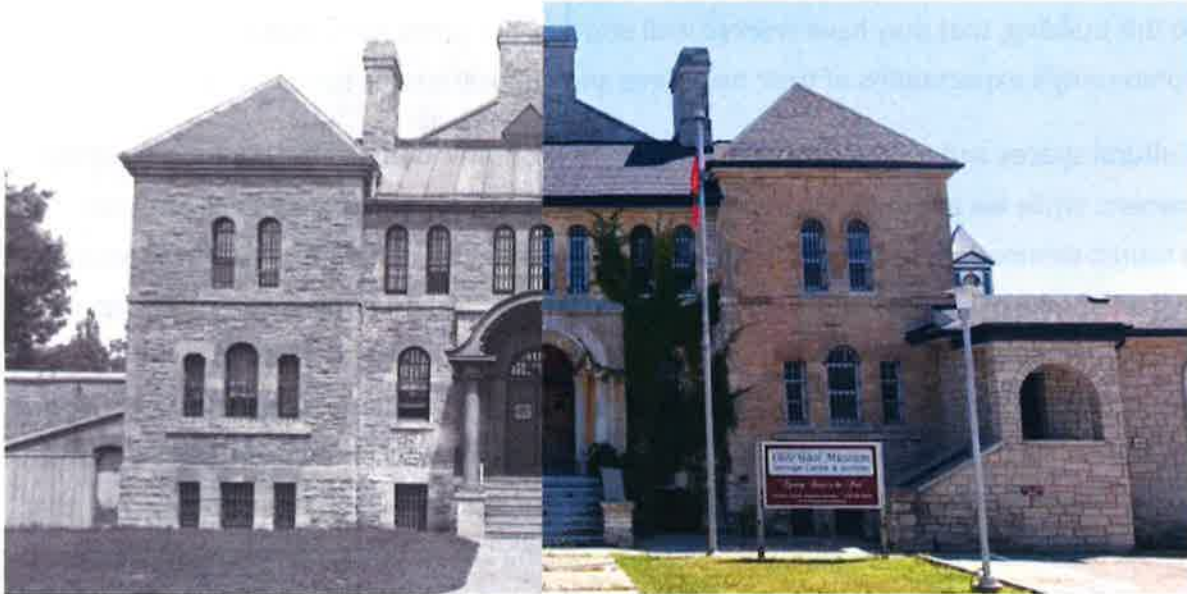


Victoria County Historical Society

Olde Gaol Museum

Support for Operations Funding



Introduction

The Victoria County Historical Society (VCHS) has undertaken the immense process of bringing the Olde Gaol Museum (OGM) in line with the current Standards for Community Museums in Ontario, while also maintaining a vibrant, interesting and inclusive community museum and tourist destination. Although the Society has been operating in various locations since its inception in 1959, the standards, practices and technology have changed significantly in that time.

Currently, the museum is operated by the volunteer Board of Directors as a management board, without paid staff. Upon occasion, through grant funding, contract positions are paid for specific limited term projects and youth summer jobs programs. Although needed in the short term, this is neither an optimum solution nor practical. Relying on volunteers creates an atmosphere of uncertainty, lack of continuity, limited professional skills and puts

the Society at risk for financial vulnerabilities and instability. At any given time, key volunteers could and have resigned, which leaves gaps in coverage for the building's operations as well losing valuable institutional knowledge.

There will always be a need for volunteers at the museum, for event coverage, fundraising, research and project support, however, relying on them to "keep the doors open" has never been a sound business strategy. Decades ago, prior to computers, the Internet and moving to this building, that may have worked well enough, but times have changed. The community's expectations of their museums and cultural spaces have changed.

Cultural spaces and tourist destinations provide economic benefits for our local business owners. While we are uniquely positioned with our heritage building and "jail attraction" as a tourist destination, that is not the totality of our value to our community. We absolutely see an uptake of tourist visitors during the season from Victoria Day in May to Thanksgiving in October, but we are a year round institution which also ensures access to culture and heritage for our local community residents. We provide educational programming support for the schools, respond to research requests of academic and personal interest natures, undertake community engagement and collection of stories, information, objects, etc. that reflect the history and interesting people of Kawartha Lakes, both prominent and lesser known individuals, organizations and industry. Although we are a rural area, our community deserves to have a level of programming and exhibit content equal to larger urban centers. We serve two types of visitors, those that live locally and those that are tourists visiting our area for a day, a vacation or the summer.

Visitors from our community are much more likely to be engaged with multiple visits, consider the museum as an accessible community space, with vibrant programming and a wide variety of ever-changing exhibits and events. Our local community members are often the ones with research requests about local families, stories of interest or historical events.

Other visitors from outside of our community are fascinated by the "jail experience" and enjoy that attraction. They may also be looking to move to the area and interested in finding out more about local history. All are entertained by the different exhibits that we offer. Visitors coming back to their cottages year after year are able to see new content each time they return. The museum is here for everyone.

Mission and Mandate

At its core, the Society operates the museum with respect to the culture and heritage of the historic building itself, treating it as our largest artefact, but also that it provides a public community space that is of great benefit to our community. Within these walls we have the experience of the exhibits and programming for all ages. It is inclusive and welcoming, while we are seeking to become completely physically accessible.

We collect objects and information relating to the former Victoria County, now the City of Kawartha Lakes, or items that may have larger cultural significance on a national level where appropriate. We endeavor to develop interesting, educational and engaging exhibits that will inspire all who visit. This may be experienced during an in person, on-site basis, out in the community or an online format.

We strive to encourage active engagement from our membership as well as our community at large, often working with different local organizations to create collaborative projects of interest or entertainment.

We are an organization that preserves, presents and reflects the history of Kawartha Lakes for the entire region. Our collection numbers in the tens of thousands of items, from the tiniest vintage button and textiles, to a massive collection of newspaper books and photographs (nearly 9000), documents and maps, as well as larger furnishings and household items. We offer a wide variety of exhibits that are developed by us, as well as borrowing from other museums, such as our recent acquisition of Beyond Words, an Indigenous language exhibit with documentary from the Canadian Language Museum.

We are not simply a “jail museum” with static displays. We develop and present new, relevant exhibits on a regular basis in a variety of formats. As an example of our initiative and creativity to provide an interesting experience for our community while we were still closed to the public this year, we undertook a massive grand-scale drive thru exhibit by partnering with the Lindsay Agricultural Society for use of the Commonwell Building on the LEX fairground site. We offered the WWI Immersive Drive Thru exhibit for 18 days,

complete with a 22 page companion booklet and bespoke audio docent content on iPads for each car of visitors. We transported over 700 objects from the museum to the site and created over 500 linear feet of object based diorama content. We were determined to give back to our community in a COVID safe environment. It was enjoyed by hundreds of people, both local and tourists. We also saw it as a way to bring in some revenue after losing our entire tourist season in the shutdown due to both COVID-19 and road construction that blocked our main entrance.

Qualities of Life

The Society also looks to fulfill the Qualities of Life in the work we do and the exhibits we build for the public.

Belief and Ideas

Respect is the operative word here. We engage our membership and volunteers to work with our committees and our Board of Directors. Exhibits and community engagement projects are contributed to on many levels. We take care to show respect for the Indigenous Peoples and their artifacts in our collection. We strive to tell accurate, balanced stories of our history. We create exhibits that appeal to a wide cross-section of our population while also giving space to little known stories that may be of interest. We honour our prominent and sometimes not so prominent citizens, our military and our unsung heroes, the infamous, the victims and the unnamed.

Creativity and Recreation

We encourage our curators and programmers to think outside the box and be as creative as possible. As an example, one of our summer students was creating some drop-in programming for children aged 4-10 and was able to create unique, age-appropriate activities for many of our exhibits, including a fun “passport” book for the children to keep. This led to the student, who was a fine arts major, to create child-friendly versions of some of our prominent art for colouring pages and fun mini art sessions. We are dedicated to being an all ages cultural and recreation space.

Enquiry and Learning

The museum has a significant amount of research materials that we need to digitize to make them more accessible to community members. Many are too fragile to be handled by the public. The Society also encourages active learning for its Directors and volunteers. This includes taking courses from the Ontario Museum Association as well as updating skills training with a number of other training, conference or digital educational offerings. The Board seeks constant improvements in skill sets and best practices of all who work with us. We also provide learning opportunities for local high school students and practicum placements or internships for post-secondary students from SSFC.

When there are needs beyond our in-house skill set, we have a number of professional individuals or organizations that we can access for information or paid-for consultation or project work. As an example, we don't have the in-house ability to do fine textile remedial repair and conservation work, so we coordinate with the Canadian Conservation Institute. Currently, they are doing conservation work on a textile piece and the dress uniform coatee of Sir Sam Hughes. They have also agreed to accept next an incredible embroidered leather Cree jacket, while several other items are waiting for their turn in the queue.

Gender and Generations

There has long been a lack of women's representation in smaller museums, as well as a lack of diversity. The Society is actively creating exhibits that focus on women, children, and BIPOC. We also tackle the history of social issues such as poverty, crime and punishment, politics and more. We seek input from community members, from youth to seniors, on a regular and ongoing basis. We host events designed to encourage different generations to attend at the same time. We are planning to open the 3rd floor to visitors, showcasing exhibits about the women and children and social issues, in a contextual manner, as the women and children incarcerated at the jail were housed on the 3rd floor. We have this space and it should be more fully utilized.

Identity and Engagement

As above, the Society actively seeks to tell our untold stories, give context to objects in our collection, a face to facts in order to build connections across generations. One of the ways

we do this is doing genealogy research on donors or local figures to help fill in more information and give a better picture of events. Many times this leads us to even better stories, but also recognition of the individuals by visitors to the museum, which brings about more information in the form of remembrances. We will often go out in the community to engage with people that may not have come into the museum. As an example, each year we create a 40x15' exhibit display at the Lindsay Exhibition for five days. It helps us connect with our local community and take people down memory lane.

Memory and Projection

Without context, solid information about provenance, and people's recollections, our museum would be nothing more than a warehouse. It is the human connection that makes everything we care for and display to be "valuable". Often it is the smallest or common items that bring the most smiles; something to remind them of a grandparent, a trip to the fair, the family farm, etc. We recently completed an incredible oral history project, in which we recorded nearly 100 seniors in the City of Kawartha Lakes. It is now digitized and available for viewing on our website, in the museum, and a set of DVD's that has been given to the library for check out and home viewing. We strive to capture what is often forgotten.

Well-being and Health

The Society strives to create a safe and healthy environment for volunteers and visitors. We provide protective equipment as necessary, training for AODA, and first aid training. We adhere to strict fire and safety regulations. We have an ongoing challenge of making a building from 1863 with multiple floors accessible. As we don't have an elevator, we strive to create digital video content of our second floor displays for use in our main floor viewing area. We have added a wheelchair lift to the cell areas so that all may enjoy that unique part of our history. We are currently following the legislation and health and safety requirements in response to COVID-19. This includes requiring masks, hand sanitizing, exponentially more cleaning and disinfection of surfaces, and social-distancing measures. Many of our volunteers have opted to work from home or to wait until this health crisis is over before coming back to the museum. This has created a strain on the ability to "staff the building" and complete ongoing work.

Collections Management

The Society has been collecting objects since 1959, writing the details by hand in the register and typing the information onto card records, numbering in the thousands of records to reflect the tens of thousands of objects that we care for.

Over the last two years, we have undertaken a 5 year project to review every object and record in the collection. Reaffirming our commitment to catalogue, maintain and store each item while developing longer term archival storage strategies as the collection grows, with digital accessibility. Those items that are deemed not relevant, duplicates or in too poor of condition to be useful to our stated Mission, are disposed of in the appropriate way in accordance with legislation guidelines and CRA regulations.

This is incredibly labour intensive work that involves considerable spatial planning, improvement of physical spaces and the acquiring of archival rated storage and protective supplies.

Over the last year we have undertaken the task of upgrading our technical/digital platform capabilities by installing new computer systems, creating a network server and working on the intense project of upgrading our museum collection software to an iCloud based solution that allows for multi-user licenses enabling more people to work with the collection at one time. This has been a painstaking and expensive process, but a necessary one. It is estimated that it would take a further 12-18 months to complete the digitization of the current collection, based on three positions (Collections Manager, 2 collection/research assistants) working through each section of the museum.

Although the Society carries comprehensive insurance specific to museum needs, there is an underlying risk that is assumed by the Board and the individuals working with the Collection. Through decades of being overseen by well-meaning volunteers, multiple moves, and a heavy reliance on institutional memory over documentation, it has been a challenge to confidently rely on work done in the past. A lot of time is spent correcting information or bringing the records up to current standards. What was common practice fifty years ago, may be very sparse or incorrect for today's nomenclature.

This brings us to the issue of risk assessment. The Board is required to follow current legislation and work to the current standards or best practices. Although we have been trying to correct errors from the past, we have had to deal with outstanding loans of items, poor or non-existent documentation, abandoned and missing items. We are at the point where we need to draw the legal line for the collection records, acknowledging that based on past governance structure and volunteer oversight, that there may be errors and omissions, and issues of non-compliance to current standards for items collected in the past. It would be difficult to expect any professional museum personnel to accept ongoing risk liabilities for work that was done previously to their tenure. We aim to start 2021 with a highly skilled Collections Manager that can oversee the update from past work, while also confidently accepting intake items through our system to fulfill our current collecting mandates. This would require a paid salary position.

We are losing opportunities to acquire objects and research information, simply by not having enough people to do the call outs and intake and processing required to handle the donations or purchases. Active collecting requires it to be exactly that - active. Gone are the days where entire households of objects may be offered to museums to pick and choose from. Many people assume we are “full” because of known space/storage issues and don’t come forward. More and more are going the auction routes to realize financial return for their items or simply ease of process to dispose of estates. Additionally, without consistent community education, many simply don’t know what we are looking for. Many objects we desire are not valuable in a monetary sense, but are valuable to us for the information they contain. One example of this would be business records and branded items. We love documenting the growth of business and industry in Kawartha Lakes. Often businesses simply shred or dispose of old documents and that is history destroyed. We now have on display the ledger of Dundas and Flavelle Bros. store, which features the log entry of their very first day of trade in 1860. We currently do not have enough personnel to track down or assess items offered to us so as to recognize object value and local context for our Collection purposes. It is not enough to simply accept something that is “old” or “pretty”. Having research historians on staff assists us in determining context for local events and genealogical research for family lines. This is in addition to the processing of objects, storing them properly and making them digitally accessible.

We have item collections including china and glass, furnishings, textiles (both for the home such as blankets, quilts and linens as well as an extensive garment and accessory collection), household items, the Gregory Drugstore collections, medical items, farm implements, artwork, sporting equipment, toys and dolls, signage, tools, the McCrea Model Collection, the W.A. Goodwin Collection, the Ernest and Lionel Fosbery Collection, a large and varied military collection including uniforms, stamps, coins, jewellery, silver, pewter, clocks, Indigenous Collection, musical instruments, cameras and communications equipment, archival materials including books, journals, bibles, photographs, slides, negatives, maps, documents, postcards, letters, business records, yearbooks, certificates, military records, film reels, microfilm, etc., Many of these items require special care and dedicated storage space and they all serve to tell the rich history of the Kawartha Lakes.

All of this work then supports the curators work of planning and developing well researched exhibits for the museum on an ongoing basis. Exhibit development can take 6-18 months depending on scale.

We have consulted with Angela Fornelli, CKL's new archivist, who reviewed our collection and current space. We have access to her for consultations but she is not available nor tasked with taking on this work.

We have had to prioritize which Collection items get immediate attention, much like a triage. Which ones are most at risk if we do nothing? We concentrated this year on our archival items, ensuring that all accessioned paper items have been moved to the driest (~40% Relative Humidity) and most easily environmentally controlled space on the 3rd floor. Sometimes this means simply moving items while creating a wish list of needed items to further care for them. One of our largest Collection costs is appropriate storage in archival rated boxes, and suitable shelving.

As an example, we have an incredible collection of 311 newspaper books ranging from 1870's to the 1980's. We have them stored in a 3rd floor north cell range. Stacked high on metal shelving. They should be individually boxed in archival storage boxes, labelled and stacked no more than two high, on industrial metal shelving designed for them. Each box needed is about \$100 so that is \$31,100 just in the proper boxes. Shelving is likely to be an additional \$4-5000. This is the type of project we grant write for to cover costs.

Other remedial work or consultations are done on a case by case basis by contracting with the appropriate resource professional in the specific medium required.

The accessioned items are a legislatively protected collective, not considered a financial asset of the Society. They are excluded from consideration of the Society's valued assets and protected from seizure. Should the Society cease operations, the Collection would likely be turned over to the City of Kawartha Lakes as the only reasonable local body with enough assets to assume ongoing care and storage of the items. Any proceeds earned via the sale of items that are deaccessioned through proper review and vote of the Board of Directors and disposed of through public auction, are to remain separate from the main operating funds and used solely to acquire new items for the Collection, or to provide restoration services, care or storage of existing pieces.

Supporting the CKL Cultural Master Plan 2020-2030

This Council has committed to supporting the growth of Arts, Heritage and Culture in the City of Kawartha Lakes by adopting the CKL Cultural Master Plan 2020-2030.

It will take time to develop budgets and work plans for the entire sector to fulfill the stated goals and objectives outlined in the Master Plan. While many of the other heritage organizations in CKL also need funding, we can't speak to their individual needs. We can only outline our own position to meet current needs and work towards our defined planned growth for the community.

OGM vs Standards for Community Museums in Ontario

We have assessed how our museum operations meet the Standards for Community Museum in Ontario's guidelines. We have an ongoing "stoplight" evaluation system. If the item is compliant, it is "green" lit. Any item not highlighted in the text below is considered "green". If there are a few issues or minimal barriers to becoming compliant, the item is "yellow" and if there are significant barriers to address, the item is "red". Many, if not all, the items on the list are resolved through funding, either for staffing or capital investments. The "red" items relate to available storage space and how that space is used as well as temperature and humidity issues that are addressed on an ongoing basis. The building is a

challenge to balance for the HVAC system and is under a systems review process currently to make recommendations to address these issues.

The Ontario Ministry of Tourism, Culture and Sport is pleased to introduce a revised edition of the Standards for Community Museums in Ontario.

The environment in which museums function is changing and the museum profession is growing and becoming more skilled and knowledgeable. Museum standards must continue to evolve as museums find new ways to serve their communities and fulfil their mandate.

The 10 revised standards for community museums represent the minimum requirements for the operation of a good community museum. Community museums need to meet the standards in order to qualify for funding under the Community Museum Operating Grant.

The province has a fundamental commitment to the preservation, presentation and sustainability of the material culture of Ontario, through the community museums of the province. In achieving these standards, Ontario's museums will continue along the path to excellence and remain a resource to the communities they serve.

To help you meet the revised standards, the ministry will continue to provide advisory services, resource materials and relevant museological information.

Governance standard

As a community museum, you must be governed according to standards and be open and accountable to the public for your decisions.

Requirements

1. A community museum must be:
 - a. governed by a publicly accountable body.
 - b. established by a written document(s) which include(s) descriptions of:
 - authority for the museum
 - museum's mission statement that
 - o defines the museum's purpose
 - o makes a commitment to the museum's role in the public trust
 - o identifies who the museum serves
 - o identifies what the museum will collect
 - o identifies the impact it will have in its community
 - c. how the museum will dissolve its assets and liabilities should it cease to operate
2. The museum's governing body must:

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- a. *be established by a written document which outlines:*
 - *its composition and structure – including selection of members and terms of office*
 - *its obligation to ethical behaviour and the avoidance of conflict of interest – as a body and as individuals*
 - *its obligation to meet municipal, provincial and federal legislative requirements that have an impact on its decisions or activities*
 - *its responsibilities and duties, including:*
 - o *recruiting, supervising and evaluating the museum's curator or director (i.e. the museum's chief manager)*
 - o *formulating the museum's statement of purpose*
 - o *formulating written policy governing operations and defining programs*
 - o *securing funding necessary to carry out the museum's programs*
 - o *preparing or approving an annual budget and monitoring it to ensure public accountability*
 - o *ensuring that the purposes for which the museum exists are being fulfilled*
 - o *ensuring that the collection is being cared for under proper conditions*
 - b. *meet regularly and as often as necessary to conduct its business effectively*
 - *meetings must follow a written agenda and a written record must be kept of all discussions and decisions*
 3. *The museum's operation and administration must:*
 - a. *meet municipal, provincial and federal legislative requirements that have a bearing on its operations and activities*
 4. *The museum and its staff must:*
 - a. *demonstrate a commitment to ethical behaviour as an institution and as individuals.*
 5. *The museum's operations and activities must be:*
 - a. *directed by short and long-term written plans (e.g. business plan, strategic plan, visioning plan or master plan) that are:*
 - b. *approved by the governing body*
 - c. *contain goals and objectives relevant to the museum's statement of purpose*

Finance standard

As a community museum, you must demonstrate fiscal responsibility.

Requirements

1. *A community museum must:*
 - a. *demonstrate a commitment to ethical behaviour in the pursuit of funding*
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- b. *demonstrate a commitment to financial sustainability and stability*
 - c. *seek diverse sources of funding - both public and private*
 - d. *make public an annual financial report*
2. *The museum's governing body must:*
- a. *secure funding necessary for the operation and maintenance of the museum and its activities*
 - b. *secure funding for capital projects*
 - c. *approve the annual budget that allocates and controls financial resources related to the museum's operation and administration*
 - d. *review and approve the museum's budget in relation to the goals, objectives and priorities of the museum*

Collections standard

Objective of the Collections Standard

As a community museum, the artifacts you keep represent your community's heritage. To protect their value, you must maintain a well-organized, managed and documented collection.

Requirements

A community museum must:

- 1. *have a written collection development policy stating that it will:*
 - a. *ensure that the scope of collection is consistent with the museum's statement of purpose*
 - b. *establish priorities for collection development*
 - c. *demonstrate a commitment to ethical behaviour in collection development (e.g. repatriation, human remains)*
 - d. *meet municipal, provincial and federal legislative requirements that have an impact on collecting activities (e.g. illicit materials, firearms, hazardous materials)*
- 2. *have a written collections management policy stating that it will:*
 - a. *ensure proper procedures and documentation for acquiring, using and deaccessioning artifacts in the collection*
 - b. *ensure proper procedures and documentation for incoming and outgoing loans*
 - c. *ensure proper procedures for the management of collections records*
 - d. *demonstrate a commitment to conservation standards in the labelling, care and handling of artifacts*

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- e. *distinguish between artifacts in a research (or study) collection and objects in an education (or hands-on) collection*
 - f. *meet municipal, provincial and federal legislative requirements that have an impact on collections management and documentation (e.g. acquisition and deaccessioning, tax receipts, firearms, hazardous materials)*
 - 3. *assign the duties of a Collections Manager (or equivalent position) to an appropriately trained staff member and provides adequate time, workspace and funding for collections management activities*
 - 4. *use an effective collection documentation system, which may be paper-based, electronic, or a combination and includes:*
 - a. *a standardized numbering system*
 - b. *an accession register*
 - c. *a master catalogue file*
 - d. *signed donor and loan forms*
 - 5. *keep a periodically updated paper or electronic copy of the collection records off-site in a secure location*
 - 6. *keep its collection records current*

Exhibition standard

Objective of the Exhibition Standard

As a community museum, your exhibits provide an important link between your community and its heritage.

In the planning and presentation of exhibitions, you must strive for accuracy of information, relevance to the community, effective communication, opportunities for learning and engagement, and the safe display of artifacts.

Requirements

A community museum must:

- 1. *have a written exhibition policy stating that it will:*
 - a. *ensure that the themes and number of exhibits are consistent with the museum's statement of purpose and the needs and interests of the communities it serves*
 - b. *demonstrate a commitment to accuracy and fairness, inclusivity and respect in exhibit presentation*
 - c. *demonstrate a commitment to ethical behaviour in exhibit presentation*
 - d. *meet conservation standards in exhibit design, materials and use of artifacts*

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- e. *meet municipal, provincial and federal legislative requirements that have an impact on exhibit presentation (e.g. safety codes, copyright, disability legislation).*
 2. *ensure its exhibits are consistent with the museum's exhibition policy*
 3. *ensure it has an exhibition schedule comprising a mix of permanent and temporary exhibits*
 4. *ensure the relevance, accuracy and effective communication of each exhibit by:*
 - a. *establishing clearly defined objectives and evaluating exhibits against their objectives*
 - b. *using appropriate expertise, including staff, volunteers, community groups, or consultants*
 - c. *carrying out sufficient research*
 5. *ensure that all staff (including volunteers) involved in the planning, preparation and installation of exhibits have the necessary skills and training*
 6. *ensure that exhibits are safe for visitors and staff by:*
 - a. *placing hazardous materials in display cases*
 - b. *adequately supporting, securing or providing barriers against heavy objects or moving parts that could cause injury*
 - c. *training staff in the safe operation of exhibits (e.g. machinery)*
 - d. *meeting legislated requirements in the handling and display of firearms*
 7. *ensure that exhibits are accessible and capable of being used and enjoyed by visitors of all ages and abilities (See the A.O.D.A. Wizard for your organization's specific requirements such as the Accessibility Standard for Customer Service, and dates for implementation)*
 8. *ensure that exhibits effectively promote learning and enjoyment through:*
 - a. *providing a variety of interpretation methods to meet a range of visitor needs*
 - b. *regularly replacing artifacts in permanent exhibits with other examples from storage, to refresh the exhibits for the community's enjoyment as well as for conservation purposes*
 9. *ensure a portion of the museum's budget is allocated annually for:*
 - *exhibit development*
 - *design*
 - *construction*
 - *maintenance*
 - *evaluation expenses*
 10. *ensure that exhibit preparation activities that are harmful to artifacts are carried out in a workshop that is isolated from collection areas (i.e. display and storage).*
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- activities would include those that produce dust, excessive heat or vibrations, and those that involve the use of aerosols and solvents (e.g. paints and varnishes)

Interpretation and education standard

As a community museum, your interpretation and education programs allow the community to interact more closely with your collections and information and reach audiences of all ages, interests and abilities.

Requirements

A community museum must:

- 1. have a written interpretation and education policy stating that it will:*
 - a. ensure that the theme, content and format of interpretation and education programs are –*
 - consistent with the museum's statement of purpose
 - meet the needs and interests of the communities it serves
 - b. establish priorities for the development of interpretation and education programs*
 - c. ensure that responsibility for interpretation and education programming is given to properly trained staff*
 - d. demonstrate a commitment to accuracy and fairness, inclusivity and respect in interpretation and education programs*
 - e. demonstrate a commitment to ethical behaviour in interpretation and education programs*
 - f. demonstrate a commitment to meet conservation standards in use of artifacts*
 - g. meet municipal, provincial and federal legislative requirements that have an impact on interpretation and education programs (e.g. copyright, disability legislation)*
- 2. have an interpretation and education program consisting of a mix of school programs, public programs, and special events; all interpretation and education programs must:*
 - a. be consistent with the museum's statement of purpose and meet the needs and interests of the communities it serves*
 - b. promote learning and enjoyment*
- 3. ensure the relevance, accuracy and effective communication of its interpretation and education programs (see above for A.O.D.A. requirements) by:*
 - a. establishing clearly defined and measurable learning objectives and outcomes, and undertaking a process of program evaluation*
 - b. using appropriate expertise – including staff, volunteers, community groups, or consultants*
 - c. carrying out research*

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4. *ensure all staff involved in the development and delivery of interpretation and education programs, have the appropriate skills and training*
 5. *provide sufficient space and a safe and secure environment for interpretation and education programs*
 6. *allocate every year a portion of the museum's budget for interpretation and education program expenses*

Research standard

As a community museum, research is an ongoing activity and is reflected by your well-researched exhibits, interpretation, publications and educational programming. As well as helping staff researchers, you also have a responsibility to assist outside researchers.

Requirements

A community museum must:

1. *have a written research policy stating that it will:*
 - a. *demonstrate a commitment to the pursuit of research by staff and outside researchers*
 - b. *ensure that the scope of research is consistent with the museum's statement of purpose*
 - c. *establish priorities for research activities*
 - d. *demonstrate a commitment to accuracy and objectivity in the results of research*
 - e. *demonstrate a commitment to ethical behaviour in research (e.g. confidentiality of records, ownership of information)*
 - f. *meet municipal, provincial and federal legislative requirements that have an impact on research activities and products (e.g. copyright legislation)*
2. *have a research program that is consistent with its statement of purpose, and reflects the needs of its communities, site, collections and public programs.*
3. *schedule time for staff to carry out the museum's research program*
4. *allocate a portion of its budget every year for research expenses, such as reference material, photocopying and staff travel*
5. *provide a clean, well-lit, separate space for staff and external researchers to carry out research*
6. *ensure that researchers who have access to the collection have training in handling artifacts*

Conservation standard

As a community museum, you have a responsibility to protect and preserve the collection entrusted to your care, so that future generations have the opportunity to enjoy and learn from it.

You will demonstrate the stewardship of your collection by following procedures that ensure its long-term preservation.

Requirements

A community museum must:

- 1. have a written conservation policy that sets out how it will:*
 - a. demonstrate its understanding of the distinction between preventive care and conservation treatment*
 - b. demonstrate its commitment to the preventive conservation of the collection*
 - c. establish priorities for making decisions regarding conservation treatment*
 - d. ensure that responsibility for the care of its collections is delegated to appropriately trained staff*
 - e. demonstrate a commitment to consult with, and be guided by, the advice of qualified experts in conservation*
 - f. demonstrate a commitment to ethical behaviour in the care of collections*
 - g. meet municipal, provincial and federal legislative requirements that have an impact on the conservation of collections*
- 2. demonstrate a commitment to protect the collection through proper care and handling by:*
 - a. implementing a program to instruct staff how to safely handle artifacts*
 - b. ensuring that artifacts are durable enough to withstand their proposed use e.g., displays, interpretation, loans, hands-on activities*
 - c. implementing safe packing, unpacking and transportation procedures*
- 3. provide one or more exclusive spaces for the storage of the collection. These areas will be:*
 - a. used for collection storage only*
 - b. large enough to store existing artifacts without crowding, and to accommodate projected future acquisitions*
 - c. kept clean through the implementation of a regular housekeeping schedule performed by staff or volunteers with the necessary training*
 - d. kept dark, except when staff are present*
 - e. restricted to access only by designated appropriate staff (e.g., curator or registrar)*

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- f. equipped with suitable and safe shelves, cabinets and artifact supports
4. maintain the safety and preservation of artifacts on exhibit by:
 - a. ensuring that cases and floor spaces are large enough to hold artifacts without crowding or distortion
 - b. ensuring that artifacts on display are adequately supported with safe materials
 - c. using display materials (such as case materials, backgrounds, adhesives, labels) that are not harmful to artifacts
 - d. ensuring that exhibits are kept clean and maintained by staff trained in the handling of artifacts
 - e. ensuring that light-sensitive artifacts are displayed only for short periods of time
 - f. implementing a program of regular inspections of artifacts on exhibit to check for losses and damage
 - g. updating collections records to reflect changes in location e.g., storage to display
 5. ensure the security of the collection by:
 - a. protecting artifacts from water damage
 - b. protecting artifacts from theft and vandalism, including restricting access to artifacts
 - c. establishing written standard procedures to deal with emergencies and disasters, and training of all staff in these procedures
 6. provide an appropriate environment for artifacts in all storage and exhibit areas by:
 - a. reducing visible light levels to accepted standards
 - b. removing as much ultraviolet radiation as possible
 - c. maintaining relative humidity and temperature levels within an appropriate range for museum artifacts
 - d. reducing dust and pollution through a combination of physical plant (e.g. use of vestibule, appropriate air filtration) and preventive procedures (e.g. use of door mats, no smoking rules)
 - e. implementing a regular cleaning and maintenance schedule of the museum and storage spaces performed by staff or volunteers with the necessary training
 - f. implementing preventive pest management procedures, including regular inspections for pests in the museum and inspection of all incoming collection and non-collection material
 - g. implementing a program of regular checking and recording of environmental conditions, with follow up procedures to correct deficiencies
 7. ensure that conservation treatment procedures will not damage artifacts and are carried out in accordance with professional standards of practice by:
 - a. ensuring that individuals treating artifacts have an appropriate level of training in conservation
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- b. ensuring that all conservation treatments are properly documented and the documentation is retained on file
 - c. ensuring that conservation treatment carried out in the museum takes place in a separate space that is appropriately equipped and ventilated according to health and safety standards

Physical plant standard

As a community museum, your buildings and grounds must provide a safe and functional environment for visitors, staff, the collection and associated activities.

This objective must be balanced with the need to preserve the integrity of heritage buildings as artifacts themselves, as well as archaeological resources present on the property.

Requirements

A community museum must:

1. ensure the design and layout of its building(s) and grounds:
 - a. accommodate the physical and functional needs of its users, staff, collections and activities
 - b. are appropriate to the museum's statement of purpose, and to its community role and image
2. meet its obligation to federal, provincial and municipal requirements that apply to physical safety of staff, visitors and property
3. ensure that each of its buildings meets environmental norms appropriate to its functions
4. ensures the security of its users, staff, collections and information by developing and regularly updating an emergency preparedness plan or equivalent that:
 - a. identifies potential threats e.g., personal threat, fire, water or vandalism
 - b. takes steps to minimize the level of individual risks e.g., by installing sufficient security lighting
 - c. includes written procedures to respond to threats, emergencies and disasters
 - d. includes training staff and volunteers to implement emergency and disaster response procedures
 - e. establishes a system of periodic testing and assessment of the effectiveness of emergency procedures
 - f. ensures that any preventive or security systems installed are assessed for their potential impact on collections and the museum's character and functions
5. have a written maintenance manual that sets out how it will:

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- a. *conduct regularly scheduled inspections and maintenance of building(s) and grounds*
 - b. *set priorities and schedules for ongoing repairs and capital upgrades*
 - c. *ensure that health and safety codes are met in the maintenance and repair of the physical plant*
 - d. *conduct daily, weekly and monthly housekeeping routines*
 6. *strive to be environmentally responsible in its use of energy and materials, including the handling, storage and disposal of hazardous materials*
 7. *maintain the historical integrity of its resources should it be located in a heritage building, on a historic site, or on grounds containing an archaeological site and maintain the historical integrity of these resources in its use, maintenance, repair and modification following conservation standards and procedures*
 8. *ensure that if buildings are open on a seasonal basis they are monitored for temperature and humidity, and measures are taken to decrease the risk of environmental damage during the off-season*

Community standard

A community's heritage is part of its identity. As a steward of the community's heritage, the museum is actively engaged in the community and responsive to its needs. The museum is accessible and relevant, and draws support from its community.

Requirements

A community museum must:

1. *have a written policy that defines its relationship with the community, and that will:*
 - a. *ensure that it performs its role as a steward of the collection*
 - b. *ensure that it provides services and programs consistent with its statement of purpose that meet the needs and interests of the community*
 - c. *endeavour to allow all sectors of the community to participate in the museum's decisions, goals and directions that may affect them or reflect on them*
 - d. *engage members of the community in museum activities*
 - e. *identify and pursue appropriate community partnerships*
 - f. *endeavour to provide equality of access to information about the museum's collections, services and programs through adequate promotion*
 - g. *endeavour to provide equal access to all members of the community, both physically and intellectually, to the museum's collections, information, services and programs, including through electronic means e.g., a website or social media.*

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2. *have regular, posted, and advertised hours, during which it is open to the public, and which meet the needs of the community*
 - *a museum not open for long periods of time due to staffing considerations or weather must assess the needs of the community and make its services available by appointment and/or outreach activities*
 3. *have a volunteer program to encourage community participation in its activities, which should include:*
 - *identification and development of volunteer opportunities*
 - a. *procedures for recruitment of volunteers*
 - b. *matching the needs and interests of volunteers to those of the museum*
 - c. *provision of appropriate training and supervision for volunteers*
 - d. *provision of a safe and secure working environment for volunteers*
 - e. *volunteer evaluation*
 - f. *public and private recognition of volunteers' contributions*

Human resources standard

As a community museum, your ability to fulfil your museum's purpose depends largely on the professionalism and capabilities of your staff.

You are better able to meet your mandate and carry out activities if you recruit qualified staff and provide ongoing training opportunities.

As an employer, you are concerned with the safety, security, wellbeing and continued motivation of the people who work with you.

Requirements

A community museum must:

1. *have a written human resources management policy stating that it will:*
 - a. *ensure that staff responsible for administering the museum and its collections have appropriate professional training*
 - b. *ensure that all museum activities are carried out by appropriately trained staff*
 - c. *ensure that each staff member has a written job description (see Glossary)*
 - d. *ensure that human resource management, including recruitment, performance assessment, and termination is conducted in an ethical manner and is consistent with accepted practice and applicable legislation*
 - e. *ensure that staff are provided with information on health and safety hazards in the workplace and are trained in their management or mitigation*

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- f. ensure that at least one person on staff has current First Aid training*
 - g. endeavour to provide equal access to the workplace by staff of all abilities*
 - h. ensure that staff are familiar with and adhere to a museological code of ethics*
 - i. meet municipal, provincial and federal legislative requirements relating to people in the workplace*
 - 2. have a written staff training policy that sets out how it will:*
 - a. help staff to maintain or upgrade their skills*
 - b. set priorities for staff training*
 - c. determine appropriate levels of support e.g., financial, time, for individual staff training*
 - d. ensure the development of an ongoing in-house training program for staff and volunteers; ensure its delivered by qualified people*
 - e. provide staff with access to professional development opportunities and interchange with museum colleagues, including communication with other museums in the region*
 - f. ensure the development and regular delivery of an orientation program for members of the governing body*
 - 3. Budget a portion of its allocation every year for:*
 - a. development, delivery and assessment of an in-house training program staff*
 - b. access to professional development e.g., seminars, workshops, conferences*
 - c. purchase and maintenance of a collection of current reference material*

We can set the standard for museums in Kawartha Lakes by meeting these requirements for CMOG (Community Museums Operating Grant) funding by investing in key position wages and capital investment.

Defining the Need for Stable Operational Funding

Our museum operations are too large to be “staffed” by volunteers in key positions. The answer to this is not to scale back or reduce services, but to invest in providing sufficient funds to support wages for key positions. A recent OMA (Ontario Museums Association) white paper notes that for every \$1.00 spent supporting the tourist heritage and culture industry that it brings \$3.70 to the area in economic returns.

We lose skilled people who are assets to our organization simply through lack of funding. We live in an economy where it is not financially possible for most people to volunteer full-time positions, especially when we are looking for people with specific skill training.

After decades of austerity measures and lack of skilled, consistent staff, the Society is vulnerable to loss. This includes loss in the terms of Human Resources for short term contract placements and volunteer attrition and fatigue, as well as loss of assets and collection artefacts. Furthermore, there is the loss of unachieved potential for more programming, better research facilities and a more vibrant community space with longer opening hours and accessibility.

We acknowledge that through our lease and use of the building, that the City is providing some support. We are grateful and very appreciative for this support. However, there is often the assumption that as most municipalities fund their museums, that ours is already receiving core funding. Large donors and foundations expect municipalities to be first in their support of their museum and cultural spaces, ensuring a stable management of the donation or sponsorship dollars that they may contribute. This is also true of the large government grants. Some granting bodies consider us ineligible for funding as we have no paid staff. This includes CMOG (Community Museums Operating Grant) and MAP (Museums Assistance Program). When looking to provide large infrastructure and RED (Rural Economic Development) grants, the government wants to see that the money is being managed by a trusted and skilled team, capable of completing large scale operations, sometimes over the course of several years. They want to see municipal investment and collaboration. By granting yearly operation funding for staff wages, it confirms that the municipality supports the museum and it's growth.

One of the values of being an independent operation is that the Society is often eligible to apply for grants that the City is not. Some of these may include capital projects that could reduce the City's costs for maintenance or upgrades to the facility.

All around us, municipalities are investing in their museums for core operations funding. We are often quite successful in achieving project grants, but they are short term. They are the types of grants that help to build event programming and accessibility content, travelling exhibits, virtual exhibits, smaller capital investments. These are the projects that

are most readily seen and enjoyed by the community. It's not reasonable that volunteers are managing the paid project contracts full time.

The impact of COVID-19 has highlighted the necessity for paid staff. Previous volunteers left to take paid employment, are immuno-compromised and are staying safe at home until a safer time comes about, or are simply fatigued by giving too many hours to an organization that has such high needs.

A multi-level building with as much square footage as we have should have a minimum of three people "on duty" for "front of house" during open-to-the-public hours. Currently, due to COVID-19, we are offering brochures for self-guided tours for social distancing. Normally visitors would get guided tours for a more engaging experience. Our volunteer tour guides often took on this role. These positions are in addition to management and collections work.

This is a partial list of Investment by other municipalities nearby into their museums.

City	Population	Museum Funding (2019/2020)	Notes
Toronto	2,731,571	\$14,390,200 ¹	
Ottawa	934,243	\$1,405,308 ²	
Mississauga	721,599	\$1,300,000 ³	2 City museums, 1 non-profit funded
Eastern Ontario Wardens' Caucus Municipalities/Counties			
Kingston	123,798	\$396,000* ⁴ \$1,100,000** ⁵	*Operating/project grants for non-profits museums in Kingston. **Kingston has two City-owned museums.
Minden Hills	6,088	\$62,865 ⁶	Operating funding for cultural centre with additional money for building and

¹ 2019 City Budget.

<https://www.toronto.ca/city-government/budget-finances/city-budget/previous-budgets/2019-budget/>

² Cultural Funding Summary Reports.

<https://ottawa.ca/en/arts-heritage-and-events/cultural-funding/cultural-funding-summary-reports>

³ Culture Budget 2019. <https://web.mississauga.ca/publication/culture-2019-budget/>

⁴ City of Kingston Heritage Fund. <https://www.kingstonmuseums.ca/ckhf>

⁵ 2020 Budget. <https://www.cityofkingston.ca/city-hall/budgets>

⁶ Township of Minden Hills Report #4.

<https://haliburton.civicweb.net/filepro/documents/368651?preview=370297&attachmenturl=%2FFileStorage%2F9123DB300FE44A559A17651AB2E3D0E4-CAO%252520Report%25252020-011%252520Attachment%2525202020%2525204th%252520Draft%252520Budget.pdf>

			grounds.
Dysart et al.	6,280	\$150,000 ⁷	Funding for Haliburton Highlands Museum
Peterborough	81,032	\$929,234 ⁸	Peterborough Museum and Archives - includes \$645,000 for staffing.
Peterborough County	55,800	\$1,021,000 ⁹	Lang Pioneer Village - \$725,000 dedicated to salaries.
Quinte West	43,577	\$150,000 ¹⁰	Money for new non-profit museum staff.
South Dundas	10,833	\$110,000 ¹¹	Carmen House Museum

This list does not include the \$3.05 million investment reported October 19, 2020 in Northumberland for their museum and archives expansion in Cobourg.

The following positions (with proposed yearly wages) are what we would consider a core operation team for a building of our size and programming needs. This is provided so that the reader may understand the level of staffing the building should have to run in an optimum way, meeting the needs of the community and working towards the Master Plan's stated objectives. The positions are:

Museum Director (manager) - \$65,000 (salaried)

Collections Manager - \$50,000 (salaried)

Collections/Research Assistant - \$28,000 x 3 positions (\$17.50 per hour)

Visitor Assistant - \$25,000 x 3 positions (\$14.50 per hour)

Programming and Outreach Coordinator - \$27,000 (\$18.00 per hour)

Social Media/Digital Support - \$18,000 (\$18.00-\$20.00 per hour)

⁷ Watt, J. (2019). Dysart councillors defend spending on recreation and cultural institutions during budget meeting. <http://www.haliburtonecho.ca/dysart-councillors-defend-spending-on-recreation-and-cultural-institutions-during-budget-meeting>

⁸ 2020 Budget. <https://www.peterborough.ca/en/city-hall/budget-and-finances.aspx>

⁹ 2019 Budget. <https://www.ptbocounty.ca/en/governing/budget-and-finance.aspx>

¹⁰ Meek, T. (2019). Quinte West gives museum project \$150,000.

<https://www.intelligencer.ca/news/local-news/quinte-west-gives-museum-project-150000>

¹¹ 2019 Budget. <https://southdundas.com/municipality/finance/budget-2/>

This would be a yearly operational funding need of \$319,000.

This does not include project specific additional contract hires or Canada Summer Jobs students that assist during our heavy tourist season as additional Visitor or Collections Assistants.

Our immediate funding request for the 2021 budget would be for \$194,000 to hire the positions of Director, Collections Manager, Research Assistant, 1.5 Visitor Assistants and .5 of Programming and Outreach Coordinator, with a review at the end of 2021 for the potential of additional support in 2022.

Please see the attached supporting documents to review the Society's financial position through the 2019 Audited Financial Statements, our YTD figures for 2020 and our report to members for our AGM held on October 19, 2020.

As you can appreciate, when the current Board took over management of the museum in 2018, it was in a deficit position. Through 2019, we corrected that and ended the year with a modest profit, all while improving the exhibits and physical space of the museum for visitors. With a strong plan and consistent management and financial oversight, the current Board has actually tripled revenues from 2019, all while dealing with a global health-crises and being technically closed to the public from March 13-October 1, 2020. While closed to the public, the dedicated team worked singly on site or remotely, dealing with building and property issues, communicating with members and the public, developing educational programming supports and online exhibits, while at the same time still seeking outside sponsorships and grant funding. Without consistent management, and aggressive seeking of appropriate funding for projects and capital investments, the museum would not be open to the public right now, nor would we be debt free and in a positive financial position. We can "keep the lights on" as it were, but without staff, we won't be able to continue the incredible work we have been doing, nor grow into the truly magnificent facility that we aspire to and know we can be. The museum is a strong tourist draw but it is so much more than that. We started the 2019 season with a determination to tell our untold stories, making that our ongoing theme. We bring the objects to life by focusing on the human connections and that is what our largest object needs; this massive building with it's maze-like spaces, challenging temperatures, and loads of ghost stories needs its people as

well. The staff bring this building to life, creating a necessary and important cultural space for our community. We are asking for the city to support what is essentially a jobs grant, supporting putting people to work meeting the objectives the City has stated it wants done for the Collection, while also operating a premier museum and tourist destination.

Thank you for your consideration,

VCHS Board of Directors
50 Victoria Avenue North
Lindsay, ON K9V 4G3
704-324-3404
info@oldegaolmuseum.ca

Supporting Documents:

1. 2019 Audited Financial Statements
2. YTD 2020 Balance Sheet to September 30, 2020
3. YTD 2020 Profit & Loss Statement to September 30, 2020
4. AGM Report 2020