

**VARLEY- MCKAY ART FOUNDATION OF MARKHAM**  
**Monday, February 8, 2016**  
**Varley Art Gallery**  
**5:00 P.M. – 7:00 P.M.**

**MINUTES**

**Attendance:**

**Board of Directors Present:** Terrence Pochmurski, Chair, Paul Keeling Vice- Chair, John Ingram, Ernestine Tahedl, Sid Karsh, Sammy Lee, Beverly Schaeffer, Edie Yeomans, Santo Natale , and Craig McQuat

**Staff:** Moe Hosseini-Ara, Director of Culture, Niamh O’Laoghraire, Director, Varley Art Gallery, Laura Parsons, Cultural Development Officer, and Laura Gold, Council/Committee Coordinator

**Community:** Anonymous community member

**Regrets:** Councillor Don Hamilton , Howard Back, and Susan Gray

<b>Item</b>	<b>Discussion</b>	<b>Action Item</b>
<b>1. Call to Order</b>	The Varley-McKay Art Foundation of Markham convened at 5:11 p.m. with Terrence Pochmurski presiding as Chair.	
<b>2. Disclosure of Pecuniary Interest</b>	John Ingram declared a pecuniary interest under agenda item 7 “Art Acquisition Committee”.	
<b>3. Changes or Additions to the Agenda</b>	None	
<b>4. Approval of the Minutes</b>	Moved by Paul Keeling Seconded by Sid Karsh	
	That the Minutes from the January 11, 2016, Varley-McKay Art Foundation of	

Item	Discussion	Action Item
	Markham Board Meeting be adopted as presented.	
<p><b>a. Business Arising from the Minutes</b></p>	<p>CARRIED</p> <p>The Committee reviewed the action items from the previous meeting. Edie and Ernestine are working on the vision of what the founder wall may look like and on deciding who should be on it. The location of the founder wall has been determined.</p>	
<p><b>5. Director’s Report</b></p>	<p>Niamh O’Laoghaire, Director of Varley Art Gallery presented her Director’s Report. The report included an update on the following: 1) the Varley Art Gallery Strategic Plan; 2) the exhibition program; 3) public programs and events; 4) capital programs; and 5) events since the last Board meeting.</p>	
<p><b>6. Development Officer Report</b></p>	<p>Laura Parsons, Development Officer provided the Development Officer Report. The report included an update on the following: 1) Volunteers; 2) the Art Auction; 3) the Gallery in White Party; and 4) the Development Officer work plan for the remainder of February 2016.</p>	
<p><b>7. Sub-Committee Reports</b></p>	<p><b>A) Art Acquisition Committee</b></p> <p>John Ingram declared a conflict of interest and did not participate in the discussion, as he was offering the donation of the artwork to the Gallery.</p> <p>Edie Yeomans presented two donations of artwork by John Ingram that are being recommended for approval by the Art Acquisition Committee. The Board agreed that the artworks fit the Gallery’s mandate, and that both pieces would be positive additions to the Gallery’s permanent collection.</p> <p>Moved Edie Yeomans Seconded Sammy Lee</p> <p>That the Board approve the following donations of artworks by John Ingram:</p> <ol style="list-style-type: none"> <li>1. Alma Duncan (1917 Paris, ON – 2004, Ottawa, ON), <i>Self Portrait with Red</i></li> </ol>	<p>Send email if purchase of artwork is being made without first obtaining Board approval – Art Acquisition Committee</p>

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	<p><i>Stripes</i>, 1958. Oil on masonite, 50.8 x 63.5 cm.</p> <p>2. Barker Fairley (1887 Barnsley, Yorkshire – 1986, Toronto), <i>P.E.C. Clump Behind House</i>, 1974. Oil on masonite panel, 29.0 x 35.4 cm. Signed verso “P.E.C. /CLUMP BEHIND HOUSE/1974/Barker Fairley” Carried</p> <p>The Board agreed to delegate the approval of purchases of artwork from auction houses, up to \$50K, to the Art Acquisition Committee, when Board approval is not feasible. The Board requested that the Committee send an email regarding any art being purchased without first obtaining board approval.</p> <p>The Board questioned if Council approval is required when multiple purchases of artwork are being made with a total cost exceeding \$100K. The Director of Culture will look into this inquiry and report back at the next meeting.</p> <p>Moved by Edie Yeomans Seconded by Ernestine Tahedi</p> <p>That the Board follow the Procedures for Art Auctions, as presented by the Chair of the Art Acquisition Committee and Director of the Gallery; and,</p> <p>That the Board delegate authority to the Art Acquisition Committee to purchase artwork from auction houses, up to \$50K, when board approval is not feasible. Carried</p> <p>The Art Acquisition Committee reported that it reviewed the Gallery’s goals with respect to art acquisitions and created guidelines for art donations and acquisitions. The guidelines include looking for Canadian artwork by important artists, both historical and contemporary, as well as work of local and regional significance that</p>	<p>Send email if making art purchase at art auction without first obtaining Board approval – Art Acquisition Committee</p> <p>Look into if Council approval is required when making multiple purchases of artwork and the total exceeds - \$100K – The Director of Culture</p> <p>Provide art acquisition and donation guidelines to Terrence Pochmurski so that they can be included in the Strategic Plan – Edie Yeomans</p>

Item	Discussion	Action Item
	<p>will be used frequently. The Chair asked for a copy of the guidelines so that they can be included in the Foundation’s Strategic Plan. The Board suggested putting the guidelines on the website. A copy of the guidelines is attached as ‘Appendix A’.</p> <p><b>B) Art Auction Committee</b></p> <p>Paul Keeling reported that the Art Auction plans are well underway. A copy of the sponsorship package was circulated to the Board. The Board was encouraged to help seek out sponsorship opportunities. The Directors were also requested to seek out donations of lifetime experiences, like a gift certificate for dinner for two or a weekend outing.</p> <p>A different auctioneer will be used this year to save money. The savings will be used to rent a tent for the event. The Committee is also reaching out to local artists for art donations. It is looking for about 20 pieces from local artist. The Committee suggested reaching out to the Richmond Hill Group of Artists. Their artwork was recently showcased at the theatre.</p> <p>The Directors were requested to help sell tickets to the Auction.</p> <p><b>C) Development Committee</b></p> <p>Sammy Lee reported that the Development Committee will continue to reach out to different communities to try and build relationships. There are plans to organize a private dinner at the Gallery for approximately 30 people from the Chinese community to make them aware of and to seek support for the Varley’s summer 2016 exhibitions which have significant Chinese content. They are <i>Visualizing a Culture for Strangers: Chinese Export Paintings from the Nineteenth Century</i> and <i>On Your Mark II, F.H. Varley and Ed Pien.</i>. The Committee is currently seeking sponsorship for the event. The Board was encouraged to start promoting the event.</p>	

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	<p><b>D) Volunteer Committee</b></p> <p>No report was provided.</p>	
<b>8. Financial Report</b>	<p>There was no report provided.</p>	
<b>9. New Business</b>	<p><b>A) Electric Sign at the Gallery</b></p> <p>The Board discussed the need for an electric sign in front of the Gallery. The Director of the Gallery advised that there are plans to update the courtyard and the sign in front of the Gallery next year, but due to being located in a heritage district there are restrictions the City must follow and it is unlikely that an electric sign will be permitted.</p> <p><b>B) Selling Art Auction Tickets</b></p> <p>The Board discussed whether Directors should be mandated to sell tickets to the Art Auction.</p> <p><b>C) Wine Tasting Event</b></p> <p>Santo Natale spoke about either holding a smaller wine tasting event at the Gallery or holding a larger wine tasting event at the museum in partnership with the Friends of the Markham Museum Board. The Board suggested holding both events.</p> <p>It was noted that there is also a possibility of holding two wine tasting events in 2017, one in the spring, and one in the fall.</p>	
<b>10. Next Meeting Date</b>	<p>The next meeting of the Varley-McKay Art Foundation of Markham will be held on Monday, April 11, 2016, at 5:00 p.m. at the Gallery.</p>	
<b>11. Adjournment</b>	<p>On a motion from the Board the meeting of The Varley-McKay Art Foundation of</p>	

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	Markham adjourned at 6:19 p.m.	

**Varley-McKay Art Foundation of Markham - Action Item Tracking**

No.	Action Item	Meeting Date	Responsibility of Staff/Board Member	Meeting Date to be Completed By	Status
1.	<p>Meet to establish criteria for recognizing past Board of Directors</p> <ul style="list-style-type: none"> <li>Create picture of what the founder wall may look like and decide who should be on it</li> </ul>	September 8, 2014	Eddie Yeomans, and Ernestine Tahedl	April 13, 2015	See Item 5. September 14 <sup>th</sup> Meeting Notes
2.	Present a work plan with specific objectives.	March 9, 2015	Development Committee	April 13, 2015	Discussion suspended pending direction from the City
3.	Provide art acquisition and donation guidelines to Terrence Pochmurski so that they can be included in the Strategic Plan	February 11, 2016	Niamh O'Laoghaire	April 13, 2015	
4.	Look into if Council approval is required when making multiple purchases of artwork and the total exceeds - \$100K	February 11, 2016	Director of Culture	April 13, 2015	

## Appendix A

### Varley Art Gallery of Markham Acquisitions Goals

The Varley Art Gallery of Markham is in an enviable position in that:

- a) through the generosity of the Varley-McKay Foundation of Markham, and the bequest of Kathleen Gormley McKay, it has access to funds for the acquisition of works of art
- b) it currently has space in its fully-climate controlled vault
- c) it is a category A institution and therefore able to submit works for certification as cultural property to the CCPERB

However, on receipt of several medium to large-size paintings, its vault could fill up very quickly and bring collecting to a halt. The Varley therefore needs to remain very judicious in choosing what to acquire.

The Varley Art Gallery should continue to acquire works that:

- a) accord with its Strategic mandate and mission
- b) build on existing collections, when possible
- c) were created by those acknowledged to be important practitioners in their field



- d) have a high use value, i.e., that may be exhibited in several contexts
- e) are likely to be requested for loan by other institutions, thereby increasing the Gallery's profile among peer organizations
- f) it can care for appropriately

The Varley should not aspire to create a collection of “greatest hits” of the history of Canadian art. It has neither the space nor the means to do so. At the same time, however, it should take advantage of acquisition opportunities when they arise. The Varley should be open to the carefully considered acquisition of individual works by important figures, or collections of works that may move acquisitions in a new direction.

The Varley Gallery will therefore seek out opportunities to acquire:

1. Works by F. H. Varley in all media
2. Works by William Berczy in all media
3. Works by Tom Thomson and other members of the Group of Seven, including later members Edwin Holgate, L.L. Fitzgerald and A.J. Casson.
4. Works by other peers and contemporaries of F. H. Varley, e.g. Emily Carr, David Milne, etc.
5. Works by artists who had an important relationship with F. H. Varley, be that as teacher,

colleague, friend, student, or person of influence in his life, (e.g., J.W.G. “Jock” Macdonald, Philip Surrey, Jack Shadbolt, Vera Weatherbie, etc.). Such works will ideally be from the period of the relevant artist’s interaction with Varley.

6. Works which may illuminate some aspect of F.H. Varley’s life or practice –e.g. portraits, landscapes, images of people, places and things important to Varley

7. Works by significant contemporary artists in Canada which:

- a) link thematically to the Varley Art Gallery permanent collections (e.g. Inuit art, etc.)
- b) have resonance for Unionville, the City of Markham, York Region, the GTA and the diverse communities who live here
- c) can be stored adequately and cared for appropriately

When the opportunity for acquisition arises, the Varley may also acquire:

1. Works by figures important to the history and practice of art in Canada
2. Works which may have resonance with pieces already in the permanent holdings
3. Works offered in a grouping such that they may:

- a) form the basis of an exhibition, alone or in combination with other works in the permanent collection
- b) support an existing Varley program, such as Education.