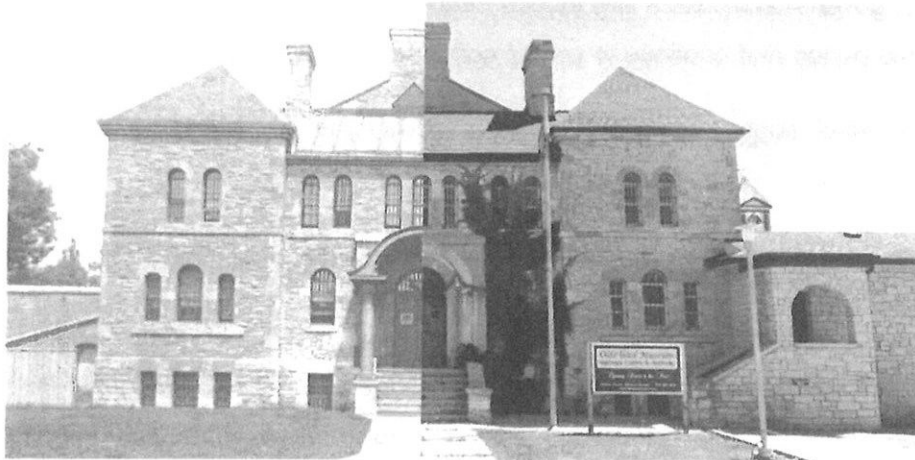


Victoria County Historical Society

Olde Gaol Museum

Report to CKL Council - August 20, 2020



Introduction

The Victoria County Historical Society has been collecting and making history accessible to our community from 1959 and operating the Olde Gaol Museum for more than a decade.

Transforming a heritage building built in 1863 into a modern museum space and tourist destination has been the Society's focus for the past two decades. The Society has invested significant capital funds into the renovation, systems upgrades and fire suppression system of the building to make it suitable for public accessibility in addition to the business of running a museum and managing a public trust accessioned Collection. This has largely been undertaken by a multitude of dedicated volunteers and paid for with a combination of earned revenue, donations, sponsorships, grant funding and municipal support.

The museum sector in the City of Kawartha Lakes is populated with unique operations in multiple areas of the City, each with their core competencies and dedicated focus. We all offer history and entertainment for the public but we do not compete with each other because we each offer something different. The Society's mandate encompasses the entirety of the former Victoria County, now the City of Kawartha Lakes, which is an extensive geographic region. We

tell the local stories and preserve the objects donated to us that are deemed important to represent local history or meaningful representations of historical time periods in Canada. We continue to accept items into the collection and have established an active current collecting policy. This means that we have determined the types of items that we are actively seeking to add to the collection, either to fill in gaps in our historic collection or that we have deemed important to reflect our current community interests, headlines, representations of individuals, organizations, government/politics and industry/economy. We have not capped our collection at a previous time period and continue to collect contemporary items as well as historical ones.

We provide research support to students, writers, news outlets, local businesses, heritage committees, city staff and the community at large.

We appreciate the following text from the Canadian Museum Association's recently released Strategic Plan:

Museums are at the heart of a just and knowledgeable society. They educate and inspire. They house our culture and history. They create a sense of community and belonging. They allow us to better understand our past, our present and shape our future. They spark conversations and reflection. They build empathy and understanding for each other and remind us how diversity makes us stronger.

Now, more than ever, museums play a crucial role in society. They have the capacity to unite us and defend our common good as they make significant contributions to our economy and societal well-being. Museums in Canada seek the ability to connect, listen to one another, collaborate and communicate.¹

Museums undertake complex legislated care and financial commitment when they build community focused, relevant and reflective collections. While for-profit entertainment venues operate solely from door admissions, this is not the case for museums. Across the sector, financial support for museums is roughly 31% earned revenue, 9% donations, 60% combination of government grants and program supports.² Museums operate under a combination of revenues (admissions, space/exhibit rentals, gift shops, programming), private donations, corporate sponsorships, grants and municipal funding. Federal operational funding programs

¹ Canadian Museums Association, *Strategic Plan 2020*, page 3-4
https://museums.ca/uploaded/web/New_Website_docs/2020_CMA_Strategic_Plan.pdf

² Canadian Museums Association. (June 2016) *The State of Museums in Canada*, Page 2

such as MAP (Museum Assistance Program) have a strict full-time staffing requirement and the provincial CMOG (Community Museum Operating and Pay Equity Grant), and PHO (Provincial Heritage Organization Operating Grant), are closed to new applicants and only fund those organizations currently receiving funding. Further, they require the organization to have at least one full-time professional staff member as well as meeting current Community Museum Standards assessment.

The Olde Gaol Museum continues to operate on a volunteer basis. The current Board acts as a management board, running all of the day to day operations of the organization. Our current Board consists of Jane Gregory-Gill (Interim President), Nancy Newton (Secretary), Barbara Doyle (Treasurer/on-site Manager) and Zac Miller (Director). Former Board member Sara Walker-Howe also volunteers full-time as our Collections Manager and handles our social media. We are a fantastic team that is dedicated to moving the museum forward and balancing a focus between stability, sustainability and progressive innovation. Each Board member has their field of expertise to assist in the operations of the organization. Currently, two members are working remotely, while two are on-site. Barbara Doyle acts as a de facto manager, handling the day to day management of the building, finances, Human Resources for training/scheduling of staff/volunteers/co-op students, and grant management, as well as a variety of other curatorial, committee liaison and hands on tasks. Normally, we have dedicated volunteers that assist in the museum as reception, tour guides or to help with exhibits and at events. Our volunteers are amazing in their dedication and enthusiasm for the building and our work in the community. We appreciate their decades of hard work and support. Many are seniors that have so much lived experience to share, but with COVID-19, many are simply unwilling to come and work with the public on a volunteer basis at this time.

Operating a museum of this size with a strictly volunteer staff is no longer a sustainable or reasonable option and it also creates liability issues. Volunteers will always be a part of our make up, but core profession positions need to be filled with consistency of paid competent staff.

In reflection of COVID-19 impact as well as general sector volunteer fatigue, the museum has considered with great deliberation how to reopen to the public. We have considered the safety to the staff, the public and the Collection, consulting experts in the field and canvassing what other institutions are doing. We are trying to balance this with the overwhelming amount of

collections work to be done and the public requests to tour the facility. We have remained closed, even after the Phase 2 government restrictions were lifted that would allow us to open to the public, as our main entrance is still not accessible due to road construction on Colborne Street. We have missed virtually the entire 2020 "tourist season".

With COVID-19 precautions, we are moving to an online ticketing system, with timed entrances and limited groups of five. This will reduce our door admission revenues to a maximum of \$300 per day, if fully booked for each time slot. We have determined that we will need to hire three staff to work the building as front line staff. At minimum wage, seven hours per day for three people, that is \$294 per day in wages plus employer contribution to MERCs. We also have the additional cost for PPE and cleaning supplies. Even if fully booked, we would not cover the staffing cost. We can not guarantee a 100% booking rate.

We also require a full-time Museum Manager and Collections Manager to run the building and oversee the collection work. This would be labelled as a core staffing level to maintain the base operations which would allow us to open safely to the public. These positions are essential. The building is large and has wide management needs. Having volunteers manage contract paid staff and working full time professional positions is not appropriate. The museum needs an on site manager to cover HR, finances, grant writing, day to day operations, social media, exhibits management and more. The collections manager is responsible for the oversight, care and storage of tens of thousands of items within our walls, with more arriving all the time. We are also currently attempting to digitize the entire collection. That person also processes all items coming into the building for consideration, does extensive research and report writing. The sheer volume of this work is really more than two positions, but having consistent professional staff provides a continuity of care for the building, collection and being open to the public. Currently, our entire operation is vulnerable to volunteer fatigue and scheduling. It is not reasonable to expect that professional people will volunteer full-time hours on a consistent basis long term. Some volunteers only come in once a month or for specific events. Some may come in for 3-4 hours once a week. An operation of this size simply needs core staff to get the work done properly.

However, it is important to remember that we are a community resource as well as a tourist destination. When visitors come to town to tour our building, they also stay in the area to shop and eat at local restaurants. We are downtown adjacent and we are working with the City's

tourism department to promote the museum to the GTA specifically for day and overnight visitors to the area. The way we present our museum is a reflection of our community. The residents that visit us have more connection and need deeper, more insightful exhibition and programming offerings. It is important to maintain consistent opening hours and a range of programming. This requires paid staff.

Telling Our Untold Stories

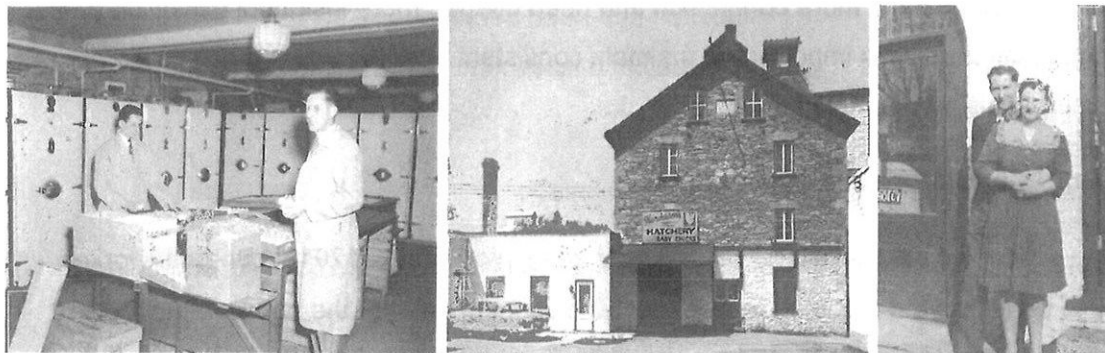
During the scheduled seasonal closure of Winter 2018 into Spring of 2019, our team worked tirelessly to transform the museum for its May 30th opening date for the public. Almost every single exhibit space was painted, and new exhibits developed. Our theme for the refresh was *Telling Our Untold Stories*, with a dedicated focus to tell more about the individuals behind the objects. We created an evolving 3-5 year curatorial/exhibition plan and dove deep into our collection to research and find the human connections. This allowed us to create intensely personal experiences for our visitors, bringing history alive in an approachable and relatable way.

Many times during tours we heard the surprise and delight that visitors had when they were related to or knew the people that we spoke about or highlighted. As we reached out into the community for more information while developing certain exhibits, contributors expressed surprise and pride that we wanted to feature their relatives or themselves. Our enthusiasm for making that human connection and showcasing why “everyday people” are museum worthy is what sets us apart.

We make people reflect about what in their own lives might someday be shown in our museum. Their contributions in the arts, education, politics? Did they create something? Did they found an organization? Do they do their job in an excellent way? Were they remembered fondly in the community for being a character? Did they serve their country or their community? As we showcase local people and events, it presents a reality that someday they may be featured too.

Here are two examples of this:

Henderson Chick Hatchery



Our 2019 season opened with a fantastic new exhibit about the Old Mill property from the earliest days, as business uses changed, until the final fire in 1978 that brought the building down. Break out portions featured on each of the evolutions, starting with the most recent, the Henderson Chick Hatchery. We were able to tell the story of the business which

operated at that location for 30 years as well as the family history of Gordon and Gretta Henderson. Their daughter Kathy Emery loaned the museum several items to help round out the items on display. Being able to share the more individual side about the man behind the Hatchery made the exhibit relatable and personal. The overview panels above are just a portion of the exhibit.

Beatrice Cornish Netherton

Another new exhibit for 2019-2020 is Make or Make Do. An exhibit carefully curated about handmade textiles and shoes where everything starts with a stitch. Our goal to bring the stories of the individuals to the forefront is key to this exhibit's success. The curator for this exhibit

wanted to show handmade shoes and found this pair from 1898 worn by Beatrice Cornish on her wedding day January 19, 1898 in Mariposa Township. A farmer's daughter, Beatrice would have had to save for these very pretty but impractical shoes for a January wedding in Ontario. After researching Beatrice's genealogy, it was determined that she married Cyrus Netherton, were married for more than 50 years and had 2 daughters, Olive and Doris. This gave us a further clue to search our collection and we realized that we had Beatrice's wedding suit that had been catalogued under Netherton and the shoes were under Cornish.

During a tour one afternoon, as the docent was telling the great love story between Beatrice and Cyrus, a visitor said that their daughter Doris was her great aunt, and it really was a love story like we told it. Being able to focus on local stories is the highlight of our museum.



Impact on Revenue

We continue to improve our exhibits in content, impact, visual aesthetics and accessibility. We invested in professionally printed exhibit panels and marketing materials. We worked with our Education Committee to market new brochures and programming to all local schools, encouraging more school tour bookings. We upped our social media game.

Our efforts continue to be successful and we noted an increase in visitor counts by over 500% from the 2018 season. We had repeat local visitors bringing friends and family in to see the new exhibits that they had enjoyed, as well as many tourists.

We committed to being open to the public year round, no longer a "seasonal museum". This is very important in our service to local residents and is a key issue for funding grantors.

However, we did have some impacts to our revenue that were beyond our control over the last year. The teacher strike actions cut our educational school tour bookings. We only had one large classroom tour in the fall. Many teachers said they would book for the Spring. COVID-19 closed

us to the public on March 13, 2020 as we followed the school closures and we had no school tours. Although we are working with our Education Committee to develop options for students to visit in the fall, and to support those that choose to homeschool or learn online, social distancing protocols will still limit the volume we normally enjoy.

We had to cancel our annual Teddy Bear Picnic in July. Last year it was attended by about 800 children and adults in Victoria Park and was a good fundraiser for us. We partner with the OEYC for this event as it is entirely child focused.



Photos from 2019 Picnic

Seniors tours and organization bookings such as Guides and Scouts are also a strong part of our revenue stream but we anticipate that there will be very few group tours booked in 2020 and perhaps into 2021. We want to focus on consistent smaller group bookings, following the guidelines of the Health Unit, OMA, CMA and CCI. We have had to cancel every scheduled event that had been planned for the balance of 2020, many of them revenue generating events.

Grants

A major part of our funding comes from grants from different levels of government, foundations or other organizations. We endeavor to seek funding that makes sense within our core operating mandate as much as possible. We look to our short and long term curatorial and programming plans, as well as operational needs, to ensure that we are seeking all available funding. Grant writing takes a significant investment of time and is currently done on a voluntary basis. This is challenging because grant funding is such an integral part of our financial needs.

The spring grant funding announcements showed redirections in light of COVID-19 relief funding which has definitely had an impact on our grants this year. We were in line for a large Trillium GROW Grant that was submitted months prior to the COVID-19 issues, that would have funded some managerial staff as part of it's make up for three years. Funding announcements

were delayed but ended up being predominantly redirected towards festivals, sports and live entertainment venues/organizations. Our SEED Grant application, also submitted pre-COVID, was for community programming initiatives, but at the time of funding decision we were still in shut down and unlikely to be allowed to have group events and the funding was denied. These are issues beyond our control. Funding cycles are often year long processes and can take 6-8 months for approval or decline responses.

We have applied for the MAP (Museum Assistance Program) Phase 2 relief funding for the maximum amount of \$10,000 but have not received a funding decision yet.

We applied for and received the Federal CEBA loan amount of \$40,000. We intend to repay \$30,000 within the appropriate time frame, which would allow the balance of \$10,000 to be forgivable as per the program parameters. This is helping to offset a portion of the lost revenues this year.

As we are not open to the public currently, we are not receiving our drop box donations, new membership revenues, regular private donations or event revenues. We have received some sponsorships for paint as well as a private donation of \$25,000 towards a specific exhibit being developed, *The Giants of Lindsay*, about the life and work of the Flavelle family. We constantly seek exhibit/project sponsorship as part of our fundraising strategy. Private donations like these allow us to purchase new items such as professional archival display cases that can be used again, that we would not normally be able to afford. They are deemed restricted donations as they are for specific purposes and not to provide general operating funds.



J. D. Flavelle

THE
**Giants
OF LINDSAY**

Dundas & Flavelles Ltd Flavelle Milling Company
Flavelles Ltd Lindsay Creamery Ltd

**Exhibit Coming
Soon**





William Flavelle

Some of our most recent grants include:

CHEST Grant

The CHEST Grant funding of \$59,850.78 was used to upgrade our work capacity by installing ten new computers with a networked server and software, purchase a microfilm scanner/reader to be able to use our large collection of microfilm, the installation of a SMART Board in our community room for our educational tours and speaker series, as well as accessibility content additions. Tools that were very much needed in order to continue our work and provide even more service and accessibility to our community.

Virtual Museum of Canada

July 2020 saw the launch of an incredible virtual exhibit, *The Life and Art of W.A. Goodwin*, made possible through a grant with the Virtual Museum of Canada.

<http://www.virtualmuseum.ca/virtual-exhibits/exhibit/the-life-and-art-of-w-a-goodwin/>

The Goodwin collection has been on display for five years in the museum and needs to have conservation and specialized storage now. We deem this collection an important reflection of the natural environment and art of its time period in Kawartha Lakes and created an exhibit that will keep the art in the public eye, on a global scale, on a national platform. We also link it to the Kawartha Lakes Arts & Heritage Trail and promote tourism for the different areas to explore in Kawartha Lakes. The granddaughter of W. A. Goodwin recently committed to donate another piece of Goodwin artwork to the museum.

This is our second Virtual Museum exhibit. The first being One Man's History in Wood: the John McCrea Collection. [One Man's History in Wood: the John McCrea Collection](#)

Creating professional digital content is important to promote the collections and stories of our area. This is an opportunity to expand our museum beyond our physical location, but can not replace the hands on, in person experience of visiting the museum itself.

New Horizons Senior Program: Precious Memories

An incredible senior oral history project that engaged about 100 seniors in all areas of the Kawartha Lakes. We captured audio and video memories of seniors in the museum, in their

homes, in care residences, community centres, churches and at public venues. Sixteen DVD's worth of content was professionally edited, complete with a companion booklet of the participants, to be exhibited in the museum on our large screen, available for check out home viewing at Kawartha Lakes Public Library, and also available to view online as YouTube content videos. We engaged a senior advisory panel to direct and assist the project and encouraged as wide a variety of experiences and diversity as possible. This is the capture of living history with content unique to the experiences of those living and working in Kawartha Lakes.

This project has been nominated for a Governor General's History Award for Community Programming. You may view the online content through our [website](http://www.oldegaolmuseum.ca/preciousmemories)
www.oldegaolmuseum.ca/preciousmemories

By remaining an independent non-profit, not under city committee, the Society is able to apply for and receive many funding opportunities that are simply unavailable to municipal organizations. Many of these have previously resulted in upgrades for the building which improved it's value and decreased costs for the City. We remain committed to applying for all grants that make sense under our mandate, for the improvement of the organization and the building.

We have been successful in obtaining various project grants over the past years. These types of grants are used to purchase equipment, or complete exhibit or experiential content. Contract staff may be acquired under some of these grants but do not cover "operational funding". We also apply for and receive time-limited funding for jobs programs such as Canada Summer Jobs, Young Canada Works, and VCCS. These are temporary training, minimum wage placements that are primarily youth oriented. We serve the community in acting as a host site to provide on the job training and work experience for students, mostly in the summer months, and these paid positions are currently managed by volunteers.

Collection Costs

Our current collection is tens of thousands of items that require storage space, attention and financial investment to care for and store properly. Our collection is also diverse in nature including photographs, textual records, maps, books, digital files, textiles, the McCrea Model collection, the Cosh Japanese collection from the Nayoro Twinning committee, coins, stamps, silver, jewellery, military items, tools, furniture and artwork.

The costs of preservation and storage are ever expanding. The better we become at collecting, the more it costs. The more dedicated we are in utilizing professional conservation and treatment services, the more it costs. This is simply caring for the objects entrusted to us. There are rules and best practices to be followed as well as a very complex paper trail that we are in the process of converting to digital files. This work continues to require thousands of labour hours, specialized equipment and expensive museum-specific software to bring our records into the digital age. The CKL 2020-2030 Cultural Master Plan identified under 3.6 Priority Six: Collaborate and Build Partnerships, Objective 2 states "Museums and galleries work together to improve their collections, share knowledge to develop collections policies that reflect each museum's identity and mission and to maximize their success. Each museum has a digital database of their own collection that is shared or can be accessed by all CKL museums enabling City-wide searches to inform acquisitions and the planning of exhibitions."



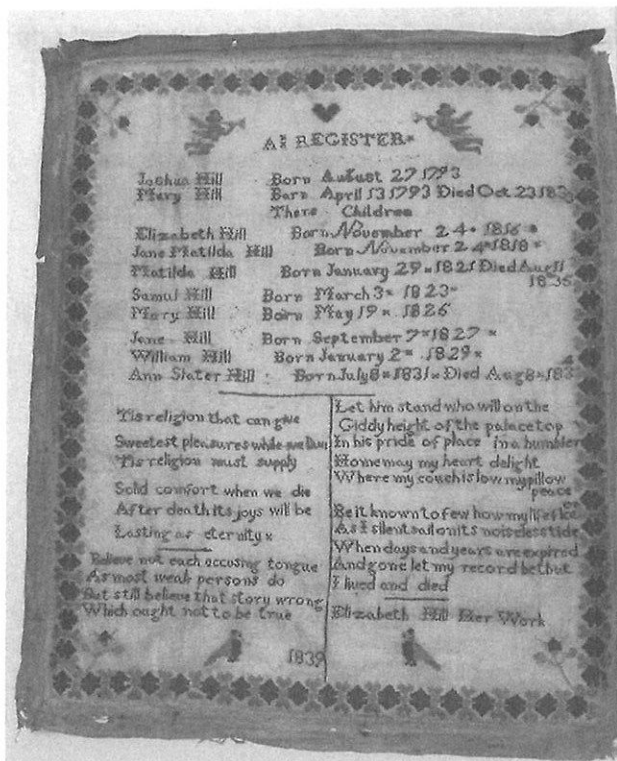
The museum collaborates with the Canadian Conservation Institute (CCI) for advice on best practices, specific collection or environmental questions, as well as to have items conserved or treated. Currently, the dress uniform Coatee of Sir Sam Hughes (*shown left*) is nearly complete and will be returned to us with a custom torso mannequin to ensure the shape of the coatee is supported properly.

The Canadian Conservation Institute has also agreed to accept two more items this year for conservation treatment including a leather jacket of Indigenous origin worn by a Lindsay man, Joseph McConnell, and a textile piece being the cross-stitch sampler by Elizabeth Hill, born 1819 and created in 1839, that features her family genealogy. A fantastic land grant map of Victoria County from

1874 is to be accepted in 2021.'



Cree Jacket - Joseph McConnell - 975.398.1 (above), Elizabeth Hill Sampler - 974.395.1 (below)



The Museum also works collaboratively with Sir Sandford Fleming College in regards to conservation, access to draft policy and procedure documents and as a host site for their students to complete class assignments and practicum placements in our facility. We have consulted with Gayle McIntyre, Program Manager for the Museum Management and Curatorship program, and specifically engaged regarding the CKL 2020 Cultural Master Plan in order to strengthen our relationship on a go forward basis with the Plan as a road map to success. Ms. McIntyre retired in July 2020 after 37 years and her replacement has not been hired yet.

Ongoing training continues for our board members and volunteers through sector training opportunities including the Canadian Museum Association (CMA), the Ontario Museum Association (OMA) courses, online studies and peer to peer engagement. We also work collaboratively with local museums and organizations as well as other museums and archives across the country including Trent University Archives, the Archives of Ontario and the BC Archives

The City has recently engaged an archivist, Angela Fornelli, who's services we may utilize in the future as available, however due to COVID-19, she has not been on a tour of our facility.

Our Continuing Partnership with the City

The Victoria County Historical Society has been in partnership with the City for many years. We have negotiated a new 20-year lease for our current location that reflects a dedicated commitment on both sides to continue making this historic building accessible to the public as a museum and community space. We appreciate the opportunity to continue to build our offerings for our community and as a tourist destination that helps to generate a return on investment and a positive economic return for local businesses.

We recognize the importance of working closely with city staff and departments to support heritage preservation, building and property issues, developing and implementing an improved tourism and marketing strategy, diversifying our revenue stream for improved sustainability, while also improving and evolving the museum's content and programming to meet the needs of our growing and diverse community.

Community Engagement, Events and Exhibits

From the date of opening on May 30 to the end of 2019, the museum had approximately 5237 visitor/community engagements, not including events that we participated in such as Simcoe Days in Fenelon Falls. Additionally we connected virtually with more than 36,000 people through our website and social media platforms.

Over the past year we have had the following exhibits:

- The Gregory Drugstore

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- W. A. Goodwin: Kawartha Lakes Forgotten Painter
 - Our First Nations: an Archeological Perspective
 - A Mighty Fortress
 - Nayoro Twinning - Honoring Heather Newman
 - Discovering Mary Lyness
 - Moustachery
 - Dear Pearl
 - Make or Make Do
 - The Textile Art of Spinning and Weaving
 - John McCrea: History In Wood
 - Trains of the Kawarthas, Hubs of the Community
 - Industry of Lindsay
 - The Old Mill Retrospective in 3 parts
 - Lest We Forget: The Frontline, The Homefront, The Nursing Sisters
 - Honouring the Sailor: Seaman Jack Jones, WWII
 - Their Votes Counted
 - The Horrors of Medicine
 - Winter Play
 - The Laird of Lindsay and the Mayor of Galtoun - a comparative exhibit of Leslie Frost and Stanley Dayton
 - Precious Memories

We also participated in many community events around the City of Kawartha Lakes and engaged with individuals in retirement residences, churches, community centers, parks, the Lindsay Exhibition, Simcoe Days, and with community groups. Additionally, we had a free children's drop in program in summer 2019 to introduce young children to art and history.

Our Virtual Exhibits included:

- Gregory Family of Lindsay
- John McCrea: Kawartha Lakes in Miniature
- Winter Play
- Moustachery
- Dear Pearl

-
- The Social Importance of Railway Stations in Kawartha Lakes
 - The Ghost of Cambridge Street United Church
 - Adam Hudspeth, Q.C., MP
 - The Call of Carew
 - The 1918 Influenza in Kawartha Lakes - Part 1
 - The 1918 Influenza in Kawartha Lakes - Part 2
 - Links - Racism and Police Brutality
 - The History of Our Museum
 - W. A. Goodwin on exhibit at the Virtual Museum of Canada
 - Precious Memories

Travelling Exhibits included:

- Their Votes Counted is being featured in the Lincoln Museum for 6 months in 2020
- From Housing Inmates to Housing History to be featured by request at Queen's Park as soon as installation is allowed

Education Partners

The museum plays a strong role in education and training in CKL. Our Education Committee is composed of retired teachers that work closely with our local schools, developing and fulfilling educational programming. Curriculum is matched to exhibit content for meaningful learning opportunities.

We offer placement opportunities for the local high school co-op studies programs. We encourage a broad based learning environment while having each student develop an interest led project.

We work closely with SSFC to offer practicum placement opportunities and to use our building as a case example for assignments. Museum and tourism students enjoy the wide variety of options available when placed with us.

Another community partner for education and training is VCCS. In 2019 we were able to provide job skills training to four young individuals from our community.

Financial Documents

Please find attached our 2019 Balance Sheet and Profit and Loss Statements. Our audited statements are not available at this time due to COVID-19 delays. Our 2020 Budget focuses on operating the museum with volunteer staff and pared down expenses. This is an austerity budget that is simply not sustainable in light of sector-wide volunteer fatigue and COVID-19 health and safety issues, nor does it provide for the ever increasing conservation work and necessary planned growth.

We have determined an immediate funding need of \$20,000 monthly until March 31, 2021 or until such a time as the 2021 budget is adopted, for COVID-19 relief and recovery that would cover the cost of five paid positions including a full-time museum manager, collections manager and the equivalent of 3 full-time front of house positions as well as cleaning services and PPE purchase. We will work with city staff on a 2021 scaled draft budget that reflects what funds are required for a standardized and stable base operations that reflects the actual professional needs of the museum and what assistance the city may be able to provide as bridge funding until such a time as larger provincial or federal operating grants are achieved.

Vision for Strategic Plan and Growth

Our Strategic Planning Committee had completed the first phase for our new official strategic plan to update our vision, mission, mandate and values when COVID-19 shut down public meetings and closed our building to the public. We have had very positive responses from members and volunteers and were about to embark on the community consultation process that would more fully engage the public in regards to our vision for the museum's future.

Our Board has been candid with city staff during the preparation of the new lease agreement about our future goals for the museum and they are reflected in the provisions included in the lease, most specifically with the treatment of the courtyard capital project. We have been pleased with the response and encouragement towards our future growth.

We know that the museum needs to reflect a progressive attitude and a commitment to maintaining current community museum standards, uniting and serving the City of Kawartha Lakes and we see our transition through COVID-19 recovery as an opportunity for growth and improvement. We are currently working through the process to open our third floor to the public.

It will feature stories of the women and children, the evolution of our community services, etc. as a contextual representation of the original use of that floor to house the women and children behind bars.

We will be writing grant applications for capital costs and fundraising to add an elevator and other capital improvements with council approval and partnership.

We will undertake robust marketing campaigns, working collaboratively with other local cultural organizations and form mutually beneficial partnerships with local businesses. We see a need to diversify our revenue streams to include the development of more travelling exhibits, an expanded gift shop market with online sales, an online ticketing and donation/sponsorship system, and increased programming and expanded event calendar.

We have identified the need to expand our hours of operation to include some evening hours and add dedicated child and youth programming, however we currently don't have anyone to run these type of programs or cover additional opening hours.

Volunteers will still play a big role in our organization but the time has come for the museum to move beyond a fully volunteer model. Professional standards and eventual financial stability require professional paid staff.

It is very difficult to get operational funding for core staff and baseline operating costs. The Community Museums Operations Grant (CMOG) is not open to new applicants, having closed their funding portal in 2016. We understand that Donna Goodwin has been doing a tremendous job advocating on behalf of our entire cultural sector to get this funding re-opened for competition. We appreciate her efforts and the city's encouragement through the Cultural Master Plan that all area museums work to meet the Community Museum Standards so that when that funding stream ever opens, that we can apply for it.

One of the stumbling blocks to being eligible for that funding is that you must have at least one full-time paid professional staff. Currently, we do not meet that requirement.

A large majority of community museums across the province receive significant municipal funding for operations. This is not to say that all of them are 100% funded, but they have adequate budgets to have professional staff and keep their doors open while also meeting community standards.

We would appreciate the Council's support to receive and approve our request for urgent COVID-19 relief and recovery funding as well as approval to refer us back to city staff to review our budget for ongoing operational funding with the 2021 budget cycle, perhaps to return before council in September or October, as reports are ready from staff for Council's review and endorsement.

Victoria County Historical Society

BALANCE SHEET

As of December 31, 2019

	TOTAL
Assets	
Current Assets	
Cash and Cash Equivalent	
1040 General Chequing - Scotia Bank *1011	28,327.31
1050 Savings-Scotiabank	4,936.75
1055 Scotia Visa Security Deposit	0.00
1080 Admissions Float	43.00
1081 Donation Box Float	10.00
1090 PayPal	0.00
1095 Credit at Home Hardware	0.00
Undeposited Funds	1,265.92
Total Cash and Cash Equivalent	\$34,582.98
Accounts Receivable (A/R)	
1200 Accounts Receivable	0.00
Total Accounts Receivable (A/R)	\$0.00
1225 GST/HST Receivable	0.00
1226 HST Rebate	0.00
1450 Prepaid Insurance - Museum	0.00
1451 Prepaid Insurance - Directors Liability	1,026.00
Total Current Assets	\$35,608.98
Non-current Assets	
1800 Reserve - Marketable Securities	0.00
Total Non Current Assets	\$0.00
Total Assets	\$35,608.98
Liabilities and Equity	
Liabilities	
Current Liabilities	
Accounts Payable (A/P)	
2000 Accounts Payable	90.40
Total Accounts Payable (A/P)	\$90.40
Credit Card	
2010 Scotia Visa	0.00
Total Credit Card	\$0.00
1227 HST Paid	0.00
2001 Accrued Liabilities	4,113.00
2002 Payroll Liabilities	0.00
2020 Deferred Revenue	6,039.55
2200 GST/HST Payable	-2,095.73
2201 GST/HST Payable	0.00
Total 2200 GST/HST Payable	-2,095.73
Total Current Liabilities	\$8,147.22
Total Liabilities	\$8,147.22

Victoria County Historical Society

BALANCE SHEET

As of December 31, 2019

	TOTAL
Equity	
3000 Surplus	-1,118.75
3899 Opening Bal Equity	0.00
3902 Prior Period Adjustment	0.00
Retained Earnings	0.00
Retained Earnings	19,738.48
Profit for the year	8,842.03
Total Equity	\$27,461.76
Total Liabilities and Equity	\$35,608.98

Victoria County Historical Society

PROFIT AND LOSS

January - December 2019

	TOTAL
INCOME	
4220 Donations	
4226 Donations at Door	489.25
4227 Sponsorships	2,500.00
4250 Individual	3,420.00
Total 4220 Donations	6,409.25
4300 Memberships	
4306 Single	1,225.00
Total 4300 Memberships	1,225.00
4360 Fundraising	1,312.00
4620 Admissions	3,951.20
4623 Room Rental	585.00
4640 Other Sources of Income	
4500 Miscellaneous Revenue	12,704.14
Total 4640 Other Sources of Income	12,704.14
4755 Speaker Series	560.00
4800 Gift Shop Sales	
4805 Merchandise Sales	1,138.50
Total 4800 Gift Shop Sales	1,138.50
4900 Grant Income	48,152.32
Total Income	\$76,037.41
GROSS PROFIT	\$76,037.41
EXPENSES	
5020 Operations	
5240 Operations - Printing	
5759 General printing and copying	493.72
Total 5240 Operations - Printing	493.72
5295 Administration	
5300 Bank charges	516.03
5740 Memberships, other Orgs	454.69
5745 Administration	1,603.62
5750 Board Development	548.79
5755 Office Supplies	635.41
Total 5295 Administration	3,758.54
5760 Training	536.90
Total 5020 Operations	4,789.16
5034 Communications	
5035 Internet	1,788.70
5160 Telephone	399.17
Total 5034 Communications	2,187.87
5055 Insurance - General	2,686.50
5126 Building General	
5716 Maintenance	4,684.39
Total 5126 Building General	4,684.39

Victoria County Historical Society

PROFIT AND LOSS

January - December 2019

	TOTAL
5350 Gift Shop Expenses	
5351 Consignment Expense	192.50
Total 5350 Gift Shop Expenses	192.50
5761 Utilities	12,704.14
5800 Professional Fees	
Accounting	4,287.53
Bookkeeping	1,673.45
Total 5800 Professional Fees	5,960.98
5900 Curatorial Committee	7,217.31
5925 Fundraising Committee	473.70
5950 Marketing Committee	165.87
5955 Education Committee	42.92
6100 Grant Expenses	26,090.45
Total Expenses	\$67,195.79
OTHER EXPENSES	
8100 Reconciliation Discrepancies	-0.41
Total Other Expenses	\$ -0.41
PROFIT	\$8,842.03