ONTOARIO ASSOCIATION OF ART GALLERIES
ANNUAL GENERAL MEETING OF MEMBERS
Wednesday, November 5, 2014, 1 PM
The Ballroom, Gladstone Hotel, 1214 Queen Street West, Toronto

AGENDA AND REPORTS

1. **Call to Order** (Virginia Eichhorn, President) Time: 1:10 pm

2. **Declaration of Quorum** (Matthew Hyland, Secretary)
   Number of members present: 19
   Number of proxies administered by the Chair: 0

   There being more than five representatives of Art Gallery members present, Matthew Hyland declared this meeting as duly constituted.

3. **Approval of the Agenda** (Virginia Eichhorn, President)
   Motion to Approve the Agenda Virginia Eichhorn Seconded Carol Podedworny
   *Carried.*

4. **Approval of Minutes of the 2013 Annual General Meeting** (Virginia Eichhorn, President)
   Motion to Approve the Minutes of September 27, 2013 Virginia Eichhorn
   Seconded Olinda Casimiro
   *Carried.*

5. **Membership Report** (Matthew Hyland, Secretary)

   I was pleased to chair the Membership and Program Committee. I would like to sincerely thank my colleague committee members: Jan Allen, Karen Tait-Peacock, and Olinda Casimiro.

   **OAAG Membership**

   OAAG’s membership includes 119 art galleries, art museums and related organizations located in 44 cities across Ontario. Each member organization designates one representative to administer the member’s vote. Art Gallery members retain special voting privileges. Galleries are brought forward from one class to the next usually at their own instigation, as a change in class requires the member gallery to have developed the capacity to sustain the new membership fee over time. OAAG also includes 135 more individuals as members (all non-voting).
OAAG’s Regional Spread

<table>
<thead>
<tr>
<th>Region of Ontario</th>
<th>258 Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central</td>
<td>26</td>
</tr>
<tr>
<td>East</td>
<td>20</td>
</tr>
<tr>
<td>Far North</td>
<td>0</td>
</tr>
<tr>
<td>Northeast</td>
<td>12</td>
</tr>
<tr>
<td>Northwest</td>
<td>5</td>
</tr>
<tr>
<td>South Central</td>
<td>36</td>
</tr>
<tr>
<td>Southwest</td>
<td>69</td>
</tr>
<tr>
<td>Toronto</td>
<td>90</td>
</tr>
</tbody>
</table>

OAAG Membership 2013-2014

<table>
<thead>
<tr>
<th>Total Membership</th>
<th>258   $50,864</th>
<th>253   $51,286</th>
</tr>
</thead>
<tbody>
<tr>
<td>Member Classes (Voting)</td>
<td>2013-2014</td>
<td>2012-2013</td>
</tr>
<tr>
<td>Art Gallery</td>
<td>66   $41,176</td>
<td>61   $40,546</td>
</tr>
<tr>
<td>Affiliate Gallery</td>
<td>42   $7,200</td>
<td>18   $4,569</td>
</tr>
<tr>
<td>Associate Organization</td>
<td>---   ----</td>
<td>28   $3,864</td>
</tr>
<tr>
<td>Business</td>
<td>11   $2,200</td>
<td>12   $1,854</td>
</tr>
<tr>
<td>Colleague</td>
<td>4    $220</td>
<td>4    $200</td>
</tr>
<tr>
<td>Friend</td>
<td>---   ----</td>
<td>4    $180</td>
</tr>
<tr>
<td>Total Voting Members</td>
<td>123   $50,796</td>
<td>127   $51,245</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Member Categories (Non-Voting)</th>
<th>2013-2014</th>
<th>2012-2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student / Emerging Professionals</td>
<td>4   $68</td>
<td>2   $41</td>
</tr>
<tr>
<td>Complimentary Colleagues</td>
<td>97   0</td>
<td>91   0</td>
</tr>
<tr>
<td>Past Presidents</td>
<td>32   0</td>
<td>31   0</td>
</tr>
<tr>
<td>Lifetime Members</td>
<td>2    0</td>
<td>2    0</td>
</tr>
<tr>
<td>Total Non-Voting Members</td>
<td>135  $68</td>
<td>126  $41</td>
</tr>
</tbody>
</table>
Fee Change in the Affiliate Class of Membership

In accordance with OAAG member approval at the 2012 AGM, the revised membership fee schedule was implemented for the 2013-2014 year. We were mindful of keeping the fee cap for all organizations at $900 or less, which makes our membership fees very competitive. However, we received some constructive feedback from small organizations that the new one-tier membership fee is too expensive for them at $200. So the second tier annual membership fee of $100 for Affiliate Members with budgets under $200,000 has been restored.

Membership Revitalization Project

OAAG is embarking on a one-year initiative to refresh and revitalize our membership program, reviewing content and benefits and adding value to OAAG membership.

External Consultation on Professional Development Programs

With a view to assessing OAAG’s strategic goals and priorities for professional development programs, Committee Three convened a special meeting of professional colleagues across the province from ARCCO, ArtsBuild Ontario, the Canadian Museums Association, the Ontario Museum Association, and WorkinCulture to talk about potential training programs and alignments. We wanted to get a sense of what else is happening in the field, what their current and future priorities were for the sector, and how they saw OAAG’s programs best functioning in relation to their own. There was positive feedback for opportunities for potential collaboration over the next year, and a strong sense that everyone wanted to meet again. OAAG staff will convene future meetings with a view to enhancing collaborations in 2016-2017.

Motion to approve the Membership Report
Moved Matthew Hyland Seconded Jan Allen Carried.

6. Treasurer’s Report (Melanie Townsend, Treasurer)

COMMITTEE MEETINGS

Committee Two (Audit and Sponsorship) has met four times since the last Annual General Meeting last September 27, 2013. These meetings took place January 20, 2014, March 24, 2014, May 22, 2014, and August 25, 2014. They included line-by-line reviews of revenue and expense expectations for the next three years. The Committee also provided feedback and guidance during our search for a new home for the Secretariat earlier this year; we successfully secured a three-year lease in 401
Richmond Street below the Board cap of $15,000 per year. Congratulations to Demetra!

AUDIT RESULTS

For the year 2013-2014, the Association recorded revenues in the amount of $242,185. Expenditures were recorded as $215,598, leaving the Association in a surplus position for the year of $26,587, or 12.3% of total expenditures. When added to the accumulated deficit (-$25,623), OAAG concluded the 2014 fiscal year in a position of modest surplus of $964, or 0.5% of total expenditures.

Financial Statements 2013-2014

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues</td>
<td>$242,185</td>
</tr>
<tr>
<td>Expenditures</td>
<td>$215,598</td>
</tr>
<tr>
<td>Surplus for the Year</td>
<td>$26,587</td>
</tr>
</tbody>
</table>

Less accumulated deficit ($25,623)  
Accumulated surplus +$964

Deficit Position at March 31, 2013  
Surplus Position at March 31, 2014

AUDIT PROCESS AND FINDINGS MARCH 31, 2014

Prentice, Yates & Clark was engaged to audit OAAG’s financial statements for the year ended March 31, 2014. Auditor Jessie Everett conducted the audit visit on July 15, 2014. The draft financial statements were produced July 31, 2014, and reviewed and approved at the Committee's regular meeting on August 25, 2014. The Board approved them on September 8, 2014.

The auditors have reported that the audit evidence they obtained is sufficient and appropriate to provide a basis for their opinion. The auditors’ letter reported no significant or unusual transactions, no disagreements with management, and no significant difficulties during the audit visit. For accounts receivable, there is no significant concentration of credit risk. The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations.

- Property and equipment with a future benefit and a cost over $5,000 are recorded at cost.
- Amortization is taken over the useful life of the assets and recorded over 3 years. The Association follows the deferral method of accounting for contributions.
- Grants, sponsorships and donations are recognized in the year in which related expenses are incurred.

ENDOWMENT FUND STATEMENT
OAAG maintains an endowment fund with the Ontario Arts Foundation. The Fund balance was $76,948 at March 31, 2014. While the Association has no access to the fund’s capital, a portion of the interest from the fund (to a maximum of 5%) may be paid to the Association for use in its ongoing operations.

PATH TO THE ELIMINATION OF THE DEFICIT

Three years ago, OAAG adopted a new Committee structure where each Committee operates over a two-year mandate. In October 2011, we became aware that OAAG was facing a deficit future over the short term. Since then, the Audit and Sponsorship Committee, Board and staff have been actively working together under a practical deficit-reduction plan that has been effectively realigning OAAG’s operating base and revenue streams to eliminate the annual operating gap, as well as to eliminate the accumulated deficit.

Since November 2012, OAAG has been effecting the key significant changes needed to bring operating expenses and revenues into alignment on an annual basis. The key strategies of our deficit elimination plan included the relocation of the Secretariat, reductions in operating costs, cautious projections in operating grants, and staff restructuring.

Melanie Townsend sincerely thanked past Treasurers Virginia Eichhorn and Yves Théoret, past president Olinda Casimiro, and the other current and former members of Committee Two, Carol Podedworny, Francine Périnet, Matthew Hyland, and Karen Tait-Peacock, for their good energies and active contributions to this plan.

She also thanked staff Demetra Christakos, Executive Director, Veronica Quach, Assistant Director, and Brendan Coughlin, Membership Assistant, for their fiscal prudence, support and concentrated attention over the past three years towards hastening the timetable of deficit elimination.

BUSINESS PLANNING TO 2017-2018

Melanie Townsend reported that the position of Executive Director was restored to 100% salary at April 1, 2014. The position of Assistant Director was proportionally increased in keeping with good results from the Toronto Arts Council, currently working well with Veronica’s schedule. The Association is working within the frame of a forward-looking budget plan that lays out projected revenues and expenditures for the next four years (through 2017-2018) with a keen eye towards maintaining a surplus position and a view to increasing remuneration for both positions.

REVISED 2015-2018 BUDGET PLAN
The budget projections for the next four years have been revised in the areas of earned revenue projections based on the earned revenue results actually realized in 2014.

Respectfully submitted,

Melanie Townsend
Treasurer 2013-2014

Motion to Approve the 2013-2014 Financial Statements
Moved Melanie Townsend Seconded Carol Podedworny Carried.

Motion to Appoint the Board to Appoint the Auditors for 2014-2015
Moved Melanie Townsend Seconded Mary Reid Carried.

7. President’s Report (Virginia Eichhorn, President)

BOARD MEETINGS

Including the Annual General Meeting last year at the University of Toronto Art Centre, the Board of Directors met seven times: September 27, 2013, November 18, 2013, February 24, 2014, April 14, 2014, June 24, 2014, September 8, 2014, and October 23, 2014.

STANDING COMMITTEES

Virginia Eichhorn expressed sincere thanks to the 2013-2014 Committees:

Committee One (Nominations and Human Resources)
Virginia Eichhorn (Chair), Shirley Madill, Heather Fullerton

Committee Two (Audit and Sponsorship)
Melanie Townsend (Treasurer and Chair), Carol Podedworny, Francine Périer
Committee Three (Membership and Programs)
Matthew Hyland (Secretary and Chair), Jan Allen, Olinda Casimiro, Karen Tait-Peacock
Committee meetings were held January 27, 2014, April 10, 2014, May 14, 2014, a special consultation with other museum professional development providers on May 14, 2014 to assist OAAG with strategic planning, and a preparatory conversation on the MAP grant on October 1, 2014.

ADVOCACY UPDATE

OAAG was an active participant at Arts Day at Queen’s Park, February 26, 2014. Heather Fullerton, Demetra Christakos and I all attended meetings with MPPs on behalf of the Ontario Arts Council.

Later the same day OAAG presented a deputation to the Ontario Minister of Finance’s pre-budget consultations at St. Paul’s on Bloor Street, Toronto. The deputation focused on funding the arts as a strategic investment in the economy.

OAAG made the following recommendations for budget 2014-2015:

• Increase core funding to the Ontario Arts Council.
• Restore and increase critical provincial funding levels to the agency galleries: Art Gallery of Ontario, the McMichael Canadian Art Collection, and the Royal Ontario Museum.
• Open up eligibility for the Ontario Infrastructure Loans Program to Ontario arts organizations — including public art galleries and museums.
• Renew the public/private partnership underlying the Ontario Arts Endowment Fund and open up a new phase of the matching program to eligible arts organizations.
• Reinvest in the Ontario Cultural Attractions Fund.
• In support of OMA Museum Day at Queen’s Park, OAAG also recommended that the government:
  ◦ Sustain commitment to community museums across the province through investment in the Community Museums Operating Grant (CMOG) program through the Ministry of Tourism, Culture and Sport.
  ◦ Enhance the Government of Ontario Youth Jobs Strategy to provide a $500,000 stream to encourage youth employment in the heritage and cultural sector.
ONTARIO ARTS COUNCIL CUTS TO OPERATING FUNDING

These recommendations are more critical than ever, given the letter from the Ontario Arts Council sent out to all of its clients on October 22, 2014, with its new Strategic Plan, and received by many of OAAG members last week.

Peter Caldwell advised that effective April 1, 2015, all OAC operating grants and all project program budgets will be reduced by 5% across-the-board.

These reductions will apply to all of the approximately 550 organizations that receive OAC operating grants. 95% will be the new base funding level for all organizations.

From the OAC’s perspective, they have had no base increase to its base funding since 2009-2010, and, during the intervening period, they have received a 53% increase in applications.

This week OAAG drafted a letter to the new Minister of Tourism, Culture and Sport, the Honourable Michael Coteau, asking for an emergency increase to the funding envelope to the Ontario Arts Council effective April 1, 2015.

OAAG’s request is based on two key points from the Premier’s 2014 Mandate Letter to the Ministry:

• Growing the economy and helping to create good jobs are fundamental to building more opportunity and security, now and in the future. That critical priority is supported by strategic investments in the talent and skills of our people, from childhood to retirement.

• It is supported by a dynamic business climate that thrives on innovation, creativity and partnerships to foster greater prosperity.

The key issue for public art galleries is that, on top of the annual attrition of grants frozen since 2009, this 5% decrease significantly escalates the cumulative loss of value in OAC operating grants from what was 8.8 % (2014) to what will be a cumulative loss of value of 18% by 2015.

Through the Ontario Arts Council, the Government of Ontario provides key funding support for public art galleries across the province in the amount of $2.8 million.

This is virtually the same dollar investment as in 1995.

In the meantime, 14 more new public art galleries have qualified for OAC funding, increasing the number of galleries in the operating and project funding envelopes
from 35 to 49.

OAAG’s new 2013 OAAG Data Exchange tells us that art galleries are extremely high performing arts institutions, and that annual public engagement in OAAG member galleries has increased by 69% over the same period of time.

The draft text to the letter was made available for suggestions. Virginia Eichhorn also encouraged all in attendance as representatives of their own organizations to send letters as well.

STRATEGIC PLANNING

Further to Olinda Casimiro’s report to the membership last year, Board and staff have continued to conduct research and outreach towards the refreshment of OAAG’s Strategic Plan.

Virginia reported that Matthew Hyland’s report on Committee Three’s work on the OAAG Awards and Melanie Townsend’s report on the significant gains OAAG has made in stabilizing the organization’s financial base and producing a viable financial plan for the next four years constituted part of the work undertaken for the revitalization of the Strategic Plan.

Demetra Christakos and Virginia also visited Ottawa on April 29 to connect with Ottawa-based members Alexandra Badzak, Director, Ottawa Art Gallery, and Sandra Dyck, Director, Carleton University Art Gallery, and colleague Moira McCaffrey, Executive Director, CAMDO.

Committee Three conducted a special meeting with other professional development providers in the province.

The Board met first in June and then in October focusing on the current operating environments for members and for OAAG. Through a project undertaken with Humber College, OAAG conducted member outreach on OAAG’s vision, mission and mandate language, as well as member feedback on how well OAAG was doing in realizing the current mandate.

On October 23, Board members drafted the following new language for OAAG’s revitalized vision, mission and mandate.
OUR VISION (What we aspire to do)

OAAG fosters a sustainable, healthy, diverse public art gallery sector to further the visual arts as a key component of the cultural life of the province.

OUR MISSION (What we do)

Through advocacy, professional development, and network building, OAAG advances and empowers Ontario public art galleries.

OUR MANDATE (How we do it as derived from our members and charitable objects)

To ensure that public art galleries contribute to the cultural life of the province, OAAG will:

• Discern, formulate, and articulate a strong collective profile for Ontario public art galleries
• Represent members to government effectively
• Foster professionalism among members
• Create and present relevant professional development opportunities
• Foster communication and exchange among members
• Be an effective reliable resource and source of info for our members

Board and staff will continue to collaborate on Strategic Goals and operationalize the goals with new objectives and outputs with the expectation of having a new working document in hand for January 1, 2015.

This report constituted Virginia’s last act as President of the Ontario Association of Art Galleries, and with the approval of those present, she stepped down off the Board, as does Olinda Casimiro, after six years of service. She thanked Board colleagues past and present for the opportunity to serve.

Respectfully submitted,
Virginia Eichhorn
2013-2014 President

Motion to Approve the President’s Report Jan Allen Seconded Olinda Casimiro Carried.

Virginia turned the role of Chair of the meeting to Shirley Madill, current Vice-President.
8. **Election of Directors to Fill Vacancies on the Board** (Shirley Madill, Vice-President)

**Presentation of Slate of Nominees to the Board 2014**

![Nadia Kurd](image)

**Nadia Kurd** is a curator and art historian with a PhD in art history from McGill University (2014). Her dissertation examined the making and meaning of mosque architecture in North America. She has written for a number of artist catalogues and publications such as FUSE Magazine, the International Journal of Islamic Architecture, Journal of Canadian Art History and Proteus: A Journal of Ideas. In addition to working at arts organizations such as the South Asian Visual Arts Centre, Ontario Association of Art Galleries and the Prison Arts Foundation, Nadia is currently the Curator of the Thunder Bay Art Gallery, where her focus is on community engagement and emerging artists in Northwestern Ontario. In recognition of her work, she was awarded the Northwestern Ontario Visionary Award in 2014.

![Catharine Mastin](image)

**Catharine Mastin** is Director of the Art Gallery of Windsor. Prior to joining the Gallery she was Senior Curator of Art at the Glenbow Museum (Calgary) from 1995-2006 and Curator of Canadian Art at the Art Gallery of Windsor (Ontario) from 1989-1995. She received her PhD in History from the University of Alberta (Edmonton) in 2012, her M.A. in art history from York University (Toronto) in 1988, and her B.A. Honours in studio and art history from York University in 1986. In June 2006 she received her Certificate in Management from the University of Calgary which focused on human behaviour, project management and conflict management in organizations. Mastin has held several major academic fellowships including a Doctoral Fellowship from the
Social Sciences and Humanities Research Council of Canada (2008-2010) and the University of Alberta has also awarded her the Dissertation Fellowship (2010-2011), the Eleanor Luxton Fellowship (2010), the President’s Doctoral Prize of Distinction (2008-2010) and the Recruitment Scholarship (2006-2008). She is a widely published curator and educator who has taught Museum Studies at the University of Alberta (2007, 2008) and Canadian Art at York University (1988-1989) and worked as a public programmer at the McMichael Canadian Art Collection in Kleinburg, Ontario (1985-88) and the Art Gallery of Ontario (1986). With Bruce Grenville in 1995, she was co-founder of the Alberta Biennial of Contemporary Art and co-curated the 1996 and 1998 Biennial exhibitions. She is currently a member of both the Canadian Museum Directors’ Organization and the Association of Art Museum Directors.

Christy Thompson is the Associate Director, Administration and Corporate Secretary of the Art Gallery of Ontario. Prior to this, she was the Assistant Director of The Power Plant Contemporary Art Gallery (2009-2013) and successfully led The Power Plant as Acting Director during a nine-month interim period. Amongst her achievements, she secured free admission to the gallery from the Hal Jackman Foundation to mark its 25th Anniversary in 2012, led a renovation and rebranding project, and managed key development and finance efforts. Prior to that, as the Head of Exhibitions, she played a major role in the coordination of key exhibitions of Glenn Ligon, Angela Bulloch, Geoffrey Farmer and Simon Starling. She served on the board of the Images Festival from 2010 to 2013 and sat on the Executive, Finance and Fundraising Committees. She was also a board member of Mercer Union from 2005 to 2008 and served as Board Chair from 2007 to 2008.

Call for Nominations from the Floor

Shirley Madill repeated the call for nominations from the floor three times. There being none, she introduced:

Motion to Close Nominations Moved Shirley Madill Seconded Matthew Hyland Carried.

Motion to Elect Directors Moved Jan Allen Seconded Rhona Wenger Carried.
9. **Presentation of OAAG Pin to Retiring President Virginia Eichhorn**

Olinda Casimiro presented the OAAG pin to Virginia Eichhorn. The pin was designed as a 20th anniversary project by artist Micah Lexier and is cast from his mold in sterling silver. The OAAG pin is plated in gold for presentation to the retiring president, who also receives a lifetime membership in OAAG.

10. **Other Business**

None.

11. **Motion to set the Provisional Date of the Next Annual General Meeting to Wednesday, November 18, 2015**

   Moved Matthew Hyland Seconded Melanie Townsend  
   *Carried.*

12. **Motion to Adjourn** (Shirley Madill, Vice-President) Time 1:35 pm  

   *Adjourned.*
2013 - 2014 PROGRAMS

CHANGING THE FACE OF GALLERY LEADERSHIP: HOW TO DIVERSIFY YOUR BOARD
Practical new tools and resources for volunteer Board development across Ontario

Photos courtesy of Maytree (left) and ArtsBuild Ontario (right)

Monday, March 31, 2014
CSI Regent Park, 585 Dundas Street East, 3rd Floor, Toronto, ON
Presented by OAAG in conjunction with Maytree and CPAMO

Maytree invests in leaders to build a Canada that can benefit from the skills, experience and energy of all people. Our policy insights promote equity and prosperity. Our programs and grants create diversity in the workplace, in the boardroom, the media and in public office, changing the face of leadership in our country. Maytree Foundation

Workshop Leaders
Charles Smith, Project Lead, Cultural Pluralism in the Arts Movement Ontario (CPAMO)
Cathy Winter, Manager, DiverseCity OnBoard, Maytree
Veronica Quach, Assistant Director, Ontario Association of Art Galleries

The DiverseCity Counts Report has pointed out that there is a significant diversity gap at levels of executive leadership and Board levels across many sectors in Ontario. This gap is also evident in Ontario’s public art galleries. Join us for this important and timely opportunity to talk about Board governance, leadership and change management in Ontario's public art galleries!

This workshop was part of OAAG’s Diversity and Leadership Project, funded in part by the Ontario Trillium Foundation (OTF). The registration fee includes a hard copy of the CPAMO Toolkit: Evidence-based Strategies to Promote Pluralism in the Arts and Maytree Foundation's toolkit Diversity in Governance: A Toolkit for Nonprofit Boards.
CHARLES SMITH CPAMO

- Examine Ontario-based artists, arts organizations, presenters, associations and other members who committed to advancing cultural pluralism in the arts.
- How to successfully integrate culturally diverse values and principles in operations, planning, audience development, marketing, programming and decision-making processes.
- Look into the CPAMO Toolkit: Evidence-based Strategies to Promote Pluralism in the Arts and how it can be applied in the public art gallery sector in Ontario.

CATHY WINTER MAYTREE

- Provide comprehensive tools and good ideas for executive directors, board chairs, and board directors, particularly in the nonprofit sector, for increasing diversity on their organizations’ boards of governance.
- Share the ideas and success of DiverseCity onBoard, a project of the Maytree Foundation, which aims to transform the leadership landscape by connecting qualified candidates from minority and under-represented immigrant communities to agencies, boards and commissions in the public and nonprofit sectors.
- Give participants the opportunity to reflect on the current composition of their own board and strategize on ways to make it more representative of the community it serves.
- Demonstrate the use of Maytree Foundation’s toolkit Diversity in Governance: A Toolkit for Nonprofit Boards.

VERONICA QUACH OAAG’S DIVERSITY-THROUGH-MENTORING LEADERSHIP PROGRAM

- OAAG is creating opportunities for six culturally diverse arts professionals to design their own mentoring relationships with senior arts managers to help them accelerate their transition into leadership positions in public art galleries across Ontario. Veronica Quach will review the timeline for calls for participation from potential mentors and mentorees.

Learning Objectives

- Improve decision-making by engaging diverse perspectives.
- Legitimize the mandate of the organization for the whole community.
- Build social capital and cohesion among diverse populations.
- Become more responsive to the community and clients.
- Support fundraising, marketing and reaching out to your markets more effectively.
STANDARDS & ORGANIZATIONAL COACHING AND MENTORING FOR IMPROVED COLLECTIONS CARE OF ART COLLECTIONS

Monday, February 10, 2014
One-day workshop for art museum professionals
Kitchener-Waterloo Art Gallery, 101 Queen Street North, Kitchener
Developed and presented by the Ontario Association of Art Galleries (OAAG)

Morning Program: Review of Professional Standards for Collections Care

Museum Standards
Catherine Blackbourn, Museum & Heritage Advisor, Culture Programs Unit, Ontario Ministry of Tourism, Culture and Sport
Simon Lambert, Preservation Development Advisor, Preservation Services, Canadian Conservation Institute

Art Gallery Care and Use of Collections
Olinda Casimiro, Director of Finance & Administration, The Robert McLaughlin Gallery, Oshawa
Heather Fullerton, Executive Director, Georgina Arts Centre and Gallery

Afternoon Program: Use of Coaching and Mentoring in Enhanced Collections Care

Coaching for Peak Performance
Warren Garrett, Executive Director, CCI-Presenting Network
Dr. Greg Evans, The Happiness Institute

Designing a Successful Mentoring or Coaching Program
Susan Cohen, Program Director, Cultural Careers Council of Ontario
Pat Bradley, COMPASS Program Officer, Ontario Arts Council

Building a Voluntary Mentoring and Coaching Bank
Shirley Madill, Director, Kitchener-Waterloo Art Gallery

This one-day workshop reviewed provincial standards for art museum collections and apply mentoring and coaching techniques to help collections managers to maximize their strengths in managing art museum collections on limited resources.
The morning program examined the current situation of collections care standards in the Ontario art museum sector.

- Catherine Blackbourn reviewed provincial organization and collections standards for community museums in Ontario and share the individual feedback forms they developed to coach museums requiring improvement as an outcome of the recent Standards Review.
- Simon Lambert presented an overview of standards and guidelines used in the Canadian Conservation Institute's (CCI) facility advisory services.
- Olinda Casimiro reviewed how The Robert McLaughlin Gallery has managed changes to facilities and practices with respect to the care and handling of the Permanent Collection over the past five years.
- Heather Fullerton discussed how a developing art centre can meet collections care standards.

In the afternoon, the program delved into mentorship and coaching programs and techniques for collections care management in the public art gallery sector:

- Susan Cohen looked into techniques and methods used in mentoring programs, including the Arts Facilities Mentoring Network developed by ArtsBuild Ontario partnering with WorkinCulture.
- Warren Garrett and Dr. Greg Evans examined how a professional coach can help a leader in the arts realize peak performance.
- Pat Bradley discussed how the use of mentoring or coaching consultants leads to increased organizational capacities in areas such as collections care. She touched upon the Ontario Arts Council's Compass program.
- Shirley Madill reflected on whether the public art gallery sector can create a mentor and coach "Bank" to enable new collections managers to find coaches and mentors to increase their skills and competencies, and enhance their organization's ability to meet art gallery and museum standards. She also discussed her own experiences with mentoring and coaching related to collections care.

OAAG gratefully acknowledged the financial support of the Government of Canada through the Department of Canadian Heritage, Museums Assistance Program, and the Ontario Trillium Foundation.
CURATING FROM PERMANENT COLLECTIONS

Monday, January 27, 2014
Judith & Norman Alix Art Gallery
147 Lochiel Street, Sarnia, Ontario N7T 0B4

One-Day Workshop for new and emerging curators and arts professionals
Presented by the Ontario Association of Art Galleries

The workshop explored curating from permanent collections. The morning delved into how curators in the institution access, care for and manage works in permanent collections. The afternoon looked into how exhibitions from permanent collections are curated. Speakers came from a variety of viewpoints and are working in different sized institutions that have collections of Canadian, First Nations and/or international artworks. This workshop was an excellent opportunity for participants to visit the newly built Judith & Norman Alix Gallery (JNAAG) in Sarnia. It is a purpose-built, Category A facility that houses JNAAG’s permanent collection and displays premier exhibitions. Previous facilities were deemed insufficient to operate a public art gallery of such calibre and breadth in Sarnia. The ‘Thorn Building’ was identified as the ideal opportunity for redevelopment. JNAAG welcomed its first patrons the weekend of October 5, 2012.

Speakers

Jon Davies, Associate Curator, Oakville Galleries
Patricia Deadman, Visual artist, Independent Curator and Writer
Darryn Doull, Curatorial Assistant, Judith & Norman Alix Art Gallery, Sarnia
Aaron Guravich, Registrar | Consultant, Art Gallery of Mississauga
Jaime-Brett Sine, Curatorial Assistant and Registrar, Thunder Bay Art Gallery
Georgiana Uhlyarik, Associate Curator, Canadian Art, Art Gallery of Ontario
Perspectives on Permanent Collections

Darryn Doull, Aaron Guravich and Jaime-Brett Sine covered the groundwork of curating from collections. Panelists examined access, care and management of permanent collections. They discussed staff roles, institutional procedures, storage systems, databases and documentation, insurance, and accession.

Tour: On-Site Case Study

Darryn Doull led workshop participants on a tour through The 70s in Ontario, a current exhibition at the Judith & Norman Alix Art Gallery (JNAAG). He discussed how works from the permanent collection are incorporated into the exhibition, and how works on loan from other organizations complement existing curatorial themes from the collection. He explored curatorial decision-making processes/challenges. JNAAG’s collection is comprised of Canadian historical and contemporary works of local, provincial and national significance. The permanent collection has over 1,100 works of Canadian art and is used as a public resource for people to come together, exchange ideas, and to grow and prosper through art.

Curating Exhibitions from Permanent Collections

Jon Davies, Patricia Deadman and Georgiana Uhlyarik examined how to curate exhibitions from permanent collections. They touched upon:

- Identifying and developing curatorial themes using the permanent collection
- Working with permanent collections of various sizes
- Using works on loan in permanent collection exhibitions
- Differences between curating for permanent vs. temporary exhibitions
- Exhibition spaces for permanent collection exhibitions: in-gallery vs extra-institutional
- Incorporating new acquisitions in permanent collection exhibitions
- Circulating permanent collection exhibitions
- Communications with curatorial teams
- Thinking about annual exhibitions cycles (staff time/resources)
- Community outreach or partnerships related to permanent collection exhibitions
- Benefits and challenges associated with working in small, mid-sized and large institutions
2013 VENICE-FLORENCE-ROME EXCHANGE

A unique professional development opportunity developed and presented by the Ontario Association of Art Galleries

DESCRIPTION

This 15-day professional exchange was an immersive, intensive program in Venice, Florence, and Rome, Italy. It was timed to coincide with the opening of the 55th Venice Biennale. It was developed for public art gallery directors, curators and arts professionals. The organization of this project was based on economy and mutual benefit and fine-tuned in response to participants’ needs.

OAAG delivered a very economical, efficient, concentrated (and safe) learning experience for 10 art museum directors, curators, and other visual art professionals that strengthened peer-to-peer resource-sharing relationships for their institutions. The extensive curriculum provided outstanding examples of preservation and presentation of collections within heritage buildings (challenges of exhibiting within a heritage site, climate considerations, HVAC systems and storage, best practices of international colleagues) from museums and galleries, cathedrals and the Vatican Museums.

The first week of the program was spent in Venice at the 55th Venice Art Biennale. The Biennale exhibition’s theme was Il Palazzo Enciclopedico / The Encyclopedic Palace curated by Massimiliano Gioni. According to the Biennale’s website, Gioni’s theme evoked an imaginary museum initially conceived by self-taught artist Italian-American Marin Auriti. On November 16, 1955, Auriti filed a design with the US Patent office depicting his Palazzo Enciclopedico (The Encyclopedic Palace), an imaginary museum that was meant to house all worldly knowledge, bringing together the greatest discoveries of the human race, from the wheel to the satellite.

This was OAAG’s second time running a leadership program for gallery directors and curators in Italy. The program included artist and curator guided tours of pavilions and invitations to private receptions during the Venice Biennale Preview, as well as meetings with institutional directors, curators and exhibition managers in Venice and Florence.