

MEMORANDUM OF UNDERSTANDING

This Memorandum of Understanding dated the day of , 2006.

B E T W E E N:

THE CORPORATION OF THE TOWN OF MARKHAM
(the "Town")

-and-

VARLEY-MCKAY ART FOUNDATION OF MARKHAM
(the "Foundation")

WHEREAS pursuant to the Last Will and Testament of Kathleen Gormley McKay and Codicils thereto, all of which are attached as Schedule "A" (referred to collectively as the "Will"), a collection of artwork, gallery articles, studio articles and the Kathleen Gormley McKay Endowment Fund (the "Endowment Fund") were bequeathed to the Town under certain conditions;

AND WHEREAS one of those conditions was that a McKay Gallery be established and be properly designated under the *Cultural Property Export and Import Act* (the "Act");

AND WHEREAS the Gallery has been designated under the Act ;

AND WHEREAS the Town, the Art Gallery Board and the Foundation Board operated under the Terms of Reference established and adopted by the Town on December 18, 1998 (the "Terms of Reference");

AND WHEREAS pursuant to the Terms of Reference, the Art Gallery Board was established as an advisory Committee of the Town, whose purpose, among other matters, was to offer advice and make recommendations to the Town on the operation of the Gallery, and to make recommendations to the Gallery Board on the acquisition and deaccession of works of art and the fundraising necessary to carry on the programs developed jointly by the Art Gallery Board and the then Curator of the Art Gallery;

AND WHEREAS pursuant to the Terms of Reference and the Will, the Foundation Board carried out those functions relating to the acquisition and deaccession of works of art, the management and direction of the interest earned on the Endowment Fund, consulted with, the Curator and latterly, the Gallery Director, regarding the programs to be presented by the Gallery and develop Business Plans which allocated portions of the Endowment Fund to fund such programs;

AND WHEREAS the Town, to assist the Art Gallery Board and the Foundation Board, has provided secretarial assistance, legal advice and the appointment of a Director whose role, among other matters, is, in conjunction with Town Staff and the Foundation Board, to develop programs for the Gallery, to consult with the Foundation Board as to the source of funds to undertake such programs, the administration of the Gallery and to make recommendations to the appropriate Committees and/or the Foundation Board for the acquisition and deaccession of works of art;

AND WHEREAS the Town recognizes the extensive and generous contributions of the Art Gallery Board and volunteers who have been instrumental in the development of the Gallery and the Foundation;

AND WHEREAS the present Foundation, which is the subject of this Memorandum of Understanding, has evolved from these earlier bodies and its governance structure has grown out of the Terms of Reference and the Linton Report that lead to the merger of the earlier Art Gallery Board and the Foundation Board;

AND WHEREAS upon the initiation of the Art Gallery Board and the Foundation Board, it was believed that the functions and duties of the Art Gallery Board and the Foundation Board might best be carried on by the merger of the two Boards to be carried on under the existing Foundation Board;

AND WHEREAS the Town, on December 14, 2004, passed a Resolution and resolved, among other matters, that the functions of the Advisory Board be merged with the functions of the Board of the Varley-McKay Art Foundation of Markham;

AND WHEREAS the parties acknowledge that this Memorandum of Understanding shall replace and supercede the Terms of Reference for the Foundation and the Art Gallery Board adopted by the Town on December 15, 1998;

AND WHEREAS at its meeting on _____, 2005, Town Council passed a Resolution approving this Memorandum of Understanding;

AND WHEREAS at its meeting on _____, 2005, the Board of Directors of the Foundation passed a Resolution approving the Memorandum of Understanding;

NOW THEREFORE, the Town and the Foundation agree as follows:

PART I: OVERVIEW

DEFINITIONS

1. In this Memorandum of Understanding the following shall mean:

"Art Collection" shall include the Founding Gift and all other works of art owned by the Town, or acquired by the Board, or owned by the Foundation and loaned to the Town pursuant to this Memorandum of Understanding, but shall not include art acquired for use in the public art program by the Town;

"Board" shall mean, collectively, the Board of Directors of the Varley-McKay Art Foundation of Markham as appointed by the Members of the Foundation from time-to-time, and individually, as "Board Director";

"Commissioner" shall mean the Commissioner of Community and Fire Services or his or her designate;

"Council" shall mean the Municipal Council of The Corporation of the Town of Markham;

"Foundation" shall mean the Varley-McKay Art Foundation of Markham;

"Founding Gift" shall mean the collection of art work, gallery articles and studio articles bequeathed to the Town pursuant to the Will, attached hereto as Schedule "A";

"Gallery" shall mean the Frederick Horsman Varley Art Gallery of Markham and includes the enterprise, structure and land located at Carlton Road and Main Street, Unionville and the Kathleen Gormley-McKay Art Centre on Main Street, Unionville (the "McKay House");

"Gallery Director" shall mean the person appointed by the Town, in consultation with the Board, as the Director of the Gallery;

"McKay Endowment Fund" shall mean the fund bequeathed to the Town pursuant to the Will;

"Members" shall mean all of the Regular Members of the Foundation who are the Members of Council of the Town of Markham, including the Mayor, as may be elected from time-to-time;

"Town" shall mean The Corporation of the Town of Markham and shall include from time-to-time any officer, servant, employee or agent of the Town who has been authorized by the Town to act on the Town's behalf; and

"Will" shall mean the Last Will and Testament of Kathleen Gormley McKay, and any Codicils thereto, attached as Schedule "A";

PURPOSE

2. The purpose of this Memorandum of Understanding is to set out the roles and responsibilities of the Town, including the Gallery and the Foundation, including the Board, with respect to the administration of the Gallery, the acquisition, deaccession and management of the Art Collection, the management of the McKay Endowment Fund and the use of Gallery facilities.

GOALS OF THE GALLERY

3. The Town and the Foundation acknowledge the Goals of the Gallery are as follows:
 - (a) To sustain and nurture the creative spirit of visual arts in Markham and beyond through the exhibition, interpretation and preservation of the achievements of Frederick Horsman Varley, his contemporaries, and other Canadian artists. In a period of redefinition of Canadian art by artists, the Varley Art Gallery will provide leadership in the visual arts through its programs and collecting activity and respond to the opportunities created so that it can be representative of all the communities it serves just as Markham is changing in time and place. To build an art collection in accordance with the provisions of the Town's Collection and Exhibition Management Policies and Procedures, attached as Schedule "B", as may be amended by the Town in consultation with the Foundation from time to time;
 - (b) To encourage appreciation and enjoyment of the visual arts in Markham by providing a facility where every visit will be a warm, friendly and enjoyable experience for all patrons and citizens by offering a balanced arts program that is composed of a variety of exhibits and educational programs;
 - (c) To continue to employ a decision-making process which incorporates both cultural, financial and community implications;
 - (d) To focus on, among other goals, fundraising activities, membership recruitment and corporate sponsorship; and place prime importance on achieving maximum attendance at all exhibits, educational tours and art related programs.

PART II: ROLES AND RESPONSIBILITIES OF THE FOUNDATION MEMBERS AND BOARD

4. The Members of the Foundation shall appoint, on an annual basis, a Board of Directors (the "Board"), consisting of up to nineteen (19) members to be comprised as follows:
 - a. Two members shall be appointed from Council;
 - b. The Mayor Ex-Officio; and
 - c. Up to sixteen members shall be appointed from the community at large and shall be considered based on recommendations from the Executive and Nominating Committee.
5. The Board shall elect a Chair of the Board and any other officers as deemed necessary, on an annual basis.
6. The Board shall hold a minimum of six meetings annually.
7. The Members shall hold an annual general meeting in accordance with By-law No. 1 of the Foundation, and shall schedule such additional meetings from time-to-time as may be necessary to deal with Foundation business.
8. The Members and the Board, in exercising their respective rights and duties, shall do so in a manner consistent with the objectives and guiding principles set out in the Foundation's Charter and By-law No. 1 of the Foundation, attached hereto as Schedule "C", and the Goals of the Gallery as heretofore set out, and shall receive and maintain a fund or funds and shall apply all of the principal and income therefrom for the following charitable purposes:
 - a. To educate and promote the public's appreciation of the fine arts in the Town of Markham through the use of the Gallery;
 - b. To maintain and expand the existing collection of art works, objects and documentary material in respect of the collection; and
 - c. To preserve and exhibit the collection.
9. The Members and the Board shall act honestly and in good faith with a view to the best interests of the Foundation and shall exercise the care, diligence and skill that a reasonably prudent person would exercise in comparable circumstances.

STANDING COMMITTEES OF THE BOARD

10. The Board shall establish standing committees to undertake and assist the Board in its business. The Chair of each standing committee shall be a Director of the Board and the other standing committee members may be appointed by the Board through its nominating process.
11. The Board shall establish the following Standing Committees:
 - a. Art Acquisition Committee;
 - b. Executive and Nominating Committee;
 - c. Development Committee;
 - d. Volunteer Committee; and
 - e. such other committees as the Board may deem to be necessary and appropriate from time-to-time.
12. Notwithstanding Section 10, the Board shall appoint the Gallery Director as a member of the Art Acquisition Committee, and the Gallery Director shall be a member ex officio of all other Committees of the Board.
13. The duties of the Standing Committees shall be as follows:
 - a. Art Acquisition Committee – shall be responsible for making recommendations to the Board regarding all acquisitions and deaccessions of the Art Collection in accordance with the terms of this Memorandum of Understanding;
 - b. Executive and Nominating Committee – shall be responsible for:
 - i. providing recommendations to the Board about advice to be given to the Gallery Director and the Town regarding the operation of the Gallery;
 - ii. providing advice to the Members regarding the business affairs of the Foundation;
 - iii. the preparation of a Strategic Plan for approval by the Board and the Members;
 - iv. the preparation of a Business Plans for approval by the Board; and

- v. for selecting and recommending appropriate candidates to the Members for appointment to the Board.
 - c. Development Committee – shall be responsible for developing the overall fundraising strategy of the Foundation, including but not limited to, recommending specific campaigns to raise funds and solicit donations to support the purposes of the Foundation.
 - d. Volunteer Committee – shall be responsible for the development of a volunteer program which support the objects of the Foundation.
14. The Executive and Nominating Committee, when recommending candidates for approval by the Members, shall give due regard to the strategic needs of the Board which may include the following criteria:
- a. knowledge of fine art;
 - b. experience with charitable organizations; and
 - c. fundraising experience.

REPORTING

15. The Board shall prepare and present to the Members at the Annual Meeting of the Members of the Foundation the following:
- a. A report on the activities of the Board for the previous year;
 - b. An audited Financial Statement of the Foundation, in accordance with By-law No. 1 and all applicable law; and
 - c. A Strategic Plan.
16. The financial year-end of the Foundation shall be December 31. Audited Financial Statements for the Corporation shall be prepared on a consolidated basis, and shall be presented to the Annual General Meeting of the Members, which said meeting shall be held within six (6) months of the Financial Year-end of the Corporation.
17. The Board shall provide the Commissioner with a copy of the material set out in paragraph 15 a. to c., inclusive, a minimum of thirty (30) days prior to the Annual General Meeting of the Members of the Foundation.

BUSINESS PLANS

18. The Board shall prepare a Strategic Plan which shall set out the long range strategic direction of the Board which shall include but is not limited to the long term fundraising plans and business objectives of the Board.
19. The Board shall prepare a Business Plan each year, commencing for the 2006 business year, which shall set out the fiscal plan of the Board for the next three business years which shall include but is not limited to planned or proposed fundraising initiatives and campaigns, and the proposed annual operating and capital budgets for the Foundation. The Business Plan shall be consistent with the goals and objectives of the Strategic Plan approved by the Members.
20. The Board shall provide the Commissioner with a copy of its draft Business Plan on or before May 1st for the following business year and a copy of its final Business Plan on or before September 1st of that same year.
21. The business year for the Board shall run from January 1st to December 31st in any given year.
22. The Board shall not expend any funds or enter into any agreement or contract on behalf of the Foundation which is of a value of \$100,000.00 or greater without the prior approval from the Members.

FUNDRAISING

23. The Board shall have, as one of its primary responsibilities, the undertaking of fundraising activities which support the objects of the Foundation and which shall be consistent with the Board's Strategic Plan and Business Plan.

ADMINISTRATION OF THE McKAY ENDOWMENT FUND

24. The Board shall administer the income generated from the proceeds of the Endowment Fund which have been assigned by the Town to the Board, in accordance with the provisions of the Will.

ACQUISITION AND DEACCESSION OF ART

25. The Members and the Board acknowledge and shall be bound by the Town's "Collection and Exhibition Management Policies and Procedures" attached as Schedule "B" as may be amended by the Town in consultation with the Board from time-to-time.
26. Subject to the provisions of this Memorandum of Understanding, the Board shall undertake the acquisition of art for, and deaccession of art from, the Art Collection based on recommendations from the Art Acquisitions Committee and Gallery Director, and in accordance with the Town's "Collection and Exhibition Management Policies and Procedures" attached as schedule "B", as may be amended from time to time.
27. Any expenditure of funds or purchase of art with a fair market value greater than One Hundred Thousand Dollars (\$100,000.00), by the Board shall have the prior approval of the Members.
28. The Board acknowledge that all deaccession of works of art owned by the Town or which form part of the Art Collection must be approved by the Members and be in accordance with the Town's "Collection and Exhibition Management Policies and Procedures" attached as schedule "B", as may be amended from time to time.

WORKS OF ART OWNED BY THE FOUNDATION

29. All works of art which are acquired by the Foundation through purchase, donation, gifts or otherwise shall form part of the Art Collection of the Gallery, and shall be transferred to the Town in accordance with all applicable laws, rules and regulations.
30. All works of art which are acquired by the Foundation through gift or donation to the Foundation which cannot be legally transferred to the Town, shall be loaned to the Town for the exclusive use of the Town and such art shall form part of the Art Collection to be used by and displayed in the Gallery in accordance with the "Collection and Exhibition Management Policies and Procedures", as the Commissioner and/or the Gallery Director, in consultation with the Board, may deem appropriate.
31. The Foundation shall not loan out or display any of the works of art that it owns without the approval of the Gallery Director or the Commissioner, and except in accordance with the Town's Collection and Exhibition Management Policies and Procedures".

ETHICS

32. The Board shall adopt a Code of Ethics which shall be in keeping with the principles set out in the International Council of Museums Code of Ethics and as required by the Town's "Collection and Exhibition Management Policies and Procedures".

CONFLICT OF INTEREST

33. Notwithstanding the provisions of the Code of Ethics adopted by the Board, the Members, Board Directors and officer or employees of the Board shall avoid any activity which could be construed as an actual or potential conflict of interest with respect to the business of the Foundation or the Gallery, which shall include but is not limited to the following:
 - a. there will be no self-dealing or any conduct of private business or personal services between any Member, Board Director or officer or employee of the Board and the Foundation except as procedurally controlled to assure openness, competitive opportunity and equal access to inside information;
 - b. no Member, Board Director or officer or employee of the Board shall enter into direct competition with the Gallery by bidding or entering into the market for items which the Gallery wishes to acquire; and
 - c. no Member, Board Director or officer or employees of the Board shall use their positions to obtain employment in the organization for themselves, family members or close associates.
34. The agendas for meetings of the Board or of the Members shall include provision for disclosure of a direct or indirect pecuniary interest in a matter and the general nature thereof.

CONFIDENTIALITY

35. Neither the Members, Board Directors or officers or employees of the Board shall disclose issues which are of a confidential nature involving

the Foundation or the Gallery, which shall include but are not be limited to, all proposed or pending acquisitions and deaccessions of art, personnel issues, litigation or potential litigation, financial issues, legal issues and property issues.

36. Neither the Members, Board Directors or officers or employees of the Board shall make public statements on issues which impact on or relate to the Gallery or the Town without prior authorization from the Commissioner.

PRIVACY LEGISLATION

38. The Members, Board Directors and officers or employees of the Board acknowledge that the Town is bound by the *Municipal Freedom of Information and Protection of Privacy Act*, R.S.O. 1990 c. M.56, as amended ("MFIPPA"). The Members, the Board Directors and officers or employees of the Board agree to respect the spirit of MFIPPA and any other Federal or Provincial privacy legislation that may be in effect during the term of this Memorandum of Understanding. The Members, the Board Directors and officers or employees of the Board shall not directly or indirectly disclose or destroy any personal or confidential information (defined as such in any applicable legislation) provided to it by the Town pursuant to this Memorandum of Understanding, without first obtaining the consent of the Commissioner.

COMPLIANCE WITH TOWN POLICIES AND APPLICABLE LAW

39. The Members and the Board Directors shall comply with all applicable by-laws, policies, guidelines and processes of the Town, including but not limited to the Town's "Collection and Exhibition Management Policies and Procedures", as may be amended by the Town from time-to-time. The Town agrees to assist the Board in this regard and will, to the best of its ability, provide the Board with notice and copies of such by-laws, policies, guidelines and processes of the Town.
40. The Members and Board Directors shall comply with all other applicable laws, ordinances, rules and regulations of all applicable federal, provincial and municipal governments.

PART III: OPERATION OF GALLERY

ADVISORY ROLE OF BOARD

41. The Board shall act in an advisory capacity and provide advice or make recommendations on matters regarding the administration and operation of the Gallery, which includes maintenance of the Gallery, and the maintenance and display of the Art Collection, for the Town and/or Gallery Director's consideration. All advice or recommendations provided by the Board shall be in the form of a resolution of the Board.

ROLES AND RESPONSIBILITIES OF THE TOWN

42. The Town, as the owner of the Gallery, and as the employer of the Gallery personnel, shall cause the Gallery to operate in a manner which is compatible with the Goals of the Gallery as heretofore set out and in accordance with the Town's "Collection and Exhibition Management Policies and Procedures", as may be amended from time to time.
43. The Town shall be responsible for the operation and maintenance of the Gallery and the Art Collection, which includes art owned by the Town and art owned by the Foundation and loaned to the Town pursuant to this Memorandum of Understanding, by undertaking or providing the following:
 - a. Display some or all of the Art Collection as part of a permanent collection, from time-to-time and as deemed appropriate by the Gallery Director;
 - b. Undertake conservation and restoration of the Art Collection;
 - c. Provide for the safety, security and preservation of the collection, which includes obtaining insurance coverage for the Art Collection;
 - d. Stage regular art exhibitions;
 - e. Undertake program development for the Gallery;
 - f. Make recommendations for the acquisition of works of art for the Art Collection to the Board;

- g. Monitor the Art Collection and review and revise the Collection and Exhibition Management Policies and Procedures, as required;
- h. Maintain and revise Gallery policies, as required, to ensure they are consistent with the Gallery's purpose and goals;
- i. Provide educational opportunities for the public;
- j. Review and make recommendations on potential donations accepted by the Board;
- k. In consultation with the Board, to set fees, admission, rates, rentals and any other charges for the use of the Gallery or any other facilities provided;
- l. In conjunction with the Board, to undertake fundraising and special programs or other projects for the Gallery;
- m. Undertake membership activities, including recruitment, and establishing rates and services provided;
- n. Operate a gift shop and provide art rental services, as deemed appropriate by the Town;
- o. Employ appropriate staff to operate the Gallery;
- p. In conjunction with the Board, recruit and train volunteers to assist with Gallery operations, tours, special events and programs; and
- q. In consultation with the Board, to set the strategic direction for the Gallery.

SUPPORT TO FOUNDATION

- 44. The Town shall provide the following support functions to enable the Board to carry out responsibilities pursuant to this Memorandum of Understanding:
 - a. employ appropriate Gallery Staff;
 - b. the Town's Clerk's Department shall provide clerical support services for all Board meetings;

- c. the Town's Finance Department shall be responsible for maintaining a set of accounts, operating the Foundation's bank account, issuing tax receipts on behalf of the Foundation as required and filing the necessary returns required under the *Income Tax Act* on behalf of the Foundation, invest such other funds as may be gathered as a result of the Board's activities, and report to the Board or the Executive Committee of the Board, as deemed appropriate;
- d. the Town's Clerk's Department shall be responsible for maintaining the corporate minute book for the Foundation;
- e. the Town's Legal Department may provide legal advice on routine legal matters as and when deemed appropriate by the Town Solicitor.

MCKAY ENDOWMENT FUND

- 45. The Town shall be the custodian of the McKay Endowment Fund bequeathed by Kathleen McKay and shall assign the income generated from the McKay Endowment Fund to the Board to use and disburse as the Board shall determine in accordance with the provisions and requirements of the Will.

PART IV: GENERAL

TERM

- 46. This Memorandum of Understanding shall be for a one (1) year term, commencing on , 2005 and terminating on , 2006, and shall be automatically renewed for successive one (1) year terms thereafter until either party provides a minimum of at least ninety (90) days notice, in writing, of termination of this Memorandum of Understanding.

GOVERNING LAW

- 47. This Memorandum of Understanding shall be governed by and construed in accordance with the laws of the Province of Ontario.

ENTIRE AGREEMENT

48. Where specifically provided herein, the Schedules to this Memorandum of Understanding form and are part of this agreement. This Memorandum of Understanding constitutes the entire agreement between the parties hereto pertaining to the subject matter hereof and supercede all prior and contemporaneous agreements, undertakings, negotiations and discussions, whether oral or written, of the parties and there are no warranties, representations or other agreement between the parties in connection with the subject matter of this Memorandum of Understanding except as specifically set forth herein.
49. This Memorandum of Understanding and the Schedules, save and except for the Collection and Exhibition Management Policies and Procedures attached as Schedule "B", may not be amended or modified by the parties except in written instrument executed by both parties.
50. The parties acknowledge and agree that the Town may, as it deems appropriate and in consultation with the Board, amend the terms and provisions of the Collection and Exhibition Management Policies and Procedures attached as Schedule "B", and any amendments made hereinafter shall form part of this Memorandum of Understanding.

IN WITNESS WHEREOF, the parties hereto have hereunto affixed their corporate seals under the hands of their officers duly authorized in that regard.

SIGNED, SEALED AND DELIVERED

in the presence of:

) **VARLEY-MCKAY ART**
) **FOUNDATION OF MARKHAM**

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) **THE CORPORATION OF THE
TOWN OF MARKHAM**

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Name: Don Cousens

) Title: Mayor

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Name: Sheila Birrell

) Title: Clerk

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COLLECTION MISSION

To sustain and nurture the creative spirit of the visual arts in Markham and beyond through the exhibition, interpretation, education and preservation of the achievements of Frederick Horsman Varley, his contemporaries, and other Canadian artists (2001).

In a period of redefinition of Canadian art by artists, the Varley Art Gallery will provide leadership in the visual arts through its programs and collecting activity and respond to the opportunities created so that it can be representative of all the communities it serves just as Markham is *changing in time and place*.

I COLLECTIONS

1.1 Definitions:

The Frederick Horsman Varley Art Gallery of Markham (thereafter referred to as the Varley Art Gallery or gallery. Varley-McKay Art Foundation hereafter referred to as the Art Gallery Board or Board.

I.2 COLLECTION MANDATE

The Varley Art Gallery may accept donations or otherwise acquire works by F.H. Varley, library and archival materials pertaining to his art, works by artists who influenced Varley and/or were influenced by him, and other works by Canadian artists, provided they are iconic to the communities that the Gallery serves and are of outstanding quality. Exhibitions and supporting programs must complement the Collections Mandate.

I.3 COLLECTION DEVELOPMENT STRATEGY

- Works of art and archival material that supports the telling of the F.H. Varley story and his legacy to Canadian art.
- Works of art that are iconic to the communities that the Gallery serves.
- Works of art that help achieve the mission of the Gallery.
- There is a perceived use for the art work.
- Like the growth of Markham, the collection will be built to create new bridges of interpretation that engage and draw on the communities the Gallery serves.
- Works of art that provide curriculum based educational opportunities including hands on items where the standard of care is below museum standards.

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- Works of art that support and promote public art programs for the Town of Markham that may or may not be acquisitioned as part of the collection under museum standards of care.

I.4 RESPONSIBILITY

I.4.1 The Gallery undertakes the responsibility within its budget limitations to develop and maintain records of all works of art collected, to provide conditions for their security and indefinite preservation, to provide physical, financial and staff resources for their study and enjoyment by the general public, by scholars, and to interpret their significance through exhibitions, education programs, publications, broadcasts, demonstrations and other means.

I.4.2 An Art Acquisitions Committee of the Varley-McKay Art Foundation is responsible for making recommendations to the Board for the acquisition of art. The Committee is chaired by a Board member. The Gallery Director and other professional staff will advise on all acquisitions.

1.4.3 the Town maintains copyright for the painting and related items to the Varley Estate and therefore acts as the governing body in issuing permission to reproduce images by F.H. Varley until such time as his work becomes part of the public domain (in the year 2019). The rights to copyrights for the Varley work includes the right to assign the same to responsible bodies for the collection and reporting to the Town for specified periods of time.

1.5 PURPOSE

All works of art in the collection should be acquired for, and classified according to, one of four purposes

- Display Collection** acquired for presentation in exhibitions, within the limits of professional consideration for their preservation.
- Reference Material and Archives** that support artists and art works in the collection.

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c) **Education Collection** acquired to support curriculum based programs and exhibition interpretation. The objects are intended to be used and not subject to full museum standards of care.

d) **Public Art Collection:** Although not fully governed by museum standards, the Gallery will collect, where the opportunity arises, a collection of art for use in public spaces in and around Markham. The Gallery will oversee care of this collection. This activity will be reported to the Art Committee.

I.6 SCOPE OF COLLECTION

I.6.1 Works of art may be any media and may include paintings, sculpture, crafts, graphics, etc.

I.6.2 Curatorial expertise should be representative of all relevant disciplines, with volunteer or part-time assistance, or persons seconded from higher institutions, if needed in order to provide expertise in all areas.

I.6.3 The art historical range of the collection is not to be Canadian only, nor even Western art only, but may include, for instance, Chinese landscapes and Buddhist art related to Varley's interests.

1.7 CATEGORIES

I.7.1 Three categories of objects will appear in the Gallery Catalogue:

- Works of Art
- Archival Material
- Library Material

I.7.2 The Gallery maintains a separately catalogued Reference Library for research publications related to the collections.

I.7.3 Apparatus (models, reproductions, interactive exhibitions, etc.) is kept on inventory for stock-taking purposes, but is not normally be catalogued.

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1.8 LOANS

All loans both in to the Gallery and out from the collection that extend for a period of over one year will be reported to the Art Acquisitions Committee. Loans will follow standard museum practice for documentation. Forms will be updated as required. See Appendices:

- Appendix A: Incoming Loan Agreement
- Appendix B: Outgoing Loan Agreement
- Appendix C: Traffic Receipt
- Appendix D: Condition Report Form

1.8.1 Incoming Loans

Incoming loans must be accompanied by an Incoming Loan Agreement form initiated by the Director and signed by both parties to the loan in triplicate (one copy to be retained by lender and two copies to be retained by The Varley Art Gallery). Director or his designate has the authority to execute loan agreements on behalf of the Town. A Traffic Receipt form must be prepared and signed by The Varley Art Gallery and counter-signed by the art shipper in duplicate (one copy to be retained by each party) at the time the work is handed to The Varley Art Gallery to confirm receipt. Upon receipt, an internal Condition Report form must be completed to document the condition of the work upon receipt. The Director reports loans of significant value to the Gallery Board on an informational basis and notifies the Town Clerk's Department in advance to arrange for adequate insurance coverage of all incoming work.

1.8.2 Outgoing Loans

Outgoing loans of the Gallery collection must be approved by the Director and only if the borrower can satisfy environmental, security and transportation conditions that are equivalent to that of The Varley Art Gallery. Outgoing loans must be accompanied by an Outgoing Loan Agreement form initiated by the Director and signed by both parties to the loan in triplicate (two copies to be retained by The Varley Art Gallery and one copy to be retained by the borrower). Director or his designate has the authority to execute loan agreements on behalf of the Town. A Traffic Receipt form must be prepared and signed by The Varley Art Gallery and counter-signed by the art shipper in duplicate (one copy to be retained by each party) at the time the work is handed to the borrower to confirm receipt. A Condition Report form completed in-house by The Varley Art Gallery must accompany the work to document the condition of the work prior to travel. The Director reports loans to the Gallery Board on an informational

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basis and notifies the Town Clerk's Department in advance for insurance tracking of the outgoing work from the collection.

1.9 ACQUISITIONS / DEACCESSIONS

The Varley Art Gallery strives to enhance the collection holdings in both quality and quantity whenever feasible. The Art Acquisitions Committee of the Art Gallery Board is responsible for assisting the Director in administering the Collection Development Strategy and methodology. The Gallery collection may be developed by means of:

- Acquisitions
- Gifts/Donations
- Purchases
- Deposits
- Deaccessions

1.9.1 Acquisitions

Recommendations for acquisitions made by the Director should be referred to the following criteria.

- **Aesthetic Quality:** referring not only to craftsmanship or style, but also to the communication of visual meaning in a piece.
- **Art Historical Significance:** in relation to studio furnishings in the collection; here the criterion is not exceptional quality, but rather a representative character, or the exceptional character due to association with the artist.
- **Title:** the Director must ensure that the item is free of dispute over ownership, liens or estate disputation, and national and international moral or legal issues.
- **Provenance:** all available information should be recorded about the proposed acquisition at the time of its consideration, including a detailed and dated provenance sequence, if possible.
- **Condition:** the Gallery aims only to acquire works of art for which it can provide adequate care, and which are in or can readily be put in condition adequate to the display or study purposes of their acquisition. At the time an acquisition is being recommended, its condition should be reviewed and rejection should be recommended for work that requires extensive treatment beyond cost-effective restoration unless the Art Acquisitions Committee feels that the object in question

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warrants acceptance. This criterion does not apply to the Reserve Collection, particularly for items intended for hands-on programs.

1.9.1.1 Purchases / Gifts / Donations

1. Professional staff prepares the curatorial rationale for presentation to the Art Acquisitions Committee for its approval.
2. Where possible, the original work will be presented to the Committee.
3. Upon approval of the Art Acquisitions Committee together with the Director rationale and the work, or copy of the same, is to be presented to the Art Gallery Board for their approval.
4. Acquisitions that have a fair market value of \$100,000 or more shall go to the Foundation members for final approval.
5. A Deed of Gift form transferring ownership of the work to the Town of Markham on behalf of the Art Gallery Board is completed by the Director.
6. The Director delegates or initiates appraisals of the work to assess fair market value for tax receipt purposes.
7. The cost of appraisals may be the responsibility of the donor. Previous appraisals may be accepted with appropriate documentation.
8. For items of "outstanding significance and national importance" application may be made for certification of Cultural Property for Income Tax Purposes.
9. A tax receipt is issued by the Town of Markham's Finance Department once all appropriate documentation has been finalized (including Cultural Properties Export Review Board, if requested; for bequests, legal providence is required).
10. Documentation is kept in the collection record and follows standard documentation and insurance processes and any information relevant to the future interpretation and use of the work. The Director ensures appropriate conveyance of information to the donor and that a tax receipt has been duly issued.
11. The Collection Co-ordinator notifies the Town's Clerks Department of the acquisition to ensure insurance coverage.
12. Acquisitions are included in the annual report of the Foundation to Council.

1.9.2 Deposits (Inter-Museum Loans and Private)

Long-term Deposits can be accepted by the Varley Art Gallery through an extended loan by the Director. The Director or his designate has the authority to execute loan agreements on behalf of the Town. Loans over one year will be reported to the Art Acquisition Committee.

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1.9.3 Deaccessions

The removal of an object from a gallery collection must only be undertaken with a full understanding of the significance of the item, its character (whether renewable or not), legal standing and any loss of public trust that might result from such action.

The deaccession process is subject to Cultural Properties guidelines and the Kathleen Gormley McKay's Agreement. Should the Gallery consider deaccessioning works, the following procedure applies.

1. The Director initiates the deaccession based on the work falling under one of the following criteria:
 - Outside Gallery's Collection Mandate
 - Spurious identification, attribution or provenance
 - Deterioration beyond cost-effective restoration
 - Inferior to and not distinct from several better examples
2. Disposal of works in order of priority should be:
 - By offer of gift or exchange to another appropriate exhibiting or research institution in York Region; failing that in Canada; failing that elsewhere.
 - By auction, not on the Gallery premises, and only if accompanied by an explicit statement on all promotional and catalogue publications stating that the over-all commitment of the Gallery to preservation of its collections, and the specific reason for which the sale items are being deaccessioned.
 - By documented destruction.
 - Outstanding works of art, and works for which tax exemptions have been allowed, may be placed by the Director and the Art Acquisitions Committee on a list of objects not to be considered for deaccessioning subject to approval by the Board.
3. The Director and Art Acquisitions Committee review the work and provide a recommendation for approval.
4. On approval of the Art Acquisitions Committee, the work is presented to the Art Gallery Board for approval.
5. If the Art Gallery Board recommends approval by a 2/3 rd majority then a report recommending final approval is presented to the members of the Foundation (Council).

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6. Certified cultural property cannot be deaccessioned or disposed of for a minimum of 10 years, according to guidelines specified by the Cultural Properties Export Review Board.
7. All records of deaccessioned works will be retained permanently.
8. Any funds derived from the sale of deaccessioned works can be used only for the purchase of other objects for the collection and never for Gallery operations.
9. The Director will strive to notify relevant descendants of art donors of deaccessions, and in consultation with the same people, inform them of the Gallery's intention to purchase similar objects with funds acquired through the deaccessioned work and label them accordingly.

I.10 ETHICS

- I.10.1** The Gallery will not collect in violation of the laws of Canada, the Town of Markham's Conflict of Interest Policy, UNESCO Conventions, Treaties or other international agreements to which Canada is signatory.
- I.10.2** No members of the professional staff or of the Art Gallery Board, or Art Acquisitions Committee of the Art Gallery Board, shall enter into direct competition with the Gallery by bidding or entering into the market for items which the Gallery wishes to acquire. Should a conflict with personal collecting arise, professional staff or any board member will declare a conflict by raising the conflict before the Board and seek their approval prior to pursuing the object in question.
- I.10.3** The Gallery and Board will be guided by the International Council of Museums ICOM Code of Ethics (2004 edition) in its practices and decisions.

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I.11 DOCUMENTATION

I.11.1 The Director is responsible for ensuring that all acquisitions are entered in documentation files, on paper where necessary, but on computer files wherever possible. Files include:

- a) Temporary receipt, if any
- b) Donor's Gift Agreement form or bill of sale
- c) Condition Reports, dated and signed on acquisition and before and after each loan
- d) Artists' biographies
- e) Documentation on provenance
- f) Photograph, print and negative stored separately (and one stored off premises)
- g) Loan Agreement forms
- h) Computerized master catalogue database (and one stored off premises)

I.11.2 Catalogue numbers are placed in a consistent inconspicuous place on the back of the support of 2-dimensional works, or on or under the base of 3-dimensional works, with non-corrosive indelible marking material.

I.11.3 A review of the collection will be taken annually, as part of an annual report to the Art Acquisitions Committee on Collections Development, with the recommendations for acquisition development, the inventory includes insurance valuations, and recommendations for updating where needed.

I.12 SECURITY AND DISASTER

The Gallery's Security and Disaster policy addresses four major issues that are incorporated into the Gallery's Security and Emergency Plan

- a) Health and Safety
- b) Risk Management
- c) Insurance
- d) Security Equipment

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I.12.1 Health and Safety

The personal health and safety of the Gallery's visitors and staff is the primary concern of all staff.

I.12.2 Risk Management

I.12.2.1 Collections may be exposed to the dangers of fire, water, wind, theft, vandalism, handling by staff or public, and other risks. The Director assigns recovery prioritization to the collection. Objects of high priority are red-tagged for easy identification and retrieval. Relocation of objects may be necessary.

I.12.2.2 A Disaster Response Team identifies the persons responsible for responding to such emergency situations with the following roles.

Director: Spokesperson for the Gallery, salvage of administrative files, liaise with emergency personnel, release building to emergency personnel, signing authority, contact other personnel as required.

Collection Co-ordinator: Assumes role of Director in his/her absence; otherwise, assesses impact of emergency on collection, provides assistance to the fire department regarding physical plant, contacts specialists if necessary, directs safe transport of salvaged works to secure area, contacts additional personnel as required.

Fire Department Representative: Assesses impact of emergency to building and contents, secures building for Disaster Response Team.

Consulting Conservator: Assesses collection for emergency stabilization and emergency treatment.

I.12.3 Insurance

I.12.3.1 The Clerk's Department, Corporation of the Town of Markham, administers both building and collection insurance for the Gallery.

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I.12.3.2 The Collection Coordinator is responsible for advising the Clerk's Department about, current records on the collection which includes but is not limited to insurance documentation for all incoming and outgoing works and the collection.

I.12.3.3 Collection insurance includes a "nail-to-nail" rider for loans outside the building, provided that the recipient and transport are approved by the Director; this must be transferable to incoming loans for exhibitions, with notification of the insurer only above an agreed amount.

I.12.4 Security Equipment

Security equipment on-site at the Gallery will be subject to regular performance checks and includes:

- closed-circuit television cameras for all entrances, collection/storage areas, public areas
- electronic intrusion alarm system linked to a surveillance company
- smoke detectors, fire extinguishers, and sprinkler system

I.13 CONSERVATION

The preservation of the Gallery's collection is ensured by providing the best possible physical environment, preventative maintenance and conservation plan.

I.13.1 The environmental systems are controlled electronically and information from all collection areas are monitored around the clock. Trend data is stored on CD as well as on the Town server. Hygrothermographs are strategically placed in all relevant collection areas to permit immediate monitoring of environmental conditions. Temperatures within the collection, exhibition and preparation areas are maintained at 21 degrees plus or minus 1 degree. Electronic humidifiers maintain these areas at 48% plus or minus 2% during the summer months and ramping up to 52% plus or minus 2% during winter months. A psychrometer is used to monitor RH levels.

I.13.2 The Gallery's air-conditioning circulation and filtration system is capable of removing 85% of particles larger than 1 micron, with make up air maintained at no more than 10%.

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- The exhibition preparation area and loading area is adequately ventilated and provided with air circulation and filtration.
- All floor surfaces are sealed and carpets are of low loop, tight industrial weave.

I.13.3 The Gallery protects its collection from ultra-violet radiation. A lux meter is used to monitor light levels.

- Lighting levels must not exceed 50 lux for works on paper and 150 lux for paintings.
- Lighting in the galleries consists of incandescent track lighting. Light levels are maintained with the use of a dimmer rack and the proper placement of lamps.
- Lighting in non-gallery areas consists of incandescent lights and ultra-violet reducing sleeves on fluorescent tubes.
- Windows in the gallery areas have ultra-violet reducing sun shades.

I.13.4 A pest management program is maintained to eliminate any risk to the collection as a result of insect and vermin.

I.13.5 An Emergency Disaster Plan is implemented for the care of artifacts in the event of physical emergencies such as fire, flood, water damage, theft, vandalism, smoke, explosion, public violence, structural failure, power failure and accidents.

- An Emergency Disaster Team meets quarterly to discuss issues and recent developments.
- An emergency work area is designated.
- All staff and volunteers receive an initial orientation and any new updates to these emergency procedures.

I.13.6 Adequate collection storage and exhibition preparation areas are maintained so that works can be uncrated and brought into the galleries for installation.

- The collection storage and exhibition preparation areas are kept clean and orderly. The storage area is used only for the safe keeping of the Gallery's collection and of borrowed works.
- The collection storage area consists of a textile storage rack, moveable vertical hanging racks for framed works, flat storage units with acid-free tissue for

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unframed works and a large locking cabinet lined with ethafoam for small three dimensional works. Archival materials are stored according to accepted practices for preservation and safe handling.

- Access to the exhibition preparation area and collection storage is restricted to qualified personnel staff and researchers.

I.13.7 Staff is experienced and trained in the care and handling of works and artefacts. Gloves, dollies, carts and acid free-packing are utilized in the safe handling and transportation of art and artefacts. Where training is required, the Gallery endeavours to provide support for staff in outside training programs.

I.13.8 The Gallery maintains professional membership and participation in CHIN, Ontario Archives Association, OAAG and such other memberships as may be relevant to ensuring knowledge and practice are current.

I.13.9 All objects from the collection, whether owned or borrowed, are correctly documented and labelled with respect to ownership. Incoming / outgoing and daily Condition Reports are kept including required conservation treatments.

- Condition Reports are maintained as part of the catalogue system and updated whenever objects are used for new displays or loaned to other institutions.
- The exhibition preparation area is designated as the documentation area. The works remain isolated in this area and are documented and monitored for pest control.

I.13.10 The Gallery ensures that all artefacts borrowed from other institutions are protected from damage in transit and while on display.

I.13.11 The Director is responsible for determining conservation priorities and the nature and extent of conservation to be carried out.

I.13.12 Exhibition of an item in the collection must never take precedence over its preservation. The decision to display must always be taken by the Curator and Director.

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I.14 RESTORATION

Active restoration of the Gallery's collection is contracted to professional conservators only. Only routine cleaning and frame repairs can be undertaken in-house.

I.14.1 The services of qualified professional conservators are sought when treatment is required. All restoration activities must be under the supervision of a professional.

- The gallery in commissioning restoration endeavors to minimize replacements of materials, and retain as much of the original as possible.
- Replaced materials must be honestly shown as such.
- Any restoration must not be detrimental to the conservation of the object, and in case of conflict, conservation takes precedence over restoration.
- All restoration activity must be documented and preferably with a photographic record. Providing public access to the collection on-line is a goal of collection software systems the gallery will have in 2006.

II. EXHIBITIONS

II.1 DISPLAY

II.1.1 The Varley Art Gallery is committed to displaying as wide a range of its collections and borrowed works as possible.

II.1.2 Conservation and security considerations take precedence in determining the content of all exhibitions.

II.1.3 Display methods must guarantee the reasonable security of the works of art from theft or damage. Adequate staff and display equipment is to be provided to ensure this criterion.

II.1.4 Works of art selected for exhibition must be able to endure the mounting, lighting and environmental conditions without endangering the on-going condition of the object.

II.1.5 Works of art will be exposed to light levels following guidelines specified by the Canadian Conservation Institute.

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II.1.6 The Director has responsibility for deciding whether and for how long objects may be placed on exhibition.

II.1.7 Outdoor displays will be offered only if adequate security and conservation conditions can be provided.

II.1.8 Gallery exhibitions must have clear objectives enunciated in the planning or proposal for them; must be supported by adequate research either undertaken or supervised by the Director; and must be mounted or displayed in accordance with professional gallery display practices.

II.1.9 The Art Centre, an adjunct facility that complements the Gallery is designated as a venue to support community artists. Exhibitions at this site need not be curated. The space may be rented to arts organizations or individual artists.

II.2 PERMANENT EXHIBITIONS

II.2.1 A portion of the Kathleen Gormley McKay Collection is normally on display as the exhibition program permits.

II.2.2 Opportunities to convey the Varley story will be integrated into exhibition planning.

II.2.3 Selections from the Permanent Collection strive to display works of high quality and art historical significance on a rotating basis as the scope of the collection permits including selections based on themes, media, artists, etc.

II.2.4 New acquisitions are featured as opportunities arise or in recent acquisition installations.

II.3 TEMPORARY EXHIBITIONS

Temporary exhibitions are an important aspect of the Gallery and Art Centre displays. A provision for payment of Canadian Artists Representation (CARFAC) fees, the necessary compensation for artists, is included in the temporary exhibition budget. Exhibition subject matter both historical and international in scope is drawn from local, national and international sources and includes:

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- Exploration of F.H. Varley and his legacy
- Juried Exhibitions featuring the work of York Region artists
- Exhibitions that have reference to Ontario outside Markham
- Exhibitions that have reference to Canada outside Ontario
- Exhibitions drawn from the permanent collection
- Group exhibitions featuring the work of several individual artists or art societies
- Solo exhibitions focusing on the work of individual artists

II.4 SOLO EXHIBITIONS

Exhibitions by individual artists are considered on the basis of the proposal meeting with at least one of the following criteria.

- The artist has links to the art of F.H. Varley, artists who influenced Varley or were influenced by him
- The artist is Canadian or has strong ties to Canada
- The artist has a proven exhibition record in other public art institutions and/or is represented in their collections and/or is highly recommended by another public gallery
- There is a relevant educational or cultural thesis that can be adequately interpreted

II.5 INTERPRETATION

II.5.1 Visual access is supported by accurate and authentic interpretation, so that intellectual access is also provided.

II.5.2 Visitors are offered the opportunity to appreciate and understand exhibitions through a range of modes, including:

- Contemplation - visual access to works
- Comprehension and discovery - educational or thematic exhibitions accompanied by the opportunity to study at close hand and pursue further research into artistic developments within an art historical context
- Experience - through hands-on learning provided through creative studio activities

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II.5.3 Methods of interpretation may include:

- photographs
- labels
- spoken (docent-guided), recorded (audio) and printed guides to displays
- publications
- on-going video presentations and films
- artist demonstrations
- living history presentations

