.1 General

- a) All employees shall perform their duties and exercise their functions to the best of their abilities and shall 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 the Museum's reputation is enhanced by employee interest, participation, research, scholarship and community activities in areas of interest to the employer.
- c) All employees shall act under the direction and supervision of the Executive Director. If employees feel that it is not appropriate to speak with the Executive Director on a matter, they are advised to speak with the Chairperson, Vice-Chairperson of the Board and/or the Human Resource Board Representative. Names and contact information of the Chairperson, Vice-Chairperson and Human Resource Board Representative shall be posted for this purpose.
- d) Following the regulations of the Ontario Employment Standards Act, all recruitment, performance evaluation and termination shall be conducted in an ethical manner.

15.2.2 Application for Employment

- a) Applicants for senior or management positions shall submit a resume to the Human Resource Committee of the Board or the Executive Director. As potential candidates are identified, interviews shall 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) Applicants for administrative, educational, seasonal or contract positions shall submit a resume to the Executive Director. As potential candidates are identified, interviews shall be arranged with the Executive Director. References shall be requested at the discretion of the Executive Director and verified.
- c) At the discretion of the Executive Director and/or Board, staff and contractor applicants must undergo a Vulnerable Sector Screening check as part of the hiring and/or volunteer process. Volunteers who are applying and are accepted to work in the Programming Department must undergo a Vulnerable Sector Screening check as part of the hiring and volunteer process. The Executive Director 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. Criminal records checks may be updated periodically.
- 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 similar to 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 and part-time permanent staff and occasional contractors. Seasonal and temporary staff shall 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 Executive Director.
- 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 Executive Director and/or Board and in compliance with their contracts.

15.2.4 Performance Review

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

15.2.5 Hours of Operation and Work Location

- a) Museum hours of operation are from 9:00 a.m. to 5:00 p.m.
- b) Salaried staff are strongly encouraged to perform all of their tasks on the Museum property unless the nature of tasks requires their absence.
- c) Salaried staff are strongly discouraged from working at home or at another location.
- d) All work performed by salaried staff at a location other than the Museum property or at a separate Museum event location must be approved in advance by the Executive Director.

15.2.6 Hours Worked

- a) Personnel records, including holidays, sick days and compensatory time off, etc., shall be maintained by the Executive Director.
- b) Salaried and hourly full staff are paid for a 35 hour work week.
- c) Salaried and hourly full-time staff are expected to work outside these hours for Museum events as necessary.
- d) Additional time worked by salaried and hourly staff must be approved in advance by the Executive Director.
- e) All staff are encouraged to take 1 hour off for lunch.
- f) Lunch hours are to be staggered so that sufficient staff and volunteers are on site between noon and 2:00 o'clock p.m.
- g) Work performed during scheduled lunch hours shall in no circumstances be considered additional hours worked or to be eligible for lieu time.

15.2.7 Remuneration and Holidays

- a) Each year the Executive Director and its employees shall discuss remuneration/benefits for upcoming periods. Increases to staff salaries shall be on a merit basis depending on performance each year and as the Museum budget allows.
- b) Staff shall be paid bi-weekly by cheque or direct deposit. All necessary deductions and contributions shall be made as required by law.
- c) Salaried, hourly, contract, temporary and seasonal staff shall receive time in lieu, on a ratio of one to one, for unpaid overtime hours worked. When lieu time is taken must be approved by the Executive Director.
- d) Requests for additional time or lieu time should be in writing or by email.

- e) Every effort shall be made to use lieu time either in the previous pay period (for anticipated additional hours worked) the current pay period or the following pay period. Lieu time must be in close proximity to the additional hours worked.
- f) 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. All arrangements for vacation time are at the discretion of the Executive Director.

15.2.8 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 better service. 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 shall budget for skills upgrading under the following procedure on an annual basis. When possible, government grants shall be utilized to offset costs of skills training.

- a) As a requirement of employment, all permanent full-time and part-time staff shall partake of available training opportunities each year. A minimum of one course/seminar must be completed in a related subject area approved by the Executive Director each year. Board Members may participate in workshops/seminars as budget constraints allow, or at their own cost if they choose to do so.
- b) Each year the Museum shall 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 Executive Director and/or Board and be within annual budgeted amounts.
- c) Staff and Board members shall provide post course/seminar reports to the Board or Executive Director as requested by the Board or the Executive Director.
- d) Courses/seminars/workshops taken must be applicable to the person's position and responsibilities.
- e) The Executive Director shall 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 their term of office. Any questions that arise from the policies and procedures about the governance of the Museum should 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 Board shall ensure that a portion of the annual fiscal budget is allocated for professional development and related expenses (1%) and the purchase and maintenance of a collection of current reference material (.5%).

15.2.9 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 in writing before the commencement of such business. Compensation for mileage for contractors may be by flat fee.
- 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 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 shall be paid within 30 days from the receipt of invoice for services.

15.2.10 Sick Days and Leave

- a) If time is taken off due to illness, salaried staff are expected to make such time up. All staff are discouraged from working when they are either too ill to perform at their near-full capacity or are contagious.
- b) If time off is greater than 1 week (5 days) the matter may be dealt with by the Executive Director on a case-by-case basis, taking into account budget restraints, the likelihood of return to work, the availability of part-time or temporary replacement staff and any other matters deemed by the Executive Director as appropriate.
- c) 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
Jury Duty

15.2.11 Employee/Contractor Limitations

- a) Employees and contractors shall 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 shall not hire or schedule any other employee or contractor for any commitment or duty unless pre-approved by the Executive Director, Board or Executive Committee.

15.3 Executive Director Duties

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

15.4 Health & Safety

The Museum shall 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 shall 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 Museums Association Ethical Guidelines 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 Executive Director Responsibilities

- a) The Board and Executive Director 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 Executive Director are responsible to exercise their authority to prevent and/or discourage harassment.
- c) All instances of harassment will be thoroughly investigated by the Executive Director and/or Board without delay.
- d) Complaints against the Executive Director 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 Executive Director 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 Executive Director and/or Board.
- c) Where harassment is suspected or known to have occurred, the Executive Director 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

Harassment includes but is not limited to:

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

Sexual Harassment includes but is not limited to:

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.

Approved by the Board of Directors January 28th, 2015

Jane Sorensen Co-Chair

Mark Fletcher Co-Chair

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
- Annual Sir John A MacDonalld birthday dinner
- Starry Night, Orillia
- Festival of Banners
- Mariposa Folk Festival
- Exhibition Openings
- Art and antique appraisal clinics
- Educational exhibits and programs
- Streets Alive

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, government agencies and appropriate community partnerships 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;
- Partnering with groups such as (but not limited to) other tourist attractions, downtown merchants, destination marketing organizations, tourist information, school boards, arts/culture/history groups, special events organizations, non-profits and service groups.

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.

SECTION 17: CHILD ABUSE

17.1 Aims & Objectives

The aim of this policy is to ensure that the Orillia Museum of Art & History has a written child abuse policy which addresses the safety, security, and well-being of minors while on the property of OMAH and/or under supervision of Museum staff and/or volunteers by outlining appropriate and inappropriate conduct and contact toward minors. Appropriate and inappropriate conduct and physical contact with children must be made clear in order to protect both the child and the staff member or volunteer.

17.2 Definition of Child Abuse

Child abuse occurs when a child is deliberately harmed by a parent or other adult caregiver, or when a parent or caregiver fails to protect a child in their care. For the purposes of this policy, a caregiver includes Museum staff and volunteers when a child is in the care of the Museum.

There are four different kinds of abuse. They are: physical, sexual, emotional and neglect.

Physical Abuse

Physical abuse is any deliberate physical force or action by a parent or caregiver that results, or could result, in injury to a child. It can include bruising, cuts, punching, slapping, beating, shaking, burning, biting or throwing a child. Using belts, sticks or other objects to punish a child can cause serious harm and is also considered abuse. Milder punishments can lead to abuse when adults lose control and hurt children.

Sexual Abuse

Sexual abuse occurs when a child is used for the sexual gratification of an adult or an older child. The child may cooperate because he or she wants to please the adult or out of fear.

Sexual abuse of children can take many forms. This includes sexual intercourse, exposing a child's private areas, indecent phone calls, fondling for sexual purposes, watching a child undress for sexual pleasure, allowing a child to look at, or perform in pornographic pictures or videos, or engage in prostitution.

According to the Child and Family Services Act (2006), the law that gives Children's Aid Societies their legal authority, sexual abuse is any sexual exploitation of a child by someone having charge of the child - parent or caregiver. Sexual abuse is also sexual exploitation by another person where the person with responsibility (parent or caregiver) should be aware of the possibility of abuse and fails to protect the child.

Emotional Abuse

Emotional abuse is a pattern of behaviour that attacks a child's emotional development and sense of self worth. It includes excessive, aggressive or unreasonable demands that place expectations on a child beyond his or her capacity. Emotional abuse includes constantly criticizing, teasing, belittling, insulting, rejecting, ignoring, or isolating the child. It also includes failure by a parent or caregiver to provide their children with love, emotional support, and guidance. Emotional abuse can be the most difficult to identify and prove.

Neglect

Most parents and caregivers do not intend to neglect their children. Instead, neglect is usually the result of ignorance about parenting or an inability to plan ahead. Neglect occurs when a caregiver fails to provide basic needs such as adequate food, sleep, safety, education, clothing or medical treatment. Neglect usually results from the lack of knowledge about appropriate care for children, lack of knowledge about child development or an inability to appropriately meet a child's needs. It also includes leaving a child alone or failing to provide adequate supervision.

17.3 Appropriate Conduct and Physical Contact with Children

While minors are on the property of the Orillia Museum of Art and History and/or taking part in any OMAH programs either on or off-site, they shall be treated with physical respect by OMAH staff and volunteers in order that his/her physical well-being is preserved. OMAH agents shall use appropriate professional boundaries while under the auspices of their work or volunteer time with the Museum.

While it is delightful that staff or volunteers establish a connection with a child during a program or conversation so strongly that he/she may wish to hug you or hold your hand, it is inappropriate to encourage or respond to the action except in the following circumstances:

- If a child hugs a staff member or volunteer, the hug may be briefly returned, preferably in a side-by-side manner (i.e. not facing the child).
- If a child is upset and is in need of comfort, physical contact should be limited to patting on the hand, rather than hugging.
- In all aspects during programs, day camps and tours, staff and volunteers should ensure that he/she is not left alone with two or fewer children.
- If a child needs assistance in a bathroom, in applying first aid, or assistance in any other way that requires that you touch him/her, the staff/volunteer **MUST** find another adult to be present.
- Employees and volunteers shall leave the doors of any teaching room open at all times while conducting programs or workshops with minors.
- Staff and volunteers shall not conduct education programs or workshops with minors in the Museum unless there is another staff or volunteer present in the Museum.

- A child may be restrained and physically removed from others only in extreme circumstances when there exists a dangerous situation or he/she poses an immediate danger to him/herself or others.

17.4 Inappropriate Conduct and Physical Contact with Children

- Physical contact must never be initiated by staff or volunteers except as outlined in Article 16.3.
- Staff or volunteer-initiated physical contact including but not limited to: grabbing, pinching, slapping, punching, pushing, tripping, holding hands, hugging, kissing, petting or touching any part of the body normally clothed or unclothed, except in the instances listed in Section 16.3 is inappropriate, and is considered justification for disciplinary action and/or dismissal by OMAH and legal action by the appropriate authorities.

17.5 Tips for Limiting Physical Contact While Maintaining a Connection

Historically, teachers were prime examples of the British style “stiff upper lip”. Touching in the classroom was usually limited to a handshake at the end of the school year. Parents of the time were also reticent with their emotions, and believed in such statements as “sparing the rod would spoil the child.” Staff and volunteers can use this historically accurate hands-off approach to advantage by telling a child that hugs you or who wants to hold your hand that “this is not appropriate for a young lady/gentleman” but that you would be “pleased to shake hands.” This could turn into a fun interaction for the child, but must be carefully handled so as not to upset a child with more fragile emotions.

Mentally challenged visitors (adult or child) may be more insistent about holding hands with you or touching you. You must tell them firmly that you are not allowed to do this “while in costume” or “on duty”. That takes the onus off you, and will help the visitor to not feel personally rebuffed

17.6 Appropriate Emotional Conduct

While minors are on the property of the Orillia Museum of Art and History and/or taking part in any OMAH programs either on or off-site, they shall be treated with emotional respect by OMAH staff and volunteers in order that his/her emotional well-being is preserved. OMAH agents shall use appropriate professional boundaries while under the auspices of their work or volunteer time with the Museum.

Appropriate emotional conduct consists of:

- Praising a child for work well done or good behaviour;
- Using appropriate teaching practices, such as eye contact, voice inflection, a firm tone and establishing clear rules of conduct, in order to maintain control of a group;
- Respecting a child’s opinion and his/her right to refuse to participate from activities or discussion if he/she chooses;

- Removing a child from a group if he/she is acting out, negatively disturbing the group, is using inappropriate language or is a danger to him or herself or any other minor. See Article 17.3 for correct procedure.

17.7 Inappropriate Emotional Conduct

In appropriate emotional conduct jeopardizing emotional wellbeing of a child consists of the following and will not be tolerated by OMAH. Use of any of the following is grounds for disciplinary action and/or dismissal:

- Demeaning a child for any reason;
- Bullying a child through the use of threats to the child or anyone he/she knows;
- Screaming or yelling at a child;
- Using bartering, bribing, threats, or any other persuasion methods in order to convince a child to take part in any action that is morally repugnant or illegal under current Canadian law.

17.8 Reporting Inappropriate Staff or Volunteer Conduct and Investigation of Conduct

Those working with children in a professional capacity have a special legal obligation to report abuse or suspected abuse as follows:

Professional persons and officials have the same duty as the public to report to a CAS. The Child and Family Services Act recognizes that persons working closely with children have a special awareness of the signs of child abuse and neglect, and a particular responsibility to report their suspicions and makes it an offence to fail to report.

Any professional or official who fails to report a suspicion that a child is or may be in need of protection, where the information on which that suspicion is based was obtained in the course of his or her professional or official duties, is liable, on conviction, to a fine of up to \$1,000.

OMAH will react immediately to complaints or suspicions in a compassionate and understanding manner.

Any staff member or volunteer who witness abuse by a staff member, volunteer or other adult, or suspects a child is being abused or neglected is required to report immediately it to the Director/Curator and their local Children's Aid Society as set out in the Child and Family Services Act.

Reports can be made to the Simcoe County Children's Aid Society at 1-800-461-4236 24 hours a day.

Immediately write down and date the witnesses act(s) or suspicions.

If a child tells you her or she has been abused by any adult, on or off the museum property, listen to the child, write down the facts after the conversation and report it to the authorities and Director/Curator immediately.

17.9 Protection from Liability

If a civil action is brought against a person who made a report, The Children's Aid of Simcoe County states that that person will be protected unless he or she acted maliciously or without reasonable grounds for his or her suspicion.

17.10 Working with Authorities

OMAH's staff and volunteers will work with authorities, comply with reporting requirements and cooperate in investigations of child abuse occurring either from parental or Museum staff or volunteer abuse.

17.11 Ensuring Confidentiality

OMAH will strive to maintain and protect the confidentiality of its staff, volunteers, children in its care and their parents, wherever possible, in the case that an investigation into child abuse occurs.

17.12 Limiting Liability

OMAH will require all staff and volunteers to provide up-to-date criminal record checks.

OMAH will undertake full screening of all persons interested in working with children, including a criminal record check and reference check, application form and depth personal interviews.

No offer of employment or agreement to allow a person to volunteer will be given if anything is discovered in the screening process that would lead OMAH to think a child may be endangered.

OMAH will require all staff and volunteers to read its Child Abuse Policy and sign an Acknowledgement (Appendix L) that they agreed to be bound by its terms. These acknowledgements will be kept in a safe and secure area in the Director/Curator's office.

This policy will be strictly enforced and will be reviewed and updated regularly to reflect changes in existing law.

Section 18: Orillia Museum of Art & History

Rental Policy

Creation date: September, 2008

GENERAL PHILOSOPHY:

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.

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.

Reasons for allowing meeting space rentals at the Orillia Museum of Art and History:

- ◆ To provide a venue for our partners and community groups to come together to learn, socialize and network.
- ◆ To provide a service to the community that we serve
- ◆ To generate revenue for the Orillia Museum of Art and History

AIMS & OBJECTIVES:

The aim of this policy is to define the boundaries for meetings held at the Orillia Museum of Art and History, and to outline the division of responsibilities between the Museum, the Museum partners, and those outside groups involved in running or participating in the meetings

GENERAL GUIDELINES FOR EDUCATION ROOM & GALLERY SPACE:

- ◆ Museum events and activities take first priority, followed by community organization meetings and workshops. Other meeting requests will be considered only after it has been confirmed that the rental spaces are not required for museum or Board activities. Once a meeting request is confirmed, that meeting cannot be bumped.
- ◆ Food and drink may be served and consumed in designated areas only.
- ◆ **ABSOLUTELY NO PEANUT PRODUCTS ARE PERMITTED**
- ◆ Living plants or fresh flower arrangements must receive prior approval from Museum staff.
- ◆ Damage to any property of the Museum must be reported to Museum staff immediately.
- ◆ There is no smoking allowed inside the Museum.
- ◆ Open flames are prohibited.
- ◆ The use of outside entertainment or services (such as musicians and caterers) must be pre-approved by the Museum.
- ◆ The use of alcohol is prohibited on Orillia Museum of Art and History property except by special permission and with the appropriate licenses.

BOOKING PROCESS

All rental space booking requests are handled by the Programs Coordinator. All booking requests must be submitted in writing, using the room rental form/agreement. The Director/Curator has the right to refuse booking requests. No verbal meeting requests will be accepted. Upon acceptance of the room rental form/agreement, a booking confirmation and copy of the Rental Policy will be sent to the requester by Museum staff.

Payment for the room rental is required at the time of booking. The booking request will not be confirmed until payment has been received.

A credit card number is required at the time of booking. Should any damages occur to the rental space, the Orillia Museum of Art and History will charge the cost of damage repair to the credit card number written on the room rental form/agreement. All groups are responsible for any damages caused during the course of the room rental.

In the event of a booking cancellation, the Orillia Museum of Art and History requires 72 hours notice. If sufficient notice is not given, a 25% cancellation charge may apply.

ADVERTISING AND PUBLIC RELATIONS:

A written copy of all printed materials using the name of the Orillia Museum of Art and History must be approved in advance by the Museum staff. Failure to submit advance copy will be cause for the museum to cancel the booking. All marketing materials and publications must be approved by the Museum, and a copy must be provided to the Museum Programmer.

Any images of the Orillia Museum of Art and History used for promotion, marketing or publication must be approved by the Director/Curator.

STAFFING:

Weekend and evening events may require additional staff which may result in an increased cost. Staff availability, and number of staff required will be determined at the discretion of Museum management.

Staff assistance must be negotiated at the time of booking the meeting space and may result in an additional cost.

USE OF FACILITIES:

Groups using the Orillia Museum of Art and History for meetings will have access to public washrooms, electrical outlets, garbage receptacles.

Each group will be responsible for leaving the meeting rooms and kitchenette areas in an orderly condition.

The Orillia Museum of Art and History has several items available for use, some of which may involve an additional charge. Use of these items requires at least 24hr. notice and may depend on availability due to other Museum activities.

Items available for use include:

Chairs	Projector screen
Coffee urn and tea kettle	Round tables
Tables	TV/DVD combination
Digital projector	TV/VCR combination
Photocopier (per sheet charge applies)	
Easels	

RULES FOR USE OF MEETING ROOMS

- ◆ No alterations to the education/gallery walls, or any part of the exhibits are permitted.
- ◆ No fastening or securing devices of any kind may be used without permission from Museum staff.
- ◆ The use of glue, tape, pins, staples, nails or similar items for hanging decorations, etc. is strictly forbidden on Museum property.
- ◆ No glitter, confetti, or sparklers are allowed at the Museum.
- ◆ No sound equipment may be used without prior approval of Museum staff.

- ◆ All staff work areas will be closed, and no one will be permitted in these areas unless accompanied by a Museum staff member.
- ◆ All groups are responsible for making arrangements with staff for the disposal of their own garbage. Garbage receptacles and recycling bins are provided by the Museum.

ADMISSION TO MUSEUM GALLERIES AND GROUNDS:

Admission of event attendees to the Orillia Museum of Art and History galleries will require prior approval and an additional fee may be required.

HOURS OF ACCESS:

Public operating hours for the Orillia Museum of Art and History are 10:00am – 4:00pm Tuesday to Saturday throughout the year and open Sundays 10:00am – 4:00am during July and August. Meeting requests occurring outside of these hours require special permission. All pre-meeting visits must be scheduled ahead of time with Museum staff. Set-up times may occur outside of museum operating hours, but must be scheduled at least 1 week in advance to ensure staff availability and access to the Museum.

TYPES OF ACTIVITIES:

All meeting requests must be approved by the Museum. Because the Orillia Museum of Art and History is a public educational institution, meetings cannot interfere with the museum's exhibits, interpretive programs and public visits. Under no circumstances can the maximum room capacity be exceeded.

Available spaces at the Orillia Museum of Art and History may be used for non-partisan activities. Non-partisan lectures, workshops, meetings, small dinners, receptions, craft shows and other special events. Meetings of a political and/or religious nature are not permitted. Other events not listed may be negotiated with the Director/Curator.

DAMAGES:

Groups using the Orillia Museum of Art and History for meetings are responsible for the cost of repair or replacement of any museum property that is damaged or destroyed by the group or anyone attending the function during an event. The cost of such repair or replacement will be determined by the Museum management and will be paid in full by the group.

COST

The Orillia Museum of Art and History will offer competitive rates for meeting room space. The costs will be reviewed as required by the Museum Curator. (Fee schedule Appendix K attached).

SECTION 19: PURCHASING

POLICY INDEX

Article 1 INTERPRETATION

- 261.1.1 Approved capital and operating budgets - defined
- 261.1.2 Museum staff - defined
- 261.1.3 Contract - defined
- 261.1.4 Emergency - defined
- 261.1.5 Goods and services - defined
- 261.1.6 Proposal - defined
- 261.1.7 Publicly advertised - defined
- 261.1.8 Qualified supplier - defined
- 261.1.9 Quotation - defined
- 261.1.10 Tender - defined
- 261.1.11 Change order - defined

Article 2

PURCHASING PRINCIPLES

- 261.2.1 Quality - quantity - cost effective manner
- 261.2.2 Competitive - bidding
- 261.2.3 Responsive - responsible - vendors
- 261.2.4 Lowest total cost - determination
- 261.2.5 Environmental preservation
- 261.2.6 Co-operative purchasing

Article 3

GENERAL PROVISIONS

- 261.3.1 Agent for the Orillia Museum of Art and History
- 261.3.2 Incorrect procedure
- 261.3.3 Arbitrarily structured
- 261.3.4 Administrative - policies - procedures
- 261.3.5 Dispute resolution
- 261.3.6 Policy review

Article 4

AUTHORITY TO INCUR EXPENDITURES

- 261.4.1 Procurement - approval – Board operating - capital budget
- 261.4.2 Board - approval required
- 261.4.3 Policies - procedure
- 261.4.4 Purchases - \$2,000 - \$5,000 - verbal quotations required
- 261.4.5 Purchases - \$5,000 - \$25,000 - written quotations required
- 261.4.6 Purchases - \$25,000 - \$100,000 - tender - proposal required
- 261.4.7 Purchases - \$100,000 or more - tender - proposal required - Board approval
- 261.4.8 Tenders - proposals - publicly advertised
- 261.4.9 Tenders - proposals \$25,000 to \$100,000
- 261.4.10 Tenders - proposals over \$100,000
- 261.4.11 Prior budget approval
- 261.4.12 Co-operative tendering
- 261.4.13 Purchasing Process – Exclusions
- 261.4.14 Policy exceptions
- 261.4.15 Qualified supplier
- 261.4.16 Emergency - purchases
- 261.4.17 Change orders - capital project tenders

Article 5
PERSONAL PURCHASES

261.5.1 Personal - purchases - prohibited

Article 6
DISPOSAL OF SURPLUS ASSETS

261.6.1 Review of assets

261.6.2 Surplus assets

261.6.3 Equipment - exception

261.6.4 Disposal of Artifacts

261.6.5 Disposal of Fundraising Materials

Article 1

INTERPRETATION

261.1.1 Approved capital and operating budgets - defined

“approved capital and operating budgets” means the budgets as approved by the Board for the current fiscal year.

261.1.2 Museum staff - defined

“Museum staff” means all the employees of the Orillia Museum of Art and History

261.1.3 Contract - defined

“Contract” means a binding agreement between two or more parties.

261.1.4 Emergency - defined

“emergency” means a situation where the immediate acquisition of goods or services is essential to prevent serious delays, to meet contractual requirements, to minimize further damage, to address health and safety issues, or to restore minimum service.

261.1.5 Goods and services - defined

“goods and services” includes all materials, commodities, equipment and all work to be performed or services rendered by other than Museum staff.

261.1.6 Proposal - defined

“proposal” means a sealed written offer from any company or individual in response to a publicly advertised invitation to provide goods or services to the Orillia Museum of Art and History where the requirements cannot be definitely specified and may be subject to further negotiation.

261.1.7 Publicly advertised - defined

“publicly advertised” means the request for Tender or Proposal must be advertised either on the Orillia Museum of Art and History website, newspapers, or on an electronic tendering service, whichever is deemed appropriate.

261.1.8 Qualified supplier - defined

“qualified supplier” means a supplier of goods or services of a specialized nature or the only supplier of the goods or services, or additions or expansion to an existing approved contract and that would provide continuity of the system.

261.1.9 Quotation - defined

“quotation” means an offer or submission received from a vendor, contractor or consultant in response to a request which offer or submission may be subject to acceptance or rejection.

261.1.10 Tender - defined

“tender” means a sealed written offer submitted on an Orillia Museum of Art and History tender form by any company or individual in response to a publicly advertised invitation to supply

stipulated goods or services at a particular price, which offer may be subject to acceptance or rejection.

261.1.11 Change order - defined

“change order” means a written amendment to the contract between the Orillia Museum of Art and History and the Contractor stating their agreement upon a change in the work, contract amount or time resulting in a change in the cost of the project. Change orders arise usually for the following reasons: owner initiated design change; purchaser initiated design change; lack of coordination between design disciplines; incomplete design drawings at the time of tender; or concealed or unknown conditions.

Article 2

PURCHASING PRINCIPLES

261.2.1 Quality - quantity - cost effective manner

To acquire the necessary quality and quantity of goods and/or services in an efficient, timely and cost effective manner, while maintaining the controls necessary for a public institution.

261.2.2 Competitive - bidding

To encourage the most open competitive bidding practicable for the acquisition and disposal of goods and services, and the objective and equitable treatment of all vendors.

261.2.3 Responsive - responsible - vendors

To use responsive and responsible vendors who comply with the provisions of the bid solicitation, including specifications, contractual terms and conditions, and who can be expected to provide satisfactory performance on the proposed contract based on reputation, references, performance on previous contracts and sufficiency of financial and other resources.

261.2.4 Lowest total cost - determination

To determine the successful bidder, the lowest total cost will be the determining factor for all quotations and tenders, unless there are pre-defined evaluation criteria, which are clearly detailed in the request to bid. In most instances where bidders are responding to specific

requirements, the award would be made to the lowest qualified bidder. In those circumstances where bidders are responding to a requirement based on generalized specifications, the award would be based on criteria established prior to the issuance of the document to prospective bidders. The award would then consider the total cost of acquisition, rather than only the lowest bid price. The criteria may include one or more of the following examples:

- Price
- Quality
- Warranties
- Service (Personnel, Availability, Qualifications)
- Experience
- Delivery schedule
- References
- Ability to meet or exceed specifications
- Environmental practices of the bidder
- Preventative maintenance programs
- Terms
- Operation and Staff Training

261.2.5 Environmental preservation

To acquire necessary goods and services with due regard to the preservation of the natural environment, to encourage vendors to supply goods made by a method resulting in the least damage to the environment and to encourage vendors to supply goods incorporating recycled materials where practical and based on the business practice of the vendor.

261.2.6 Co-operative purchasing

To join with other units of publicly funded agencies in co-operative purchasing arrangements, when the best interests of the Orillia Museum of Art and History would be served.

(a)

(b)

(c)

(d)

(e)

(f) Article 3

GENERAL PROVISIONS

261.3.1 Agent for the Orillia Museum of Art and History

Unless otherwise provided, the Director/Curator, in accordance with this policy, shall act as the legal Purchasing Agent for the Orillia Museum of Art and History for the purchase of all goods and services and shall be responsible for providing all necessary advice and services required for such purchases in accordance with the methods of purchase authorized by this policy.

261.3.2 Incorrect procedure

No purchase of goods and services shall be authorized unless it is in compliance with this Policy. Goods and services that are obtained without following the provisions of this policy will not be accepted, and any invoices received will not be processed for payment.

261.3.3 Administrative - policies - procedures

The Director/Curator and/or the Board, as a whole, are authorized to establish from time to time administrative policies, procedures and directions respecting:

- i) The preparation and development of specifications;
- ii) The requirements and form of bid deposits;
- iii) Other securities and documentation required or advisable for sealed bids;
- iv) Procedures for the opening, evaluation and recommendation of tenders; and
- v) Such other matters of an ancillary or incidental nature to more fully carry out the intent and purpose of this Policy.

261.3.4 Dispute resolution

Disputes shall be resolved as follows:

- i) Meeting between the bidder and the Curator and two assigned members of the Board.
- ii) If 261.3.6(i) does not lead to a resolution, the decision can be appealed to the Board as a whole; or

261.3.5 Policy review

This Policy will be reviewed and revised on a periodic basis. It is anticipated that reviews will be conducted every five years or more frequently as required.

Article III. Article 4

AUTHORITY TO INCUR EXPENDITURES

261.4.1 Procurement - approval - Board operating - capital budget

The procurement and payment process starts with the establishment and approval by the Board of the operating and capital budgets.

261.4.2 Board - approval required

When funds to purchase goods or services are not included in the approved current operating or capital budgets, the Director/Curator shall report to the Board to obtain the approval of the Board prior to purchasing. The source of financing must be identified.

261.4.3 Policies - procedure

Museum staff are to adhere to the established Orillia Museum of Art and History policies and procedures pertaining to the acquisition of goods and services.

261.4.4 Purchases - \$2,000-\$5,000 - verbal quotations required

Orders for goods or services with a value from \$2,000 up to \$5,000 must not be placed until three verbal quotations, if feasible, are obtained and the information recorded.

261.4.5 Purchases - \$5,000-\$25,000 - written quotations required

Orders or contracts for goods or services with a value from \$5,000 up to \$25,000 must not be placed until three written quotations, if feasible, are obtained and the information recorded. Prior to the placement of the order, the Director/Curator will review the order to ensure proper adherence to this Policy. Funds to support the purchase must be clearly identified in the current approved capital or operating budget.

261.4.6 Purchases - \$25,000-\$100,000 - tender - proposal required

Orders or contracts for goods or services with a value from \$25,000 up to \$100,000 must not be placed until the Orillia Museum of Art and History has obtained Tenders or Proposals and received approval to purchase from the Director/Curator and two designated members of the Board. The Director/Curator and two designated members of the Board may sign and approve any agreements that are necessary to support these purchases. Funds to support the purchase must be clearly identified in the current approved capital or operating budgets. The Board as a whole shall be advised on a regular basis when these authorities are exercised.

261.4.7 Purchases - \$100,000 or more - tender - proposal required - Board approval

Orders or contracts for goods or services with a value of \$100,000 or more, must not be placed until the Orillia Museum of Art and History has obtained Tenders or Proposals, reported to the Board recommending the preferred supplier, and received the approval of the Board to proceed. Funds to support the purchase must be clearly identified in the current approved capital or operating budgets.

261.4.8 Tenders - proposals - publicly advertised

Requests for Tenders and Proposals must be publicly advertised. Tenders and Proposals will be subject to a pre-determined closing time, after which they will not be accepted, and will be returned unopened.

261.4.9 Tenders - proposals \$25,000 to \$100,000

Tenders and Proposals between \$25,000 and \$100,000 shall be opened in the presence of the Director/Curator and the two designated members of the Board, if feasible.

261.4.10 Tenders - proposals over \$100,000

Tenders and Proposals in excess of \$100,000 shall be opened in the presence of the Director/Curator and the two designated members of the Board, if feasible.

261.4.11 Prior budget approval

Prior to the approval of the current budget, the Orillia Museum of Art and History may incur normal operating expenditures.

261.4.12 Co-operative tendering

Any Orillia Museum of Art and History purchase or contract resulting from a co-operative tendering process shall be subject to all the conditions of this policy, for the portion of the contract that will apply to the Orillia Museum of Art & History. The policies of the lead agency calling the co-operative tender will be the accepted policy for that particular purchase.

261.4.13 Purchasing process - exclusions

The Purchasing process is not required for expenditures specifically including: employee benefits and employment agreements, and those items where the purchasing procedure would not add value to the purchase, unless specifically requested by the requisitioner.

261.4.14 Policy exceptions

These items listed below are those for which other purchasing procedures set out in this Policy are waived.

1. Petty Cash
2. Training, Education and Staff Development
3. Memberships
4. Subscriptions
5. Postage
6. Expense Accounts
7. Employer's General Expenses (employee and payroll benefits)
8. Property Lease Payments
9. Professional and Special Services, including consultants, auditors, legal services, appraisers and surveyors
10. Purchase of Real Property or Accommodation
11. Honorariums
12. Items covered under the operating budget
13. Purchase of artifacts, see Policy and Procedures - Section 10: Collection

261.4.15 Qualified supplier

Due to the specialized nature of the purchase, the required goods or service may only be available from a qualified supplier. Authority to incur expenditures with a qualified supplier shall be subject to the same approval levels as previously outlined. If the purchase is between \$25,000 and \$100,000, the Director/Curator and/or two assigned members of the Board or the Chair or Vice-Chair or Treasurer, must approve the purchase, prior to placement. Purchases over \$100,000 require Board approval prior to placement.

261.4.16 Emergency - purchases

In the event of an emergency that requires the immediate purchase of supplies and/or services, it will be the responsibility of the Director/Curator to secure the necessary supplies and services. If the method of emergency purchasing results in unbudgeted expenditures representing \$10,000 or more, the Director/ Curator must, in consultation with either the Chair, Vice-Chair or Treasurer, report to the Board, as soon as possible after the emergency.

261.14.17 Change Orders - capital project tenders

The Director/Curator and the two assigned Board members shall be authorized to approve change orders for capital project tenders, unless the tender meets one of the criteria below, in which cases Board approval is necessary for an increase in the project budget, if feasible. If pre-approval from the Board is not feasible due to urgent circumstances, a report to the Board is to be made, as soon as possible after the event, seeking approval of a revised project budget. The criteria referenced above are:

- (i) For tenders of less than \$1 million: if the change orders are anticipated to total more than 15% of the tender award and more than \$10,000.
- (ii) For tenders between \$1 million and \$3 million: if the change orders are anticipated to total more than \$150,000.
- (iii) For tenders over \$3 million: in accordance with change order authority approved by Board at the time of tender award.

Where tenders include a specified contingency allowance, such amounts shall be excluded from the calculation of the tender amount in the above criteria, but shall be included in the calculation of change order authority pursuant to this clause.

Deficits and surpluses on all completed capital projects shall be reported annually through the budget process.

Article 5

PERSONAL PURCHASES

261.5.1 Personal - purchases - prohibited

No Orillia Museum of Art and History staff or Members of the Board:

1. Purchase or offer to purchase, on behalf of the Orillia Museum of Art and History, any goods or services, except in accordance with this Policy.
2. Bid on the Orillia Museum of Art and History's purchases of goods and services.

No personal purchases, except in the gift shop or for fundraising purposes, shall be made by the Orillia Museum of Art and History for Members of the Board, any appointed member of the Board or Committee or for any employees.

Article 6

DISPOSAL OF SURPLUS ASSETS

261.6.1 Review of assets

The Orillia Museum of Art and History should from time to time review their assets, to determine which are deemed surplus, no longer used, which have become obsolete, worn out or scrap.

261.6.2 Surplus assets

Surplus assets may be made available to the public through a public auction or disposed of in keeping with the values and process of this policy.

261.6.3 Equipment - exception

Notwithstanding Section 261.6.3, equipment may be disposed through a tendering process or sold, as part of the down payment on the purchase of the replacement item.

261.6.4 Disposal of Artifacts

See Policy and Procedures - Section 10: Collection

261.6.5 Disposal of Fundraising Materials

See Policy and Procedures - Section 8: Fundraising

Section 20:

GENERAL BYLAW NO.1

A bylaw relating generally to the transaction of the business and affairs of The Orillia Museum of Art and History (the Corporation).

1. Repeal of Existing By-laws

All existing by-laws of the Corporation are hereby repealed.

2. Head Office

The head office of the Corporation shall be in the City of Orillia in the Province of Ontario, at such place therein as the Board (as hereinafter defined) may from time to time by resolution determine.

3. Seal

The corporate seal of the Corporation shall be such as the Board may by resolution from time to time adopt, and shall be entrusted to the Secretary of the Corporation for its use and safekeeping.

4. Directors

4.01 Board of directors. The affairs of the Corporation shall be managed by a board of directors hereinafter referred to as the "Board") consisting of nine (9) directors, who may exercise all such powers and do all such acts and things as may be exercised or done by the Corporation and are not by the by-laws or any resolution of the Corporation or by statute expressly directed or required to be done by the Corporation at a meeting of members.

4.02 Qualification of directors. Directors shall be individuals, eighteen or more years of age and shall, at the time of their election or within ten days thereafter and throughout the term of their office, be members of the Corporation.

4.03 Election of directors and term of office.

(1) The applicants for incorporation shall be the first directors of the Corporation whose term of office on the Board shall continue until their successors are elected or appointed.

