



GREATER SUDBURY PUBLIC LIBRARY AND ART GALLERY OF SUDBURY

Co-Location Facility and Business Plan Phase 1A Report

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We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

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1. INTRODUCTION

This chapter summarizes the background to, purpose and methodology of this facility and business plan study for the co-location of the Greater Sudbury Public Library (GSPL) and the Art Gallery of Sudbury (AGS). Although it is assumed that the Art Gallery of Sudbury will be renamed the Franklin Carmichael Art Gallery in the future, we have retained the AGS name for the purposes of this study.

1.1 BACKGROUND TO AND PURPOSE OF THIS STUDY

The mission of the Greater Sudbury Public Library is as follows:

The Greater Sudbury Public Library strives to enrich the lives of individuals and the spirit of the community by providing the highest quality library service to our citizens in their quest to read, learn, educate and dream. We support all members of the community by providing equitable access to a wide variety of information sources and literature.

The mission of the Art Gallery of Sudbury is:

The Art Gallery of Sudbury provides access to, and understanding, knowledge and appreciation of the visual arts. We are dedicated to achieving excellence in all of our activities, including the collection, exhibition, preservation and promotion of art for the community of Sudbury.

Both institutions are focused very much on community service and both have long outgrown their current deficient facilities – the 1907 Bell Mansion that has been the home of the AGS since 1967 and the Mackenzie Main Branch of the GSPL, which was constructed in 1952.

Focusing on the older Bell Mansion building first, it has always had severe limitations as a site and facility for the **Art Gallery of Sudbury** since when it occupied the building as a centennial project in 1967. A facility analysis prepared by Lord Cultural Resources in 2010 concluded that it was no longer cost-effective to consider retrofitting the Bell Mansion for the following main reasons:

- The gallery space is too small for exhibitions of sufficient impact to generate sufficient public interest. The overall building is only 9,122 gross square feet. Even when used together, the two galleries at 2,193 net sq. ft. offer less than most galleries do just for temporary exhibitions of quality and importance. Programming space is limited to an attic

studio at only 960 nsf and library of 420 sq. ft. There is clearly insufficient space for exhibitions, public and educational programs.

- The Bell Mansion provides insufficient space for storage of the Gallery's permanent collection. An on-site vault is only 291 sq. ft. with additional storage of 374 sq. ft. in the garage, 145 sq. ft. in the basement and 376 sq. ft. in three eaves. The present tiny storage space is among the most crowded and unsatisfactory spaces that Lord Cultural Resources has encountered. The works in the Gallery's collection that were acquired by Laurentian University are stored in the University's Library building in 576 sq. ft., and there is no way to bring them into the Bell Mansion.
- Since the AGS has a Category A designation under the Cultural Property Act, it is required to meet specific legal, collections management and environmental requirements to properly care for, preserve and make publicly accessible, objects or collections that are of "outstanding significance and national importance". Due to storage and exhibition space challenges, the AGS currently does not meet all the requirements.
- The Class A designation qualifies the Gallery to receive major traveling exhibitions however, the existing AGS does not have the space to exhibit major exhibitions, nor the space for the requisite shipping-receiving and exhibition handling facilities.
- The building systems would have to be substantially upgraded for the Bell Mansion to continue operating as a Class A Gallery, but it would be a questionable investment, since the result would still be a building that cannot serve its purpose for the citizens of Greater Sudbury.
- The layout of the Bell Mansion is convoluted and vertical, so that additions would only compound the problem.
- The location of the Bell Mansion is extremely disadvantageous for the Gallery, placing a public facility in a residential area. This limits crossover with retail, restaurant and other cultural institutions that have benefitted from synergy with art galleries in downtown areas of other cities. Location in a residential area also limits opportunities for evening functions and other rentals that would likely draw complaints from neighbours. Furthermore, it is located in what is perceived to be a more 'exclusive' or 'upscale' part of the city, thus intimidating some potential visitors from the Greater Sudbury Area who perceive it as for the elite.

It is now seven years later and the condition of the Bell Mansion has only worsened. The need for a new facility also relates very much to an offer by the grandchildren of famed Group of Seven artist, Franklin Carmichael, to donate 30 works of art plus \$100,000 in cash to the AGS assuming it has new facilities. That donation is at risk every year that goes by without implementation.

The main branch of the **Greater Sudbury Public Library** facility on Mackenzie Street in the downtown was originally constructed in 1952 with an addition in 1976. A building condition report prepared in 2012 concluded that "some of the components of the building are not in a state of good repair. Major capital outlay is required to ensure the viability of this facility."¹ Deficiencies cited include:

- The building envelope, including the reinforced columns and roof cladding, windows and exit and service doors.

¹ *Building Condition Assessment Mackenzie Main Library* (Construction Control, Inc., November 2012).

- HVAC systems, including the hydraulic boiler, air handling units, condensers and associated piping and valves, some of which include asbestos insulation.

The capital investment required within a decade was estimated at over \$1 million, of which close to \$600,000 was required within one to five years. Most of the recommended changes have not been implemented and so deferred maintenance continues to build up.

A 2014 report by Yallowega Belanger Architects and observations by library specialist Susan Kent identified a variety of other deficiencies associated with parking, public programming spaces, workspace and storage. These include:

- Inadequate number of parking spaces during peak periods to serve both visitors and staff.
- Spaces are subject to substantial temperature variation with some too cold and others too warm.
- Poor quality public washrooms.
- Lack of space for larger events requires them to be held in the lounge and therefore disruptive to the regular activities of the library.
- Public meeting rooms that are too small and have no natural light.
- Inadequate storage space.
- Poor quality work spaces.
- A children's area that is too small and that does not provide space for program activities.
- Poor layout and adjacencies that are confusing to the library user.
- Broken up floor spaces and lack of natural flow from one area of library to other
- Lack of quiet spaces, study rooms and mixture of meeting rooms for small and large groups.

The concept of co-location of the GSPL and AGS has been identified as a way to reduce capital and operating costs relative to separate facilities and thereby increase the likelihood of implementation of needed new facilities. A potential co-location is also intended to achieve potential synergies and benefits for both institutions, the City of Greater Sudbury and the region it serves. The benefits to the two institutions include crossover visits and joint programming initiatives to help create a community hub. One of the benefits to Greater Sudbury heard in the interview process includes helping to build upon the success of Science North in helping to change the image of Sudbury as a mining town to one that is pursuing creativity and innovation.

However, the co-location must take into account that the Greater Sudbury Public Library is a department of the City of Greater Sudbury that offers free access whereas the Art Gallery of Sudbury is an independent not-for-profit institution that has charged for admissions, public programs and facility rentals. Each has a different governance and funding structure that will need to be maintained and hours of operation that differ as well. This study seeks to mitigate the differences between the two organizations while recognizing the reality of them.

This facility and business planning study is being phased to lead to capital and operating cost projections at the end of Phase 1. Pending Council approval whether or not to proceed, Phase 2 will include a recommended site or at least identification of criteria for it, as well as

recommendations for potential future uses of the Bell Mansion and the Mackenzie branch facility and a communications plan.

The study is led by Ted Silberberg, the Lord Cultural Resources Senior Principal responsible for Market and Financial Planning, assisted by Library specialist Susan Kent, Lord Senior Consultant Marina Ramirez (facility planning), Communications and Marketing Specialist Sarah Hill, Co-President Barry Lord, and Research Consultants Rebecca Frerotte and Maureen Marshall.

1.2 SCOPE OF WORK AND METHODOLOGY

In order to meet the objectives of this study we have carried out the following work elements. We:

- Reviewed and analyzed background material provided to us as well as additional data that we gathered. This includes facility, collections, operational and financial data provided by each of the institutions along with previous planning studies:
 - Concept Development and Business Plan for the Art Gallery of Sudbury: Franklin Carmichael Art Gallery (Lord Cultural Resources, December 2010)
 - Building Condition Assessment Mackenzie Main Library: (Construction Control Inc, November 2012)
 - Franklin Carmichael Art Centre (December 2013)
 - The City of Greater Sudbury Main Library, Archives, and Heritage Museum Complex: Program Development and Site Selection Parameters (Yallowega Belanger Architects, October 2014)
- Toured the GSPL and AGS sites and facilities.
- Facilitated a Visioning/ Assumptions Workshop that brought together board members and senior staff of the GSPL and AGS.
- Conducted a literature search/ environmental scan associated with shared cultural facilities, a contextual analysis to establish benchmarks for art galleries and public libraries as well as research regarding comparable co-locations of public libraries and art galleries/museums in Canada and the United States. These analyses are set out in Chapter 2.
- Analyzed data and interview feedback regarding the market for the existing AGS and GSPL operations, as well as potential resident, school and tourist markets for Sudbury, as set out in Chapter 3.
- Prepared this Phase 1A report, which detailed the analyses, conclusions and recommendations in this study. The recommendations and preliminary assumptions are in Chapter 4. A meeting to be held in Sudbury will be used to finalize the assumptions to underlie the projections of attendance, operating revenues and expenses for a co-located GSPL/AGS in Phase 1B of the study. This will be followed by a meeting with City Council to present the full Phase 1 report, scheduled for May 30, 2017. Phase 2, if approved, includes a site evaluation, recommendations for the existing sites/buildings and a communications plan.

Bold italics are used throughout the document to highlight key findings, conclusions and recommendations.

2. CONTEXTUAL AND COMPARABLES ANALYSES

The contextual and comparables analyses in this chapter focus on lessons learned and benchmarks to help guide the recommendations in this interim report and the capital cost estimates and attendance, operating revenue and expense projections in the next phase of the study. The analysis includes:

- A literature review associated with cultural facility co-locations, with a preference for those involving public libraries and museums;
- An environmental scan or comparables analysis focused on selected specific public library/ art gallery co-locations;
- Art gallery/museum trends and consideration of the overall museums marketplace in Ontario, Canada and the United States in comparison to data for the existing AGS;
- Public library trends and comparison of data for the Greater Sudbury Public Library to the public libraries of the other major cities in Northern Ontario – North Bay, Sault Ste. Marie and Thunder Bay.

2.1 KEY ISSUES FROM LITERATURE REVIEW OF CULTURAL CO-LOCATIONS

This section includes a review of selected available literature associated with co-location of cultural facilities, with preference given to those involving public libraries and museums and art galleries and the potential applicability to the GSPL/AGS co-location. The bibliography of sources used is set out at in Appendix B.

In 1991 Victor J. Donolov wrote the first comprehensive article on shared Museum/ Cultural Complexes in which there are shared or co-located facilities but that retain separate identities. In his article he discusses that while this was once a rare occurrence it would become more common. Through the lens of nine case studies he discusses both single building and adjacent building initiatives related to co-location. The key characteristics identified include:

- Most of the examples cited are in small or medium sized communities without large cultural institutions.
- Reasons for shared or co-located facilities are:

- Increasing the likelihood for better facilities for the participating cultural organizations than if they were fully separate;
 - Cost efficiencies in capital development and operations;
 - More effective mechanism for raising funds, handling building management and providing shared services;
 - Maximizing limited resources;
 - Enhancing the community's cultural image and assisting the area's economic development efforts;
 - Establishing a greater museum/cultural core that will attract and serve more resident and tourist visitors.
- The main obstacles to such shared or co-located complexes are as follows:
 - Higher level of funding that becomes necessary to develop such a facility relative to competition between the institutions that might see only one institution implemented;
 - The resistance of participating organizations to relinquish partial control associated with a co-location; and
 - The problems of diverse cultural organizations once fully independent in working together and understanding each other's needs.

In 2001 Karen A. Donsief wrote on the topic of "Joint-Use Libraries: Balancing Autonomy and Cooperation." The study was based on the case example of the Harmony Library in Fort Collins Colorado, which was the combination of an academic library and a public library in a single facility. According to Donsief, in planning this library the partners carefully crafted a common vision and then examined their own libraries and expectations, identifying the areas in which they needed to maintain control and those in which they could operate less independently.

Using examples from over four years of experience at Harmony Library, Donsief shows how balancing the need for control with the opportunities for cooperation is an ongoing, delicate process enhanced by constant communication and coordination. Such communication and coordination will clearly be required for the GSPL/AGS co-location but the challenge is greater than at Fort Collins, in which both were libraries while in Greater Sudbury it is a public library and an independent public art gallery.

Donsief's article establishes three types or levels of co-located facilities: minimal integration (co-location of facilities with individual services maintained separately), selective integration (sharing of some specific projects or departments), and full integration (in which both organizations share one mission and governance). *The GSPL/AGS co-location is likely to be primarily "minimal", according to this definition, but should include elements of selective integration in regards to public programming and some shared spaces.*

In 2003 Juris Dilevko and Lisa Gottlieb began writing about the idea of Museum and Library convergence, first with the article "Resurrecting a Neglected Idea: The Reintroduction of Library-Museum Hybrids." This was followed by the publication of their book the following year, *The Evolution of Library Museum Partnerships: Historical Antecedents, Contemporary Manifestations and Future Directions*. Dilevko and Gottlieb's work focuses on the intellectual connection between these two institutional types. It proposed a model for the future that enhances the intellectual and informational value of collections on display by assuming a "cabinet of curiosities" approach wherein textual and object records are displayed side by side,

providing greater access to information for all users. They note that the Institute of Museum and Library Services' grants in 1996 began to encourage the collaboration between these two silos of institutions particularly around the intellectual management of their collections, and digitization of resources.

In 2006 Bruce Monley wrote about the co-location phenomenon and trend in Queensland Australia. He observed that stand-alone libraries had become a rarity in the preceding 10 years in rural Queensland. Instead libraries were being co-located with government service delivery, tourist facilities, including heritage, museums or galleries. The article includes survey responses from 17 respondents in co-located facilities. The key results were as follows:

- Over half of the respondents were co-located in new buildings, the rest into renovated buildings.
- The majority of the buildings were funded by local governments, but federal and special funding sources were also used.
- All but three of those studied increased their opening hours in the new facilities.
- All libraries experienced increases in membership in most cases greater than could be expected from natural growth. The most dramatic was an eleven fold increase.
- All libraries offering other services to the local community reported that co-location had resulted in increased awareness of the library by non-users.
- Changes to patterns of library usage noted an increased usage of newspapers, reference collection and computers, increased local and family history research, increased school visitation using IT facilities and galleries.
- The majority of respondents said there were no negative impacts, they were just busier.

The International Federation of Library Associations and Institutions (IFLA) commissioned a study by Alexandra Yarrow, Barbara Clubb and Jennifer-Lynn Draper in 2008 which examined the trends in collaboration and cooperation among public libraries, archives and museums. They concluded that in many cases the shared or similar missions of the institutions reviewed make them ideal partners in collaborative ventures. Different types of collaborative projects were examined, including exhibits, community programs, digital resources and joint-use facilities.

The report also outlines a start to finish approach for a successful collaboration and best practices. Among the useful insights are the following points:

- **Stage 1- Preplanning-** ensuring alignment between partner's goals, understanding, and commitment to the project is key to advancing to the planning stage.
- **Stage 2- Planning-** during this stage it is important to ensure adequate representation from all partners, and to market the partnership to peers, management and other involved to ensure buy-in both externally and internally.
- **Stage 3- Implementation-** continue to invite input and be open to change and adaptation of the collaboration as it progresses.
- **Stage 4- Evaluation-** at a suitable marker it is essential to evaluate the success of the collaboration and use both quantitative and qualitative inputs to evaluate.

- **Stage 5- Share your experience-** publishing or presenting on the collaboration at conferences or on the web will allow the hard work and success of your project to guide and influence future efforts.

Published in 2011, Jo Oliver’s article “A Practical Partnership: Library, Museum and Family History Society Cooperation in Camden NSW” (New South Wales Australia) focuses on the Camden Council Library Service, the Camden Museum operated by Camden Historical Society and the Camden Area Family History Society. All are co-located in the centre of the historic town of Camden on the semirural fringe of Sydney. These three organizations worked in partnership guided by a memorandum of understanding. The article outlines how this complex came to be through a Camden Council library strategic plan, and goal of becoming a community hub. The partnership credits its success to the co-location of the services and mutual respect amongst the participating organizations.

Leith Robinson also takes a case study approach in the article “Library and Cultural Service Convergence: A Case Study of the City of Wanneroo, Western Australia.” The resulting Waneroo Library and Cultural Centre is a strong endorsement of local government pursuing convergence, with the construction of the building transforming and improving communities, physical and virtual collections, skills and practices, and achieving quantitative and qualitative benefits, such as higher levels of efficiency and satisfaction.

The only article found that took a negative perspective on the topic of co-location is called “The Canadian Disease: The Ethics of Library Archives and Museum Convergence” by Braden Cannon. It was published in 2013 and takes a critical stance on the convergence practices in Canada and abroad. According to Cannon, much of the literature on convergence is couched in business terminology that favours top-down management approaches and works to create non-democratic structures with more power in fewer hands, with many of the pro-convergence arguments having little to no evidential support. Cannon further believes that many real-life examples of Library, Archives and Museum convergence have been problematic and under-examined in the literature.

2.2 EXPERIENCE OF SELECTED SPECIFIC PUBLIC LIBRARY AND ART GALLERY CO-LOCATIONS

In considering a potential co-location between the Greater Sudbury Public Library and the Art Gallery of Sudbury it is useful to consider existing library/gallery co-locations. We sought examples of public art galleries that are of a similar size to spaces allocated to public libraries in co-located facilities but could not find any. Similarly, we sought out examples of art galleries that charged admission in a co-located facility with a public library and could not find any either. In all cases, the art galleries are relatively small and even when they have a separate governance appear to be part of the public library. As shown in Chapter 4, the recommended size of the AGS space within the GSPL is much more substantial and will therefore help it to maintain an independent identity.

The following co-locations were identified and researched:

- The Grimsby Public Library and Grimsby Public Art Gallery
- Idea Exchange (formerly the Cambridge Libraries and Galleries)
- Oakville Galleries Og2 at the Oakville Public Library

- Dunlop Art Gallery at the Regina Public Library
- San Diego Central Public Library and Art Gallery

2.2.1 GRIMSBY PUBLIC LIBRARY AND GRIMSBY PUBLIC ART GALLERY

The Grimsby Public Library (GPL) and Grimsby Public Art Gallery (GPAG) are separate entities within the same 21,300 sq. ft. building that was purpose-built for the library and art gallery in 2004 by the Town of Grimsby. The Gallery was founded as an independent not-for profit in 1975 and became a department of the Town in 1999. The space in the building is primarily allocated to the public library as the GPAG includes only 3,500 sq. ft., of dedicated space of which 1,600 sq. ft. is exhibition space. The relatively small building complex reflects the modest size of the Grimsby population at less than 28,000 residents.



Image: Exterior of Grimsby Public Library and Art Gallery
Source: Pinterest

The Library and Gallery operate with separate advisory boards and have largely separate spaces and employees. The shared spaces are the entrance, lobby, public washrooms and a meeting/studio room. The only shared staff are custodians and security personnel. Operating budgets are separate with the exception of shared hydro, water and heating costs. No rent is paid for the use of the municipally owned space. Admission is free to all self-guided Gallery visitors and it attracts about 20,000 visits per year while the Grimsby Public Library reports approximately 160,000 visits per year.

The Town of Grimsby is the primary funder of the Gallery whose operating budget in 2106 was about \$324,000 compared to the \$964,000 for the Library. The Gallery generates modest revenues from a variety of charged programs. School programs involving in-gallery tours (based on a minimum of 18 students) are charged at \$4 per student for a one- hour tour and an activity book. There is a charge of \$6 per student for a guided tour and an art class

(approximately two to three hours). Given the limited space within the GPAG, in-school programming is also offered. Pricing is \$36 per student for 15 students or less, and \$30 per student for 16 to 25 students. An additional fee is applied for the instructor’s mileage. Additionally, the Gallery offers classes for both children and adults that change throughout the year and a half-day March Break camp is available for children aged 5 to 12 years.

Despite the free admission, the Gallery has a membership program that offers a 10% discount at the gift shop and an invitation to the annual pre-holiday season sale, in addition to discounts on classes, and an opportunity to support the mission of the Gallery. The annual membership charges are \$32 for a family, \$27 for an individual and \$17 for a senior or student. At present, the Gallery has over 200 memberships.

The Library and Gallery have common operating hours for only one day per week as shown on the following table. These hours are maintained on a year-round basis for the Gallery while the Library closes on Sundays during the summer months. *It is a common phenomenon among all of the comparable co-locations analyzed that the public library and art gallery have different open hours. We have not recommended common open hours for the GSPL and AGS.*

Open Hours	Grimsby Public Library	Grimsby Public Art Gallery
Monday	9 - 9	10 - 5
Tuesday	9 - 9	10 - 8
Wednesday	9 - 9	10 - 8
Thursday	9 - 9	10 - 8
Friday	9 - 5	10 - 5
Saturday	9 - 5	1-5
Sunday	1 - 5	1-5

An interview with the Gallery Director indicated that the Gallery benefits from location within the Library building as many Library users wander into the Gallery because they are already in the building and because of the free admission offered by the Gallery. The most significant challenge as identified by the Gallery Director was maintaining a separate brand identity within a building that is primarily a public library since they share a main door and lobby. The Art Gallery of Sudbury should also benefit from access to Library patrons and while it could face a challenge of maintaining a separate identity, this should be mitigated by a larger space within the Greater Sudbury Public Library.

2.2.2 IDEA EXCHANGE, CAMBRIDGE

The Idea Exchange, formerly the Cambridge Libraries and Galleries, was formed in 2015 and serves a city population of close to 132,000 in 2016 plus nearby smaller communities. The Idea Exchange name was borne out of the thinking that it would attract new audiences who were negatively predisposed to the words “library” and “art gallery” while still retaining the traditional audiences. The mission of Idea Exchange is to support and inspire reading, innovation, learning and the arts through environments that invite curiosity and discovery through exploring new technologies and the arts.

The Idea Exchange is not a single building housing a public library and art gallery. There are Idea Exchange facilities in five locations, three of which include art galleries. This reflects the fact that Cambridge is an amalgamation of three different towns – Galt, Preston and Hespeler. Within each Idea Exchange building, the library components occupy the bulk of the space but

the art galleries are able to maintain their identities by means of their names: The Queen's Square Gallery, Design at Riverside Gallery, Gallery Preston. The Art Gallery of Sudbury will also have an independent name, likely the Franklin Carmichael Art Gallery.

Positive in Cambridge as well is that all of the art galleries are located on the main floor of the buildings. They share some amenities with the libraries such as lobbies, washrooms and boardrooms.

The Idea Exchange has one overall governing board but has a sub-committee that manages the galleries and an Executive Director who manages them. The galleries have primarily separate employees. The only shared staff with the Library are custodial and security staff. The galleries also have a separate operating budget and pay rent to the library for the use of their space. This is primarily a bookkeeping exercise as the large majority of the operating funds are from the City of Cambridge. Funds for the galleries are also raised by means of fundraising and charged programs. Idea Exchange runs hundreds of free and charged art programs every year ranging from in-house art programs, programs at festivals, art competitions, art camps and MakerKits that can be borrowed and taken home.

Admission is free to all of the art galleries and the combined attendance for them was approximately 86,000 in 2016. The galleries have fewer open hours than the public libraries. They are open daily but closed on Sundays from the Victoria Day to Labour Day holidays.

According to the Galleries Executive Director, the art gallery within a shared library building model is beneficial in that there is a sharing of resources, collaboration on projects and an increase in attendance due to exposure to library users. However, sharing the Idea Exchange name with the Library poses a challenge when trying to distinguish itself as a separate brand within it. This is especially important for fundraising purposes.

2.2.3 OAKVILLE GALLERIES (OG2) AT THE OAKVILLE PUBLIC LIBRARY

The Oakville Galleries (Og2) operates in two locations, one of which is a space at the Centennial Square location within the Oakville Public Library with a shared lobby. Og2 is a contemporary art gallery and serves the City of Oakville (population close to 194,000 in 2016) and the surrounding area. The Gallery had originally been managed by the same board as the Library but in 1980 the boards separated and Og2 became its own entity. As such, the Gallery maintains separate staff, has its own operating budget, and pays the Library an annual fee to cover maintenance and utilities costs amounting to approximately \$18,500. The only shared staff is security.

The entire Library and Gallery complex is 41,400 sq. ft., with Og2 occupying only about 2,800 sq. ft. (of which 1,900 sq. ft. is exhibition space) and the space also includes collections storage. Office space is at the second Gallery site at Gairloch Gardens. The annual operating budget for both galleries was \$1.1 million in 2016.

The Centennial Square Gallery attracts about 15,000 to 20,000 visitors per year. Admission is free but a membership program is in place that entitles members to lower rates for programs, and to support the mission of Og2. The Og2 currently has approximately 400 members. Given the small size of the space in the Centennial Square Library most public and educational programming, including charged children's camps and birthday parties, are offered at the Gairloch Gardens location. The various membership levels are:

- \$30 Individual
- \$20 Student/Senior/Artist
- \$50 Family
- \$100 Business
- \$250-\$499 Sustaining Member
- \$500-\$999 Advocate Member

Og2 is open Tuesdays through Sundays with evening hours Tuesday through Thursday. There are fewer hours than those of the Public Library.

An interview with the Director of the Gallery included his perceptions of the advantages and disadvantages of being part of the Library. The main benefit is that there is no expectation of charged admission inside the Library. The free admission reduces the barrier to entry and a broader cross-section of the population attending the Library also visits the Gallery. *He expressed two main disadvantages in being inside a facility that is largely a public library. The first was that a shared entrance with the library devalues Og2's brand and the Gallery is not able to maintain a separate identity. The ideal is separate entrances. This was heard in other interviews but there is a contradiction in liking the fact that a shared lobby exposes library visitors to the art gallery while at the same time being concerned about a loss of identity because of a shared lobby.*

The second disadvantage related to the content of the art gallery. Since the Gallery shares space with the Library and has a glass front, the interior exhibition space is visible from the Library. As a contemporary art gallery, content with difficult subject matter is sometimes explored in exhibitions and must be hidden from younger audiences attending the library. *The lesson for the Art Gallery of Sudbury in a larger Greater Sudbury Public Library is to limit opportunities for Library visitors to be able to see into most exhibition spaces. This should be easier at the AGS because the recommended exhibition space set out in Chapter 4 is much larger than available in Oakville.*

2.2.4 DUNLOP GALLERY OF THE REGINA PUBLIC LIBRARY

The Dunlop Gallery of the Regina Public Library is integrated with both the Central Library Branch and the Sherwood Village Branch. The Gallery is not independent and is therefore not governed by a separate board and nor does it pay rent or any other fees for the use of its space. However, the Gallery does maintain its own staff with the exception of custodial and security staff which are responsible for the entire building.

The Central Library Branch is a three-storey building with the Gallery located on the main floor off of the lobby. The Gallery exhibition space is approximately 2,000 S.F. with a 300 S.F. reception area, a 1,000 sq. ft. office space, and 2,000 sq. ft. of prep space or a total of 5,300 sq. ft. The smaller Sherwood Village Gallery is approximately 1,200 sq. ft.

The Dunlop Gallery does not charge an admission fee and receives approximately 20,000 to 30,000 visitors annually at the Central location compared to the Library that receives approximately 300,000 to 400,000 visitors. The smaller Sherwood Village Gallery receives approximately 10,000 to 15,000 visitors compared to the approximately 200,000 annual library visitors. The Dunlop Gallery has an operating budget of approximately \$750,000, covering both sites.

An interview with the Director/Curator of the Gallery indicated that the Gallery benefits from exposure to Library visitors and provides access to Library staff, services and funding that would not be possible if separately located. Concerns expressed were similar to the Oakville Og2 Gallery in that the Dunlop Gallery has a glass front facing onto the lobby. This poses a challenge when some art exhibitions might be visible to younger library patrons. Also heard was the issue of the difficulty maintaining a separate identity and also a challenge in applying for grants. When doing so the Gallery must make it very clear to funders that they manage their own programs and curatorial content that are separate from the Library.



*Image of the Diabolique installation at the Dunlop Art Gallery, 2009
Source: www.amandachachia.com
Image by Amanda Cachia*

2.2.5 SAN DIEGO CENTRAL PUBLIC LIBRARY AND GALLERY

The San Diego Central Public Library opened its new nearly 367,000 sq. ft. nine-story building in 2013. It includes a very small 2,500 S.F. art gallery on the ninth-floor that is free to the public and also not visible to most library visitors or the general public. The exhibition space is approximately 2000 S.F. with 500 S.F. of office and storage facilities. The gallery is part of the San Diego Central Public Library but has an Advisory Board. The Gallery is managed by one employee who is Library staff and the Gallery is part of the Library's overall operating budget.

The Gallery exhibits the City of San Diego's art collection and therefore functions as a municipal art gallery. It also showcases local and regional artists. As the gallery is part of the library system, it does not offer separate gallery-specific public programming. This will be a difference in Greater Sudbury where the AGS and the GSPL will have separate programming, sometimes in shared spaces.

The San Diego Central Public Library is open daily, staying open until 7PM on Mondays through Thursdays. The Gallery operates on reduced hours from noon to 5 p.m. Tuesday,

Wednesday and Friday, noon to 4 p.m. Saturday and Sunday and is closed to the public on Mondays.

An interview with the Gallery Director confirmed the advantage of having a free admission art gallery within the Public Library that offers the community an opportunity to see the works of local artists and the municipal collection. Not surprisingly, the disadvantages heard were the loss of brand identity as a very small art gallery in a very large public library, and the need for staff to work at differentiating themselves internally from library employees and externally with the community.

2.3 THE ART GALLERY/MUSEUM MARKETPLACE

A co-located AGS with the GSPL has the opportunity to lead to substantially higher attendance and earned income and operating cost efficiencies relative to the current situation in the Bell Mansion. However, it is important to understand attendance and financial benchmarks from other art galleries/museums to help establish realistic attendance, operational and financial expectations. These benchmarks follow an overview of selected trends associated with art galleries/museums.

2.3.1 ART GALLERY/MUSEUM TRENDS

The following selected trends are from a document prepared by Lord Cultural Resources for art galleries/museums in general. Points have been selected to show both the big picture and in some cases the implications to the Art Gallery of Sudbury and a potential co-location with the Greater Sudbury Public Library:

Physical Facilities:

- Increased fusion of architecture and art and of “star-architects” in which the building is as important as the art. Although attractive facilities are assumed for the AGS, the focus is on increasing the likelihood for long-awaited implementation by controlling size and capital costs, including by means of co-location.

Collections:

- More donations rather than loans or purchases. The assumption is that the Franklin Carmichael collection will be donated, not loaned, to the AGS which is to be renamed the Franklin Carmichael Art Gallery or Centre.
- More private collections/museums. These are primarily in the United States. One example in Canada is the Audain Art Museum in Whistler, BC.

Market:

- Although the market for exhibitions still skews older, more female, highly educated, urban and wealthier, millennials are most active in cultural programming. One of the objectives of the relocation from the Bell Mansion is a downtown site that will be easily accessible to young people, as well as seniors and others.

Visitor Experience:

- Art museums as places to socialize (cultural hubs) including see and be seen events. The concept of a cultural hub is part of the rationale for the GSPL/AGS co-location.
- Increasing use of technology and new ways of engagement, including digital platforms and increased events, including recognition of the need to adapt to mobile devices.
- Increased emphasis on programs for children, and sometimes spaces specific to them.
- A focus on spectacle, or “instagrammable” exhibitions.
- Artists thinking and working on a larger scale, requiring more exhibition space than in the past. More exhibition space is proposed for the AGS.
- Increased integration of performance art.

Operations:

- Larger city art museums are most likely to have a fixed admission charge – 60% among the Association of Art Museum Directors – but smaller city art museums/galleries are most likely to offer free or suggested admissions.
- Recognition that attendance and admissions revenue are not a major success measure. On average admissions account for only 7% of operating revenue in the United States. Also important as measures of success are artist exposure, contribution to contemporary thought, and the reputation of the institution, including risk taking.
- Much less resistance to weddings, concerts and other rentals opportunities, assuming they are separated from the works of art. Generating rentals income will be important for the new AGS.

2.3.2 ART GALLERIES WITHIN THE ONTARIO, CANADIAN AND US MUSEUM MARKETPLACE

The following table indicates what we term the “realities of the museum marketplace.” The primary objective is to convey that even with new, higher quality facilities co-located with a new public library, expectations for the extent of the likely increase in attendance and earned income levels must be realistic. The table includes data for the AGS, small, medium and large art galleries and museums in Ontario, and data from Canada and the United States². The data are supplemented, where relevant, by the *Statistical Profile of Art Galleries in Ontario* (Ontario Association of Art Galleries, March 2014). More detailed information regarding the AGS is set out in the following chapter:

- **On-Site Attendance:** The AGS would be categorized on the basis of its size and operating budget as a medium-sized art gallery. It has averaged about 12,000 annual on-site visitors based on admission by donation, which was introduced in the fall of 2015. The on-site AGS attendance is somewhat lower than the nearly 18,000 visitor range for medium-sized art galleries/museums in Ontario and well below average and median figures for Canadian and US art galleries/museums set out in the table below. In part this reflects the deficiencies of the Bell Mansion site and facilities. Substantially more persons are served by the off-site delivery program of the AGS, as discussed further in Chapter 3.

² The Canadian data are averages and the US are medians.

- **Admission Charge Basis:** In the fall of 2015 the AGS switched from fixed admission charges to admission by donation (pay what you can). This is consistent with the findings of the *Statistical Profile of Art Galleries in Ontario*, which reported that of 46 respondents, 31 offered free admission to all visitors, 10 had a voluntary charge and 9 a mandatory charge. In the United States art museums are the museum type most likely to offer free admission (48%) charged compared to the overall museum average of 41% free. In 2016 admissions revenue in 2016 totaled \$4,794, an average of less than 40 cents per visitor based on the total on-site visitor count. Our recommendation regarding admission charges is set out in Chapter 4.
- **School Groups as Percentage of Total Visitors:** The AGS reports about 12% of its on-site visitors arrive in school groups. This is a higher percentage than the benchmarks in the table below and may either reflect a very successful school program or, more likely, weakness in attracting non-school market segments. ***The new facility should increase overall attendance, including more school visitors, and should cause the school group percentage to decline.***
- **Memberships and Member Visits:** The 90 memberships at the AGS is quite low relative to the figures in the following table, but it must be understood that the data in the following table is for members as opposed memberships. To allow for comparison we estimated the 90 memberships equate to about 200 members. They account for a very substantial 19% of visitors to the AGS. A better located facility offering larger exhibition space should help to increase repeat visitation and therefore the motivation for membership from a wider number of potential visitors. Fixed admission charges would result in more lower-level memberships seeking value for money, but pay what you can should help to increase upper level memberships.
- **Staffing Levels:** The AGS reports only five full-time staff, a reduction from the previous seven, to reflect financial constraints, but is in the same range as reported for medium-sized museums and art galleries in Ontario. However, it is clear that a larger, new facility will require a larger AGS staff.
- **Volunteers:** The AGS reports 17 regular and 36 periodic volunteers, which is lower than the median and average figures for Ontario, Canadian and US art galleries/museums shown in the following table. The trend in Canada has been a decline in the percentage of Canadians who volunteer their time to any cultural or recreational organizations, as reported in the Canadian Index of Wellbeing.³ However, the increasing retirement and longevity of the large baby boom generation should increase volunteer levels in the coming years. It is likely that ***the excitement generated for the new co-located facility should increase volunteer support levels for AGS.***
- **Sources of Operating Revenue:** The 2015-16 AGS revenues and especially expenses were skewed by the impact of the Lynn Johnston (*For Better or Worse*) project funds and costs. The AGS reported that about 61% of its operating revenues were from government sources (30% from the City of Greater Sudbury, 11% provincial and 20% from federal funds). Under other circumstances government funding of the AGS is about 50% and in the same general range as art galleries in Ontario and Canada. The *Statistical Profile of Art Galleries in Ontario* reported that, on average, 56% of operating revenues are from government sources. For galleries in the same budget range as the AGS it is 44% from government. In the United States non-earned income support is primarily from private sources. ***The data indicate the reality that even with larger, better located and higher quality facilities, the City of Greater Sudbury will remain the largest single funding source***

³ <https://uwaterloo.ca/canadian-index-wellbeing/>

for the AGS. Moreover, if the same general percentage from government is maintained in a larger facility then it means that the dollar amount from government sources, primarily the City of Greater Sudbury, will also increase unless in-kind methods of financial support are provided. This study has recommended maintaining the current City financial support for the AGS at the same level but with more in-kind support as set out in Chapter 4.

- **Sources of Operating Expenses:** Staffing costs in both Canada and the United States are generally in the range of 50% of total operating costs. For the AGS it was only about 38%, decline from the 48% in the previous year because of additional costs allocated to *For Better or Worse*.

	Art Gallery of Sudbury	Small Ontario M&AG	Medium Ontario M&AG	Large Ontario M&AG	All Ontario M&AG	Canadian Museums	Canadian Art Galleries	All Canadian Heritage Institutions	US Art Galleries	All US Museums
Sample Size		253	160	41	454	1,088	196	1,974	156	671
On-Site Attendance	12,033	4,063	17,869	206,535	27,213	23,019	56,451	31,336	44,878	26,500
School Groups as % of Total	11.8%	7.4%	9.0%	6.6%	7.2%	8.5%	6.4%	6.0%	8.4%	12.3%
Members	200*	56	253	6864	740	374	2,143	767	999	795
Total Full-Time Staff	5	0	3	44	5	4	10	6	15	7
Total Part-Time Staff	16	1	6	37	6	7	12	9	9	5
Total Contract Workers	0	1	3	4	2	2	5	2	N/A	N/A
Total Volunteers	36	21	66	235	56	49	82	52	100	65
Sources of Operating Revenues										
Earned Income as % Total	22.3%	47.3%	33.3%	39.1%	38.6%	37.0%	29.6%	36.4%	21.5%	27.6%
Government Sources %	60.8%**	27.1%	45.9%	45.8%	45.4%	49.4%	44.6%	49.4%	13.3%	24.4%
Private Donations %	10.9%***	24.6%	18.4%	13.3%	14.2%	11.4%	24.1%	12.7%	46.6%	36.5%
Interest/Endowment %	6.0%	1.0%	2.4%	1.7%	1.8%	2.3%	1.7%	1.6%	18.6%	11.5%
Total Operating Revenue	\$707,673	\$45,838	\$423,913	\$11.5 million	\$1.2 million	\$838,000	\$2.2 million	\$1.1 million	\$2.4 million	\$1.2 million
Sources of Operating Expenses										
Staffing	38.1%****	30.7%	50.8%	44.5%	45.0%	47.3%	42.4%	47.5%	48.6%	49.9%
Occupancy	12.5%	12.6%	10.0%	11.8%	11.6%	13.1%	8.8%	12.0%	N/A	N/A
Collections Care	6.9%	N/A	N/A	N/A	N/A	N/A	N/A	N/A	6.4%	8.0%
Marketing	4.4%	3.9%	3.3%	3.8%	3.7%	3.5%	3.9%	3.1%	4.4%	4.1%
<p>Source: 2013 Canadian Heritage Survey (2015) and 2013 Special Report on Museums & Art Galleries by Size and Province/Territory (2015) and 2009 Financial Survey of American Alliance of Museums</p> <p>Note: *Museums categorized as small have annual revenue of under \$100,000; medium \$100,000 to \$999,999; large \$1 million+</p> <p>Canadian figures represent averages and US figures medians</p> <p>* It is 90 memberships for the AGS</p> <p>** The 2016 data were skewed higher by more governmental support for the <i>For Better or Worse</i> exhibition. Normally it is less than 60%.</p> <p>*** The private support for the AGS includes both donations and in-kind support</p> <p>**** Staffing costs are normally higher but there were additional exhibition, marketing and other costs associated with the <i>For Better or Worse</i> exhibition</p>										

2.4 THE PUBLIC LIBRARY MARKETPLACE

This section considers trends for public libraries that will affect the future of the Greater Sudbury Public Library.

2.4.1 GSPL WITHIN PUBLIC LIBRARY TRENDS

The Greater Sudbury Public Library of the future must be an exciting new public landmark that provides its users a mixture of tradition and innovation, creativity and discovery, risk taking and adventure. It should bring together analog and digital, books, media and electronic information, to meet the needs of the people it serves. The future library will be an institution on the edge, experimenting with the new, leading the user on the way into the possibilities and potential of technology and collaboration. It will be a place for the individual to work alone and also to experience the energy of participation in groups, small and large. A place for cultural programs and exhibitions, a centre for young people and families, the library will be the downtown public institution that welcomes and serves the entire community.

The library will play an integral role in the daily lives of community members as a place for:

- Active community engagement
- Lifelong learning and literacy
- Creativity and innovation
- Collaboration and exploration

It will be an adaptable and flexible space that will meet the changing needs of the community and accommodate new and innovative technologies and new demands.

The library looks towards the future, a future that assumes that:

- More materials will be available in digital formats
- Collections of physical materials, (books and media) will stay at current levels in the short term and decline in the longer term
- More and more people will bring their own electronic devices to be used in the facility
- Access to spaces for the creation of content via digital media labs and maker spaces is becoming more critical
- Virtual reality and augmented reality are important tools for creativity and education
- Interior spaces must flexible and adapt as services and technology evolve.

The planning that will go into the library building must take into account trends and innovations in terms of service, collections, staffing, technology and layout. The proposed library must accommodate collections, new technology, and operations in an open, light-filled, flexible and inviting space. As envisioned, it will be an exciting center for families and children in Sudbury a place for children and teens to do schoolwork and explore new areas of digital media creation, spaces for adults to read, learn and participate in the latest technological innovations and a center for exploring new innovations in technology and the maker movement.

The building must also be planned to be environmentally friendly and sustainable. With inviting spaces for exhibitions, programs, civic engagement and quiet reading, the library will be a beacon in the ongoing development of downtown Sudbury.

Taking into account trends affecting public libraries the Greater Sudbury Central Library of the future will:

- Focus on the customer in the building and in the “cloud”.
- Provide physical and digital collections that are responsive to customer demands and community needs.
- Enhance the customer experience by providing latest technologies for public use and library operations.
- Provide flexible and sustainable physical spaces for community interaction, collaboration, collections and customer-center creation and maker spaces.
- Create virtual resources that offer the ability for individuals to create and share content.
- Encourage literacy and learning through services both traditional and innovative.
- Have a building design that offers opportunities for limitless learning, bridging the education gap, supporting interest-driven learning and multiple literacies.
- Support business and career success through resources and collaborative spaces.
- Serve a key role in the social service network, providing space for training, partners and private meetings.
- Add to the continued vitality of Sudbury in a welcoming environment where community members feel empowered and enlightened by their own learning experiences.
- Become an active node in residents’ daily lives, in which people connect with one another and work collaboratively, as well as individually.

These trends also reflect the recent findings (2016) of a study commissioned by the Aspen Institute, the International City/County Management Association (ICMA) and the Public Library Association. The nationwide survey of chief administrative officers in local governments focused on the evolving role of public libraries in advancing community goals.

The top five priorities were the areas where local government leaders see libraries playing an important role:

- access to high-speed Internet service (73%)
- digital literacy (65%)
- early childhood education (65%)
- primary and secondary school attainment (59%)
- online learning/virtual learning (52%)

As the Greater Sudbury Central Library is developed, it is important to consider the demographic factors in Sudbury so that services, programs and collections meet the need of residents. For example, a focus on early childhood literacy, information and assistance for job seekers, partnerships with the schools, access to technology and citizenship education will be very important.

2.4.2 COMPARISON OF DATA FOR GREATER SUDBURY PUBLIC LIBRARY TO NORTH BAY, SAULT STE. MARIE AND THUNDER BAY PUBLIC LIBRARIES

It is useful to compare the performance of the Greater Sudbury Public Library with public libraries in the other relatively large larger cities in Northern Ontario. The key comparative data are set out in the following tables with commentary regarding the main findings and implications.

The data indicate that of the four libraries compared, the GSPL serves the largest population base and has the most facilities, a Main Library and 12 branch libraries.

Comparison of Data for Existing Public Library Systems in Four Northern Ontario Cities				
Active Card Holders by Population				
	Resident Population Served + Contracting	Resident Households Served	Active Library Cardholders	% of pop with Library Card
Greater Sudbury	161,900	75,158	86,335	53%
North Bay	53,651	23,257	43,990	82%
Sault St. Marie	82,971	34,527	18,912	23%
Thunder Bay	108,359	49,547	27,688	26%

Source: Ontario public library statistics 2015

As a result, the GSPL is open the most hours per week (618) and has the greatest number of visitors annually (767,800). Because of its reach geographically and the accessibility of its open hours, the GSPL is a draw to a broad cross-section of the community. At 68.5, Greater Sudbury's main library is open the most hours a week, more than 12 hours more hours than the comparable libraries. When a public library is open a wide range of hours – days, evenings and weekends – it encourages use by all segments of the community.

In terms of annual operating budgets, the Greater Sudbury Public Library expenditure budget for 2015, the most recent year for comparative purposes, was about \$8,179,000, the highest among the four libraries. This equates to \$50.52 per capita, the second highest in the group of four. The GSPL expends \$6.79 per capita on library materials (books, media and electronic resources) or a realistic 13% of its annual per capita expenditures.

Comparison of Data for Existing Public Library Systems in Four Northern Ontario Cities						
Revenue						
	Total Operating Revenue	Revenue Per Capita	Government Revenue (%)	Contributed Revenue (%)	Earned Revenue (%)	Total Capital Revenues
Greater Sudbury	\$8,030,210.00	\$49.60	98%	0.2%	1.8%	\$493,659.00
North Bay	\$2,349,071.00	\$43.78	96%	0.0%	4.3%	\$200,000.00
Sault St. Marie	\$3,362,208.00	\$40.52	97%	0.9%	7.6%	\$50,000.00
Thunder Bay	\$5,872,326.00	\$54.19	96%	2.1%	1.6%	\$910,000.00

Source: Ontario public library statistics 2015

Regarding collections, as the largest library system reviewed it is not surprising to see that the total volumes held at the GSPL are substantially higher than the other libraries reviewed. It is important to remember that Sudbury also has the most library facilities and, therefore, the collection is distributed across multiple venues. The importance of collection size has diminished as more and more materials is made available electronically by libraries to their customers. It is important that the Greater Sudbury Public Library look at its allocation of collection funds and adjust to add more funding for electronic resources and the demand for these increase and more and more become available.

Comparison of Data for Existing Public Library Systems in Four Northern Ontario Cities							
Reference Collection							
	Titles Held	Volumes Held	Databases	Total No. of CD and DVD Titles	Total No of copies of CD DVD	Total Special Collections- Original Format	Total Special Collections Digital Format
Greater Sudbury	14,363	22,557	19	29	44	2,271	19,495
North Bay	10,905	11,076	19	0	0	2,380	2,573
Sault St. Marie	4,629	10,229	53	0	0	46,000	69,420
Thunder Bay	2,992	5,460	29	27	39	0	0

Source: Ontario public library statistics 2015

The Greater Sudbury Public Library has the highest annual circulation of library materials (items borrowed), holds the most programs annually and has the highest annual program attendance. It circulated a bit more than 5 books per capita and has 53% of the population having an active library card

Comparison of Data for Exiting Public Library Systems in Four Norther Ontario Cities									
Staffing									
Full Time									
	Librarians	Library Technicians	Other Professional Staff	EXCEL Graduates	Other Staff	Total Full Time Staff			
Greater Sudbury	10	3	2	0	33	48			
North Bay	4	4	0	0	13	21			
Sault St. Marie	5	3	0	0	21	29			
Thunder Bay	9	17	0	0	30	56			
Part Time									
	Librarians	Library Technicians	Other Professional Staff	EXCEL Graduates	Other Staff	Total Part Time Staff	Volunteers		
Greater Sudbury	0	1	0	0	51	52	148		
North Bay	0	0	0	0	14	14	22		
Sault St. Marie	0	0	0	0	39	39	60		
Thunder Bay	0	0	0	0	68	68	0		

Source: Ontario public library statistics 2015

Additional analysis of data indicated that the Greater Sudbury Public Library appears to be having excellent success with its programs for children and teens as seen by excellent attendance ratios in the range of 1:20 and above. Programs aimed at adults and seniors generally have a lower attendance ratio between 1:3 and 1:16. Thunder Bay Public Library has consistently higher ratios than Sudbury in the areas of adult and senior programs, however, Sudbury is providing a broader range of program offerings than the comparison libraries.

Regarding operating revenue, government sources, not surprisingly, account for 96- 98% of total operating revenues for all four of the libraries compared, with small contributed and earned revenue that makes up the remainder. This is typical of public libraries in North America which have traditionally been financially supported by their local governmental entity and open to the public free of charge and considered a “public good”. This contrasts with the greater earned and private sources that art galleries must generate.

Staffing represents the highest percentage of expenses for all libraries studied, but the percentage is lower in Greater Sudbury. This is somewhat surprising because of the larger number of facilities run by GSPL. Regarding other operating costs, the GSPL allocates the highest percent of its expenses to facilities/utilities at 11%, **confirming the energy inefficiency and other deficiencies of the existing Mackenzie building.**

3. OPERATIONS AND MARKET ANALYSES

It is important to understand the operations of the existing Art Gallery of Sudbury (AGS) and the Greater Sudbury Public Library (GSPL) to help provide the basis for future new facilities and operations. This chapter also considers data and interview feedback regarding potential resident, school and tourist markets for Sudbury and the implications to the co-location.

3.1 EXISTING OPERATIONS OF THE CO-LOCATING INSTITUTIONS

3.1.1 Greater Sudbury Public Library

The Central Library of the GSPL is located in downtown Sudbury and is the largest facility in the system, has the largest collection of library materials, the largest staff including those providing direct services to the public and those who are required to run the entire library system. As a Central Library, its collection resources and staff expertise are critical to the branch libraries operations and to the public's access to the world of information and education.

The Central Library of the Greater Sudbury Public Library is near the Sudbury Secondary School, an adult education centre and senior's assisted living centre. The site includes 40 no charge parking spaces, which tend to be filled during peak periods. The existing library is 32,892 sq. ft. according to library staff. The Library features a Maker Space that includes sewing machines, a vinyl cutter, items, craft 3D printer, sound recording and other equipment that is made available for a charge on a cost recovery basis. For those who do not have mobility the GSPL has implemented a "homebound" system that delivers books and currently covers 120 active users.

The staff of the GSPL are City staff as opposed employees of an autonomous public library. However, the GSPL receives city services that other libraries do not receive.

3.1.2 ART GALLERY OF SUDBURY

The Art Gallery of Sudbury was established in 1967 to provide residents of and visitors to Sudbury with a public art gallery and to provide a cultural and educational use for the historic Bell Mansion, which was constructed in 1907. The AGS is a Category A art museum that serves as an important showcase for the visual arts within Northern Ontario. In fact, it brings a 50-year history of actively operating as the only public art gallery within 38,000 square kilometres. It

has good relationships with the major artists in Northern Ontario and the ability to provide their work with a regional, provincial and national context. The AGS has a proven record with the Ontario Arts Council and the Canada Council for the Arts and has secured multi-year funding from both of them.

As discussed in Chapter 1, the deficiencies of the Bell Mansion site and building for a public art gallery are enormous. In recognition of these deficiencies the AGS has focused very much in recent years on off-site program delivery, including both in-class school programs and seniors' education programs, which served over 2,800 people in 2016. In that year the AGS also offered exhibitions of Lynn Johnston and Darlene Naponse that toured to other venues and were seen by over 11,000 people. In addition, the Laughing Buddha exhibitions and exhibitions in the Sudbury Theatre Centre were seen by over 24,000 people, bringing the grand total of program delivery to about 48,100 in 2016, of which only about 12,000 was on-site at the Bell Mansion. There is no charge for off-site program delivery.

The AGS opens on a year-round basis for six days per week, closed on Mondays, from 10 a.m. to 5 p.m. and one hour earlier plus open Mondays during the summer months. School groups have access from 9 a.m. Art classes are held during evening hours on Mondays through Wednesdays from 5 p.m. to 8 p.m. Hours are from noon to 5 p.m. on Sundays.

Admission by donation was introduced in the fall of 2015 to reflect the state of the Sudbury economy and the deficiencies of the site and building, including the very small size of the exhibition space and the fact that art galleries are the museum type most likely to offer free or pay as you will admissions.

In 2016 on-site attendance was as follows:

• General Public:	6,069
• Education Classes:	3,068
• School Groups:	1,425
• Other Groups:	483
• Rentals:	988
Total	12,033

Although attendance at public art galleries tends to vary primarily by the appeal of specific exhibitions, the summer months have been peak for the past two years. Excluding school groups, Greater Sudbury residents account for about 75% of visitors, with 21% from elsewhere in Ontario, 1% from elsewhere in Canada and 3% international. ***A downtown location for the AGS will make it much easier to find for tourists and a co-location with a public library will help to break down the intimidation factor faced by some residents about attending a public art gallery.***

Taking into account the successful children's programs offered by the AGS, children 12 and under account for 32% of all non-school visitors, with only 20% aged 60 plus. The art gallery market tends to skew older so the relatively low 20% for those aged 60 plus may be seen to reflect a site that is not seen as easily accessible. As is common, about 60% of visitors are female. Of concern is that only 35% are first time visitors and that only 30% of visitors attend on weekend days. More common is 50% in both cases. This too should be rectified by a downtown site.

Not surprisingly, in such a small space the average length of stay in the AGS is relatively short at about 30-45 minutes. More exhibition space will certainly increase length of stay. The relatively low 90 memberships in the AGS reflects the admissions by donation and limited potential benefits in the existing facility. More emphasis on upper level memberships (Franklin Carmichael Circle) will be possible in the context of the new facility in which the motivation is less on value for money and more on love for the mission of the Gallery or because of civic pride. These 90 memberships account for 19% of all school visits, confirming the substantial repeat visitation rate to the AGS.

The AGS currently has a full-time, year-round staff of 5, a reduction of two positions, supported by 5.5 full-time seasonal staff and 16 part-time seasonal personnel, to deliver education programs and man the front desk. The AGS is supported by 17 regular volunteers and 36 special events volunteers. In 2016 the operating budget was about \$725,000 with a projected reduction to the \$600,000 to \$700,000 range over the next three years to reflect reduced corporate funding in the mining sector. The City of Greater Sudbury \$205,000 in grants accounted for about 30% of total operating revenues.

The primary source of earned income is education programs, which generated close to \$85,000 in 2016, with retail sales at about \$23,000, a fundraising event at \$8,500, admissions at close to \$4,800, memberships at \$4,200 and rentals at \$3,500. All of these earned revenue sources should increase in larger, higher quality and better located facilities with exposure to public library visitors.

In 2016 the donations received by the AGS totaled about \$19,000, while endowment interest generated over \$45,500. A new site and facility should create a much greater level of excitement for the AGS and help to increase the endowment and annual donations.

Staffing costs at \$276,300 in 2016 were only 38% of operating expenses. This appears to reflect higher costs that year in paying for the Lynn Johnston "For Better or Worse" exhibition as well as marketing and other costs associated with it. The norm is for staffing costs to be at least 50% of the total operating budget. ***Building occupancy costs at \$90,600 in a gross building space of 9,122 gsf translates to \$9.94 per gross square foot, well above the common \$6.00 to \$8.00 per gsf and reflecting the energy inefficiency, maintenance requirements and other deficiencies of the Bell Mansion.***

3.2 POTENTIAL MARKETS

Whereas the market profile of public library uses is very wide, the profile of people who are most likely to attend art galleries is narrower. This section considers potential resident, school and tourist markets for Sudbury and implications largely to the Art Gallery of Sudbury.

3.2.1 POTENTIAL RESIDENT MARKETS

Whereas art galleries attract both resident and tourist visitors, users of public libraries are overwhelmingly residents. In considering the relative importance of residents for the AGS, the resident market is particularly important for the following main reasons:

- The resident market is readily accessible and available on a year-round basis.

- Residents can be made aware of the exhibitions and programs of the AGS more easily and cost-effectively than may tourists.
- Residents are most likely to be repeat visitors.
- Residents are more likely to become volunteers, members and donors.
- Residents often advise, and accompany, visiting friends and relatives to the Gallery.

This section considers data regarding the size, demographic and socioeconomic profile of Greater Sudbury, including data for the downtown, in comparison to provincial and national averages.

The 2016 census data are being released in stages. The only data currently available are for population levels. The next releases of data will take place after the completion of this study, and so it is 2011 demographic and socioeconomic data that is used in most cases.

3.2.1.1 Population Size and Projections

The following table offers an overview of population totals and growth trends for Greater Sudbury compared to provincial and national figures. At this time only the population data from the 2016 census have been released and indicate a slight 1% growth in the population to about 164,700. This is positive when some interviews suggested there might be a decline. Of interest as well given our recommendation that the co-located central GSPL and AGS need to be downtown is that there has been a slight decline in the population of the area defined as Downtown Sudbury. *The data indicate the importance of amenities such as a modern public library and art gallery to encourage more people to wish to live downtown.*

Population					
	Actual 2011	Actual 2016	% Change 2011-2016	Projected 2021	Projected 2031
Downtown Sudbury	3,843	3,775	-1.8%	N/A	N/A
Greater Sudbury	163,067	164,689	1.0%	N/A	N/A
Ontario	12,851,821	13,448,492	4.4%	14,702,643	16,296,000
Canada	33,476,688	35,151,728	4.8%	37,171,200	39,014,900

Source: Statistics Canada, 2016 and 2011 Census; Community & Strategic Planning Section, City of Greater Sudbury
Note: The definition of Downtown Sudbury is from a relatively large Census Dissemination Area

3.2.1.2 Age

The market for art galleries generally skews older, and most have difficulty attracting children to exhibitions but some, like the AGS, are successful in attracting children for various programs. Accordingly, for art galleries/museums that have fixed admission charges to exhibitions it is common for them to offer free admission to children.

The following table indicate age comparisons of the residents of downtown Sudbury to Greater Sudbury, Ontario and Canada in 2011. The data indicate a median age in Greater Sudbury that is older than the provincial and national averages. *Of particular importance is the general aging of the population over the next 20 years as more baby boomers become seniors, live longer and*

are more active than previous generations. This is positive for the AGS but emphasizes the importance of a site that is easily accessible to seniors by public transportation.

Age of Population, 2011	Downtown Sudbury		Greater Sudbury		Ontario		Canada	
	#	%	#	%	#	%	#	%
0-9 years	85	3%	16,060	10%	1,417,015	11%	3,686,990	11%
10-19 years	120	4%	19,415	12%	1,627,390	13%	4,098,490	12%
20-29 years	475	17%	20,220	13%	1,668,030	13%	4,357,040	13%
30-39 years	285	10%	19,530	12%	1,644,700	13%	4,336,835	13%
40-49 years	335	12%	24,000	15%	1,979,955	15%	5,000,005	15%
50-59 years	470	17%	24,945	16%	1,870,760	15%	4,999,600	15%
60-69 years	355	13%	18,120	11%	1,329,140	10%	3,574,385	11%
70-79 years	315	12%	11,240	7%	796,930	6%	2,075,765	6%
80 years and older	275	10%	6,755	4%	517,910	4%	1,347,585	4%
Median Age	N/A		42.3		40.4		40.6	
	2715		160,285		12,851,830		33,476,695	
<i>Source: Statistics Canada, 2011 Census</i>								
<i>Source: Downtown Public Community Profile 2011</i>								

3.2.1.3 Education and Income

Level of education is the variable with the closest correlation to art gallery and other cultural attendance and participation, as supported by numerous studies. The higher the level of education of the individual the more likely it will be that this person will attend or participate.

Like education, household income is an important indicator of potential art gallery/ cultural attendance, but is not as significant an indicator as education. That is, high education, low-income persons are more likely to attend than are persons of high income and low education. Whereas the educational attainment data for Greater Sudbury, Ontario and Canada are for residents 25 and older, the data for downtown Sudbury are for age 15-24 and thus not fully comparable. In any event as seen on the first table below, the percentage of residents with a university degree is lower in Sudbury than either the provincial or national average. A new public library and art gallery should help to enhance the quality of life of Sudbury and the likelihood of attracting and retaining more people with higher levels of educational attainment.

The second table sets out median family income levels in Greater Sudbury in 2011⁴ that were only slightly lower than the provincial average but higher than the national and indicate median income lower than average income levels. However, interviews suggest that income levels in Sudbury have likely declined. For example, by June of 2016, the price of nickel had fallen to 34% of what it was in 2010. Wages have been frozen and corporate giving has declined or been suspended. The data serve to confirm a *substantial degree of price consciousness heard in the interview process that will need to be taken into account in establishing whether or not fixed admission charges should be recommended for the AGS.*

⁴ The census was in 2011 but the income data are from 2010.

The very low median family income figures for the residents of downtown Sudbury reflect substantial numbers of singles and students and people in low income categories. *The data indicate the importance of a public library being easily accessible to people in all income categories and therefore the importance of an easily accessible downtown site. A downtown site and free or low cost admission would also help to make the AGS more accessible to people in lower income categories.*

Resident Educational Attainment 2011				
Educational Attainment	Downtown Sudbury (15-64)	Greater Sudbury	Ontario	Canada
Less than high school	21%	12%	19%	13%
High school	30%	24%	27%	23%
Trade certificate	13%	11%	7%	12%
College diploma or some university	21%	34%	24%	26%
University diploma or degree	16%	19%	23%	26%
Total Pop (25 to 64 yrs)	100%	100%	100%	100%

Source: Statistics Canada, National Household Survey 2011, total population 25+

Income	Downtown Sudbury	Greater Sudbury	Ontario	Canada
Median Family Income- all census families, 2010	\$ 23,699	\$ 80,084	\$ 80,987	\$ 76,511
Median Family Income- all census families, 2005	N/A	\$ 68,411	\$ 69,156	\$ 53,634
% Increase	N/A	17.1%	17.1%	42.7%

Source: Statistics Canada, 2011 and 2006 Census, Downtown Public Community Profile 2011

3.2.1.4 Gender

Women account for a slightly larger percentage of the population but are generally a more important market for art galleries than are men are for the following main reasons:

- Women tend to make the decisions in a household regarding educational experiences for their children, including attending public libraries and art galleries;
- Women account for a large majority of teachers who usually make the decisions regarding school field trip destinations;
- For attractions like art galleries, women tend to make the decisions regarding attractions to visit while on family vacations and account for a large majority of bus tour passengers and trip planners.

About 60% of non-school visitors to the AGS are women, which is within a common 55-65% female range for art museums. The data in the table below indicate a slightly higher percentage of women in all categories. Of particular concern to women are issues of public safety and access from parking and public transportation. These factors should be kept in mind in site selection.

	Downtown Sudbury		Greater Sudbury		Ontario		Canada	
	#	%	#	%	#	%	#	%
Male	1305	48.4%	78,225	48.8%	6,263,140	48.7%	16,414,225	49.0%
Female	1390	51.6%	82,050	51.2%	6,588,685	51.3%	17,062,460	51.0%
	2,695		160,275		12,851,825		33,476,685	

Source: Statistics Canada, 2011 Census

3.2.1.5 Ethnic Origin

The following table indicates a very substantial percentage of residents of Greater Sudbury in 2011 who were of French (40%) ethnic origin as well as 11% who were of Aboriginal (First Nations) origin. Increased ethnic diversity is likely to be reflected in the 2016 census and into the future. This needs to be taken into account in the programming offered by both the public library and the art gallery. In fact, the Director of the AGS would like the new facility to be trilingual – English, French and a First Nations language.

Ethnic Origin (2011)		
Greater Sudbury	Total Responses	%
Total - Ethnic origin*	157,765	100%
North American Aboriginal origins	17,280	11%
Other North American Origins	67,620	43%
British Isles origins	67,335	43%
French origins	63,745	40%
Western European origins (except French origins)	17,525	11%
Northern European origins (except British Isles origins)	11,095	7%
Eastern European origins	13,640	9%
Southern European origins	16,345	10%
Other European origins	460	0%
Caribbean origins	535	0%
Central and South American origins	625	0%
Central and West African origins	125	0%
North African origins	160	0%
Southern and East African origins	250	0%
Other African origins	495	0%
West Central Asian and Middle Eastern origins	875	1%
South Asian origins	950	1%
East and Southeast Asian origins	1,650	1%
Other Asian origins	0	0%
Oceania origins	175	0%
<i>Source: 2011 National Household Survey</i>		
Note: * The sum of the ethnic groups in this table is greater than the total population estimate because a person may report more than one ethnic origin in the NHS.		

3.2.1.6 Mother Tongue

The 2011 data indicate that close to 64% of Greater Sudbury residents reported English as their mother tongue while about 27% reported a French mother tongue. The data confirm the *importance of bilingual programming, communications and staffing at both the GSPL and the AGS, which a co-location should help to facilitate.*

Greater Sudbury: Mother Tongue Selected Languages	Mother Tongue	
	Number	%
Total	158,705	100%
English	102,320	64%
French	42,805	27%
Non-Official language	10,290	6%
Multiple Responses	3,285	2%

Source: 2011 Census

3.2.2 SCHOOL MARKETS

Formal school field trips to a public library take place primarily at the elementary level, with informal visits by students more likely at the secondary level for research and study. For a public art gallery like the AGS formal field trips may take place at a variety of grade levels. It is particularly important for the AGS to offer programming of interest to the school market for the following main reasons:

- Education is part of the mandate of all museums, galleries and public libraries. There needs to be opportunities to broaden and deepen participation from school groups;
- Children brought to public libraries and museum-related institutions as part of school field trips often convince their parents to take them again.
- For children in lower income/education families attending on a field trip is often the only opportunity to attend charged admission museums.

Whereas school groups often represent 15% to 25% of total attendance for science and historical museum types, they generally account for 5-10% of attendance at art museums/galleries. *The AGS reported that among on-site visitors school groups accounted for close to 12% of the total. While this might indicate a successful school group program it also indicates weakness in attracting other market segments that should be mitigated with a better site and facility. A co-located GSPL and AGS should increase the likelihood of more school group visits to both.*

The key determinants for schools to attend on field trips are the size of the student population within a convenient distance, relationship to curriculum, student enjoyment, proximity and cost.

3.2.2.1 Enrolment Levels and Projections

School enrollment levels declined from the 28,000 level in 2010 to about 26,200 in 2015 for the three school districts most likely to attend the Art Gallery of Sudbury, as set out in the following table. However, given travel times and costs the school groups most likely to attend are those in or close to Greater Sudbury.

School Board Enrolment	Rainbow District School Board		Sudbury Catholic School Board		Conseil Scolaire catholique de Nouvel-Ontario		Total Enrolment	
	Schools	Pupils	Schools	Pupils	Schools	Pupils	Schools	Pupils
Elementary	49	8,462	13	4,022	29	5,090	91	17,574
Secondary	8	5,030	4	1,966	9	1,631	21	8,627
Total	57	13,492	17	5,988	38	6,721	112	26,201
<i>Source: Annual Report, Sudbury Catholic District School Board, 2015-16</i>								
<i>Source: Annual Report, Rainbow District School Board, 2014-15</i>								
<i>Source: Annual Report, Conseil Scolaire catholique de Nouvel-Ontario, 2015-16</i>								

3.2.2.2 Curriculum Links

The visual arts are part of the curriculum at the elementary level for all students and the interest at this level is not to view art but to help create it in workshop spaces. In grade 9 students must select from among art, music, dance, drama or media. Music ranks highest followed by the visual arts, drama, dance and media in that order. With the requirement for only one arts credit at the secondary school level most students take it only in grade 9. The exception is an arts magnet school, and these students take field trips to Toronto, Ottawa and the McMichael Gallery in Kleinburg.

Earlier interviews indicated strong support for a larger, better quality AGS. This includes opportunities to view art exhibitions and also studio opportunities to create art. The latter reflects trends to reduce costs by not having art supplies in the schools, thereby making field trip opportunities more important, particularly at the elementary school level.

Greater Sudbury is also home to Laurentian University, Collège Boréal and Cambrian College. Each institution has arts-related programs and students that are looking for opportunities to engage with visual art and whose students would seek to access high quality public library facilities.

3.2.2.3 Interactivity and Student Enjoyment

Field trips have often been selected according to the extent to which they provide hands-on or interactive participation. With continuing cutbacks in the funds available to schools, there is likely to be an even greater emphasis on selecting field trip destinations that are learning-based and age-appropriate in relation to both content and activities, but also “fun” and interactive, thus offering students higher levels of learning enjoyment. This is rooted in the knowledge that children are more likely to learn if their experience is interesting and enjoyable. The Greater Sudbury Public Library offers maker space and other programming opportunities for school groups.

3.2.2.4 Field Trip Policies and Cost

It is at the elementary levels that most field trips take place since it is a decision of one teacher. At the secondary level that permission is required from several teachers, so that multi-disciplinary initiatives are of particular importance and so a co-location would be beneficial.

An earlier interview with the Arts Education Coordinator with the Rainbow School District included comments that it is not the cost of admission but rather the cost of bus transportation that is the major impediment to school field trips generally. With transportation time and cost as important factors in field trip selection, it is generally found that the bulk of the school market available to any museum-related attraction is from the local area. This should help to increase school field trips from within and close to Greater Sudbury.

Even within Greater Sudbury, it must be emphasized that the window of opportunity when school buses are available is generally from 9:30 a.m. to 2:00 p.m. This is also because teachers prefer to focus on one unit of study and not mix up the focus of the field trip.

3.2.3 TOURIST MARKETS

Tourists are far more likely to attend an art gallery than a public library in a city they are visiting so the assessment of tourist markets for Greater Sudbury is very much focused on the Art Gallery of Sudbury (AGS). Sudbury is a regional shopping, health care, entertainment and cultural centre for Northeastern Ontario. There are about 310,000 people who reside within a 100-mile radius of Sudbury. Excluding the nearly 165,000 residents of Greater Sudbury this suggests about 145,000 residents who would be categorized as regional day trip or overnight tourists. There is an opportunity for the AGS to offer a wider level of appeal to this and other tourist markets because of the familiarity with Franklin Carmichael and the Group of Seven.

Available data regarding the profile of tourist markets for Region 13A, which is for Northeastern Ontario, of which Greater Sudbury is a primary destination. The data are from 2014:

- **Total Person-Visits, Day Trip and Overnight Visitors:** There were about 4,563,200 person visits to the region, of which 52% are day trip visitors from within the region, and the remaining 48% overnight visitors. Interviews identified a number of factors that should help to boost tourist visits. These include the completion by 2021 of the 4-lane Highway 69 from Parry Sound to Sudbury, which will reduce driving time from Toronto from 4 to 3.5 hours.
- **Origin of Overnight Visitors:** Of overnight visitors, some 89% are from within Ontario, with the remainder mostly from elsewhere in Canada and therefore most likely to be familiar with the Franklin Carmichael and the Group of Seven.
- **Main Purpose of Trip:** For total person-visits, the main purpose of trip for some 41% of person-visits is to visit friends and relatives (VFR), followed by leisure travel at 37%, business 9%, shopping 6% and other 7%. *Of particular importance is VFR market because they are influenced by and often accompanied by residents to art galleries and other things to do in a community also including a public library if it offers facilities and services that are special. This is seen by TripAdvisor data in Halifax, Nova Scotia that ranks its new Central Library as the second most popular thing to do in the city, confirming that a great library can be a tourist destination.*

- **Seasonality of Tourism:** Not surprisingly, the peak season for tourism in the region is the summer, followed by the spring, fall and winter.
- **Activities Participated In:** Only 1.5% of visitors to the region attended a museum or gallery. The data confirm the need for the cultural infrastructure of Greater Sudbury to be enhanced with a better quality and better located public art gallery.

4. KEY RECOMMENDATIONS/ ASSUMPTIONS UNDERLYING PROJECTIONS FOR CO- LOCATED GSPL/AGS

This chapter sets out a series of key recommendations/assumptions that must be approved or modified by the client group before assumptions are finalized to form the basis for the capital cost estimates and the attendance, operating revenue and expense projections for a potential co-location of the Greater Sudbury Public Library (GSPL) and the Art Gallery of Sudbury (AGS) in the next phase of this study.

4.1 CORE ELEMENTS OF THE CO-LOCATION

The analyses in the previous chapters, the direction that emerged from the two vision/assumptions workshops, and the judgment and experience of the consultants help to establish the core elements of the co-location. Some of these points are discussed in greater detail in subsequent sections of this chapter:

1. A single building will be constructed and owned by the City of Greater Sudbury on behalf of the Greater Sudbury Public Library to include space leased to the Art Gallery of Sudbury.
2. The co-location will result in less space than would be required in two separate facilities, resulting in lower capital and operating costs, as well as the sharing of some spaces.
3. The size of the overall Library building, as detailed below, is assumed to be 61,800 net sq. ft. of which 18,000 net sq. ft. is dedicated space for the AGS, plus access to some spaces of the Library.
4. The separate missions, governance and staffing structures and sources of operating revenues of AGS as an independent art gallery and GSPL as a municipal public library will continue.
5. The AGS will have its own clear identity within the Library building and on the basis of exterior signage.
6. More space, exhibitions, programming and marketing expenditures and an increase in staffing levels will substantially exceed the earned income opportunities for the AGS in the co-located facility. Specific attendance and financial projections are to be presented in the

next phase of the study *but it is clear that the AGS will require substantially more operating support from government and private sources, largely from the City of Greater Sudbury. However, this study recommends that the City cash operating support for the AGS remain at the current \$205,000 level based on the following recommendations/assumptions that assume in-kind City support for the Gallery:*

- Space will be leased by the City/GSPL to AGS on a long-term basis at one dollar per year.
- AGS will retain its own independent governance as a tenant within the space, including its own Board and staff.
- As in-kind rather than cash support to AGS, the City/Library as owner of the building will pay for all building occupancy costs (utilities, repairs and maintenance, insurance) and staff associated with these requirements to include spaces occupied by the AGS.
- Evening rentals of the lobby space will take place only from Friday to Sunday evenings when the Library is closed to the public. On other evenings when the Library is open until 9 pm there will be no lobby rentals. This allows for a shared lobby as opposed to separate lobbies.
- Lobby rentals income will go to AGS while revenue from rental of the auditorium and meeting rooms with the GSPL will go to the Library.
- Revenue from the gift shop will go to AGS, which will also bear the staffing and operating costs of the retail operation.
- AGS will seek to raise as much in capital funds from private and non-municipal government sources as possible and to develop an endowment to support operations. We have assumed \$1 million in additional endowment principal at opening of the AGS to support AGS staffing and other operating funds.

4.2 SITE

The RFP for this study refers only to facilitation and leadership for ongoing discussions with respect to site selection. However, we believe that a project is more likely to be implemented if funders are aware of a specific site that offers the credibility a generic site cannot. Our objective is to identify a specific site, if practical, in Phase 2 of the study. However, at this point we recommend the following:

7. The site for both the GSPL and the AGS, whether co-located or separate, is ***strongly recommended to be in the downtown core*** and not a park site outside the downtown. This recommendation reflects the following points:
 - A public library needs to be easily accessible to people in all income categories, especially those with lower incomes who do not have access to computers, magazines, books and other services offered by a public library without charge, as well as access by public transportation.
 - The existing AGS is already located in a relatively wealthy part of Sudbury that is accessible to people only with private automobiles. A downtown site will be far more welcoming to all and help to mitigate perceptions that the AGS is for the “elite.”
 - The aesthetics of a site that overlooks water and that has opportunities for substantial free parking is not enough to overcome the need to offer access to all potential visitors,

particularly when a public library is almost completely funded and an art gallery substantially funded by government sources.

- Downtown revitalization is an objective of many towns and cities, including Greater Sudbury. A public library and art gallery that is located near restaurants, retail and other tax-paying commercial establishments will help to provide markets for them and help cultivate an arts and culture hub. An isolated site in a park will not do so.
 - A downtown site will benefit from proximity to the Laurentian University Faculty of Architecture.
 - A downtown public library and art gallery will encourage more people to live downtown and provide more confidence to developers to provide downtown housing. The proximity to people working and living downtown will also help to provide a market for the planned café in the new facility.
8. Parking is a very important consideration for both the GSPL and the AGS as people have been accustomed to free parking for many years. On the other hand, there is a potential for abuse if parking at a co-located facility was free to all who use it. To address this issue we recommend that a **parking validation system** be introduced that would offer free parking for the first two hours to those who get tickets for the public library or art gallery validated while others would need to pay parking charges. This will clearly be a cost centre as the expenses associated with validated parking will substantially exceed the revenues that will be generated from other users. This might be an item for potential sponsorship as part of the menu of sponsorships concept recommended later in this chapter.
 9. It is assumed the site and building will offer good **access** for deliveries and school and tour buses.
 10. **Bus parking** opportunities will be found, whether on or off-site.

4.3 SPACES AND FACILITIES

The GSPL and AGS are two distinct entities that will be housed within one common building. Their differences are reflected in the distribution of spaces therefore their space programs are addressed individually in this section. Since the building will be owned by the Library, any shared spaces will be spaces of the GSPL and made available periodically to the AGS. Those shared spaces are presented in GSPL's program.

4.3.1 DETAILED GSPL SPACE PROGRAM

The GSPL's space program provide below is conceptual in nature, provided as a guide to the selected architect who will refine it. It is divided into four areas, each containing similar functions of the library. The fourth column from the left shows what spaces could be shared with the AGS.

DETAILED SPACE PROGRAM FOR GSPL IN NEW BUILDING

Legend

Area 1: Entry Level Lobby Spaces
Area 2: Meeting Rooms
Area 3: Age Level Service Spaces
Area 4: Staff Spaces

Area	Space Name	New GSPL Net Sq Ft	Library Spaces with AGS Access	Notes/Comments
1	ENTRY LEVEL LOBBY SPACES			
1.1	Vestibule	200	✓	
1.2	Lobby	1,750	✓	Ticketing takes place here for AGS - ticket counter, membership desk required. Standing area for 150 person reception or banquet seating for 75 persons.
1.3	Café	450	✓	Accessible to AGS patrons. Seating capacity of 30 persons.
1.4	Café kitchen and pantry	175	✓	Can be used for catered events.
1.5	Library Marketplace (new book displays, computer stations)	2750		Filled with displays for books, self-check terminals, info desk, new media, etc. It is a space for transaction, information and quick access to the latest books and media.
1.6	Material Returns Area	75		
1.7	Library Exhibition Space	500		
1.8	Customer Service Desk	400		
1.9	Self Checkout Stations	200		
1.1	Self Pickup Shelves	100		
1.11	Staff Workroom and storage	900		
	Subtotal Area 1 Net Sq Ft	7,500		

Area	Space Name	New GSPL Net Sq Ft	Library Spaces with AGS Access	Notes/Comments
2	MEETING ROOMS			
2.1	Auditorium (100 people) that can be divided into two spaces – flexible	2500	✓	
2.2	Meeting Rooms for up to 8 people (3 @250)	750	✓	
2.3	Meeting Rooms for up to 4 people (4 @ 200)	800	✓	
2.4	Board/Larger Group Room for up to 20	700	✓	
2.5	Quiet Study Rooms (8@100)	800		
	Subtotal Area 2 Net Sq Ft	5,550		

Area	Space Name	New GSPL Net Sq Ft	Library Spaces with AGS Access	Notes/Comments
3	AGE LEVEL SERVICES SPACES			
3.1	Children – includes Early Literacy Center	3500		
3.2	-Story Hour/Crafts Room	500		
3.3	Teens	2000		
3.4	Adults- Circulating Collections-Print/Media (69,000 items)	7000		
3.5	-Seating –varied types for 50 people	2000		
3.6	-Reference collection	1500		
3.7	-Genealogy and Local History	2000		
3.8	Maker Space and Digital Media Lab	3000		
3.9	Adult Services – Info Desk	200		
3.1	Technology Learning Center	1200		
	Subtotal Area 3 Net Sq Ft	22,900		

Area	Space Name	New GSPL Net Sq Ft	Library Spaces with AGS Access	Notes/Comments
4	STAFF SPACES			
4.1	Staff workrooms - offices	2600		
4.2	Staff breakroom/small kitchen	300		
4.3	Administration Offices	450		
4.4	Technical Services Staff Workrooms -Offices	950		
4.5	Storage (compact shelving?) archives, etc.	1500		
4.6	Shipping and Receiving*	1150		Separate areas off the dock each for art and library receiving.
4.7	Mail Room*	350	✓	
4.8	Staff Lockers, Mail Cubbies, Coat Rack	150	✓	
4.9	Telecommunications Room	150		
4.1	Electrical Room	100		
4.11	Custodial Services Closet	50		
4.12	Building Maintenance Office	100		
	Subtotal Area 4 Net Sq Ft	7,850		

The below chart shows GPSL’s net square feet per area along with the total net floor area required for it a new build facility. It includes shared spaces owned by GPSL include a lobby, meeting rooms and some back of house spaces such general shipping and receiving spaces.

Total Square Fee by Area	New GSPL Net Sq Ft
Area 1: Entry Level Lobby Spaces	7,500
Area 2: Meeting Rooms	5,550
Area 3: Age Level Service Spaces	22,900
Area 4: Staff Spaces	7,850
Total New GSPL Facilities (Net Sq Ft.)	43,800

The total net floor area of the new facility that will house the GSPL and AGS was then calculated by adding their net floor areas. Below are the totals:

New Building	
Total New GSPL Facilities (Net Sq Ft.)	43,800
Total New AGS Facilities (Net Sq Ft.)	18,000
Total New Building (Net Sq Ft.)	61,800

The following section offers a detailed breakdown of how the 18,000 net sq. ft. of dedicated space for the Art Gallery of Sudbury is allocated within the new GSPL building.

4.3.2 DETAILED AGS SPACE PROGRAM

The following detailed AGS space program is broken up into Lord’s four museum zones, based on public/non-public spaces which are then further broken down to those that house collections and those that do not. This zoning breakdown assists with cost estimating since public spaces in galleries have higher level of finishes and those that house collections require more stringent environmental controls such as temperature and relative humidity.

The four zones are:

	Public	Non-Public
Non-Collections	A. AGS Public Non-Collections	D. AGS Non-Public Non Collections
Collections	B. AGS Public Collections	C. AGS Non-Public Collections

Zone	Space Name	New AGS Net Sq Ft	Notes/Comments
A1	PUBLIC AMENITIES		
A1.1	Public Lockers/Cloakroom	150	With coin operated lockers for public to check personal belongings (backpack and stroller size). Lending of umbrella and wheelchair.
A1.1	Public and Staff Washrooms	Part of Grossing	Distributed on each floor except ground floor as assumed to be shared with Library on that level. Must meet barrier-free code requirements.
A1.3	Retail Store + Art Rental Gallery	600	
A2	PUBLIC PROGRAM		
A2.1	Family Art Studio	800	Providing the public with opportunities to participate in and experience artistic creation in painting, drawing, sculpture, prints.
A2.2	Multi-Purpose Room	800	Classroom/multi-purpose space devoted to school group assembly and orientation; school lunchroom; used for other learning activities; rentable for birthday parties .
Total Zone A Net Sq Ft		2,350	

Zone	Space Name	New AGS Net Sq Ft	Notes/Comments
B	PUBLIC COLLECTION		
All environmentally controlled areas			
B.1	Temporary Exhibition Gallery	1,500	Regular venue for temporary exhibitions; will combine with Permanent Collection Gallery B.2 for larger shows.
B.2	Permanent Collection Gallery	1,500	Rotating exhibits of the permanent collection; will combine with the Temporary Exhibition Gallery B.1 when needed for larger temporary shows.
B.3	Franklin Carmichael Gallery	1,500	Permanent but changing exhibition of Carmichael works. Works on paper must be changed every two months. An area will be displayed as his studio with easel etc.
B.4	First Nations Gallery	1,000	
B.5	Francophone Gallery	1,000	
Total Zone B Net Sq Ft		6,500	

Zone	Space Name	New AGS Net Sq Ft	Notes/Comments
C1	NON-PUBLIC COLLECTION		All environmentally controlled areas.
C1.1	Collection Storage (Sculpture)	1,000	
C1.2	Collection Storage (Works on Paper/Photography)	500	
C1.3	Collection Storage (Oil Paintings)	1,000	
C1.4	Collection Storage (New Media)	200	
C1.5	Temporary Exhibition Storage	500	Temporary holding of incoming/outgoing loan collections and temporary exhibitions awaiting galleries installation or repacking for onward shipment.
C1.6	Enclosed Collections Loading Dock: Collections Shipping/Receiving	600	Direct back-in loading dock with dock leveler.
C1.7	Crating/Uncrating	500	For packing/unpacking crated works of art.
C1.8	Isolation Room	130	Accommodates freezer or anoxic chamber.
C1.9	Clean Workshop	375	For matting, framing, mounting, cleaning or other preparation of works of art for display.
C1.10	Curatorial Examination Room	375	For examining and documenting possible acquisitions, and for study of loaned or permanent collection works of art.
C1.11	Crate Storage	300	
	Subtotal Zone C Net Sq Ft	5,480	

Zone	Space Name	New AGS Net Sq Ft	Notes/Comments
D1	ADMINISTRATION		
D1.1	Director/Curator	150	Private office
D1.2	Curator Alternate and Collection Manager	100	Private office
D1.3	Manager, Education and Public Programs	100	Private office
D1.4	Education Coordinator	70	Open Office
D1.5	Front Desk, Membership and Facilities Coordinator	70	Open Office
D1.6	Project Staff - collections, marketing communciations, (+ other needs)	125	2.5 FTE Open Office
D1.7	Manager, Revenue, Development and Marketing	100	Private office with safe
D1.8	Executive Assistant (Volunteer Coordinator and Bookins Clerk)	100	Private office
D1.9	Exhibition and Events Coordinator/Registrar	100	Private office
D1.10	Administrative Assistant	50	0.6 FTE
D1.11	Bookkeeper	50	0.4 FTE
D1.12	Additional evening/Weekend Staff	50	0.4 FTE
D1.13	Photocopy/Mailroom/Storage/Stockroom	100	
D1.14	Staff/ Volunteer Kitchenette + Lounge	300	
D2	OPERATIONS		
D2.1	Packing Supplies Storage	150	
D2.2	Chemical Supplies Storage	25	
D2.3	Lamp Storage	25	
D2.4	Dirty' Workshop	400	Workshop for making and painting plinths, crates, panels, cases, mounts, frames.
D2.5	Moving Equipment Storage Area	100	Area in shipping-receiving to hold forklift when not in use.
D2.6	Exhibit Case/Prop Storage	600	
D2.7	Education Program Storage	30	
D2.8	Equipment Storage	75	
D2.9	Storage - Tables and Chairs	400	
D2.10	Information Services Server Room	50	
D2.11	Retail Stockroom	200	
D2.12	Collection Loading Dock Security Booth	100	Surveillance over Collection Shipping/Receiving
D2.13	Collection Loading Dock Security Guards' Toilet	50	
	Subtotal Zone D Net Sq Ft	3,670	

The chart below shows the AGS' area distribution per zone in square feet and total, along with the percentage breakdown of the new AGS spaces in a new purpose-built GPSL building.

Total Sq Ft. by Zone	New AGS Net Sq Ft	New AGS Percentage
Zona A: Public Service/Program	2,350	13%
Zone B: Public Collection Space	6,500	36%
Zone C: Non-Public Collection Spaces	5,480	30%
Zone D: Non-Public Non-Collection Spaces	3,670	20%
Total Net Sq Ft.	18,000	100%

4.4 STAFFING

Staffing accounts for a large percentage of the operating costs of both public libraries and public art galleries.

4.4.1 GREATER SUDBURY PUBLIC LIBRARY

The staffing estimates for the GSPL are based on the following assumptions:

- There will be two floors of public service functions. Offices, meeting rooms, etc. may be on another floor or floors but only two will have library public functions.
- The hours and days of opening will remain the same as current facility.
- The library will use RFID tags and self-check in and out for the majority of the circulation functions.
- The layout of the public service floors will be open and visible with very few closed rooms.
- There will be small information desks on each floor and one in the children's area with a minimum of staffing (1 or 2 persons depending on time of day and demand) on each.
- There will be 1 or 2 staff members who will have the expertise to assist in the Maker Space and the Digital Media Lab.
- The use of the meeting rooms by the library as well as external groups will be significant. Staff may be needed to do meeting room set ups and break downs.
- The library usage will increase (50 – 300%) based on the experience of new and/or major renovated and expanded libraries.

The consultants were informed that 32 Full Time Equivalent staff positions are currently allocated to the Central Library. These include administrative staff, technical services staff and others that have system-wide responsibility. Up to 26 staff members work on one or more public service shifts per week. As the new building is being developed, the GSPL management should review its current staffing allocation and consider job titles, job responsibilities and possible job realignments or reassignments.

Based on the assumptions above, *it is recommended that the GSPL plan to add the following positions* at a minimum:

- A manager for the Central Library responsible for all public service functions and for overseeing the building operations. (a professional librarian)
- Community technology assistants – 3 or 4 – to work with the public, assist with the technology and technology instruction and to work in the Maker Space and Digital Media Lab as needed. (Paraprofessional position)
- Hourly workers – library pages – to do shelving and meeting room set ups, etc. It would be wise to hire several when the building opens and then see what demands there are on services.

It will take some time after the building opens to see the patterns of use, peak times and demands for service. A review of staffing needs after the first three months would be wise. However, *for the purposes of this study, we have assumed an increase of 5 FTE positions of the GSPL to a total of 37 FTE positions relative to the current 32,*

4.4.2 ART GALLERY OF SUDBURY

At present the reported level of staffing at the Art Gallery of Sudbury is only five full time staff plus, a reduction from the previous 7 FTE, plus part-time, seasonal and project staff. It is assumed that the two positions will be reinstated and that the staffing in a larger facility with more programming, open hours, evening rentals and other needs.

It has been assumed that as in-kind rather than additional City cash support to the AGS, the janitorial and maintenance staff of the GSPL will cover the entire building, including the AGS.

The existing, reinstated and additional staff of the Art Gallery of Sudbury are recommended/ assumed as follows. Including project, seasonal and part-time staff, the AGS operates with 9.1 FTE positions. It has been assumed that the two positions recently eliminated will be reinstated in the new facility and that as shown in parentheses, the Executive Assistant position will include responsibility for volunteer coordination and bookings, both for rentals and educational program visits. It is recommended that in the context of a larger but co-located facility, the AGS will add 2.4 FTE positions as shown on table, to bring the total to 13.5 FTE.

Art Gallery of Sudbury Staffing Plan		FTE
Existing Positions		
Director/Curator		1.0
Curator Alternate and Collections Manager/Registrar		1.0
Manager, Education and Public Programs		1.0
Education and Volunteer Coordinator		1.0
Front Desk, Membership and Facilities Coordinator		1.0
Project Staff - collections, marketing, communications, (other needs)		2.5
Seasonal and part-time staff - education, grounds and building		1.6
Reinstated and Modified Positions		
Development, Revenue and Marketing Coordinator		1.0
Additional Positions		
Security and Preparator		1.0
Exhibition, Events and Volunteer Coordinator/		1.0
Administrative Assistant and Bookings Clerk		0.6
Bookkeeper		0.4
Additional evening/weekend staff		0.4
Total AGS Staff in Co-Located Facility		13.5

4.5 OPERATING SCHEDULE

11. The operating hours of the Greater Sudbury Public Library and the Art Gallery of Sudbury are as follows, with recommended changes set out on the table as well. For the AGS a downtown, easily accessible site should enable it to maintain consistent hours on a year-round basis. This includes a recommended evening opening once per week and opening to the public daily at 10 a.m. and allowing for pre-booked exclusive school use earlier in the morning.

	Main Library - Greater Sudbury Public Library	Art Gallery of Sudbury
Current Open Days/ Hours	<p>Early June to early Sept: Monday and Thursday 8:30 to 9; Tuesday, Wednesday and Friday: 8:30 to 5; Saturday 10 to 2 Sunday closed</p> <p>Early September to Early June: Monday to Thursday 8:30 - 9; Friday 8:30 - 5; Saturday 10-4; Sunday 12-4</p>	<p>Summer: Monday to Saturday 9-5</p> <p>Rest of Year : Tuesday to Saturday 10 - 5</p> <p>Sundays Year-Round: 12 - 5</p>
Recommended Open Days/ Hours	No changes are recommended	<p>Year Round: Daily 10 a.m. to 5 p.m. One evening to 9 p.m.</p> <p>Exclusive school use before 10 a.m. if pre-booked</p>

4.6 ADMISSION CHARGES

A charged admission AGS does not appear practical in a co-located facility with a free admission public library, particularly when the majority of art galleries in Ontario offer admission by donation or free admission and when none of the library/art gallery co-locations studied included charged admission for the Gallery.

Our recommendations/assumptions associated with admission charges are as follows:

12. It is recommended/assumed that the Art Gallery of Sudbury will offer its **permanent collection and most temporary exhibitions on the basis of suggested admissions (pay what you can)** while major level temporary exhibitions are charged.
13. For the purposes of the projections in this report we assume **one major level temporary exhibition that will be charged every two years for a period of three months during the summer**. This takes into account the cost of bringing in such exhibitions and the need for government or private funding to help pay for them as occurred for example with the *For Better or Worse* exhibition.
14. We recommend that the **charge for major temporary exhibitions** be applicable to all visitors with the exception of AGS members. Recommended charges are as follows, with adults defined to be age 25 and older to provide a price break to youth, whether attending school/university or not.

Recommended Admission Charges for Periodic Major Temporary Exhibitions	
Category	Admission Charge
Adult (25-64)	\$10.00
Senior (65+)/Youth (13-24)	\$8.00
Child (5-12)	\$5.00
School Group (per person)	\$4.00
Other Group (per person, average)	\$6.50
Members, under 5, other free	\$0.00

4.7 REVENUE CENTRES

4.7.1 RETAIL

15. **The AGS store will be integrated with admissions/information** to allow the same staff to operate both.
16. The **product line will include** a selection of collection related and other art and craft books and journals, reprints, and also items that reflect the AGS brand.

4.7.2 RENTALS

Rental of spaces for functions and other events is the fastest growing revenue center for museums/galleries and most new facilities are being designed to maximize income from this source. Among the various museum types art museums/galleries are the most successful in generating income from rentals. Public libraries are also developing revenues from facility rentals. Recommendations/ assumptions associated with facility rentals are as follows:

17. It is assumed that the lobby will be used by the GSPL from Monday to Thursday evening to 9 p.m. while the ***AGS will have access to the lobby for the purposes of evening rentals on Friday, Saturday and Sunday.*** Rental rates will be at or above market rates to avoid competing unfairly with private sector facilities and other municipal facilities that are also seeking to maximize rentals income.
18. The second rental space will be the auditorium, which is assumed to be a flat floor space with seats that lower into the floor as takes place at the Halifax Public Library. ***The revenue from the auditorium space will accrue to the Library.***
19. The GSPL will also generate revenue from ***rental of its meeting rooms*** with a low charge for non-profits and a higher charge for commercial or for-profit entities.
20. A ***preferred caterer*** will be designated to have near exclusive rights to events, with opportunities for other caterers for special circumstances like kosher, halal or other specialty foods. It is assumed the caterer will have access to kitchen facilities.

4.7.3 CAFÉ

Depending on the selected site the co-located facilities may not require their own café. If there is one or more restaurants or coffee shops very close to the building then there would be no need to allocate space for one. However, at this point in the planning process it is assumed that:

21. There will be a small cafe concessioned out to a private operator who will also be the preferred (but not exclusive) caterer for events/rentals in the facility, both the lobby rentals of AGS and the GSPL-operated auditorium
22. There will be a related café/catering kitchen with storage
23. The café is envisioned to be owned by the GSPL however it is critical that no food/garbage deliveries and route of travel cross the AGS front of house and back of house spaces that house collections.

4.7.4 MEMBERSHIP

Whereas library cards, which represent a type of membership, are free, membership in art galleries/museums is charged.

Regarding membership in the AGS, it must be emphasized there are essentially two main motivations for membership. The most common, particularly for the lower level membership categories such as family, individual and student, is value for money spent in unlimited free admission, discounts on retail purchases, programs and rentals. A second motivation is love of the institution and what it represents or associated civic pride. These persons tend to become

upper level members in categories with names like patron, sustainer, benefactor, etc. and are easier to transition to donor categories. Assuming admission by donation with the exception of major exhibitions means that lower level memberships for the AGS will continue to be limited but the admissions by donation should help to boost upper level memberships.

24. The **benefits associated with lower level membership categories** are assumed to include free admission to major exhibitions, discounts on retail, programs and rentals.
25. For upper level membership we recommend introduction of **guest passes** distributed through social service agencies, religious institutions and schools to those who cannot afford admission to major exhibitions. Tax receipts should be issued to the upper level members who participate.

4.7.5 OTHER SOURCES OF INCOME

Additional recommendations/assumptions associated with earned and other income sources are as follows:

26. A **menu of sponsorship and programming opportunities** will be developed and promoted to potential private funders. This might include sponsored free admission tickets for major exhibitions, parking, sponsored staff positions and other ideas developed by management.
27. The AGS will encourage a volunteer to create an **interactive donation box** that not only seeks funds on the basis of supporting the mission of the institution but also on interactive features in which the box responds mechanically to the donation of money, perhaps something related to the mixing of colors.
28. The GSPL will **introduce fundraising activities and seek donors** to support efforts on literacy education, children's services, new technologies and enhanced collections.

4.8 MARKETING

The best form of marketing is the product or visitor experience itself as it leads to favourable word of mouth. This applies to both the GSPL and the AGS. A good downtown site and much improved facilities featuring high quality exhibition space and enhanced public and educational programs will help to boost resident, school and tourist attendance for the AGS. Nonetheless additional marketing expenditures and other initiatives will also be required. For example, it is recommended/ assumed that:

29. **The AGS marketing budget will increase** to help boost awareness and attendance levels and exposure to revenue centers, but also reflect the need to control operating costs.
30. The AGS **web site and brochure** will focus very much on the Franklin Carmichael and Group of Seven as well as communicating the opportunities available to visitors.
31. Given the visual nature of an art gallery, **media placement** will focus primarily on print, web-based and social media.
32. Marketing and branding are key for public libraries. The new **GSPL will seek to widen its social media presence and enhance its website** as the most important entry point to the public for using and understanding library services.

4.9 OTHER ASSUMPTIONS

33. The GSPL and AGS will not be responsible for payment of any property *taxes*.
34. *Debt repayment* will be part of the operating expenses applied to the GSPL, recognizing that the City will be making the debt payments. There will be no debt payments for the AGS.
35. All revenue and expense projections will be stated in year *2017 constant dollars*, thus a specific inflation factor will not be included in our estimates. However, some revenues and expenses tend to increase at a higher rate than the rate of inflation. For example, staff compensation levels (salaries, wages, benefits and taxes) will be projected to grow on an annual basis by 0.5% above the prevailing rate of inflation each year.

It must be noted that financial projections are subject to the inherent uncertainties of the future. There is no representation that the projections will be realized in whole or in part. However, taking the assumptions into account and based on the scope of our work, we believe the projections to be set out in the next phase of this study will be reasonable.

APPENDIX A: ACKNOWLEDGMENTS

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Workshop Participants

- Meredith Armstrong, Manager of Tourism and Culture, City of Greater Sudbury
- Michael Bellmore, Chair, Greater Sudbury Public Library Board
- Demetra Christakos, Director/Curator, Art Gallery of Sudbury
- Cindy Derrenbacker, Architecture Librarian, Laurentian University
- Josée Forest-Niesing, Board Chair, Art Gallery of Sudbury
- Brian Harding, Manager of Libraries and Heritage Museums, City of Greater Sudbury,
- Lise Labine, Executive Director, Human Resources, College Boreal
- Steven Townend, Board Member, Greater Sudbury Public Library

Additional Interviews

- Ed Archer, Chief Administrative Officer, City of Greater Sudbury
- Brian Bigger, Mayor, City of Greater Sudbury
- David Boyce, Board Member, Grater Sudbury Chamber of Commerce
- Fern Cormier, Councillor, City of Greater Sudbury
- Kathryn Drury, CEO/Chief Librarian, Grimsby Public Library
- Nancy Gareh, Manager, Education and Programs, Art Gallery of Sudbury
- Terrence Galvin, Director, Laurentian University School of Architecture
- Ron Henderson, General Manager of Leisure Services, City of Greater Sudbury
- Ryan Humaniuk, Assistant to the Mayor, City of Grater Sudbury
- Matthew Hyland, Director/Curator, Oakville Galleries Og2
- Mette Kruger, Coordinator of Public Services, Greater Sudbury Public Library
- Guy Labine, Executive Director, Science North
- Ed Landry, Senior Planner, City of Greater Sudbury
- Maureen Luoma, Executive Director, Downtown Sudbury BIA
- Joyce Mankarios, Director of Policy and Public Relations, Greater Sudbury Chamber of Commerce
- Catharine Mastin, Franklin Carmichael Estate
- John Mastin, Franklin Carmichael Estate

- Jennifer Matotek, Director/Curator, Dunlop Art Gallery, Regina
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- Peggy Simon, Executive Director, Ojibwe Cultural Foundation
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- Karen Thistle, Manager, Development and Communications, Art Gallery of Sudbury
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- Aidan Ware, Galleries Director, Idea Exchange
- Wendy Watson, Board Chair, Greater Sudbury Development Corporation
- Jessica Watts, Coordinator of Outreach, Programs and Partnerships, Greater Sudbury Public Library
- Rhona Wenger, Director of Grimsby Art Gallery
- Kara West, Gallery Director, San Diego Central Public Gallery
- Ian Wood, Director of Economic Development, City of Greater Sudbury
- Dario Zulich, Owner, Sudbury Wolves

APPENDIX B: LITERATURE REVIEW BIBLIOGRAPHY

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