

FINAL REPORT:

Greater Sudbury Museums High-Level Review of Operations

City of Greater Sudbury, Ontario



**LHC | Heritage Planning
& Archaeology**

837 Princess Street, Suite 400
Kingston, ON
K7L 1G8

T: 613-507-7817

TF: 1-833-210-7817

E-mail: info@lhcheritage.com

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LHC

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Report prepared for: Ian Wood,
Executive Director
Strategic Initiatives, Communications and Citizen Services
City of Greater Sudbury
200 Brady St, Sudbury, ON
P3A 5P3

Report prepared by: Benjamin Holthof, MPI, MMA, CAHP –LHC
Marcus R. Létourneau, PhD, MCIP, RPP, CAHP –LHC
Jon Linton, BA. CMC –TCI Management Consultants
Susan Maltby, BA, MAC, --Maltby & Associates Inc.

Graphics prepared by: Jordan Green, BA. –LHC

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REPORT LIMITATIONS

The qualifications of the heritage consultants who authored this report are provided in Appendix A Qualifications. All comments regarding the condition of museum structures and collections are based on superficial visual inspection and are not a structural engineering or detailed conservation assessment. Background information in this report is based on municipal documents, reports and notes by museum and library staff and consultation with museum staff, the Manager of Libraries and Heritage Services and a representative of the Anderson Farm Museum Heritage Society. This report has not engaged in public consultation. The authors of this report are fully aware that additional information about the City of Greater Sudbury Museums may be available for review and analysis. Nevertheless, it is the professional opinion of the authors that the information collected, reviewed and analyzed is sufficient to conduct this report. As such, this report reflects the professional opinion of the authors and the requirements of their membership in various professional and licensing bodies.

EXECUTIVE SUMMARY

The Executive Summary only provides key points from the report. The reader should examine the complete report including background, results as well as limitations.

The focus of this analysis was to outline the existing conditions and the costs and benefits from permanent removal of funding for staff for the City of Greater Sudbury Museums (CGS Museums) which will effectively close the museums. This report outlines risks should the municipality choose this route and outlines a series of steps that such a process would necessitate. This report was also to include an assessment if, in our professional opinion, closure was the optional path forward.

Based upon our analysis the CGS Museums are not at a “natural” endpoint in their lifecycle and none of the issues facing the museums are critical or unsolvable. This report outlines a process by which closure of the CGS Museums can proceed. However, in our professional opinion, this is not the optimal path forward for the municipality. The relatively low level of cost saving as a fraction of the overall City budget, when compared to a high level of potential risk to the City (*including reputational damage/loss, increased financial costs associated with collections documentation and disbursement, potential labour issues, ongoing security and site management issues, potential legal issues around loans and the ownership of the collection, and the community’s negative reaction*) does not, in the professional opinion of the authors, justify closure of the entire network of museum and heritage facilities.

As we were asked to do, the sequence of actions involved in a shutdown of operations is outlined in detail in Appendix B Museum Closure Path of this Report. While there are many risks associated with the CGS Museums programs, the risks associated with closure, are in our professional opinion, much greater. If the city decides to keep the CGS Museums, then—in the near future—the municipality should embark on a more comprehensive strategic planning exercise including public engagement. This should establish an updated Vision, Mission and related policies for collections, exhibits, programs and services, and all other areas of strategic operations for museums. In the absence of a clear direction endorsed by Council, the CGS Museums will continue to suffer from a lack of direction and priority, reactive decision making, and deteriorating assets, all of which will result in higher costs for the municipality.

Regardless of the City’s decision about the future of museum staff funding, the following should be undertaken to mitigate risk, address legal concerns and ensure transparent and accountable decision making.

- 1) It is recommended that a Museum Board/Advisory panel be established to oversee the Museum operations, provide clear strategic direction, and facilitate the process of accepting or depositing of collections. This board/panel will also advise and report to Council on the CGS Museums. It is understood that a new Museum Board/Advisory Panel is already planned.
 - a. If funding is not restored for museum staff this board/panel will oversee necessary steps in shutting down the CGS Museums.

- b. If the City decides to keep funding staff and maintain its museums the board/panel may wish to create museum sub-committees for future planning.
- 2) Clear ownership title must be established for the collection, and a list of existing loans (both to and from) must be established to maintain or discontinue museum operations. This ownership can be accomplished via a public notice as discussed within this report.
 - a. Clear title enables deaccessioning if the City decides to close its museums; or,
 - b. Clear title enables more effective and efficient collections management and development if the City keeps museum staff and keeps operating its museums.
- 3) There should be a moratorium on new acquisitions. Unless a new artifact represents an irreplaceable aspect of the City's past, the City should not be acquiring new collections until the existing collections can be managed more effectively.
- 4) The Falconbridge Arena & Curling Club as well as the St. Stanislaus Roman Catholic Cemetery Storage Building are substandard facilities for museum collections. Continued storage in these areas will result in further damage resulting in greater conservation costs. It is recommended that the City needs to find a better storage solution for its collections. Rented space with a storage company or construction of a collection storage facility should be considered.

If the City decides to reinstate funding for museum staff the following steps are recommended.

- 1) The City should decide what it wants its museums to be and what role they are to have in the City. This decision should be based on public consultation and may lead into a strategic plan and/or reimagining of the CGS Museums.
- 2) A clear job description for the Curator should be developed. The curator's position has become a catch-all job covering four separate sites and a variety of tasks. The expectations and requirements on the position are far greater than is feasible for one person. Part of this stems from a lack of direction on key priorities for the CGS Museums. The current CGS Museum situation reflects a legacy of museum staffing decisions and practice.
 - a. It is recommended that the focus be directed to collections management for the short term.
 - b. The museum staffing situation should include a Manager of Historic Sites and Museums (or a similar position) overseeing the CGS Museums with a separate position such as Museum Curator/Curator of Collections/Collections Manager and to eventually hire museum staff in education/programming/events coordinator roles and other museum personnel as needed. A strategic plan could help identify and refine staffing needs and roles.
- 3) There are significant grants and sponsorship opportunities available to the municipality, particularly in the post-COVID environment. These could be explored and support future museum planning and programming. Support should be directed to this task to help mitigate the cost to the municipality.

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1 INTRODUCTION

In August 2021, the City of Greater Sudbury (**the City**) retained LHC with Maltby & Associates Inc. and TCI Management Consultants (**the Consultants**) to prepare an analysis related to the existing conditions of the Greater Sudbury Museums (**CGS Museums**). This analysis built upon a previous assessment conducted by LHC and was required to include considerations for shutting down the CGS Museums program.

Arts, culture and heritage are important to Sudbury, and the City has become recognized as a key hub for northern development and education. The Greater Sudbury Cultural Plan (2015-2020) found that “87% of Greater Sudburians agree that the City of Greater Sudbury should support local arts, culture and heritage organizations”. It also listed heritage as one of the five main definitions of culture. Culture has been recognized as an important element of sustainable, resilient and healthy communities, and is central to the development of a livable community.

As part of the City of Greater Sudbury amalgamation in 2001, four separate municipal museums were merged into a single program. The four museums include the Anderson Farm Museum, Copper Cliff Museum, Rayside-Balfour Museum and the Flour Mill Museum. Each came to the City with accompanying collections, properties and local community support. In the last twenty years the CGS Museums have continued to collect and offer programs and exhibits to the community.

The City also provides funding to the Northern Ontario Railway Museum and Heritage Centre (NORMHC) which is a private not-for-profit museum located in Capreol. The NORMHC consists of the superintendent’s house, Prescott Park and the former Capreol municipal building.

1.1 Current Situation

In December of 2020 LHC prepared an existing conditions memorandum for the City on the condition of its museum facilities. In the 2021 City budget process Council directed that staffing dollars be removed from the Museums Section of the budget. As the 2021 budget was finalized an amendment was made to add one-time funding to restore the staffing budget for 2021. There was a relatively –for museum and heritage issues—robust public response to the potential closure of the museums because there would no longer be staff to run them. This included provincial and national commentary through news media and the Ontario Museum Association and Canadian Museums Association. To date funding for museum staff has not been restored.

The CGS Museums require staff to operate and effectively manage sites, collections, exhibits and programs. A decision to remove funding for the museums effectively means closing them. Decisions to close municipal museums are very unusual, and there is limited literature on how this process should unfold. Very few museums have been closed or proposed for closure in Ontario with notable examples including The Shania Twain Centre (Timmins), The Seagram Museum (Waterloo), the Niagara Falls Museum (private) (Niagara Falls), the CARF Museum (Kingston) and Woodchester Villa (Bracebridge). This is complicated when a museum has been established by a municipality. Once established by a municipality, the local Council assumes the role of the community steward and there often is a public perception that a museum operated by a municipality is generally “safe” compared to the uncertainty of sites run by not-for-profit or for-profit enterprises. Like any discussions around changes to a municipal service, there will

inevitably be strong community opinion and concern, and any process should engage all relevant stakeholders.

1.2 Purpose of this Report

This report is a preliminary strategic planning report. It does not include public consultation beyond initial conversations with staff and a representative of the Anderson Farm Museum Heritage Society. It will describe and illustrate the existing conditions of the City's museums program. It will include a summary of existing conditions and museum operations based on LHC's 2020 technical memorandum and a more detailed review of current operations, including existing financial savings and costs and potential costs associated with closing the museum sites and operations. This report assesses the condition of collections and museum facilities. It includes museum policy review and review of collections management practices, donation forms, loan agreements and deaccessioning processes. The report will provide an outline of risks and implications of discontinuing museum operations and will provide recommendations for moving forward for a 1-2 year period.

1.3 Assumptions and Caveats of this Analysis

This report considers lack of funding for museum staff to effectively mean the City will close its museums. It does not consider closure of the CGS museums due to lack of staff to be only or the penultimate option. Different alternatives were considered as part of this analysis. This report includes risk analysis, implications and outlines steps and costs for shutting down museum operations. This report does not include public consultation results as this was outside the scope of the retainer. Engagement with the community will be critical moving forward, particularly as museums are held in the public trust.

It should be noted as well that this work was undertaken during the pandemic of 2020 and 2021 when operations at all museums had been effectively shuttered. Prior to the pandemic, for example, in the 2016 to 2018 period, attendance overall to the Sudbury's museums had been growing. Thus, the immediate context for this analysis was not 'business as usual', and this should be taken into account in the interpretation of costs and benefits.

This report identifies and refers to the CGS Museums and CGS Museums staff throughout. It is recognized that the CGS Museums are part of the City's Libraries and Heritage Resources Section under the Strategic Initiatives, Communications and Citizen Services Division of the City. It is understood that the CGS Museums and museum staff are not a separate entity within the City. Reference to the CGS Museums and Museums Staff is used as a simplified way of discussing the City's museums and museum personnel.

1.4 Study Approach

This Study is a high-level review and analysis. It does not presume a particular outcome. It outlines existing conditions at the City's museums and as required, includes an analysis of museum closure requirements, responsibilities and a process. The Consultants have:

- Visited the City to tour the museum sites and collections storage facilities (30 September and 1 October 2020 and 30-31 August 2021).

- Consulted with the Museum Curator, Manager of Libraries and Heritage Resources, Executive Director of Strategic Initiatives, Communications and Citizen Services.
 - Consulted with a representative of the Anderson Farm Museum Heritage Society.
 - Reviewed City and museum plans, documents and reports, including:
 - Museum policy and procedure documents;
 - Museum Budgets;
 - Museum attendance records;
 - Museum priority plans;
 - Museum collections records and collections status reports;
 - Museum deed-of-gift and loan forms and agreements;
 - Old and existing museum strategic plans and planning documents;
 - Museum facilities reports;
 - Agreements between the city and museum site user groups;
 - The City's Culture Plan, Official Plan and Zoning By-law;
 - Relevant heritage designation By-laws and the municipal heritage register;
 - The Governance Audit of the Greater Sudbury Public Library;
 - *The City of Greater Sudbury Strategic Plan*;
 - *From the Ground Up, A Community Economic Development Strategic Plan 2015-2025*; and,
 - *The City of Greater Sudbury Core Services Review* by KPMG.
 - Reviewed museum strategic planning, ethics and practice literature around deaccessioning and closing facilities, including:
 - The Canadian Museums Association, Code of Ethics;
 - The Canadian Museums Association, Deaccessioning Guidelines;
 - The International Council of Museums, Code of Ethics;
 - *How to Close a Museum A Practical Guide* (2021) by Susana Smith Bautista;
 - *Manual of Museum Planning Third Edition* (2012) edited by Barry Lord, Gail Dexter Lord and Lindsay Martin;
 - *The Manual of Strategic Planning for Museums* (2007) by Gail Dexter Lord and Kate Markert;
 - *Museums Facing Closure: Legal and Ethical Issues* by Museums Association (England); and,
-

- Guidance from Museums Association, Museums, Galleries Scotland, the American Museums Association, the American Association for State and Local History, the Canadian Museums Association and the Ontario Museum Association.

Based on the research, document review, site visit, and limited consultation the Consultants have prepared a description of existing conditions at the City's museums with a discussion of implications. This is followed by analysis of the potential impact of a museum closure in the City, alternative options to consider, conclusions and recommendations. This report includes appendices with technical information related to museum closure (Appendix B Museum Closure Path) and a preliminary outline of alternative options (Appendix C Alternatives to Museum Closure).

2 GREATER SUDBURY MUSEUMS EXISTING CONDITIONS

2.1 Understanding Existing Conditions

The City's museums include the Anderson Farm Museum, the Copper Cliff Museum, the Flour Mill Museum and the Rayside-Balfour Museum. Each are located in different neighbourhoods throughout the municipality (Figure 1 and Figure 2). Storage facilities for museum collections are located at a number of other locations around the City. The City also has a local history librarian, an extensive local history library collection, an archivist and archives, and a collection of civic art, artifacts and public art—including art in municipal buildings, former municipal mayor chains of office, a book of remembrance, among other things.¹ Sudbury and the surrounding area is also home to several other museums or similar institutions, including; Science North, Dynamic Earth, The Northern Ontario Railroad Museum & Heritage Centre, the Art Gallery of Sudbury, the St. Germain Farm Museum and the Sudbury Regional Police Museum (Figure 1).

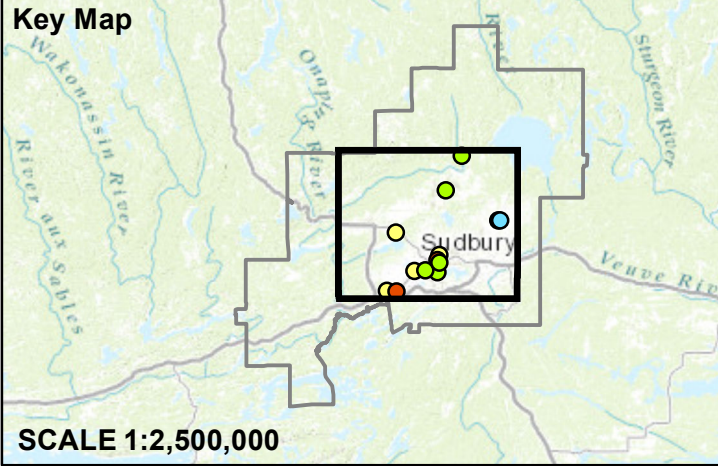
The Anderson Farm Museum buildings include a Farmhouse, Stable, The Creighton Mine Log Cabin, Barn, Milkhouse and Granary. The Copper Cliff Museum is in a log cabin. The Flour Mill Museum includes the house and one room log cabin building which have been relocated into a park. The Rayside-Balfour Museum is in the Azilda Gilles Pelland Public Library.

¹ It is unclear how the civic art, artifacts and public art owned by the City is managed, conserved and exhibited and who is responsible for the care of these items.

TITLE
Greater Sudbury Museums and Storage Locations

CLIENT: The City of Greater Sudbury PROJECT NO. LHC0226

PROJECT: Greater Sudbury Museums Options Analysis Regarding Closure City of Greater Sudbury, Ontario PROJECT NO. LHC0226



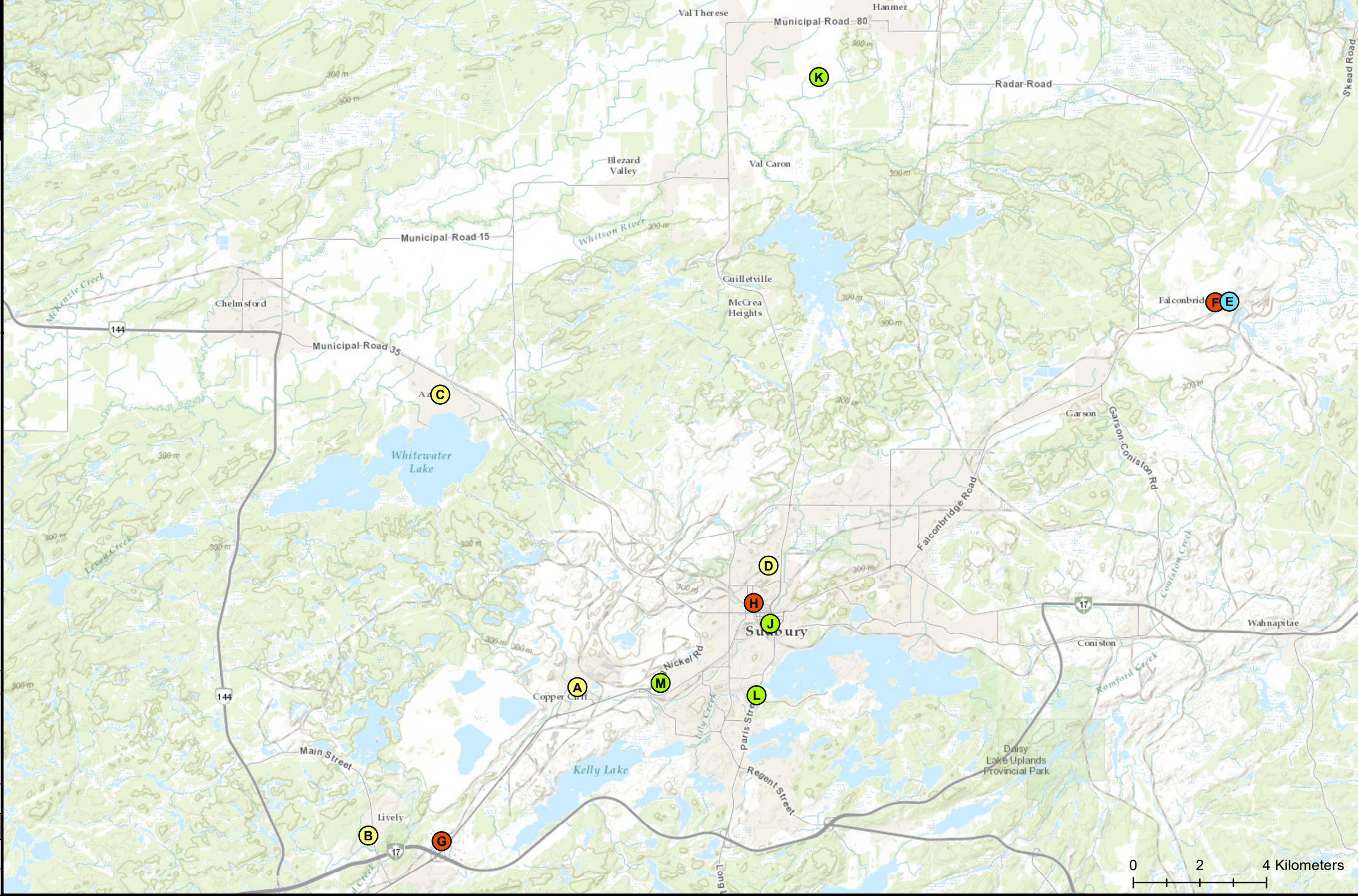
- Legend**
- Greater Sudbury Boundary
 - City Museums
 - City of Greater Sudbury Archives
 - Offsite Museum Storage
 - Other Museums

NOTE(S) 1. All locations are approximate.

REFERENCE(S)
 1. Communities (Layer). City of Greater Sudbury: Open Data Portal, 2018. Available: City of Greater Sudbury Open Data Portal (October 16, 2020).
 2. Service Layer Credits: Sources: Esri, HERE, Garmin, Intermap, increment P Corp., GEBCO, USGS, FAO, NPS, NRCAN, GeoBase, IGN, Kadaster NL, Ordnance Survey, Esri Japan, METI, Esri China (Hong Kong), (c) OpenStreetMap contributors, and the GIS User Community.
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CONSULTANT	YYYY-MM-DD	2021-10-07
	PREPARED	LHC
	DESIGNED	JG
	FIGURE #	1

Facility Type		Facility	Address
City Museums	A	Copper Cliff Museum and Collections	26 Balsam St, Copper Cliff, ON
	B	Anderson Farm Museum and Collections	550 Regoinal Rd 24, Lively, ON
	C	Rayside-Balfour Museum, Library and Collections	120 Ste-Agnes St, Azilda, ON
	D	Flour Mill Museum	140 George St, Sudbury, ON
Archives	E	City of Greater Sudbury Archives	5 Lindsley St, Falconbridge, ON
Offsite Museum Storage	F	Former Falconbridge Arena and Curling Club	2-4 Franklin St, Falconbridge, ON
	G	St. Stanislaus Cemetery	350 St Stanislaus Cemetery Rd, Lively, ON
	H	City of Sudbury Main Library and Collections	74 Mackenzie St, Sudbury, ON
Other Museums	I	Northern Ontario Heritage Railroad Museum and Heritage Centre	26 Bloor St, Capreol, ON
	J	Sudbury Regional Police Museum	190 Brady St, Sudbury, ON
	K	St. Germain Farm Museum	679 Dominion Dr, Hammer, ON
	L	Science North	100 Ramsey Lake Rd, Sudbury, ON
	M	Dynamic Earth	122 Big Nickel Mine Dr, Sudbury, ON

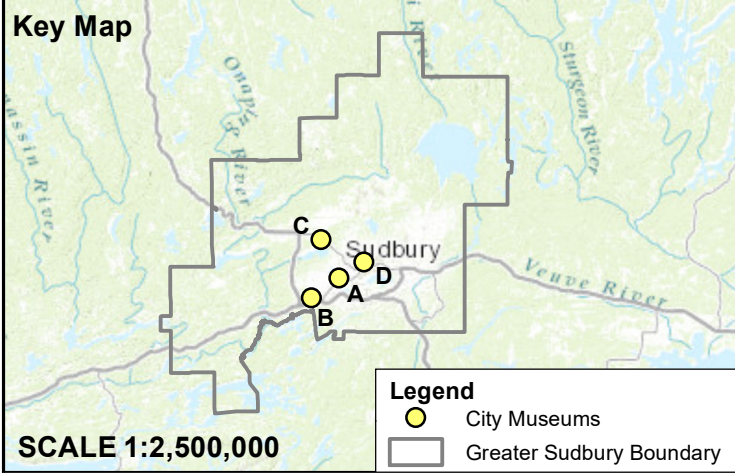


TITLE
CGS Museums Site Plans

CLIENT
 The City of Greater Sudbury

PROJECT
 Greater Sudbury Museums Options Analysis Regarding Closure
 City of Greater Sudbury, Ontario

PROJECT NO. LHC0226



Legend

- City of Greater Sudbury Museum Sites
- Anderson Farm Museum and Collections Buildings

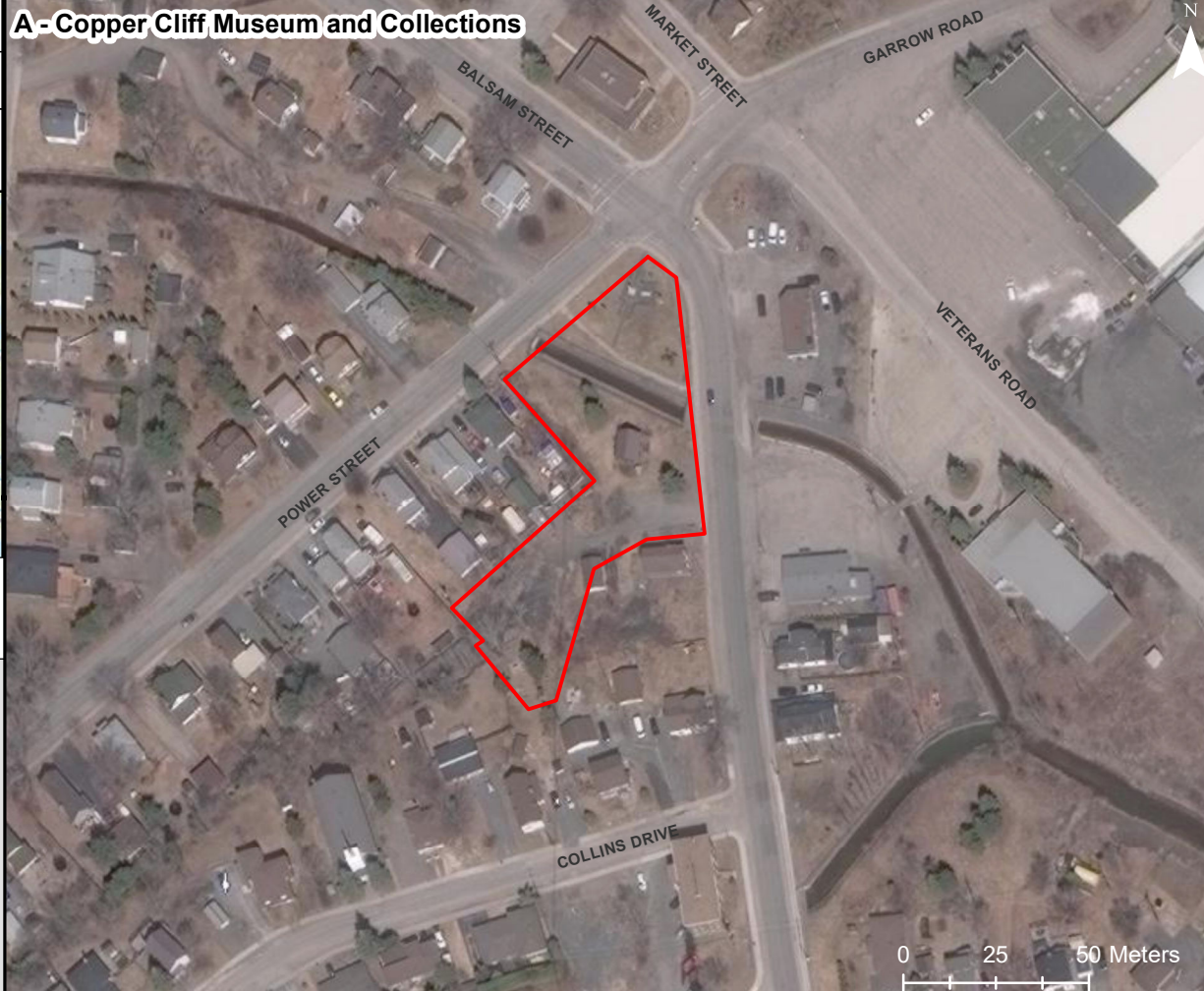
NOTE(S) 1. All locations are approximate.

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CONSULTANT	YYYY-MM-DD	2021-10-19
	PREPARED	LHC
	DESIGNED	JG
	FIGURE #	2



2.1.1 Anderson Farm Museum

The Anderson Farm Museum is the largest museum property in the GSM network and is a municipal park—Anderson Farm Museum Park. The property is 'listed' on the City's heritage register under section 27 of the *Ontario Heritage Act*. The museum is at 550 Municipal Road 24 in the community of Lively. It showcases the agricultural life of Finnish immigrants "The Andersons" who established the farm in the early 1900s. Exhibits at this site interpret the history, artifacts and culture of the Anderson family, local agricultural life, northern Ontario immigration and pioneer life, mining culture of Creighton and other histories from the surrounding communities. The site has been a museum since 1977 when the Town of Walden purchased fourteen acres of the farmland and opened it as a museum. The buildings onsite include the farmhouse, dairy barn, granary, milk house, stable and Creighton Mine log cabin (Figure 2). The property is listed on the Municipal Heritage Register. The City Parks Department maintains the grounds of the museum.

Before the COVID-19 Pandemic the Anderson Farm Museum was open July to August and by appointment from September to June. Educational outreach from the museum includes school-based programming and summer programming. The Anderson Farm Museum Heritage Society ran regular events at the Anderson Farm Museum including; Rock the Farm, the Fall Fair and the Christmas tree lighting. The site is used by the Walden Seniors Pensioners Woodworkers who operate a wood shop out of the granary building onsite and by volunteers who maintain the Walden Community garden.

The Anderson Farm Museum Heritage Society events at the site bring in thousands of visitors and receive significant community support through volunteers and in-kind-donations.

The Anderson Farm Museum buildings are historic structures. Most of the buildings are used for museum exhibits, interpretation and programming. There are floor load concerns with the Barn and Stables which limits their use for museum storage. The farmhouse is used to interpret the lives of the Anderson family. One room on the second floor and part of the basement are used for collections and supply storage. The building has forced air heating. Roof replacement—with new cedar shingles—was underway at the time of the Consultant's site visit.

The Stable has heating for four season use. This structure has running water and public washrooms. The Main floor has been used as a rental space and for programming but at the time of writing was used for collections storage and management. The second floor includes shelving for museum collections. However, floor load concerns limit the use of this space for collections storage.

The Creighton Mine Log Cabin is undergoing repairs to address water and mould issues as well as repairs to several logs that make up the walls. The building has recently had a new forced air heating unit with humidity control installed. Normally the basement of this building has been a collections storage area with exhibits on the main and second floor. However, due to renovations collections have been moved.

The Milkhouse is a two-storey brick structure connected to the Barn. The bottom floor has been used for exhibits and the second floor serves as a workspace/office and lunchroom for museum staff. This second-floor area has baseboard and a wall mounted heater. Stairs to the second floor

on the exterior of the building are scheduled to be replaced due to safety concerns. Water has infiltrated this building and there may be foundation issues. The ground floor space has limited functionality for exhibits due to moisture infiltration and limited options for temperature and humidity control.

The Barn is a large bank barn and is connected to the Milkhouse. The milking (lower) floor in the Barn is used to display agricultural artifacts. Parts of the concrete floor are cracked and heaved making an uneven surface. A raised boardwalk above part of the floor guides visitors and provides an even walking surface. The hayloft (second) floor is accessed from a stair from the milking floor, from the second floor of the Milkhouse and through large double barn doors on the end of the building. The hayloft is used for programming, exhibit and storage space. Collections are stored in closets built into the building and a large section of the space is open storage. Floor load concerns limit the use of this space for storage. However, several large artifacts are kept on this level of the Barn. The Barn has no climate control.

The Granary is a two-storey brick structure. It has been converted into a workshop used by the Walden Seniors Pensioners Woodworkers. The interior of this building has been extensively renovated to serve as a workshop. This building has some climate control.

It is unclear how heritage conservation practice is integrated into plans for facility maintenance, repair and adaptation. Heritage conservation and museum guidance for the care of historic buildings appears to be followed sporadically. It is understood that CGS Museums staff are consulted on facilities issues. However, the Consultants observed substandard collections storage areas and facilities work on museum buildings that appeared to not consider or address the structures as cultural heritage resources. Museum facilities work appears to often be in response to problems—a reactive process—instead of part of a plan for museum facility updates and upgrades.

2.1.2 Copper Cliff Museum

The museum is on a small plot of land (Figure 2) that was originally a home for an early miner and his family. The log building on site was originally located on Clarabell Road in Copper Cliff and moved to the current site in 1972 where it was established as a museum. A replica stone fireplace onsite was erected by local community members in recognition of the first building to be constructed in the community in 1885. The museum is on a lot zoned institutional and includes lawn and gardens and a cenotaph. It is near the Copper Cliff library.

The museum is usually open seasonally in July and August for drop-in visits and May, June, September and October by appointment on select days. Admissions are by donation and it is operated by summer students with oversight by the GSM Curator. Before the COVID-19 Pandemic the museum received approximately 300 visitors per year. The museum exhibits a collection of artifacts but does not have on-site collections storage.

The Copper Cliff Museum log cabin is a small one-and-a-half storey log building that was originally built in 1901 as a home for an early miner and his family. The building consists of a single room on the main floor and a single room on the second floor/attic. Maintenance of this log building has included chinking repairs and a steel roof. However, instead of proper chinking compound, the repair was done with cement. The roof replacement is not historically consistent with the buildings

original design. These interventions do not appropriately conserve the historic fabric or envelope of the structure. The building has minimal security, is not heated and shows active evidence of pest infestation, mould and water infiltration. Parts of the replica stone fireplace next to the cabin have fallen off and there are cracks through the monument.

2.1.3 Flour Mill Museum

The Flour Mill Museum consists of a one-and-a-half storey clapboard clad, frame house and a single room log cabin building. The museum buildings have recently been moved from 245 St. Charles Street to O'Connor Park at 140 St. George Street (Figure 2).

The clapboard house was built between 1902-1906 by former Evans Lumber Company employee Francois Varieur. It was the residence of the foreman of the Ontario Flour Mill Company until 1920. In October of 1974, the Flour Mill Museum was first opened to the public at its original location (514 Notre Dame Avenue, Sudbury) of the Flour Mill that had ceased operation in 1920. The original museum property consisted of the 1902-06 clapboard house with a c. 1940 rear addition and another structure built for office space and museum storage in 1975. Both properties were moved in 1987 to 245 St. Charles Street, Sudbury where it joined the replica log house (moved 1985 from Memorial Park). The museum remained at this location for 32 years until its present move in 2019 to the 140 St. George Street location. The 1975 museum office/storage building was condemned and was not part of the move in 2019. The clapboard house likely demonstrates cultural heritage value or interest and may be eligible for listing or—after a cultural heritage evaluation—for designation on the City's heritage register. The 1983 replica log cabin building contains a single open room. The building has a heater, and electricity.

The house has been moved twice since it was originally built. The structure appears to have been damaged while being moved. Examples of damage and incorrect interventions to repair include the modern vinyl or aluminum siding used to replace deteriorated or missing clapboard on the exterior and the exterior paintwork with no reference to heritage colours.² Damage to the interior of the house can also be seen. The attic area above the c1940s addition shows evidence of items that were not removed prior to the move. The house was placed on a concrete slab foundation removing access to any basement that the house once had. The basement door is still present. The house is not heated, or climate controlled in any way and relies on a simple door lock for security. There was some evidence of water infiltration; and seasonal temperature and humidity fluctuations could lead to mold growth and rot. The house appears to be deteriorating. The house has no climate control.

The relocation of these buildings in 2019 is understood to have occurred to make room for a new lift station for Water and Wastewater Services. However, there does not appear to have been a heritage conservation plan developed and conservation of the Flour Mill museum house as a cultural heritage resource appears to have been a low priority. No overall strategy for the site as a museum appears to have been developed in relation to the building relocation. The relocation project and any museum work related to it seems to have responded to circumstances instead of developing and following a plan with museum staff involved in decision making.

² Reported by GSM staff October 1, 2020.

The former site of the Flour Mill Museum included a third building used for storage. This building was condemned and preliminary plans for a new storage building were considered. This new third building has not been built at the new Flour Mill Museum site. However, it is understood that the City planned to consider more options for museum storage but the COVID-19 pandemic and removal of annual funding for museum staff in the 2021 city budget have affected planning for museum facilities and operations. As a temporary measure the Flour Mill Museum collections were moved to the Falconbridge Arena and Curling Club. The Flour Mill Museum buildings are empty of collections and exhibits and the sites are fenced off.

2.1.4 Rayside-Balfour Museum

The Rayside-Balfour Museum was established in the mid 1990s to commemorate the shared histories of the communities of Azilda and Chelmsford. The museum is located in the Azilda Gilles Pelland Public Library (Figure 2). It is a one-room exhibit space that contains collections and interpretative information. The space contains display cases as well as a large display cabinet and work surface. At the time of writing, it did not have an exhibit set up. In the back room of the library is a small closet containing various boxed up collections from the museum. The museum is free, accessible, climate controlled and open to the public following the libraries schedule. There are no permanent museum staff located onsite.

The Rayside-Balfour Museum is an exhibit and programming space with a storage closet. The building was a former fire hall converted to library in 2006. The museum space is well maintained, accessible, secure and climate controlled.

2.1.5 Northern Ontario Railway Museum and Heritage Centre

The NORMHC is not owned by the City but receives municipal funding. This incorporated not-for-profit museum leases part of its facilities from the City and part from Canadian Pacific for token rent. The museum operation is funded through paid admission, special events, donations, grants and on-site revenue generation in the gift shop and tearoom. It is a well-established volunteer run museum. The NORMHC is dedicated to northern Ontario railway heritage but also interprets Capreol and surrounding area history. The museum has a diverse offering of services for generating revenue that speak to a positive trend and willingness in diversification of service to support the museum and make it relevant.

The museum buildings require general maintenance and the railway cars in the collection are in varying condition. In general, outdoor artifacts appear to be in stable condition but it is understood that the NORMHC does not have detailed condition reports on many of the items. Furthermore, the volunteer base of the museum are generally seniors and the status of volunteer and member recruitment and succession planning as this volunteer base ages is unknown.

2.1.6 Governance and Policy

The CGS Museums are managed under the Greater Sudbury Public Library in the Libraries and Heritage Services Section. The Greater Sudbury Public Library Board also serve as the Greater Sudbury Heritage Museums Advisory Panel. It is understood that the advisory panel has not met for museum business for two years. A governance audit of the City's public library system in 2019 recommended that the City "recruit and appoint members to an Advisory Panel to oversee the

City's museums in accordance with the Heritage Act [*sic*] and applicable governance standards for community museums".³

The CGS Museums receive the Community Museum Operating Grant from the Province. To be eligible for this grant the CGS Museums meets the Ministry of Heritage, Sport, Tourism and Culture Industries (MHSTCI) Standards for Community Museums in Ontario.

The Governance Standard of the Standards for Community Museums and *Ontario Regulation 877 –Grants for Museums*—under the *Ontario Heritage Act* outline governance requirements for community museums. The Greater Sudbury Heritage Museums Advisory Panel technically meets the requirements for the governance standard. The advisory panel's role is to advise City Council and **Council has the ultimate responsibility for the City museums**. While the current arrangement where the Greater Sudbury Public Library Board serves as the museum advisory panel is technically allowed, the intent of the governance standard is for an advisory panel dedicated to the museums.

The CGS Museums have policy and procedure documents —as required by the Community Museum Operating Standards—for:

- Governance;
- Finance;
- Collections;
- Exhibitions;
- Interpretation and Education;
- Research;
- Conservation;
- Physical Plant;
- Community; and,
- Human Resources.

The CGS Museums policy and procedure documents were written and approved by the Museum Advisory Panel in 2012 and 2013 but have not been updated since that time.

The Community Standards, Collections and Conservation policies are clear that the CGS Museums—and by extension City Council, who are ultimately responsible for the City's museums—are a **Steward** of the community's heritage. The Collections, Exhibition, Finance and Human Resources policies outline that the CGS Museums —and by extension City Council—will demonstrate ethical behavior following the Canadian Museums Association Code of Ethics and the International Council of Museums Code of Ethics.

³ Greater Sudbury Auditor General. Governance Audit of the Greater Sudbury Public Library, November 20, 2019 Final Report. pg. 7.

Museum policy and procedures outline specific requirements for collections management, development and care. These include how the museum will address collections in the event the CGS Museums are closed (see Section 2.1.6 below for more information).

2.1.6.1 Mission, Values, Mandate

The CGS Museums developed a Strategic Plan in 2012 to guide the museums through 2015. This document includes a mission, mandate and values of the museums which are:

Mission

It is the mission of the Greater Sudbury Heritage Museums to collect, preserve and present the diverse culture of the Sudbury Basin.

Values

The Greater Sudbury Heritage Museums value its key assets including its buildings, its collections, its people, and its interaction with the community.

The Greater Sudbury Heritage Museums value life-long learning using research, collections and programs.

The Greater Sudbury Heritage Museums value respect for all people, visitors, employees, volunteers and partners.

Mandate

The mandate of the Greater Sudbury Heritage Museums is to:

- collect items from the later nineteenth century to the present that reflect our community and its history;
- demonstrate commitment to researching and collecting the history of the original communities and rural township areas, which now lay within the current geographical and political boundaries of the City of Greater Sudbury;
- protect and preserve the assets entrusted to its care for future generations;
- exhibit and interpret its collections;
- provide the opportunity for the community to interact with the museums, collections and information;
- ensure the effective operation of the museum sites;
- exhibit and interpret its collections to educate the community on the origins and subsequent development of the City of Greater Sudbury.

2.1.7 Collections

Museum collections are generally organized into:

- the Anderson Farm Museum collection (1978-2000);
- the Copper Cliff Museum collection (1972-2001);

- the Flour Mill Museum collection (1974-2000);
- the Rayside-Balfour Museum collection (1993-2000);
- the CGS Museums collection (2001-present); and,
- the Greater Sudbury Heritage Images collection –which is jointly managed by the City’s museums and public library.

With the exception of the Greater Sudbury Heritage Images collection, all of these collections are part of the CGS Museums and collectively the CGS Museums holds approximately 10,000 artifacts.⁴ The Greater Sudbury Heritage Images collection is another 12,500 items. However, the CGS Museums do not have a comprehensive collections register. Cataloguing records and donation forms are incomplete. The CGS Museums have various records for approximately 5,500 items in the collection—many of these records are incomplete or inaccessible. For example, some collections records are in a Lotus based database and it is understood that paper copies of these records were discarded many years ago.

The CGS Museums have items on loan. This includes the ships bell from *H.M.C.S. Copper Cliff*, on loan from the Department of Defense. It is unclear how many items are on loan to the CGS Museums from other organizations and private individuals/corporate entities as well as how many items have been loaned by the CGS Museums to other museums or institutions. Resolution of these questions must be undertaken by museum staff before any deaccessioning activity can take place.

Museum collections are stored at the museum locations and various other sites across the City. Details about collections storage are addressed in Section 2.1.7 (below).

Museum policy around collections and conservation outline specific requirements and commitments around ownership, care, deaccessioning and dissolution of the CGS Museums. The CGS Museums commits to the long-term care and stewardship of the collections. This includes appropriate registration, cataloguing, storage, conservation and restrictions and processes for deaccessioning. In the event that the City decides to dissolve or close the CGS Museums the policy is for the assets of the museums to be placed in the trust of the General Manager of Community Development for the City for dispersal to another museum or appropriate institution. Dispersal due to closure or dissolving the CGS Museums is part of a deaccessioning process.

Deaccessioning

Deaccessioning is a complex formal process around removing items from a museum collection. The CGS Museums follows ethical guidance on deaccessioning from the Canadian Museums Association Code of Ethics. To deaccession an item from the CGS Museums collections museum staff must first ensure that it actually belongs to the museum and that there is adequate documentation about the items. This requires a comprehensive collections register and detailed catalogue and condition records be created for any artifact or collection of artifacts considered for deaccessioning.

⁴ This estimate is based on numbers provided by the museum Curator.

Deaccessioning is a normal and important part of collections management and development. Ultimately, the governing body of the CGS Museums—City Council—on advice of the CGS Museums advisory panel is responsible for approving any deaccessioning. The CGS Museums have a Collections Policy that commits the City to demonstrate stewardship by following ethical behavior and appropriate procedures and documentation for deaccessioning (Collections Policy 3a and 3c).

The Canadian Museums Association Deaccessioning Guidelines outline several legal considerations to consider around deaccessioning from a museum collection. These include:

- Review documentation of any object you are considering for deaccession in order to determine any legal restrictions that prohibits the institution's ability to dispose of an object.
- Restrictions may include specific legislation; the charitable status of the institution; conditions attached to a specific donation or bequest of an object.
- In the event the institution is planning to deaccession an un-accessioned item where the provenance is not clearly established, a risk assessment of this decision should be undertaken.
- When there is any doubt on the legality of the disposal, consult independent legal counsel.

Other considerations include how to deaccession an item from a museum collection. Ideally another museum with a relevant mandate will be willing to accept items from another museum. Appropriate other museums or related institutions may be difficult to find. Other museums, art galleries, archives or educational institutions may be a suitable site. National or Provincial museums or galleries may be interested in specific items from a local museum collection if it contributes to a national or provincial story. However, other institutions will not accept deaccessioned items without detailed catalogue records and well documented ownership history.

Third parties such as private collectors may be interested in municipal museum artifacts but this should be considered as a last resort and be completely transparent. Public auctions, usually away from the area in which the collections are located, may be a suitable venue for finding a private home for museum collections. This only works where there are no legal impediments to selling items from a museum collection. In some cases, conditions on artifact donation or unknown provenance make it impossible to sell items in a museum collection.

The Canadian Museums Association deaccessioning guidelines also consider return to donors. However, serious questions need to be considered and legal counsel is generally required in these cases. A museum must consider if they can legally return an object or if the donor can be found, is there a risk of dispute with other family members. Further, if a tax receipt was issued as part of the donation, the Canada Revenue Agency does not allow for the item to be returned.

Even after following a deaccessioning process there may be no interest in parts of a community museum collection. In this case the City may need to decide to keep the collections or to destroy them depending on the CGS Museums policies. In any deaccession, a museum must also consider what the reaction of the public will be.

2.1.8 Collections Storage

The CGS Museums, like so many museums of their size and scope, do not have a purpose-built storage facility designed to accommodate and properly care for their current and future collections. The CGS Museums include storage at the museum sites and several other locations around the City. The Anderson Farm Museum and Copper Cliff Museum include “open storage” or artifacts on display instead of in storage in the farmhouse and barn. In some cases, “open storage” is a museum decision to display many artifacts or groups of certain types of artifacts in exhibit, programing or interpretive spaces. However, in many cases “open storage” involves putting artifacts on display because there is no other place to store them. This can clutter exhibit, programing or interpretive spaces. It appears that some of the items on display in the museums are there because there is no other place to store them.

Collections at the Anderson Farm Museum site are stored in the basement and a second-floor room of the farmhouse, on the second floor of the Stable, in the Barn and in the Basement of the Creighton Mine Log Cabin. The farmhouse has limited climate control and has had pest infestations, moisture problems and mould. The Stable is climate controlled and the second-floor storage area has shelves. The floor is uneven and the building is not designed for a heavy load on the second floor. There are floor load concerns limiting the potential use of the space for storage. The storage area is accessed from two separate flights of stairs at either end of the storage room. The space is not appropriate for large, heavy and awkward artifacts. The basement of the Creighton Mine Log Cabin is a storage space. It has some climate control. However, the space has had water infiltration and mould. Repairs are underway. Access to this area is by a steep and narrow stair. The barn contains artifacts on display because there is no other place for them. Several closets have also been built around the outside walls for storage. The space has no climate control.

Concerns regarding floor loading in the Barn and Stable have put some museum storage areas in jeopardy. If an existing storage area were deemed unsafe, and the collections had to be moved, where would they go?

The Flour Mill Museum has no artifacts stored on site. The relocation of the Flour Mill Museum had come with a promise of a new building to house the collections. Unfortunately, this facility was never built and the collections are currently stored in suboptimal conditions in the Falconbridge Arena and Curling Club.

The Rayside-Balfour Museum has a small closet for artifact storage. This space is climate controlled and secure from the public. However, the space is shared and City staff who are not museum staff can access the space. This space contains small artifacts.

The CGS Museums collections are stored in several other places around the City, including at:

- the Main branch of the Public Library, downtown;
- the Saint Stanislaus Roman Catholic Cemetery in Lively; and,
- the Falconbridge Arena and Curling Club in Falconbridge.⁵

⁵ The collections stored at the Falconbridge Arena and Curling Club are from the Flour Mill Museum.

The CGS Main Public Library contains a winter office space for the GSM curator with some shelving for museum paper collections and records. The building is climate controlled and appears to be appropriate for museum storage. Collections storage for artifacts packaged and removed from the Flour Mill Museum suspected of containing asbestos is presently in the basement garage of the library. Several boxes of artifacts were stacked along a wall in the garage/loading dock. This storage location for these items has elevated risk to the security of the artifacts—because it is a loading dock—as well as the conservation of this collection because the space is not heated, there is potential for human damage and exhaust from vehicles.

Parts of the collection are stored in a shed building at the Saint Stanislaus Roman Catholic Cemetery. This space predominantly includes artifacts from the Rayside-Balfour Museum collection. It has no climate control and leaks through the roof have been reported. The shed is divided into two rooms. One room has some shelving. The building contains museum artifacts, other museum equipment, library supplies and miscellaneous items. It can be locked but is not secure or limited to museum personnel.

Collections are stored at the Falconbridge Arena and Curling Club. This building holds artifacts from the Flour Mill Museum. Approximately 1200 artifacts were packaged and moved in the summer of 2019 to the Curling Club and Falconbridge Arena, managed by the City Facilities Department. Many larger artifacts, most of them furniture, are wrapped and stored on the first floor of the Curling Club. Other smaller boxed artifacts are stored in several small rooms inside the Falconbridge Arena on the 1st and 2nd floors as well as some on the main ice rink area on the first floor. Museum staff report that since their move to these locations, they have experienced elevated risks to continued care of the collections in-situ that include flooding (burst pipe at Falconbridge Arena Dec 2019), mold, inadequate climate control and security issues due to multiple access to the property by City staff who are not part of the museums. Risks to the collections at the Arena and Curling Club include:

- damage from changing temperature and relative humidity because is a completely uncontrolled environment with no heating, cooling or relative humidity control;
- accidental damage from city staff who are not museum staff accessing the facility and who are not familiar with collections care;
- damage from pests;
- mold growth;
- lack of control and access to the collections by unknown persons that can lead to theft; and,
- the fact that the arena is up for sale means that if it is sold the City may have short notice to relocate the collection.

It should be noted that museum staff should be commended for their wrapping, protection and storage of the collection for its move and storage at this location. However, the environmental conditions of the space mean that wrapped artifacts could eventually experience damage from rust and mould. Furthermore, any museum shelving at the site was only acquired after the flood from a burst pipe. This facility is substandard for collections. This storage situation appears to be the result of reaction to circumstances instead of part of a plan for museum collections.

Controlling temperature and humidity levels is key to the long-term preservation of most museum collections. Some of the museum storage locations (e.g., Anderson Farm Museum stable and Creighton Mine Log Cabin basement) have heat and dehumidification, others do not. Those storage spaces that do not currently have any control over the temperature and relative humidity (RH) should at least strive to meet ASHRAE Class D standards keeping RH levels below 75%. This can be done by heating the space in the cooler months keeping the temperature above the dew point and by dehumidification in the summer. Keeping the temperature above the dew point prevents condensation that can cause rapid corrosion (e.g., “flash rusting”).

2.1.9 Municipal Plans

2.1.9.1 Greater Sudbury Cultural Plan 2015-2020

The *Greater Sudbury Cultural Plan 2015-2020* identifies that culture contributes to the social well being of the community and enhances the community’s quality of life. The plan was intended to create a cultural lens for municipal investments. Museums are among the spaces and facilities identified in the plan identified as resources.

2.1.9.2 Community Economic Development *From the Ground Up* Strategic Plan

The *From the Ground Up* strategic plan 2015-2025 includes two goals that relate to heritage and therefore to museums:

Goal Six: a nationally recognized centre of artistic excellence, vibrancy and creativity

Which identifies that “art, culture and heritage provide value to communities in the form of quality of life, downtown revitalization, sense of community, attraction and retention of creative professionals, economic development and tourism”. This goal also recognizes a diverse cultural sector “which showcases the immense talent of local artists who draw inspiration from the land and the rich multicultural heritage of the region”.⁶

Goal Seven: One of Ontario’s top tourism destinations

Which notes that “Nearly 1.1 million people visit our community every year for both business and leisure purposes; year-round, they have the opportunity to take in its natural heritage and outdoor recreation options, learn from its industrial past through science centre attractions, enjoy the variety of retail options not available in other northern Ontario communities, and take in the unique cultural heritage experiences and nationally recognized events on offer”.⁷

2.1.10 Programs and Events

The CGS Museums ran educational and community programming before the COVID-19 pandemic. Some programming was coordinated with library programs. School programming was generally run at the Anderson Farm Museum and involved tours and modules that included:

- Tours of the Milkhouse and Barn lower level and/or the farmhouse;
- “Old-Fashioned Games” or farm animal themed games;

⁶ *From the Ground Up*. pg. 39.

⁷ *From the Ground Up*. pg. 43.

- Story Time;
- A weaving craft using recycled materials;
- Live baby animals at the farm in partnership with local farmers as facilitators;
- “Maple the Cow” workshop; partner program with Northern Ontario Agri-Food Education and Marketing;

These programs are not specifically tied to the current educational curriculum.

Events at the museums are generally run by community groups with support from CGS Museums staff. The Anderson Farm Museum Heritage Society has run the Fall Fair, Rock the Farm and Christmas Tree lighting events at the Anderson Farm Museum. The Anderson Farm Museum Heritage Society reported that in 2019 these events brought thousands of people to the museum site. The Fall Fair had over two hundred volunteers. Community support from attendance, volunteerism and in-kind goods and services donations from local business demonstrates that these events are very popular in the community. The Anderson Farm Museum Heritage Society reports that these events rely on support from museum personnel.

2.1.11 Overall Cost of the CGS Museums Program

Table 1 (below) shows the cost of the Sudbury Museums program in the year 2020, by cost category and by facility. Note that the Rayside-Balfour Museum essentially consists of a display in the Azilda Gilles Pelland Public Library and thus has no specific earmarked costs associated with it. Also, the Northern Ontario Railway Heritage Centre, which is run by a volunteer Board, receives an annual allocation from the City.

This budget analysis is based on preliminary information provided and further validation should be part of the next steps evaluation. Any insights or suggestions based on this analysis are based on information provided.

Table 1: CGS Museums Costs⁸

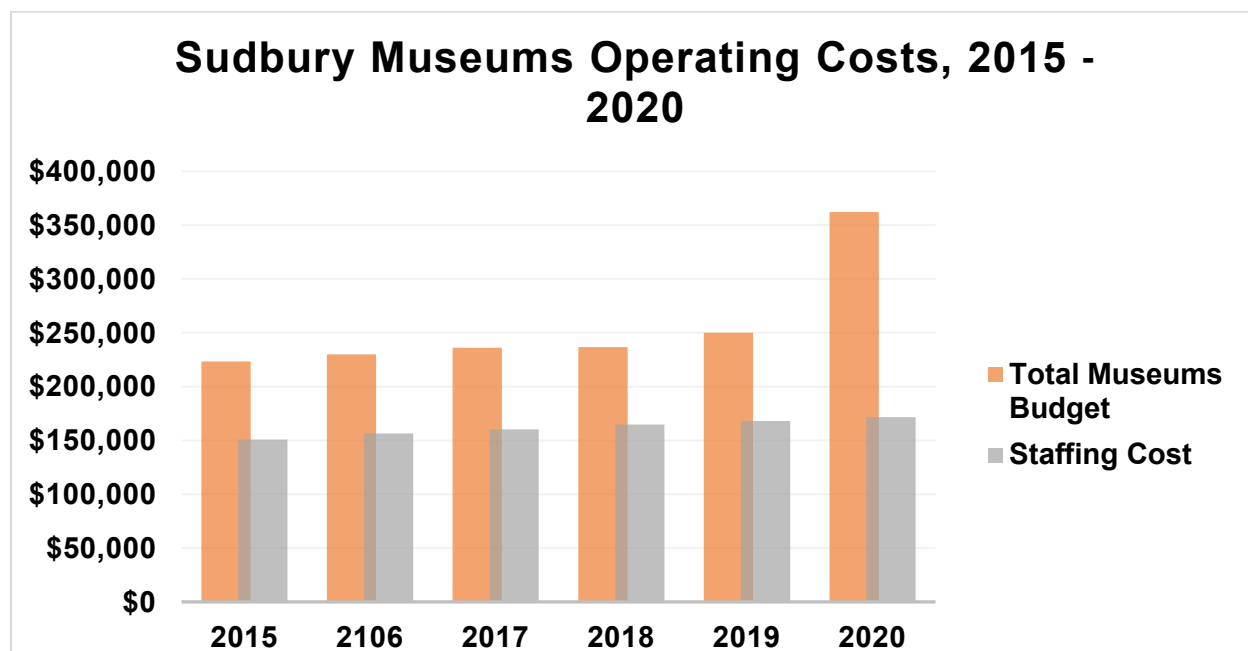
	Salaries and Benefits	Operating Expenses	Energy Costs	Contracted Services	Grants and Transfer Payments	Internal Recoveries	Total
Anderson Farm Museum	\$153,656	\$52,110	\$14,722	\$0	\$2,500	\$0	\$222,988
Copper Cliff Museum	\$9,058	\$2,100	\$351	\$0	\$0	\$0	\$11,509
Flour Mill Museum	\$9,058	\$2,275	\$3,146	\$0	\$0	\$0	\$14,479

⁸ *City of Greater Sudbury Financial Statements*

	Salaries and Benefits	Operating Expenses	Energy Costs	Contracted Services	Grants and Transfer Payments	Internal Recoveries	Total
Northern Ontario Railway Heritage Centre	\$0	\$2,950	\$210	\$0	\$106,430	\$0	\$109,590
Total	\$171,772	\$59,435	\$18,429	\$0	\$108,930	\$0	\$358,566

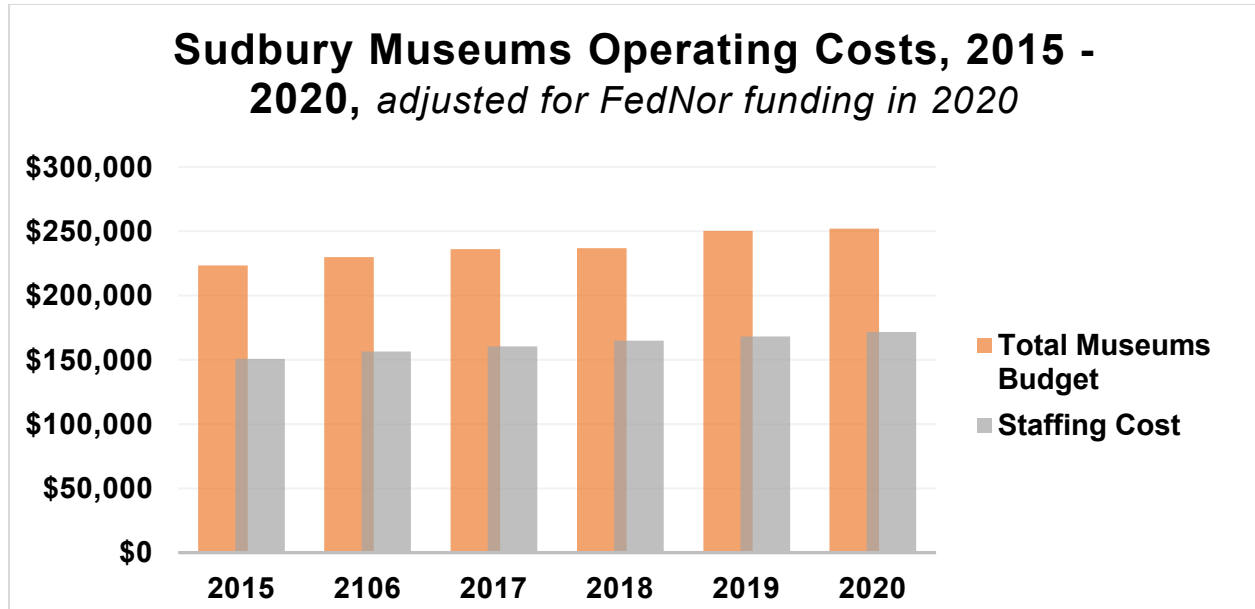
For context, the total operating budget for museums of approximately \$359,000 was approximately **one twentieth of one percent** of the City’s total operating budget of almost **\$606.5 million** in that year⁹.

However, as shown in the graph below, 2020 was something of an anomaly compared to the previous five years:



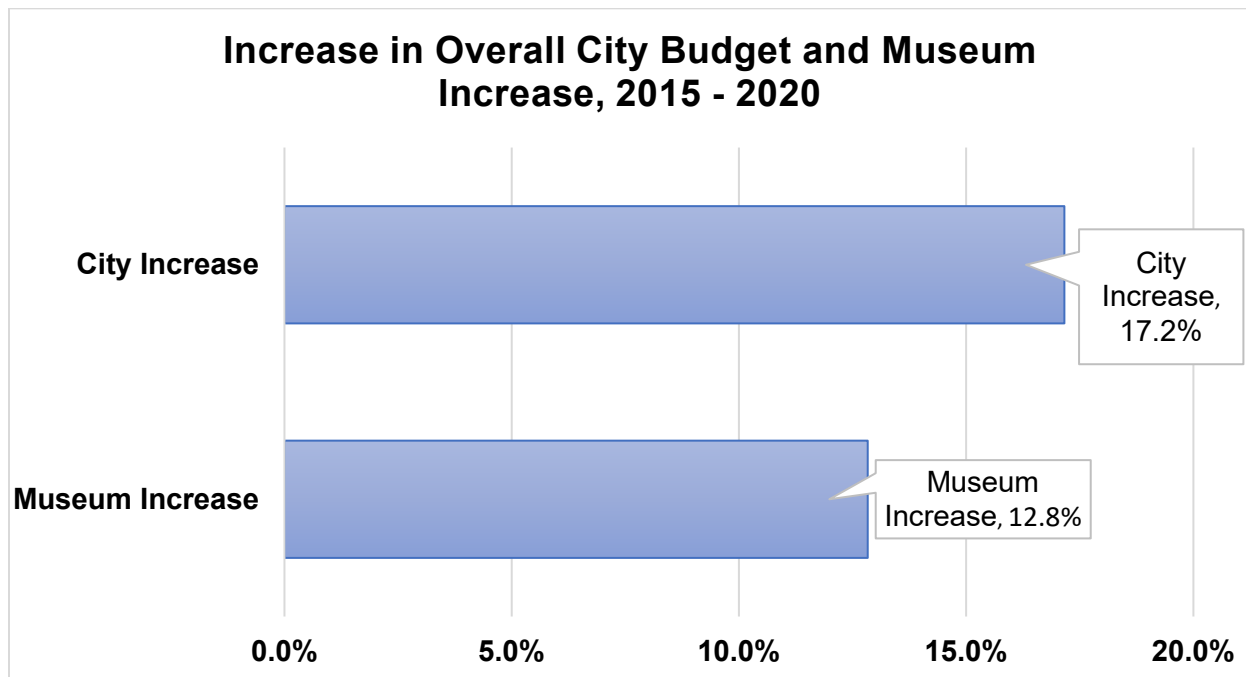
As the graph shows, 2020 showed a spike in museum expenditures. This was due to a \$106,430 amount granted to the Northern Ontario Railway Museum, as shown in the table above. When this anomalous amount is removed from the financial analysis, the pattern of growth in expenditure upon the CGS Museums shows a much more regular pattern with a slow increase in funding:

⁹ **2020 Financial Information Return, City of Greater Sudbury:** See: <https://data.ontario.ca/dataset/financial-information-return-fir-for-municipalities>



As the pattern shows, staffing costs were the largest single cost element of the museums program, averaging about 68% of total costs.

Also, worth noting contextually is the fact that over the 2015 to 2020 period, the City's museums budget did not keep pace with the overall growth in the City budget, as shown below:

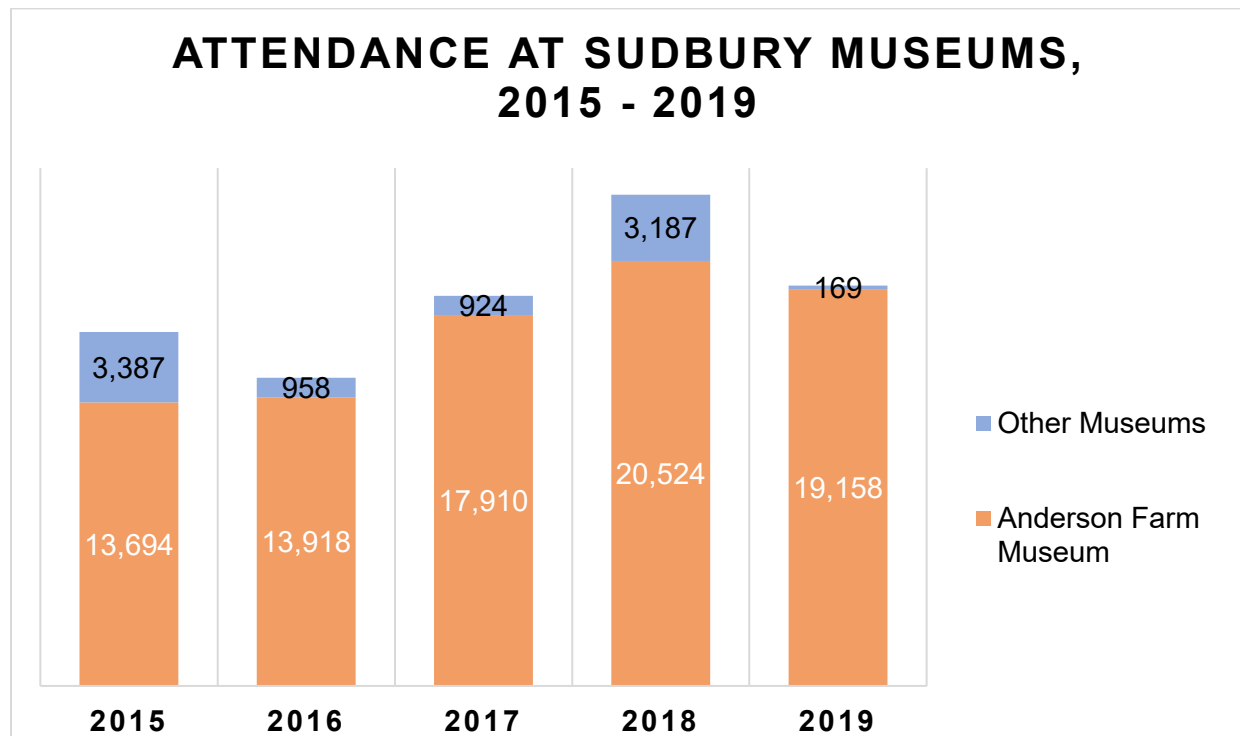


Operating Revenues for the overall museum program –aside from staffing costs—consist largely of provincial grants and subsidies and a small portion of user fees. The provincial grant component has remained constant over the period, at \$16,908, and user fees have varied slightly

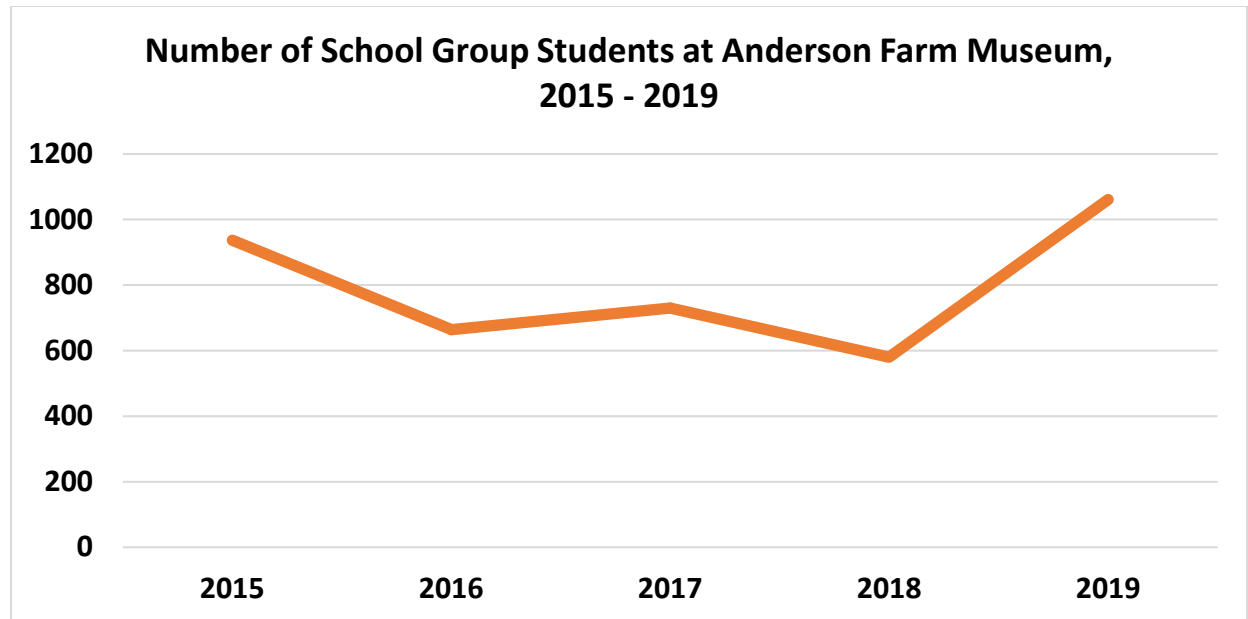
from about \$3,400 to \$3,700. In total, this represents just under 10% of the total operating budget for the museums.

2.1.12 Museum Attendance

The chart below shows the attendance pattern at Sudbury Museums over the 2015 to 2019 period (all museums were closed in the Covid year of 2020). The analysis below is based on preliminary attendance numbers provided. As the chart shows, attendance at the Anderson Farm Museum has been responsible for most of this attendance, averaging a quite respectable 17,000 visitors per year (although the 2019 showed a small decline in visitation from the previous year, it was still above the 5-year average). Attendance at the other museum facilities has been by comparison quite small and highly variable.



The numbers of students attending curriculum-based programs at Anderson Farm Museum has similarly fluctuated over the years, also shown below, but hosting more than 1,000 students in the pre-pandemic year of 2019.



2.2 Implications from Existing Conditions

The consultants have found that there are challenges facing the CGS Museums program. There are challenges in areas of asset management, collections conservation, development and management, interpretation and exhibits, programming, budget and staff resources. If the City desires viable museums there are several urgent short-term priorities to take along with a robust strategic planning process to minimize reactive (and often costly) decision-making and to ensure for the future development of the museums as an important part of Greater Sudbury.

If the City decides to close the CGS Museums there are many implications to consider, steps involved and responsibilities that need to be addressed. Closure of the City's museums is one of several options that require strategic planning.

This description of existing conditions at the CGS Museums is a brief overview to outline an understanding of the organization. This also serves as a preliminary environmental scan of the museums—a key early step in a strategic planning process.

3 ANALYSIS OF CURRENT SITUATION

3.1 A Framework for Analysis

3.1.1 Strategic Planning

Analysis of the City Museum program and consideration of future options—including options to shut down the City’s museums program—are part of a strategic planning exercise. The Existing Conditions review in section 2 is part of the environmental scan and external assessment of the City’s museums.

A strategic planning process for museums¹⁰ involves:

- Environmental Scan;
- External Assessment;
- Internal Assessment;
- Critical Issues identification;
- Comparison and Benchmarking report;
- Strategic Directions, Mission and Vision development;
- Goal development;
- Objectives development;
- Implementation Plan development; and,
- Evaluation and Communication Cycle development and follow up.

This report combines parts of the Environmental Scan, External Assessment, and Critical Issues identification and includes risk assessment analysis of the existing conditions and considerations for closing down the CGS Museums program.

3.1.2 Risk Management

This framework is informed by literature around risk management. Risk management informs strategic planning and includes risk assessment and mitigation planning for potential risk. This should be a regular part of cultural heritage site management and planning. Identification, analysis and evaluation are key components of risk management and this report includes identification and preliminary analysis of risk facing the CGS Museums. A risk management wheel (Figure 3) outlines the main steps for risk management. It identifies six main steps including context, identify, analyse, evaluate, treat and monitor. This report outlines context and identifies risks to the CGS Museums and to the municipality if they decide to maintain the status quo or close the museums. When the City decides its plan for the CGS Museums more detailed risk management identification, analysis and plans for treatment and monitoring can be prepared through a Strategic Plan, asset –building, grounds and collections—condition reports, and regular museum status reports.

¹⁰ Based on *The Manual of Strategic Planning for Museums* (2007).

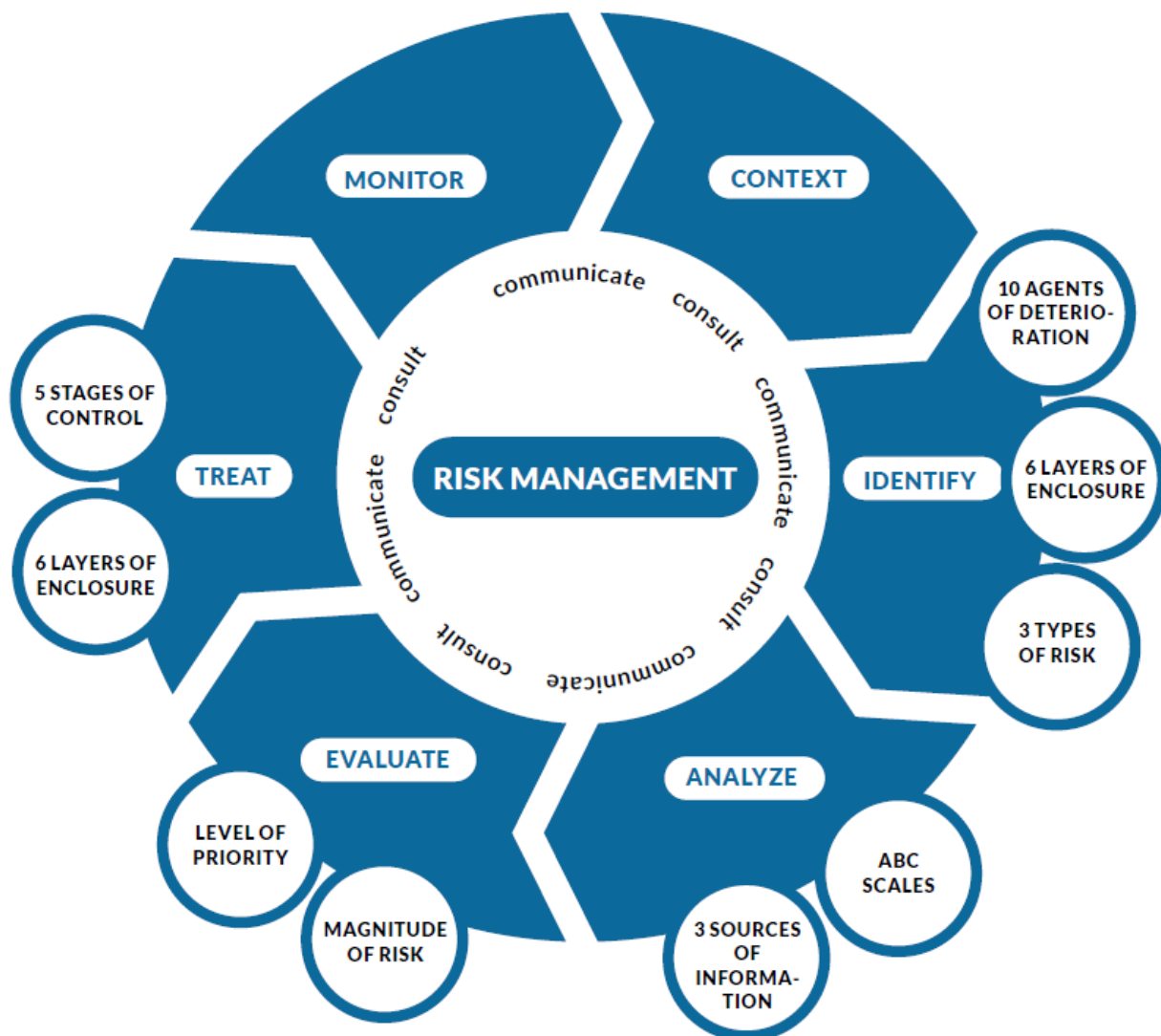


Figure 3: Risk Management Wheel from *A Guide to Risk Management of Cultural Heritage* (2016)

3.1.3 Assessment of Critical Issues

This report has adapted a checklist prepared by the American Association for State and Local History (AASLH) on the sustainability (viability) of a historic house museum to the CGS Museums situation (see Appendix D Analysis of Critical Issues Based on AASLH Checklist). This is one of the few published tools available to assess risk to museums. The AASLH *Technical Leaflet #244* includes a checklist titled “Characteristics of Historic House Museums in Peril”. “Yes” answers to the questions on the in the checklist are “red flags” for a museum. A “Yes” does not mean a museum should close, it is only an area of concern that should be critically examined.

The Consultants found that there are a few areas of museum operations that receive a “Yes” answer. However, many areas have a “No” response. Additional consultation as part of a broader

strategic planning exercise would be useful to gain more detailed information for this tool. Issues identified using this tool found that there were not many issues and there are several ways to address them. There are issues around governance, collections management and facilities including lack of a current strategic plan, facility maintenance done on an emergency basis, inadequately catalogued collections, lack of time and resources for comprehensive collections management work, as well as inadequate and inappropriate collections storage. These issues appear to be long-standing systemic issues that may be addressed through strategic planning and provision of adequate resources to the CGS Museums program.

3.1.4 Strength, Weakness, Opportunity and Threat Analysis of the CGS Museums Existing Conditions

A preliminary Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis of the CGS Museums program (Table 2) based on existing conditions finds that:

Table 2: SWOT Analysis Based on Existing Conditions

Strengths
<ul style="list-style-type: none"> • Multiple museum assets and collections. • A sizable collection of artifacts and images. • Museum sites are significant to their communities. • Small but dedicated professional museum staff. • Museum staff have managed to do a lot with very little funding. • Anderson Farm Museum has a strong event roster and community support. • Several Section 27 Part IV listed or Section 29 Part IV designated <i>Ontario Heritage Act</i> properties. • Many educational programs are already established. • GSM spread out across multiple communities. • Potential for broadening community support across under-represented groups such as Indigenous Peoples and Sudbury's French-Canadian community. • Due to the COVID-19 related closure of the Museums to the public, school tours and events museum staff have been able to work on areas of museum management that do not normally receive as much attention and have started to address a backlog of collections work. • Good collaboration between museum and library staff. • A wide variety of building and property types and spaces available for programming. • Good collaboration between museum staff and the Anderson Farm Museum Heritage Society • Good collaboration between museum staff and the Walden Seniors Pensioners Woodworkers. • Museums in Parks with the grounds maintained by City Parks staff. • Anderson Farm Museum Park includes a lot of land for museum use. • Well-used community garden at the Anderson Farm Museum. • There is well documented community support for the museums.

Weaknesses

- Insufficient operating budgets.
- No co-ordinated strategic vision for the CGS Museums.
- The CGS Museums do not have their own advisory panel/board of directors or specialized committees such as a collections committee.
- The CGS Museums has a limited volunteer base.
- The CGS Museums mission, mandate and goals are not up to date.
- CGS Museums policies are nearly a decade old and have not been reviewed.
- CGS Museums policies appear to only just meet the Standards for Community Museums. Funding could be at risk.
- Due to systemic and long-standing funding and capacity issues the CGS Museums are not meeting their potential or commitments outlined in museum policies.
- Museums are not fully representative of the broader Sudbury community such as Indigenous, French-Canadian, and other ethnic communities. It is understood that the Flour Mill Museum and Rayside-Balfour Museum do address the francophone community.
- Collections are scattered across a large geographic area with inconsistent documentation to verify their location.
- Collections are stored in inappropriate locations.
- Only one full time curator to manage and maintain multiple museum sites and collections.
- No dedicated education/programming, marketing, fundraising staff.
- No full-time curatorial assistant.
- Limited wayfinding signage to each museum site.
- Websites need updating.
- No accessibility planning at museum sites.
- Exhibits require renewal.
- Potential loss of context for the Flour Mill Museum at its new location.
- The move of the Flour Mill Museum buildings may have impaired its ability to function as an effective museum site.
- Diminishing volunteer support due to the uncertainty of the CGS Museums program and the COVID-19 pandemic.
- Professional museum staff are not consulted early enough or often enough in plans for facilities maintenance. This results in decisions that do not adequately reflect the needs of a museum or the care and conservation of historic structures.
- Some decisions around facilities seem to be made without consultation with museum staff.
- No museum site in the downtown, no central museum.
- The City responds to museum facility issues rather than proactively work with museum staff to plan facility work with collections and historic building conservation in mind.

Opportunities

- Anderson Farm Museum has potential for growth and could be a main location for collections storage.
- Re-brand the Rayside-Balfour Museum as a gallery/interpretive centre.
- Copper Cliff Museum as a potential site for public archaeology.
- Potential for partnering with the Northern Ontario Railway Museum and Heritage Center.
- Bell Mansion could be a significant future museum asset.
- Cross-departmental shared collections and archives storage (CGS Museums and City Archives).
- Cross-departmental educational programming (CGS Museums, Libraries, Archives).
- Joint institutional educational programming (CGS Museums, Science North, Dynamic Earth, Sudbury Art Gallery, Northern Ontario Railway Museum and Heritage Centre).
- Partnership opportunities with other area museums.
- Possibility of local private funding support.
- Opportunity to shape the CGS Museums program from the ground up.
- Develop new modern exhibits at all sites.
- Develop new educational programming tied to curriculum.
- Renewed community engagement to service a wider Sudbury community.
- Potential partnerships with local colleges and trades to facilitate conservation of building assets.
- Development of online interpretation, exhibits, programming in response to COVID-19 Pandemic and improvements in virtual technologies.
- Due to the continuing COVID-19 pandemic related closure of the Museums to the Public, museum staff have the opportunity to focus on collections management issues for the foreseeable future.
- With a suitable museum storage and administrative facility, the Stables and Barn at the Anderson Farm Museum could be used very effectively for interpretation and programming.

Threats

- Multiple GSM properties are deteriorating and could soon require large capital investment.
- Collections are stored in buildings inappropriate for museum grade storage resulting in significant costs to conserve and restore artifacts.
- Staff burn out and health and safety issues due to insufficient staff support.
- Outdoor collections are subject to several risks including increased deterioration.
- Multiple health and safety issues at museum sites that could result in staff injury and lawsuits.
- Security issues at all sites.
- Too many properties to maintain in proportion to existing staff and budget.
- Museums are not in compliance with their own museum policies which may make them ineligible for grants or other funding from other levels of government or private or corporate sponsorship.
- The museums do not have the facilities or policy framework to be eligible for classification as a Class A museum for Canadian Cultural Property.
- The museums do not have the facilities or policy framework to receive some artifacts on loan from some other institutions and may lose out on opportunities for certain travelling exhibits or artifacts.
- COVID-19 pandemic affecting visitation
- The City removed and reinstated funding for museum staff. Permanent removal of funding without a plan will lead to closure of the museums and deterioration to the collections and facilities

3.2 Risk Analysis

This risk analysis outlines risks associated with the current situation at the CGS Museums and consideration of closure of the program. Risk analysis is based on the review of the existing conditions of the sites. This is intended to examine legal, ethical, political risks and public perception about closing the CGS Museums program. As previously mentioned, this assessment has not included public consultation.

The SWOT analysis above finds that the CGS Museums have significant strengths and opportunities. However, there are weaknesses and threats. The CGS Museums may not be able to realize some opportunities without an investment in staff and facilities. The CGS Museums are not at a “natural” endpoint in their lifecycle and none of the issues are critical or unsolvable. The City has dedicated museum staff able to address these issues with appropriate support and planning. Regardless of which direction the City decides to take its Museum program there will need to be investment in several of the issues facing the program.

3.2.1 Impacts of Closing a Museum

In reviewing literature and case studies on the closure of community museums in other jurisdictions (see below), several factors have been identified that may bear upon the situation in Sudbury. These can broadly be grouped into five areas of consideration:

- 1) **Financial and fiscal impacts:** Obviously, there will be savings, possibly considerable ones, associated with the closure of museums. However, there are also costs associated, likely more in the short term, which need to be considered as well.
- 2) **Assets (buildings and collections):** Matters relating to the disposition (and potential re-use) of assets – primarily buildings and collections – need to be considered.
- 3) **Staff and volunteer morale:** Staff beyond just those involved in museum operations will be affected by museum closure. Those in other areas potentially deemed to be discretionary or non-essential (e.g., recreational services, libraries, community services) may feel threatened and dispirited. Volunteer efforts will be stifled.
- 4) **Social and cultural impacts:** While some may feel that the municipality is exercising good judgment by cutting back on what is perceived to be a ‘nonessential’ service, others will feel that the connection to local history and heritage will be an irreparable loss.
- 5) **Community image:** A final area to be considered is the overall image and identity of the community, which may be harmed by museum closure as it may suggest a lack of appreciation and understanding (and pride) in the community’s history and heritage, or a lack of proper financial management to keep an important community asset open (as other communities are able to do). Furthermore, closure of the museums will affect the community image from the perspective of outsiders who consider moving to or visiting Sudbury. In City planning documents such as the Official Plan, Culture Plan, Economic Development Plan and tourism and marketing materials the City wants to demonstrate that it is a nice place to live and visit and commits to supporting culture and arts. Closure of museums weakens the City’s goals around support for culture and heritage.

While some of these impacts benefit the community, others are harmful. If the municipality puts all or most of the weight upon financial criteria and monetary savings, the situation may be a ‘no brainer’, resulting a decision to close museums. If, however, other criteria are considered and accorded proper weight, a more nuanced and balanced decision may be possible. (This is not to say that museums should never be closed when they have outlived their usefulness and no longer resonate with the community, but rather that there are many considerations other than just financial that should be weighed).

Ethical Considerations

Risks to the City from closure of the CGS Museums program include loss or damage to the City’s reputation. There is a significant amount of work involved in closing down a museums program as large as the CGS Museums. It should be done responsibly and follow a transparent and publicly accountable process that meets the ethical guidance outlined in the ICOM and CMA codes of ethics which the CGS Museums follow.

Ethical considerations largely revolve around finances, staff and the collections. Ultimately City Council is the governing body of the CGS Museums and has committed through museum policies to be the steward of the sites and collections for the community. In making decisions about the future of the CGS Museums program City Council should make sure ethical considerations following museum best-practice are part of the decision-making process.

Most museum codes of ethics expect museums, and their governing bodies to:

- maintain collections for current and future generations;
- care for collections with transparency and competency to generate knowledge and engage the public with collections; and,
- treat museum collections as cultural, scientific or historic assets, not financial assets.

3.2.2 Questions to Consider

The decision to permanently close a museum or make significant changes to an established museum program can not be made lightly. A museum is a complex and highly specialised institution. A significant amount of work will need to be accomplished to shut down a museum or plan the next phase in a museum program's development. Many questions need to be asked and some of them are outlined below.

Community/Stakeholder/Public interest

- Has the public been consulted?
- Does the community support the museums?
- Have community volunteers and advocates been informed and consulted?

Consultation completed several years ago for the City's Culture Plan and *From the Ground Up* indicates that the community appreciate their museums and do not want to lose them. Attendance estimates and community support for events at the Anderson Farm Museum is also a clear indicator of broad community support for that site.

Time

- How much time is required to shut down a museum program?

Viability/Sustainability

- Does the City need to close its museum program?
- Are there significant problems with the museums or 'red flags' about operations?
- Are the CGS Museums at a natural end in their lifecycle?

The Consultants analysis finds that while many improvements can be made to the CGS Museums they are not critical. Nor are the CGS Museums at a natural end point in their lifecycle. In fact, some of the work necessary to close the CGS Museums program –such as collections management work in advance of deaccessioning—will improve the viability of the museums for future operations.

Financial / Economic

- What are the financial implications of closing?
- Are there any debts or commitments that still need to be addressed?
- Have all the terms and conditions for receipt of grants been met or will the City need to meet those or return grant money?

- There are long-term cost savings to not operating municipal museums. However, there are short term costs that may continue for several years involved in closing a museum program.
- What are the costs to other business interests in the community to closing museums (e.g., tourism businesses, retail businesses near to the museums, etc.)?
- What is the current economic impact of the museums upon the overall City, and what would their closure represent in terms of the loss of these benefits?
- What does closure of museums mean in terms of the image and brand of Sudbury (in terms of quality of life, pride in its past, etc.), and what are the potential negative effects of this upon future business investment and attraction of new residents?

Consultations with CGS Museums staff and Library staff indicate that there are no outstanding financial obligations or grant obligations. However, a careful audit of CGS Museums finances and grants should be done to confirm and transparently report on this situation.

Collections

- What will be done with the collections?
- Is there another institution that can or will take the collections?
- How much effort and time will it take to properly deaccession the collections? Given the condition of collections records, the number of items in museum collections and storage issues; it is several years worth of work to properly catalogue the collection to responsibly deaccession.
- How will the city care for collections and who will care for them until they can be deaccessioned?
- The City has art and artifact collections that are not in the Museums including art in municipal buildings and artifacts such as mayor chains of office. The City also has public art in parks and other public spaces around the City. Without a museums program the City will not have internal expertise in the care, conservation and management of art and artifacts. Who will care for civic collection items if necessary? Will the City regularly hire consultants to do this work?
- Does the museum have environmentally or culturally sensitive items in the collection that require special care and/or should be repatriated to a First Nations community?
- How will items in the collection that include hazardous materials be deaccessioned?
- There are special requirements for firearms, how will firearms in the collection be deaccessioned?
- How will items on long term loan to the museums be addressed?
- How will the City address artifacts that can not be deaccessioned? This may occur if there are legal impediments to deaccessioning or simply because a suitable home for artifacts can not be found.

Personnel

- If museums are closing what reason is there for staff to stay to handle all the responsibilities involved in closing down a museum program?
- If staff have no reason to stay, who will manage the process?
- If staff have no reason to stay, who will complete work necessary to deaccession collections?
- What are the optics and legal considerations and challenges in terminating museum staff when there have been health and safety issues raised?

Museum professionals are highly specialized and have chosen a specific career. As soon as the decision to close is made museum professionals are likely to start looking for other career opportunities. It is unlikely that the City will be able to retain qualified personnel to manage the process of closing the CGS Museums program.

Online Presence

- What is involved in updating the City's web presence to remove reference to the Museums?
- How much work is involved in disentangling museums from other sites such as tourism sites, social media, Wikipedia, the City's library sites?
- Who will be responsible for managing the online work related to closing museums?
- Will the city keep inactive domain names and social media accounts—such as www.sudburymuseum.ca?
- What is the risk of losing control of museum related domain names and social media accounts?

If museums close their online presence needs to be cleaned and/or archived. Information intended to draw the public to the sites should be found and erased. Notices should be posted that the museums are closed. Museum information online needs to be disentangled from tourism, library and any other websites and social media with this information.

Other Options

- What other options have been considered?
 - Is the status quo an option? Or is the status quo with some additional funding and resources to address immediate concerns an option?
 - Is scaling down museum operations an option by consolidating collections and facilities and possibly closing one or more sites while keeping some museums operating?
 - Is reimagining the existing museums into a new and more efficient program an option?
 - Is creating a regional museum with support from other surrounding municipalities an option?

- Is a more centralized Sudbury Museum with each current site as a satellite site an option?
- Is revenue generation at the museums an option?
- Is sponsorship/fundraising for museum operations and programming an option?

3.2.3 Financial and Fiscal Risk

Financial Risk assessment for the City reviewed several museum closure scenarios, which include:

- A) Close All:** Close all museums with possible exception of unstaffed Rayside-Balfour Museum in library branch (which currently does not appear ‘on the books’ in terms of the City’s museum program).
- B) Close All but the Anderson Farm Museum** (most utilized).
- C) Close Only the Anderson Farm Museum.**
- D) Close Copper Cliff Museum;** others remain open.
- E) Close Flour Mill Museum;** others remain open.
- F) Eliminate Funding for the Northern Ontario Railway Heritage Centre.**

Staffing Cost Savings Assumptions

As shown earlier, the largest single cost component for the museums is staffing costs, equal to about 68% of all costs of the museum operation. As shown in the table below, the bulk of these are salary and benefit costs associated with full and part-time positions which, if museum operations were closed, would represent a cost savings for the City. However, the ‘work done for others’ category, which represents the estimated value of work done for the museums but charged back to other municipal departments, presumably does not represent a tangible savings, as the staff time spent would simply be redeployed elsewhere. Furthermore, security and maintenance costs may increase because museum staff will not be around to monitor the museum facilities.

The implications of a total closure of **all facilities**, in terms of staffing costs (which, as shown earlier, is the single largest cost element) is as shown in the table below. The annual savings would amount to an estimated \$156,000 (rounded) but offset by an estimated one-time minimum severance package for the FT position of an estimated \$19,000 (rounded).¹¹ Different scenarios for closure would represent different combinations of these amounts.

Table 3: Salary Savings if All Museums Closed Down

Salaries & Benefits	Budget Amount (2020)	Assumptions Relating to Costs Savings	Additional Cost to the City	Annual Savings to the City
AFM-Salaries - FT	\$69,456	- Assume 20% of salaries and	one time cost of \$19,120	\$99,442

¹¹ Other severance arrangements may be negotiated, the number provided are a minimum estimate.

Salaries & Benefits	Budget Amount (2020)	Assumptions Relating to Costs Savings	Additional Cost to the City	Annual Savings to the City
AFM-Benefits - FT	\$29,986	benefits payable out in severance costs*		
AFM-Wages - PT	\$38,533	- Assume part-time staff simply not re-hired	\$0	\$38,533
Copper Cliff Museum-Wages - PT	\$7,953		\$0	\$7,953
Copper Cliff Museum-Benefits - PT	\$1,105		\$0	\$1,105
Flour Mill Museum-Wages - PT	\$7,953		\$0	\$7,953
Flour Mill Museum-Benefits - PT	\$1,105		\$0	\$1,105
Work Done for Others-Wages - PT	\$15,682		- Assume that this work is simply re-allocated to other municipal areas, therefore no cost savings for the municipality	\$0
Total	\$171,773		one time cost of \$19,888	\$156,091

* order of magnitude estimate based upon Ontario Ministry of Labour, Training and Skills Development Severance Pay Calculator (<https://www.labour.gov.on.ca/english/es/tools/severance/calculator.php>) assuming this FT position with 10 years' service

Other Cost Savings Assumptions

Five other operating cost categories are noted above in the City's financial statements for the museums. For each of these expense areas, the following assumptions are made regarding the different scenarios.

Operating Expenses: For any museum operation that is effectively shut down, under any of the scenarios, it is assumed that any operating expenses incurred previously will represent future savings. However, museum facilities including buildings and collections will still require

maintenance and inspection to make sure they are not deteriorating. Budget and staff for these tasks will need to come from somewhere. It should be noted that staff inspecting collections and buildings for deterioration will require some experience with the care of artifact collections and agents of deterioration that affect museum collections and historic buildings. The City will also need to continue spending on security for the museum sites and any remaining collections. In 2006 when museum staff were not regularly at the Anderson Farm Museum the sauna was burned and several other acts of vandalism occurred. There is a real risk of similar events occurring without regular security monitoring.

Energy Costs: Even if a museum facility is shuttered, it is assumed that there will still be some need to maintain a minimum level of heating and ventilation to prevent building deterioration and help maintain the furniture, fixtures and collections that may be stored within, at least until some more permanent solution is found. We have assumed here that **half** of the energy cost seen in the last year of operation (2021) would thus represent the savings incurred.

Contracted Services: The assumption here is that there would be no additional contacted expenditures incurred on any closed facility. However, the City may need to contract security to monitor the sites and buildings if other municipal staff, such as parks and maintenance staff are not regularly at the museum locations.

Grants and Transfer Payments: Similarly, the assumption here is that there would be no grants or transfer payments associated with any closed facility.

Internal Recoveries: Similarly, the assumption here is that there would be no internal recoveries associated with any closed facility.

Table 4 (below) shows the estimated annual savings associated with each of these scenarios, based upon the foregoing assumptions for staff and operations (and using the 2020 budget as a base). As the table shows, the estimated savings associated with the closure of all museums would approximate \$241,000. Closure of just the Anderson Farm Museum would result in savings of just over \$213,000. Closure of any of the other museums –while keeping the Anderson Farm Museum open—would result in a relatively small amount of savings estimated at just over \$27,000 per year.

Table 4: Cost Savings of Museum Closure

Scenario	Staff Cost Savings (rounded)	Other Operating Costs Savings (rounded)	Total Cost Savings
A) Close All: Close all museums	\$172,000 (less a one-time severance package cost estimated to be \$19,000)	\$68,600	\$240,600
B) Close All but Anderson Farm Museum (and	\$18,100	\$9,200	\$27,200

Scenario	Staff Cost Savings (rounded)	Other Operating Costs Savings (rounded)	Total Cost Savings
eliminate funding to NORHC)			
C) Close Anderson Farm Museum; others remain open	\$153,700	\$59,500	\$213,200
D) Close Copper Cliff Museum; others remain open	\$9,100	\$2,300	\$11,400
E) Close Flour Mill Museum; others remain open	\$9,000	\$3,800	\$12,800
F) Eliminate Funding for Northern Ontario Railway Heritage Centre; others remain open and funded	\$0	\$106,430	\$106,460

In addition, it is important to note that there are other financial costs associated with any of these closure scenarios, not estimated here, that may offset any of these savings. These will include:

- **Artifact storage costs:** Storage of artifacts in storage area that meets industry standard or best practice may have additional cost.
- **Deaccessioning costs:** If any items in the collections are to be de-accessioned there will be a cost in terms of staff time. While this is likely to simply represent the opportunity costs of additional staff time (and thus likely not an additional out-of-pocket expense for the museums) these costs should be considered. Responsible deaccessioning requires a significant amount of work to ensure ownership and have necessary catalogue records of artifacts. A significant amount of staff time is required to deaccession an entire museum collection. There may also be legal issues and challenges associated with items that were loaned to the museums and for which current provenance cannot be established. Furthermore, it is likely that the entire collection will not be able to be deaccessioned and a plan for what to do with whatever remains will be necessary.
- **Security costs:** Any closed facility may necessitate a certain level of additional security cost, especially if there is no presence of staff during the day or weekends. This may be an extension of the duties of existing municipal staff (and thus not likely

- represent any additional cost) or it may be contracted out and thus represent some additional cost.
- **Building maintenance:** These will always be a certain level of building maintenance required with any facility that continues to be within municipal ownership. This would involve a commitment to maintain the spaces in states of good repair. Some additional costs may be incurred because some buildings are not currently being maintained as well as they should.
 - **Insurance risk:** Facilities that are not utilized actively may also attract a higher risk premium than those that are not vacant. This would reflect the additional risk associated with the fact that the facilities are not constantly in the public eye, and therefore perhaps more subject to neglect, accidents, trespass and/or vandalism. The additional costs to the municipality would be reflected by any increase in the insurance paid on the facilities.
 - **Grant Risk:** Grants may need to be returned in full or in part to the agencies that provided them if all the conditions of the grant have not been met. It is the understanding of the Consultants that there are no outstanding grant conditions at this time. However, museum, library and city finance staff should carefully review any recent grant or financial donation agreements to make sure there are no remaining conditions on any funding received.

Another factor to consider ultimately with respect to any scenario for closure of any of the facilities, would be the redevelopment potential of the property(ies) and any benefit accruing to the municipality as a result. This is beyond the scope of the present analysis but should be considered as another potential benefit to the City where this potential exists. Redevelopment may require Official and Zoning Amendments, and would in some cases require further assessments, such as archaeology and environmental assessments. These studies will incur costs to the City.

3.2.4 Asset Risk

Buildings and Sites

The Anderson Farm Museum and the Flour Mill Museum are in municipal parks –zoned as parks—and it is assumed that parks staff will continue to maintain the grounds and be involved in the maintenance of buildings into the future. It is also assumed that parks staff maintain the land around the Copper Cliff Museum which is zoned institutional but includes a cenotaph and appears to be treated as a park. Ongoing care of these properties is important for the care of museum buildings. Vacant buildings or buildings that are used infrequently tend to deteriorate and may be subject to vandalism, water infiltration and pest infestation. Existing issues with the buildings and structures on the museum sites will still need to be addressed. It is understood that the Anderson Farm Museum was vandalized and a sauna on site was burnt in 2006 when the site was infrequently attended by City staff. If the CGS Museums program is closed down the sites will require regular monitoring. The status quo or an improved and reimagined CGS Museums program will reduce threats to the buildings and sites due to regular museum staff presence.

Since the Anderson Farm Museum and the Flour Mill Museum are both in parks there is limited opportunity for adaptive reuse. The Copper Cliff Museum is zoned institutional. If the City closes the CGS Museums and plans for reuse of the properties a zoning review and possibly a zoning by-law amendment may be required.

Collections

The CGS Museums collections require an investment to improve storage conditions and substantially find, recover and complete registration, catalogue and donation agreements. Closing the CGS Museums will involve keeping approximately 10,000 artifacts in storage, deaccessioning them or a combination of these. In both cases appropriate storage is required, either for the long term or until collections are deaccessioned. The collections will require inventory including location and cataloguing information so that the collections are known and ownership can be established. A deaccessioning plan and program based on the Canadian Museums Association guidance will need to be developed and carried out.

Collections registry and catalogue research will be required to establish what is owned by the City and what is on loan. It is likely that for some artifacts the CGS Museums staff will be unable to determine the ownership status of the artifacts. The City faces the possibility that artifacts donated to the museum—possibly decades ago—may be requested back by the donor or their family who may claim the item was on loan. The City will need a method to claim ownership of items in this case. This will require consultation with legal counsel but may involve some form of public notice of items with unclear provenance and a declaration of ownership.

In the long-term the City may save money by not incurring costs to acquire, care for or manage collections.

Loans

The CGS Museums collection includes some loans. If the City decides to shut down the museum program, maintain the status quo or develop another plan for its museums the status of loan agreements, location of loans, collection records on the items and any terms or conditions of the loan agreement need to be known.

The bell from *H.M.C.S. Copper Cliff* is one items on loan that may require special attention. The Department of Defence is generally happy if ships bells from decommissioned Second World War era ships are in the communities they are named for. However, it is tradition that the navy always retain ownership of a ships bell. It will not be donated to the City. If the bell has been loaned to the CGS Museums a new loan agreement may be required between the City and Department of Defence. If the loan agreement is with the City the bell may be moved to another city facility easily. However, there may be conditions about the care of this artifact that only a qualified curator or conservator can meet. Transferring the loan from the Museums to another City department may take some time.

3.2.5 Staff / Volunteer Morale Risk

If the City decides to shut down the CGS Museums, there is little reason for museum staff to stay with the City and manage the closure process. There is a risk that the City will lose and be unable to find anyone qualified to manage a museum closure process properly.

Additional risks are that staff in other areas considered soft services in the City will experience feelings of uncertainty and trepidation regarding job security. If the City is willing to eliminate staff from its museum program there may be a concern that other services will also be closed. There is a risk of lowering the morale in several areas of the City's workforce.

There is a risk that volunteers with the museums or with related services such as libraries and archives may lose interest or have less enthusiasm for their role. They may feel that the City does not value their service.

Museum and Library staff and volunteers may feel that museum closure means they have failed their community. There is an emotional toll from this kind of decision.

3.2.6 Social/Cultural Risk

Impact of Closures Upon Attendance

Any closure of a museum facility will result in zero levels of attendance for that location. The most significant closure in this regard would clearly be the Anderson Farm Museum, which would lose on the order of 20,000 visitors annually assuming recent pre-pandemic patterns prevail). This loss would include approximately 1,000 students. The other museums collectively generated just over 3,000 visits in a good year (pre-pandemic) and so their loss would not be felt to the same degree.

It is important to understand that the loss of attendance has impacts that go far beyond the mere numbers involved:

- Resident visitors lose an opportunity to learn of their local history, and connection to the place in which they live, which can create social capital and cohesion, and greater investment in their communities
- Tourism visitors miss out on a similar opportunity to learn of the interesting history of the place they are visiting, plus may thus spend less time (and money) in the community - which decreases economic impact
- Students miss out on opportunities to connect their local history to events and situations in the larger world (especially where programs are connected to curriculum-based learning)

Thus, a loss in attendance caused by the closure of a facility can have significant negative ripple effects throughout the society and economy of a community. While this is true of any museum facility, in Sudbury it would be the closure of the Anderson Farm Museum where the largest effects would be felt.

Online Impacts

The statistics kept by the City also record the number of online visits and social media followers of the City's museum programs. The data here is spottier than that for physical visits and shows a highly variable pattern. However, there is no doubt that the online impact of the museum program can also be significant. (In 2018, for example, the number of website visits was roughly **ten times** the physical visitation.) Presumably, a closure of the museums would mean that the online presence of these establishments would also be turned off, which would result in the same sorts of negative results as indicated for in-person visits. Here though, the potential loss is far

greater, given the greater reach of online information (in other words, the opportunity costs could affect a far wider reach than just residents of the community). Given the growth in online programming, transactions and communications in recent years (and especially so after a pandemic) we expect this could be a major negative factor.

Community Interest

Some members of the community may feel that museums are not a core or essential service of municipal government and that closure of soft services is fiscally responsible. Others in the community will feel that heritage, museums, archives, art galleries are exactly the types of services municipal governments should be providing to residents. There is a risk that closure of the CGS Museums sends a message to the community, visitors and tourists that history and heritage is a low priority in the community. It can also send a message that programs available to low-income members of the community are not valued, since many museum programs are very affordable or free.

The Anderson Farm Museum Heritage Society events are extremely popular and generally see large turnout from the community. Part of the appeal of these events is the link to museum programming and the heritage nature of the site. There is a risk that these events will not be able to happen without museum staff, exhibits and programs as part, or that the events will continue but in a diminished capacity.

Education

There is risk that closure of the CGS Museums program will remove several of the limited field trip opportunities available to local schools, daycare, camp, day camp, homeschool groups. This can send a message to educators, camp programs and parents that the City does not value heritage or children's education opportunities.

Due to COVID-19 related closure these opportunities are closed anyhow and even before pandemic the CGS Museums had limited capacity to develop or deliver programs. However, programs did exist and were run and with maintenance of the status quo or investment in museums future programs can be developed and run.

Long Term Opportunity Costs

Some of the long-term opportunity costs associated with closure of the CGS Museums program include:

- The museums support goals from the City's Culture Plan and Strategic Plan around community development and culture.
- The museums are a venue for the City to explore ways of engagement with Indigenous communities and work on reconciliation.
- Closure of the museums reduces ways the City can promote its culture, community and sense of place.
- There is no where else that tells the communities history like the museums do.
- The community will lose tangible connections to its heritage.

- The community will lose opportunities to teach local history to future generations.
- Community pride associated with local history will be more difficult to learn and identify with.
- The City will lose venues to commemorate and celebrate various ethnic and cultural groups that have helped build the community.

3.2.7 Community Image and Identity

Community image and identity are often associated with cultural background and heritage. The CGS Museums has relationships with several different communities in the City and opportunities to develop new relationships with other groups. The museums are repositories of tangible elements of the entire community’s history and of specific communities that built the city.

There is a risk that closure of the CGS Museums will lead to negative press for the City and City Council. Museum closure may be viewed as a lack of interest in or respect for heritage and for communities or families that have supported and donated to the museums. Visitors to the community and tourists will have fewer sites to visit and experience Sudbury. Closure of the City Museums may affect the City’s brand. It may not be seen as quite a nice place to live or visit if local heritage is not supported.

3.2.8 Risk Analysis Summary

Table 5 (below) summarizes these positive and negative aspects, in each of the five areas indicated. As is evident by comparing the number of factors in each column, the negative impacts significantly outweigh the positive ones in a comprehensive and balanced assessment.

Table 5: Impact Area Summary

Impact Area	Positive Impacts upon the Municipality	Negative Impacts upon the Municipality
Financial / Fiscal	<ul style="list-style-type: none"> • long-term cost savings (salaries, program delivery costs, conservation, building operating costs, etc.) • potential for re-use or sale of museum assets (buildings, collections) 	<ul style="list-style-type: none"> • severance costs, legal fees and/or redeployment costs for staff (retraining) • (possibly) costs for storage of collections elsewhere • (possibly) on-going costs of building maintenance for unutilized or underutilized buildings
Assets (buildings / collections)	<ul style="list-style-type: none"> • no need for continuing collections efforts (and associated storage costs) 	<ul style="list-style-type: none"> • potential issues regarding disposition of the collection (returning donated items; placing artifacts in other museums; deaccessioning; sale; disposal)

Impact Area	Positive Impacts upon the Municipality	Negative Impacts upon the Municipality
		<ul style="list-style-type: none"> • these could entail legal costs and related issues
Staff / Volunteer Morale	<ul style="list-style-type: none"> • none 	<ul style="list-style-type: none"> • feelings of uncertainty and trepidation regarding job security on part of other municipal staff (beyond those employed in museums) • decrease in volunteer energies and enthusiasm
Social / Cultural Effects	<ul style="list-style-type: none"> • image of fiscal responsibility (seen by some) in closure of a service not actively used by a majority of residents 	<ul style="list-style-type: none"> • message to community and outsiders that history has a low priority in the community • some loss of opportunity to teach local history / heritage to schoolchildren, newcomers, community residents • opportunity costs for future generations associated with cessation of collections and curating activities
Community Image and Identity	<ul style="list-style-type: none"> • possible catalyst for community organizations to ‘rise to the occasion’ and organize to protect community history 	<ul style="list-style-type: none"> • likely initial community negative reaction on part of some residents • potential negative press • possible adverse impacts from tourists and visitors • possible negative effects on image and identity (brand) of community

3.3 Aftermath of Closing

If the City decides to close its museums program it should be prepared for negative reactions. The loss of local museums will likely have an adverse effect on the reputation of the City. Although there is a chance that it will be the catalyst for a new private not-for-profit model local museum to develop.

Closing the CGS Museums will not completely eliminate work to address museum sites. The City will still own the properties. The Rayside-Balfour Museum space in the library can be repurposed for library programming and space needs. The other three museum sites include buildings on public land in the City including parks. The buildings will need regular maintenance and use. Vacant buildings are targets for trespass, vandalism and deterioration. Historic farm buildings and replica cabins are difficult to repurpose. The City may need to consider moving buildings to new locations or selling the lots. The City will need to regularly inspect the buildings and will likely need to pay security to monitor them.

The City will still have corporate records related to the CGS Museums which will need to be managed. These records should be archived in the City Archives and the CGS Museums digital footprint should be digitally archived through the City Archives. Archiving the City's museums online presence may make it easier to reconstitute museums in the future. However, the loss of physical collections will be a loss unlikely to ever be recovered.

The City should consider preparing and making public a detailed report on why and how the museum closure went. This would contribute to the limited body of literature on museum closure and would enable the City to reflect on the role of museums in Greater Sudbury after the fact.

4 CONCLUSIONS AND RECOMMENDATIONS

The current situation with the CGS museums is not sustainable. Based upon the information reviewed to date, it is clear the museums have been underfunded and understaffed for a prolonged time. The museums lack clear direction and strategy. There are potential legal, financial and ethical issues related to collections management, particularly related to the insufficient documentation and the inadequate care of significant portions of the collection. This is not the fault of current staff but symptomatic of the reactive nature of staff's current workload, a lack of investment, and a lack of a dedicated museum board or advisory panel. Current senior management has recognized and is seeking to address these issues but many of the problems are the product of a long legacy. Nonetheless, it has fallen to the current senior leadership and Council to respond to these issues in a proactive, fiscally responsible, and ethical way.

Continued operation of the CGS Museums require a museums advisory panel or board that is dedicated to museums alone. Facilities should be addressed, but within a broader strategy for museum operations. The museums should have a single, secure, environmentally controlled collections storage facility or appropriate collections storage facilities at each museum site. Any storage facility needs adequate shelving and museum quality boxes, and other conservation supplies to provide a safe storage environment for the collections. The museums should more staff to adequately manage the sites, collections, programs and events. Funding needs to be addressed and properly allocated. There should be a clear understanding of roles, rights and responsibilities for each department responsible for museum facilities and budgets developed for facilities with heritage conservation in mind. The City's museum Curator should be involved in decisions about facilities maintenance, repair and renovation to bring the needs of the museums to any plans.

Museums are a community resource and asset, and any decision should involve critical, meaningful, and sustained engagement with community members. This critical step has not been undertaken at this time.

These issues, as discussed with in the context of this report, represents significant risks to the municipality. However, this report does not recommend closure of the museums. While there are many risks associated with the CGS Museums programs, the risks associated with closure, are in our professional opinion, much greater. Nonetheless, changes should be made to the program. Regardless of the City's decision about the future of museum staff funding, the following should be undertaken to mitigate risk, address legal concerns and ensure transparent and accountable decision making.

- 5) It is recommended that a Museum Board/Advisory panel be established to oversee the Museum operations, provide clear strategic direction, and facilitate the process of accepting or depositing of collections. This board/panel will also advise and report to Council on the CGS Museums. It is understood that a new Museum Board/Advisory Panel is already planned.
 - a. If funding is not restored for museum staff this board/panel will oversee necessary steps in shutting down the CGS Museums.
 - b. If the City decides to keep funding staff and maintain its museums the board/panel may wish to create museum sub-committees for future planning.

- 6) Clear ownership title must be established for the collection, and a list of existing loans (both to and from) must be established to maintain or discontinue museum operations. This ownership can be accomplished via a public notice as discussed within this report.
 - a. Clear title enables deaccessioning if the City decides to close its museums; or,
 - b. Clear title enables more effective and efficient collections management and development if the City keeps museum staff and keeps operating its museums.
- 7) There should be a moratorium on new acquisitions. Unless a new artifact represents an irreplaceable aspect of the City's past, the City should not be acquiring new collections until the existing collections can be managed more effectively.
- 8) The Falconbridge Arena & Curling Club as well as the St. Stanislaus Roman Catholic Cemetery Storage Building are substandard facilities for museum collections. Continued storage in these areas will result in further damage resulting in greater conservation costs. It is recommended that the City needs to find a better storage solution for its collections. Rented space with a storage company or construction of a collection storage facility should be considered.

If the City decides to reinstate funding for museum staff the following steps are recommended.

- 1) The City should decide what it wants its museums to be and what role they are to have in the City. This decision should be based on public consultation and may lead into a strategic plan and/or reimagining of the CGS Museums.
 - 2) A clear job description for the Curator should be developed. The curator's position has become a catch-all job covering four separate sites and a variety of tasks. The expectations and requirements on the position are far greater than is feasible for one person. Part of this stems from a lack of direction on key priorities for the CGS Museums. The current CGS Museum situation reflects a legacy of museum staffing decisions and practice.
 - a. It is recommended that the focus be directed to collections management for the short term.
 - b. The museum staffing situation should include a Manager of Historic Sites and Museums (or a similar position) overseeing the CGS Museums with a separate position such as Museum Curator/Curator of Collections/Collections Manager and to eventually hire museum staff in education/programming/events coordinator roles and other museum personnel as needed. A strategic plan could help identify and refine staffing needs and roles.
 - 3) There are significant grants and sponsorship opportunities available to the municipality, particularly in the post-COVID environment. These could be explored and support future museum planning and programming. Support should be directed to this task to help mitigate the cost to the municipality.
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SIGNATURES



Benjamin Holthof, MPI, MMA, CAHP
Heritage Planner | Museum Specialist
LHC



Marcus Létourneau, PhD MCIP RPP CAHP
Managing Principal | Senior Heritage Planner
LHC

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APPENDIX A Qualifications

Marcus Létourneau, PhD, MCIP, RPP, CAHP – Managing Principal, Senior Heritage Planner – LHC

Marcus Létourneau is the Managing Principal and Senior Heritage Planner for Letourneau Heritage Consulting Inc. He is also a Senior Associate with Bray Heritage; an Adjunct Assistant Professor in the Department of Geography and Planning at Queen's University; and a Contributing Associate for the Heritage Resources Centre at the University of Waterloo. Marcus currently serves as Past President of the Ontario Association of Heritage Professionals, Past President of the Kingston Historical Society, and on the Interim Board of Directors for the Heritage Resources Centre at the University of Waterloo. He is a professional member of the Canadian Institute of Planners (MCIP), a Registered Professional Planner (RPP) and a full Canadian Association of Heritage Professionals (CAHP) member.

Marcus was previously the Manager for the Sustainability and Heritage Management Discipline Team (Ottawa/Kingston) and a Senior Cultural Heritage Specialist for Golder Associates Limited (2011-2015). His other positions included: serving as a contract instructor teaching heritage planning at the University of Waterloo from Summer 2016 to Summer 2018; serving as a contract professor at Carleton University in both the Department of Geography and Environmental Studies and School of Canadian Studies (Heritage Conservation); as the senior heritage planner for the City of Kingston (2004-2011) where he worked in both the Planning & Development and Cultural Services Departments; and, in various capacities at Queen's University at Kingston (2001-2007). He previously served on the Board of Directors for Community Heritage Ontario. Marcus has a PhD in Cultural/Historical Geography; a MA in Cultural Geopolitics; BA (Hons) in Geography with a History Minor; a Diploma in Peace and Conflict Studies; a Professional Certificate in Heritage Conservation Planning; a Certificate in Museum Studies; and training in Marine/ Foreshore Archaeology.

Marcus brings over 20 years of experience to his practice, which is particularly focused on heritage legislation, process, and heritage planning. He has been involved in over 225 projects either the project manager or the senior heritage planner. He has been qualified as an expert heritage witness at the OMB, CRB, and for a judicial inquiry for the *Public Lands Act*. He is the co-author of the second edition of *Heritage Planning: Principles and Process* (Routledge: 2020).

Benjamin Holthof, MPI, MMA, CAHP – Heritage Planner – LHC

Ben Holthof is a museum specialist, heritage consultant, planner and marine archaeologist with experience working in heritage consulting and not-for-profit museum sectors. He holds a Master of Urban and Regional Planning degree from Queens University; a Master of Maritime Archaeology degree from Flinders University of South Australia; a Bachelor of Arts degree in Archaeology from Wilfrid Laurier University; and a certificate in Museum Management and Curatorship from Fleming College.

Ben is experienced in museum collections management, policy development, exhibit development and public interpretation. He has written museum strategic plans, interpretive plans and disaster management plans. He has been curator at the Marine Museum of the Great Lakes at Kingston, the Billy Bishop Home and Museum, and the Owen Sound Marine and Rail Museum. These sites are in historic buildings, and he is knowledgeable with collections that include large artifacts including, ships, boats, railway cars, and large artifacts in unique conditions with specialized conservation concerns.

Ben has consulting experience in cultural heritage screening, evaluation, heritage impact assessment, cultural strategic planning, cultural heritage policy review, historic research and interpretive planning. His work has involved a wide range of cultural heritage resources including on cultural landscapes, institutional, industrial, commercial, and residential sites as well as infrastructure such as wharves, bridges and dams. Much of his consultant work has been involved in heritage for environmental assessment. Before joining LHC, Ben worked for Golder Associates Ltd. as a Cultural Heritage Specialist from 2014-2020.

Ben is also a maritime archaeologist having worked on terrestrial and underwater sites in Ontario and Australia. He has an Applied Research archaeology license from the Government of Ontario (R1062). He is also a professional member of the Canadian Association of Heritage Professionals (CAHP).

Jon Linton, BA CMC, Director TCI Management Consultants

Jon has undertaken numerous projects in the arts, cultural, recreation and entertainment sectors including strategic and business planning, audience research and development, membership surveys, pricing strategies, feasibility studies, public policy development, social and economic impact assessments, and program evaluations. He is experienced with a wide variety of research methodologies and has directed several hundred projects in the cultural sector. He has also undertaken numerous economic impact assessments, using local, provincial and national input-output models. He has been involved in the design and management of over two hundred separate surveys and has directed many public policy and regional economic development projects, as well as assignments in the fields of hospitality, tourism, arts, culture and recreation for both the private and public sectors. Jon was formerly Director of the Ernst & Young's Hospitality, Tourism and Recreation Group in Canada. In over 20 years of consulting experience Jon has conducted work for a broad range of clients including Art Gallery of Ontario, Royal Ontario Museum, Ontario Science Center, Metro Toronto Zoo, Vancouver Art Gallery, Canadian Federation of Friends of Museums, the National Club, the Toronto Symphony Orchestra, and the O'Keefe Center.

Susan Maltby, BA, MAC, Conservator, Founder & CEO, Maltby & Associates Inc.

Susan has a Master of Art Conservation from Queen's University specializing in artifact conservation. Her consulting firm, Maltby & Associates Inc., was established in 1988 after having worked for the Canadian Conservation Institute for four years. Her firm offers a variety of services

including artifact treatment, training seminars, collection surveys, advice on collections care and management, and conservation guidelines for exhibits, museums and heritage structures. She has extensive experience working with a variety of museums and museum collections.

In addition to her consulting work, Susan teaches a graduate seminar, "The Museum Environment," for the Museum Studies Program, University of Toronto, "Collections Care" for the University of Victoria's Cultural Resource Management Program, has taught in the Art Conservation Program at Queen's University and was an instructor at the Campbell Center for Historic Preservation Studies, Mt. Carroll, Illinois. She is a regular columnist for Coin World and has contributed to Old-House Journal.

APPENDIX B Museum Closure Path

Museum Closure Considerations and Steps

Considerations for closure of museums should include:

- Provision of enough time for staff to address collections issues.
- Transparency, internal to the City administration and within the community.
- Avoid additional costs.
- Legal obligations.
- Community relations including, schools, volunteers, community groups that use the sites, researchers and visitors.
- Consultation with the community since the City holds collections as stewards for the public.

If after sufficient information has been gathered and community consultation is completed for Council to make a decision and decides to close the CGS Museums Program the following steps should be taken.

Steps		Commentary
1.	Any By-laws or museum formation documents should be found.	The City may need to review original founding documents to repeal any or determine if there are any conditions that need to be addressed.
2.	City Council should vote to close the CGS Museums program.	This may require repealing by-laws that established the museums.
3.	Council should inform staff first and direct staff to start the process of closing the museums.	The Manager of Library and Heritage Services along with the Museum Curator will need to start the process.
4.	Reach out to the Ministry of Heritage, Sport, Tourism and Culture Industries Museum Advisor.	Inform them of the situation and seek support.
5.	Develop a communications plan and have municipal communications staff work with museum staff to draft a press release. Prepare a statement about museum closure to share with	This should cover internal and external communications.

Steps		Commentary
	concerned citizens, visitors and other stakeholders.	<p>Think about who should be informed before it comes out in the news.</p> <p>This plan may want to include people City Councillors may want to talk to early and directly about museum closure, such as important financial or artifact donors and organizations that have close relationships with the museums.</p> <p>Expect to talk to the press a lot.</p>
6.	A high-level closure plan should be developed by the team/staff responsible.	This may be a short memo or report that outlines the process based on up-to-date information and the approach staff feel should be taken.
7.	Review and sort out museum finances.	This will require working with City financial staff to review budgets, any spending or grant commitments, and create a budget for closing down operations.
8.	A detailed operational plan during the closure process should be developed.	This plan will outline how the museums will operate during the closure process and how community relationships will be maintained, wrapped up or transferred.
9.	Decide on a date of public closure and a date museum operations will cease completely.	<p>This will be dependent on how much work will be involved in ceasing programs and exhibits and managing the collection.</p> <p>The City may want a public end date that serves as a “send off” for the museums.</p>

Steps		Commentary
10.	Exhibits and programs need to wrap up.	Look into if other museums or historic sites are interested in existing education programs and/or exhibits that are relatively mobile.
11.	Inventory the collection and update, complete and clean up collections' records.	Based on current information a full collections inventory will take quite a bit of time. Key information to include is the accession number, brief description of the item, donor and status of donation forms, and location.
12.	Inventory other museum assets and see which other City departments could use them.	
13.	Have City legal personnel look into abandoned property law to address items that may not have proper donation agreements. The city may need to publish a legal statement of ownership.	
14.	Be prepared to lose staff. Be prepared to offer significant incentives to retain staff through the closure process.	
15.	Be prepared to hire outside consultants to assist with planning and specific conservation tasks.	
16.	Develop a plan for distribution and deaccessioning.	Identify artifacts that the City will want to keep and develop a plan to manage and care for them. Other institutions and private entities and people may reach out asking for parts of the collection. A plan to deaccession needs to be developed to ensure any opportunities to distribute the collection follow ethical guidance and are transparent.

Steps		Commentary
17.	Catalogue and research provenance on items in the collection with inadequate collections records.	<p>Based on the existing conditions of the museum collections this is a significant undertaking that will require staff resources and will likely require several years to complete.</p> <p>Reach out to donors who did not properly fill in donation agreements or where donation agreements cannot be found.</p>
18.	Reach out to people and organizations with artifacts on loan to the CGS Museums. Loans may need to be returned or transferred to a different organization.	
19.	Consider extra security.	Some people internal and external to the City may consider museum closure an opportunity for theft or vandalism.
20.	Develop a plan to archive records of the CGS Museums.	The City Archives is the logical venue for this. Records of museum formation, operations and the closure process should be archived. Museum webpages and social media may need to be digitally archived as well. Consult with City Archives staff on this process.
21.	Plan a special event for the last day(s) the Museum will be open to the public.	Consider a party type event for each museum site.
22.	Figure out a new plan for museum facilities.	

Deaccessioning Steps

1. Undertake a full inventory of the collection.
2. Develop a project plan and allocate staff resources to manage the process
3. Evaluate objects for disposal or retention
4. Ensure the museum may legally deaccession the items which means reviewing all donation agreements and collection records.
5. Museum staff must work with the City's legal team to develop a strategy to address collections without donation forms or records.
6. Ensure cataloguing records and condition reports for the items are sufficiently complete.
7. As the governing body for the CGS Museums City Council must sign off on deaccessioning.
8. Offer collection items to other museums.
9. Offer collection items to other relevant institutions such as art galleries, educational institutions, historical societies, interpretive centres or parks with historic sites.
10. Provide sufficient time for institutions to respond to or make offers.
11. Remaining collection items may need to be put up for auction. Funds raised should go into supporting other City cultural heritage programs or events, or perhaps into improvements to museum buildings in preparation for future use.
12. Have a plan to address collections that are not accepted by other institutions and do not sell. This may require destruction of the items.

APPENDIX C Alternatives to Museum Closure

A Status Quo Option

An alternative scenario to closure of any or all of the museum operations would be a 'status quo' possibility where the museums were kept open on an 'as is' basis. The museums would continue to operate with limited staff resources. However, steps to revise museum operations will still be required.

This would clearly represent some additional cost to the City. An estimate of this cost can be made by extrapolation of the existing museum budget. As was noted earlier, the budget for the museums operation has grown by 12.8 percent over the 2015 – 2020 period – approximately 2% per year. If this were to continue, this would represent an additional cost to the overall museum operation of about \$5,000 per year. If the growth in a 'status quo' museum budget were to keep pace with the higher growth seen in the overall City budget (17.7% over the 2015 – 2020 period, or about 2.7% per year) this would represent an increase in the overall museum budget of about 7,000 per year.

Necessary steps to continue City museum operations include:

- The City needs to develop a strategic plan to continue operations. Implementation steps in the strategic plan should include program development that enable the CGS Museums to apply for grants.
- A new Museum Advisory Panel –separate from the Public Library Board—is required for museum governance.
- The City should finish renovations to the Flour Mill Museum site to enable museum programming and potential exhibits as soon as possible.
- The City needs more suitable storage for museum collections. Ideally, a single climate controlled and controlled access facility for all or most of the CGS Museums collections is necessary. However, separate storage at each museum site accessible only to museum staff would work for the Museums. Collections need to be removed from the Falconbridge Arena and Curling Club as soon as possible. Collections need to be removed from the St. Stanislaus Cemetery as soon as possible. Collections need to be consolidated into one location at the main branch of the public library or removed from the library as soon as possible. Collections stored in the Barn at the Anderson Farm Museum should also be moved to a more suitable location. It is recommended that the City commit to finding and supporting an appropriate storage facility for CGS Museums collections to be housed safely and securely. Staff will be required to manage collections at this facility.

New Museum Options

Another set of options, categorically different from those considered thus far, would be to either close all existing facilities, in favour of building a new 'City of Greater Sudbury Museum' or build a new 'City of Greater Sudbury Museum' that includes some or all of the existing museums.

A single new City museum would subsume all of the current facilities, consolidating them into one central place. Such a larger museum operation would not only house the collections contained in existing museums and tell their stories, but also portray a larger integrated story of the growth and evolution of the entire Sudbury region over time. A new City Museum that includes the existing museum sites would be arranged as a single entity with a central collection storage, administrative and gallery space and continue to use existing museum sites to tell site specific stories and deliver site specific programs and exhibits. This would be the equivalent of a Regional Museum from more southern regional municipalities in the province such as the Waterloo Region Museum, Peel Art Gallery, Museum and Archives, Bruce County Museum and Cultural Center, Grey Roots – Museum & Archives, Simcoe County Museum.

There are many uncertainties associated with such a scenario, but it is clear that there would be significant capital cost implications (depending upon site; whether the building was purpose-built or an adaptive re-use; the overall size, staffing and programming space; etc.). The operating cost as well would likely be several multiples of the existing budget for all museums. On the other hand, such a development would create a large impression in the market, likely resulting in significantly increased attendance (from residents and visitors alike) and an impression of Sudbury as a community that respects and celebrates its heritage and the heritage of the surrounding area. Often, depending upon location, facilities like a new museum can have a catalytic effect upon the community and be a revitalizing influence in a downtown or commercial area.

This option has not been assessed in any detail at this point but is one that should be considered in a fuller consideration of all possibilities regarding the future of Sudbury's museums.

Whichever options the City considers should involve detailed community consultation.

APPENDIX D Analysis of Critical Issues Based on AASLH Checklist

Preliminary analysis of CGS Museums sustainability/viability based on an adapted version of the AASLH checklist for museums in peril.

Category	Characteristic	Yes/ No	Reason
Vision			
	Most people involved with the museums believe that “keeping the doors open” or maintaining the status quo is acceptable.	No	It is unknown what City Council believes about “keeping the doors open” or the vision of the Museum. However, museum and Library staff do not believe the status quo is acceptable.
Mission			
	Few people involved with the museums know or understand the mission.	No	It is unknown what City Council knows about the museums mission. However, museum staff and community stakeholders understand it.
Board/Governing Body/Senior Administrators			
	Most board members are unaware of their fiduciary and stewardship responsibilities.	?	The City is aware of many fiduciary responsibilities. However, aside from museum staff the City does not seem aware of what it should cost to run four museums. It is unclear if City Council and upper-level staff know about their stewardship responsibilities. This is likely because it has not been considered before.
	Most board members believe that in “keeping the doors open” or maintaining the status quo, they are fulfilling their fiduciary and stewardship responsibilities.	No	There is no evidence to suggest that anyone feels keeping the doors open or maintaining the status quo is sufficient to fulfill their fiduciary and stewardship responsibilities.

Category	Characteristic	Yes/ No	Reason
	Recruiting and retaining new board members is challenging.	?	Unknown, the City needs to establish a museum specific advisory board/panel first.
	There is not a full complement of board members.	No	The current Library Board also serves as the Museum Advisory panel, and it has a full complement of members.
	There are few, if any, active board committees.	Yes	The Museum Advisory Panel does not actively work on museum issues. A new panel/board separate from the Libraries may change this situation.
	There is no succession plan for board members, and no one is willing to be president or chair of the board.	?	A new board/panel needs to be established.
	No one on the board lives in the community served by the museums.	N/A	
	No one on the board attends community meetings or events as a representative of the historic house museum.	N/A	
	There is no regular board performance evaluation, either by the board or by an outside evaluator.	N/A	
	There is no ethics or conflict of interest policy.	No	The museums do have relevant policies which include ethics and conflict of interest.
	There is no strategic plan or the plan itself is just a list of ideas.	Yes	There is no current strategic plan but an old one exists.
	There are no regular treasurer's reports.	No	Museum budgets appear to be managed well within the City budget process.

Category	Characteristic	Yes/ No	Reason
	The board is not aware of any problems and/or is taking no action to remedy them.	Yes and No	Senior staff and City Council are aware of problems. However, one of the “solutions” is to shut down the museums program. Also, for several problems no plan has been developed to remedy them.
Financial			
	There are no checks and balances in use for handling financial transactions.	No	The City has check and balance systems for financial transactions
	There is no audit.	?	Unknown.
	There is an operating deficit.	N/A	Museum budgets are part of the municipal budget.
	There is no endowment or the endowment generates less than 15% of the operating budget.	N/A	While an endowment would be great municipal museums generally don’t have them.
	There is no planned giving program.	N/A	
Staff			
	There is high staff turnover.	No	Core museum staff are stable.
	Staff are reviewed irregularly or not at all or only at the time of crisis.	?	Unknown, it is understood that staff are reviewed following municipal HR policies
	There are no performance expectations for staff or these expectations are not communicated to staff.	?	Unknown

Category	Characteristic	Yes/ No	Reason
	Staff performance reviews are usually carried out by the president of the board without consultation with the other board members.	?	Unknown, it is understood that staff are reviewed following municipal HR policies
	There is no one on the staff from the community in which the historic house museum is located.	No	Staff live in the community
	There is no one on the staff who attends community meetings or events as a representative of the historic house museum.	No	It is understood that when necessary staff attend relevant public meetings and events
Programs			
	There are no historic structures reports for any of the historic buildings under the care of the board.	Limit ed	There are some structure reports for museum buildings. However, this is limited.
	There are no landscape or garden surveys (if the historic house has a historic landscape).	N/A	Landscape or gardens are not known to be part of the historic landscape. perhaps this is an area for future museums research.
	There is no little or no regular maintenance of buildings or grounds.	No	The grounds are regularly maintained. The buildings do receive maintenance but not all maintenance work is consistent with heritage conservation best practice.
	Repairs are performed on an emergency basis.	Yes	Repairs are often performed on an emergency basis.
	Visitation has been declining over the last five to ten years.	?	Unknown.
	There are few school groups visiting the house museum.	?	Unknown.

Category	Characteristic	Yes/ No	Reason
	The museums are open to visitors on a limited basis.	No	Normally the museums are open regularly.
	There has been no new research on the museums buildings or sites for more than five years.	?	
	There is little or no interpretation of the facts or story about the museums/sites buildings and area history.	No	The displays interpret the sites.
	There is no connection made between the history of the house and current events or issues.	No	The museums connect local history and current events
	Docents/guides tell the same story that has been told for many years.	?	It is unknown what story guides tell. The story likely needs updating.
	Routine tours are longer than one hour.	?	Unknown
Collections			
	It is difficult to plan programs because collections are poorly cataloged or are in disarray.	Yes	Collections are poorly catalogued and in disarray for a number of reasons including inadequate or inappropriate storage and lack of resources to hire qualified staff and maintain a register and collections database.
	Gifts to the collection are accepted without review of collecting policies or knowledge of the current collection.	No	The curator accepts gifts to the collection and is aware of collecting policies and knowledge of the collection.
	There are multiple numbering systems for the collection.	Yes	Due to the nature of the four museums that became the CGS Museums there are multiple numbering systems. This appears to be manageable.

Category	Characteristic	Yes/ No	Reason
	There is no active review of the collection for possible deaccessioning.	Yes	At this time there is no active review of the collection for possible deaccessioning. More work to register and catalogue the existing collection needs to be completed first.
	Collections records are not digitized.	Yes	Collections records are not digitized. Or not many are digitized.
	Collections are not safely housed or stored.	Yes	Not all collections are safely housed or stored.
Communications			
	Computer equipment is more than five years old.	?	Unknown
	There is no website and/or no email address or email is checked irregularly.	No	The museum has a web presence including a social media presence that is checked regularly.
	There is no current 4-color brochure.	?	Unknown.
	There is no signage or other means of finding the historic house museum.	No	Signage pointing to the museums could be improved but it does exist.
	Membership is declining.	N/A	