



**ALDRICHPEARS** ASSOCIATES with A.L. Arbic Consulting

# HRM Regional Museum Strategy Phase 1

November 2020

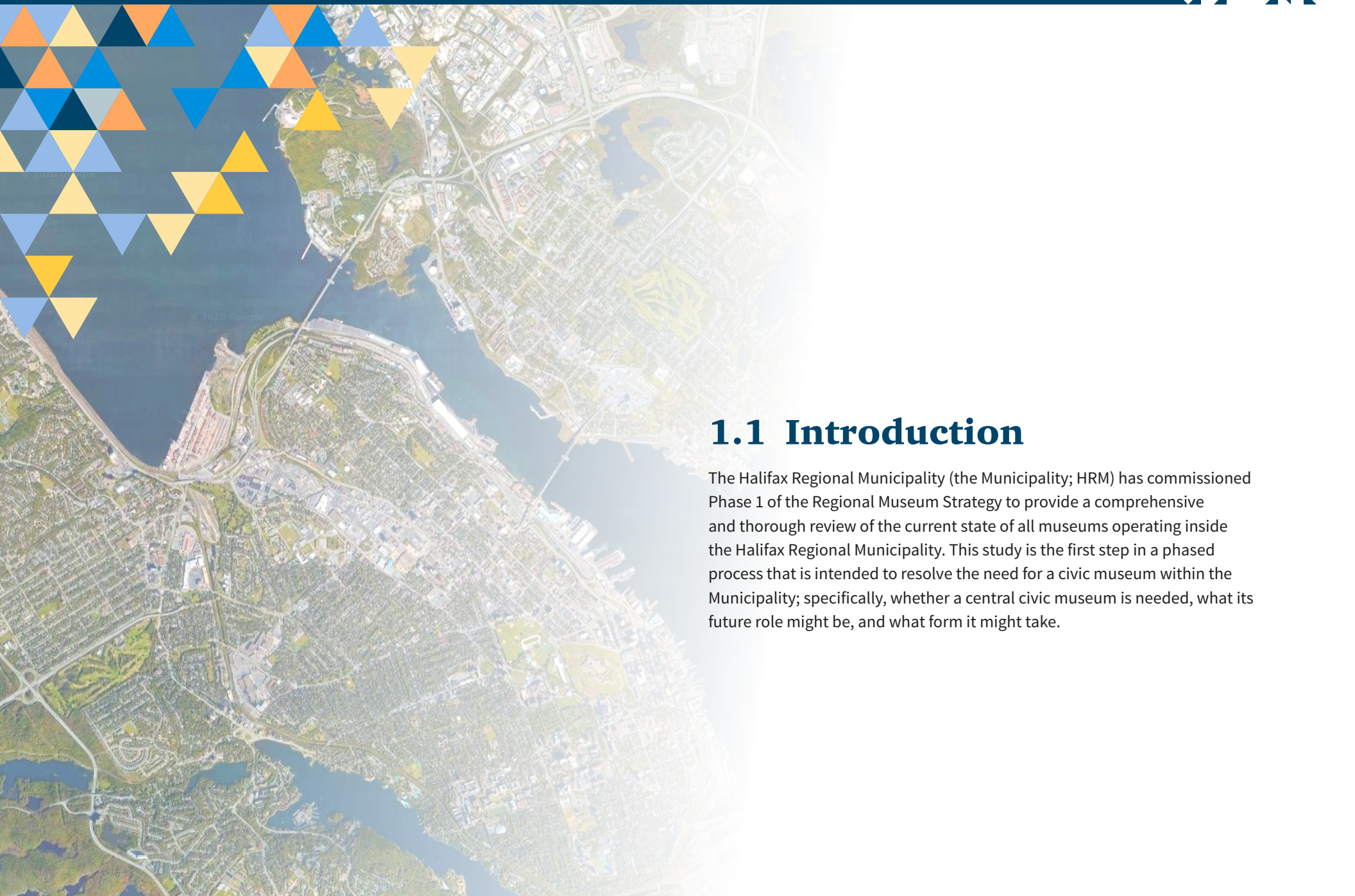
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# 1. Study Purpose

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## 1.1 Introduction

The Halifax Regional Municipality (the Municipality; HRM) has commissioned Phase 1 of the Regional Museum Strategy to provide a comprehensive and thorough review of the current state of all museums operating inside the Halifax Regional Municipality. This study is the first step in a phased process that is intended to resolve the need for a civic museum within the Municipality; specifically, whether a central civic museum is needed, what its future role might be, and what form it might take.



## 1.2 Purpose of this Study

In October 2015, Halifax Regional Council requested an update on a plan to work with stakeholders, including the Board of the Dartmouth Heritage Museum Society, to determine the size and scope of a municipal museum. Information was also requested on the next steps in the completion of a municipal museum, including allocation of capital funding and how it relates to the Culture and Heritage Priorities Plan outlined in the January 28, 2014 motion and to the Cultural Spaces Plan.

*“While there is strong interest in moving the development of a municipal museum forward, there is significant and important work to be completed in order to achieve that goal. Completion of the upcoming second phase of the inventory work is needed in order to determine a complete understanding of all of HRM’s artifacts. Further, an overall strategy for a regional museum is necessary to start to determine the appropriate scope and necessary scale for such a service, which will in turn inform the necessary capital funding and resulting operating costs.”*

*“Determination of the size and scope of a municipal museum is a complex process. It requires a detailed inventory of all artifacts and a thorough understanding of any specialized storage and display requirements of the collection. Without the completion of the second phase of the artifact inventory, HRM will not have the necessary knowledge to be able to properly assess the necessary size and scope for a municipal museum.”*

*“Consideration of a Regional Museum at this stage also does not presuppose that it be one single, purpose-built facility, but rather could conceivably be a strengthening and a strategic resourcing of the existing community museum network.”*

– HRM REGIONAL COUNCIL REPORT (MARCH 22, 2016)

Before any regional museum plan can be realized—regardless of scale or structure—the Municipality has determined that it is necessary to establish a comprehensive overview of both HRM-owned and non HRM-owned museums and collections located within the municipality, as well as an inventory and analysis of existing interpretive themes, visitor experiences, programming, and levels of municipal support. This Phase 1 Study establishes a baseline upon which any future strategic decisions can be based with regard to vision, scope, siting, and planning for any future municipal museum in HRM.

The separation of a Regional Museum Strategy into phases was deemed necessary in order to ensure that the museum development process was rational and carefully considered. Phase 1 of the strategy does not present a definitive vision for what a future HRM museum might resemble, nor does it define how it might be created and operated. Rather, it describes the heritage interpretation landscape in HRM as it currently exists, assembles and analyzes this data, and provides recommendations for Phase 2 of the strategy. It addresses a number of key questions: *What’s out there now (i.e., what’s the “lay of the land”)? What are the strengths and weaknesses? How is data accumulated and tracked? What are the implications of constructing and operating a new/large civic museum?*

By addressing these questions early in the process, the Municipality can ensure that any future museum decision-making is based on sound data, and is defensible. The Municipality therefore anticipates a Phase 2 step that will build upon the research and data identified in this current first phase of work, and that begins to define the particulars of a formal HRM Museum Strategy that will guide heritage interpretation and programming within HRM for years to come.

When it is finally realized, the completed HRM Museum Strategy—and, presumably, the vision for an HRM civic museum (or museum system), in whatever form it takes—will ensure that communities across the region have increased access to relevant content and programs that foster a deeper connection to the region’s history, that sparks engagement within the community, and that encourages a sense of belonging and pride in both young and old resident users. Furthermore, the completed strategy will also help showcase regional heritage for tourists who are eager to engage with this content.



Since this study has begun, the museum community at large (and within HRM) has been grappling with the rise of the coronavirus and the COVID-19 pandemic in Canada and elsewhere. This event has severely impacted museum and heritage operations in most communities, and raised many questions about what museums and interpretation will look like in future, as governments and the populations take on new ways of living and interacting professionally, socially, and for recreation purposes. While there are practical guidelines that can be considered in the short term, there is currently no road map for how the virus will affect the development and role of museums in HRM over the long term. This study reflects what knowledge is known presently, but does not attempt to apply this to the future of the HRM Museum strategy where it may affect the intended outcome, other than to reinforce that it will no doubt be a factor in future planning of any HRM-focused museum experiences.

### 1.3 Study Background: Regional Museum Mandate

Prior to amalgamation in 1996, the City of Dartmouth owned and operated a museum located at 100 Wyse Road in Dartmouth. At amalgamation, these assets, including more than 40,000 artifacts (the “Dartmouth Collection”) and two historic houses (Evergreen House and Quaker House), passed to the newly created Halifax Regional Municipality. Also at amalgamation the Civic Collection was established, consisting of objects previously belonging to the former City of Dartmouth, City of Halifax, Town of Bedford, and Halifax County, which were to represent the social, cultural, and political history of the new municipal unit.

In 1999, the Dartmouth Heritage Museum Society, a new non-profit society, was established to manage the “Dartmouth Collection” and, in 2000, a service agreement was entered into between HRM and the Dartmouth Heritage Museum Society to formalize this relationship and the management of the collection. Three years later, in 2002, the “Dartmouth Collection” was moved to a warehouse facility and placed in storage after the original Dartmouth civic museum closed due to mould. The collection languished once placed in storage. Although the Dartmouth Heritage Museum Society hired a consultant in 2007 to perform an audit of the collection, the process was halted when mould was discovered on some artifacts—a problem purportedly significant enough to cause unsafe conditions for staff to work with the collection. No further work was undertaken to unpack the collection after the 2007 audit attempt. In fact, from 2007 to 2013, the Dartmouth Heritage Museum Society and HRM staff rarely entered the warehouse.



In 2006, HRM created a Municipal Archives with the mandate to preserve and provide access to historical municipal government records and related community records. This is a research centre that is integrated with the Municipality's information management program and does not currently have the mandate or resources to do the heritage education and outreach people expect of a museum; however, it is well-used by researchers and does promote use of its holdings. Artifacts were not part of the Archives' acquisition mandate until 2018 when it became clear that cooperation between Parks and Recreation and the Archives was the best way to care for this material.

In 2009, Halifax Regional Council passed a motion directing that the Dartmouth Heritage Museum Society be given exclusive right to the use of the former Dartmouth City Hall building (90 Alderney Drive) for the purpose of a permanent museum and creation of a "cultural cluster." Five years later, by January 2014, Regional Council declared that the building at 90 Alderney Drive was unsuitable for a museum and directed 90 Alderney Drive be declared surplus to the needs of HRM. Regional Council's motion further directed that an equivalent amount of money from the sale of the property was to be put aside to be used toward the establishment of a municipal museum in Dartmouth as part of a cultural cluster. Staff was further directed to consider HRM's support and investment in community museums, regional museums, and collection of heritage artifacts as part of the Culture and Heritage Priorities Plan and return to Council with recommendations for an HRM regional museum consistent with the direction outlined in this plan.

Concurrently, rationalizing and protecting the "Dartmouth Collection" remained a priority for the Municipality. In December 2012, HRM's Auditor General released a report titled *Care of HRM Cultural Artifacts/Artworks including the Jordi Bonet Halifax Explosion Sculpture*, outlining concerns with the state of HRM's artifacts and recommending that HRM complete an up-to-date inventory and condition assessment of the entire collection, as well as create a plan for the ongoing maintenance, care, and conservation of the collection based on up-to-date information and the Dartmouth Heritage Museum Society's collection management policy. A conservation consultant was contracted to initiate this work, and for more than a year a team of four conservators worked to unpack, organize, list, and stabilize the artifacts located at the warehouse. Monthly status reports were submitted to staff and by February 2015 phase one of the collection inventory and conservation project was complete. Included in this final report were recommendations for immediate and future care and control of the collection and the HRM heritage assets located throughout the municipality. The idea for a regional museum, which was assumed at the time to be located in a building, was gaining momentum.

In fall 2015, HRM staff met with the Dartmouth Heritage Museum Society Board Chair and Executive Director, along with elected officials, regarding the status of a future "regional museum" including available funding, the Society's management agreement, and the conservator's report on the collection. Following that meeting, **on October 6, 2015, Regional Council passed a motion requesting an update on the funding and plan for the future museum** and authorizing the release of the conservator's report.



## HRM REGIONAL MUSEUM STRATEGY: TIMELINE OF COUNCIL MOTIONS (EXTRACTED FROM MARCH 22, 2016 REGIONAL COUNCIL REPORT)

### *January 28, 2014 Regional Council Motion*

MOVED by Councillor McCluskey, seconded by Councillor Karsten that Halifax Regional Council:

1. Declare that 90 Alderney Drive is unsuitable for a museum, based on the CBCL structural assessment;
2. Refer 90 Alderney Drive for review in accordance with the process defined in Administrative Order 50;
3. Direct staff to complete the ongoing work on the inventory and restoration of HRM cultural artifacts;
4. Declare 90 Alderney Drive surplus to the needs of HRM and that an equivalent amount of money as realized from the sale of the property be put aside within the Sale of Land reserve to be used toward the establishment of a municipal museum in Dartmouth as part of a cultural cluster, and
5. Consider HRM's support and investment in community museums, regional museums, and collection of heritage artifacts as part of the Cultural and Heritage Priorities Plan and return to Council with recommendations for an HRM regional museum consistent with the direction outlined in the Plan.

MOTION PUT AND PASSED UNANIMOUSLY.

### *October 6, 2015 Regional Council Motion*

MOVED by Councillor McCluskey, seconded by Councillor Karsten that Halifax Regional Council direct staff to prepare a staff report that:

1. Outlines the findings of the conservator's report on phase 1 of work on the DHMS Artifact collection;
2. Outlines a plan to work with stakeholders, including the Board of DHMS, to determine the size and scope of a municipal museum;
3. Outlines the next steps in the completion of a municipal museum including allocation of capital funding and how it relates to the Cultural and Heritage Priorities Plan outlined in the January 28th motion and the subsequently requested Cultural Spaces Plan;

4. Explains the relationships with and impact to other museums in HRM;
5. Outlines potential short term options, including opportunities for displaying the artifacts;
6. Outlines potential cost sharing and fundraising opportunities; and
7. That Council direct staff to release the completed conservator's report (executive summary attached) that outlines the work completed on the artifacts and the ongoing requirements to maintain the collection.

MOTION PUT AND PASSED UNANIMOUSLY.

### *March 22, 2016 Recommendation*

It is recommended that Halifax Regional Council:

1. Direct staff to implement the revised responsibilities for the Dartmouth Collection as outlined in Table 3 of this report;
2. Direct staff to negotiate an Interim Agreement subject to annual renewal for a period of three years with the Dartmouth Heritage Museum Society for proposed responsibilities in accordance with Table 3 and authorize the CAO to execute the Interim Agreement;
3. Approve an increase to the management fee directed to the Dartmouth Heritage Museum Society from \$50,000 to \$100,000, contingent on the identification of an appropriate funding source and the approval of same by the Audit & Finance Standing Committee;
4. Approve allocation of \$20,000 from Capital Project CD990003 (Cultural Spaces) for the migration of the database collection, and
5. Incorporate development of a regional museum strategy with supporting regional collection rationale in the Cultural Spaces Plan.

APPROVED.





## 1.4 Is HRM in the Museum Business?

While HRM is implicated in the management of several heritage properties and several important collections, and currently provides funding assistance to a number of museums within the region, there remains a question as to whether HRM is really in the “museum business.” While a term like ‘business’ is not intended to compare non-for-profit operations with commercial ventures, it is clear by both its former and current actions that the Municipality is indeed in the ‘business’ of museums—if one thinks of museums as an enterprise that, like any successful enterprise, must have on board not only the right blend of products (i.e., stories, collections, and experiences) but also the right organization, staffing capacity and skills, and the financial resources with which to pursue its mandate.

Unfortunately, the condition of the Municipality’s museum ‘business’ is not currently successful, nor does it have the capacity to continue in its present form over the long term. While tremendous work has been accomplished to date by a small cadre of HRM staff, and there have been improvements to specific aspects, significant gaps remain that, if left unchecked, will limit success:

- » Current limitations on municipal staff capacity and resources is an immediate need and affects all aspects of the situation.
- » Lack of guidelines and an ad hoc process (for example, determining which heritage projects to fund) amplifies gaps and irregularity in overall regional heritage planning and implementation.

- » There is an apparent under-appreciation for how much work goes into managing and using the collections at the municipal level—and, more importantly, a lack of appreciation that this work is more than simply a collections management task.
- » Within HRM (and since the closing of the original Dartmouth Heritage Museum facility) there is a tangible gap in institutional knowledge about what is required to build, operate, and program a major museum venue (or system of venues akin to the Nova Scotia Museum).

### *Why have a civic museum? What would a civic museum achieve?*

Over the years, the discussion around a civic museum has ebbed and flowed. Citizens of HRM consider museums part of the fabric of the municipality, and there seems to be general consensus in the region that a core part of Halifax’s civic story is not being told. In practical terms, there is currently no museum that addresses civic history in Halifax or Dartmouth, nor one that presents a comprehensive HRM story. Most communities in Canada with similar populations and cultural heritage have a civic museum institution of some scale and function (whether this institution is passive, or active, or successful though varies). While one can find stories about the city of Halifax within exhibits at Parks Canada sites, Nova Scotia Museum sites, and community museums, no comprehensive story about HRM is currently being told anywhere. These individual locations where civic history is explored are all tangential to other mandates—be they military, pan-provincial or local (i.e., civic history is told through the lenses of very localized and/or focused themes). This puts HRM at a disadvantage not only for tourists who wish to know more about the city and region, but also for residents who do not have access to stories about this shared history—especially those that take into account recent amalgamated stories.



***What role will a future museum play? Where does it potentially fill the gaps between current HRM-based museums and heritage sites? Where will overlap occur? How can a central museum entity empower existing museums in our community, without taking away from their current mandates and, in many cases, their well-earned autonomy?***

Halifax is unique as a capital city that has an overlapping mesh of private, community, municipal, provincial, and federal museums and heritage sites that often take on similar and/or complementary subject matter, and which many residents do not differentiate between, regardless of their stated mandates. Some see a new central regional museum as a way to correct this unintentional overlap and the perceived imbalance between communities within HRM, while providing a vehicle to express the region's shared heritage, stories, and collections, and to initiate discussions about current issues. Conversely, others perceive a "central" museum as a threat—potentially robbing communities of their identity, uniqueness, and the autonomy to tell their own stories. These are important perspectives that need to be acknowledged when considering the scope and role of any future regional museum.

***What form will a future HRM museum take? Is it a stand-alone museum, like some Canadian municipalities, or is it a museum system or network, as others have employed to connect with their communities?***

There is a consistent demand to reuse regional buildings as museums. This cannot happen without planning first. In HRM, there has long been a desire to put a central civic museum on the waterfront without any (regional) rationale for it. Often these discussions are ad hoc and arise in reaction to sudden opportunities rather than as strategic initiatives that are determined based on clear rationale and siting.

***Should HRM be the keeper of a regional civic museum?***

While HRM is considered the keeper of public buildings and has recently invested in major public builds like the Central Library (a comparable on many levels), it has never taken on any recent nor comparable museum builds of this nature. When the demand for a formal civic museum is added to this already strained system, and coupled with limited resources, it is unclear how it would be successful.

***What are the successful examples of interpretation and programming within the current HRM landscape? What civic museum models might be possible within this municipality? What models should be applied? What, besides a bricks-and-mortar building, might be possible?***

The mechanisms for developing and delivering heritage interpretation and programming in a municipality like HRM can be varied, and a new central museum or museum system has the opportunity to innovate as it is built from the ground up. This requires looking closely at what makes for successful heritage interpretation programming in a municipal context. It also includes looking honestly at what is currently being offered within HRM that is successful (and how that success is measured), as well as what successful operational models and comparables exist outside of HRM. Knowing whether and when to emulate and/or innovate will be critical before any decisions can take place.



## ***What does a centrally-planned and operated heritage interpretation system look like?***

The HRM Regional Museum Strategy can help explore potential models for a future regional museum—be it a stand-alone facility, a systems-based model, or a combination thereof—and cultivate an understanding of what it takes to successfully plan, build, and operate such varied models in a modern municipality like HRM. It is important to understand what type of system will be needed and how it will be applied in order to promote success over the long term. Comparative analysis and research will help position HRM’s current delivery and operational model in the context of other museums in the region and country. Looking ahead, it will also be important to understand the true costs associated with capital costs and operations when considering the establishment of any civic museum and/or museum system. There are many exciting initiatives within and outside of HRM that can provide inspiration and guidance going forward.

## ***Other than the obvious focus on a central museum, what other heritage-related issues can the Regional Museum Strategy also help address?***

A thoughtfully developed Regional Museum Strategy will help identify possible directions for realizing the long-discussed civic museum (or civic museum system). Its role must also help with a number of issues that are intrinsic to heritage operations within HRM, including helping to rectify an absence of policies around heritage planning and funding; training and empowerment of staff who work within the system; and the establishment of a comprehensive policy framework that guides, protects, and enhances HRM resources (beyond the current “caretaker” model) and puts in place solid development of professional museum practices and skills development. The Strategy must lay groundwork for the allocation of resources and capacity growth within the city’s heritage department and the various “communities” they serve.

Phase 1 of the Regional Museum Strategy (and presumably also any recommendations developed as part of Phase 2 of the planning process) will begin to identify guidelines for professional museum practice. It also begins to provide terminology around museums, visitor centres, interpretive centres, and other heritage-related activities to help HRM staff, council, and stakeholders better understand what it means to plan, build, and operate a museum and manage a collection in the 21st century—instead of simply presenting known stories within passive “heritage house” environments and through basic media solutions such as interpretive plaques/signage.

## ***What role will the collections play in the future, and how will they be managed in a way that represents a relevant range of stories and voices in HRM?***

The Regional Museum Strategy will shine light on the current collections within HRM and their potential value, and application, for future heritage interpretation. This is critical given the perceived imbalances that currently exist between Dartmouth, Halifax, Bedford, and other communities regarding their heritage and how it is being preserved and interpreted by the Municipality.

## ***How will a museum plan mesh with other HRM planning initiatives?***

The Regional Museum Strategy will help define and align any future HRM museum model with existing regional plans, including the Cultural Heritage Priorities Plan and the Nova Scotia Museum Interpretive Master Plan. This process is an important opportunity to build on current and relevant HRM initiatives supporting multiculturalism and reconciliation in the region, not only by defining a place within the Regional Museum Strategy for alternative and varied histories to be represented, but also by breaking down some of the barriers that currently separate the collective regional museums and sites. Through recommendations for new cultural spaces, recapitalization of existing buildings, and the identification of support via new or expanded partnerships, the Regional Museum Strategy can set the stage for innovative regional heritage programming and visitor experiences in the future.



*How will a new regional museum represent the sum of its community parts? How can the system be managed and situated so it benefits both residents and visitors?*

The Halifax Regional Municipality’s “community”-ness is essential to this Regional Museum Strategy: we are, by nature, a “community of communities.” It is therefore important to ask: is a museum simply a building to house a collection and present a handful of community stories, or does it need to be something more engaging and invigorating? How can it be positioned to address acknowledged needs, while also benefiting residents? Ultimately, the model established going forward must respect these communities, respect the resources and stories, and provide a sustainable operation that will serve residents of HRM and visitors alike.

## 1.5 Phase 1 Museum Strategy Scope

Phase 1 of the Museum Strategy process addresses the above questions and issues through a series of research steps, analyses, and conclusions. Work during Phase 1 included:

### Assessing the museum “landscape” and current situation within HRM

The consultation work critically assesses the current situation and operational conditions for museums, collections and archives within HRM, including management, attendance, and funding factors. This included:

- » **Museums (based on an approved list):** The study identifies and describes museums, interpretive centres, farms, and historic sites within the region including HRM managed sites and community museums. Provincial and federal sites are included in the study, as well as private institutions and Department of National Defence sites. Libraries and archives are also addressed, as they relate to collections, heritage interpretation, and programming functions within HRM.
- » **Sites and Facilities:** The study describes physical sites and facilities, buildings, and acreages for each museum in the study sample, including condition and use of space, accessibility, use/potential for new/augmented temporary displays, pop-up exhibits/events, and community programming.
- » **Interpretation:** The study surveys where/how exhibits and programming are being used within HRM, including use of media and technologies. Stories, topics, and themes are also identified for individual sites, as are challenges and opportunities.



- » **Collections & Archives:** Based on existing data, the study reviews the extensive collections and archival resources managed and supported by HRM and its stakeholders, as well as the type, scale, and unique qualities of the various museums and sites that make up the current regional museum experience.
- » **Operations and Management:** Based on existing data, the study reviews the operational and management situation for museums in HRM today, including how they are operated and by whom. Audience statistics are included, where available. Marketing and other operational activities are noted.
- » **Financial:** How museums are faring, where are they getting funding from, and are budgets being spent effectively? Is it investment-worthy? This information is needed to make the case that museums should be supported (potential, benefits, return on investment). Why should the city value funding these sites?
- » **Stakeholder Input:** The study includes feedback from stakeholders and community museums obtained through surveys, meetings, and workshops. Note: Due to the imposition of restrictions because of Covid-19, a planned review stakeholder workshop was deferred to a later stage once the report has been drafted.
- » **Other Resources and Planning Initiatives:** Where known, other resources and relevant planning within HRM is identified, as it relates to future museum planning, funding, and operations. Opportunities to build upon existing initiatives are noted.

## Establish database system for museums within HRM

A core task for the study was the creation of a live database that is used to house known data about sites within the study sample. This was developed using relevant HRM and ANSM criteria, which were already in use within the region. The database is based on a template system that can be maintained and updated periodically to assist museums in future, including relevant data needed to develop initiatives, projects with museums.

## Identify region-wide gaps, challenges, and opportunities

The study assesses where perceived gaps, challenges, and opportunities exist within the HRM museum “landscape.” Specifically

- » **Gaps and Critical Needs:** Based on collected data and research, the study examines and identifies weaknesses and gaps (e.g., content, geography, and interpretive resources) that may be addressed in a future museum strategy.
- » **Relationships within the System:** The study identifies how/where are sites currently coordinating, what systems are already in place and where there is cooperation, shared resources, and project initiatives that can be built upon.
- » **Collections:** As part of the collections assessment, the study identifies challenges facing the municipal and site collections, particularly the absence of a dedicated Halifax collection compared to the large Dartmouth Heritage Museum collection.
- » **Collaborations/Partnerships:** The study identifies current and possible future relationships between museum sites, HRM archives, provincial archives, HRM collections, and provincial (Nova Scotia Museum) collections. What might partnerships and projects look like?



## Identify comparables and good professional practices

The study identifies benchmarks for museum and archival projects, experiences, organization models, and costs by looking at new projects within HRM, across Atlantic Canada, as well as examples across the country. Additionally, it summarizes examples of trends and good professional practices currently employed by museums and communities around the world to successfully deliver heritage interpretation within, and connect with, their communities.

- » **Museum Comparables:** The study identifies recent project examples and associated benchmarks for museum and archival institutions, operations, and costs by looking at new projects within our region, as well as examples across Canada. This involved looking at both “stand-alone” and “systems-based” museum operational models.
- » **Museum Trends and Good Professional Practices:** This includes an assessment of trends and good professional practices currently being employed by museums and communities nationally as well as internationally. Where is innovation happening in museum interpretation and programming, what kinds of products are being developed? A look at “pop-up” exhibit concepts, whereby temporary and non-permanent museum experiences are being used to communicate heritage to residents, is also explored.

## Recommend next steps for Phase 2 of the HRM Museum Strategy

The final part of the study maps out what Phase 2 of the Regional Museum Strategy should be, including short-term recommendations and major planning steps that will be taken to widen the foundation for an HRM Museum to succeed—specifically to provide a basis for decision-making going forward. This includes recommendations related to interpretive planning, operational concept development, and siting. Proposed options/models for governance of a future HRM museum that will be considered as part of Phase 2 for the Regional Museum Strategy are also included.

### STUDY EXCLUSIONS

What does this study *not* include? Phase 1 of the Regional Museum Strategy does not:

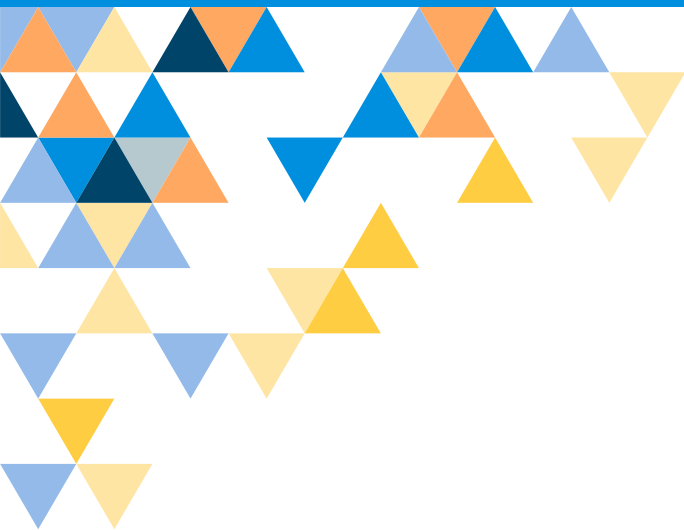
- Resolve a concept or system for any future HRM regional museum.
- Identify sites or an architectural concept.
- Recommend adjustments to, or a reorganization of, sites and museums.
- Recommend a collections assessment or policy framework at the municipal or at the community level.
- Provide an economic analysis of museums within HRM, including contribution to the HRM economy.

### NOTE: PARTNERSHIPS

*Even though it isn't called out specifically, Phase 1 of the Regional Museum strategy also addresses the proposal's request to identify potential partnership opportunities for temporary exhibits of HRM-owned collections and regional stories, along with an overview of required resources and risks as a means to consider where/how a pop-up or temporary museum display strategy might be implemented in collaboration with sites within HRM.*



## 2. National & Provincial Museum Context



### 2.1 What is a Museum?

Museums have traditionally been defined as *non-profit, permanent institutions in the service of society and its development, open to the public, which acquire, conserve, research, communicate and exhibit the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.*\*

In more recent years, the definition of what a museum is and does has been evolving, to better reflect the broader scope of activities that museums have become engaged in and the different types of relationship they seek to establish with the public. To reflect these changes, the International Council of Museum revised its longstanding definition of museums to the following:

\* International Council of Museums (ICOM), 2007. ICOM's Extraordinary General Assembly (EGA), which took place on September 7, 2019, in Kyoto, Japan, postponed the vote on the new museum definition. As a result, the 2007 definition stands.



Moser River McMann House

*Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people.*

*Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.\*\**

According to the Canadian Museums Association, there are over 2300 museums and related institutions in Canada. According to the Association of Nova Scotia Museums, there are approximately 105 museums and related institutions in the province. Section 5 of this report describes in greater detail the museums and related institutions currently operating in HRM.

\*\* International Council of Museums (ICOM), 2019





## 2.2 Who Operates Museums?

Museums are operated by a wide range of governing authorities, including:

- » independent, not-for-profit societies, normally governed by volunteer boards
- » local, provincial and federal governments, which may be operated as line departments of government, or governed by volunteer boards
- » educational institutions (i.e. universities, colleges), which may be operated as line departments of government, or governed by volunteer boards
- » private foundations, normally governed by volunteer boards



## 2.3 How are Museums Funded?

There are three main categories of revenues on which museums depend to fund their operations.

### Government Funding

Like libraries, recreational centres and other community facilities, museums receive a significant portion of their operating funds from government. These levels of government support for museums reflect the important educational role that museums play and the public benefit they perform, as well as the limited revenue-generation opportunities associated with the preservation and educational activities that museums carry out.

Nationally, museums derive just under 50% of their funding from all three levels of government combined. At the provincial level, government funding represents the closer to 60% of total operating revenues\*. It is worth noting that government funding for museums nationally has remained steady in recent years, while in Nova Scotia, government funding for museums has declined by almost 10% according to the Government of Canada Survey of Heritage Institutions.

\* The higher levels of government funding as a percentage of overall funding among museums in Nova Scotia may in part be due to the operations of the Nova Scotia Museum, which is a 28-site museum system operated by the Province of Nova Scotia.



### Self-Generated Revenues

The second largest source of revenues for Museums are revenues generated through earned sources, such as:

- » the sales of goods or services
- » admission fees
- » Program fees
- » facility rentals
- » Membership fees

Nationally, in recent years museums have generated over a third of their revenues from earned sources, while provincially, museums in Nova Scotia have generated just under a quarter of their revenues from earned sources.

### Contributed Revenues

The third source of operating that museums rely on are contributed revenues, or income derived from donations and fundraising. In recent years, contributed revenues among museums nationally has declined slightly, from 17.9% to 15.4%. While in Nova Scotia, museums have made up for the drop in government funding by increasing their portion of funding from contributed revenues from 8.4% to 17.6%, an increase of 17.6%. As a result, in 2015, museums in Nova Scotia derived a higher percentage of their funding from contributed sources (17.6%) compared to national averages (15.5%).

Museum Funding by Revenue source								
Revenue Category	Canada				Nova Scotia			
	2011	2013	2015	Change	2011	2013	2015	Change
<b>Government Funding</b>	%	%	%	%	%	%	%	%
Federal	20.6%	18.4%	20.2%	-0.5%	45.9%	31.4%	30.9%	-15.0%
Provincial	20.0%	21.3%	19.8%	-0.2%	21.1%	25.6%	25.0%	3.9%
Local	8.4%	9.3%	9.0%	0.7%	2.6%	3.4%	3.8%	1.2%
<b>Government</b>	<b>49.0%</b>	<b>49.1%</b>	<b>49.0%</b>	<b>0.0%</b>	<b>69.6%</b>	<b>60.3%</b>	<b>59.7%</b>	<b>-9.9%</b>
<b>Self-Generated Revenues</b>								
Sales of Goods and Services	10.0%	11.1%	11.3%	1.3%	4.5%	8.2%	9.1%	5%
Admission Fees	10.1%	10.5%	10.2%	0.1%	7.3%	8.5%	7.1%	-0.2%
Membership Fees	1.6%	2.1%	2.0%	0.4%	0.3%	0.8%	0.7%	0.4%
Public Program Fees	1.4%	2.2%	2.1%	0.7%	0.8%	1.4%	0.9%	0.2%
Facility Rentals	1.6%	2.0%	2.1%	0.5%	1.4%	2.0%	1.9%	0.5%
Interest/Investment	2.1%	2.1%	2.1%	0.0%	0.8%	1.7%	1.3%	0.5%
Other Self-Generated	6.4%	5.5%	5.7%	-0.6%	6.8%	3.3%	1.6%	-5.2%
<b>Self-Generated</b>	<b>33.1%</b>	<b>35.6%</b>	<b>35.5%</b>	<b>2.4%</b>	<b>22.0%</b>	<b>25.8%</b>	<b>22.7%</b>	<b>0.7%</b>
<b>Contributed</b>								
Fundraising Activities	3.6%	4.7%	4.5%	0.9%	2.0%	3.3%	5.6%	3.7%
Donations (tax receipted)	9.2%	5.8%	5.4%	-3.8%	3.3%	5.2%	7.5%	4.2%
Donations (non-tax receipted)	4.6%	1.6%	1.9%	-2.7%	2.8%	3.8%	2.3%	-0.5%
Donations from other charities	0.5%	3.3%	3.7%	3.2%	0.3%	1.5%	2.1%	1.8%
<b>Contributed</b>	<b>17.9%</b>	<b>15.4%</b>	<b>15.5%</b>	<b>-2.4%</b>	<b>8.4%</b>	<b>13.9%</b>	<b>17.6%</b>	<b>9.2%</b>



## 2.4 What do Museums Spend Money on?

Salaries, wages, and related administrative expenses are the single largest expense category for museums nationally and provincially, representing over 40% of museum operating budgets. It is worth noting that while salaries, wages, and administrative expenses represented a higher portion of overall costs among museums in Nova Scotia compared to national averages, the amount spent on salaries, wages and administration by museums in Nova Scotia decreased by 34% between 2011 and 2015, while they increased by 23% nationally.

Since many museums are located in historical buildings and many museums have multiple buildings, it is not surprising that occupancy costs are the second largest category of operating expenses for museums both nationally and provincially. Occupancy costs include rent, mortgage payments, maintenance, repairs, utilities, taxes, and all other costs related to maintaining museum premises. Between 2011 and 2015, museum occupancy costs increased by 47% nationally and 16% among museums in Nova Scotia.

Museum Expenses by Category								
	Canada				Nova Scotia			
	2015	2013	2011	Change	2015	2013	2011	Change
Advertising and promotion	3%	3%	3%	13%	4%	3%	2%	86%
Travel and vehicle	1%	1%	1%	-19%	1%	1%	1%	-5%
Interest and bank charges	1%	1%	1%	39%	1%	0%	0.4%	0%
Office supplies and expenses	3%	2%	2%	7%	2%	2%	4%	-60%
Occupancy costs	12%	12%	12%	47%	14%	11%	9%	16%
Professional consulting fees	4%	5%	5%	-16%	2%	6%	3%	-58%
Staff and volunteer training	0%	0%	0.3%	-12%	0.3%	3%	0.4%	-57%
Salaries, wages and admin	40%	42%	42%	23%	46%	40%	51%	-34%
Fair market value of donated goods	1%	1%	1%	-44%	0.1%	1%	0.3%	-83%
Supplies	7%	6%	6%	63%	4%	4%	6%	-47%
Amortization of capital assets	12%	12%	12%	37%	11%	7%	4%	109%
Research grants and scholarships	1%	1%	1%	-39%	0.4%	0%	0%	0%
Other operating expenses	16%	15%	15%	24%	13%	21%	19%	-50%
<b>Total Expenditures</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>123%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>-27%</b>

Source: Government of Canada - Survey of Heritage Institutions



# 3. Regional Museum Context



## 3.1 Study Sample

The study sample for Phase 1 of the HRM Regional Museum Strategy study includes a total of 32 museums located throughout HRM, as well as an assessment of existing collections in HRM. The museums studied fall into seven distinct categories, as described below:

\* Note: art galleries, such as the Anna Leonowens Art Gallery, the Art Gallery of Nova Scotia, the Dalhousie Art Gallery, the Mount St. Vincent Art Gallery or the St. Mary's Art Gallery, were not included in the study scope. The study also does not include archives in the region, such as Nova Scotia Archives, and the several university and religious archives that are not part of a museum.



### Municipally-Owned Sites with Management Agreements

The Management Agreement with the Dartmouth Heritage Museum Society (DHMS) has criteria in place for the operating of the museum sites that include requirements for exhibits, public programming and outreach, care of the collection through the work plan, and serving public research requests. In return for fulfilling those museum operational requirements, DHMS receives funding.

- » Dartmouth Heritage Museum: Evergreen House
- » Dartmouth Heritage Museum: Quaker House



Fort Sackville Foundation / Dave Reyno

### Municipally-Owned Sites with Long-Term Lease Agreements

Long-term lease agreements pertain to the care and operation of the building itself and is a property agreement. Leases do not include requirements on how the lessees operate as museums, and therefore are more autonomous. HRM does not own collections associated with these sites.

- » MacPhee House Community Museum
- » Scott Manor House



#### Provincially-Mandated/ Supported Sites

HRM is home to five sites that are operated or supported by the Province of Nova Scotia, or have a provincial mandate.

- » Black Cultural Centre for Nova Scotia
- » Fisherman’s Life Museum
- » Maritime Museum of the Atlantic
- » Nova Scotia Museum of Natural History
- » Nova Scotia Sport Hall of Fame



#### Federal & Canadian Armed Forces Sites

HRM is home to four museums in HRM that are federal agencies, or are operated by a federal agency/department:

- » Canadian Museum of Immigration at Pier 21
- » Halifax Citadel National Historic Site
- » Naval Museum of Halifax
- » Shearwater Aviation Museum



#### Community Sites

The study sample included 13 museums within HRM that are operated by community-based organizations:

- » L’Acadie de Chezzetcook (Acadian House Museum)
- » Africville Museum
- » Army Museum
- » Atlantic Canada Aviation Museum
- » Cole Harbour Heritage Farm Museum
- » Fultz House Museum
- » Hooked Rug Museum of North America
- » McMann House Museum/Genealogy Centre
- » Memory Lane Heritage Village
- » Moose River Gold Mines Museum
- » Musquodoboit Harbour Railway Museum
- » SS Atlantic Heritage Park & Interpretation Centre
- » Waverley Heritage Museum



Google Maps/Ron Dutton

#### Institutional Museums

Institutional museums/collections in HRM are those owned and operated by universities, including:

- » Gordon Duff Pharmacy Museum (Dalhousie University)
- » Thomas McCulloch Museum (Dalhousie University)



Shubenacadie Canal Commission / Keith Lehwald

#### Interpretive Centres & Heritage Sites

The final category of institutions included in the study sample are interpretive centres and heritage sites, which takes into consideration the following:

- » Discovery Centre
- » HMCS Sackville
- » Shubenacadie Canal Fairbanks Centre
- » Spryfield Urban Farm

#### HERITAGE JURISDICTIONS

There are inherent complexities involved with analyzing museums within a provincial capital like Halifax, where various heritage jurisdictions overlap, where museums of various categories exist side by side, and where public understanding of ‘who is interpreting what’ is often unclear or inaccurate. Because it is a capital, HRM is rich in the variety and range of museums available to the public. These museums fulfil a variety of roles and communicate various stories about HRM (including stories related to the former cities of Halifax and Dartmouth, the former Town of Bedford, and communities within the former Halifax county). Regardless, with all of the coverage these museums currently provide in terms of heritage and cultural stories, there exists an obvious gap in this fabric, specifically where and how the *civic* story of HRM is being told.

This gap has been managed in the past through federal and provincial sites touching on aspects of Halifax/Dartmouth history as part of their interpretation; however, this has always been secondary or contextual in nature, so that the HRM story itself has rarely been the focus of this interpretation. An example of this is the Halifax Citadel, which interprets Halifax history in the context of the development of the Dockyard and subsequent fortifications within the area, as well as the relationship between the military garrison and the community. A role reversal is required, whereby a true HRM-focused story needs to be communicated as the prime story, through a dedicated HRM mechanism/system or central facility. This shift is necessary so that residents come to see their story (centrally and regionally) as important and not simply the background of other provincial and federal stories. Additionally, where smaller regional museums also tell their story in relation to a larger HRM backdrop, the need exists to interpret how those localized stories are part of a larger HRM story, and where themes and patterns intertwine to make our understanding and appreciation of the entire region stronger and more relevant.



## Map of Study Sample

### ● A. MUNICIPALLY-OWNED SITES WITH MANAGEMENT AGREEMENTS

1. Dartmouth Heritage Museum: Evergreen House
2. Dartmouth Heritage Museum: Quaker House

### ● B. MUNICIPALLY-OWNED SITES WITH LONG-TERM LEASE AGREEMENTS

1. MacPhee House Community Museum
2. Scott Manor House

### ● C. PROVINCIALLY-MANDATED/SUPPORTED SITES

1. Black Cultural Centre for Nova Scotia
2. Fisherman's Life Museum
3. Maritime Museum of the Atlantic
4. Nova Scotia Museum of Natural History
5. Nova Scotia Sport Hall of Fame

### ● D. FEDERAL & CANADIAN ARMED FORCES SITES

1. Canadian Museum of Immigration at Pier 21
2. Halifax Citadel National Historic Site
3. Naval Museum of Halifax
4. Shearwater Aviation Museum

### ● E. COMMUNITY SITES

1. L'Acadie de Chezzetcook (Acadian House Museum)
2. Africville Museum
3. Army Museum
4. Atlantic Canada Aviation Museum
5. Cole Harbour Heritage Farm Museum
6. Fultz House Museum
7. Hooked Rug Museum of North America
8. McMann House Museum/Genealogy Centre
9. Memory Lane Heritage Village
10. Moose River Gold Mines Museum
11. Musquodoboit Harbour Railway Museum
12. SS Atlantic Heritage Park & Interpretation Centre
13. Waverley Heritage Museum

### ● F. INSTITUTIONAL MUSEUMS

1. Gordon Duff Pharmacy Museum (Dalhousie University)
2. Thomas McCulloch Museum (Dalhousie University)

### ● G. INTERPRETIVE CENTRES & HERITAGE SITES

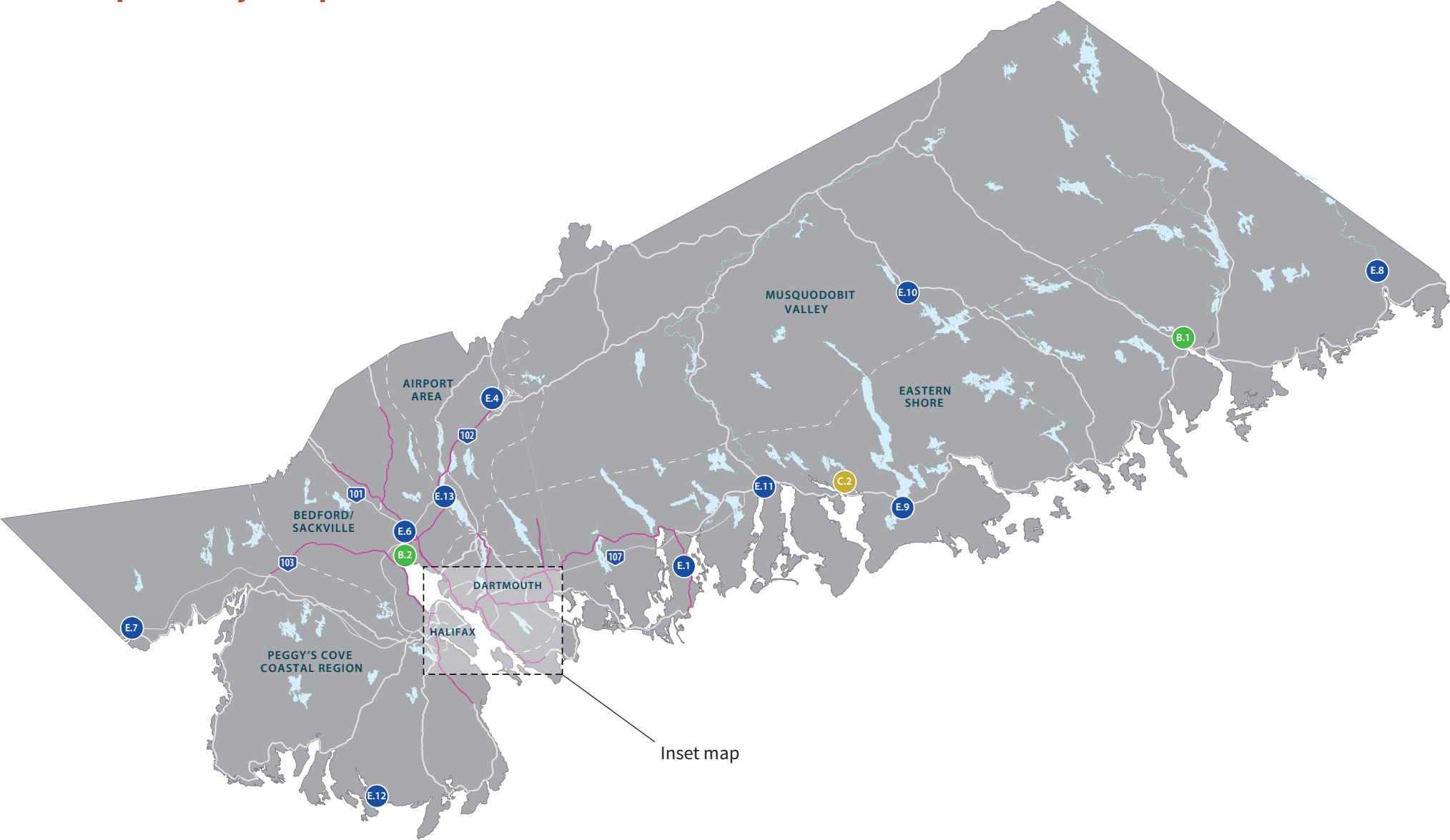
1. Discovery Centre
2. HMCS Sackville
3. Shubenacadie Canal Fairbanks Centre
4. Spryfield Urban Farm

———— Major Bus Routes





### Map of Study Sample





Map of Study Sample (Inset)





## 3.2 Collections in HRM

Halifax Regional Municipality owns and cares for several distinct collections of artifacts, archival materials and cultural assets. The focus of this report is the artifact and archival collections as they pertain to a museum strategy. A more in-depth description of collections in HRM can be found in Section 5.9. Broadly, these collections are:



Dartmouth Heritage Museum

### The HRM/DHMS Collection

Comprising nearly 40,000 artifacts and archival items collected over a six-decade span, the majority of the HRM/DHMS collection is located off-site in the municipality's artifact warehouse and is co-managed by one HRM staff and Dartmouth Heritage Museum Society (DHMS) staff. Most of the collection pertains directly to Dartmouth history. The collection has its own Collection Policy (adopted by Council in 2009) and has its own Collection Management Committee that governs the acquisition and removal of artifacts from the collection. The mandate is to collect and preserve artifacts with a direct connection to the history of the people and heritage of Dartmouth. Since 2016, the artifact collection records were migrated and are now digitally managed through Collective Access, an Association of Nova Scotia Museums-managed and web-based artifact database. This important migration allows both HRM and DHMS staff and volunteers access to a shared but secure database. Prior to this, HRM did not have access to the collection records. The care of the collection and database is through Culture and Events, Parks and Recreation Department.

### Halifax Municipal Archives Collection

The Halifax Municipal Archives (HMA) is the official repository for historical municipal government records and artifacts from HRM, the former Town/City of Dartmouth, City of Halifax, Town of Bedford and County of Halifax. It also holds community records from the region, and a Reference Collection of published government documents and local history texts. Documents, maps, plans, photographs, objects, and audio-visual materials date from as early as the late-18th Century but are primarily from 1900-2000. All relate to the history of the Halifax region, and especially the five municipal governments that were amalgamated into the Halifax Regional Municipality in 1996. See lists of municipal records series here: <https://www.halifax.ca/about-halifax/municipal-archives/holdings/city-halifax-records-series>

**Community records** are an important complement to historical government records. Because the HMA was created relatively recently, in 2006, other pre-existing repositories such as the Nova Scotia Archives, the Dalhousie University Archives, and others have substantial archival collections related to the region's history. The HMA focuses on acquiring records from organizations and individuals who were active in the region. Some examples are the records of Lou Collins, former Halifax Civic Historian, former mayors' personal records, Keshen Goodman family, Junior League of Halifax, community activist Jackie Barkley, Friends of the Public Garden, etc. See a list of Community Records here: <https://www.halifax.ca/about-halifax/municipal-archives/holdings/community-record-series>

**HMA's Reference Collection** contains historical published materials that were created by the municipal government (like the province's Legislative Library) or that are directly related to the region's history, geography, governance, and services. This includes municipal government reports, community service publications, newsletters, local history publications, and brochures. These items are catalogued in the Archives Database along with the archival and artifact holdings: <https://www.halifax.ca/about-halifax/municipal-archives/search-archives-database>



#### HMA's Artifact Collection (including the former "Civic Collection")

This collection includes objects with enduring value that were created or received by the Municipality. The former "Civic Collection" was a grouping of objects belonging to each of the pre-amalgamation municipal units that were intended to reflect the cultural, social, and political identity of these governments. An inventory of these objects was created in 1996 by a Heritage Project Team that was brought together in response to concern about the fate of heritage items during the process of amalgamation. Inventoried items ranged from chains of office and fine art to office furniture and business cards and included artifacts from the Police and Fire Department collections. Most items were left in-situ; some were gathered into the short-lived Regional Museum that was then absorbed into the Dartmouth Heritage Museum collection. There was no clear governance structure or tracking of items for this "Civic Collection" and so it has never been managed as a collection, but recently there has been some progress:

- » In 2006, when the HMA was created, it took on care and custody of any record material (photos, documents, maps/plans) identified from the Civic Collection that was found in various offices and storage units.
- » In 2016, when HRM hired a Cultural Asset Manager, remaining artifacts in the inventory were located and consolidated. The original inventory was migrated to a Collective Access database.
- » In 2018 HMA expanded its acquisition mandate to include municipally-related artifacts that have enduring value. Items such as fine art, gifts from visiting dignitaries (e.g., twinning cities, the Olympic Torch, some of which were on the "Civic Collection" inventory, were transferred to the Archives. Much weeding was done prior to items being fully catalogued in the Archives database.

The care and control of these artifacts is through a partnership of the HMA and Culture and Events, Parks and Recreation Department.



#### ACCESS TO HMA COLLECTIONS

Material is stored for long-term preservation at a secure, but welcoming facility in Dartmouth. Archivists arrange and describe acquisitions to make records publicly available through its online database, and have digitized thousands of photographs, maps, audio-cassettes, and videos to make them accessible through the Archives' website. Access is also provided through in-person visits, phone and email requests, and directly online. Requests come from staff and elected officials (19%), and the public (81%). Virtual exhibits and social media posts showcasing archival records relevant to current affairs and municipal initiatives generate dialogue on the region's past and present. Most users are from the region (79%), with 21% coming from outside Nova Scotia. Research conducted at the HMA has contributed to many new cultural creations, including books, artwork, museum displays, scholarly articles, public engagement sessions, anniversary celebrations, historic plaques, Nocturne art festival installations, PhD dissertations, and Heritage Fair projects. Approximately 70% of requests support cultural work (academic, local history, genealogy, media); 30% respond to legal, government or planning needs.



#### The Public Art Collection

HRM has a traditional public art collection, most of the figural statues depicting historic males figures. There are few contemporary pieces, although new commissions aim to diversify the collection. An inventory was conducted in 2008 and it identified all statues, memorials, cairns, and plaques located within HRM boundaries. Nearly 300 pieces were identified and many of these are not HRM-owned. That 2008 project was stored in a File Maker Pro database and those records were also migrated to the Collective Access platform. In 2020, the Public Art Policy is being updated and, if approved by Council, it will clarify the definition of public art, so as to exclude items such as garden features, interpretive panels, etc. The inventory will then also be updated in Collective Access so that only HRM-owned artworks that meet the new definition will be included. This will provide clarity around this collection. The care of the collection and database is through the Culture and Events, Parks and Recreation Department.

#### Cultural and Heritage Assets

This collection is more difficult to describe, and consists of a wide variety of built heritage and landscape elements. Examples include the built heritage features of the Public Gardens such as the fountains, bandstand, statues, and iron fences. Another set of assets are the HRM-owned heritage buildings and structures such as the Dingle Tower, Bell Road Cottage, the Peace Pavilion, and others. Smaller features include heritage fencing around areas such as Camp Hill Cemetery, the seawalls at Dingle Park, and granite curbs on Barrington Street. These assets are maintained and managed by a wide variety of HRM business units and have not been formally inventoried or documented from a centralized perspective.



Public domain / Art Gallery of Nova Scotia

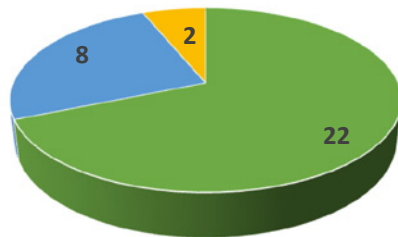


### 3.3 Who Operates Museums in the Region?

Museums in HRM range from large national and provincial museums with a substantial number of full-time professional staff, to small community museums that have no paid staff, but are entirely operated by volunteers. Many smaller museums rely on student employment programs to hire students during the summer months to supplement the work of volunteers. Regardless of their size, museums in HRM rely heavily on the efforts of volunteers who dedicate thousands of hours of their time to preserving and communicating the heritage of their communities.

Of the 32 museums that are part of the study sample, 22 (69%) are governed by not-for-profit societies; eight (24%) are government agencies, corporations or commissions; while two are part of university academic departments.

HRM Museums: Governing Bodies



- Not-for-Profit Society
- Government Agency//Department/Corporation/Commission
- Academic Department



Dartmouth Heritage Museum



Halifax Regional Municipality



Sheet Harbour Heritage



## 3.4 HRM Funding Support for Museums

HRM provides financial support to museums through a variety of programs.

### Interim Museum Grant Program

Through the efforts of the community museum, the Interim Community Museums Grant Program was a new program introduced in 2018-2019. In June 2020, Regional Council voted to extend the program for an additional two years. The purpose of this program is to provide interim financial assistance to eligible community museums\* located within the geographic boundary of the Halifax Regional Municipality to support core museum operations and build organizational capacity. Special Project grants may also be awarded for museum-related non-recurring initiatives. The program will be reviewed after three years to consider continuation, amendments, or repeal in relation to the HRM Culture & Heritage Priorities Plan currently in development.

As reflected in the evaluation criteria, the Interim Community Museums Grant Program is not an economic development initiative. Rather, the program acknowledges the role of volunteers and non-profit organizations in the preservation and presentation of the region's social development and promotes adoption of standards of practice for museums. As illustrated, the program will deliver almost \$10,000 in funding support to 12 museums in the form of two and three-year operating grants, as well as almost \$20,000 in additional project grants, for a total of just under \$328,000 in funding over the course of three years.

\* Registered non-profit and charitable organizations that operate a community museum as defined in Administrative Order 2018-010-ADM.

Interim Community Museums Grants Program			
Operating Grants	2018-19	2019-20	2020-21
Africville Heritage Trust Society (3-yr. operating grant)	\$8,000	\$8,000	\$8,000
Army Museum Halifax Citadel (3-yr. operating grant)	\$12,000	\$12,000	\$12,000
Atlantic Canada Aviation Museum (3-yr. operating grant)	\$8,000	\$8,000	\$8,000
Cole Harbour Rural Heritage Society (3-yr. operating grant)	\$15,000	\$15,000	\$15,000
Fort Sackville Foundation (2-yr. operating grant)		\$5,000	\$5,000
Fultz House Restoration Society (3-yr. operating grant)	\$8,000	\$8,000	\$8,000
Hooked Rug Museum of North America Society (2-yr. operating grant)		\$7,000	\$7,000
L'Acadie de Chezzetcook Association (3-yr. operating grant)	\$4,000	\$4,000	\$4,000
Lake Charlotte Area Heritage Society (3-yr. operating grant)	\$20,000	\$20,000	\$20,000
Musquodoboit Harbour Heritage Society (3-yr. operating grant)	\$7,000	\$7,000	\$7,000
Nova Scotia Sport Hall of Fame (3-yr. operating grant)	\$6,000	\$6,000	\$6,000
S.S. Atlantic Heritage Park Society (3-yr. operating grant)	\$7,000	\$7,000	\$7,000
<b>Total Operating Grants</b>	<b>\$95,000</b>	<b>\$107,000</b>	<b>\$107,000</b>
Project Grants			
Cole Harbour Rural Heritage Society (equipment grant)	\$5,000		
Fort Sackville Foundation (equipment grant)	\$1,966		
Fort Sackville Foundation (interpretation grant)	\$7,000		
Lake Charlotte Area Heritage Society (interpretation grant)	\$5,000		
<b>Total Project Grants</b>	<b>\$18,966</b>		
<b>Total Interim Museum Grant Program Funding</b>	<b>\$ 113,966</b>	<b>\$ 107,000</b>	<b>\$ 107,000</b>



**As summarized in the 2020 Council Report, the impact of this funding was as follows:**

- » **Africville Heritage Trust Society:** HRM funding enabled the Trust to extend seasonal staff hours and expand hours of operation. Paid staff were able to re-allocate time to collaborative initiatives, for example an Africville display in the passenger arrival area of Halifax Stanfield International Airport. This project also included a social media element allowing visitors to use Twitter, Facebook, LinkedIn, and Snapchat to send photos and comments pertaining to the display. A small portion of the operating grant was used to assist with the cost of utilities.
- » **Army Museum Halifax Citadel:** The museum's use of the funding was quite diverse and supported additional seasonal staff hours, utilities, marketing, professional fees, and archival materials. Increased capacity also enabled improvements to exhibitions and displays.
- » **Atlantic Canada Aviation Museum Society:** The Society's funding was primarily used to assist with general operating and marketing costs. This freed up financial resources to refurbish the museum's washroom facilities, including the addition of accessibility features.
- » **Cole Harbour Rural Heritage Society:** Funding allowed the museum to allocate funds to support a seasonal collections staff position. Specific tasks supported by HRM funding included an assessment of existing artefacts, collection storage capacity, and improving artefact care and accessibility.
- » **Fultz Corner Restoration Society:** Most of HRM's grant was directed to hiring additional seasonal staff and expanded hours of operation. A small portion of the grant was used for general operating costs and improvements to the museum grounds. Of note, the Society stated, "If it were not for the operational grant we would be in the red or have to make decisions on budget reductions."
- » **L'Acadie de Chezzetcook Association:** The Association applied municipal funds to the cost of a professional site assessment, and an increase in the cost of insurance and heating enabling volunteers to focus on artefact maintenance and minor building repairs.
- » **Lake Charlotte Area Heritage Society:** Most of HRM's grant was used to increase their seasonal staff complement and additional hours, which helped address a backlog of archival work. Staff resources were also directed to a review of occupational health and safety policies and property maintenance.
- » **Musquodoboit Harbour Heritage Society:** Municipal funding was directed to core operating expenses (utilities and insurance) with a small portion directed to collections maintenance, a computer software upgrade, and display upkeep.
- » **Nova Scotia Sport Hall of Fame:** The society directed municipal funding to hire seasonal staff who assisted with collections management and programming.
- » **S.S. Atlantic Heritage Park Society:** Municipal funding was directed to hiring additional seasonal staff, which alleviated pressure on an organization that has to date relied on volunteers. Funds were also used to enhance the Society's web site and maintain displays. The organization is engaged in strategic planning and reported that municipal funding "...has increased our energies and allowed us to create a better future."





#### **Management/Lease Agreements**

HRM has long-standing management/lease agreements in place for three museums within the Municipality:

##### ***DHMS Management and Operating Agreement***

Prior to amalgamation, the Dartmouth Heritage Museum was owned and operated by the City of Dartmouth in a museum located at 100 Wyse Road. At amalgamation, the assets including more than 40,000 artifacts (the “Dartmouth Collection”) and two historic houses (Quaker and Evergreen House) were passed to HRM. In 1999, a non-profit society, Dartmouth Heritage Museum Society (DHMS), was established to manage the “Dartmouth collection” and operate the two cultural facilities. HRM and DHMS entered into a management agreement in 2000 and renewed this agreement in 2005. Through the terms of the agreement, HRM provided DHMS with \$50,000 annually for the operation of the historic houses and preservation of the collection. In 2016, this amount was doubled to \$100,000 annually.

##### ***McPhee House Museum Less Than Market Value Lease Agreement***

MacPhee House is a municipally registered heritage property located at 22404 Highway #7 in Sheet Harbour. The original structure was built in 1875 with an addition completed in 1911. In 2001, the Sheet Harbour and Area Chamber of Commerce, a registered, not for profit Society, requested that the Halifax Regional Municipality (HRM) assume ownership of the MacPhee House, and surrounding property, with the society continuing to administer reasonably, daily operations of the property as a tourist bureau (first floor), and a community museum (second floor). HRM purchased the property from the Province of Nova Scotia in 2004. Subsequently, the Sheet Harbour and Area Chamber of Commerce, partnered with the Halifax Regional Municipality, when a Memorandum of Understanding (MOU) was signed by both parties to ensure the continued operation of the MacPhee House Visitor and Information Centre and Community Museum on the Eastern Shore. The MOU was for a two-year period, commencing January 1, 2006 expiring December 31, 2008.

Over the past several years, HRM and the Sheet Harbour and Area Chamber of Commerce engaged in discussions on a new agreement to outline the current uses and responsibilities for the MacPhee House, the accessory buildings, and the portion of land (PID 40328528) which is included in the proposed leased premises. Upon completion of those discussions, in June 2019, an Offer to Lease was sent to the Sheet Harbour and Area Chamber of Commerce for a Less than Market Value Lease Agreement. The proposed key terms and conditions set out in the offer were approved and accepted by the Society. The term of the lease agreement is for ten (10) years, commencing January 1, 2020 and expiring December 31, 2029 at a nominal rental rate of one dollar per year.

HRM remains responsible for all the utilities, repairs and other associated costs related to the maintenance and operation of leased premises. This has been estimated using the average of the actual costs for the past three years at \$10,300 per annum, which represents the equivalent of an ‘operating grant’ for the property’s use.



#### ***Scott Manor House Less Than Market Value Lease Agreement***

Scott Manor House is located at 15 Fort Sackville Road, Bedford. Built in 1770, it is the oldest structure in Bedford and the only full two and a half storey Dutch Colonial Style structure with a gambrel-roof in Nova Scotia. Scott Manor House is a registered heritage property with both the Province of Nova Scotia and the Halifax Regional Municipality. The adjacent half acre property known as 31 N John Gorham Lane was the former Fort Sackville military outpost built in 1749 to protect Halifax. The Fort Sackville Foundation is a non-profit society that was established in 1988. The Society provides free educational tours of Scott Manor House and the Fort Sackville site.

The Town of Bedford and the Fort Sackville Foundation signed a twenty-one (21) year lease agreement in 1996, under which the Town agreed to be responsible for all costs associated with the properties including items such as utilities, maintenance, capital repairs, lawn/grounds maintenance and snow removal. When this agreement expired in 2017, HRM renewed the lease for a period of ten years.

The rent for the term of this agreement is a nominal amount of \$1.00 per annum, which is less than market value. HRM remains responsible for all the utilities, repairs, and other associated costs related to the maintenance and operation of leased premises, which is estimated at \$30,000 per annum, and which represents the equivalent of an ‘operating grant’ for the property’s use. The costs for this facility will continue to be paid through several operating accounts including W200, W212, and W213 which are managed by Municipal Facilities, Maintenance and Operations.

The total financial value of these operating and less than market value lease agreements has been approximately \$150,000 in each of the three most recently completed fiscal years, or just over \$450,000 for the three years examined.

<b>Management/Long-Term Lease Agreements</b>				
<b>Operating Grants</b>	<b>2017-18</b>	<b>2018-19</b>	<b>2019-20</b>	<b>Total</b>
Dartmouth Heritage Museum - Operating Agreement	\$100,000	\$100,000	\$100,000	<b>\$300,000</b>
McPhee House Museum - Less Than Market Value Lease	\$20,520	\$20,520	\$20,520	<b>\$61,560</b>
Scott Manor House - Less Than Market Value Lease	\$30,000	\$30,000	\$30,000	<b>\$90,000</b>
<b>Total</b>	<b>\$150,520</b>	<b>\$150,520</b>	<b>\$150,520</b>	<b>\$451,560</b>



### Tax Relief Program

The Tax Relief for Non-Profit Organizations Program (Administrative Order 2013-001-ADM-Tax Relief for Non-Profit Organizations), enables Halifax Regional Municipality to assist non-profit organizations to reduce their property tax payments. Over the course of the three most recently completed fiscal years, 12 museums in HRM have benefited from property tax relief through this program, with a total benefit of over \$450,000 in deferred property taxes.

<b>HRM Tax Relief Program</b>				
<b>Organization</b>	<b>2017-18</b>	<b>2018-19</b>	<b>2019-20</b>	<b>Total</b>
<b>Atlantic Canada Aviation Museum</b>	<b>\$39,689</b>	<b>\$39,609</b>	<b>\$39,166</b>	<b>\$118,464</b>
Cole Harbour Rural Heritage Society	\$2,292	\$2,268	\$2,318	
Cole Harbour Rural Heritage Society (Cole Harbour Heritage Farm Museum)	<u>\$2,133</u>	<u>\$2,125</u>	<u>\$2,186</u>	
<b>Subtotal Cole Harbour Rural Heritage Society (Cole Harbour Heritage Farm Museum)</b>	<b>\$4,425</b>	<b>\$4,393</b>	<b>\$4,504</b>	<b>\$13,322</b>
Fort Sackville Foundation (Scott Manor House)	\$17,563	\$17,884	\$18,294	
Fort Sackville Foundation (Scott Manor House)	\$5,786	\$0	<u>\$2,137</u>	
<b>Subtotal Fort Sackville Foundation (Scott Manor House)</b>	<b>\$23,349</b>	<b>\$17,884</b>	<b>\$20,431</b>	<b>\$61,664</b>
Fultz Corner Restoration Society (Fultz House Museum)	\$804	\$797	\$802	
Fultz Corner Restoration Society (Fultz House Museum)	\$804	\$797	\$802	
Fultz Corner Restoration Society (Fultz House Museum)	\$1,603	\$1,610	\$1,620	
Fultz Corner Restoration Society (Fultz House Museum)	\$804	\$797	\$802	
Fultz Corner Restoration Society (Fultz House Museum)	<u>\$14,151</u>	<u>\$14,397</u>	<u>\$14,613</u>	
<b>Subtotal Fultz Corner Restoration Society (Fultz House Museum)</b>	<b>\$18,166</b>	<b>\$18,398</b>	<b>\$18,639</b>	<b>\$55,203</b>
<b>Hooked Rug Museum of North American Society</b>	<b>\$6,946</b>	<b>\$6,981</b>	<b>\$6,931</b>	<b>\$20,858</b>
L'Acadie de Chezzetcook Association (Acadian House Museum)	\$929	\$801	\$808	
L'Acadie de Chezzetcook Association (Acadian House Museum)	<u>\$1,131</u>	<u>\$2,019</u>	<u>\$2,045</u>	
<b>Subtotal L'Acadie Chezzetcook Association (Acadian House Museum)</b>	<b>\$2,060</b>	<b>\$2,820</b>	<b>\$2,853</b>	<b>\$7,733</b>
<b>Lake Charlotte Area Heritage Society (Memory Lane Heritage Village)</b>	<b>\$1,064</b>	<b>\$9,864</b>	<b>\$9,865</b>	<b>\$20,793</b>
<b>Moser River and Area Historical Society (McMann House)</b>	<b>\$442</b>	<b>\$447</b>	<b>\$448</b>	<b>\$1,337</b>
<b>Musquodoboit Harbour Heritage Society (Musquodoboit Harbour Railway Museum)</b>	<b>\$1,265</b>	<b>\$1,265</b>	<b>\$1,301</b>	<b>\$3,831</b>
<b>Society for the Protection and Preservation of Black Cultural in NS (Black Cultural Centre)</b>	<b>\$46,242</b>	<b>\$45,145</b>	<b>\$45,915</b>	<b>\$137,302</b>
<b>S.S. Atlantic Heritage Society (SS Atlantic Heritage Park)</b>	<b>\$2,711</b>	<b>\$2,727</b>	<b>\$2,761</b>	<b>\$8,199</b>
<b>Urban Farm Museum Society of Spryfield</b>	<b>\$589</b>	<b>\$584</b>	<b>\$588</b>	<b>\$1,761</b>
<b>Total</b>	<b>\$146,948</b>	<b>\$150,117</b>	<b>\$153,402</b>	<b>\$450,467</b>



### Community Grants Program

The Community Grants Program provides annual project and capital grants to registered non-profit organizations and charities located throughout the Halifax region. Although not exclusively a museum funding program, museums are eligible to apply to the Community Grants Program. As illustrated, the Community Grants program has provided over \$100,000 to a total of 14 museums in HRM over the course of the three most recently completed fiscal years.

<b>Community Grants Program Funding to Museums</b>			
<b>Organization</b>	<b>2017-18</b>	<b>2018-19</b>	<b>2019-20</b>
Africville Heritage Trust (Africville Museum)	\$5,000		\$11,850
Cole Harbour Rural Heritage Society (Cole Harbour Heritage Farm Museum)	\$5,000		\$4,000
Fort Sackville Foundation (Scott Manor House)		\$3,000	
Fultz Corner Restoration Society (Fultz House Museum)			\$4,000
Hooked Rug Museum of North American Society	\$6,000		\$9,000
Lake Charlotte Area Heritage Society (Memory Lane Heritage Village)		\$8,000	\$7,000
Moser River and Area Historical Society McMann House	\$1,700		
Musquodoboit Harbour Heritage Society (Musquodoboit Harbour Railway Museum)	\$12,000		
S.S. Atlantic Heritage Society (SS Atlantic Heritage Park)		\$800	
Sheet Harbour and Area Heritage Society (MacPhee House Museum)			\$2,000
Society for the Protection and Preservation of Black Cultural in NS (Black Cultural Centre)	\$25,000		
Urban Farm Museum Society of Spryfield		\$3,500	\$5,000
Waverly Heritage Society (Waverly Heritage Museum)			\$4,800
<b>Total</b>	<b>\$54,700</b>	<b>\$15,300</b>	<b>\$47,650</b>



### District Capital and Council Activity Funds

Councillors have direct access to funds that can be used for grants, capital projects or other purposes through the Councillors' District Capital Fund) and Council Activity Fund. These programs are intended to allow Councillors to respond quickly to events and circumstances in their communities that might otherwise not get municipal attention. Over the course of the three most recently completed fiscal years, fifteen museums have received just over \$150,000 in financial support from the District Capital Fund, and seven museums have also received \$4,338 in financial support from council activity funds.

District Capital Funds				
Organization	2016-17	2017-18	2018-19	Total
Cole Harbour Rural Heritage Society	\$20,000	\$10,000	\$2,000	
Cole Harbour Rural Heritage Society		\$2,869		
<b>Subtotal Cole Harbour Rural Heritage Society</b>	<b>\$20,000</b>	<b>\$12,869</b>	<b>\$2,000</b>	<b>\$34,869</b>
Dartmouth Heritage Museum Society	\$650	\$1,000	\$2,500	
Dartmouth Heritage Museum Society	\$650		\$1,500	
Dartmouth Heritage Museum Society	\$650		\$1,000	
Dartmouth Heritage Museum Society	\$1,218		\$2,500	
Dartmouth Heritage Museum Society	\$650		\$2,500	
Dartmouth Heritage Museum Society	\$650			
Dartmouth Heritage Museum Society	\$1,218			
Dartmouth Heritage Museum Society	\$1,218			
<b>Subtotal Dartmouth Heritage Museum Society</b>	<b>\$6,903</b>	<b>\$1,000</b>	<b>\$10,000</b>	<b>\$17,903</b>
<b>Fort Sackville Foundation (Scott Manor House)</b>	<b>\$300</b>	<b>\$1,000</b>		<b>\$1,300</b>
<b>Fultz Corner Restoration Society (Fultz House Museum)</b>	<b>\$15,000</b>	<b>\$5,000</b>	<b>\$3,680</b>	<b>\$23,680</b>
<b>Hooked Rug Museum of North America Society</b>	<b>\$2,201</b>			<b>\$2,201</b>
<b>L'Acadie de Chezzetcook Association (Acadian House Museum)</b>	<b>\$3,028</b>			<b>\$3,028</b>
<b>Lake Charlotte Area Heritage Society (Memory Land Heritage Village)</b>		<b>\$5,000</b>	<b>\$10,000</b>	<b>\$15,000</b>
<b>Moose River Gold Mines Museum</b>		<b>\$5,000</b>		<b>\$5,000</b>
<b>Moser River and Area Historical Society (McMann House Museum)</b>	<b>\$1,600</b>			<b>\$1,600</b>
<b>Musquodoboit Harbour Heritage Society (Musquodoboit Harbour Railway Museum)</b>	<b>\$1,476</b>			<b>\$1,476</b>
<b>S.S. Atlantic Heritage Society</b>	<b>\$1,100</b>			<b>\$1,100</b>
Schubenacadie Canal Commission (Fairbanks Centre)	\$2,000	\$3,000	\$2,000	
Schubenacadie Canal Commission (Fairbanks Centre)	\$6,000	\$2,000	\$3,000	
Schubenacadie Canal Commission (Fairbanks Centre)	\$4,500	\$2,000		
Schubenacadie Canal Commission (Fairbanks Centre)		\$1,500	\$1,500	
Schubenacadie Canal Commission (Fairbanks Centre)		\$2,500	\$5,084	
<b>Subtotal Shubenacadie Canal Commission (Fairbanks Centre)</b>	<b>\$12,500</b>	<b>\$11,000</b>	<b>\$11,584</b>	<b>\$35,084</b>
<b>Sheet Harbour and Area Historical Society (McPhee House)</b>		<b>\$4,833</b>		<b>\$4,833</b>
<b>Urban Farm Museum Society of Spryfield</b>		<b>\$2,000</b>		<b>\$2,000</b>
<b>Waverly Heritage Museum</b>	<b>\$5,000</b>			<b>\$5,000</b>
<b>Total</b>	<b>\$69,108</b>	<b>\$47,702</b>	<b>\$37,264</b>	<b>\$154,073</b>



<b>Councillor Activity Funding</b>				
<b>Organization</b>	<b>2017-18</b>	<b>2018-19</b>	<b>2019-20</b>	<b>Total</b>
<b>Africville Heritage Trust</b>		\$200		\$200
Cole Harbour Heritage Society (Cole Harbour Heritage Farm Museum		\$150	\$1,000	\$1,150
Cole Harbour Heritage Society (Cole Harbour Heritage Farm Museum		\$600		\$600
<b>Subtotal Cole Harbour Heritage Society</b>		\$750	\$1,000	\$1,750
<b>Fort Sackville Foundation</b>	\$300	\$400	\$300	\$1,000
Fultz Corner Restoration Society (Fultz House Museum)			\$350	\$350
Fultz Corner Restoration Society (Fultz House Museum)			\$350	\$350
<b>Subtotal Fultz Corner Restoration Society (Fultz House Museum)</b>			\$700	\$700
<b>Musquodoboit Harbour Heritage Society (Musquodoboit Harbour Railway Museum)</b>		\$250		\$250
<b>SS Atlantic Heritage Park</b>		\$188		\$188
<b>Urban Farm Museum Society of Spryfield</b>		\$250		\$250
<b>Total</b>	\$300	\$2,038	\$2,000	\$4,338



### Contribution Agreements

The Halifax Regional Municipality Charter also allows HRM to provide support to organizations through contribution agreements (an agreement that outlines the amount, purpose, conditions, duration, and any other terms for a transfer of funds or a grant). The terms of each contribution agreement are negotiated on a case-by-case basis, and enables the municipality to provide funding to eligible outside organizations in return for a defined service or benefit for the municipality. Currently, the Discovery Centre is the only site in the study sample that receives funding through a contribution agreement. Through this contribution agreement, the Discovery Centre has received an operating grant of \$145,000 annually since 2014. This agreement was formalized in 2016 and renewed for five additional years in 2019.

Contribution Agreements				
Organization	2017-18	2018-19	2019-20	Total
Discovery Centre	\$145,000	\$145,000	\$145,000	<b>\$435,000</b>



## Total Financial Support

As illustrated, the total value of all financial support provided by HRM to museums in the municipality over the course of the three most recently completed fiscal years was \$1.5 million.

Site	Community Grants	District Capital	Councillor Activity	Int. Museum Grant Prog	Mgmt/Lease Agreements	Tax Relief	Contribution Agreements	Total
<b>MUNICIPALLY-OWNED SITES WITH MANAGEMENT AGREEMENTS</b>								
Dartmouth Heritage Museum	\$0	\$17,903			\$300,000			\$317,903
<b>MUNICIPALLY-OWNED SITES WITH LONG-TERM LEASE AGREEMENTS</b>								
MacPhee House	\$2,000	\$4,833			\$61,560			\$68,393
Scott Manor House (Fort Sackville Foundation)	\$3,000	\$1,300	\$1,000	\$18,966	\$90,000	\$61,664		\$175,930
<b>PROVINCIALY-MANDATED/SUPPORTED SITES</b>								
Black Cultural Centre for Nova Scotia	\$25,000	\$0				\$137,302		\$162,302
Fisherman's Life Museum	\$0	\$0						\$0
Maritime Museum of the Atlantic	\$0	\$0						\$0
Nova Scotia Museum of Natural History	\$0	\$0						\$0
Nova Scotia Sport Hall of Fame	\$0	\$0		\$18,000		\$450,467		\$468,467
<b>FEDERAL &amp; CANADIAN ARMED FORCES SITES</b>								
Canadian Museum of Immigration	\$0	\$0						\$0
Halifax Citadel National Historic Site	\$0	\$0						\$0
Naval Museum of Halifax	\$0	\$0						\$0
Shearwater Aviation Museum	\$0	\$0						\$0
<b>COMMUNITY SITES</b>								
Acadian House Museum	\$0	\$3,028		\$12,000		\$7,733		\$22,761
Africville Museum	\$16,850	\$0	\$200	\$24,000				\$41,050
Atlantic Canada Aviation Museum	\$0	\$0		\$24,000		\$118,464		\$142,464
Army Museum	\$0	\$0		\$36,000				\$36,000
Cole Harbour Heritage Farm Museum	\$9,000	\$34,869	\$1,750	\$50,000		\$13,322		\$108,941
Fultz House Museum	\$4,000	\$23,680	\$700	\$24,000		\$55,203		\$107,583
Hooked Rug Museum of North America	\$15,000	\$2,201		\$14,000		\$20,858		\$52,059
McMann House Museum	\$1,700	\$1,600				\$1,337		\$4,637
Memory Lane Heritage Village	\$15,000	\$15,000		\$65,000		\$20,793		\$115,793
Moose River Gold Mines Museum	\$0	\$5,000						\$5,000
Musquodoboit Harbour Railway Museum	\$12,000	\$1,476	\$250	\$21,000		\$3,831		\$38,557
SS Atlantic Heritage Park	\$800	\$1,100	\$188	\$21,000		\$8,199		\$31,287
Waverley Heritage Museum	\$4,800	\$5,000						\$9,800
<b>INSTITUTIONAL SITES</b>								
Gordon Duff Pharmacy Museum	\$0	\$0						\$0
Thomas McCulloch Museum	\$0	\$0						\$0
<b>INTERPRETIVE CENTRES &amp; HERITAGE SITES</b>								
Discovery Centre	\$0	\$0					\$435,000	\$435,000
HMCS Sackville	\$0	\$0						\$0
Shubenacadie Canal Fairbanks Centre	\$0	\$35,084						\$35,084
Spryfield Urban Farm Museum	\$8,500	\$2,000	\$250			\$1,761		\$12,511
<b>TOTAL</b>	<b>\$117,650</b>	<b>\$154,073</b>	<b>\$4,338</b>	<b>\$327,966</b>	<b>\$451,560</b>	<b>\$450,467</b>	<b>\$435,000</b>	<b>\$1,941,054</b>





## 3.5 HRM & ANSM

The Association of Nova Scotia Museums (ANSM) is a registered non-profit organisation. Originally established in 1976 as the Federation of Museums, Heritage and Historical Societies, the name was changed to Federation of Nova Scotia Heritage in 1982. In 2007, to underscore the organisation's refined focus on the province's museum sector, the organisation assumed its current name—the Association of Nova Scotia Museums.

ANSM's mission is *to nurture excellence in and champion on behalf of museums in Nova Scotia*. Their vision is: *Museums in Nova Scotia are valued for their community service, are sustainable, and operate according to recognised standards of excellence*. Working in partnership with museums, communities and supporters, ANSM's mandate is to:

- » Support professional best practices in Nova Scotia's museums.
- » Educate Nova Scotians about the value of museums and Nova Scotian stories.
- » Act as a champion on behalf of museums in Nova Scotia.
- » Engage in activities with provincial, national and international partners that further ANSM's aims and benefit the museum sector as a whole.

The following values underpin what ANSM does and how they work:

- » Service
- » Collaboration
- » Integrity
- » Excellence
- » Inclusivity
- » Sustainability



Association of Nova Scotia Museums

In addition to ANSM's role in providing professional assistance with HRM's Interim Community Museum Grant program, they are a key partner for HRM, similar to the advocacy role and partnership played by Discover Halifax and Arts Nova Scotia. HRM does not have the capacity to provide training and direct professional guidance to the community museums in the region. Through working with ANSM, the municipality can better support community museums.

Examples of support ANSM has provided to museums in HRM include:

- » During COVID-19, ANSM hosted weekly update meetings open to all museums in Nova Scotia. HRM staff were invited and this allowed HRM to easily share municipal updates museums when appropriate.

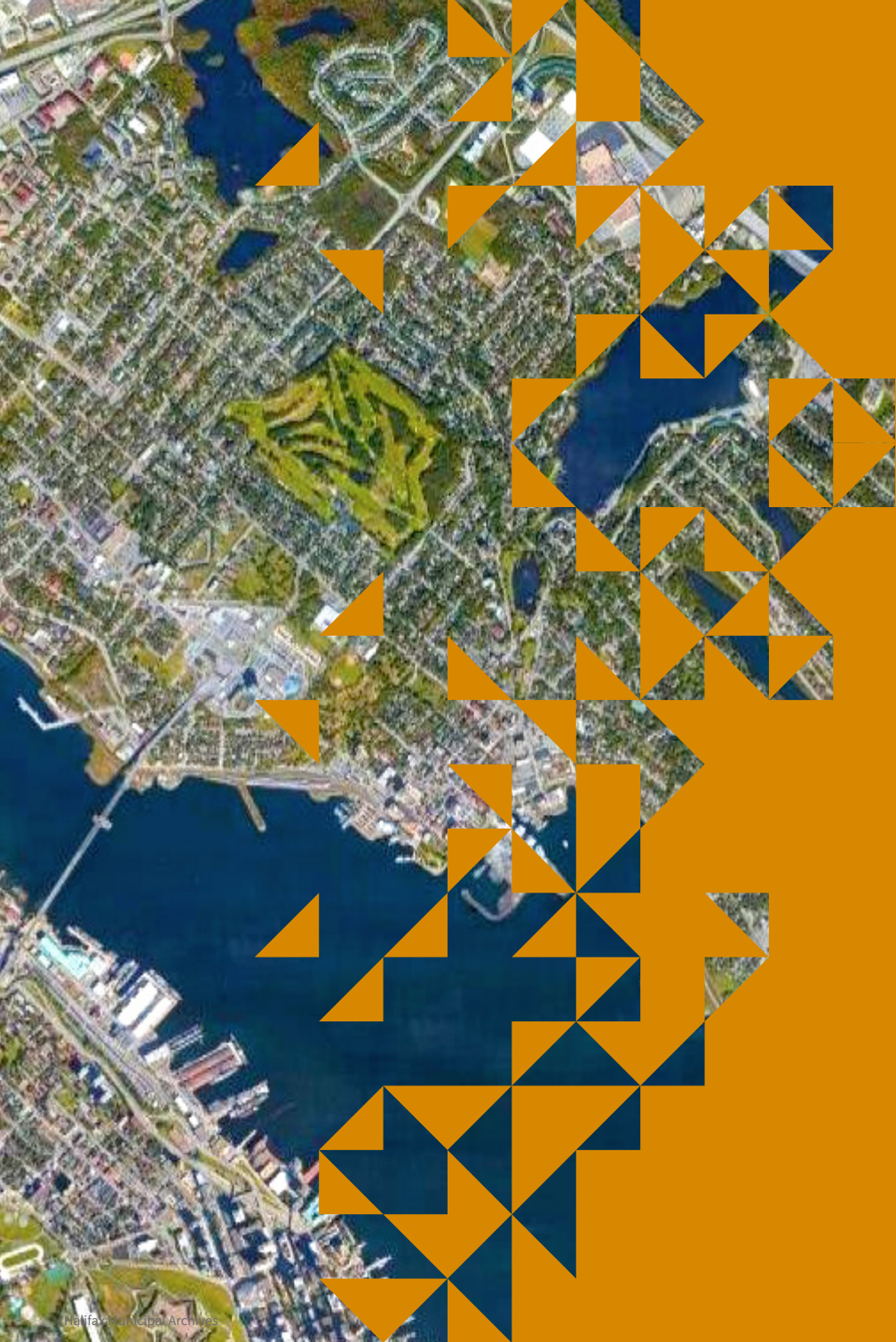


- » ANSM co-hosts regular Central Region Heritage Group meetings. HRM staff schedule and organize the meetings, and ANSM provides crucial updates on training opportunities, funding programs, and national museum news. These meetings are very well attended by all museums in the region and are open to all that express interest.
- » HRM is a member of the ANSM Advisory Service. This nominal fee ensures that the HRM Collective Access database is secure and updated. It also provides direct advisory service for the HRM/DHMS collection and heritage sites. A 2020 initiative will see a collection of HRM watercolours digitized, which will become part of an international research tool and exhibit called “Watercolour World.”
- » In 2019, ANSM provided a loan reconciliation report for the HRM collection. Those artifacts are currently being identified and will be repatriated to the rightful museums. One such loan saw the return of a loom that was borrowed from the Nova Scotia Museum in 1969. With a vast collection, ANSM is an important partner in collection management.
- » In 2016, ANSM was pivotal in the migration of 40,000+ records and images from the former non-secure records database to the web-based, shareable, and secure Collective Access database. This migration to the new platform was a major improvement and allowed HRM to exercise care and control of the collection. Prior to this, there was no way for HRM to access the collection records and assess the contents of the collection.
- » HRM and DHMS participate in the ANSM Museum Evaluation Program. This comprehensive evaluation assesses all aspects of museum functions and provides a strategic blueprint for improvement. DHMS is responsible for Evergreen House and Quaker House sites, and the artifact warehouse is a joint responsibility.
- » ANSM provides training and accessible museum resources that HRM simply does not have the capacity or current mandate to allow.
- » ANSM is an important stakeholder in the creation of the Phase One Museum Strategy.

In 2018, HRM entered into a three-year service contract with ANSM for the provision of professional services in support of HRM’s development of a Community Museums Grant Program. Under the terms of the contract ANSM will provide the following:

- » Orientation sessions located in urban, suburban or rural locations in HRM providing nonprofit and charitable organizations interested in participating in the Museum Evaluation Program with information and preparation assistance.
- » The selection of organizations located within HRM that in the experience and professional judgement of the ANSM management are eligible and adequately prepared to engage in an evaluation of and in accordance with ANSM’s capacity to complete within the applicable fiscal year.
- » The evaluation of the organization and provision of a written report to the eligible community museum including their evaluation score and constructive feedback.
- » The selection of qualified and experienced evaluation teams to conduct document evaluation and a site visit to complete an assessment.
- » The provision of subject matter expertise to HRM staff in the review of applications to HRM’s Community Museums Grants Program.
- » Observations and recommendations, including applicable documentation, that may be pertinent to the implementation and evaluation of HRM’s grant program.

The contract with ANSM for \$36,000 over a three-year term (2018 to 2020) was funded from the balance remaining in M3118004. The value of award is based on the average cost of \$3,000 per evaluation (including reevaluation) and relative to the number of organizations in HRM that currently participate in the program or who have expressed interest in the HRM Community Museums Grants Program. In addition to direct service to local community museums, ANSM will also provide technical assistance and quantitative data for use in HRM’s evaluation of this interim grant program.



# 4.

## Municipal Context



Tourism Nova Scotia

### 4.1 Introduction

While Phase 1 of the Regional Museum Strategy was specifically tasked with studying the possible role and function of a regional museum, it is nonetheless important to have a general understanding of the broader municipal context within which this planning is taking place. This context includes:

- » Libraries and archives in HRM
- » Other heritage resources and sites in HRM
- » Municipal cultural activities and events
- » Concurrent HRM planning initiatives



## 4.2 Libraries & Archives in HRM

### Libraries

Libraries in HRM are not part of this study; however, as is often cited, libraries have made significant gains in how they serve and interact with their communities in recent years. Any study related to museum practices and future needs must therefore acknowledge what libraries are doing today to serve their communities, and how they are doing it, as this is relatable to museum practice. Additionally, it is important to understand how libraries are participating in heritage-related programming and interpretation within HRM. Halifax's own public library system is a great example of an organization engaging with HRM residents.

In the context of HRM's interpretive landscape, the Halifax Public Library recently launched its ten-year Strategic Plan. The development of the HRM's museum strategy can be tailored to create collaborative opportunities between regional museums and the Library's vision where it is possible to create and deliver heritage interpretive programming.

### Archives

Municipal Archives have been researched as part of this study for similar reasons, although archives tend to deal more directly with heritage and interpretive content than libraries and are often more associated with museums in terms of shared resources and/or project development. Other municipal archives were also reviewed to better understand where and how they contribute to heritage interpretation and services within their communities.

Archives dwell between libraries and museums, supporting both (and society in general) by providing the raw materials on which heritage research and interpretation is based. Their focus tends to be on acquiring, preserving, and providing access to historical evidence with research, programming, and outreach as important but secondary activities. There is great potential for more collaboration among local archives and museums, informed by an understanding of their complementary but unique roles.

The archival landscape in HRM is a mix of large government and university institutions (Nova Scotia Archives, Halifax Municipal Archives, Dalhousie, SMU, MSVU, King's Archives), religious archives (Anglican Diocesan Archives, Sisters of Charity Archives, St. Paul's Church Archives), and many local museums who also operate an archives as a secondary activity (Cole Harbour Heritage Society, Dartmouth Heritage Museum, Lake Charlotte Heritage Society's Eastern Shore Archives, Fort Sackville Foundation, L'Acadie de Chezzetcook Association, Shearwater Aviation Museum). Most belong to the Council of Nova Scotia Archives and participate in its Co-operative Acquisition Strategy, respecting each other's acquisition mandates; however, there is still a legacy of overlapping mandates and gaps.

The provincial archives and museum databases (MemoryNS and NovaMuse) help to let researchers and heritage workers know where to find the historical resources they need; however, only small portions of most institutions' collections are catalogued in them. Much more collaboration could take place if researchers could easily know and access what is held where. The Central Region Heritage Group ideally includes all local organizations involved in heritage, but it tends to have more smaller museums participating, as they have more often received funding from the Municipality.



# 4.3 Other Heritage Resources & Sites

Within the Municipality many other tangential heritage resources and sites inform the landscape in which residents and visitors experience heritage interpretation, and thus part of the HRM story, outside of a traditional museum or building. This study does not inventory those resources at any detailed level. It does, however, acknowledge that these resources make up part of the context in which any future museum strategy will perform, and that these resources may contribute to the communication of heritage and any activities or programs that may be developed. Within HRM, several general types of heritage resources and sites can be identified that could be considered as part of future interpretive planning and for alignment with an HRM Museum Strategy.

These include:



Built heritage, including designated buildings (federal, provincial, municipal)



Dartmouth Heritage Museum

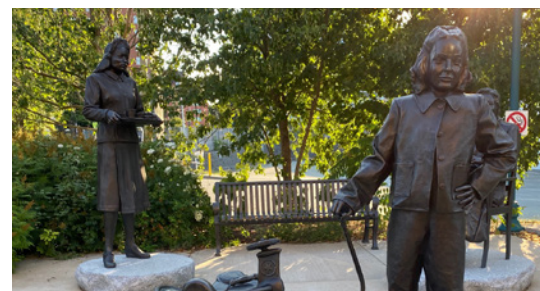
Historic markers and plaques



Interpretive panels



Interpretive installations (e.g., Fort Needham, Explosion Markers)



Heritage Societies (e.g., Halifax Women's History Society, Mainland South Historic Society) as well as the Heritage Trust of Nova Scotia)





## 4.4 Culture & Events

HRM has always had some staff capacity in terms of an operational heritage mandate. Pre-amalgamation, Dartmouth and Halifax had City Historian roles and Bedford had a committee that provided heritage advice.

Post-amalgamation, HRM created a division called “Cultural Affairs,” which was affiliated with the now defunct Tourism, Culture and Heritage. Community Developers and Civic Event staff were responsible for the delivery of civic events, the creation of a Public Art Policy, the drafting of cultural plans and initiatives and some delivery of support to community museums and an interpretive signage program. Although at that time, HRM owned the HRM/DHMS collection and the former “civic collection,” HRM staff were not involved with collection management. Consultants were used as a resource when in-house capacity was lacking. Starting in 2010, HRM underwent a significant reorganization, including the eventual disbanding of Cultural Affairs.

In 2012, a new division, Culture and Events, under Parks and Recreation was established, with a mandate to deliver civic events, manage the Event Grant programs, maintain and develop the public art collection and commissions, manage the Professional Arts Grants program, and manage the Poet Laureate position. In addition to those responsibilities, Culture and Events is frequently the lead on issues and opportunities relating to all things Heritage and Arts related. Culture and Events also held the relationship with the DHMS and was the closest in mandate to managing the collection.

Subsequent to the 2012 Auditor General’s Report, “The Care of HRM Cultural Artifacts/Artworks—Including the Jordi Bonet Halifax Explosion Sculpture,” HRM set out to fulfill the requirements of that report. The first step was the unpacking and inventory of the HRM/DHMS collection in storage, completed through an RFP and a team of consultants. A second requirement was the creation of a permanent staff position that would act as collection manager and fill an operational heritage void. The Cultural Asset Manager position was filled in 2016 and is part of the Culture and Events team.

The Cultural Asset Manager is responsible for the care, control and inventory of the artifact collections, management of the warehouse facility, delivery of a discreet Capital budget, development of interpretive projects, the maintenance of the Public Art collection, holding the relationship with DHMS and the broader museum community. In addition, the creation of process and policies pertaining to all collections has been a priority, as well as writing Council reports that pertain to the Museum strategy and cultural assets. As stated earlier, matters and opportunities relating to heritage, interpretation, built heritage, and requests for exhibits and loans, frequently fall to the Cultural Asset Manager. This is the sole operational heritage position in the municipality.

Culture and Events has seven to eight full-time staff: Manager Culture and Events, three to four full-time civic event staff, one administrative position, a Community Developer position for Arts, and the Cultural Asset Manager. Delivery of the required duties and external requests as they relate to the Cultural Asset Manager position can be challenging, as there is a capacity issue due to the limited staff and the careful nature of the work. For example, one goal is to have more of the collection on display within municipal buildings. In order to do so in a safe and professional manner, the municipality would require a team that would include a Curator to develop the content, themes, interpretation and appropriateness of the exhibit; a Collections Manager (Asset Manager) to ensure documentation such as loan agreements, insurance requirements, security of the exhibit site, and safety of the artifacts are all met; and a Collection preparator to pack, transport, and install the exhibit and potentially create the artifact mounts. In some cases, graphic designers and content writers are used to create background materials and exhibit labels and deliver promotion. This can potentially be accomplished through specialized consultants; however, there is still significant internal staff resources required to manage the contractors.

The current Cultural Asset Manager is a conservator with many years of collection management, public art restoration and built heritage expertise. These varied, but necessary, roles are met due to the professional training of the current position holder; however, in the future, other candidates would not have these skills so those roles would have to be met through other means.



## 4.5 Concurrent HRM Planning Initiative

HRM's Regional Museum Strategy is being developed within the context of several concurrent and relevant regional planning initiatives and/or established plans that are relevant, as summarized herein.

### Regional Plan

The Regional Plan is a strategic document built on a common vision and principles for the Municipality to achieve balanced and sustainable growth. Originally adopted in 2006, the Regional Plan provides a comprehensive guide for future growth for the entire Municipality. The Regional Plan provides policy for a 25-year horizon (2006-2031) with reviews expected every five years. The first review of the Regional Plan, RP+5, took place from 2011 to 2014.

The current review, led by the Regional Policy Team, was initiated by Regional Council on February 25, 2020 and it is anticipated that it will begin the adoption process in 2022. The focus of the review will be to evaluate the effectiveness of the policies and programs contained in the 2014 Regional Plan, and to revise policies as necessary, based on any new policy direction contained in priority plans, such as the Integrated Mobility Plan, the Halifax Green Network Plan, the Economic Growth Plan 2016-2021, Sharing Our Stories, and HalifACT 2050. The review will also identify any key emerging trends or planning research that might be required to establish the policy program for the next significant review period, expected to begin in 2026. Additional information regarding the Regional Plan Review, including the initiation report and the various priority plans, is available at: <https://www.shapeyourcityhalifax.ca/regional-plan>.

### Cultural and Heritage Priorities Plan: Sharing Our Stories

The Cultural and Heritage Priorities Plan is an identified outcome of the Regional Plan. What is the Sharing Our Stories Project? Our culture and heritage includes many different components and perspectives that make this region unique. The municipality supports culture and heritage in many ways including festivals, public art, heritage buildings, natural landscapes, archives, and museums—just to name a few. The 2014 Regional Plan identified the need to create a plan to assist the municipality in clarifying its vision, principles, and priorities to more effectively guide investments and decisions related to culture and heritage. Also known as the Culture and Heritage Priorities Plan (CHPP), the Sharing Our Stories project will clarify the municipality's role in supporting culture and heritage by:

- » Analyzing the municipality's current support for culture and heritage by reviewing existing programs, policies and complete best practices research.
- » Completing targeted stakeholder and rights holder engagement, youth engagement, and providing opportunities for broader public input.
- » Developing and prioritizing a set of actions with timelines to improve how the municipality supports culture and heritage.

There are several distinct yet related initiatives that support the CHPP, including policy consideration of municipal support through its sub set "Cultural Spaces Plan," of which the Regional Museum Strategy is the first initiative. The outcomes of the Regional Museum Strategy, in addition to the mapping of cultural facilities undertaken in the CHPP, will provide evidence-based metrics to identify gaps and next steps for municipal support as directed by the July 2014 Council motion: "Develop a Cultural Spaces plan through a consultation, through the municipality's Arts Halifax committee, that includes other stakeholders and public engagement, and that shall include completion of a needs assessment, feasibility studies and identify potential partners and service delivery models that may include new cultural spaces and/or recapitalization of existing facilities."





SHARING  
**OUR  
STORIES**

HALIFAX

Celebration



- Celebrating a diversity of expression
- Supporting people of all ages, geographies, religions, cultural heritage, and interests.

Access



- Reduce barriers and enhance opportunities to access Culture and Heritage
- Encouraging participation and distribution of resources.

Stewardship



- Our role as caretakers for the region.
- Nurturing our resources, maintaining them, protecting, and renewing them.

Connection



- Healing by reaching out to communities to build and repair trust.
- An inclusive vision that values untold or underrepresented stories.



SHARING  
**OUR  
STORIES**

	Stewardship	Connection	Celebration	Access
<b><i>Expressing Culture through Place</i></b>	Protect heritage and cultural resources in the design of the city to tell the story of the region.	Enhance and protect places that tell stories to promote healing and Reconciliation.	Support community-led identification and protection of important places.	Improve physical access and distribution of investment in heritage assets and cultural spaces.
<b><i>Developing Cultural Capacity</i></b>	Further develop heritage and cultural resources and institutions that contribute to development of creative economy.	Invest in cultural resources that renew relationships and that contribute to Reconciliation.	Diversify the stories told through municipal collections, and heritage properties.	Enhance daily public access to cultural programs and resources.
<b><i>Inspiring Creativity</i></b>	Protect access to heritage and cultural resources for creators in the region.	Prioritize and support for creators, events, and projects that contribute to remembrance and promote untold stories.	Showcase and invest in diversity within investments in arts and community program to attract economic development.	Encourage participation and reduce barriers to grants, spaces, and programs for creators and community.

HALIFAX



**A draft framework has been developed with a Vision, Pillars, and Goals to guide policy objectives for the plan:**

### *Vision*

- » We will celebrate culture to strengthen our sense of place and belonging.
- » We will support connection and inclusion through cultural expression.
- » We will uphold the principles of Truth and Reconciliation.
- » We will create a region that reflects the diversity of the people who live here.
- » We will be stewards of our heritage and cultural resources and look to the past to enrich the future.
- » We will value and support creators, artists, and performers.
- » We will promote the cultures of the Halifax Region and share our stories.

### *Pillars*

- » Stewardship: nurturing our cultural resources, maintaining them, protecting, and renewing them.
- » Connection: recognizing and valuing the unique yet often underrepresented or untold stories and histories within our region.
- » Celebration: Supporting all people that live here, including newcomers, and people of all ages, abilities, cultural heritage, and interests.
- » Access: Providing opportunities for everyone to participate and enjoy culture and heritage.

### *Goals*

- » Express Culture through Place
- » Support Cultural Capacity
- » Value Creativity

The Cultural and Heritage Priorities Plan (CHPP) goals and values reiterates the need to have a more diverse and inclusive representation in heritage, arts, culture, and events. If approved, the actions of the CHPP will prioritize and address the gaps in commemoration of under-represented stories and histories. One recommendation is the development and implementation of an Interpretive Framework or Master Plan.

HRM does not have an overarching and guiding document/policy as it pertains to how the municipality interprets its heritage and culture. Interpretation can be defined as what stories and histories are valued and celebrated. Commemoration is the physical and public-facing expressions of those valued histories and stories. In the absence of a framework, there is an ad hoc approach to interpretation and commemoration. This results in inequity and the municipality recognizes that there has been a lack of commemoration and recognition of under-represented people and communities, and their stories.

Commemoration also pertains to collection mandates. Currently, the municipality acquires artifacts and archival items through two quite narrowly defined policies. This has created a gap in the collection, with little representation in the collection of Halifax-city and County artifacts. Nor does it address the concept of rapid collecting when current and recent events such as the COVID-19 pandemic and the Black Lives Matter movements occur. In the absence of an interpretive framework, there is no formalized means or Council direction through which to consider expansion of the collection, or the appropriateness of doing so.



### WHAT IS CULTURE AND HERITAGE?

Culture is how we understand, express, and communicate our unique perspectives and histories, and the medium through which we celebrate the diversity of experiences and identities in the Halifax Regional Municipality.

Culture includes the broad spectrum of arts and creative expression, community character and identity, culturally-held practices, languages, and traditions. Heritage is a critical component of culture—it's our cultural memory and how we can better understand the culture of our place and time through the lens of those cultural forms, traditions, arts, and expressions that preceded and informed it. Culture is the substance of our shared and unique identities, and the dynamic basis for defining who and what we are as a people.

### HOW DOES THE HALIFAX REGIONAL MUNICIPALITY SUPPORT CULTURE AND HERITAGE?

Nearly every department of Halifax Regional Municipality is involved in some way in supporting culture—from the Municipal Archives, to Planning & Development, to Civic Events. While the municipality currently offers a variety of opportunities in the arts, cultural and heritage sectors, it has not yet established coordinated priorities on the allocation of these resources. How are they employed? Who are they directed to? And, how do we measure success?

The Sharing Our Stories project is an undertaking of the Municipality intended to clarify its role in cultural investment, and includes assessment of current programs, identification of gaps, and the rationalization of overall investment in culture toward the maximum benefit of all residents. Here are some examples of how the municipality supports local culture and heritage:

- The Grants to Professional Arts Organizations program directly funds not-for-profit arts organizations and specific arts projects each year. The program funded 31 organizations and nine individual projects in 2019-2020.
- The Halifax Regional Municipality is the first municipal government to create a Gord Downie & Channie Wenjack fund Legacy Space in City Hall.
- You can borrow from our collection of over 150 musical instruments using your library card—just like you borrow books.

- We've named our newest ferries after Nova Scotia civil rights activist Viola Desmond and Rita Joe, a Mi'kmaw artist, songwriter, and craftswoman from Eskasoni First Nation in Cape Breton.
- The Municipality acts as a steward of the Shubenacadie Canal Cultural Landscape by protecting the area as parkland.
- Memory keepers: the Municipal Archives houses images, words, artifacts, and objects that tell our civic history. The Municipality supports many community museums in telling our stories.
- Barrington Street Revitalization project: \$3.9 million budgeted in tax incentives and grant programs to revitalize the street.
- Staff time, equipment, and resources like transit are donated in support of Nocturne: Art at Night, bringing art and wonder to the streets of Halifax and Dartmouth.
- The Municipality provides a grant to the Middle Musquodoboit Agricultural Society to host the annual Halifax County Exhibition. This traditional country fair has been in existence since 1884 and continues to attract visitors to its livestock competitions, displays, and local vendors.



### Centre Plan

The Centre Plan is a planning process for the Regional Centre, including Peninsula Halifax and Dartmouth inside the Circumferential Highway. This area is recognized as HRM’s urban core, and is the civic, cultural, and economic centre of the Municipality. Although it is less than 1% of the municipality’s area, it houses over 25% of the region’s population. The Centre Plan will replace four separate plans and land use By-laws for the Regional Centre, which have mostly been in place since amalgamation—in some cases, since the 1970s. By consolidating multiple plans into one, the municipality will be modernizing and simplifying the development process and creating a consistent regulatory framework for the entire Regional Centre.

The Centre Plan is being developed in two phases: Package A was approved in September of 2019, and Package B is currently available for public feedback. The adoption process for implementing the Centre Plan into law requires public consultation, review by a number of committees of Council, Community Councils, a public hearing held by Regional Council, and provincial review. As of April 2020, the COVID-19 pandemic has impacted the Centre Plan Package B public engagement process and project timeline. The public meetings previously scheduled in March and April have been cancelled in response to provincial and municipal social distancing measures, and it is unclear at this time when it will be safe to reschedule in-person meetings. In the meantime, online engagement opportunities are being enhanced and feedback is continuing to be accepted. Regrettably, given this context, it is now clear that the goal of completing the Centre Plan Package B in September 2020 will not be met while ensuring that the public is adequately consulted. The project timeline will be updated when there is greater certainty on when these important public consultations can be safely completed.

### Cornwallis Task Force

The Task Force on the Commemoration of Edward Cornwallis and the Recognition and Commemoration of Indigenous History was struck in 2018 to assess Halifax’s colonial history and its Indigenous heritage.

Excerpt from Regional Council Report Item No. 11.1.10 and presented to Council on July 22, 2020:

*“On October 30, 2018, at the request of the Committee on the Commemoration of Edward Cornwallis and the Recognition and Commemoration of Indigenous History, Halifax Regional Council authorized the establishment of a joint committee to reflect an equal partnership between Halifax Regional Council and the Assembly of Nova Scotia Mi’kmaq Chiefs. The committee became responsible for its own determination of the process and procedures it would follow. The mandate remained to provide advice and make recommendations to the Council, through staff, on: (a) proposed changes to the commemoration of Edward Cornwallis on municipal assets, including Cornwallis Park and Cornwallis Street; and (b) recognizing and commemorating the indigenous history in the lands now known as Halifax Regional Municipality.”*

Excerpt from the final Task Force Report Executive Summary:

*“The Task Force on the Commemoration of Edward Cornwallis and the Recognition and Commemoration of Indigenous History is a joint initiative of the Halifax Regional Municipality and the Assembly of Nova Scotia Mi’kmaq Chiefs. In its report the Task Force provides a road map for making a start on the commemorative elements of the Halifax Regional Council’s stated intention of “taking action to ensure the needs and aspirations of Aboriginal people are fully acknowledged” and “committing to a new equal partnership with Aboriginal people in Canada; one based on truth, dignity, and mutual respect.”*



*The report distinguishes between history and commemoration. History is the analytical and evidence-based process of understanding the past, while commemoration is the way in which communities of the present day choose to remember and publicly celebrate the past. Because community values evolve over time, there are occasions when older forms of commemoration no longer fit with the ethical standards of today. To make changes for that reason is not to ‘erase’ history, but to take a responsible approach to maintaining the integrity of public commemoration.*

*In this process, Canada and other countries are presently dealing with the legacies of past empires, through which monuments that were intended to glorify colonization must be measured against increased understandings of the devastating costs inflicted on Indigenous populations in many parts of the world. Reports such as that of the Truth and Reconciliation Commission, among others, have provided Canada with important guidance in this area.*

*The Task Force has had the benefit of extensive public engagement, as well as written submissions, and its recommendations are consistent with the views of the majority of the public contributors. Edward Cornwallis, based in Mi’kma’ki from 1749 to 1752 as British governor of Nova Scotia, had a career characterized by violence directed against non-English peoples, including Mi’kmaq, and Highland Scots. Although his assumptions of racial superiority were not uncommon for a man of his era and social background, continued public commemoration of his role is incompatible with current values. The Cornwallis statue should be retained in HRM collection storage pending the establishment of a civic museum, where it can be accessioned into the museum collection in order to be available for research purposes, with potential to be exhibited as part of an educational display. The current Cornwallis Park should be renamed and repurposed, and Cornwallis Street should be renamed.*

*Regarding Indigenous commemoration, the HRM – in cooperation with the Mi’kmaq community and with major Mi’kmaq organizations – has an invaluable opportunity to lead. The Task Force makes a series of specific recommendations intended to contribute to redressing the current near-absence of public Mi’kmaq commemorations, and thus to enrich the cultural life of the broad community of Indigenous and non-Indigenous residents and visitors. Many of the recommendations will bear little or no cost. Others will require investment, but will result in key enhancements to the cultural infrastructure, including economic benefits through tourism. The HRM has committed itself to the cause of reconciliation – not least in partnering with the ANSMC in forming the Task Force – and the recommendations of this report are framed accordingly.”*

In total, 20 recommendations were presented and adopted by Regional Council, including:

*(6) That the HRM prioritize the creation of a civic museum, owned and operated by the HRM according to the highest professional museological standards, and begin immediately to explore potential funding and planning processes for this purpose.*

HRM’s response to Recommendation #6 was as follows:

*“Time Line: Long Term. Agree in principle with this recommendation. Council has directed that staff undertake a Museum Strategy. The strategy will address HRM’s role in collection and programming, including such things as demand for a physical museum, whether HRM has sufficient artifacts to house in a museum, etc. Once the strategy is completed, HRM will be in a better position to begin a potential planning and funding process. Planning and Development will be consulted in site selection to confirm appropriate zoning or process to establish appropriate zoning.”*



### Public Art

HRM has a traditional public art collection, most of the figural statues depicting historic male figures. There are few contemporary pieces, although new commissions aim to diversify the collection. An inventory was conducted in 2008 and it identified all statues, memorial, cairns, and plaques located within HRM boundaries. Nearly 300 pieces were identified and many of these are not HRM-owned. In 2016, this database was migrated to the Collective Access platform. The care and control of new public art commissions, the existing public art and cultural asset collection, and the database is through Culture and Events, Parks and Recreation Department.

In September 2020, Regional Council approved Administrative Order 2020-001-OP Respecting Public Art.



Ben MacLeod

### FROM THE REPORT TO REGIONAL COUNCIL:

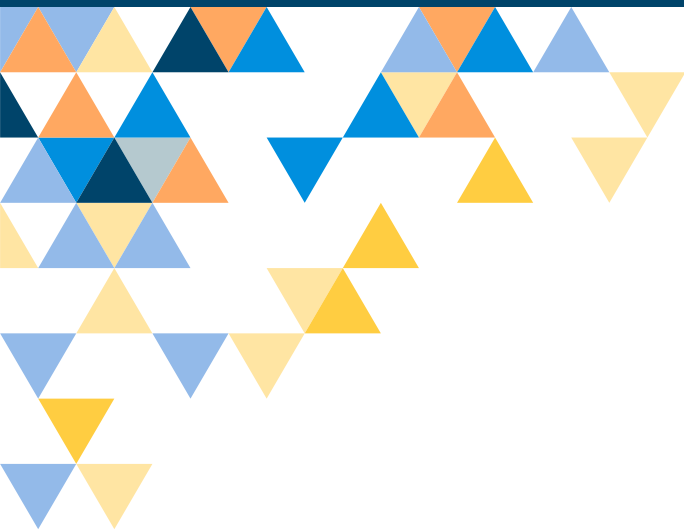
“The proposed updates to the Public Art Policy specifically address the funding and integration of public art as components of municipal facility construction and renovations per the February 21, 2019 motion of CPED. They also address the broader set of issues experienced over the ten years since the existing policy was adopted. The review and the associated recommendations should be considered updates to the existing policy and program, and not a comprehensive reconsideration of the policy itself. A more thorough review of the municipality’s Public Art Policy is addressed within the scope of the Culture and Heritage Priorities Plan (CHPP). The CHPP will consider the Municipality’s support of the arts, culture and heritage sector holistically, and the Public Art Policy and program specifically as one of several existing tools for advancing some of the Plan’s objectives. It is anticipated that the direction of the CHPP may require more detailed analysis of the Public Art Policy and program. The focus of this report is toward targeted changes to the Policy in order to update the operational model and improve the overall efficiency of the Municipality’s existing public art service delivery relative to the terms adopted by Regional Council in 2008, while keeping the Policy’s original intent. Recommended updates include the use of more relevant definitions and terminology, realignment of public art funding models within current and emerging corporate planning processes (specifically with respect to public art as a component of private development), and greater clarification regarding decision-making and governance to remove administrative barriers to program delivery.”



Dartmouth Heritage Museum

# 5. Museum Descriptions





## 5.1 Gathering the Data

Gathering data for this study involved the research, collection, and analysis of data related to a wide range of museums inside the HRM so that the municipality can better understand and define requirements for heritage interpretation and programming in future. The consultants worked with HRM to identify and categorize museum sites and HRM collections for study (see Section 3.1 Study Sample), making any necessary additions to ensure sites and their data were relevant to future planning decisions.

The consultants developed a new data collection tool, called a Site Profile, to organize information collected about the selected sites during the research phase. This tool functions as a way to bring various types of relevant data together in a single place, so that it can benefit future planning and decision-making. It not only provides a categorically consistent basis for collecting and interpreting Phase 1 data, but can be used in future to continue gathering and tracking information about the sites, as they might relate to the development of a comprehensive museum strategy, interpretive plan, and potential for future partnerships and programs that might emerge through collaboration between sites and the Municipality.

Site Profiles were developed based on existing templates supplied by the HRM and the Association of Nova Scotia Museum's (ANSM's) museum evaluation program. Data was sorted and amalgamated into six broad categories, with an emphasis on types of information that would directly benefit the development of a museum strategy. Site Profiles were built using a cloud-based document system, so that they could be updated in real time by invitation. A sample (blank) Site Profile has been appended to this document.



**The Site Profile is divided into six categories, which include:**

### *Organization*

A snapshot of the site (including practical details such as the community within which it operates, operating months and daily hours, and contact information), along with an organizational overview capturing information such as the site's mission and mandate, governing authority, registered charity status, board composition, and membership program, among other relevant data.

### *Site & Facilities*

A look at the site itself and its facilities, including ownership and heritage designations, site size and composition (land and building areas, number of buildings on/off site, major expansions since opening), amenities and features, accessibility and barriers to visitor access, as well as basic information regarding power and lighting as it relates to interpretation/exhibits.

### *Interpretation*

Captures information such as the site's interpretive focus, types of exhibits (e.g., permanent, temporary, online, etc.) and media used (e.g., graphics, AV, artifacts, etc.), other interpretive features/spaces, on-site programming and events, extension programs (school and community), as well as active research and publication programs.

### *Collection*

A review of the site's areas of curatorial focus (including object categories, topics the collection interprets, notable objects, and perceived gaps in the collection), collection size and quantity, collection types (archival, working collection, etc.), collection management practices, acquisition and loans, storage spaces, conservation, and the collection's public presence/accessibility.

### *Operations and Management*

Organizes data related to attendance and visitor type/origin, available human resources (types of staff and employment status, as well as volunteer numbers and their contributed hours), typical communications and marketing tools the site uses, professional memberships, and various partnerships/collaborations.

### *Financial*

Collects data related to the site's overall financial picture, including operating revenue, operating expenses, and forms of financial support.

In addition to the information already residing in the HRM and ANSM profiles, site data was collected through online research, site visits, personal interviews with staff, extant HRM data and funding information, and one round of review of the draft templates by the sites to provide feedback and add data where gaps remained. In general, this process has resulted in over 75% of the templates being largely or fully complete, with the remaining 25% having identifiable gaps (within certain categories) due either to lack of first-hand research data, lack of existing data, or inability to obtain data from staff. The consultants do not believe this limits the usefulness of these profiles and their relevance to this study. Site Profiles can be added to over time by HRM\* as additional data becomes known, or changes are needed.

What follows are summaries of each site surveyed as part of this study. We have provided a brief narrative for each of the six categories outlined above, as it relates to each site. Refer to Section 8 for more information regarding how this data should be managed and used in future.

\* Note: Many sites are closed during the fall and winter months, when gathering data for sites within this study was undertaken. This resulted in some staff not having access to certain information, or there being no staff available to respond to inquiries. Additionally, the recent closures due to the coronavirus pandemic limited the ability of many museums to open and/or to respond to information requests.



## 5.2 Municipally-Owned Sites with Management Agreements

Halifax Regional Municipality currently owns the two historic sites that comprise the Dartmouth Heritage Museum: Evergreen House and Quaker House. Both sites are operated by the Dartmouth Heritage Museum Society. A short history of the Dartmouth Heritage Museum's formation and evolution is provided below.

In 1964, the Dartmouth Museum Society was formed. The Society collected artifacts and were instrumental in developing the Dartmouth Heritage Museum. In 1967, the Dartmouth Heritage Museum was opened as a Centennial project. The museum was located at 100 Wyse Road, in the former Dartmouth City Hall building and operated as a municipal museum for Dartmouth. Staff were employed by the City and all artifacts collected by the museum were considered municipal assets.

Between 1975-1985, the Dartmouth Heritage Museum acquired two additional buildings: Quaker House, at 57 Ochterloney Street in Dartmouth, and Evergreen House, at 26 Newcastle Street in Dartmouth. In addition to those buildings, some artifacts were stored in the old Greenvale School. The collection grew to over 40,000 artifacts, some of these purchased but most donated. The collection mostly pertains to Dartmouth heritage and history, with some artifacts having broader provenance and in many cases, no provenance or connection to the Dartmouth mandate at all.

At the time of amalgamation, the museum, the buildings and the collection came under the control of Halifax Regional Municipality. A change in status meant that staff were no longer employed as municipal workers and through a management agreement with HRM, became managed by the Dartmouth Heritage Museum Society Board. The museum briefly changed its name to the Regional Museum of Cultural History.



Dartmouth Heritage Museum



Dartmouth Heritage Museum

In 2000/01, the Wyse Road building was deemed beyond reasonable repair and was demolished. The collection (located in numerous off-site facilities) was consolidated and moved to its current warehouse location. The Dartmouth Heritage Museum Society continued to operate Quaker House and Evergreen House as museums and managed the artifact collection in storage. The collection remained mostly unpacked until a 2013/14 RFP requested the unpacking, stabilizing, and inventorying of the artifact collection. That project, Phase 1 Artifact Collection, was completed in 2015. Phase 2 Artifact Collection continues, with the refining and rationalizing of the collection through curatorial review.



In 2016, a new management agreement was signed between the Dartmouth Heritage Museum Society and HRM, with clarified roles and responsibilities. In 2020, the agreement was renewed for an additional five-year term. The Dartmouth Heritage Museum Society currently operates two sites: Evergreen House and Quaker House.



Dartmouth Heritage Museum



## 5.2.1 Dartmouth Heritage Museum: Evergreen House

Dartmouth Heritage Museum



### ORGANIZATION

Location: **Dartmouth**

Opening Date: **1980**

Governing Authority: **Dartmouth Heritage Museum Society\***

Mission: *The Dartmouth Heritage Museum Society operates a museum complex that acquires, preserves, interprets, displays, and makes accessible material related to the cultural heritage of the Dartmouth area, fostering a sense of community identity by linking our heritage with our future.*

Site Visit: With staff  Consultants only   
 Contributed Data to Site Profiles:

### Site & Facility

The Evergreen House site of the Dartmouth Heritage Museum was built in 1867, and is the historic home of folklorist Dr. Helen Creighton and a landmark in the community. Their building maintenance is the responsibility of HRM. The main house includes approximately 2500 square feet of permanent exhibit areas (inside the original rooms) in addition to 1100 square feet (900 on main floor, 200 on basement level) of temporary/flex space, with the remainder of rooms being devoted to offices and other functions. The building resides on an approximately 24,000 square foot site.

\* Note: The Dartmouth Heritage Museum Society is an independent nonprofit association, under contract with the Halifax Regional Municipality. While HRM owns the collection and the historic house, the Society develops, manages, promotes, operates, and administers the properties and the collection.

The facility struggles with accessibility. Being an historic house, the entrance and access throughout is limited to those visitors able to navigate narrow passageways, small rooms, stairs and multiple changes in floor elevation.

A programming building of 320 square feet is currently under construction on the grounds. The added building is intended as flexible exhibit and demonstration space including a home for a more robust photography display and workshop space. They have not traditionally hosted travelling exhibits and have had little opportunity to do so due to space limitations. They are hoping the new programming building will promote greater use of the grounds as well.

The site also struggles with visibility. Although it is on the edge of the old downtown core, it is nestled in a residential neighbourhood. Local visitors are attracted largely by events held at the house while there is a steady trickle drop in of out of town visitors, often on foot from the downtown area or nearby accommodations. School visits are rare and building that audience takes more staff time than they can easily afford.

### Interpretation

Visitors are greeted by a receptionist at the front desk who is available for questions resulting from the self guided tour of the museum. Gifts are available for purchase near the reception area.

The main focus of the exhibits and interpretation is on folklorist Dr. Helen Creighton and her family, but there is also a substantial exhibit on the effects of the 1917 Halifax Explosion in Dartmouth and exhibits on Joseph Howe, photography, local schools, domestic chores and furnishings, and a temporary art display. Displays currently change from time to time with artefacts drawn from the collection in storage.



Dartmouth Heritage Museum

The Halifax Explosion–Dartmouth Story exhibit was professionally designed and produced by an outside contractor. Most of the remaining exhibits were written, designed and produced in-house. The latter reflect a well-placed reliance on the strong historiography relating to the themes explored, and the knowledge of the curatorial staff, past and present.

They have not traditionally hosted travelling exhibits. The house itself has very little space for temporary displays and its limited accessibility make it difficult to promote temporary shows for wider audiences. The new facility will provide space for a wider range of stories and collections to be presented.

### Collection

Evergreen acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of Dartmouth. Of particular relevance is the industrial, commercial, and social history of Dartmouth. Among the artifacts are household furnishings, toys, tools, and equipment from local commercial and industrial sites, as well as a large collection of photographs artwork relating to Dartmouth’s history to the present. Of particular note are artifacts associated with the Halifax Explosion, folklorist Helen Creighton, and Starr Manufacturing Ltd.

Evergreen House is an exhibit venue for relevant artifacts in the Dartmouth Heritage Museum collection. Currently the Dartmouth Heritage Museum collection contains 42,000 objects, 25,000 photos, and several hundred pieces of fine art. Of this total 85% have been catalogued and 5% are on display. Annually 10-20 artifacts are added to the collection. The emphasis is on addressing collection weaknesses and supporting future exhibits/ programming. One specific area of interest is artifacts relating to everyday working people. Additional information pertaining to the Dartmouth Heritage Museum collection can be found in Section 5.7.2 of this report.

On-site storage at Evergreen House is limited. The offsite storage facility for the Dartmouth Heritage Museum of 7,500 square feet has limited expansion space, despite collection rationalization and more efficient storage methods. The collection is publicly accessible through NovaMuse.



### Operations & Management

Evergreen House is open to visitors on a year-round basis. Admission is free. Average annual attendance at Evergreen House in the last three years was 1,785. During this period, annual attendance increased by 165%. The largest category of visitors to Evergreen house (62%) are those who visit the site independently; while 20% of visitors go to the site as part of a meeting/rental event; and 5% are school groups.

Visitors to Evergreen House consist of:

- » 55% residents of HRM
- » 21% residents of Canadian provinces outside of Atlantic Canada
- » 11% residents of other parts of Atlantic Canada
- » 4% residents of other parts of Nova Scotia

Evergreen House has three full-time, year-round staff, whose work is supplemented by six summer students. The museum is also supported by 25 to 50 regular volunteers, who contribute an average of 2000 volunteer hours to the operation of the museum annually.

### Financial

Financial information for Evergreen House and Quaker House are amalgamated and reported jointly under the auspices of the Dartmouth Heritage Museum.

Over the last three years, the average annual operating revenues at the Dartmouth Heritage Museum were \$191,275. During this time, the museum's total operating revenues increased by 21%.

On average, over the course of the last three years, the Dartmouth Heritage Museum has generated its operating revenues from the following:

- 85% from government
- 6% from earned sources of income
- 9% from contributed sources of income

In the last three years, the Dartmouth Heritage Museum received a total of \$317,903 in financial support from HRM:

- » \$17,903 from district capital funds
- » \$300,000 through a management/operating agreement with the Dartmouth Heritage Museum Society

Average annual operating expenses for the Dartmouth Heritage Museum over the last three years have been \$178,588. During this time, total annual operating expenses have increased by 69%.

On a functional basis, the museum expended:

- 7% of its budget on interpretation and programming
- less than 1% on collections and access to information-related activities
- 4% on facilities-related costs
- 89% on administration and management



## 5.2.2 Dartmouth Heritage Museum: Quaker House



### ORGANIZATION

Location: **Dartmouth**

Opening Date: **1972**

Governing Authority: **Dartmouth Heritage Museum Society\***

Mission: *The Dartmouth Heritage Museum Society operates a museum complex that acquires, preserves, interprets, displays, and makes accessible material related to the cultural heritage of the Dartmouth area, fostering a sense of community identity by linking our heritage with our future.*

Site Visit: With staff  Consultants only   
Contributed Data to Site Profiles:

### Site & Facility

The Quaker House site of the Dartmouth Heritage Museum was built by Quaker Nantucket whalers that came to Dartmouth in 1786, post American Revolution. Furnishings and the exhibits in the house are relatively sparse. A well tended heritage garden featuring plants in raised beds is located at the back of the house. The garden is maintained by volunteers, and occasional events have been held there. The house is very small (2400 square feet overall) and does not have space for temporary displays, but does have potential for programming.

### Interpretation

Interpretation in the house relies on guided tours provided by guides in costume representing the Quaker period; however, it is possible to explore the house without a guide. The rooms are a sparse mix of period furnishings (bedrooms and kitchen) and exhibit spaces that contain exhibit cases and labels. A few areas of the house were unkempt and it was disconcerting to find a Dartmouth Ferry bench in the same room with formal display cases and some “period” furniture. The garden is not interpreted except for a rather general introduction on a label in the summer kitchen. The exhibits feature 18-19th century whaling practices aboard whaling ships and in whaling boats. The exhibits also include whaling tools like flensing knives, and a good collection of scrimshaw. One small panel describes the story of the brief interlude of seven years that the Nantucket whalers operated from Dartmouth, and the political intrigue that facilitated their departure. Generally it seems interpretation in the house could be enhanced to portray the richness of the subject matter. An absence of period furniture and relevant collections is to be expected since very little of the Quakers’ domestic furniture has remained locally, and any whaling tools and equipment is equally rare. Disappointingly only one small describes the story of the brief interlude of seven years that the Nantucket whalers operated from Dartmouth, and the political intrigue that facilitated their departure.

\* Note: The Dartmouth Heritage Museum Society is an independent nonprofit association, under contract with the Halifax Regional Municipality. While HRM owns the collection and the historic house, the Society develops, manages, promotes, operates, and administers the properties and the collection.





Dartmouth Heritage Museum



Under the new director, the exhibits of Quaker House are under redevelopment. Capital repairs to some areas will create new exhibit space. At the time of the site visit, the site was in flux and between exhibit plans.

### Collection

The Dartmouth Heritage Museum Quaker House acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of the Nantucket whalers who emigrated from the United States and established a whale fishery in Dartmouth in the late 18th century. The collection of artifacts in the house includes household furnishings, whaling and cooper's tools and equipment, graphic illustrations of whaling activity, and scrimshaw. Unrelated artifacts are also displayed, including a Fort Clarence model, cooper's tools, as well as various objects relating to downtown Dartmouth, Starr Manufacturing, the Shubenacadie Canal, and the Dartmouth ferry service. Notable gaps in the collection are religious, educational, and business records associated with the Nantucket whaler's brief stay in Dartmouth.

Quaker House is an exhibit venue for relevant artifacts in the Dartmouth Heritage Museum collection. Currently the Dartmouth Heritage Museum collection contains 42,000 objects, 25,000 photos, and several hundred pieces of fine art. Of this total 5% have been catalogued and 5% are on display. Annually 10-20 artifacts are added to the collection. The emphasis is on addressing collection weaknesses and supporting future exhibits/programming. One specific area of interest is artifacts relating to everyday working people. Additional information pertaining to the Dartmouth Heritage Museum collection can be found in Section 5.9.2 of this report.

On-site storage at Quaker House is limited. The offsite storage facility for the Dartmouth Heritage Museum of 7,500 square feet has limited expansion space, despite collection rationalization and more efficient storage methods. The collection is publicly accessible through NovaMuse.



### **Operations & Management**

Quaker House is open to visitors from June to August. Admission is free. Attendance in the last three seasons has gone from 481 to 1351, an increase of 161%. Visitors to Quaker House consist of:

- » 70% residents of HRM
- » 8% residents of Canadian provinces outside of Atlantic Canada
- » 22% of unknown origin

Quaker House shares three full-time, year-round staff with Evergreen House, as well as students and volunteers.

### **Financial**

Financial information for Quaker House and Evergreen House are amalgamated and reported jointly under the auspices of the Dartmouth Heritage Museum, as described above in *5.2.1 Dartmouth Heritage Museum: Evergreen House*.



## 5.3 Municipally-Owned Sites with Long-Term Lease Agreements

### 5.3.1 MacPhee House Community Museum

Sheet Harbour Heritage



#### ORGANIZATION

Location: **Sheet Harbour**

Opening Date: **1999**

Governing Authority:  
**Sheet Harbour and Area Chamber of Commerce\***

Mission: *To preserve and record the history and heritage of Sheet Harbour and the surrounding area.*

Site Visit: With staff  Consultants only   
Contributed Data to Site Profiles:

#### Site & Facility

The MacPhee House Community Museum resides on 1.76 acres of property, and includes three buildings: McPhee House (built in 1875 with an addition completed in 1911), a kiosk building, and a separate cottage. The Chamber of Commerce owns the latter two structures. The museum itself is modest in size, with approximately 600 square feet of permanent exhibit space. There is space in the kiosk building that could be used for small temporary displays. The site has walking trails that link it to a former pulp mill site, but these are not fully accessible.

#### Interpretation

MacPhee House Community Museum preserves and records the history and heritage of Sheet Harbor and the surrounding area. The objectives of the Society are to research, document, and preserve the history of the Sheet Harbour Area and associated communities. Exhibits focus on a range of topics including life on the Eastern Shore from the 1850s onwards (“Life Before Plastic”), lumbering, the mill, domestic life, and the two World Wars. Displays make use of artifacts, historical photos, and archival documents. Tours are delivered by summer students. Outreach programs are delivered to local nursing homes, and there is a current oral history program in the works. The surrounding site includes several large industrial artifacts salvaged from the former pulp mill, including grinding wheels and a shaft from a nearby peg factory.

\* Note: MacPhee House is a municipally registered heritage property and HRM legacy acquisition that predates amalgamation. HRM purchased the property from the Province of Nova Scotia in 2004, and signed a two-year Memorandum of Understanding with the Sheet Harbour and Area Chamber of Commerce in 2006 to ensure the site’s continued operation. In January 2020 a new, ten-year lease agreement with the Sheet Harbour and Area Chamber of Commerce was signed for continued use of the site as a visitor information centre and a museum of Sheet Harbour history, along with other such other uses that are supportive of the community of Sheet Harbour and HRM.



Sheet Harbour Heritage

## Collection

The Museum's collection focuses on all aspects of domestic and industrial life in the area. The collection includes furniture, glassware, ceramics, kitchen wares, personal grooming items, sewing machines and needles, recreational sporting equipment, and leisure time games. The collection also includes tools and equipment relating to local industries such as fishing, lumbering, and milling operations. Notable artifacts include a homemade artificial foot (locally made and worn), a ship model Cashier, and a 10 foot Windsor bench from the Masonic Hall.

Currently the collection contains 639 artifacts, 90% of which are catalogued. Anywhere between five and fifteen artifacts are added annually. A modest archival collection including genealogical research, photographs, and archival documents are not included in this total, but these items are on display. All but 35 artifacts in the collection are on display. Reserve artifacts are stored in unused rooms in the museum and another building on the site.

The current collecting focus is addressing collection weaknesses and supporting future exhibits/programming. Of particular interest are artifacts from the old mills, fishing gear, logging equipment, and a model or mural of the West River mill.

The collection is shared publicly through NovaMuse.

## Operations and Management

MacPhee House is open from June to September and by appointment in the off season. Admission is free. Over the last three years, attendance at MacPhee House has averaged 2,100 visitors annually. Almost all visitors to MacPhee House are independent visitors (95%), while a small portion (5%) are researchers. Attendance by visitor origin for MacPhee House is not available at the time of this study.



MacPhee House is operated by seven local volunteers, who dedicate an average of 880 hours of their time annually to the running of the museum. The work of volunteers is supplemented by the hiring of one summer student.

### Financial

Average annual operating revenues at MacPhee House over the last three years were \$1,483. During this time, the museum's operating revenues increased by 180%.

The Museum generated its operating revenues from the following:

- » 47% from government
- » 0% from earned sources
- » 53% from contributed sources

In the last three years, MacPhee House has received a total of \$68,339 in financial support from HRM:

- » \$4,833 from district capital funds
- » \$61,560 through a less than market value lease agreement

Annual operating expenses at MacPhee House averaged \$2,274 over the last three year. During this period, operating expenses increased by 511%. This increase seems largely attributable to one-time equipment purchase.

By function, the museum expended:

- » 0% of its budget on interpretation and programming
- » 5% on collections and access to information
- » 0% on marketing and fundraising
- » 18% on facilities-related costs
- » 76% on administrative and management



### 5.3.2 Scott Manor House

Fort Sackville Foundation / Dave Reyno



#### ORGANIZATION

Location: **Bedford**

Opening Date: **1988**

Governing Authority:  
**Fort Sackville Foundation\***

Mission: *To collect, protect, preserve and promote the history and cultural heritage of Bedford.*

Site Visit: With staff  Consultants only   
Contributed Data to Site Profiles:

#### Site & Facility

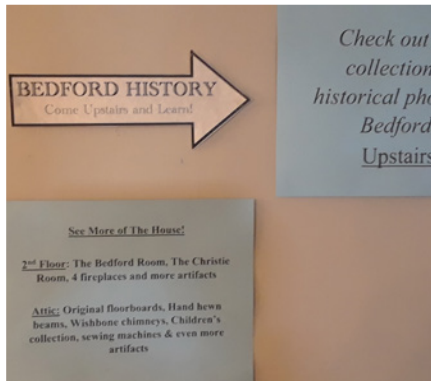
Scott Manor House is a registered heritage house (circa 1770) situated on 118,972 square feet of spacious grounds that lend themselves to outdoor activities. The total area of the two buildings on site is approximately 11,300 square feet. The ground floor of the historic house contains a period kitchen display and parlour furnishings in two rooms, a working kitchen and tearoom, and a temporary display/activities room. The period kitchen is striking with its fireplace and brick oven. Upstairs there are two reference and documentation rooms, an office, and open storage. The third floor attic area is open for viewing with a few miscellaneous artifacts.

\* Note: Scott Manor House was purchased by the Town of Bedford prior to amalgamation. Since the early 1990s, it has been operated as a museum by the Fort Sackville Foundation. In 2018, the Foundation signed a new lease agreement that outlines requirements for the operation of the Scott Manor House. Unlike the Dartmouth Heritage Museum agreement, it does not stipulate how the Fort Sackville Society functions.

#### Interpretation

Interpretation at the site relies heavily on a guided tour to provide an historical context for the house, the history of Bedford, and Fort Sackville. Despite an interpretive panel outside near the entrance, the visitor is left to discover through images, artifacts, and labels (some lengthy) the story of the house and the town of Bedford. A visit to their website is recommended to gain a broader historical perspective, especially the significance of Fort Sackville. The period kitchen immersion is marred somewhat with an intrusive showcase and some incongruous artifacts such as cameras and cannon balls. Similarly, the parlour setting competes with an unsatisfactory interpretation of the location of Fort Sackville. An impressive feature is the 4000 square foot of temporary exhibit space (the second and third floor rooms are changed annually), as well as a 350 square foot temporary exhibit room that is actively used; in the summer of 2019, it was occupied by a temporary exhibit from Hammond Plains to be followed in the succeeding two days by exhibits from two other nearby communities. This is part of a regular program where communities in the area are encouraged to display aspects of their heritage.

The museum has a very active public program that is year round. In 2019, the museum hosted 29 events during their July 1 to August 29 summer season including Bedford Days and Canada Day celebrations, musical and performance events, craft and art shows and sales, firefighter displays, a quoits tournament, a guided walk and heritage displays from three nearby communities. Offsite programs include walking tours of Irish Town and the main and lower roads of Bedford. They have a History Games and colouring activity for children. In talking to staff and seeing the level of community engagement in their programming, one is left with the conclusion this museum is an integral part of community life. The Tea Room is a much used feature of the site. Even in the winter time the local residents enjoy the grounds. The museum keeps in touch with its members and supporters through two annual newsletters containing highlights of summer programming, volunteer activities, and historical information.



Fort Sackville Foundation / Dave Reyno

### Collection

The Scott Manor House Museum collects, preserves, and interprets the history of Bedford through photos, artifacts, and stories. It has a small collection of artifacts that are entirely owned by the Society, with a smaller collection of municipal artifacts pertaining to Bedford, that are owned by HRM. Artifacts in the collection relate to the history of Bedford, Scott Manor House, and Fort Sackville. The collection includes domestic furnishings, period clothing, historical art, photographs, and maps. Notable examples include portraits of royal family, a document bag from the foundation of the Fort Sackville, original art works, original swing arm cooking utensils in the fireplace in old kitchen, Victorian writing desks, cameras, pottery fragments from earlier archaeological digs, furniture and musical instruments such as vintage piano and church organ, photo collections from the 19th century to the present, children's toys, and an early Board room table from the Cabinet room of the Legislature donated from Premier Buchanan at time of incorporation of the Town of Bedford.

Currently the collection contains approximately 1,700 artifacts, 80% of which are on display. Roughly 900 artifacts, or 47%, are not catalogued, while 43% have digital images. Annually 10-20 artifacts are acquired each year and these new acquisitions fill gaps in the collection. Priority is placed upon 18th century artifacts that are not adequately represented in the collection. Storage space on site is limited; 155 square feet of open storage and 333 square feet of closed storage. Conservation space is equally limited. Art and fabric costume collections require conservation. The collection is publicly accessible NovaMuse.

### Operations and Management

Scott Manor House is open Mid-September-May; July-August. Admission is free. Average attendance at Scott Manor House in the last two years was 3,218. During this period, attendance increased by 7%.



Attendance at Scott Manor House by visitor type consisted of:

- » 45% independent visitors
- » 0% school groups
- » 0% tour groups
- » 22% other groups
- » 14% meetings/rentals
- » 18% outdoor/facility use
- » 0% researchers
- » 1% other/unknown

Attendance by visitor origin for Scott Manor House is not available was not available at time of study..

Scott Manor House is operated by a contingent of 150 year-round and seasonal volunteers. The work of volunteers is supplemented by the hiring of three summer students.

### **Financial**

The average annual operating budget for Scott Manor House over the last three years was \$31,694, During this time, operating revenues increased by 20%.

On average, over the course of the last three years, Scott Manor House has generated its operating revenues from the following sources:

- » 55% from government
- » 15% from earned income
- » 29% from contributed income

In the last three years, Scott Manor House has received a total of \$175,630 in financial support from HRM:

- » \$3,000 from the community grants program
- » \$1,300 from district capital funds
- » \$700 from councillor activity funds
- » \$18,966 from the interim museum grant program
- » \$90,000 through a less than market value lease agreement
- » \$61,664 through the tax relief program

Average annual operating expenses at Scott Manor House over the last three years have been \$29,234. During this period, operating expenses have decreased by 0.2%.

On average, over the last three years the museum expended:

- » 2% of its budget on interpretation and programming
- » 2% on collections and access to information
- » 5% on marketing and fundraising
- » 16% on facilities-related costs
- » 75% on administrative and management





## 5.4 Provincially-Mandated/Supported Sites

### 5.4.1 Black Cultural Centre for Nova Scotia



#### ORGANIZATION

Location: **Cherry Brook**

Opening Date: **1983**

Governing Authority:  
**The Society for the Protection and Preservation of Black Culture in Nova Scotia (Black Cultural Society)**

Mission: *Protect, preserve and promote Black Culture in Nova Scotia.*

Site Visit: *With staff*  *Consultants only*

Contributed Data to Site Profiles:

#### Site & Facility

The Black Cultural Centre occupies an exceptionally well maintained facility founded in 1983. It is a multipurpose space with exhibits designed to be readily adaptable to providing expansive event and performance space. The Cultural Centre is supported by ample parking and spacious grounds located adjacent to Highway 7. Interior areas include reception, exhibit, and event space. An upper mezzanine area provides additional exhibit space and houses an impressive library collection relating to Black history and experience. The building is owned by the Black Cultural Society and they are responsible for the cost of operation and maintenance.

The mobile nature of the exhibits in the main hall enable it to be adapted for lectures, workshops or other public events. This adaptability as well as the space in the upper mezzanine makes the Centre functionally capable of hosting travelling exhibits.

#### Interpretation

Exhibits at the Black Cultural Centre for Nova Scotia celebrate community leaders, significant themes in the Black experience in Nova Scotia, highlights of Black history, and linkages to communities throughout the province. The BCCNS plays an impressive role in presenting the provincial perspective of the history of Black Nova Scotians.

The current interpretive focus is on a number of themes including the arrival of Black loyalists in Nova Scotia, early settlement in areas through the province, their struggle for equality, and the accomplishments of prominent Black Nova Scotians in education, politics, industry, the military and sports. The themes are largely explored through individual stories and events relevant to life in Nova Scotia for the last 300 years. The major themes in the exhibits are supported by elements of the collection where appropriate. Historical images play the most prominent role. It is a multipurpose space with exhibits designed to be readily adaptable to providing expansive event and performance space.

The centre's archival and photograph holdings support many of the themes explored in the exhibits and offer potential for the development of new themes. A notable surge in historiography relating to the Black experience in Nova Scotia supports further exhibit development. The exhibit panels are professionally produced, well written, and organized effectively. The exhibit is for the most part self-guided, although a guided tour is available upon request for larger groups. As noted above the portable nature of the exhibits in the main hall enable it to be adapted for lectures, workshops or other public events. This adaptability makes it functionally capable of hosting travelling exhibits.



Black Cultural Centre for Nova Scotia

The institution has cultivated close relationships with Black communities in the province, including local events to encourage discovery of community history and sharing of exhibits and resources. They have supportive relationships with the Birchtown and Africville facilities and take a leading role among Black cultural institutions across Canada. The Centre defers to the Black Loyalist Heritage Centre in Birchtown as the genealogical record centre for Black history in the province. They are currently circulating travelling components of their exhibits to Black communities in other provinces.

### Collection

The Black Cultural Centre for Nova Scotia is a cultural centre that celebrates Black history and experience through performance, promotion, fine art, commemoration, and other activities. It assembles information and limited collections, including borrowed materials, to support its mandate. The Centre collects oral history and historical images. Some artifacts and historical images are currently on loan from the Nova Scotia Museum.

### Operations & Management

The Black Cultural Centre for Nova Scotia is open year-round. Adult admission is \$6.00.

### Financial

Financial information not available at time of study.

In the last three years, the Black Cultural Centre has received a total of \$162,302 in financial support from HRM:

- » \$25,000 from the community grants program
- » \$137,301 in tax relief



## 5.4.2 Fisherman's Life Museum



### ORGANIZATION

Location: **Jeddore/Oyster Pond**

Opening Date: **1977**

Governing Authority:  
**Nova Scotia Museum**

Mission: *To present the nature of the inshore fishery and the experiences of a typical inshore fisherman and his family.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

### Site & Facility

Fisherman's Life Museum is situated on 4.6 acres of property located along Highway 7 on the Eastern Shore of Nova Scotia. The site includes a typical, modest home and small farming operation to sustain an inshore fisherman and his family. The main house and a storage barn offer a total building area of 20,700 square feet. The family home is original. An adjacent property houses a small fishing shed, which has proximity to the coastline and waterways that make up part of the fishing story. The site and house are limited in terms of accessibility, with original rooms being used. The barn offers some possible outdoor display and program space. School programs take place on the grounds.

### Interpretation

The visitor experience focuses on interaction with costumed staff who animate the home with baking, textile and chore activities. Fresh bread and cookies are offered. The home includes period furnishings and decor. There are some live animals on site including chickens and barn cats that are always popular with visitors.

### Collection

Fisherman's Life Museum honours the independent and self-sufficient nature of settlers along Nova Scotia's Eastern Shore by portraying the rural life of an inshore fisherman and his family during the early 1900s. The collection of 549 artifacts includes domestic furnishings, houseware, subsistence farming and inshore fishing related tools, equipment, and gear. Approximately 90% of the collection is on display; 100% is catalogued and 100% has digital images. The Museum is not actively collecting. On site storage is located in a 15' x 15' barn; only 10% of this space is used. Textiles and paper materials in the collection require conservation. The collection is not publicly accessible except by visiting the site.

### Operations and Management

The Fisherman's Life Museum is open from June to September. Adult admission is \$3.90. Over the last three years, the Museum has attracted an average of 2,056 visitors. During this time, attendance decreased by 27%.

On average, visitors to the Fisherman's Life Museum consist of:

- » 34% independent visitors
- » 0% school groups
- » 40% tour groups
- » 0% other groups
- » 0% meetings/rentals
- » 18% outdoor/facility use
- » 0% researchers
- » 8% other/unknown



Nova Scotia Museum

The audience for the Fisherman's Life Museum is made up of:

- » 19% residents of HRM
- » 7% residents of other parts of Nova Scotia
- » 2% residents of other Atlantic Provinces
- » 13% residents other parts of Canada
- » 11% American visitors
- » 6% overseas visitors
- » 0% cruise passengers
- » 42% unknown

Information regarding staff and volunteer numbers not available at time of study.

### Financial

Financial information not available at time of study.

The Fisherman's Life Museum did not receive any financial support from HRM during the three years analysed.



### 5.4.3 Maritime Museum of the Atlantic



#### ORGANIZATION

Location: **Halifax**

Opening Date: **1981**

Governing Authority: **Nova Scotia Museum**

Mission: *To create for all an awareness, appreciation and understanding of Nova Scotia's marine heritage through collection, preservation, research, interpretation and exhibition.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

The museum is located on the Halifax waterfront, within a combined historic and contemporary facility. It has resided here since the early 1980s, when it was consolidated from another location. The current museum facility includes interior galleries, the historic William Robertson & Son Store, courtyard and exterior sheds which also house displays, boatbuilding and retail activity. Adjacent to the museum is the CSS Acadia, a preserved ship which is docked and is accessible to visitors during the main visitor season. Within the main buildings are galleries and activity rooms of varying character, including historic and modern spaces. A maritime library is accessible to the public. A fabrication workshop, collections storage space and staff offices, meeting and administrative areas are also present within the main buildings. The historic and contemporary portions of the museum are joined via a covered atrium space, which houses reception and large artifacts. A small theatre and activity are located on the upper floors of the Wm. Robertson Building.

Exhibitions are composed of large permanent galleries plus a temporary exhibition area, which is used regularly for seasonal shows produced by the museum and/or partner agencies. Due to its prominent waterfront location and relevant subject matter, the museum sees a lot of visitor traffic in the height of the tourist season.

#### Interpretation

The permanent museum galleries present a range of historic and contemporary maritime history and cultural content including a Canadian Naval Gallery, Halifax Explosion, Titanic, Shipwrecks and Underwater Archaeology, Age of Sail Gallery, Age of Steam gallery, visible storage, small craft collections (indoors and outside), as well as many smaller interstitial displays related to a wide range of nautical subject matter. The temporary gallery has been used to present a range of seasonal shows that include interpretation of Cunard Lines 175th Anniversary, The Sea in Her Blood (Women in Maritime History), North from Nova Scotia (northern exploration and its relationship to NS), The Tragic Voyage of the St. Louis (WWII-era Jewish refugee story) and Hello Sailor: Gay Life on the Ocean Waves to name a few. These are usually timed to take advantage of March break and summer peaks in visitation. The Museum has developed a radiation for taking on challenging and socially relevant topics with these exhibits, many of which are written, designed and produced in-house.

Over the years, the Museum has made good use of all of its general public spaces and passageways to present tidbits of content and artifacts. It has also taken advantage of its central waterfront location to populate its courtyard and dock areas with objects, programming and playground spaces, thereby extending the museum experience outdoors. A recent addition has been an immersive inflatable dome show.



"Maritime Museum Of The Atlantic HDR 00162" by Kelly/Mercer is licensed under CC BY 2.0



Tourism Nova Scotia / Photographer: Acorn Art Photography



Tourism Nova Scotia / Photographer: Scott Munn



Interpretive media ranges from older, traditional graphic and artifact case display techniques through to more recent touchscreen and AV additions. However, these remain relatively straightforward. A large part of the interpretive focus is on the significant marine collections on display, which the museum has successfully integrated into each of the main themed galleries. The museum presents current news related to port activity, shipbuilding, weather and other marine-related events. There is also a live parrot which visitors love, and a model-making shop which draws volunteers and visitors alike.

The Museum is currently planning the creation of a Boat School, which would see the construction of a new Learning Centre on the Halifax waterfront, adjacent to an expanded wharf that will encompass the CSS Acadia. The Boat School would offer hands-on programming for youth and families involving boatbuilding and marine-themed STEAM (Science, Technology, Engineering, Arts and Math) activities, while also allowing staff to oversee programming and demonstrations on the water in front of the museum. CSS Acadia would also play a role with newly renovated onboard workshop spaces.

Information pertaining to current programming at the Maritime Museum of the Atlantic was not available at time of study.

### Collection

The Maritime Museum of the Atlantic creates for all an awareness, appreciation, and understanding of Nova Scotia's marine heritage through collection, preservation, research, interpretation, and exhibition. The museum collection's primary focus is the Royal Canadian Navy, Canadian merchant marine, Nova Scotia small craft and shipwrecks, seafaring life, and cultural landscapes. More specific highlights include CSS Acadia and the Canadian Hydrographic Service, Nova Scotia small craft, the Sable Island life-saving station, the recovery of bodies from RMS Titanic, and mortuary artifacts (personal belongings) from those lost in the Halifax Explosion.



The collection includes 20,000 photographs, vessel plans, and nautical charts; the largest collection of ship portraits in Canada (over 300); 70+ Nova Scotia small craft; the First Order Lens from Sambro Island Lighthouse; a Titanic deck chair and shoes of the Titanic's Unknown Child; the steamship CSS Acadia; and an extensive collection of navigational equipment.

The collection contains 35,000 artifacts, approximately 5% of which are uncatalogued being mostly recent additions. Due to a database replacement project currently underway, few images are attached to records but objects are photographed regularly in-house. The annual collecting rate is approximately 50 objects. The current focus is to fill gaps such as artifacts post-1950s, broaden the diversity of the collection (gender equity, indigenous, African NS), toys and items related to children, coastal communities and culture, and intangible cultural heritage. A working collection of vessels and artifacts support school and general museum programming.

Dedicated climate controlled on site storage includes artifact storage, fine art and photo storage, rare book storage, vessel storage, and visible storage. Off site storage is utilized at the central NSM facility; it is 75% of full capacity. Conservation projects are contracted off site. On-site ship model conservation is ongoing in cooperation with the Nova Scotia Ship-modelers Guild. Small craft and CSS Acadia are restored on site. The collection is publicly accessible by site visit only.

### Operations and Management

The Maritime Museum of the Atlantic is open year-round. Adult admission is \$9.95 during the high season and \$5.15 in the low season. Over the last three years, the Maritime Museum has attracted an average of 191,000 visitors. During this time, attendance increased by 16%.

On average, visitors to the Maritime Museum consist of:

- » 68% independent visitors
- » 2% school groups

- » 14% tour groups
- » 1% other groups
- » 0.1% meetings/rentals
- » 0.4% outdoor/facility use
- » 0% researchers
- » 16% other/unknown

The Maritime Museum's audience is made up of::

- » 6% residents of HRM
- » 3% residents of other parts of Nova Scotia
- » 4% residents of other Atlantic Provinces
- » 30% residents of other parts of Canada
- » 27% American visitors
- » 10% overseas visitors
- » 17% cruise passengers
- » 2% unknown

Information regarding staff and volunteer numbers not available at time of study.

### Financial

Financial information not available at time of study.

The Maritime Museum did not receive any financial support from HRM during the three years analysed.



### 5.4.4 Nova Scotia Museum of Natural History



#### ORGANIZATION

Location: **Halifax**

Opening Date: **1970**

Governing Authority: **Nova Scotia Museum**

Mission: *The Nova Scotia Museum of Natural History creates an awareness, appreciation, and understanding of Nova Scotia's natural history through collection, preservation, research, interpretation, and exhibition of the province's natural landscape, including its geology, land and seascapes, as well as its plants, animals, birds and ecology.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

The NSMNH is located on Summer Street in Halifax, where it has been since 1970. While much has changed about the Nova Scotia Museum over time, the facilities and site have remained relatively the same, save for periodic exhibit renovations that have been made to refresh the visitor experience and support more robust temporary shows. The core museum footprint includes large permanent and temporary gallery areas, as well as supporting services; however, this is only a portion of the overall building that also houses the head administrative offices and collections for the Nova Scotia Museum system. The public areas of the museum occupy the main floor and a portion of the lower floor, where a classroom and theatre are located. Other features of the facility include reception, a retail shop, lab and seasonal butterfly house. The site includes some interpretation however has never been aggressively programmed.

#### Interpretation

Featured galleries within the museum include exhibits devoted to Indigenous/Mi'kmaw stories, local species of birds and animals, plants and fungi, an cultural history and archaeological gallery, and marine gallery that features a recently renovated marine life gallery. Formerly, the museum includes geological and paleontological galleries, but these may have been removed or relocated as improvements to the cultural history and temporary exhibit spaces are underway. Space also includes a dynamic 18-foot round projection globe that is used for a variety of programs, as well as a 4000 square foot temporary gallery space that sees a wide variety of shows each year, primarily focused on March break visitation. These tend to be focused on popular subject matter such as dinosaurs and insects, which help drive attendance and revenue.

Permanent exhibits range from very traditional dioramas with mounted animal specimens, shelves of ceramic mushrooms, suspended marine life models and skeletons including large whales, as well as cultural artifacts and Indigenous regalia which is displayed behind glassed in casework. In recent years, the museum has invested in new exhibits and media that include an immersive underground tunnel/cave space with tactile and audio enhancements, staffed biology lab, live animals displays, a marine Gully exhibit in the shape of a research ship that is highly interactive, Sable Island research station, and staffed invertebrate touch tank experience that is very popular. Typical graphics, tactile objects and basic AV media are interwoven with more traditional object displays, the exception being the globe space that was fairly advanced for Halifax when it was installed. Many of the museum's exhibits are designed and produced in-house, but some shows are brought in as pre-packaged shows.





### Collection

The museum's collection primarily focuses on zoology, archaeology, and geology/paleontology. The collection interprets the Paleo history and zoological diversity of Nova Scotia, marine environment, botany, and indigenous material culture. Particularly notable are an 1838 Mastodon Femur, Milford Mastodon material, "Superstar" sail back amphibian fossil, moose and deer diorama, and Honeyman/Mechanics Institute early collections.

The number of specimens in the respective collections are: botany (70,000), zoology (430,000), geology/paleontology (80,000). Approximately 95% of the collections are accessioned. Due to a database replacement project currently underway, few images are attached to records, but objects are photographed regularly in-house. Annual acquisitions vary, approximately 200 on average.

The current acquisition focus is to fill gaps in each collection. They include: zoology (Cape Breton herpetology/mammalogy, general invertebrates other than arthropods and insects, current ornithological representation, ichthyology), geology (trace fossils, Ordovician, Silurian and Devonian fossils), and botany (mycology, bryology, some phycology).

A working collection of specimens representing flora and faunal diversity of Nova Scotia is made available for educational programming. On-site storage is climate controlled, secure access spaces and totals 6000 square feet. Some palaeontology collections are stored offsite. The collection is publicly accessible by site visit only.

### Operations and Management

The Nova Scotia Museum of Natural History is open year round. Adult admission is \$8.30 during the high season and \$6.30 in the off season. Over the last three years, the Museum of Natural History has attracted an average of 117,000 visitors. During this time, attendance increased 97%.



Visitors to the Maritime Museum consist of:

- » 87% independent visitors
- » 4% school groups
- » 0.01% tour groups
- » 2.1 % other groups
- » 7% meetings/rentals
- » 0% outdoor/facility use
- » 0% researchers
- » 0% other/unknown

Attendance at the Museum of Natural History is made up of:

- » 52% residents of HRM
- » 19% residents of other parts of Nova Scotia
- » 2% residents of other Atlantic Provinces
- » 2% residents of other parts of Canada
- » 21% American visitors
- » 1% overseas visitors
- » 0% cruise passengers
- » 23% unknown

Information regarding staff and volunteer numbers not available at time of study.

### **Financial**

Financial information not available at time of study.

The Museum of Natural History did not receive any financial support from HRM during the three years analysed.



### 5.4.5 Nova Scotia Sport Hall of Fame



#### ORGANIZATION

Location: **Halifax**

Opening Date: **1964**

Governing Authority:  
**Nova Scotia Sport Hall of Fame**

Mission: *To honour excellence in Nova Scotia sport by sharing stories of our history and heroes that celebrate, educate and inspire.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

The Nova Scotia Sport Hall of Fame is located in downtown Halifax inside the Scotiabank Centre, the largest multipurpose facility in Atlantic Canada and the premier venue for major sports and entertainment events in Nova Scotia.

The Nova Scotia Sport Hall of Fame has been located in its current space since 2006 but was first established in the 1950s, occupying space inside the Halifax Forum complex in the 1960s and later inside the Brewery Market, the World Trade and Convention Centre, and the Centennial Building at the corner of Sackville and Granville Streets—each move a response to demand, and an opportunity to augment and expand interpretation. In its current location on Level 5 of the Scotiabank Centre (formerly the Halifax Metro Centre), the museum continues its commitment to interpret sport history in Nova Scotia and to celebrate outstanding athletes, teams, and builders to a steady flow of visitors. It currently occupies approximately 4500 square feet of exhibit space, as well as space for offices, a rentable boardroom and a small collections room. Washrooms are located within the general Scotiabank Centre facility.

There is currently limited physical access to the museum which they hope to remedy in future. Small temporary display spaces are created within the current layout as well as in vitrines that line the promenade spaces outside the museum; however, there is limited room for hosting programs and/or temporary exhibits of any reasonable scale.

*\*Note: In October 2020 the Nova Scotia Sport Hall of Fame announced that they are planning a new location, as their lease was not successfully renewed.*

#### Interpretation

Although initially designed as a “trophy space” with an emphasis on displaying trophies, sports equipment, and related objects, staff have made good use of available space to develop and present a wide range of important stories—including the Hall of Fame component, which continues to grow. Displays have been professionally curated, designed, and assembled, and have also included regular, small rotating displays. As time has passed, however, technologies and experiences have changed and staff ability to creatively use the available space for new exhibits and programs has been severely limited.

Exhibits include a mix of very traditional objects and graphic layouts arranged thematically within narrow spaces. Displays focus on stories relevant to Nova Scotia sports history, championships and individuals who have elevated their chosen sport. Some AV media is used selectively, and a small theatre space presents video interviews with Hall of Famers. This same space couples as a program gathering area for groups. A “slapshot” simulator space inside the museum offers physical activity for younger visitors. The museum’s “Hall of Fame” displays have grown over time and they would like to expand/enliven this feature in future. The exhibits are thoughtfully developed with good text, and carefully curated images and objects, however some of the displays are dated and are in need of a refresh. The Nova Scotia Sport Hall of Fame is currently considering options for how to renew the visitor experience with more interactive and thematically organized exhibits.



The Nova Scotia Sport Hall of Fame intersects with a range of resident and visitor audience segments. They benefit from a significant volume of visitors who drop in during Scotiabank Centre games and events. Tour groups usually arrive as part of an organized outing, whether via bus tours or as part of a cruise ship shore excursion. Many arrive seeking out specific content (e.g., Pittsburgh “pilgrims” coming to view Sidney Crosby memorabilia). Other tourist groups may be arriving from other places in Canada or the United States. Organized school groups make up a portion of yearly visitation. Local area residents who do not already drop in during games (or seek to return later) make up a small portion of visitation to the Nova Scotia Sport Hall of Fame. Visitors drawn from the Atlantic region make up a modest portion of visitors to the Nova Scotia Sport Hall of Fame. These are usually counted as tourists as they are part of an excursion to Nova Scotia or to Halifax. Some may visit during March Break week when targeted museum and science centre visits are common for families. A certain portion of visitors to the Nova Scotia Sport Hall of Fame are those who have been honoured in the Hall of Fame or an inductee’s family members (current and/or ancestors). As the museum takes on a more robust role in interpreting Hall of Fame inductees, as well as regional sports (amateur and professional), there could be increased interest from this visitor segment. The Nova Scotia Sport Hall of Fame currently undertakes outreach programming to schools within the Halifax Regional Municipality.

### Collection

The Nova Scotia Sport Hall of Fame endeavours to permanently record Nova Scotia’s sport heritage, and to maintain a collection that is representative of that heritage to make information related to Nova Scotia’s sport heritage available and accessible to the general public. The current collection includes athlete clothing and personal equipment, photographs and programs, general sporting equipment, trophies, medals, cups, prizes, event and team ephemera and memorabilia. Notable objects Sidney Crosby’s family dryer (on loan), Sidney Crosby 2010 Olympic helmet (on loan), Starr Skates, Jamie Bone’s Paralympic racing wheelchair, Phil Scott shoes, basketball circa early 1900s (on loan), MacKinnon cartoons (on loan), Johnny Miles Boston Marathon medals (on loan), Rob McCall figure skating costume, the AVCO Cup, timekeeper from Metro Centre, rowing machine, and Ace Foley’s typewriter.



Currently the collection contains 8,014 items; approximately 5% are on display and 99% are catalogued with digital images. The average annual acquisition is around 70 items including digital acquisitions. Gaps to be filled include recent Crosby items (e.g., pucks, sticks, uniform pieces from significant goals/games), more recent items for other NHL players (e.g., Nathan MacKinnon, Brad Marchand), George Dixon and Sam Langford items, older Olympic items, and authentic indigenous-made items (sticks, pucks, skates).

The working collection includes tennis racquets, skates, duplicates of smaller items like badges, several reproduction items (e.g., wooden stick, puck), older sport equipment (e.g., gloves) and contemporary sport equipment (for comparison purposes). All are used for educational programs.

Available storage includes a small room on site, and one 35 square foot storage locker off-site. It is currently at 100% of capacity. On-site conservation space is limited. Conservation requirements include some trophies requiring repair. Textiles need to be checked for moths and kept in tissue. Photographs are being deaccessioned because cold storage is not available. Leather items need cleaning and tissue to maintain their shape. Access to the collection is available through NovaMuse and Artefacts Canada.

### Operations & Management

The Nova Scotia Sport Hall of Fame is open on a year-round basis. Admission is free. Average annual attendance at the Nova Scotia Sport Hall of Fame in the last three years has been 55,500. During this time, attendance decreased by 12%.

Although the Nova Scotia Sport Hall of Fame does not collect data on the origin of all visitors, guest book signatures suggest that:

- » 15% of visitors are residents of RM
- » 11% are from other parts of Nova Scotia
- » 6% are from other Atlantic Provinces
- » 48% are from other parts of Canada

- » 13% are American
- » 6% are from overseas

The Nova Scotia Sport Hall of Fame employs five full-time, year round staff; one full-time seasonal staff; three part-time, year round staff; and four students. The work of staff is supplemented by 12 volunteers, who devoted 800 hours to the Hall of Fame last year.

### Financial

Over the last three years, the Nova Scotia Sport Hall of Fame's average annual operating budget was \$720,839. During this time, the museum's operating revenues increased by 43%.

On average, the Nova Scotia Sport Hall of Fame derives its operating revenues from the following:

- » 9% from government
- » 8% from earned sources of income
- » 83% from contributed sources income

In the last three years, the Nova Scotia Sport Hall of Fame received \$18,000 from HRM through the interim museum grants program.

Average annual operating expenses at the Nova Scotia Sport Hall of Fame over the last three years have been \$631,902. During this time, the museum's operating expenses have increased by 21%.

On average, the Nova Scotia Sport Hall of Fame expends:

- » 19% of its budget on interpretation and programming
- » 0% on collections and access to information
- » 2% on marketing and fundraising
- » 9% on facilities-related costs
- » 71% on administration and management



## 5.5 Federal & Canadian Armed Forces Sites

### 5.5.1 Canadian Museum of Immigration at Pier 21

Canadian Museum of Immigration at Pier 21



#### ORGANIZATION

Location: **Halifax**

Opening Date: **1999**

Governing Authority: **Government of Canada**

Mission: *The purpose of the Canadian Museum of Immigration at Pier 21 is to explore the theme of immigration to Canada in order to enhance public understanding of the experiences of immigrants as they arrived in Canada, of the vital role immigration has played in the building of Canada and of the contributions of immigrants to Canada's culture, economy and way of life.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

The Museum is housed inside several adjoining spaces that include a portion of the original Pier 21 Immigration facilities, as well as original portside warehouse and newly renovated spaces. The overall square footage of the Museum is 93,000 square feet, and includes both permanent (18,490 square feet) and temporary galleries (4713 square feet), a theatre, classrooms and program spaces, collections storage, staff offices and meeting areas, research rooms, a large theatre hall and a range of flexible events spaces. A large temporary exhibit hall is also well used. Public areas span two floors, and are connected by escalators and lifts. The Museum's proximity to the City's main cruise ship port terminal provides a significant flow of visitors in high season. A period pullman rail car is located outside of the entry to the museum, symbolic of the many cars that brought immigrants to their new homes across Canada.

#### Interpretation

The museum's core exhibits are divided between the original exhibit gallery focused on the Pier 21 story, Smaller, temporary exhibit spaces and galleries are also located across two floors and feature regularly rotating content and program experiences.

The Pier 21 Gallery was initially constructed in the mid-1990s, and recently renovated in 2015, as part of the Museum's expansion project. This gallery highlights the story of immigrants arriving in Halifax, why they came, what their journeys were like and what awaited them once they had landed in Halifax. The story of their settlement to communities across Canada is also featured, using an immersive pullman rail car experience. Exhibits feature use of artifacts, graphics and interactive multimedia touchscreens and video.



Canadian Museum of Immigration at Pier 21



Canadian Museum of Immigration at Pier 21

Tourism Nova Scotia



Props and costumes are used effectively and there are many items for visitors to interact with (e.g. dress-up, handling objects inside a trunk). An exhibit on War bridges is presented on a promontory overlooking the harbour and docking areas where ships would have tied up with new arrivals.

The Canada Immigration Hall, which opened to the public in June 2015, is approximately 9000 square feet in size and includes a mixture of traditional and digital exhibit media including photographic murals and graphics, text panels, artifacts displays, touchscreens, and several hands-on activities (e.g., scent, etc.). The experience comprises five themed exhibit “zones” that visitors pass through in a sequential (linear) manner. The exhibit is organized thematically around the concept of the “journey of immigration,” including reasons for immigrating, methods and processes, challenges and obstacles, as well as the outcomes of immigration over time and its benefit to the country as a whole. Exhibit topics and experiences are organized based on this sequence, as are text, artifact, and media choices. Staff are present within the gallery spaces at assigned stations or as roaming interpretation at selected times. A programming space offers hands-on activities for younger visitors and classes. The Museum is currently in the process of redeveloping a portion of the CIH, particularly the culminating experience.

Temporary exhibit spaces include the Ralph and Rose Chiodo gallery (±8000 square feet) The Chiodo gallery is rotated regularly with new exhibits, some of which are refined versions from the Royal British Columbia Museum, Canadian Museum of History and Museum of Human Rights. Exhibits are chosen and adapted to align with the CMI’s mandate and themes. CMI is highly capable of hosting and participating in temporary exhibit initiatives, and given its proximity to the waterfront and a thriving public market makes it highly desirable in terms of exposure to tourists as well as local audiences.



Large event spaces include a sizable theatre (Canada Hall), and several adjacent program and events spaces, which allow the museum to host a range of gatherings, programs and rentals without affecting the main flow of visitors. A Scotiabank Research Centre provides genealogical services for visitors.

### Collection

The Canadian Museum of Immigration at Pier 21 explores the theme of immigration to Canada in order to enhance public understanding of the experiences of immigrants as they arrived in Canada, of the vital role immigration has played in the building of Canada, and of the contributions of immigrants to Canada's culture, economy, and way of life. The collection encompasses the stories of people who immigrated to Canada including intangible and tangible materials owned or used either before or after their arrival in Canada. The collection mandate also includes materials relating to all points of entry into the country.

The chronological mandate encompasses the period beginning with first contact between Europeans and Aboriginal peoples up to the present day. More specifically, the collection includes oral histories, digital images, archival material, artifacts, and written stories. Notable among these are the Canadian Immigration Historical Society fond, Ken Elliott fond, Winston Churchill doll, and IRO life preserver sign presented to the 50,000th displaced person to arrive in Canada.

The Museum actively collects being adjudicating 500-600 potential donations per annum. Currently it is attempting to fill gaps in content that reflect immigration experiences from early contact up to the 1920s and the 1970s to present day, as well as from Asian, African, and the American continents, and French language content.

The current collection includes 1,319 oral history interviews, 3,084 written stories, 15,648 digital objects consisting of 67,916 files, 5,146 archival, and 1,665 artifacts. Approximately 2% of the archival and artifact collection is on display. All of the collection is catalogued and all have digital images. The museum working collection of uniforms (immigration and military), other clothing, accessories, personal items, books, bottles, and the like are utilized in educational programming. On-site storage includes seven aisles of rolling storage racks, a book shelf, restricted material cabinet, and media cabinet, and is at 75% full capacity. Only minor conservation work is performed on site. The collection is publicly accessible.

### Operations & Management

The Canadian Museum of Immigration at Pier 21 is open year round. Adult admission is \$14.50. Average annual attendance at the museum in the last three years has been 127,884, an increase of 10% during this period.

On average, visitors to the Canadian Museum of Immigration at Pier 21 consist of:

- » 51% independent visitors
- » 4% school groups
- » 7% meetings/rentals
- » 0% outdoor/facility use
- » 26% researchers (Scotiabank Family History Centre)





Attendance at the museum is composed of:

- » 12% residents of Nova Scotia outside HRM
- » 3% visitors from other Atlantic provinces
- » 59% of visitors from other parts of Canada, outside of Atlantic Canada
- » 13% American visitors
- » 8% overseas visitors
- » 3% unknown

The Canadian Museum of Immigration at Pier 21 employs 95 staff including 55 full-time year round; 23 full-time seasonal basis; one part-time year round; three part-time on seasonal basis; and 12 students.

### Financial

The average annual operating budget at the Canadian Museum of Immigration over the past three years has been \$13,052,667. During this time, the museum operating revenues have increased by 5%. The museum derived its operating revenues from the following:

- » 77% from government
- » 15% from earned income
- » 7% from contributed income

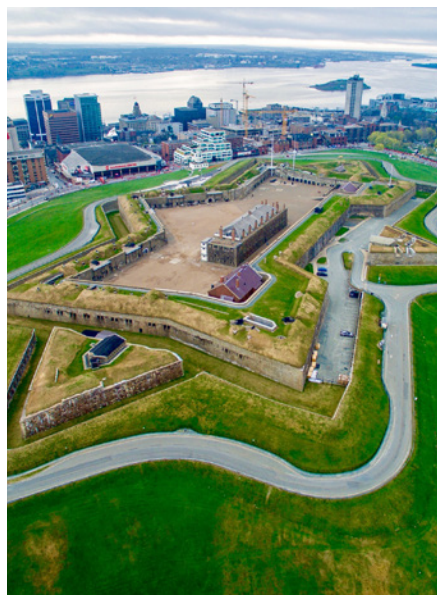
The Canadian Museum of Immigration at Pier 21 did not receive any financial support from HRM during the three years analysed.

Average annual operating expenses at the Canadian Museum of Immigration over the last three years have been \$12,665,000. During this time, total operating expenses have increased by 9%. By function, the museum expended:

- » 5% of its budget on interpretation and programming
- » 0% on collections and access to information
- » 6% on marketing and fundraising
- » 24% on facilities-related costs
- » 65% on administration and management



## 5.5.2 Halifax Citadel National Historic Site



### ORGANIZATION

Location: **Halifax**

Opening Date: **Not available at time of study**

Governing Authority: **Parks Canada  
(The Halifax Citadel Society supports programming at the Citadel)**

Mission: *The Halifax Citadel National Historic site interprets the role of the Halifax Citadel in the development of Halifax as one of the four principal naval stations of the British Empire during the 18th and 19th centuries.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

### Site & Facility

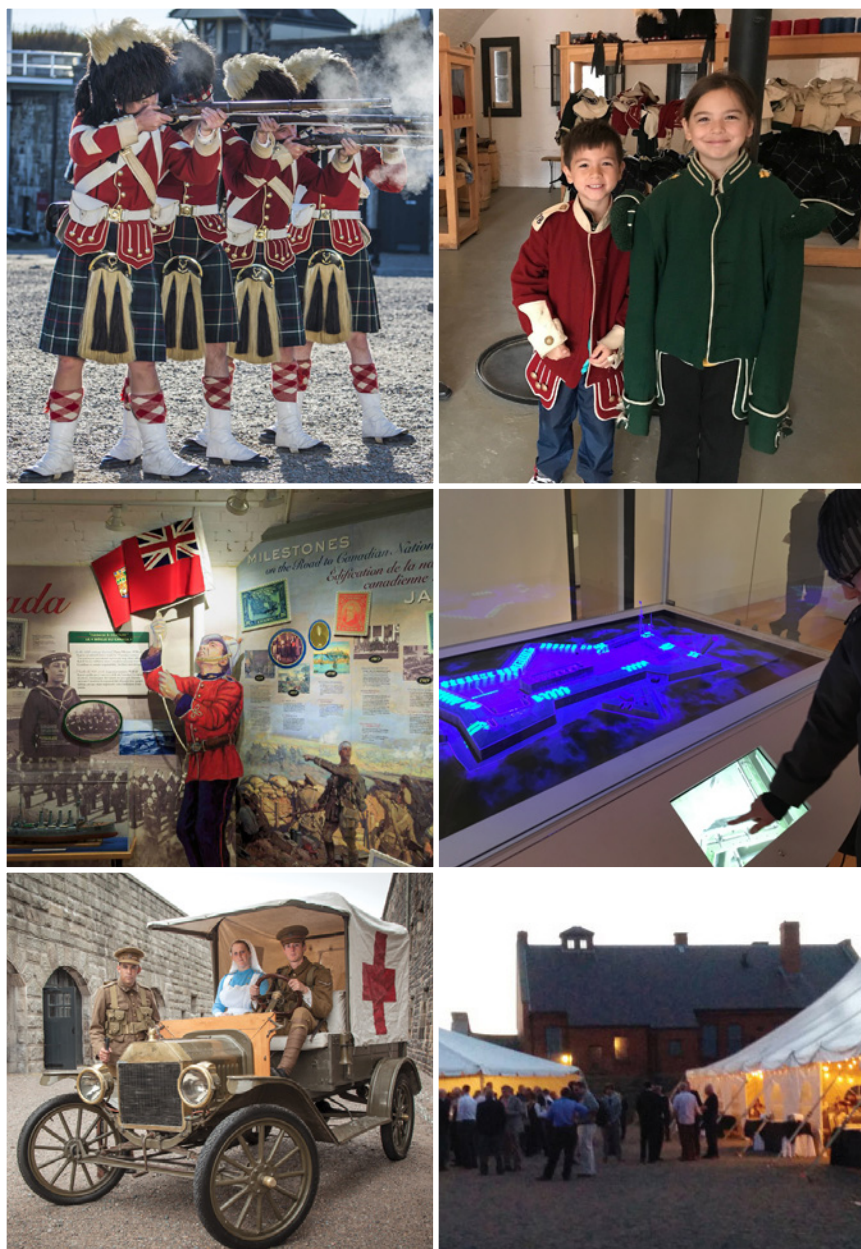
The Halifax Citadel National Historic Site occupies a central location at the heart of the City of Halifax, and has been a landmark for hundreds of years. The site is managed by Parks Canada, who have operated the site since it was inherited from the Department of National Defence following WWII. The structures have been preserved based on their most recent configuration as a Vauban style fort, including two stand-alone magazines and the Cavalier Block barracks building within the central fortress.

Parks Canada maintains public spaces within the Citadel that include traditional exhibits, static displays of equipment as well as passageways and walks inside the walls and moat. Exhibits have all been retrofitted into the original fort spaces, many of which are brick-lined “casemates” from the original design. In addition to exhibit spaces, there are rooms devoted to programming, staff offices and washrooms, equipment storage and maintenance services.

A parking lot has been created within a portion of the fort, and recently PCA has renovated the pathways, “lookoffs” and visitor ticketing stations outside of the walls to enhance the arrival experience and support after-hours visitation. The site is tremendously popular with locals and visitors, who often congregate on the slopes to watch concerts, fireworks, and see the sights of the city and harbour below. One magazine remains as an immersive building resembling a period magazine, while the other has been converted into a meeting and conference space. The cavalier Block houses PCA staff offices, a research library, an orientation exhibit and gift shop, as well as some static display spaces. The Halifax Army Museum (also described in this section) is housed on the second floor of the Cavalier building.

### Interpretation

The Citadel includes exhibits that address a range of period-related subject matter including cultural, social and technological stories about the fortress, its inhabitants over time, and the city of Halifax. Recently, Parks Canada has invested in a new feature exhibit that updates the story of the Citadel, its relationship to the Mi'kmaq population who lived here, and subsequent chapters of military and civilian life inside and outside the fort. Other exhibits inside the walls include an Orientation story, the Warden of the North core exhibits (becoming dated), Signals, Fortifications (recent), Powder Magazine, Engineering, Soldiers Barracks, and Armoury/Defences. The Citadel has recently developed a recreated WWI trench environment inside one of the moats which has allowed them to expand their story to include post colonial wars. Most of the spaces are self-guided and visitors are given a map to navigate between areas. Most of the smaller exhibits employ static graphics, props or replicas, with costumed staff providing interaction for visitors. Visitors are able to tour the interior and walls of the fortress where period guns are installed, as well as various munitions, equipment and tools used by soldiers. The newest exhibits inside the fortress feature a significant jump in media techniques, including digital media interactives and hands-on displays. The Fortifications exhibit is also relatively innovative and makes use of projection technologies to enliven static models of the fort as it changed over time.



Parks Canada

Audio and video are used in several spaces, however as humidity and temperature vary significantly in some areas this is limited to those inside heated structures and spaces.

The Citadel is renowned for its live programming and over the years has developed a series of live animations and demonstrations that appeal to large groups of visitors, who gather at set times throughout the day to watch. A “noon gun” is fired regularly from the ramparts overlooking the City, and is well-loved by residents and visitors alike. Squads of period-dressed soldiers perform military drills that include live-fire musket and cannon demonstrations. Visitors have the ability to sign up for programs where they can dress up, drill and fire a musket like one of the soldiers. Most interpreters at the Citadel are dressed in period costume, and research around individual characters has expanded in recent years to include other NS cultures and military time periods. Animators perform small vignettes during the day, and engage with visitors informally.

**Collection**

Information related to collections not available at time of study.

**Operations & Management**

The grounds of the Halifax Citadel are open year round, with site and visitor services available May 7 to October 31. Adult admission \$10.90 in the high season and \$7.90 in the shoulder season. Average annual attendance at the Citadel over the last three years was 517,778. During this time, attendance increased by 15%.

**Financial**

Financial information not available at time of study.

The Citadel did not receive any financial support from HRM during the three years analysed.



### 5.5.3 Naval Museum of Halifax



#### ORGANIZATION

Location: **Halifax (on the Stadacona site of CFB Halifax)**

Opening Date: **1974**

Governing Authority: **Department of National Defense**

Mission: *To foster understanding of the rich and dynamic history of the Royal Canadian Navy, with a focus on Atlantic operations. Spanning from the foundation of the RCN in 1910 into its more modern configuration, the Museum strives to inspire curiosity about, and to celebrate, the contributions of those who have served.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

The Naval Museum of Halifax is a Canadian Forces museum located at CFB Halifax in the former official residence of the Commander-in-Chief of the North America Station. Also known as the "Admiralty House," the residence is a National Historic Site of Canada. The house features a beautiful entryway and arrival hall. Exhibit galleries are located within original rooms and spaces inside the house, which is quite large and regains much of its period character. Exhibit rooms vary in size, and are accessed via a staircase that provides access from the main entry level to the upper and lower floor galleries. An accessible lower entrance is provided on the lower floor although there is no lift. The consultants did not visit the upper/attic floors.

Reception is located on the main floor, and gifts are sold at the front counter. Large formal spaces on the main floor (including a lounge and ballroom) are used for meetings and events (both military, civilian and museum-related). The larger event room houses a military/nautical library. Archives and staff working areas are also on the main level.

Temporary display space was identified although is limited to specific rooms on the upper and lower floors, which vary in size. There are some apparent humidity issues (lots of fans and dehumidifiers are at work), which is often the case for buildings of this vintage.

Access to the Museum on base is a hindrance for many visitors who do not feel comfortable going through security. Visitors are free to walk around the grounds and site however. There is a graveyard and a park area adjacent to the house with large equipment and weaponry on display (some of which is unique).



### Interpretation

Exhibit spaces within the museum are focused on themes that include: Wrens, the Halifax Explosion, HMCS Niobe, WWI/Navy at War, Medals, WWII Atlantic Convoys, POWs, HM Dockyard, Labrador/North of 60, Radio Comms, Ships Bells, Naval Base/Admin and Submarines, plus some stairway and hallway displays where space allows (these mainly included models, photos, plaques, and misc. equipment and objects of interest. Each room had a good selection of objects on display, some very large. Labelling and interpretation is consistent, however was limited in places. Some of the rooms did have more modern graphics, and the Submarine and Labrador displays had colourful graphic layouts.

Several of the rooms downstairs are set up as immersive spaces including submarine bunks, a period radio communications room and period admin office. Inset AV screens with video clips are used in many places, as is some audio. There are few tactile elements (but many of the larger artifacts are touchable) There is a heavy WWII emphasis at the moment, based on the types of items in the collection and likely also where the museum is located as part of the base. Artworks are well used throughout.

The Museum is progressively tightening their interpretive lens to include a more focused Atlantic Navy story (Pacific and Central Canada now have their own naval museums). The Naval focus allows the museum to talk about Canadian events through the lens of the Navy. This includes the RCN in Halifax, its role in the Halifax Community and Society, the Atlantic Fleet, etc. Apparent gaps seem to include content related to technology (i.e., more modern types), ship types, weaponry and technological innovations, as well as women in the service (post WWII). A gap in civic content was also noted, which has potential to complement future HRM themes.



The Museum's historic house setting poses limitations on what can be done with the exhibit display space, flow and access for visitors (i.e., small rooms, stairs, and limited ability to transition from theme to theme) however staff have been successful in updating the displays and keeping each space interesting and immersive.

The museum has partnered with universities to develop exhibits (St. Francis Xavier University) including the Labrador/St. Roch story, as well others for the recent Submarine exhibit. They have also partnered with the MMA for temporary exhibits and have a good relationship with staff there.

Museum staff hope to upgrade the outdoor equipment display areas in future and possibly develop a formal outdoor exhibit area (with the help of the Navy and volunteers to restore the artifacts). Walking tours have also been indicated as possible.

### **Collection**

The Naval Museum of Halifax collects, preserves, researches, exhibits, and promotes the history of the Royal Canadian Navy, with a focus on Atlantic operations from the founding of the RCN in 1910 into its more modern configuration. The Museum celebrates the history of Royal Canadian Naval personnel and facilities with a significant connection to Halifax, Nova Scotia, and its community, and more broadly, Canada's Atlantic naval presence. The Museum also explores significant international events in which Canada's East Coast Navy has participated or responded throughout its history. The Museum is a unit of the Department of National Defense.

A collection cataloguing and inventory are currently underway. The collection is estimated to include 250,000-500,000 objects plus approximately 2,000 loaned objects. It includes weapons, uniforms, models, art, documents (over 700 linear feet of archival material), and other artifacts relating to the history of Canada's naval forces in both war and peace, as well as a library of over 50,000 books. Among its most notable artifacts are an Arthur Lismer sketch from his time as a war artist, a dinner gong made of wood from HMS vessel at Battle of Trafalgar, the bell from HMS Shannon, and Provo Wallis's Epaulets. The museum also holds one of the largest collections related to HMCS Niobe and the founding of the RCN, and one of the largest collections in Canada relating to the Women's Royal Canadian Naval Service (Wrens).

Curatorial activities are principally focused on the cataloguing and inventory initiative; however, approximately 50 objects are acquired annually. Areas of particular interest are the Korean and Gulf Wars, Naval service personnel from diverse cultural backgrounds, and First Nations personnel in the service.

Approximately 10% of the collection is on display. The museum's working collection of 200 artifacts, including authentic uniform components, are used in programming. Humidity issues in the museum are mitigated by portable dehumidifiers. Combined on and off site storage is functioning at 90% full capacity. The collection is currently not publicly accessible.

### **Operations & Management**

The Naval Museum of Halifax is open year round. Admission is free. The museum attracted an average of 4,094 visitors annually over the course of the last three years. During this period, visitation increased by 31%. Almost all visitors to the Naval Museum (96%) visit are general visitors who visit independently, while the remaining 6% visit for research purposes. The Naval Museum of Halifax does not collect statistics on the origin of visitors.

The Naval Museum of Halifax employs four people: two full-time, year-round; one part-time seasonal staff; and one student. The Museum has 20 regular volunteers who devoted over 1,300 hours of their time to the Museum in the most recent fiscal year.



### Financial

Average annual operating revenues for the Naval Museum over the last three years were \$8,031. During this time, operating revenues decreased by 29%.

On average, the Naval Museum's operating revenues come from the following sources:

- » 65% government
- » 19% from earned sources
- » 16% coming from contributed sources

Because the department of National Defense pays directly for a number of the Naval Museum's expenses, including facilities costs and staffing, it is not possible to provide an accurate analysis of the Naval Museum's full operating expenses; however, of the expenses paid directly from the museum's budget, over the last three years:

- » 0% of the budget was spent on interpretation and programming
- » 66% on collections and access to Information activities
- » 21% marketing and fundraising
- » 13% was spent on administration and management

The Naval Museum of Halifax did not receive any financial support from HRM during the three years analysed.



## 5.5.4 Shearwater Aviation Museum



### ORGANIZATION

Location: **Shearwater**

Opening Date: **1978**

Governing Authority: **12 Wing Shearwater, delegated authority from CFB Halifax Base Commander**

Mission: *To collect, preserve, display and promote the history of maritime military aviation at the air station now known as 12 Wing Shearwater, from 1918 to the present time.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

### Site & Facility

The Shearwater Aviation Museum occupies repurposed buildings on CFB Shearwater that have been adapted to its needs. The major display spaces are occupied by period aircraft and exhibits. There is a mezzanine area with additional exhibits as well as adjoining spaces for a theatre, storage areas, gift shop, offices and a library and archives. The parking area is large and could lend itself to outdoor activities. A nearby park established and maintained by 12 Wing Shearwater displays three aircraft in an outdoor environment and attracts attention to the presence of the museum.

### Interpretation

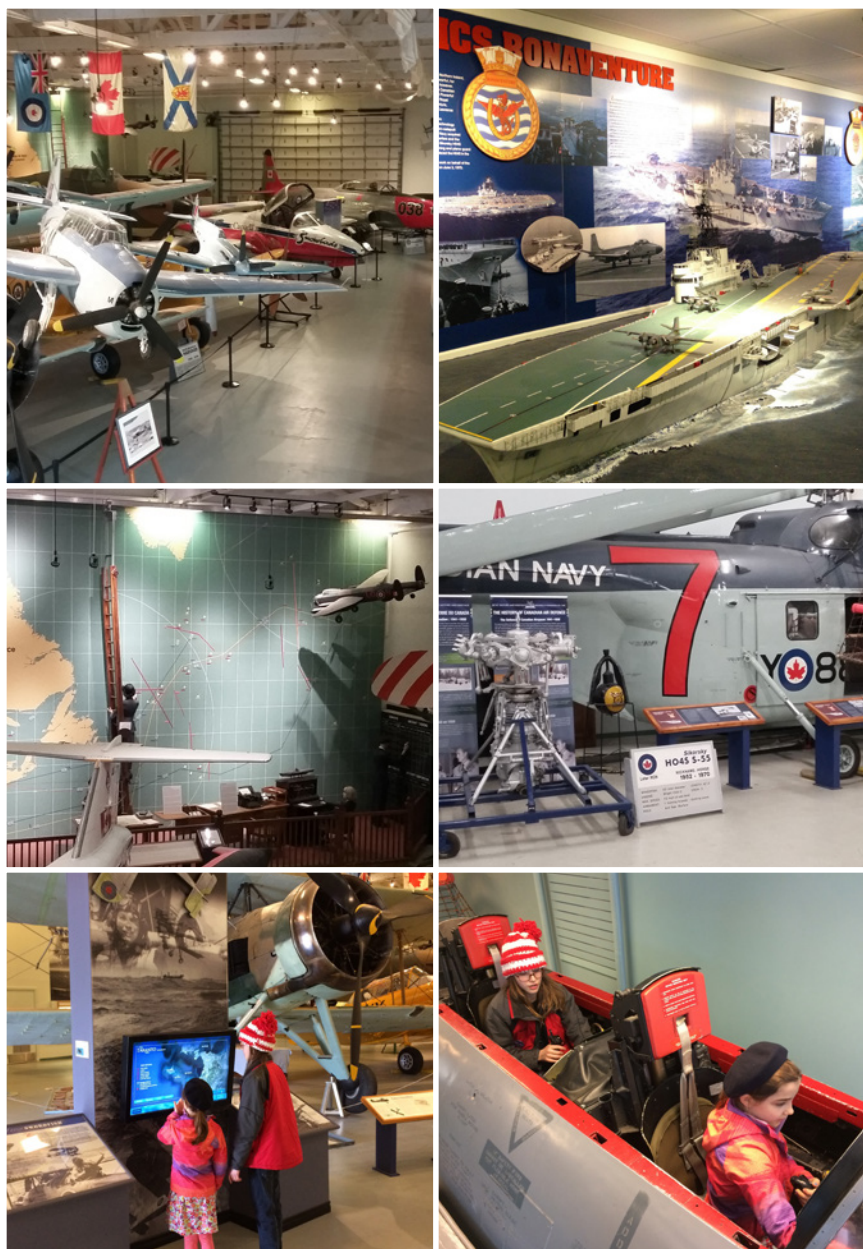
The Shearwater Aviation Museum collects, preserves, displays, and promotes the history of maritime military aviation at the air station now known as 12 Wing Shearwater from 1918 to the present.

The exhibit space is dominated by 12 or so large aircraft including a selection of former RCAF training and operational fighter aircraft. The aircraft have relatively few interpretive aids and what does exist is often dense and technical. Some AV is employed, such as a restored Swordfish aircraft exhibit which features a touchscreen interactive depicting the aircraft in battle. The Museum interprets the aircraft restoration work it takes on periodically. Models are used throughout to portray various scenes and moments in RCAF history. A couple of open aircraft cockpits and a basic flight simulator area are popular with visiting school classes estimated to be about 20 per year.

The exhibit themes and collection are solely focused on the history of the Shearwater air base from its founding post WWI to the present day. The themes explored are heavily influenced by WWII, the Cold War air surveillance and overseas deployments for the RCAF. The description above fairly reflects the style content and focus of the labels. It is reminiscent of many regimental museums who appear to cater to an audience of former or current members of the forces, including new recruits, who bring substantial knowledge, experience and interest in the subject. For those with a more general interest and requiring only the big picture perspective, it can be overwhelming. The museum has been undergoing significant exhibit renewal in recent years but this too features excessive and highly technical information and in some cases covers wall space about two stories high. Opportunities to engage the civilian community in the interpretation and programming seem to have been overlooked.

The richness of the base's history and the depth of the museum's collection and collections makes it an attractive partner for other museums in HRM. The Atlantic Canada Aviation Museum and the Maritime Museum of the Atlantic are two obvious current partners. The layout and configuration of the Shearwater Aviation Museum makes it a viable venue for travelling exhibits. The Museum also hosts several large events during the year including a popular scale modeller's conference. The Museum has an active library and archives (both accessible to the public).





### Collection

The collection of 20,000 artifacts includes an impressive collection of aircraft, related aviation equipment, models, uniforms, and photographs. The significant subjects represented in the collection include the history of Shearwater Air Base, and air defense and surveillance in the western North Atlantic during WWII to the present. Notable artifacts include a rare 1920-1923 Canadian Air Force tunic and headdress, and numerous aircraft such as a Fairey Swordfish, Mk. II, a Fairey Firefly FR-1, and a CH124 Sea King helicopter (2x airframes). The current focus of curatorial staff is the development of a CH124 Sea King collection of training aids, Sea King aircraft equipment and usage, and upgrading the interpretation of the air bases history.

The collection increases by approximately 50 artifacts per year. Efforts are being made to fill gaps in training, aircraft maintenance, and support, as well as collect additional Second World War aircraft, uniforms, and CH124 Sea King helicopter resources, ephemera, and artwork.

A small portion of the collection has digital images; however, the museum is embarking on a digitization program. The Museum's working collection mostly uniforms supports its public programming. Conservation projects are not undertaken on site; however, preventative measures are employed to ensure the preservation of the collection. Current storage space includes dedicated rooms and a sea container. Curatorial staff are uploading records to Memory NS to enhance public accessibility, with a view to creating a link from a new website in development.

### Operations & Management

The Shearwater Aviation Museum is open from June to September. Admission is free. Staffing and volunteer numbers not available at time of study.

### Financial

Financial information not available at time of study.

The Shearwater Aviation Museum did not receive any financial support from HRM during the three years analysed.



## 5.6 Community Sites

### 5.6.1 L'Acadie de Chezzetcook (Acadian House Museum)



#### ORGANIZATION

Location: **West Chezzetcook**

Opening Date: **1996**

Governing Authority:  
**L'Acadie de Chezzetcook Association**

Mission: *L'Acadie de Chezzetcook Association brings to life its community and makes it shine.*

Site Visit: With staff  Consultants only   
Contributed Data to Site Profiles:

#### Site & Facility

L'Acadie de Chezzetcook (Acadian House Museum) is a multi-building venue including a visitor center, period Acadian House, a restaurant, and multi-purpose rental space of approximately 1200 square feet. This museum is hardly more than two decades old, but has grown substantially from the original (historic) Acadian house with the addition of a combination of moved and reconstructed buildings to the site.

The additions include a multipurpose building, La Cuisine dining room, a reception/display building, the Cabano or shed, and a working outdoor clay oven.

The multipurpose building holds about 150 people and is available for rental and for events and demonstrations. It is approximately 30' X 50' and has an outdoor deck. This building would be a suitable venue for travelling exhibits.

#### Interpretation

L'Acadie de Chezzetcook's visitor centre includes an orientation area staffed by a guide. It attracts an average of 5-10 visitors per day. The Museum has an exhibit area that includes artifacts, images, and dioramas. Its intent is to inform visitors of the history of the Chezzetcook area. Among the themes discussed include area residents who served in both world wars, panels on local Market Days, the West Chezzetcook brickyard, the schooner era, clamming, harvesting salt marsh hay, and prohibition. These latter stories have substantive well written labels that are professionally produced.

The Museum is a fully furnished house depicting a traditional local house circa 1920; it is original to the site. The pantry, kitchen parlour, nursery, and bedroom on the main floor are appropriately furnished with a variety of artifacts to create the impression the family still lived in the house. The rooms were not over furnished nor did they have inappropriate furnishing for the time period depicted. A chicken coop with several hens is in the backyard. The display area in the reception building uses panels and supporting collection items to tell some of the unique stories of the community such as the operation of the local brickyard. These stories are well told. The dining room is a popular feature and attracts a lot of patrons. The museum attracts an average of five to ten people per day. Guided tours are offered. Both the interpretive centre and the house are self-guided, although a guide is available for questions.

The Museum celebrates an annual Acadian Day festival. They designed a weekly children's activity day for this summer, which they suspended after five weeks because of a lack of advertising for the program. They have had two popular tea parties during the season.



### Collection

L'Acadie de Chezzetcook portrays life in the coastal communities in the Chezzetcook region. Its collection of historical artifacts plays a key role in fulfilling its mandate. Much of its collection has been, and continues to be, developed by the generous donations from people from the area and beyond. The current collection of 915 artifacts includes many that represent life in the home, and in a community that relied heavily upon fishing, farming, and local industries for survival. The museum has a fine collection of fishing and farming tools; domestic furnishings; and tools and equipment used by local trades and in its industries. An excellent example is a rare collection of brick making artifacts—an industry quite uniquely prosecuted in this area.

Local volunteers contribute to the collection's study and care. Work continues on accessioning, cataloguing, and inventorying artifacts in the collection and recent acquisitions. As with most museums, on-site storage is very limited. Currently the storage attic of the Grange building is utilized for the reserve collection. Some archival material is stored offsite at the Eastern Shore Archives and the Nova Scotia Archives, Halifax.

The development and preservation of this collection ensure important elements of the area's heritage are preserved for current and future residents, and visitors to the community. The museum's collection plays a critical role in the vitality of the site's current interpretive program and visitor experience. Offsite access to the collection is available through NovaMuse.

### Operations & Management

L'Acadie de Chezzetcook is open during the months of July and August. Admission is \$3.00. The Museum is entirely volunteer run, with 25 members devoting over 2,500 hours to the museum's operations annually. Staffing and volunteer numbers not available at time of study.



### Financial

In the two years analysed, L'Acadie de Chezzetcook's operating revenues averaged \$32,426. During this period, the museum derived its operating revenues from the following sources:

- » 66% from government
- » 24% from earned income
- » 10% from contributed income

In the last three years, L'Acadie de Chezzetcook received a total of \$\$22,761 in financial support from HRM:

- » \$3,028 from district capital funds
- » \$12,000 from the interim museum grants program
- » \$7,733 through the tax relief program

Operating expenses at L'Acadie de Chezzetcook during the two years analysed averaged \$50,653, an increase/decrease of XX% during this period. Average expenses by category were:

- » 7% interpretation and programming costs
- » 0.1 % on collections and access to information
- » 9% on marketing and fundraising
- » 27% on facilities-related costs
- » 56% on administrative and management



## 5.6.2 Africville Museum



### ORGANIZATION

Location: **Halifax**

Opening Date: **2012**

Governing Authority:  
**Africville Heritage Trust**

Mission: *To keep alive the memory and spirit of the community of Africville and to share the lessons learned through interpretation, education and dialogue.*

Site Visit: With staff  Consultants only   
Contributed Data to Site Profiles:

### Site & Facility

The Africville Museum resides within the park once home to the community of Africville. The museum is housed in a reconstruction based on the original church that once served as the heart of the community. Renovations were completed in 2013 to the basement to make it more suitable for events and programs. The Centre is adjacent to public park lands, which were designated a National Historic Site in 1997.

### Interpretation

The Africville Museum interprets the history and influence of Africville from the founding of the community to the present day. The stories of family, community, religion, and social life in Africville; its demolition; and its impact on residents are important elements of the Museum's mandate. Museum exhibits include permanent displays inside the Church include a modest blend of graphics and AV media. Some artifacts are used. Educational programs and events are planned and delivered within on site as well as through classroom visits (Grade 3). These explore concepts of racism and discrimination. A temporary exhibit on Africville was recently developed for the Halifax Airport, and a travelling Exhibit "Walk Through Africville" was recently produced and was set to open at the NS Museum of Industry in 2020. The Museum has no practical space for interior temporary displays, but its outdoor spaces could be used to stage events and programs. As one of several cultural themes that is under-represented in HRM, there is potential for growth of exhibit and program opportunities associated with this site.

### Collection

The museum has a small collection, the majority of which is on display. Most noteworthy is the use of archival recordings (A/V) in the exhibits.

### Operations & Management

The Africville Museum is open on a year-round basis. Admission is \$5.75. Staffing and volunteer numbers not available at time of study.



### Financial

Average annual operating revenues at the Africville Museum over the last three years were \$101,411. During this time, total operating revenues increased by 50%. On average, the museum derived its operating revenues from the following sources:

- » 30% from government
- » 56% from earned sources
- » 14% from contributed sources

In the last three years, the Africville Museum received a total of \$41,050 in financial support from HRM:

- » \$16,850 through the community grants program
- » \$2,000 from councillor activity funds
- » \$24,000 through the interim museum grants program

Before amortization, average annual operating expenses at the Africville Museum over the last three years were by category were \$323,344. During this time, operating expenses increased by 3%.

By function, the Africville Museum expended its budget as follows:

- » 0% interpretation and programming costs
- » 0% on collections and access to information
- » 15% on marketing and fundraising
- » 12% on facilities-related costs
- » 72% on administration and management



### 5.6.3 Army Museum



#### ORGANIZATION

Location: **Halifax Citadel National Historic Site (Cavalier Block, Second Floor)**

Opening Date: **1953**

Governing Authority: **The Army Museum – Halifax Citadel**

Mission: *To preserve and present the history of the Nova Scotian soldier. To preserve the memory of the individual soldier from Nova Scotia.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

The Army Museum occupies five military “casemate” blocks (bricked, curved-ceiling gun rooms) that are connected via a narrow passageway. Approximately 75% of museum space is devoted to exhibits, with the remainder for collections, a secure weapons collection room, staff and research spaces. Exhibit spaces are retrofitted with limited power and lighting services to support exhibits. The museum is accessible via stairs from the lower Citadel parade ground, but there is no lift.

#### Interpretation

The Army Museum museum was established in 1953 and has occupied space in the Halifax citadel since that time. They have a strong partnership with Parks Canada. Thematically, the Army Museum’s exhibits seamlessly dovetail with those represented by the Halifax Citadel/Parks Canada exhibits and interpretation.

The latter presents the history of the British Army and its imperial defense role in Halifax, prior to the emergence of the Canadian Army as a national fighting force late in the First World War. Appropriately the Army Museum’s exhibits tell the story of Canada’s contribution to this conflict, through the stories of the Nova Scotian regiments and soldiers who fought on the Western Front. The famous battles of Passchendaele and Vimy Ridge are highlighted in the WWI exhibits. Interwoven is the recognition of Black and Mi’kmaq soldiers’ contribution to the war effort.

The exhibits rely heavily upon text recounting the heroic deeds of Nova Scotian soldiers, supported by their uniforms and armaments. These stories are adeptly told within a backdrop of the broader contextual text including maps and photographs. A similar approach is evident in the interpretation of Nova Scotia’s contribution to the allied effort in WWII. The principal theatres of conflict for Nova Scotian regiments (Italy and Northern Europe—Belgium, France and Holland) are equally thoroughly interpreted utilizing the effective labelling, artifacts, and photographs. Although not as extensively addressed, more recent conflicts like the Korean War, various Cold-War era peacekeeping missions and Afghanistan Conflict are respectfully included. The exhibit storylines and labelling are developed and written in-house. Exhibit production is completed by outside contractors. The collection, artifacts, uniforms or photographs or artwork are displayed in a professional manner.



installation photography by Christian Laforce

Their major strengths are the comprehensive representation of the army experience in Nova Scotia and their knowledgeable volunteer contingent who can bring history alive from their personal experience. They deliver programs to university classes, and offer show-and-tell sessions to school classes. They have sponsored memorials locally and have international museum partnerships as well as a working relationship with the War Museum in Ottawa. They have a strong relationship with the media and pride themselves in their agility as an organization. Impressive is the enthusiasm and knowledge of the staff. They are an important resource in assisting other museums in HRM, and Nova Scotia in preserving the province's military history, often found to this day in private homes and community legions. The museum develops small temporary displays in their galleries and distributes small outreach exhibits in facilities such as libraries, the Maritime Museum of the Atlantic, universities, and Casino Nova Scotia. The museum does not currently have the space to host travelling or guest exhibitions.

### Collection

The Army Museum preserves and presents the history and memory of the Nova Scotian soldier. The collection of 500,000 artifacts primarily comprises objects relating to the Canadian Army and the Nova Scotia Militia. It includes uniforms, badges, military medals, weapons, and equipment. Of particular note are the Victoria Cross medal group awarded to Nova Scotian John Croak, war souvenirs, a First and Second World War badge collection, trench art, and weapons. The Museum is custodian (not owners) of the weapons collection of the Nova Scotia Museum.

Approximately 10% of the 500,000 artifacts are on display, and 19,508 of these have digital images with their record. Current collecting is quite active: 500 artifacts were acquired in 2019. Curatorial focus is directed toward filling gaps in the collection.





The Museum has storage on and off site; three casemates on site and two storage lockers off premises (donated). The collection is continually assessed by type throughout the year to identify conservation requirements. On-site conservation is undertaken in the conservation area: a winter work room, using supplies in accordance with CCI guidelines. Artifacts currently requiring conservation include weapons, textiles, and paper. The collection is accessible through NovaMuse.

### **Operations & Management**

The Army Museum is open from May to November. Admission is free with admission to the Halifax Citadel.

Over the last three years, the Museum has attracted an average of 93,525 visitors annually. During this time, attendance has decreased by 7% overall. A breakdown of the Army Museum's attendance by visitor type and origins was not available at time of study.

The Army Museum employs six individuals: four part-time, year-round staff; one part-time seasonal staff; and one summer student. The Army Museum has 25 regular volunteers who gave a total of 1,454 hours of their time to the museum in the last year.

### **Financial**

The average annual operating budget of the Army Museum in the last two years was \$234,959. During this period, operating revenues increased by 123%.

The Army Museum's operating revenues were derived from the following sources:

- » 35% from government
- » 59% from earned sources of income
- » 6% from contributed sources

In the last three years, the Army Museum has received a total of \$36,000 in financial support from HRM through the interim museum grants program.

Average annual operating expenses at the Army Museum in the last two years were \$224,850. Total operating costs increased by 100% during this period. By function, the museum expended:

- » 59% of its budget on interpretation and programming
- » 0.5% on collections and access to information
- » 5% on marketing and fundraising
- » 1% on facilities-related costs
- » 34% on administrative and management



## 5.6.4 Atlantic Canada Aviation Museum



Atlantic Canada Aviation Museum

### ORGANIZATION

Location: **Goffs**

Opening Date: **1988**

Governing Authority: **Atlantic Canada Aviation Museum Society**

Mission: *To be the centre of excellence for the preservation of our aviation heritage. To engage with the community to: celebrate Atlantic Canada's aviation history, educate through interpretation and programming, and inspire dreams of flight for future generations.*

Site Visit: With staff  Consultants only

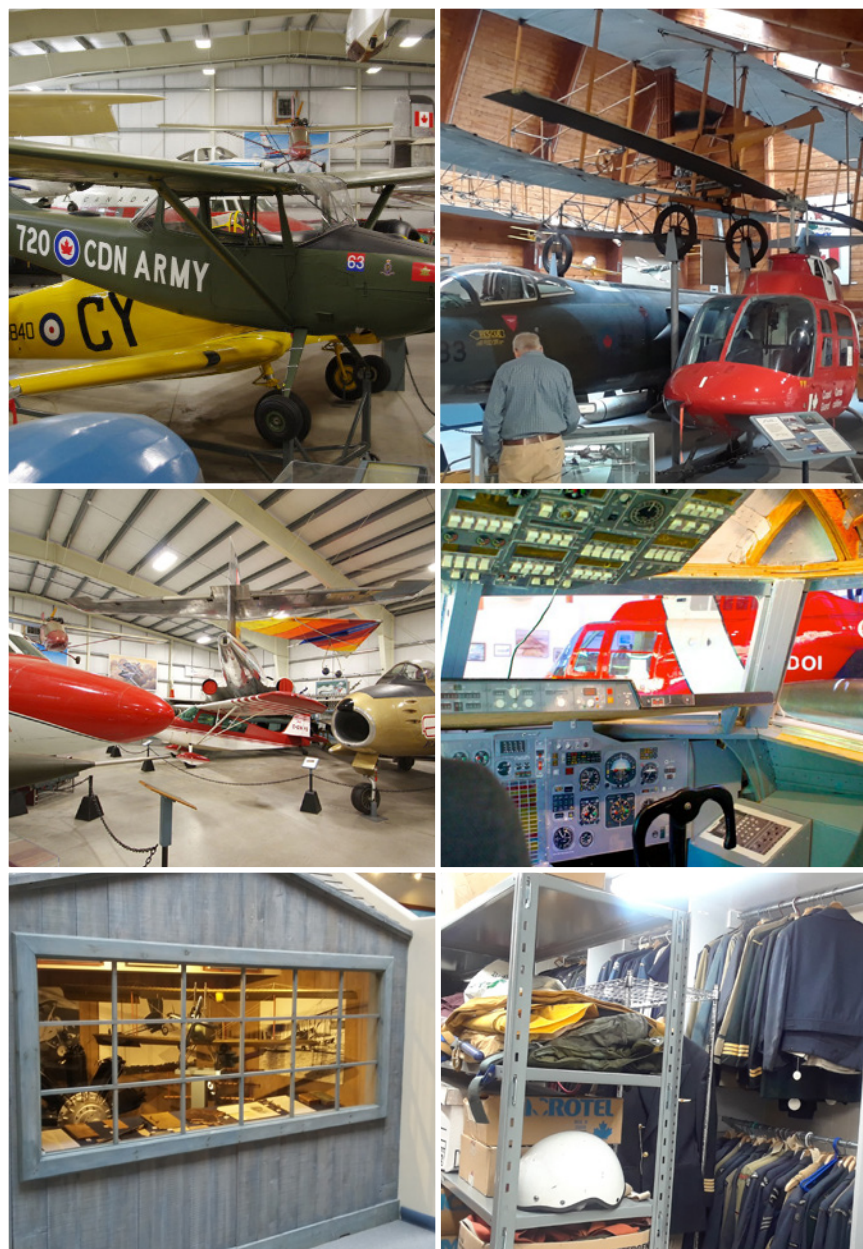
Contributed Data to Site Profiles:

### Site & Facility

The Atlantic Canada Aviation Museum is located within a series of industrial-style buildings near the Halifax International Airport. The museum buildings include public exhibit space, as well as offices and collection storage areas (however, the bulk of the collection is on display). The site has a modest size research and curatorial space adjacent to the entrance. Spaces are relatively accessible for visitors. The grounds and parking area are spacious and up to 40 antique cars have been on display there on occasion as a special event. A CF 101 Voodoo aircraft hull is displayed facing the highway as the museum's icon. There is limited capacity for temporary/travelling exhibits in the entrance lobby and in a few places within the galleries, and electrical services are limited. There is WiFi for staff but it is not available to the public.

### Interpretation

The mandate of the Atlantic Canada Aviation Museum is, broadly, the aviation history of Atlantic Canada. Interpretation is largely collection driven with related stories and descriptions. The exhibits are composed chiefly of artifacts, scale models, uniforms, and full-size restored aircraft layered or arranged close to each other. This makes it impossible to see aircraft as a stand-alone object. The space is essentially a crowded hangar lay-out and, as such, the visitor moves through the exhibit encountering aircraft labels or exhibit panels, and display cases that provide specific information on the aircraft or panels that describe an aspect of Atlantic Canada's aviation history.



Atlantic Canada Aviation Museum

The exhibits include some interactive elements including push button light-up dioramas, some limited access to an aircraft cockpit and the interior of the Canadian Government/DOT plane. A good collection of aviation engines is quite nicely displayed. In many ways the exhibit overall is reminiscent of a “visible storage” presentation. The largest contributions to HRM history are the exhibits on the previous municipal and present Stanfield International airports, which include models, photos, descriptive text, and a panel on stranded aircraft in Halifax during the 9/11 crisis. Tours of the museum are self-guided but staff visit the galleries and make themselves available for questions and assistance.

The Museum undertakes ongoing conservation and restoration work, which is visible for visitors (currently a PBV Catalina). Because of the nature of the collection, staff are used to moving large, heavy items.

### Collection

The Museum is dedicated to all aspects of aviation history of the Atlantic Provinces. It is committed to the research, retrieval, restoration, and preservation of artifacts; and the research, recording and interpretation of significant aviation accomplishments. Its collection of historical artifacts plays a key role in fulfilling its mandate. Much of its collection has been, and continues to be, developed by the generous donations. Major collection categories are aircraft, engines, weaponry, and aviation artwork and aviator biographies. The museum has a fine collection of aircraft including a Silver Dart replica, rescue helicopters, PBV Catalina, specialized aircraft. The current curatorial focus is the restoration of a PBV Catalina.



Work continues on accessioning and cataloguing new acquisitions that vary in number annually and are acquired mostly by donation. Of the current collection of approximately 10,000 artifacts, 95% are catalogued and 5% have digital images accompanying their record. Current collecting is focused on filling gaps in the collection, notably a World War II training aircraft to complement their Harvard. As with most museums, on site storage is very limited. Two rooms on site are used for storage (total of 2,000 square feet); they are 90% full. In 2018 a climate controlled space for storage of the textile collection and other items was created. The museum's collection plays a very critical role in the vitality of the site's current interpretive program and visitor experience. Approximately 85% of the collection is currently displayed. Offsite access to the collection is available through NovaMuse and Artefacts Canada.

### Operations & Management

The Atlantic Canada Aviation Museum is open from May to October. Admission rates not available at time of study. Average annual attendance at the museum over the last three years was 4,368. During this time, the museum's annual attendance increased by 61%. Breakdowns of visitors to the Atlantic Canada Aviation Museum by visitor type and visitor origin not available at time of study.

The Museum is run by 25 volunteers who devote an average of 7,500 hours of their time on an annual basis. The work of volunteers is supplemented by the hiring of four summer students.

### Financial

The average operating budget for the Atlantic Canada Aviation Museum over the last three years was 92,323. During this time, the museum's operating revenues increased by 54%.

The Atlantic Canada Aviation Museum derived its operating revenues from the following sources:

- » 61% from government
- » 37% from earned income
- » 3% from contributed income

In the last three years, the Atlantic Canada Aviation Museum received a total of \$142,464 in financial support from HRM:

- » \$24,000 from the interim museum grants program
- » \$118,464 in tax relief

Average annual operating expenses at the Atlantic Canada Aviation Museum in the last three years were \$82,251. During this time, the museum's operating expenses increased by 29%.

By function, the Atlantic Canada Aviation Museum expended:

- » 2% of its budget on interpretation and programming
- » 1% on collections and access to information
- » 24% on marketing and fundraising
- » 19% on facilities-related costs
- » 54% on administrative and management expenses



### 5.6.5 Cole Harbour Heritage Farm Museum



#### ORGANIZATION

Location: **Cole Harbour**

Opening Date: **1974**

Governing Authority: **Cole Harbour Rural Heritage Society**

Mission: *To actively involve the public in awareness and protection of our natural and cultural resources and foster appreciation and respect for community—past, present and future.*

Site Visit: *With staff*  *Consultants only*

Contributed Data to Site Profiles:

#### Site & Facility

The Cole Harbour Heritage Farm Museum is a complex of historic buildings original to the site complemented by relocated historic buildings from nearby and a few reconstructed sheds and outbuildings. In addition to the live animal presence (managed through arrangements with local farmers), there is a working blacksmith shop where workshops are offered from time to time, an outdoor games area for children, and an interactive display on pulley dynamics. A popular tearoom, The Rose and Kettle, offers lunches featuring produce from the farm garden and provides a source of revenue for the museum. There is no dedicated exhibit building rather exhibits are interspersed into available spaces throughout, with some being more prominent than others. Some displays appear to be collections of equipment and tools in open storage, with little or no interaction possible for visitors.

The farm setting includes appropriate historic gardens, pastures, a wetland area, and an open courtyard suitable for events and assembly. It is connected to a local municipal trail system. The farm is an historical oasis surrounded by 1970s residential and commercial development.

The site features limited parking areas and grounds that are often used for public events and a public market on weekends. The nearby wetland and community trails sees a lot of local resident traffic.

#### Interpretation

The Cole Harbour Heritage Farm is a fine and authentic example of rural life in HRM, prior to the rampant urbanization post 1970 and represents the stark contrast between the market garden economy of 19th century Cole Harbour and the present day. The visitor experience at Cole Harbour Heritage Farm Museum is largely self-guided. Indoor spaces for exhibit and assembly are notably small in keeping with the nature of the historic buildings. The Cole Harbour Heritage Farm presents four major themes to the visitor:

- » the history of the farm principally remembered as a market garden supplier to Halifax customers
- » the history and function of its buildings, some of which date to the 18th century
- » the domestic life of the Giles family
- » animal husbandry, utilizing livestock including sheep, pigs cattle, and poultry.

These themes, particularly the buildings, are described in individual labelling and supported by artifacts drawn from an extensive collection of farm machinery, implements, and tools. The well-equipped blacksmith shop is a notable example. Some interpretive gaps include the evolution of the farm that enabled it to survive into the 1960s, and a comparison to the modern farm and agricultural practices. In the case of the latter the site would benefit from the renewal of the formerly close relationship with the provincial Department of Agriculture.



Cole Harbour Rural Heritage Society

The Cole Harbour Heritage Farm Museum is closely connected to its local community and enjoys the support of a dedicated group of volunteers. Special events are frequent and are well attended. An annual dinner and auction is a major fundraiser for the farm.

### Collection

The Cole Harbour Heritage Farm endeavours to preserve and interpret the agricultural history of Cole Harbour and surrounding areas, and to develop an understanding of plants, animals, and farming today. Its collection of historical artifacts plays a key role in fulfilling its mandate. Much of its collection has been, and continues to be, developed by the generous donations from people from the area and beyond. The current collection of 3,504 artifacts includes those relating to built heritage; domestic and agricultural artifacts dating primarily from the mid-19th to mid-20th centuries. Many represent life in the home; the evolution of agriculture in an area that was highlighted by small family farms, with small livestock holdings of dairy cattle and poultry, specializing in market gardening centred in Dartmouth and Halifax. Notable objects in the collection include farm equipment, blacksmithing, woodworking tools and equipment. Notable among them are a thresher, a binder, express wagons, burnt-land plough, and hot bed frames. Historic Giles House is furnished by many domestic artifacts from the collection.

Of the current collection approximately 80% percent is catalogued. New additions to the collection usually number 5-10 items annually. Most are acquired by donation. The collection grows by acquisitions per year. The current focus is addressing collection weaknesses and supporting future exhibits/programming. The museum's working collection of tools, agricultural and garden implements, toys, kitchen and household items support its robust educational programming.

As with most museums, on-site storage is challenging. Current storage areas include open storage (in the barns), the upper floor and basement of Harris House, and the upper floor and basement of Giles House. It totals 4,000 square feet and is currently at 90% of capacity.



All of the major pieces are undercover, as are many of the tools. Even here some artifacts are vulnerable to damage or loss. Untreated wood artifacts currently require conservation. The collection is shared publicly through NovaMuse.

### Operations & Management

The Cole Harbour Heritage Farm Museum is open from June to September. Admission is by donation. Over the last three years, the museum attracted an average of 24,000 visitors, experiencing a decrease of 4% during this period.

Of these visitors:

- » 35% visited independently
- » 5% visited as part of a school group
- » 0% visited with a tour group
- » 1% visited as part of other groups
- » 1% visited as part of a meeting or rental function
- » 57% visited the tea room or attend a special event
- » 1% visited to conduct research

The audience for the Cole Harbour Heritage Farm Museum is composed of:

- » 79% residents of HRM
- » 6% residents of other parts of Nova Scotia
- » 6% residents of other Atlantic Provinces
- » 4% residents of other parts of Canada
- » 2% American residents
- » 2% overseas residents
- » 0% cruise passengers

The Cole Harbour Heritage Farm Museum employs nine individuals: two full-time, year-round staff; one part-time, year round staff; and six summer students.

### Financial

The average annual operating budget for the Cole Harbour Heritage Farm Museum over the last three years has been \$268,238. Total revenues increased by 6% during this period. On average museum has generated its operating revenues from the following sources:

- » 39% from government
- » 40% from earned income
- » 21% from contributed income

The Cole Harbour Heritage Farm Museum received a total of \$108,941 in financial support from HRM over the last three years:

- » \$9,000 from the community grants program
- » \$34,869 from district capital funds
- » \$1,750 from Councillor activity funds
- » \$50,000 from the interim museum grants program
- » \$3,322 in tax relief

Average annual operating expenses at the Cole Harbour Heritage Museum over the last three years were \$268,505. During this period, total operating expenses increased by 7%.

By function, the Cole Harbour Heritage Museum expended:

- » 2% of its budget on interpretation and programming
- » 0% on collections and access to information
- » 14% on marketing and fundraising
- » 10% on facilities-related costs
- » 73% on administration and management



## 5.6.6 Fultz House Museum

Fultz Corner Restoration Society



### ORGANIZATION

Location: **Lower Sackville**

Opening Date: **1982**

Governing Authority:  
**Fultz Corner Restoration Society**

Mission: *To collect, preserve, and present the history and interests of Sackville, Lucasville, Beaver Bank, and Kinsac, and the surrounding areas.*

Site Visit: *With staff*  *Consultants only*   
Contributed Data to Site Profiles:

### Site & Facility

Fultz House Museum is a complex of buildings and spacious grounds occupying approximately 2.8 acres of combined lands. Nine buildings include the Fultz family residence, a relocated cooperage building, a carriage house, craft shop, replica blacksmith shop, and several maintenance sheds. Buildings are partially furnished with some spaces devoted to exhibitry. Buildings range in size from ±600-1000 square feet, with the house being the largest, which includes two floors connected by stairs. Many were relocated and/or built semi-recently and so are in reasonable condition, and ramps are provided on many (the House is not fully accessible however). Washrooms are available outside.

The Charles Fenerty trail winds through a wooded area, and a gazebo and a large open lawn area provide space for museum events including weekly teas. The strength of the site lies in its attractive and spacious grounds in the midst of a chaotic urban environment. The site does not have a temporary exhibit space however does have potential as a programming venue as it lies within a dense residential area.

### Interpretation

The Fultz House Museum tells the story of the Fultz family and Sackville and nearby communities “through the use of artifacts, photographs and written interpretive information.” The presentation in the museum is part period room settings, and part exhibition and display. The story of the Fultz family is told in bits and pieces interspersed with information about other community figures and activities. A similar inconsistency in interpretation occurs in the blacksmith and cooper shops. The exhibits are artifact driven supported by abundant labels. In most cases labels are well written and supported by research, but visitors are not provided with a contextual label for each room. While obvious in some cases, like a bedroom or dining room, the “education room” on the second floor would benefit from introductory interpretation.

The weekly teas throughout the summer season, sponsored by local organizations, are significant money raisers for the museum and are popular with local residents. In addition to the teas, annual events hosted by the museum include Canada Day celebrations, a heritage dinner, a community Craft Crawl and fun day for children. School classes and day cares attend the museum in groups. Blacksmithing is demonstrated once a week during the summer season. The replica stagecoach is used in the Canada day parade.





### Collection

The Fultz House Museum endeavours to collect, preserve, and present the history and interests of Sackville, Lucasville, Beaver Bank, and Kinsac and the surrounding areas. Its collection of historical artifacts plays a key role in fulfilling its mandate. Much of its collection has been, and continues to be, developed by the generous donations from people from the area and beyond.

The current collection of 2,772 artifacts represent local farming, industry, communication, household life, and transportation in the 19th century. The story of the Fultz family is particularly well represented in the collection. These include a sampler made by Bennett's mother, Victorian WhatNot, a stagecoach, the mailbox that was in the post office that ran out of the kitchen window of the house, and Herman Fultz's smithing work (toasting forks).

New acquisitions vary in number each year. Most are acquired by donation. Of the current collection approximately 90% percent is catalogued and 57% of the artifacts have digital images. The collection grows by ten items acquired per year. The current focus is addressing collection weaknesses and supporting future exhibits/programming. Current gaps include community military artifacts and memorabilia. The working collection includes farm equipment and carriages that are placed outside when the museum is open. The stagecoach participates in parades.

On-site storage on site includes four closets in the main house and upstairs in the coopeage; in total 450 square feet at 80% of capacity. Portions of the collection currently requiring conservation include textiles (clothing), a boat, sleighs, and a carriage. Offsite access to the collection is available through NovaMuse and Artefacts Canada.

### Operations & Management

The Fultz House Museum is open from June to August. Adult admission is free. Over the last three years, the museum has attracted an average of 2,816 visitors. During this time, the museum experiences a 10% decrease in visitation.



On average, visitors to the Fultz House Museum consist of:

- » 6% independent visitors
- » 0% school groups
- » 0.4% tour groups
- » 90% other groups
- » 0.5% meetings/rentals
- » 0% outdoor/facility use
- » 0.01% researchers
- » 3% other/unknown

The audience for the Fultz House Museum by visitor origin not available at time of study.

The Fultz House Museum employs five individuals: one part-time, seasonal staff; and four summer students. The museum has 27 volunteers who devote an average of 3,800 hours of their time to the museum on an annual basis.

### Financial

Over the last three years, the average annual operating budget for the Fultz House Museum has been \$267,622. Total revenues increased by 35% during this period.

On average museum has generates its operating revenues from the following:

- » 61% from government
- » 8% from earned sources of income
- » 31% from contributed sources of income

Fultz House Museum received a total of \$107,583 in financial support from HRM over the last three years:

- » \$4,000 from the community grants program
- » \$23,680 from district capital funds
- » \$700 from Councillor activity funds
- » \$24,000 through a less than market value lease agreement
- » \$55,203 in tax relief

Average annual operating expenses at the Fultz House Museum in the last three years have been \$68,928. During this period, operating expenses have increased by 22%.

By function, the museum expended:

- » 13% of its budget on interpretation and programming
- » 0.3% on collections and access to information
- » 7% on marketing and fundraising
- » 32% on facilities-related costs
- » 48% on administration and management



## 5.6.7 Hooked Rug Museum of North America



### ORGANIZATION

Location: **Hubbards/Queensland**

Opening Date: **2013**

Governing Authority: **Hooked Rug Museum of North America Society**

Mission: *The Museum collects, exhibits and preserves the heritage of hand-hooked rugs and artifacts used in the making of fibre art. It researches the history of this art and presents it in an accurate manner while also encouraging its future development.*

Site Visit: *With staff*  *Consultants only*   
 Contributed Data to Site Profiles:

### Site & Facility

The Hooked Rug Museum of North America comprises 8,500 square feet and houses galleries including a Founders Gallery; Noah's Ark Exhibit; a feature exhibit on the Garrett rug hooking pattern factory in New Glasgow, Nova Scotia; New Brunswick, and Ontario/Quebec and International galleries. Located in a former bowling alley, the museum also includes a fibre arts market where rugs and rug hooking supplies are sold, workshop and demonstration space, storage areas, offices and washrooms. There is also a dedicated storage space on site. The Museum has the ability to host temporary exhibits in the large programming room that is used for workshops and other events.

### Interpretation

The Hooked Rug Museum of North America features historic and contemporary rug hooking art and artifacts and “collects, exhibits and preserves the heritage of hand-hooked rugs and artefacts used in the making of fibre art.” Although billed as an international museum most of the exhibits and artifacts in the collection relate to North America. The interpretation focuses principally upon the display of hooked rugs as well as the craft of hooking rugs. Interpretive labels provide context for the rugs on display. The rugs are supplemented by photographs and artifacts as required. One highlight of the collection and exhibits is the extensive inventory of rug patterns and stencils from the Garrett factory in New Glasgow. Collection and exhibit also includes related hooking tools, other artifacts and images. The labelling for the rugs and other exhibits are in-depth, well written and visually pleasing. Most are produced in house. The exhibit is self-guided; however, staff move throughout the gallery and engage visitors. Daily visitation is about a dozen people daily. The craftsmanship and visual quality of the rugs inspires admiration for their artistic merit and the enthusiasm of the staff, volunteers and workshop participants is contagious.

The museum has a significant outreach program to other hookers in Nova Scotia (Cheticamp), Ontario, Quebec, and the United States. The museum has a very active programme hosting both groups of local hookers, and those from outside the province. The museum has developed modest connections to local schools and NSCAD to promote the craft. During the June to October, 2019 period the museum is hosting ten fibre art and hooking workshops and gatherings. Daily drop-in visitors are modest in numbers but workshops attract numbers up to 150 persons. They also receive some organized tours. This museum appears to have a dedicated core of supporters in the area, and it offers a unique experience even for those with a casual interest in the craft.



Hooked Rug Museum of North America Society

### Collection

The Hooked Rug Museum in Hubbards collects, exhibits, and preserves the heritage of hand-hooked rugs and artifacts used in the making of fibre art. It researches the history of this art and presents it in an accurate manner while also encouraging its future development. Currently it is the only non-profit rug museum in North America. It focuses on acquiring and exhibiting historic and contemporary rug hooking art and related artifacts. The collection is highlighted by hooked rugs, hooking tools, spinning wheels, art, pen and ink drawings, rug patterns, and stencils. The museum interprets hooked rugs, both historical and contemporary, by Canadian and American designers

Currently the collection contains 3,000 artifacts, approximately 60% of which are displayed. Annual acquisitions are usually 100 plus per year, principally by donation. The current focus of collecting is to address collection weaknesses and support future exhibits and programming. The museum has a 50' x 50' storage space on site that is at 50% of capacity.

### Operations & Management

The Hooked Rug Museum of North America is open from June to September. Adult admission is \$7.00. On an annual basis, the museum attracts approximately 2,000 visitors. Attendance by purpose of visit and visitor origin for the Hooked Rug Museum not available at time of study.

The Hooked Rug Museum of North America employs three individuals: one full-time, seasonal employee; and two part-time seasonal employees. The museum has 19 regular employees who dedicated 756 hours of time to the operation of the museum in the last fiscal year.



### Financial

The average operating budget for the Hooked Rug Museum of North America over the last three years was \$110,039, increasing 18% over the course of this period. The museum derived its operating revenues from the following sources:

- » 15% from government sources
- » 44% from earned sources
- » 18% from contributed sources

The Hooked Rug Museum of North America received a total of \$52,059 in financial support from HRM over the last three years:

- » \$1,700 from the community grants program
- » \$1,600 from district capital funds
- » \$24,000 from the interim museum grants program
- » \$20,858 in tax relief

Average annual operating expenses at the Hooked Rug Museum of North America in the last three years were 69,055, decreasing by 11% during this period. The museum expended its budget as follows:

- » 6% on interpretation and programming
- » 0.3% on collections and access to information
- » 11% on marketing and fundraising
- » 55% on facilities-related costs
- » 27% on administrative and management



### 5.6.8 McMan House Museum/ Genealogy Centre

Moser River McMan House



#### ORGANIZATION

Location: **Moser River**

Opening Date:  
**Not available at time of study**

Governing Authority: **Moser River  
and Area Historical Society**

Mission:  
**Not available at time of study**

Site Visit: N/A  
Contributed Data to Site Profiles:

#### Site & Facility

Site and facility information not available at time of study.

#### Interpretation

Financial information not available at time of study.

#### Collection

Interpretive centres generally do not assemble a collection as part of their mandate. They host exhibits of collections borrowed from collecting institutions on either a temporary or long-term basis.

#### Operations & Management

McMan House Museum/Genealogy Centre admission is free. Information on attendance at McMan House not available at time of study. McMan House is entirely volunteer-run.

#### Financial

During the one year for which financial information was available (2016), McMan House had total operating revenues of \$5,920, which were derived from the following sources:

- » 47% from government
- » 1% from earned sources of income
- » 52% from contributed sources

In the last three years, McMan House received a total of \$4,637 in financial support from HRM:

- » \$1,700 from the community grants program
- » \$1,600 from district capital funds
- » \$1,337 in tax relief

Total operating expenses for McMan House for the year provided were \$5,556, which were expended as follows:

- » 3% on interpretation and programming
- » 0% on collections and access to information
- » 7% on marketing and fundraising
- » 63% on facilities-related costs
- » 26% on administration and management



### 5.6.9 Memory Lane Heritage Village

Memory Lane Heritage Village Lake Charlotte Heritage Society



#### ORGANIZATION

Location: **Lake Charlotte**

Opening Date: **2000**

Governing Authority: **Lake Charlotte Area Heritage Society**

Mission: *To deliver an enduring heritage appreciation to residents and visitors by: 1) Sustaining and operating Memory Lane Heritage Village, a 1940s living history museum; 2) Sustaining and operating the Eastern Shore Archive, an institutional archives; 3) Maximizing the assets of the Heritage Society (i.e. the Village buildings) in a creative way to increase Society revenues and community use; 4) Offering support, guidance and a heritage centric voice to other Eastern Shore organizations involved in economic, social heritage and community development.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

Memory Lane Heritage Village is a recreated heritage village depicting typical communities on the Eastern Shore of Nova Scotia during the 1940s. Its collection of buildings, mostly relocated or replicated, represent the types of buildings to be found in these coastal communities. Arranged over a ±four-acre site, it includes a general store, schoolhouse, United Church, and the Webber family home, barns, and a working icehouse. Other buildings represent the types of activities that played a significant part in the economic life of the shore including a garage, a boat shop, wood and metal working shop, prospector's cabin, gold mine ball mill (with operating pump), assay office, clam factory and fisherman's storehouse. A cookhouse found in many lumbering or mining camps doubles as an eating place, with regular menu items. The site also has a large programming building (20' x 30' approximately) themed as a Clam Factory. This space sees a range of rentals and events throughout the season, and doubles as rented storage in the off season. It has potential to support temporary exhibits, as would some of the other buildings on site (depending on subject-matter). All buildings are located on a site that affords easy walking and access to each building, via gravel pathways and roads. The site itself is used extensively for community events and programs.

#### Interpretation

Memory Lane offers multi-faceted experiences that should appeal to a broad audience. It provides a nostalgia fix for a generation that experienced, first-hand, life along the Eastern Shore of NS between 1940 and 1950. Few heritage sites offer this opportunity and, as such, Memory Lane occupies a unique niche in the heritage sector, which they have skillfully leveraged to grow their audience and revenue over time.



Memory Lane Heritage Village Lake Charlotte Heritage Society

The buildings are furnished or equipped with artifacts that help interpret the respective activities. As such, the site has a diverse collection of artifacts appropriately displayed. Many are in working condition suitable for visitor demonstrations. The authenticity of the site to the 1940 period is quite impressive. Clearly the site has a specific mandate and the buildings, collection, and interpretation are true to this much focused period. Although the historiography of this period is not overly robust, their gift shop has a number of excellent publications about the history of the Eastern Shore and the genealogy of its families. The accuracy and authenticity of the interpretive efforts is commendable. The site relies heavily upon personal interpretation, buttressed by the demonstration of equipment, and additional information in brochures and other modes. This approach makes the site a fascinating visit for those from the ‘mechanical age’ who grew up with the equipment or the furnishings in the house, store and school. Overall the site uses graphics, artifacts, hands-on experiences, and audio to tell a story or create an authentic atmosphere.

The site’s large programming building (the Clam Factory) is ideally suited for performances, lectures, and workshops. It also has the potential to be used to house temporary exhibits. It provides ready access and can be secured as required.

### Collection

Memory Lane Heritage Village researches, conserves, acquires, interprets, exhibits, and publicizes the material evidence of the human and natural history of the Lake Charlotte Area. More specifically, it endeavours to tell the stories of coastal rural life in Nova Scotia during the 1940s, including life during and after the Second World War.





The collection supports the interpretation of rural education, religion, home life, health care, food production and preservation, WWII, storekeeping, recreation, farming, lumbering, gold mining, boat building, inshore fishery, clamming, hunting and trapping, guiding, metal working (forging), carpentry and woodworking, manufacturing, automobile servicing and repair, and exploring gender social status. Notable objects include surveying instruments of Colonel Robert Logan, a noted prospector and aviator, Lewis and Son's Peg Factory wooden manufactured implements, early electrical appliances and tools, inshore fishery tools, wooden boat building tools, gold prospecting equipment and tools, and post-war garage and gas pumps.

Currently the collection contains 6,532 artifacts; 86% of which are catalogued and 40% of records include digital images. Approximately 6,000 of the 6,532 artifacts are classed as part of the site's working collection, and 75% is on display. The collection grows by approximately 100 artifacts per year, primarily through donations. The current focus is filling gaps in collection.

On-site storage includes a 2500 square foot designated unheated artefact storage facility, but slab-on-grade with wooden storage bays. It lacks humidity control, but the building is dry and well ventilated. Textiles and vulnerable objects are stored in climate -controlled Archives aisles; only 20% of the capacity is used. The archives collection is protected by an Inergen fire suppression system.

The on-site conservation capacity is primarily used for wood or equipment restoration. Recent restorations include a late 1930s wooden row boat in 2018, and a wooden Eatons 1949 wagon. Access to the collection is available through social media campaigns and YouTube.

### Operations & Management

Memory Lane Heritage Village is open from June to October. Adult admission is \$8.00. Over the last three years, the village has attracted an average of 12,392 visitors, registering a 20% increase in attendance during this period. On average, visitors to Memory Lane Heritage Village consist of:

- » 30% independent visitors
- » 4% school groups
- » 9% tour groups
- » 0% other groups
- » 46% meetings/rentals/special events
- » 10% outdoor/facility use
- » 0.3% researchers
- » 0.1% other/unknown

The audience for Memory Lane Heritage Village is composed of:

- » 46% residents of HRM
- » 14% residents of other parts of Nova Scotia
- » 3% residents of other Atlantic Provinces
- » 18% from other parts of Canada
- » 8% American visitors
- » 10% overseas visitors
- » 0% cruise passengers
- » 1% unknown

Memory Lane Heritage Village employs 16 individuals: one full-time, year-round staff; seven part-time seasonal staff; and eight summer students. Memory Lane has 175 volunteers who give 5,700 hours of their time to support the Village's operations.



### Financial

Over the last three years, the average annual operating budget for Memory Lane Heritage Village was \$339,556. During this period, operating revenues increased by 21%.

Memory Lane's operating revenues were derived from the following:

- » 50% from government
- » 44% from earned sources of income
- » 6% from contributed sources

Memory Lane Heritage Village received a total of \$115,793 in financial support from HRM in the last three years:

- » \$15,000 from the community grants program
- » \$15,000 from district capital funds
- » \$65,000 from the interim museum grants program
- » \$20,793 in tax relief

Average annual operating expenses at Memory Lane Heritage Village over the last three years have been \$317,754. During this period, operating increased by 19%.

By function, Memory Lane expended:

- » 2% of its budget on interpretation and programming
- » 0.2% on collections and access to information
- » 17% on marketing and fundraising
- » 11% on facilities-related costs
- » 70% on administrative and management



### 5.6.10 Moose River Gold Mines Museum



#### ORGANIZATION

Location: **Moose River Mines**

Opening Date: **1986**

Governing Authority: **Moose River Gold Mine Museum Society**

Mission: *The Moose River Gold Mine Museum is dedicated to the education and preservation of the history of gold mining in eastern Nova Scotia. It holds artifacts and documentation of the internationally renowned Cave-in of 1936.*

Site Visit: *With staff*  *Consultants only*

Contributed Data to Site Profiles:

#### Site & Facility

The museum occupies the former Moose River school located adjacent to the Nova Scotia Moose River Gold Mine Provincial Park and across the road from a contemporary mine operation. A plaque and monument commemorating the Moose River mine disaster, outdoor interpretive panels, a stamp mill and washrooms are features of the park. A plaque and monument commemorating the Moose River mine disaster, outdoor interpretive panels, a stamp mill and washrooms are features of the park. While the interior spaces are unsuitable for temporary exhibits without significantly affecting the exhibits, the adjacent park is a suitable venue for outdoor activities and extra parking.

#### Interpretation

This is a specialized museum that sticks very close to its mandate of portraying the mine disaster and the mining history of the community. It is well maintained and its information is presented clearly. The interpretation focuses principally upon the 1936 rescue of three men who became trapped in the mine on an Easter week-end. Their rescue captured the imagination of a worldwide audience of the radio. The story is interpreted through photographs, newspaper accounts, artifacts related to the rescue like a microphone sent down to the men. Exhibits effectively describe the story of the disaster including the intense media presence, the plight of the trapped men, and the rescue process. The interpretation is aided by the inclusion of three panels once part of an NSM exhibit on the 1936 rescue, and some artifacts from the Dartmouth Heritage Museum, that includes a captivating diorama showing the mine shaft and the rescue shaft used to extricate the men.

Other topics include displays of gold mining equipment, tools, gold and other mineral specimens, domestic artifacts depicting a miner's kitchen, photographs and maps of community development and architecture, and recent finds of gold mining artifacts in the current active strip mining operation. Moose River has undergone significant changes due to the current mining operation. An exhibit including photographs of former houses in the town, now torn down, points to the devastating effect of large scale mining on a small community, which has potential for development as an important contemporary story. There is a smaller exhibit on Markland, an Icelandic settlement established in the community in the late 19th century. Overall the artifacts are in very good condition and well presented.

The exhibits are self-guided, although a guide is available to answer questions. The museum maintains a shelf of books on its subject matter and offers a small range of related books for sale at the reception desk. A scavenger hunt is available for children which involves finding specific objects on display.



### Collection

The Moose River Gold Mine Museum is dedicated to the education and preservation of the history of gold mining in eastern Nova Scotia. Its collection includes gold mining equipment, tools, domestic artifacts depicting a miner's kitchen, gold and other mineral specimens/samples, photographs and maps of community development and architecture, and recent objects uncovered during the current strip mining operation. Of particular interest are artifacts and images from the 1936 mine disaster, the Markland Icelandic settlement, photos of former buildings in the town, as well as houseware, furniture, and appliances relating to the domestic life of miners.

### Operations & Management

The Moose River Gold Mine Museum is open during the months of July and August. Adult admission is free. No attendance or financial information for the museum was available at time of study. The Moose River Gold Mine Museum is entirely volunteer run.

### Financial

Moose River Gold Mine Museum received a total of \$5,000 in financial support from HRM in the last three years, all of which came from district capital funds.



### 5.6.11 Musquodoboit Harbour Railway Museum



Musquodoboit Harbour Heritage Society

#### ORGANIZATION

Location: **Musquodoboit Harbour**

Opening Date: **1975**

Governing Authority:  
**Musquodoboit Harbour Heritage Society**

Mission: *To collect, preserve, exhibit artifacts which are used to accurately interpret the rail history of Nova Scotia and the Musquodoboit railway system in particular.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

The Musquodoboit Harbour Railway Museum is housed in a former railway station in the centre of the community. Almost half of the station houses non-museum functions, an entrance foyer that features tourism information, a significant portion rented to the local municipal councillor for office purposes, and a craft gift shop selling the wares of local crafters in the former freight shed area. As such the museum is confined to two modest size rooms, and curatorial office space upstairs. The museum also has five railway cars including a shunter locomotive, caboose, plough, and a freight car, the latter in dire need of stabilization. Complementary to the museum experience is its location on the local rails to trails recreation trail.

#### Interpretation

The Musquodoboit Harbour Railway Museum houses two principal display rooms. The exhibits tell the story of the Dartmouth Eastern Railway line established in 1912, which ran from Dartmouth to Upper Musquodoboit; the line was operated by CNR. Supplementary elements include a display of the early telegraph and telephone connections. The story is supported by relatively in-depth text and artifacts such as railroad china, tools, and uniforms. The exhibit area features wall panels supported by photos and artifacts that tell the story of the construction, operation and eventual abandonment of the railway and its relationship to the community.

Costumes related to the railway theme are available to visitors for role playing, and a model train set is available that appeals largely to younger audiences. Tours of the museum are self-guided but staff is available to assist with questions. The museum site accommodates five pieces of rolling stock. The combination passenger and mail car presents obvious and significant preservation challenges. The snow plow, shunter, and flat car are relatively stable and the caboose, the only piece of rolling stock open to the public, is maintained in good condition with the assistance of the local trail association.

Annual summer events include a music fest and a model railroaders' day. There is potential for guided walking tours of the rolling stock and a portion of the rail line to enhance the visitor experience. The museum is faithful to its mandate, tells its interesting story well, and houses important collections but limits its ability to expand programs by providing rental space, perhaps out of financial necessity, to local craft producers and the municipal councillor.



Musquodoboit Harbour Heritage Society

### Collection

The Musquodoboit Harbour Railway Museum endeavors to collect, preserve, and exhibit artifacts that are used to accurately interpret the rail history of Nova Scotia and in particular the Musquodoboit railway system. The collection focuses on rail cars and railway memorabilia spanning the history of rail from the late 1800s to 1990s, and includes railway cars and railway memorabilia (china, tools, uniforms). Of particular significance are a 1952 vintage wooden caboose, a 1950s snowplow, shunter, a 1950s CP combination passenger and mail car, a mail crane, a flat car, and a pump car. The collection also contains a large selection of telegraph and telephone equipment.

In total the collection contains 300+ artifacts, catalogued and on a database. The collection grows by 10-15 items per year largely through donation. As with most museums, on-site storage is challenging. Current storage space is utilized in the museum office, file cabinets, and attic. Notable conservation requirements include the heavily corroded freight car sitting outside and exposed to the elements.

### Operations & Management

The Musquodoboit Harbour Railway Museum is open from mid-May to mid-September. Adult admission is by donation. Attendance, staffing, and volunteer figures for the Musquodoboit Harbour Railway Museum were not available at time of study.



### Financial

Over the last three years, the average annual operating budget for the Musquodoboit Harbour Railway Museum was \$60,473, increasing 37% during this period. The Museum's operating revenues were derived from the following sources:

- » 52% from government
- » 25% from earned sources of income
- » 0% from contributed sources

The Musquodoboit Harbour Railway Museum received a total of \$38,557 in financial support from HRM over the last three years:

- » \$12,000 from the community grants program
- » \$1,476 from district capital funds
- » \$750 from Councillor activity funds
- » \$21,000 from the interim museum grant program
- » \$3,831 in tax relief

Average annual operating expenses at the Musquodoboit Harbour Railway Museum over the last three years have been \$46,149, increasing 26% over this period.

By function, the museum expended:

- » 2% of its budget on interpretation and programming
- » 2% on collections and access to information
- » 7% on marketing and fundraising
- » 64% on facilities-related costs
- » 26% on administration and management



## 5.6.12 SS Atlantic Heritage Park & Interpretation Centre



### ORGANIZATION

Location: **Terence Bay**

Opening Date: **2002**

Governing Authority: **SS Atlantic Heritage Park Society**

Mission: *To educate, promote, and preserve the stories of the SS Atlantic wreck and rescue; collect, research, and interpret the marine and village life and culture at Terence Bay and Lower Prospect at the time of the SS Atlantic disaster; and maintain the Heritage Park and Interpretation Centre.*

Site Visit: *With staff*  *Consultants only*   
 Contributed Data to Site Profiles:

### Site & Facility

The SS Atlantic Heritage Park includes an interpretive centre/museum, walking trail with extensive boardwalk sections overlooking Terence Bay, and the remains of the local Protestant cemetery. The Centre contains an exhibit on the wreck and the subsequent rescue, a gift shop and a coffee shop, all integrated into one large space. There is no dedicated space for temporary exhibits inside the Centre however the nature of the site could support outdoor events or programs.

### Interpretation

The Interpretation Centre preserves the stories of the SS Atlantic wreck and rescue, and collects, researches, and interprets the marine and village life and culture at Terence Bay and Lower Prospect at the time of the SS Atlantic disaster. Exhibits commemorate the sinking and very significant loss of life following the grounding of SS Atlantic of Prospect in 1873. The history of the disaster is very well documented in publications, and has been an attractive site for diving enthusiasts for decades. The interpretation centre is located within the SS Atlantic Memorial Park. It houses artefacts, models and interpretive panels related to the 1873 marine disaster. The principal themes are the wreck event, the rescue and, increasingly, life in the community in the late 1800s. A display of a loom, and the story of the development of the Nova Scotia Tartan, occupies one corner of the display area. The labels and exterior panels in the memorial park are professionally produced. The information is well written and the panels are strategically placed.

The Society is currently involved in an oral history project to capture memories within the community. Plans are being made for an exhibit redesign and school program development in time for the 150th anniversary of the disaster in 2023. They now receive occasional visits from local school classes.

### Collection

The current collection of 200+ artifacts includes objects from the SS Atlantic recovered during and after the wrecking of the ship, and items pertaining to the event including books, newspapers, and personal accounts. More specifically, it includes pieces of ship wreckage, cargo, personal possessions of passengers/crew, cutlery, and dishes. Notable objects include a porthole, a crewman's cap, a working clock from the chart room, and a White Star flag Line flag. Approximately 95% of the collection is catalogued and 50% of the objects have digital images, while 100% of it is on display.





The rate of acquisition is slow. Mostly wreck site donations from families and individuals. Current collecting is focused on filling gaps in the collection notably monogrammed White Star Line dishes. The collection of approximately 200 objects is all on display and is slowly growing with items recovered from the wreck site. A quarter-board from the SS Atlantic was recently donated. An anchor on the shoreline has been identified as from the SS Atlantic and preparations are being made to house it in the interpretive centre. Shelving is used for on-site storage. Significant aspects of the collection requiring conservation include smaller, personal pieces, especially organically-based items such as toothbrushes. The collection is only accessible by visiting the museum.

### Operations & Management

The SS Atlantic Heritage Park and Interpretation Centre is open from mid-May to the end of October. The surrounding heritage park is accessible year-round, although not maintained during the winter months. Admission is free.

Over the last three years, the SS Atlantic Interpretive Centre has attracted an average of 3,96 visitors annually. During this period, the Centre experienced a 20% decrease in visitation. Although a complete breakdown of attendance by purpose of visit was not available at time of study, it is estimated that:

- » 5% of visitors to the site are school groups
- » 5% are tour groups
- » 0.1% are researchers



Attendance at the SS Atlantic Heritage Park & Interpretation Centre consists of:

- » 15% residents of HRM
- » 7% residents of other parts of Nova Scotia
- » 3% residents of other Atlantic Provinces
- » 24% residents of other parts of Canada
- » 37% US residents
- » 14% father international residents
- » 0% cruise passengers

The SS Atlantic Heritage Park & Interpretation Centre has two part-time, seasonal staff, who are supported by eight volunteers.

### Financial

Over the last three years, the average annual operating budget for the SS Atlantic Heritage Park was \$36,87. The Centre's operating revenues increased 52% during the three years analysed.

The Centre's operating revenues were derived from the following sources:

- » 48% from government
- » 23% from earned sources of income
- » 21% from contributed sources

Over the course of the last three years, the SS Atlantic Heritage Park received a total of \$31,287 in following financial support from HRM:

- » \$800 from the community grants program
- » \$1,100 from district capital funds
- » \$188 from Councillor discretionary funds
- » \$21,000 from the interim museum grant program
- » \$8,199 in tax relief

Average annual operating expenses at the SS Atlantic Heritage Park in the last three years were \$32,690. During this period, annual operating expenses decreased by 2%.

By function, the site expended:

- » 1% of its budget on interpretation and programming
- » 0% on collections and access to information
- » 32% on marketing and fundraising
- » 21% on facilities-related costs
- » 46% on administration and management



### 5.6.13 Waverley Heritage Museum



#### ORGANIZATION

Location: **Waverley**

Opening Date: **1979**

Governing Authority:  
**Waverley Heritage Society**

Mission: *We tell stories of Waverley's heritage and culture to expand and strengthen community connections and to pass what is valued on to future generations. (\*proposed statement awaiting Board approval)*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

#### Site & Facility

The Waverley Heritage Museum occupies a former church building. An adjacent community hall seats 24 people comfortably and has an adjoining kitchen as well as a small office area. The Museum and hall are shared with numerous community groups and rented out by the WCA. It could be available for temporary displays and other activities, but the security of the exhibits and collections on display would need to be considered. The building has limited accessibility and requires upgrades in this regard. An exterior green space is used for outdoor events.

#### Interpretation

The Museum endeavours to preserve and interpret the history of Waverley and surrounding area. It features displays of artifacts with some labelling relating to furniture maker and prominent early citizen C.P. Allen, the Acadia Powder Mill, some early retail businesses, the railway station, blacksmithing, gold mining, schooldays, sports, domestic life, military portraits, historic buildings, the diary of a nurse in 1917, and family portraits. The strength is in the gold mining and local business collections, which represent the unique experience of Waverley in its heyday. Interpretation relies almost solely on guided tours provided by summer staff, however exhibits make use of AV, graphics, mannequins and props. The exhibit depends mostly upon artifacts to tell the story and is divided as noted above; however, each theme has a one word introduction (for example, “Blacksmithing”). The gallery would benefit from an introductory text that succinctly describes the history of the community, and the impact of the discovery of gold in the 1860s—a transformative story that is the ‘lure’ piece for the museum and deserves more prominent treatment; at the moment it receives the same emphasis as blacksmithing. Period photographs are used effectively in the current level of presentation. There are weekly special events in the summer and less often at other times of the year. A half-day daycare program is offered in Summer and the Museum is working on developing more programs.

#### Collection

The current collection contains artifacts, pictures, documents, records, and items of historical and cultural significance to Waverley and surrounding areas. The collection includes artifacts relating to home life, education, commerce, sports, blacksmithing, gold mining, maps, and photos from the mid-1800s to mid-1900s.



The collection boasts a complete blacksmith collection, obtained from Mr. Freeland. Although roughly 80% of the collection is catalogued, a precise number is being determined through an inventory currently being undertaken. Currently 100% of the collection is on display. Annual growth of the collection is very modest at roughly five objects per year. The current collecting focus is to address weaknesses in the collection and to support future exhibits and programming.

One notable gap is material relating to indigeneous culture in the area. On-site storage is confined to file cabinets and a small closet; both are at 100% capacity. The collection is not currently shared publicly.

### Operations & Management

The Waverley Heritage Museum is open from June to September. Admission is free. Over the last three years, the Museum has attracted an average of 227 visitors annually. During this time, attendance has decreased by 10% overall. Statistics on visitors to the Waverley Heritage Museum by visitor type or origin were not available at time of study. The Waverley Heritage Museum is entirely volunteer run, by a core of five volunteers.

### Financial

Information on the Waverley Heritage Museum’s operating revenues and expenses was not available at time of study.

Over the course of the last three years, the Waverley Heritage Museum received a total of \$9,800 in financial support from HRM:

- » \$4,800 from the community grants program
- » \$5,000 from district capital funds



## 5.7 Institutional Museums

### 5.7.1 Gordon Duff Pharmacy Museum

Dalhousie University College of Pharmacy Alumni Division



#### ORGANIZATION

Location: **Dalhousie University, Halifax**

Opening Date: **1968**

Governing Authority:  
**Administered by the Dalhousie University College of Pharmacy**

Mission: **Not available at time of study**

Site Visit: N/A

Contributed Data to Site Profiles:

#### Site & Facility

The Gordon Duff Pharmacy Museum is located in the George A. Burbidge Pharmacy Building, Dalhousie University. The Museum has no formal dedicated gallery space and is represented through smaller displays located around campus.

#### Interpretation

Public interpretation is currently available via two display cabinets located in the main hallway of the Burbidge Building, and two additional display cabinets are located on the third floor of the Burbidge Building. These are accessible to Dalhousie students, faculty, staff, and the public when they visit the building. Four (new) displays of artifacts as of January 2020 are being set up in the George A. Burbidge Pharmacy. Exhibits are relatively formal and are based on curated objects and associated stories/information conveyed through labels and photos.

#### Collection

The majority of the collection was put into temporary storage in December 2019 due to renovations at the George A. Burbidge Pharmacy Building. The collection represents practice of pharmacy in drug stores from the mid-1800s to mid-1900s, and the educational and social life of students post 1911.

The collection of approximately 2700 objects includes containers for storage and dispensing of medicines, herbs, and patent remedies (bottles, jars, tins, tubes, vials, ampoules, canisters, packages, etc.; some have glass labels with Latin drug names, others are labelled for sale as Patent medicines with interesting overstated, claims); pharmacy tools and equipment for compounding and dispensing medications (e.g., cachet apparatus, molds for tablet triturates, pill rollers, mortars and pestles, measuring devices, etc.), as well as fixtures, furniture, and signage used in drugstores at the turn of the 20th century (e.g., show globes, self-supporting wooden counters, wall-shelving, glass display cabinet, etc.). The collection also includes the history of formal pharmacy education including such items as photographs, College memorabilia, books, pamphlets, crests, banners, and the like.

More specific notable objects include Queensware apothecary jars once owned by J.D. B. Fraser (the first druggist, in what was to become Canada, to manufacture chloroform in his drugstore; the chloroform was used to aid his wife during childbirth), cachet apparatus (late 1800s) used to make cachets, a dosage form no longer used today, and an Archibald suppository press (ca 1880). Of the 3700 accessioned artifacts, approximately 90% are catalogued.

#### Operations & Management

The Gordon Duff Pharmacy Museum is open year-round, by request. Admission is free. Visitor statistics for the Pharmacy Museum are not collected. The Gordon Duff Pharmacy Museum does not have any dedicated staff.

#### Financial

No financial information for the Gordon Duff Pharmacy Museum was available at time of study. The Gordon Duff Pharmacy Museum did not receive any financial support from HRM during the three years analysed.



## 5.7.2 Thomas McCulloch Museum



Google Maps/Ron Dutton

### ORGANIZATION

Location: **Halifax**

Opening Date: **Collection originally donated to Dalhousie in 1988; it moved to its current location in the Life Sciences Centre in 1971.**

Governing Authority: **Department of Biology, Dalhousie University**

Mission: *The Thomas McCulloch Museum does not have a formal mission statement. It is used primarily as a teaching and research collection within the Biology Department at Dalhousie University.*

Site Visit: N/A

Contributed Data to Site Profiles:

### Site & Facility

Site and facility information not available at time of study.

### Interpretation

Information related to interpretation not available at time of study.

### Collection

Information related to the collection not available at time of study.

### Operations & Management

The Thomas McCulloch Museum is open from June to September. The museum does not collect visitor statistics. The Thomas McCulloch Museum is operated by staff within the Dalhousie Department of Biology. The museum does not have any dedicated staff.

### Financial

No financial information for the Thomas McCulloch Museum was available at time of study. The Thomas McCulloch Museum did not receive any financial support from HRM during the three years analysed.



## 5.8 Interpretive Centres & Heritage Sites

### 5.8.1 Discovery Centre



#### ORGANIZATION

Location: **Halifax**

Opening Date: **1990**

Governing Authority:  
**Discovery Centre**

Mission: *To stimulate interest, enjoyment and understanding of science and technology through innovative, exciting, hands-on experiences for all Nova Scotians.*

Site Visit: With staff  Consultants only   
Contributed Data to Site Profiles:

#### Site & Facility

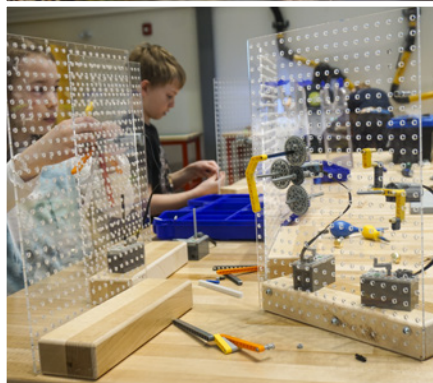
The Discovery Centre is located within a 40,000 square foot block inside of the Aliant (NS Power) headquarters building which occupies a central position on the Halifax waterfront. This facility is the Centre's new home after a series of smaller and less flexible venues over the years. The interior spaces are arranged over four levels, connected via lifts and stairs inside a feature atrium space. Galleries occupy approximately 16,000 square feet of exhibit space, while the remainder of the interior space is devoted to staff, meeting, classroom, events, workshop, and mechanical spaces. The 6000 square foot temporary exhibit gallery which occupies the lower level is one of the larger temporary exhibit spaces in HRM. A central reception and gift shop area is located on the main entry level. Outdoor space is limited to a large entry walkway area. There are great views from the Centre's upper floors to the harbour outside.

#### Interpretation

Gallery themes include Ocean, Flight, Health and Energy, which are presented within colourful and dynamic spaces that include a Piper Cub aircraft, a giant robot and a multiplayer energy game, among other features. The Ocean gallery is the most recent addition and features a live invertebrate touch tank, steam table and touch-responsive ocean exploration table. There is also an Innovation Lab (maker space) and Children's Gallery within the range of visitor experiences available. Media include a variety of interactive, whole-body and multimedia experiences. Hands-on and tactile exhibits and games focus on "general" as well as locally tailored topics and messaging which aim to inspire young visitors while providing them with basic science knowledge that is also relevant to the Atlantic Region and our associated scientific challenges. Temporary exhibits range from Science of Rock and Roll and Video Gaming, Dogs and Cats, and Reptiles and are rotated approximately twice a year. Discovery Centre has added significant competition for March break audiences through these exhibits, along with one of only several maker spaces in the region. As one of the newer facilities in town, exhibits are relatively new, but several are already being replaced due to high volumes of wear and tear by visitors.

#### Collection

Science centres generally do not assemble a collection as part of their mandate. They host exhibits of collections borrowed from collecting institutions on either temporary or long-term basis. The Discovery Centre stimulates interest, enjoyment and understanding of science and technology through innovative, exciting, hands-on experiences for all Nova Scotians. No collection has been identified.



## Operations & Management

The Discovery Centre is open year round. Adult admission is \$15 plus HST. Over the last three years, the Discovery Centre has attracted an average of 130,143 visitors annually. During this time, attendance has increased by 117%. A breakdown of the Discovery Centre's attendance by visitor type and origins was not available at time of study. The Discovery Centre employs a staff of 27.

## Financial

Over the last three years, the average annual operating budget for the Discovery Centre was \$3,444,246. During this period, operating revenues increased by 100%.

Discovery Centre's operating revenues were derived from the following sources:

- » 29% from government
- » 43% from earned sources of income
- » 28% from contributed sources

In each of the last three years, the Discovery Centre has received an operating grant of \$145,000 annually from HRM. The Discovery Centre also received a capital grant of \$2 million from HRM in 2014 for construction of its new facility.

Average annual operating expenses at the Discovery Centre in the last three years were \$3,211,186. Total operating costs increased by 49% during this period.

By function, the Discovery Centre expended:

- » 36% of its budget on interpretation and programming
- » 0% on collections and access to information
- » 14% on marketing and fundraising
- » 9% on facilities-related costs
- » 42% on administration and management





## 5.8.2 HMCS Sackville



### ORGANIZATION

Location: **Halifax**

Opening Date: **1985**

Governing Authority:  
**Canadian Naval Memorial Trust**

Mission: *To preserve HMCS Sackville in her 1944 configuration.*

Site Visit: With staff  Consultants only

Contributed Data to Site Profiles:

### Site & Facility

HMCS Sackville is a preserved WWII Flower Class Corvette that has been adapted for public access. The ship is docked on the Halifax Waterfront alongside the wharf outside of the Maritime Museum of the Atlantic during the tourist season; it is housed in the Naval dockyard in winter. Visitors are able to move through the ship via a series of passageways and are able to access selected spaces inside the ship, including engine room, mess, bridge, asdic hut, and various crew quarters. They may also visit portions of the outdoor deck and accessible weapon areas.

At one time HMCS Sackville maintained a small visitor centre adjacent to the dock however that has been converted to a tourism welcome centre in recent years. There is some discussion around creating new spaces adjacent to the ship (on the wharf) to support programming.

The ship's hull is in poor condition, specifically the lower hull plating which has deteriorated over the years and threatens the integrity of the ship. In recent years, there have been several plans developed to protect the ship, including drydocking and enclosing it as part of a Naval Memorial museum project however these have proven too costly. The Sackville has received assistance from the Royal Canadian Navy, which has provided some repair work to the hull over several years; however, more remains to be completed to ensure the long-term preservation of the ship, as funding allows.

### Interpretation

Exhibits on board the ship include period settings which replace life on board ship for the crew and officers during the Battle of the Atlantic era. Spaces are recreated with props and artifacts and mannequins in some areas. Audio is used to augment the experience in selected areas. Labels and signage are used to interpret the various spaces. Overall, the experience is unique for visitors who may never have been on board a period warship, and is benefitted from interaction with tour guides. Stories include day-to-day life of sailors and officers while at sea during the Battle of the Atlantic, including clothing and equipment, rations, canteen products, personal papers and objects along with tools and equipment in the engine room and operational areas. Deck exhibits include depth charge, hedgehog and deck gun weaponry used to fend off submarines. Very little interpretive media is provided outside.



Canada's Naval Memorial Trust - HMCS Sackville

### Collection

Interpretive centres generally do not assemble a collection as part of their mandate. They host exhibits of collections borrowed from collecting institutions on either temporary or long-term basis. HMCS Sackville Memorial Trust is dedicated to the preservation and interpretation of Canada's last surviving World War II corvette. HMCS Sackville is preserved in her 1944 configuration, together with associated equipment and memorabilia. The vessel itself is considered an artifact; however, no collection has been identified.

### Operations & Management

HMCS Sackville is open from June to late October. Adult admission is \$5. Attendance and staffing information for HMCS Sackville was not available at time of study.

### Financial

Financial information for the HMCS Sackville was not available at time of study. HMCS Sackville did not receive any financial support from HRM during the three years analysed.



### 5.8.3 Shubenacadie Canal Fairbanks Centre



Shubenacadie Canal Commission / Keith Lehwald

#### ORGANIZATION

Location: **Waverley**

Opening Date: **1986**

Governing Authority:  
**Shubenacadie Canal Commission**

Mission: *To preserve the historic features of the Shubenacadie Canal Waterway and to provide access to the waterway for the education and the enjoyment of the public.*

Site Visit: *With staff*  *Consultants only*   
Contributed Data to Site Profiles:

#### Site & Facility

The Shubenacadie Canal Fairbanks Centre is located in a dense residential area off of Waverly Road in Dartmouth. It includes a central exhibit hall, offices, and classrooms. It is situated adjacent to the historic Shubenacadie Canal, at Lock 2, 3, and the Deep Cut just north of Lock 3, which exist in a restored state for visitors. A municipal park surrounds the site and offers walking, biking and outdoor paddling opportunities for visitors. Halifax Regional Municipality maintains the immediate grounds at the Fairbanks Centre and pays for heat, light and electricity in the Centre in exchange for office space. A small summer canteen and dock are also present.

#### Interpretation

The Shubenacadie Canal Fairbanks Centre preserves the historic features of the Shubenacadie Canal Waterway and provides access to the waterway for the education and the enjoyment of the public. In order to achieve its mission the Commission pursues the following objectives: to carry out stabilization, preservation, and restoration work to the locks and associated features including the dams, head ponds and channels; to provide for the maximum practical use of the waterway by shallow draft watercraft; to provide for the interpretation of sites for visitors; to provide park-like settings for residents and tourists.

The Shubenacadie Canal Fairbanks Centre houses a modest exhibit principally focused on the building of the Canal, its technical operation, and the archaeological remnants found when the locks on the site were partially restored in the 1980s. The storyline and text is limited in scope, and provides a superficial overview of the Canal and its importance in opening the hinterland accessible along the Shubenacadie River. Many visitors are drop-in users of the trail system surrounding the Fairbanks Centre and the canal system. The exhibit area is self guided. Volunteers have conducted outdoor tours of nearby canal features in the past.

Currently, outdoor interpretation signage and panels along the canal corridor goes as far as Lock 6 at Horne's Settlement. Public programming includes tours for schools, summer camp groups, and ESL groups. Off-season tours are offered on request. Starting in the 2019 season, Commission staff began to offer tours of the newly reconstructed Flume House on Prince Albert Road on Saturdays (at a distance from the Fairbanks site). As presently arranged, the Centre also offers a potential venue for temporary exhibits directly or tangentially related to its mandate. Both natural history and cultural history themed exhibits could justifiably be displayed here.



Shubenacadie Canal Commission / Keith Lehwald



Shubenacadie Canal Commission / Keith Lehwald



Claire Halpern

### Collection

Interpretive centres generally do not assemble a collection as part of their mandate. They host exhibits of collections borrowed from collecting institutions on either temporary or long-term basis. As an interpretive centre, the Fairbanks Centre thus does not assemble collections. It acquires and exhibits models, graphics, and the collections of others such as archaeological collections related to the Shubenacadie Canal that are on loan from the Nova Scotia Museum. The Centre also houses copies of documents, images, plans and other materials that support the story of the Shubenacadie Canal and has had an active volunteer led research program to document the history of the Canal.

### Operations & Management

The Shubenacadie Canal Fairbanks Centre is open year-round. Admission is free. Attendance figures for the Fairbanks Centre were not available at time of study.

The Shubenacadie Canal Commission employs three individuals: one full-time, year-round employee; one part-time, year-round employee; and one summer student. It is not known what percentage of time these employees spend on the operations of the Fairbanks Centre, versus the other parts of the Canal Commission’s operations. The Shubenacadie Canal Commission has 20 volunteers

### Financial

While a breakdown of the operating budget for the Fairbanks Centre itself was not available at time of study, the average annual operating budget for the Shubenacadie Canal Commission as a whole over the last three years was \$240,625. During this time, the Commission’s operating revenues increased by 245.



The Commission's operating revenues were derived from the following sources:

- » 81% from government
- » 18% from earned sources of income
- » 1% from contributed sources

Over the course of the last three years, the Shubenacadie Canal Commission received a total of \$35,084 in financial support from HRM, all of which came from district capital funds.

Average annual operating expenses at the Shubenacadie Canal Commission over the past three years have been \$237,264. During this time, the Commission's operating expenses have increased by 28%.

By function, the Commission expended:

- » 3% of its budget on interpretation and programming
- » 0% on collections and access to information
- » 13% on marketing and fundraising
- » 44% on facilities-related costs
- » 41% on administration and management

### FLUME HOUSE

In 2018/2019, the Shubenacadie Canal Commission, in cooperation with HRM, constructed a new Flume House on Prince Albert Road. This recreates the operational facility of the Shubenacadie Canal, where the inclined plane and above-ground rail system allowed vessels to pass between the first and second locks of the canal. The building is constructed in proximity to the original pump equipment and chambers, which are buried below ground. The site also features a replica of the cradle used to transport boats (on rails) as well as the winch system that was used.



Site interpretation includes signage, and the facility also allows for tours (managed through the Fairbanks Centre). This site is a significant leap forward in the public interpretation of the Canal story, and one could imagine the same level of interpretation being applied to a renewed Fairbanks Centre. The site itself is generous and has potential to support programs and events in future. It is also the former home of the Starr Manufacturing Company, which has tremendous industrial and social heritage relevance within Dartmouth and was designated as a National Historic Event in 1976.



## 5.8.4 Spryfield Urban Farm



Urban Farm Museum Society of Spryfield

### ORGANIZATION

Location: **Spryfield**

Opening Date: **2000**

Governing Authority: **Urban Farm Museum Society of Spryfield**

Mission: *The Urban Farm Museum Society of Spryfield curates and celebrates the agricultural heritage of Spryfield and provides a common ground for people who want to grow food, connect with their community and develop practical knowledge.*

Site Visit: With staff  Consultants only   
Contributed Data to Site Profiles:

### Site & Facility

The Spryfield Urban Farm is located within a dense residential area of HRM. The Farm was founded in 1996 when the Society established a long-term licensing agreement with the Kidston family for use of a portion of the historic Kidston Farm on which to operate its urban farm. In 2016, the Society acquired 2.6 acres of land adjacent to the Kidston Farm, with a view toward creating a museum related to the history of agriculture in the Spryfield area. Currently, the Society has a small shed on the site to house its equipment and a vintage wagon. The Kidston family has also recently offered to allow the Society to acquire the remainder of the Kidston family farm, including the farmhouse, which would represent a significant expansion of the Society's infrastructure.

### Interpretation

Currently there is no formal interpretation on site, either as exhibits or signage.

The Society's Come Grow with Us program enables twelve families each year to rent a plot and learn about growing their own produce. Other plots are set aside for visiting groups, such as IWK Mental Health, Autism Nova Scotia, the BRISK children's camp (Chebucto Connections) and the Boys and Girls Club groups. The remainder of the cultivated area is dedicated to market garden, produce from which the Society sells to raise funds for programs and maintenance. In the Fall of 2017, the Society launched its Farm-Forest School and 2018, it launched its Youth Action for Urban Farming program in partnership with Pathways to Education.

### Collection

Heritage Gardens generally do not assemble a collection as part of their mandate. They may host exhibits of collections borrowed from collecting institutions on either temporary or long-term basis. Some may incorporate "working" artifacts or vintage objects which relate to the farm or garden work being presented, for visitors to understand what tools were once used, or to celebrate historically important technology. The Urban Farm Museum Society of Spryfield curates and celebrates the agricultural heritage of Spryfield and provides a common ground for people who want to grow food, connect with their community and develop practical knowledge. No collection has been identified; however, a period wagon is located on site and storage for this object is available on site in a barn.

### Operations & Management

The Spryfield Urban Farm is open from May to the end of October. Admission is free. The Urban Farm attracts between 350 and 50 visitors on an annual basis, 29% of whom are school groups. The Spryfield Urban Farm is operated by 10 full-time year round and 35 full-time seasonal volunteers.



Urban Farm Museum Society of Spryfield

**Financial**

The average annual operating budget for Spryfield Urban Farm Museum Society over the last three years was \$52,688. During this period, the Urban Farm’s operating revenues decreased by 62%.

The Spryfield Urban Farm Museum Society derived its revenues from the following sources:

- » 33%% from government
- » 223% from earned sources of income
- » 45% from contributed sources

Over the course of the last three years, the Spryfield Urban Farm Museum Society received a total of \$12,511 in financial support from HRM:

- » \$8,500 from the community grants program
- » \$2,000 from district capital funds
- » \$250 from Councillor activity funds
- » \$1,761 in tax relief

Average annual operating expenses at the Spryfield Urban Farm over the last three years have been \$37,370. During this period. The Society’s expenses have increased by 8%.

By function, the Society expended:

- » 3% of its budget on interpretation and programming
- » 0% on collections and access to information
- » 5% on marketing and fundraising
- » 23% on facilities-related costs
- » 69% on administration and management



## 5.9 Civic Collections

### 5.9.1 Rationale

The study team made detailed examinations of three collections for which HRM assumes ownership and takes direct responsibility for management and custody. These are the Dartmouth Heritage Museum Collection, inherited from the former City of Dartmouth at amalgamation; the Municipal Archives collection, administered under a line department of the Municipality and including a small collection of civic artefacts; and the collection of the former Halifax Police Museum housed in the Central Police Station. The team also reviewed the Halifax Fire Collection which, while housed in Fire Station #2 and under the custodianship of fire service personnel, is not owned by the Municipality.



### 5.9.2 Dartmouth Heritage Museum Collection



#### Mandate

The collection represents the history of Dartmouth principally before amalgamation and reflects the mandate of the former Dartmouth Heritage Museum to tell the story of Dartmouth.

#### Curatorial Focus

The management and curatorial staff display an encouraging adherence to contemporary accepted museological policies and standards, and current HRM asset management practices.

Considerable effort has been made in improving the storage condition for the collection in recent years; previously it had been scattered in substandard conditions in a variety of municipally-owned structures. It currently reflects a professional standard one would expect in a municipal museum, with a genuine concern for the security and long-term preservation of the collection. The method of storing, supporting, and protecting the collection from light and the more harsh environmental hazards such as roof leaks reflects a high degree of professionalism.





The custodial responsibility of the collection falls to a very modest staff complement. Yet, steady progress had been made in rationalizing the collection, accessioning new artifacts, improving collection records, creating digital records and images of the collection, improving storage, creating and presenting exhibits and public programming, and supporting the operation of Quaker House and Evergreen House. Although the collection records are not currently accessible to the public via NovaMuse, a web-based collection record portal, efforts are being made to achieve this goal.

### Scope & Overview of Materials

Thematically, the collection prominently reflects Dartmouth's business and industrial history, educational facilities, churches, sports, social activities, military history, prominent citizens, and municipal government before amalgamation. Other strengths include the photo collection (especially the Craig, Conrod, and Billard collections), and children's items and toys. Mi'kmaq and African Nova Scotian history is less prominently reflected. The collection includes numerous examples of textiles, ceramics, domestic furniture, tools, models, books, and fine art all related to Dartmouth's past. The collection tends to reflect the life of the well-to-do. There is little representation from working class and marginalized groups.

The archival component of the Dartmouth Heritage Museum collection is located in a warehouse storage for greater security. An extensive reference book collection in the same location is being rationalized and weeded for relevant content.

### Size & Growth Rate

The collection comprises 42,000 artifacts including approximately 25,000 photographs in various media. The collection grows slowly (10-20 artifacts annually) under the guidance of an active and knowledgeable accessions committee. New acquisitions are acquired on the basis of their relevance to Dartmouth and become part of the HRM owned collection. Offers of Halifax-related materials are referred to the HMA, the Nova Scotia Museum or to other local institutions in an informal, collaborative approach.



### Storage Capacity

For a period of time after the closure of the Dartmouth Heritage Museum at its Wyse Road location, diminished resources did not permit proper attention to the museum collection that had been consolidated in a warehouse. Substantial improvement has been made more recently in building conditions, housekeeping, shelving, collection record keeping, and rationalization of the collection.

The Dartmouth Heritage Museum collection is stored at a dedicated storage facility. It has been consolidated from various substandard locations including the Dartmouth Heritage Museum's former Wyse Road location and storage at Greenvale School. The building is a rented warehouse adapted to provide a home for the collection created by the Dartmouth Heritage Museum. Small portions of the collection are exhibited at Evergreen House and Quaker House in Dartmouth.

An ongoing program of rationalization of the collection, which includes deaccessioning and disposal of items not relevant to the collection and implementation of compact storage techniques, has freed up space to accommodate current and short term future storage needs. Consolidation has reached the point where there are now few opportunities to gain greater storage capacity.



### Potential for Sustainability & Growth

This is a well-managed collection that has benefited from attention to proper storage techniques and enhanced collections records management, inventory control, preventive conservation, and access and security measures. Professional standards for acquisition and disposal of collection items have also been implemented. This has been accomplished on a project basis with part time management from an HRM professional and part time oversight from curatorial staff of the Dartmouth Heritage Museum. The commendable remedial care that the collection has recently received is not sustainable over the long term without additional staff resources. Maintenance and development of collection records, conservation needs, public access, research, and pursuit of interpretive opportunities are among the activities that will be neglected if staff and budget levels remain at present levels.

At the current level of collection growth, the present quarters can accommodate the collection in the short term. Any acceleration in collection development, particularly of larger items, will soon exceed the capacity of the storage space. In addition, the building has deficiencies, notably ineffective temperature, humidity and dust control, a sprinkler system and security risks, which threaten the long term preservation of the collection. The use of sprinklers as a fire suppression system is a concern, especially for the fine art and photographs in the collection.



### 5.9.3 Halifax Municipal Archives Artifact Collection/Former Civic Collection



#### Mandate

The Halifax Municipal Archives (HMA) Artifact Collection, including the former “Civic Collection,” includes objects with enduring value that were created or received by the Municipality. It is a modest collection of artifacts created by the reactive acquisition of material declared surplus by the Municipality and gifts or mementos offered to the city by visiting dignitaries.

#### Curatorial Focus

Staff respond to opportunities randomly presented by municipal staff during the disposal of municipal assets, and as gifts and mementos are acquired by the city through its official functions. Staff employ the same collection criteria for artifacts as set out in the Municipal Acquisition procedure and decisions are made through the Municipal Acquisitions Working Group.



### Scope & Overview of Materials

The former “Civic Collection” consists of objects belonging to each of the pre-amalgamation municipalities and reflects the cultural, social, and political identity of these governments. The collection includes accoutrements such as ceremonial pieces from the Halifax Municipal Council Chamber and Mayor’s office, fine art and furniture, and mementos and gifts acquired by the City through its official functions. An inventory of these objects was completed in 1996 including artifacts from the Police and Fire Department collections. Most items were left in situ; some were gathered into the short-lived Regional Museum that was then absorbed into the Dartmouth Heritage Museum collection. Progress has been made in managing this collection in recent years. Upon its creation in 2006, the HMA assumed responsibility for photos, documents, maps, and plans identified as part of the Civic Collection and found in various offices and storage units. Beginning in 2016, HRM’s Cultural Asset Manager located and consolidated the remaining artifacts in the inventory.

The original inventory became part of the Collective Access database. In 2018 HMA expanded its acquisition mandate to include municipally-related artifacts that have enduring value, such as fine art, gifts from visiting dignitaries (e.g., twinning cities, the Olympic Torch).

### Size & Growth Rate

The collection is small with a few hundred objects that are generally small in size with the exception of a few items of office furnishings. It grows passively as artifacts related to municipal administration are declared surplus and deemed worthy of long-term retention. Mementos and gifts to the City are retained based on criteria that determine their relevance to the history of the municipality.

### Storage Capacity

The civic artifact collection is considered part of the archive collection and is recorded to the item level and included in the archive’s database. It is stored in the archive to the same archival standards as the remainder of the collection. Some material is used to decorate and furnish offices within the archives and other municipal buildings. As the limits of the current storage facility approach, the artifact collection is a small and slowly expanding component with growing space requirements.

### Potential for Sustainability & Growth

The artifacts occupy a modest portion of the archival storage facilities but are nonetheless a factor in the depleting expansion capacity of the facility. From the point of view of human resources it represents a distraction from the primary archival focus of archives staff.



### 5.9.4 Halifax Municipal Archives Collection



Halifax Municipal Archives

#### Mandate

Created in 2006 the Halifax Municipal Archives (HMA) is the official repository for historical municipal government records and artifacts from HRM, the former Town/City of Dartmouth, City of Halifax, Town of Bedford, and County of Halifax. It also holds community records from the region, and a reference collection of published government documents and local history texts. Documents, maps, plans, photographs, objects, and audio-visual materials date from as early as the late-18th century but are primarily from 1900-2000. All relate to the history of the Halifax region, and especially the five municipal governments that were amalgamated into the Halifax Regional Municipality in 1996. Records from the former City of Halifax tend to dominate the collection.

The HMA is located at 81 Ilsley Avenue in Dartmouth, Nova Scotia, and includes a public reference room. The archives perform an important records management function for the municipality, but is also the custodian of local history records associated with HRM communities—a function it shares in collaboration with local museums throughout HRM. As part of its mandate, HMA provides access to the collection for others to research and interpret it. It also supports interpretation by other museums and historic sites by providing copies as well as loaning artifacts and, on occasion, original material.

#### Curatorial Focus

The HMA is primarily a research centre focused on identifying, acquiring, preserving, and promoting access to municipal government and non-government archival records documenting the history of the region. The archives actively collect official municipal government documents as part of its records management mandate; it assumes a more passive approach to collecting non-government archival material. Community records are an important complement to historical government records. In the latter case, the archives work collaboratively with the Nova Scotia Archives, Dalhousie University Archives, and with community museums within HRM. The HMA focuses on acquiring records from organizations and individuals who were active in the region. Some examples are the records of Lou Collins, former Halifax Civic Historian; former mayors' personal records; Keshen Goodman family; Junior League of Halifax; community activist Jackie Barkley; Friends of the Public Garden, etc.



### Scope & Overview of Materials

The HMA actively collects official municipal government documents as part of its records management mandate. It has a much smaller collection of non-government archival material relating to the history of the region. In addition to municipal government records, the archives has a large collection of historical images, 20 percent of which are currently digitized; public access to a portion of this collection is available via the HRM official website. Copies of images, engineering plans, and maps in the collection are made available to researchers who can gain access to archives holdings remotely or in person. A research and reading area is available for in-person researchers. Recent efforts have resulted in all municipal public records and reports being digitized and made available online.

### Size & Growth Rate

The collection contains thousands of documents, maps, plans, photographs, and audiovisual materials dating from the late 18th century, with the majority of the collection from 1900-2000. The collection relates to the Halifax region, especially the municipal governments that were amalgamated as the Halifax Regional Municipality in 1996 (Halifax, Dartmouth, Bedford, and the former county of Halifax), as well as archival material pertaining to communities within the region. The Reference Collection contains historical published materials that were created by the municipal government, like the province's Legislative Library or those that are directly related to the region's history, geography, governance, and services. This includes municipal government reports, community service publications, newsletters, local history publications, and brochures.

The records management function of the HMA dictates the collection will grow annually based upon the mandated retention schedules for municipal records in hard copy and digital form. The growth of the local history collection is driven by opportunistic acquisition, and is therefore less predictable. The digitization of this material, particularly photographic material, may moderate its demands for more space in the archives.

### Storage Capacity

The HMA collection is stored in a secure, monitored storage facility. Records and artifacts are located in a heated warehouse space; special media and vital records are stored in a temperature and humidity controlled vault; and publications are stored in an office area. Archival records and artifacts are stored in appropriate containers with adequate environmental controls. The facility has active pest-control, a disaster-recovery plan, and a sprinkler fire suppression system. Storage space is near capacity; no expansion is planned in the near future.

### Potential for Sustainability & Growth

The HMA operates in a large, leased facility it shares with the Municipal Records Centre. Public access is provided in a research room with workstations, microfilm readers/scanners, Wi-Fi, and reference support. Numerous patrons comment that the location is too remote for a prominent public-access building. It is directly on two bus routes, and has ample free parking and wheelchair accessibility; however, is not at all in the public eye.

Both the HMA and Dartmouth Heritage Museum archival collections play a crucial role in preserving the heritage of the municipality, and represent a critical asset in telling the stories of its communities and people. Although there is an existing cooperative arrangement in management of the collections, the opportunity to fully integrate the two collections in one space is worthy of consideration. In all of these areas the management and archival staff display an encouraging adherence to contemporary accepted archival policies and standards, and current HRM assets management practices. The inevitable growth of the collection, particularly as a result of its records management function, will shortly necessitate an expansion or move to another facility. Any new facility must ensure the archival holdings are preserved to the highest professional archival standards. Human resource needs will grow with the continued expansion of the collection and the potential relocation of the Dartmouth Heritage Museum archival collection to the Halifax Municipal Archives.



### 5.9.5 Halifax Regional Police Collection



#### Mandate

There is no formal mandate for the collection within the municipal structure. Halifax Regional Police accepts a custodial responsibility for the museum collection assembled before municipal amalgamation and reacts to opportunities to add items to the collection.

#### Curatorial Focus

The collection relates almost exclusively to the Halifax Police Force, encompassing material from the 1870s to the present. Dartmouth Police material did not become part of this collection after HRM amalgamation. The Bedford component is quite modest, not surprising, given the relatively short history of the Bedford Police Force.

#### Scope & Overview of Materials

The police historical museum collection consists largely of remnants of the Halifax Police Museum collection once displayed in a ground floor room in the police station on Gottingen Street with Ron Grantham as the main advocate and custodian. It features uniform materials and accessories such as pea coats, hats, badges, trophies, plaques, ceremonial walking sticks, and a sword.

The collection also includes records and journals, photographs and other file materials, some of which have been transferred to the HRM archives and others under consideration for transfer. Large objects are few but include a police wagon, a life size horse model, and a lamp post, all stored in other locations. The collection focuses primarily on police officers and does not include evidence or court exhibit materials. Many items in storage are bar-coded and an inventory exists for these items. The collection records are quite basic, mostly object name and location. These records are not publicly accessible.

Marlene Miller is the go to person for the collection. She assumed part-time responsibility for the collection in 2010 in addition to her duties in human resource management. She provides custodianship and commendable research services to capture information about the existing collection in addition to watching for opportunities for contemporary collecting.

#### Size & Growth Rate

Similar in size and content to the Halifax fire collection, the collection of approximately 500 pieces grows slowly and passively when appropriate material is identified. New acquisitions are obtained opportunistically. Emphasis is currently on passive collection growth, improving information about material in the collection, and recording historical information about the police service.



### Storage Capacity

Following amalgamation, the collection was boxed and stored in various locations in HRM before being returned to the central station about 2012. The bulk of the collection is stored in boxes in the former police museum showcases. A number of framed photographs and other two dimensional items from the collection are displayed in offices and hallways throughout the police headquarters.

### Potential for Sustainability & Growth

The future preservation and use of this collection depends on the establishment of a mandate for it within the HRM structure, assignment of dedicated human resources and allocation of space to ensure its protection.

Generally the collection is in good condition. Its long term preservation would benefit from being properly supported and housed in appropriate storage containers in a dedicated storage area. The collection would also benefit from a thorough inventory and the creation of more complete collection records. This should be a priority while current members of the force or recent retirees are available to provide information on the origins and significance of the artifacts and images in the collection.

The space previously occupied by the Halifax Police Museum and its display cases could potentially provide an opportunity for reinstatement of the exhibits once housed there. With modifications for lighting, humidity control (if required), and proper mounting of artifacts, the current exhibit cases would allow the safe exhibition of much of the collection. This would not necessarily interfere with, and indeed could complement, the present use of the space as the officers' lounge. Occasional public access to the exhibit might also be accommodated on open house days. Public access would be an important part of building the Police Department's relationship with the community.

The existence of this museum is a testament to the dedication and foresight of volunteer members of the Halifax Police Force. Reinstatement of the former museum would require resources beyond those presently allocated to maintaining the collection.



## 5.9.6 Halifax Fire Collection



### Mandate

The collecting mandate focuses on Halifax Regional Fire and Emergency, but the collection is owned by an individual on behalf of the Halifax Fire Historical Society. The Halifax Fire Historical Society has assumed the role of promoting Halifax Fire Department history through research and awareness. This collection has been created and managed without dedicated financial resources from the municipality.

### Curatorial Focus

Jeff Brown is the go-to person for the collection. He provides custodianship and, with fellow volunteers, commendable research services to capture information about the existing collection, in addition to watching for opportunities for contemporary collecting. Generally the collection is in good condition. The collection's records are quite basic and the collection is not catalogued as yet. Mr. Brown is the sole point of access. There is an aspiration to address this challenge with a project to create a database of the current holdings. The collection is therefore not accessible online although there is an active social media presence with information exchange on Halifax fire history.

### Scope & Overview of Materials

The collection consists of artifacts, photographs, scrapbooks, uniforms, and memorabilia largely relating to the history of the Halifax Fire Department from its founding in 1754 to the present day. The former Halifax Fire Department is recognized as the oldest organized fire department in the country. Much of the collection dates from the 20th century. The Dartmouth Fire Department is represented, but the collection is modest.

Generally the collection includes small firefighting equipment and accessories such as helmets, badges, trophies, plaques, watches, and photographs. Notable artifacts include the half steering wheel from the fire truck Patricia (destroyed while responding to the Halifax Explosion in 1917), the 1877 steam engine Lulan (employed during the Halifax Explosion while on loan from the New Glasgow Fire Department, currently being restored), and The Queen (an early 20th century fire truck that pumped water for 20 hours straight in fighting the devastating Queen Hotel fire in Halifax in 1939). These larger artifacts are displayed in one of the bays at Fire Station #2. A number of framed photographs and three dimensional artifacts from the collection are displayed in offices and hallways on the upper floor of the fire station. A small reserve collection including some uniforms, scrapbooks, and miscellaneous fire equipment is stored in a small adjacent room.

Some official fire department logs and account books are part of the collection, but this does not appear to be a focus of the group. The Municipal Archives has a large volume of fire department records, primarily from Halifax, and to a lesser extent Dartmouth and Bedford.

### Size & Growth Rate

The collection comprises an estimated four hundred pieces. It grows slowly as material is identified by members of the Halifax Fire Historical Society. The Society also collects and documents information about Halifax fire service history, largely on an opportunistic basis.





### Storage Capacity

The long-term preservation of smaller stored items would benefit from being properly supported and housed in appropriate storage containers in a dedicated storage area. The capacity for storage of larger fire apparatus on the ground floor of the fire station is reaching its limit, particularly in view of the operational activities of the fire service and the potential impact on the collection in an emergency situation.

### Potential for Sustainability & Growth

The museum collection, principally housed at Fire Station # 2, is owned by Jeff Brown on behalf of the Halifax Fire Historical Society, a group of five former and current members of Halifax Regional Fire and Emergency. Parts of the collection are stored at Mr. Brown's home. Gift agreements acknowledge this arrangement, although it appears donors have the expectation that their donations will one day become property of a Fire Fighters Museum and be exhibited within it. Rationalization of the ownership status of the collection would be a prerequisite for future public financial support of the museum.

As well the collection would benefit from a thorough inventory and the creation of more complete collection records. This should be a priority while current members of the fire service or recent retirees are available to provide information on the origins and significance of the artifacts and images in the collection. The existence of this museum is a testament to the dedication and foresight of volunteer members of the Halifax Fire Historical Society. Any expansion of its ability to collect and house artifacts related to Halifax fire history will require resources beyond its existing capacity.



### REGIONAL FIREFIGHTERS INTERPRETATION CENTER



Google Maps Street View

Located in former Fire Station #45 in Fall River, the Regional Firefighters Interpretation Center is a small non-profit organization that houses a collection of firefighting memorabilia and equipment “presented as a tribute to those members who are active, retired and fallen.” The Center was developed by several former/retired career and volunteer firefighters from the Beaverbank Volunteer Fire Department, Sackville Fire Service, and Halifax Fire Service with the goal to “provide the Halifax region with a service to enjoy, learn and honour our many emergency services, and the National Defence Fire Department.”

Objects in the care of the Regional Firefighters Interpretation Center—some of which are HRM-related fire artifacts—have been donated by community members/businesses and fire stations; displayed items are typically on loan from individual owners. Donations are welcome, as are requests to display items in a safe environment; however, the Center does not follow formal museum collection processes and does not appear to have a collections management policy in place.

According to the organization’s website ([www.rficns.com](http://www.rficns.com)), notable objects include: 1958 LaFrance Pumper (Etobicoke, Ontario); 1971 LaFrance Foam Pumper used to fight fires at an oil refinery in Point Tupper, NS; fire helmets; breathing apparatus; fire coats and turnout gear; a jump net; lights, bells, and sirens; dress uniforms; military fire gear and helmets; shoulder patches from all over the world; record books; hand and wheeled fire extinguishers; hose reels; as well as numerous pictures and displays honouring individuals, groups, and major events such as the Halifax Explosion and the first all African/Canadian Fire Department.

The collection is open to the public on weekends in summer, and offers private/group tours on weekdays and evenings as well as special presentations to children/youth groups on request. Admission is by donation.



### 5.9.7 Provincial Collections Related to HRM

Over time the Nova Scotia Museum has assembled material related to the Halifax region including locally made furnishings, manufactured goods, architectural fragments, historic photos and images, and archaeological specimens collected in the course of remedial action in response to construction and development projects. The Nova Scotia Archives has collected documents and images related to Halifax and the Art Gallery of Nova Scotia holds many fine art historical images of the area.

### 5.9.8 Other Known Collections in HRM

Other collections may be identified through future work of the Cultural and Heritage Priorities Plan and Phase 2 of the HRM Regional Museum Strategy.



Nova Scotia Archives



Nova Scotia Archives



# 6. Situation Analysis



### 6.1 Analysis of Aggregated Findings

Whereas Section 5 provided individual descriptions for each of the museums within the study scope, this section provides an aggregated analysis of the data collected for all of the museums currently operating within HRM. Once again, this analysis is divided into six categories:

- » Organization
- » Site & Facilities
- » Interpretation
- » Collection
- » Operations and Management
- » Financial



## 6.1.1 Organization

### Geographic Distribution

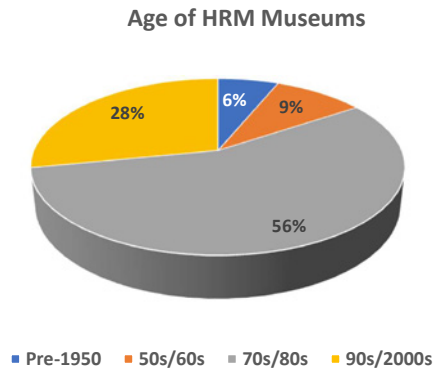
The 32 museums currently operating in HRM are located throughout the municipality, with at least one museum in each District, with the exception of Districts 9, 10, and 12.

Site	District
<b>MUNICIPALLY-OWNED SITES WITH MANAGEMENT AGREEMENTS</b>	
Dartmouth Heritage Museum: Evergreen House	5
Dartmouth Heritage Museum: Quaker House	5
<b>MUNICIPALLY-OWNED SITES WITH LONG-TERM LEASE AGREEMENTS</b>	
MacPhee House Community Museum	2
Scott Manor House	16
<b>PROVINCIALY-MANDATED/SUPPORTED SITES</b>	
Black Cultural Centre for Nova Scotia	4
Fisherman's Life Museum	2
Maritime Museum of the Atlantic	7
Nova Scotia Museum of Natural History	7
Nova Scotia Sport Hall of Fame	7
<b>FEDERAL &amp; CANADIAN ARMED FORCES SITES</b>	
Canadian Museum of Immigration at Pier 21	7
Halifax Citadel National Historic Site	7
Naval Museum of Halifax	8
Shearwater Aviation Museum	3
<b>COMMUNITY MUSEUMS</b>	
Acadian House Museum	2
Africville Museum	8
Atlantic Canada Aviation Museum	1
Army Museum	7
Cole Harbour Heritage Farm Museum	4
Fultz House Museum	15
Hooked Rug Museum of North America	13
McMann House Museum/Genealogy Centre	2
Memory Lane Heritage Village	2
Moose River Gold Mines Museum	1
Musquodoboit Harbour Railway Museum	2
SS Atlantic Heritage Park & Interpretation Centre	11
Waverley Heritage Museum	1
<b>INSTITUTIONAL MUSEUMS</b>	
Gordon Duff Pharmacy Museum (Dalhousie University)	7
Thomas McCulloch Museum	7
<b>INTERPRETIVE CENTRES &amp; HERITAGE SITES</b>	
Discovery Centre	7
HMCS Sackville	7
Shubenacadie Canal Fairbanks Centre	6
Spryfield Urban Farm Museum	11



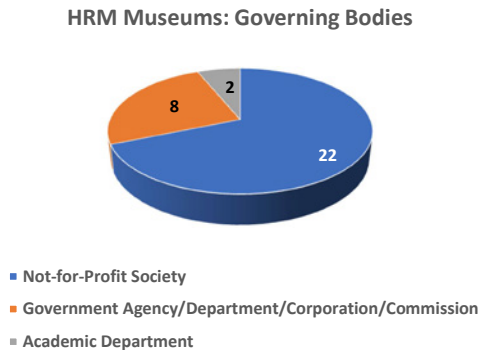
### Age of Museums

The oldest museum in HRM (Thomas McCulloch Museum) was established in the early 1800s, while the newest museum (Hooked Rug Museum of North America), was established in 2013. Overall, more than half of the museums in HRM opened during the 1970s and 80s, while over a fifth opened in the 1990s or 2000s.



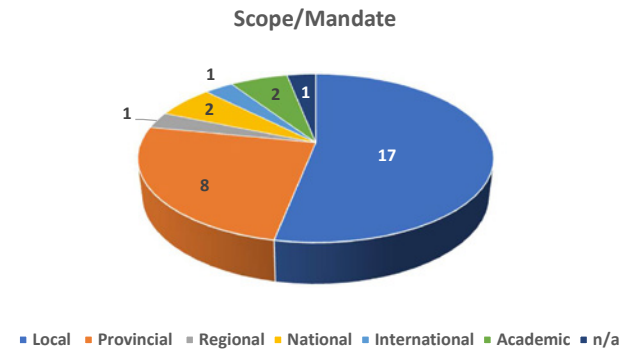
### Governing Bodies

Of the 32 museums that are part of the study sample, 22 (69%) are governed by not-for-profit societies; eight (24%) are government agencies, corporations or commissions; and two are part of university academic departments.



### Scope/Mandate

Of the 32 museums currently operating in HRM, the majority (27) have a local scope or mandate. Eight of the museums in HRM tell a provincial story; two have a national scope/mandate; one has a regional mandate (Atlantic Canada Aviation Museum); two have an academic scope (Thomas McCulloch Museum, Gordon Duff Pharmacy Museum); one museum has an international scope (Hooked Rug Museum of North America); and one (Discovery Centre) has a scope of mandate that isn't limited to a specific geographic or academic area.



### Season of Operation

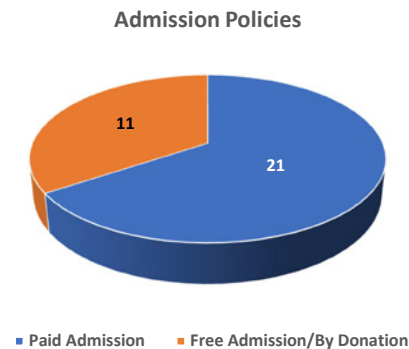
Over two-thirds of the 32 museums in HRM are open on a seasonal basis, while the remainder are open year round.





### Admission Policy

Two-thirds of the museums in HRM offer free admission, or admission by donation, while the remaining third charge an admission fee.



### 6.1.2 Site & Facilities

All of the museums in the study are important physical assets within their communities. While many are “hidden gems” and often overlooked by residents, their mere presence is a benefit to the community and greatly represents, and celebrates, community pride and identity. This is particularly important given the rapid change and development within HRM as identity around heritage and community are being challenged. It is also important as HRM seeks to develop broader tourism opportunities for visitors.

Museum facilities within the HRM region consist of approximately 92 buildings. This is most often represented by one to three buildings per museum, several farm/homestead based sites include four, six, and nine buildings (Fishermen’s Life, Acadian House and Fultz House, respectively) and two of the farm and/or community ‘village’ museums surveyed comprise 12 buildings (Cole Harbour Heritage Farm) and 21 buildings (Memory Lane Heritage Village).

Museums within HRM include over 375,389 square feet of building space; however, this may be low as some site data was unavailable at the time of study. As many buildings vary in size and role, their size ranges from a low of 200 square feet (Spryfield Urban Farm Museum) up to 93,000 square feet (Canadian Museum of Immigration at Pier 21). Most sites tend to range from 1,900-8,700 square feet, but there are some exceptions that range in size from 14,000 square feet through to over 60,000 square feet. Larger single-facility museums tend to be federal, provincial, and military museums, but there are also farm/community sites with more numerous buildings that aggregate together.





Museums usually occupy unique buildings that are often the only remnants of the original community. Many represent the last vestiges of a community (survival of diminished places). Visitors are often able to see original buildings and sites related to a community or a story; however, there are ongoing challenges with regard to infrastructure including the state and age of structures and facilities, ongoing and increasing maintenance needs, and risks from contemporary development. Housing museum exhibits and collections in old structures is also very risky without any contingency plans in place; however, many sites struggle with their facilities, either to maintain upkeep or to develop proper spaces for exhibitions and programs that are accessible and responsive to changing visitor needs.

Within the suite of older museum sites surveyed, there continues to be disparity in the quality of site infrastructure and, unfortunately, some stagnation at some sites. Aging infrastructure, deterioration of fabric, and lack of maintenance threatens many sites. In some, there is unsustainable wear and tear on site fabric and infrastructure that will impact the resources over time. Not all sites have good conservation plans and/or policies they can refer to when undertaking renovations or repairs. Threats from fire, sea level rise, climate change, hurricanes, and other acts of god remain ever-present. Other sites must continue to deal with liabilities and code violations (often increasing in strictness). Many sites are lacking in basic and/or modern security systems, and most have no fire suppression systems.

The level of accessibility across the study sample is varied. Many locations (i.e., their physical infrastructures) are not universally accessible. This is a typical challenge for many communities with older sites and buildings. Many sites are physically accessible to the public up to a certain level, especially those which have undergone renovation or recent construction work. Many sites offer public washrooms, CAP access, picnic tables, and other public services; however, this can be limited or non-existent in some places.

There is evident need for the restoration of buildings and facilities that could be addressed as part of a future museum strategy and through partnerships with energetic community groups. Raising capital costs for infrastructure renewal or upgrades would be necessary of course, and those needs should be determined based on several key factors: immediate needs (i.e., risk of loss, public safety, etc.), relevance to an overall interpretive strategy or plan, and where identifying opportunities for future use related to HRM-partnered exhibits and programming needs.

There is over 100,000 square feet of permanent exhibition space present within HRM museums. This ranges dramatically based on the type of site, from 332 square feet as the smallest recorded space up to over 22,000 square feet. Most permanent exhibition gallery sizes, where data was available, are in the 2500 square feet to 4500 square feet range, although some museums, by their nature, offer larger spaces as a result of having larger buildings which make up part of their setting (e.g., science centres, farm museums where houses or barns are considered exhibition space, aviation museums, and maritime museums). Approximately 30% of museum building space in HRM is devoted to permanent exhibitions. The rest presumably comprises staffing, collections, storage, temporary displays, and in the case of farm/community museums, raw building space.

Many museums provide indoor and outdoor spaces for community use, for meetings and events, festivals, weddings, and some offer temporary exhibition space.

Based on the available data, temporary exhibition space in HRM comprises over 30,000 square feet. This ranges from 180 square feet (Atlantic Heritage Park) up to 6,000 square feet (Discovery Centre). Several museums offer ±4,000-5,000 square feet of space. Spaces can vary in terms of quality, but sites with dedicated temporary galleries (and who produce or host shows) offer very good space.



Existing temporary exhibit spaces have the potential for travelling and/or shared exhibits developed in partnership with others; however, this is not consistent and would need to be analyzed in more detail once specific projects are developed that rely on the use of available spaces. Overall, current temporary and program spaces are inconsistent but some sites (Discovery Centre, Nova Scotia Museum of Natural History, Canadian Museum of Immigration at Pier 21, and Mi'kmaq Friendship Centre for example) have or will soon have working temporary galleries that are ideal for hosting/partnering with HRM to deliver heritage content via temporary exhibits and programs.

Many smaller sites have limited space and/or lack of flexible space for temporary and pop-up exhibits; however, they reside on larger properties that are well-suited for outdoor community programs and events (many of which are already taking place on a regular basis). Many sites are adjacent to trail systems and offer opportunities for outdoor recreation. Opportunities for pop-up exhibits and “happenings” at these sites could be considered as part of a future museum strategy, along with other public open spaces and parks.

Underused museum (and other HRM) spaces can become used for other purposes (e.g., future exhibit and program use, pop-ups, etc.). Further investigation into cultural spaces that could also support temporary projects and programs by or in partnership with HRM should be considered; although not a part of this study, a preliminary list of potential cultural spaces within the Municipality has been appended to this report as a starting point.

Some sites will have the capacity to augment their existing spaces for other/future uses, and take advantage of available space to grow their functionality. There may also be opportunity for new spaces to be constructed either as stand-alone spaces or as part of planned capital projects (e.g., libraries, recreational centres, etc.) in order to manage resources. Identifying any future project spaces should be undertaken once future projects (i.e., exhibits or programs) are identified and/or developed so that spaces are appropriate to their intended use.

Phase 2 of the Museum Strategy must consider what spaces could be implicated in the delivery of large and small interpretive projects, whether as stand-alone exhibits and/or programs. An inventory of small, medium and large-scale project sites would help staff when planning future projects. HRM should consider how future capital investments could be leveraged to help create spaces for future interpretation within HRM, where adding to existing sites may not be feasible or cost effective. For example, libraries and arenas are viable locations that could allow residents direct access to content.

An underlying question remains as to whether there is the need for a centralized facility that takes on the role of presenting a “broader” HRM story, where municipal, community and other sites within HRM do not have the capacity or relevance. This question can not be answered until there is a proper interpretive plan in place that can provide a proper structure to interpretation in HRM and the means for delivering heritage interpretation to relevant audiences (e.g., residents, visitors). There may indeed be the need for some sort of central facility or facilities that can help orient visitors to the HRM story with (limited) permanent displays, provide modern gallery spaces for changing exhibitions, and to ensure the profile of HRM’s cultural and natural story is celebrated for visitors and residents alike—just as the library system exemplifies though its presence in various communities.



### 6.1.3 Interpretation

Current interpretation within HRM is diverse and vibrant, with many stories already being presented to residents and visitors. There is a wide variety of topics and themes in place, which are certainly relevant to understanding HRM's history and its many cultures. For example, the HRM military story is well covered as are stories of rural and coastal life in the region. A summary of currently interpreted topics and permanent exhibit topics for all sites in the study sample has been appended to this document.

Insofar as a variety of topics and themes are already being interpreted at sites throughout HRM, gaps in content (i.e., opportunities for interpretation) also exist. Several of the most notable gaps in content include:

- » Historic and contemporary relationships between Halifax/Dartmouth and other communities within HRM (e.g., the fishery, rail/shipping/farm markets, ports, etc.).
- » The role of HRM as a port city (historically and today).
- » The process and response to amalgamation.
- » The process and impacts of Indigenous reconciliation within HRM.
- » Critical social issues (for example, the response to the recent coronavirus pandemic or the role of citizen protest to enact change, such as the Cogswell redevelopment protest of the 1960s and 70s and the recent Black Lives Matter movement).
- » The visibility, variety, and role of cultural groups within the HRM story.
- » The ongoing planning and development of the city, including waterfront, climate change and density planning initiatives that are shaping and changing the way in which we live in HRM.

These and other content gaps should be identified and mapped as part of an interpretive master planning process (see Section 8 Recommended Next Steps). The strategy that emerges in Phase 2 should help guide these important stories so that they are relevant to, and involve, the public.

Within the region there is a growing awareness that under-represented stories need to be interpreted going forward (e.g., African Nova Scotian stories, Mi'kmaq stories, women in Nova Scotia, etc.). Some of these “new” stories are being added through investment and upgrades, and it is always inspiring to see museums taking on new and/or challenging content. Staff and volunteers are passionate about the stories being interpreted. In many cases, these museums may be the only place where some stories and themes are communicated within HRM—be they mainstream or new. Because of the longevity of many of the sites, much research and heritage knowledge is already in place—but limitations and gaps are evident.

While content is rich and diverse, and there is a core of dedicated staff and volunteers working to broaden it, existing content is by no means comprehensive or connected in terms of who delivers it or where and how it is delivered. Gaps in the research base are evident; while some topics are very deep in places, they are very shallow (or completely overlooked) in others. Broader and more relevant themes/stories could be developed; however, there is a lack of capacity to identify and research new stories (compared to existing themes/stories where past research has been exhaustive—e.g., Halifax Explosion).

Even within these limitations, many sites remain outward looking: they are aware of other sites inside HRM and related content or activities that could be linked through shared storytelling or programming. As has been proven, development of shared stories (e.g., Halifax Explosion) across sites is possible. Additionally, leveraging existing resources for dealing with sensitive subjects (e.g., diversity, inclusion, etc.) have potential. It is often the lack of organizational capacity, professional skills, and resources—not the desire—that prevents these topics from being developed further.



There is definitely potential for more collections-based stories and experiences to be developed in future. Local sites provide an opportunity to use existing collections at a local level, which helps develop a sense of shared ownership of stories. Development of more collections-based themes/stories (drawing from collections that are under-used) and getting the collections “out there” has come up in discussion many times and offers ways to address the perceived absence of a permanent civic museum in HRM.

Currently, there are no clear guidelines in place across HRM to guide messaging and use of themes, identify new stories to tell, or determine what objects to incorporate into exhibitions. This has created a somewhat “muddled” approach to interpretation across the region. This condition is not foreign to museums and regional heritage organizations, many of whom have developed comprehensive interpretive master plans to remedy the situation and provide guidance. The Nova Scotia Museum’s Heritage Interpretive Master Plan, produced in 2010, is an example of a regional interpretive plan developed to address many of the same issues, including an master interpretive framework, messaging, and story recommendations and suggestions for professional practices related to interpretive methods and media techniques.

Interpretive media across the sites is as widely varied as are the stories and infrastructure, and includes examples of typical museum techniques and products (everything from simplistic methods to modern technologies are used). The overall quality of interpretation varies across sites, be they large or small museums, which seems to be affected mostly by the lack of resources or space in most sites. There is an evident absence of renewal, change, and investment in exhibits and media within HRM (e.g., aging exhibits and displays, audio-visual use, labelling, mounting techniques, etc.). There is also an overall lack of variety and innovation in the use of interpretive media/presentations, compared to what can be found in other cities. Many exhibits lack a variety of interactive and tactile (hands-on) media experiences, as well as universal design practices (accessible experiences). There are distinct exceptions to this of course, where improvements have been made through either focused fundraising efforts, energetic planning, and/or the involvement of professional staff/contractors to assist with exhibit design and production. Unfortunately, many sites continue to use out of date methods and media products simply because they cannot afford to replace them or do not have the staff/volunteer capacity to manage changes.



Due to the nature of the sites within HRM, many museums feature some staff animation and living history experiences. These are often the most successful and popular experiences for visitors, and go a long way to compensate for outdated exhibits and infrastructure. Many programs (and exhibit experiences) are typically a reflection of the community they reside in, and continue to present an opportunity for interaction between and with people from those communities. That said, many current themes and stories tend to appeal to an older audience and may not be relevant for newer, younger audiences who will drive visitation in future. This is a common challenge in the museum world. In order to be able to address the needs of new audiences, museums need to transcend their “club” and “historical society” origins and focus more on the needs of their current communities. There is higher quality of interpretation at sites within urban areas, which tend to benefit from larger audiences, more sales, and greater public/private funding. There is also a younger audience base within urban centers that larger museums have gravitated toward due to changing demand.

Good examples of great programming and outreach exist within HRM (the Army Museum, Africville Museum, Memory Lane Heritage Village, for example, all offer excellent programs, among many others). A range of community programs and outreach also exists across the spectrum and most sites have made measurable efforts to connect with their communities as a result; however, programming across the entire system is somewhat inconsistent and veers from standard tours and costumed animation (some passive and some active) to visitor programs and workshops. Some sites do not offer programs at all. Development of curriculum-based programming and “taking interpretation to the schools” is constantly discussed and if not already in use, is certainly another way museums can expand their programming in future.

New methods and techniques to invite visitors to participate in storytelling/interpretive experiences are being applied across the museum world. Social media is becoming easier to adapt to museum needs, connecting content with audiences, and audiences with audiences. Engaging with the arts and other similar collaborators outside of the museum world (e.g., dance, spoken word, food, non-traditional heritage experiences, etc.) is also possible within an established framework. This requires a plan that identifies complementary stories and themes that unify and involve various sites, including development of coordinated efforts in terms of theming, messaging, storytelling, and delivery mechanisms between sites. It also involves establishment of partnerships with industry and the private sector, where appropriate.

Before storytelling, media use, and programming can improve, the engine behind the sites must be addressed. Staff and volunteers are generally overtaxed at many sites. There is a chronic lack of capacity to renew interpretation at the local level (e.g., to undertake research, writing, design, plan programs, build/change exhibits, etc.). This means a limited capacity to update and/or change content and update experiences. Updates to technology outpaces the capacity of many sites and its associated funding who cannot keep up. Seasonal operations continue to impact the continuity of staff and embedded knowledge at sites, which creates an aggregate drain on capacity year over year. The level of professional advice and skills related to interpretation varies within HRM sites and attrition due to age and salary is evident. There are fewer and fewer people with the knowledge required to properly develop and execute interpretation across the region, which over time dulls the overall offer. Maintenance capacity continues to be limited or non-existent, which, although it may not seem to affect visible interpretation at sites, is an Achilles heel that eventually negatively affects the public’s experience and enjoyment in many ways, and also directly threatens entrusted heritage resources.



Although most sites are doing yeoman's work in terms of interpreting their own (and by default many HRM-related) stories, many suffer from a chronic lack of resources and accessible professional advice (there is a limited contingency of accessible professionals in the region). Solving these many "capacity-related" challenges will go a long way towards addressing the deficiencies noted above, and should become a central feature of any future museum strategy. It was mentioned often that museum staff and volunteers at these sites are making do and innovating with the limited resources that are available, much to their credit. Laudable though it may be, "making do" cannot be sustained nor does it lead to great interpretation for the public. Eventually this approach results in an eroded and patchy experience for visitors and residents alike.

Many existing sites have tremendous potential for future partnerships in exhibit development, programming, and cross-promotion activities. A comprehensive museum strategy, specifically an interpretive plan and any subsequent programming plan, can help provide a broader perspective in this regard. Additionally, and most importantly, a strategy that supports sites with targeted resources—funding, skills development, consulting assistance—would open up the opportunity for more contemporary and engaging interpretation at many sites by offering a greater variety of interpretive techniques and methods (e.g., multimedia, live animation, theatre/arts, food based experiences, social media, etc.) while maintaining exhibition standards and a consistency in professional practice. It would also share the burden of creating and delivering interpretation between sites and agencies that are individually struggling but could be collaborating once the proper resources are applied.

Within HRM, the use of space for interpretation is often uneven, and is determined mostly by the existing spaces and resources available to sites, rather than anything that is more purpose-built and tailored to visitor/staff needs. Many sites have innovated and created some very good experiences as a result of their unique space. As noted in Sites/Facilities, above, other sites such as the Discovery Centre, Nova Scotia Museum of Natural History, and Canadian Museum of Immigration at Pier 21 have large (sometimes new), dedicated temporary galleries ideal for hosting/partnering with HRM to deliver interpretive content. Conversely, there are also some misplaced priorities; the use of space for retail functions versus interpretation is a good example. This again has several exceptions where additions and renovations have taken place that are specifically geared toward improving exhibit and programming needs.

Good outdoor interpretation is present at many sites, which are often thematically organized as farms and living history sites; however, an increased use of the landscape around a museum/site may be possible. Development of spaces "in between" sites (e.g., interpretation appearing within the community, public parks, trails, pedways/malls, downtown, at schools, etc.) and development of temporary "pop-up" exhibits and/or experiences both hold tremendous potential. As a light and flexible approach to content delivery within a region, it could provide a means to present stories, collections, and experiences in a manageable way while catering to the interests of smaller communities in the region. This is also a natural fit with extant sites that have available outdoor event space.



More investment across existing sites in the municipality would help raise the overall quality and range of interpretation within the region, and put less pressure on a central museum to duplicate or shore up experiences. The development or improvement of flexible spaces that can support changing interpretation will be necessary to continue engaging visitors through new and innovative experiences, including providing access to changing collections and stories. Interpretation must be supported and guided by a central HRM museum plan. This will work to renew and improve existing interpretation within the region for the benefit of residents and visitors.

#### ALIGNMENT WITH THE NOVA SCOTIA INTERPRETIVE MASTER PLAN

As part of the Phase 1 Study, HRM site themes and stories identified during the research stage were reviewed and critiqued, and a comparative analysis undertaken to identify major gaps and recommended realignments for HRM to consider to help align the HRM Museum Strategy with the 2010 Nova Scotia Interpretive Master Plan (NSIMP) thematic framework. There were several important conclusions from this process:

- **NSIMP Thematic Framework:** Individual Site Profiles were reviewed to identify which framework categories relate to each of the sites in the study, where relevant. The results of this review can be found in the Site Profiles.
- **NSIMP Alignment with HRM:** Going forward, there may be some assumptions made that “alignment” of the HRM Museum Strategy with the provincial NSIMP is necessary to guide the themes that will be used for interpretation within HRM. This is problematic, as it may lead to themes and content being skewed and not specific enough to the HRM experience (i.e., at the local HRM level vs. the provincial level). It is recommended that any future HRM interpretive master plan not follow the NSIMP (i.e., the NSIMP should not become the guide for HRM). HRM can certainly seek to align with, and support, NSIMP themes and stories where they are relevant and noted for particular sites, but there should be a separate, comprehensive HRM interpretive master plan thematic framework that is unique to this region and to its own cultural and natural history themes. Refer to Section 8 Recommended Next Steps for details regarding this recommendation.
- **IMP Input:** The NSIMP thematic framework was developed in consultation with academics, museum curators, and subject-matter experts who contributed to the development of relevant themes and an inventory of associated topics and stories. This thematic framework became the basis for site development, interpretation, collections strategies, programming, and other museum functions at a meta level. One can imagine a similar process being undertaken for an HRM interpretive master plan, implicating an HRM knowledge base to help craft relevant themes and topics.
- **IMP Pitfalls:** As has been revealed over time with the provincial NSIMP, the capacity of sites to take on content recommendations and refinements is often limited or non-existent. This essentially neutralizes the impact of the master plan framework and any associated interpretive benefits. A future HRM interpretive master plan will need a thoughtfully crafted mechanism to support regional museums and heritage organizations as they adapt to it, including the associated research, exhibition, and programming work involved to deliver content to HRM audiences.



### 6.1.4 Collections

Halifax Regional Municipality is sometimes referred to as a “community of communities.” This concept is reflected in the variety of museum collections and resources assembled and managed by community groups and institutions large and small scattered throughout the Municipality. Typically, the collections originate from their communities and reflect the experience of the local area. Many are unique, significant, and tell the diverse story of HRM and the communities within it.

When aggregated and as the available data reveals, collections within HRM include over 1.7 million objects in aggregate. This also ranges significantly from one object to 580,000 (Spryfield Urban Farm and Nova Scotia Museum of Natural History, respectively). The Army Museum also stands out with 500,000 objects reported, as well as the Naval Museum with 375,000 objects reported. Middle ranges noted are approximately 1,700 to 35,000 objects. Most museum collections vary in size depending on the type of museum and nature of the objects. Larger collections can include many small objects (insects, buttons, pins, etc.) alongside more typical items (furniture, tools, clothing, etc.), while some sites have very large objects (boats and airplanes).

Topics covered in collections are rich in content and feature domestic artefacts, local industry and commerce, mining, lumbering, fishing, farming, transportation, maritime history, and natural history. Major topics of significance to the region are addressed with collections supporting military, naval, immigration, and sport heritage themes. Specialized museums portray police, fire, pharmacy, and hooked rug subject areas. Tragedies are a theme dealt with through collections illustrating the Halifax Explosion, the wrecks of the SS Atlantic and RMS Titanic, and the Moose River Mine disaster.

Many collections are supported with information from archival documents and photo collections. Others have fine art, notably the extensive ship portrait collection at the Maritime Museum of the Atlantic, the largest in Canada. Oral history records are important components of the collections of the Black Cultural Centre and the Canadian Museum of Immigration at Pier 21. Resources for research activities in museums are important to ensure new knowledge to inform exhibition and program development. A vibrant research program breathes life into a museum. It gathers and discovers information about the cultural and natural history of an area. It guides the development, management, and preservation of the museum’s collection. It enables the production of exhibits, publications, and educational programs that form the basis of an interpretive program. It studies and evaluates museum methods including exhibits, visitor experience, and museum management. Currently, research within museums is not a high priority. Important research opportunities are unexplored and partnerships with local universities are underdeveloped.

Donations from the public are the primary source of collection development and growth. Field collecting, particularly in the oral history, natural history, and archaeology disciplines, is another important source of collection development in the larger museums. The capacity to purchase/obtain important items is limited because acquisition budgets are absent or too modest to have any impact. Currently, HRM lacks a mechanism to receive donations to collections. As a result, artifacts relating to the history of Halifax are not being acquired.





In the past, decisions regarding what to collect and who will collect it have occurred independently from other sites. In recent years, however, some collaboration has been evident as sites have developed similar collection policies, collecting criteria, and a common sense that each site has a finite capacity to preserve and utilize an object it may acquire. More selective choices are being made. Simultaneously, some sites are reassessing their existing collection based on a criterion that ensures any artifact does indeed warrant its place in the collection, and the inherent responsibility for its care.

With a focused plan, opportunities exist to foster collaboration between sites with respect to collecting, exhibiting, digitization, conservation, and research. There is an opportunity to rationalize the collections within HRM based upon accepted museological criteria and a thematic framework. Contemporary collecting related to existing and new themes could occur. Opportunities to acquire significant artefacts of interest to future generations are overlooked and objects are being lost or destroyed. Existing collections will continue to stagnate, and ultimately diminish in importance, without a coordinated safety net of policies and resources to ensure their future and strategic development. A collection development strategy based upon accepted museological criteria should be a priority.

Museum collections in the Municipality range from large—at the Canadian Museum of Immigration at Pier 21 and the naval and army museums, the Museum of Natural History and the Maritime Museum of the Atlantic and the municipality's own Dartmouth Heritage Museum and Municipal Archives collections—to small collections in communities like Waverley, Moose River, and Terence Bay. Some are located in purpose built museum buildings with facilities to enhance protection of the collection, while others occupy repurposed structures and historic buildings of significance in their own right but not always well suited for long term preservation of the collection.

## COLLECTIONS MANAGEMENT/MAINTENANCE

The HRM/Dartmouth Heritage Museum (DHMS) collection is a large and varied collection currently maintained on a part-time basis by one HRM staff, two Dartmouth Heritage Museum Society staff, and volunteers on occasion. It is a challenge to keep up with the workload. Regional Council has directed staff to rationalize this collection, meaning that the collection is reviewed through the lens of the Dartmouth Collection Policy and mandate, and careful decisions on each artifact are considered. The Cultural Asset Manager and DHMS staff make recommendations for disposal, deaccession or acquisition to the DHMS Collection Management Committee. Artifacts that are approved for disposal and destruction are rare, and this is only considered if an artifact is past all reasonable attempts at preservation or poses a danger to staff or the collection. Artifacts that are recommended for deaccession may have no provenance or recorded history or are deemed to no longer meet the need of the museum. All attempts are made to donate those artifacts to other museums and local institutions. This is necessarily a careful and deliberate process that is conducted with the public trust and museum code of ethics at its heart. Additionally, the process must be transparent and fully documented.

Inherent in this rationalization process, the artifacts themselves require care. This may mean creating physical supports, re-housing in archival materials and boxes, performing basic preventive conservation, etc. Each artifact has its own accession number and digital record within the database. As part of standard collections management, each artifact needs to be photographed, as the collection was never fully photographed in the past, as well as measured and described (and all of that information, including its current shelf or box location, entered into the database).

Although great progress has been made, the limited staff and the sheer volume of the collection pose a challenge for rationalization as set out by Regional Council. The warehouse facility is leased, and therefore does not fall under the direct care of HRM Facilities/BMS. That means the care of building issues—such as maintenance, leaks, inspection, meeting of contractors, and the like—falls to limited staff, with repairs facilitated through Property Management.



Objects in collections are as large as aircraft, buildings, and railway rolling stock and as small as insect specimens and cap badges. Materials can include fragile textiles, paper items, electronic media, working tools and equipment, farm animals, and living plants. This variety compounds the challenges of caring for these collections.

In some cases, an entire collection is on display, usually in the smallest museums, while larger museums might display as little as 5% or less of their collection at any one time. Interpretive centres like the Discovery Centre do not assemble collections but offer significant hands-on experience with objects, specimens, and models, while the Fairbanks Centre borrows relevant artefacts to interpret the history of the Shubenacadie Canal.

Collectively, the individual community and institutional efforts to preserve and illustrate aspects of history portray a large part of the experience of the municipality; however, there is no overview that describes the development of the HRM community as a whole. A particular gap is the representation in collections of the history of peninsular Halifax, which has never had a general history museum of its own. Some Halifax related artifacts and specimens have been acquired in the past in provincial institutions such as the Nova Scotia Museum, the Public Archives of Nova Scotia, and the Art Gallery of Nova Scotia. These include furnishings and industrial products by Halifax makers, archaeological specimens, historic photos, documents and fine art. Any future contemplation of interpretation of the peninsular Halifax story would benefit from arrangements for access with the custodians of these collections.

The collection of the former Halifax Police Museum is stored in the Central Police Station and is overseen on a part-time basis by a staff member of the police service who, from time to time, identifies artefacts and information to add to the collection. At Fire Station #2, a member of the fire service has taken responsibility for identifying and preserving fire service collection items on behalf of the Halifax Fire Historical Society. These collections do not have the benefit of official sanction by HRM, and are essentially maintained by the interest and good will of the individuals involved. As representatives of core services provided by the Municipality, these collections could be considered for formal status within HRM and allocation of resources to ensure their preservation and public access.

An ongoing challenge for many curators and collection managers is the development and maintenance of collection records and associated digital imaging of artefacts and specimens. A majority of institutions face a backlog of unrecorded collections and, in the face of all other demands on their resources, they struggle to keep up. Allocation of resources and a determined campaign like that applied to the Dartmouth Heritage Museum collection over recent years by the Halifax Regional Municipality and museum staff is an effective strategy for dealing with this issue. An incentive for this process is the availability of NovaMuse, a province-wide online platform for public access to the collection records of participating museums. This provides additional opportunity for sharing collections and information about them with the public and researchers. The exchange of information between museums and their very knowledgeable audience has been of great benefit. Digital access to the collection has inspired product development and sales of replica collection items.



Adequate storage is an issue with institutions large and small. Space limitations nearly always exist and proper environmental systems to ensure long term preservation of artefacts and specimens are expensive to install and maintain. Climate control standards are especially difficult to achieve in historic buildings. Collections undergo fluctuations of temperature, humidity, and ultraviolet light exposure during Nova Scotia's four seasons. Dedicated and secure storage and work space for the care of collections is at a premium in many institutions and can contribute to premature deterioration of objects. Glaring by its almost universal absence is a conservation strategy to address artefacts at risk and ensure their long-term preservation. This fiduciary responsibility has a significant impact on the development of interpretive exhibits and public programming.

The creation of a dedicated storage facility shared among museums within HRM has definite merit. The construction and management of a shared storage facility would spread costs of staffing, security, and maintenance among participating partners.

Within the museum community there is a significant scope and quantity of work that remains untouched. Many sites operate seasonally and rely heavily upon summer employees and groups of dedicated community volunteers to ensure the site is opened for the season. It is evident that the volume and variety of work, and the requisite skills to undertake it, are not being met by existing staffing levels. Current staff, while knowledgeable and competent, are under resourced to face the formidable task confronting them. Additional curatorial staff and support are required to develop and manage the collection. Staff retention and skill development so critical to a successful museum must be a priority.

The creation of a central agency of shared professional advisory services in specialist areas such as collection care, collection management, research and interpretation merits investigation; however, any new central agency or shared advisory service should not duplicate the efforts of the Association of Nova Scotia Museums or the Council of Nova Scotia Archives. These advisory services would augment the modest curatorial capacity that most sites, especially seasonal ones, can financially support, and ensure a strategic and standardized approach to heritage resource management within HRM as it moves to address the issues identified above.



## 6.1.5 Operations & Management

### Human Resources

While not all museums reported staffing numbers during the course of this study, among those museums that did, the total number of staff included:

- » 127 full-time, year-round staff
- » 16 full-time, seasonal staff
- » 13 part-time, year-round staff
- » 51 students

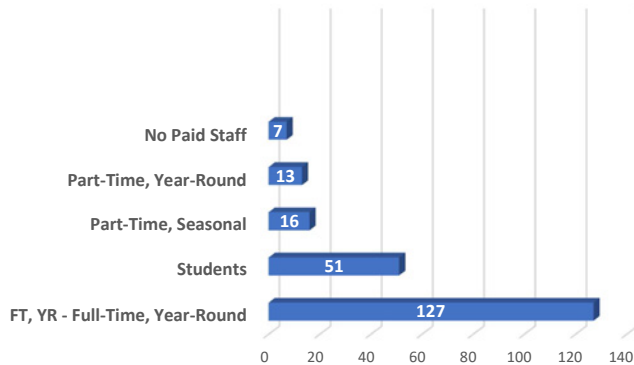
While the bulk of paid positions are found at museums located in urban HRM, it is worth noting that museums also provide employment in rural parts of the Municipality where there are limited employment opportunities. Museums provide particularly important summer jobs for students in both urban and rural areas.

At the same time, it is important to note that a number of museums in HRM have no paid staff at all and are therefore operated entirely through the considerable efforts of volunteers. Collectively, museums in HRM rely on a dedicated army of hundreds of dedicated volunteers who annually give tens of thousands of hours of their time to support the operation of museums in their communities.

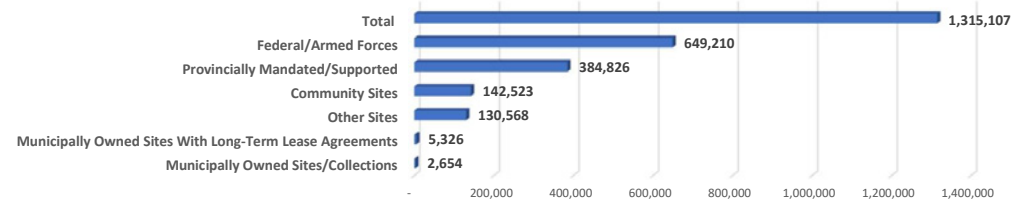
### Attendance

On average over the last three years, museums in HRM attracted over 1.3 million visitors annually. During the three years examined, total attendance at museums in HRM increased by over 267,000 visitors.

Museum Staffing



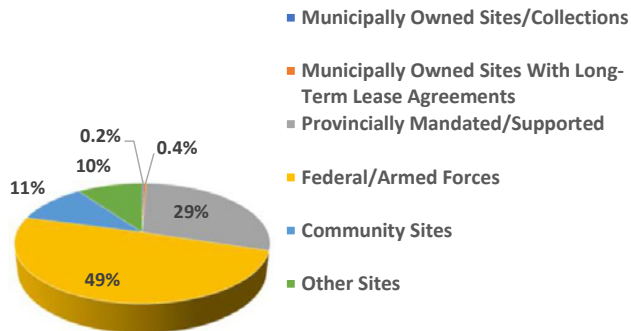
HRM Museum Attendance





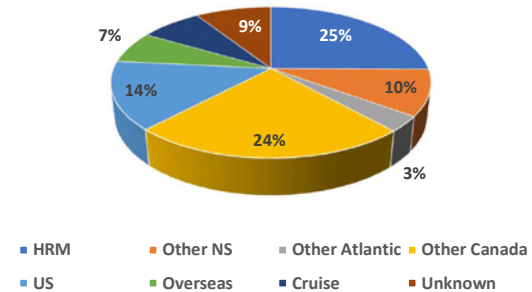
As a percentage of total attendance, visitors to federal sites, such as the Halifax Citadel National Historic Site and the Canadian Museum of Immigration at Pier 21, as well as Canadian Armed Forces museums, represent almost half of all museum attendance in HRM (49%). This is largely due to the over 500,000 visitors to the Halifax Citadel annually. The three Nova Scotia Museum sites located in HRM (Maritime Museum of the Atlantic, Nova Scotia Museum of Natural History, and Fisherman’s Life Museum) attract another 29% of visitors. Visitors to community museums, which are located throughout the municipality, account for 11% of total museum attendance in HRM.

**% HRM Museum Attendance by Site Category**



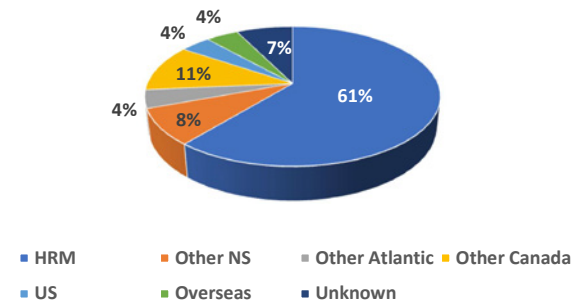
While not all museums in the study sample collect statistics on the origins of their visitors, an analysis of the data from the museums that do collect statistics on visitor origins demonstrates the dual role that museums play as a community and tourism resource. As this analysis of the origins of visitors to all museums in HRM illustrates, 75% of visitors to the Municipality’s museums originated outside of HRM and 65% originated from outside the province. This demonstrates the important role that HRM’s museums play in the Municipality’s tourism offering.

**HRM Museum Visitors by Origin (All Sites)**



An analysis of the origins of visitors to community museums in HRM, which tend to be located in parts of the municipality outside the downtown core, shows that 61% of visitors to community museums are residents of HRM. This demonstrates the important role that museums play as resources to their local communities and the level of community support that exists for them.

**HRM Museum Visitors by Origin (Community Museums)**





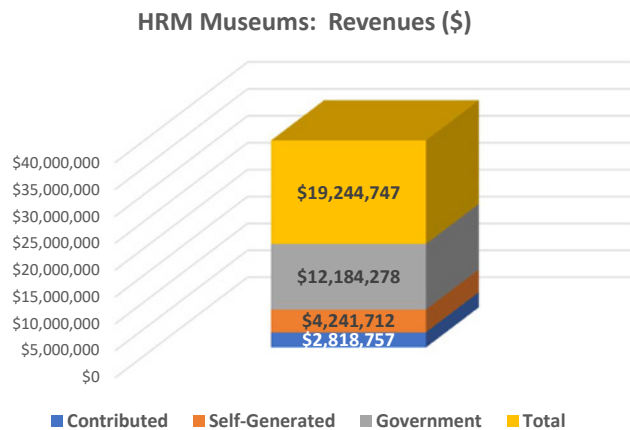
## 6.1.6 Financial

### Revenues

- » Museums in HRM, like museums everywhere, derive their operating revenues from three main sources:
- » government
- » self-generated revenues (admission fees, retail sales, memberships, program fees)
- » contributed revenues (donations, sponsorships, and other revenues from fundraising)

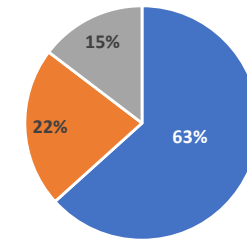
In total, on an annual basis museums in HRM generate over \$19 million in revenues:

- » \$12.1 from all levels of government
- » \$4.2 from self-generated sources
- » \$2.1 million from contributed sources



As is typical for museums in general, funding from government funding constitutes the largest portion of the revenues that fund museums in HRM (61%). This is followed by self-generated revenues, such as admission fees, retail sales, program fees, and memberships (22%) and contributed revenues, such as donations, sponsorships, and other revenues from fundraising (15%).

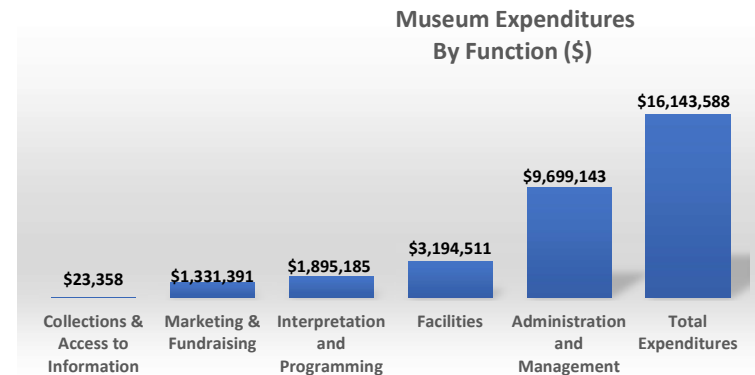
**HRM Museums: Revenues (%)**



■ Government ■ Self-Generated ■ Contributed

### Museum Expenditures

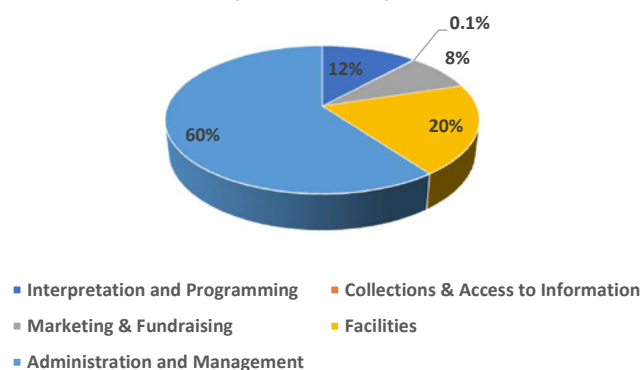
Museums in HRM inject over \$16 million into the local economy on an annual basis through their expenditures. These figures take into account only direct expenditures and do not include spin-off impacts or contributions to government revenues through income tax and HST.





As is typical, administrative and management expenses make up the largest portion of museum expenditures by function. HRM museums spend 60% of their budgets on this function, followed by facilities-related costs at an average of 20% of total expenditures. With administrative, management, and facilities-related costs making up 80% of total operating expenses, the remaining expenditures are divided between interpretation and programming (12%), marketing and fundraising (8%), and activities related to collections care and access to information (0.1%).

**Museum Expenditures by Function (%)**



## 6.2 SWOT

This summary of the strengths, weaknesses/challenges, opportunities, and threats that characterize museums in HRM is based on:

- » an analysis of the data collected during the course of this study,
- » the consulting team's and HRM staff's existing knowledge of the operations and conditions of museums in HRM, and
- » a round-table exercise carried out by the consulting team and HRM staff.

The results of this analysis are organized below based on the six Site Profile categories.



## 6.2.1 Organization

### STRENGTHS

- Museums are located throughout HRM, in urban and rural areas and in urban areas of HRM. Only three municipal districts do not have a museum located within their boundaries.
- Museums are important assets to the communities in which they are located. Museums represent and celebrate community pride and identity.
- The majority of HRM museums offer free admission, making them accessible to visitors from all income groups.
- 70% of museums have been in operation for over 40 years and therefore have established track records.
- Over two thirds of museums are governed by not-for-profit boards whose members are drawn from their local communities.
- The majority of museums in HRM have a strong local/community focus.
- HRM is home to a number of provincially or federally-operated museums, which are staffed by highly trained professionals and have access to a wider range of resources.
- Government and professional museum staff work well together.

### OPPORTUNITIES

- More opportunities for board governance training could be provided.
- Museums can be a tool for creating community connections and strengthening identity, particularly in areas undergoing a high degree of population change.
- The current distribution of sites has the makings of a system/site-based network (pending the enhancement of communications, administration, funding models, etc.).
- New/innovative programs/services could attract new visitors/volunteers.
- Museum sites are like the branches of a tree: many exist and are fruitful; however, improving the “trunk” is a priority.

### WEAKNESSES/CHALLENGES

- There are geographic gaps in museum coverage, including the Musquodoboit Valley and Prospect/Peggy’s Cove areas.
- Many existing museums were developed before the creation of HRM and have a very specific (local) focus. Because there was no systematic approach to the creation of these museums, there is limited integration among them.
- Overlapping mandates (local, provincial, federal) within a single geographic area are potentially confusing for the public, who may mistakenly perceive one as doing another’s work.
- There is a declining pool of people to serve on museums boards, especially in rural areas where populations are declining.
- Some museums are closely tied to individuals or small groups who founded them and lack a broader support base.
- There is a declining connection to heritage within communities as populations decline and newer residents have fewer links to the history of the community.
- Some museum boards do not have a strong understanding of good governance principles.
- The majority of museums in HRM are only open on a seasonal basis.

### THREATS

- Long-term feasibility of maintaining the current/increased number of museums.
- Continued rural depopulation could diminish the pool of museum volunteers to the point of insufficiency.
- If museums are not successful in making their work relevant to new/younger residents who do not have long connections to the community/story being told, museum support, volunteers, and visitors may dwindle as core supporters age and are not replaced.
- There is limited capacity at the center (i.e., there is no strong central system); if the ‘core’ isn’t healthy, branches can die.
- If individual sites do not start to talk/collaborate more, they will remain isolated.
- Ongoing external changes (i.e., development) may continue to put pressure on museum sites.





## 6.2.2 Site & Facilities

### STRENGTHS

- Museums are important physical assets in their communities; their mere presence is a benefit to the community.
- Many represent the last vestiges of a community (i.e., helping with the survival of diminished places).
- Museums are often owned by the communities they reside in.
- Museums usually occupy unique buildings that are often the only remnants of the original community.
- Museums fulfil the need for preservation and access to historic structures and landscapes.
- Visitors are able to see/experience original buildings and sites related to a community or story.
- Existing temporary exhibit spaces have the potential for travelling or shared exhibits role, in partnership with others.
- Museums provide indoor and outdoor spaces for community use, for meetings and events, festivals, weddings, etc.
- Most sites (but not all) are physically accessible to the public.
- Many museums offer publicly accessible amenities (e.g., public washrooms, a CAP site, picnic tables, etc.).
- Many museums offer connections to trail systems and offer opportunities for outdoor recreation.

### OPPORTUNITIES

- There is potential for restoration of buildings and sites.
- Some sites have the capacity to augment their existing spaces for other/future uses, and take advantage of available space to grow their functionality.
- Under-used spaces can become used for other purposes (e.g., future exhibits and programs, pop-up exhibits, etc.).
- Some sites could be used as film locations (however, this may sometimes become a threat to the site with uneven returns on invested time/resources).

### WEAKNESSES/CHALLENGES

- Many museum buildings are old, in poor condition, and have considerable ongoing maintenance needs.
- Some sites have limited capacity and there is sometimes conflict between balancing preservation needs versus visitor use/numbers (e.g., associated wear and tear on historic fabric).
- Accessibility is varied. Many locations and physical infrastructures are not ADA accessible.
- Public services are limited or non-existent in some places.
- Housing museum exhibits and collections in old structures presents risks for collections.
- Some sites have poor environmental controls for their collections.
- Some sites have limited space and/or lack of flexible space for temporary and pop-up exhibits.

### THREATS

- There continues to be disparity in the quality of site infrastructure, with stagnation of some sites (no change is current status).
- Unchecked wear and tear on site fabric and infrastructure could lead to continued deterioration of historical structures.
- Lack of funds for repairs and maintenance could result in the continued deterioration of museum facilities, especially heritage buildings.
- Not all sites have good conservation plans and/or policies they can refer to when undertaking renovations or repairs.
- Many sites are lacking in basic and/or modern security systems.
- Most sites have no fire suppression systems.
- Threats from fire, sea level rise, climate change, hurricanes, and other acts of god remain ever-present.
- Sites must continue to deal with liabilities and code violations (often increasing in strictness).



### 6.2.3 Interpretation

#### STRENGTHS

- There are many existing stories already in place.
- There is a wide variety of topics and themes already interpreted at sites.
- The HRM military story is well covered.
- Rural and coastal life is well interpreted.
- There is a growing awareness that under-represented stories need to be interpreted going forward (e.g., African Nova Scotian stories, Mi'kmaq stories, women in Nova Scotia, etc.).
- There have been some recent investments in sites/stories.
- Some new stories are being told within the region.
- Much research and heritage knowledge is already in place.
- Staff and volunteers are passionate about the stories being interpreted.
- In many cases, museums may be the only place where some of these “stories” are told within HRM (regardless of how limited or out of date interpretive methods may be).
- Good examples of great programming and outreach exist within the region (some examples include the Army Museum, Africville Museum, Memory Lane Heritage Village, senior home programs, etc.).
- Museums feature some staff animation/living history experiences.
- Exhibits/programs are typically a reflection of the community they reside in.
- Interpretation presents an opportunity to interact with people from the community.
- There is high quality interpretation at sites within the urban centre.
- There is a variety of interpretive resources and vehicles at work already.
- Local sites provide an opportunity to use collections at a local level.
- There is potential for more collections-based stories and content.
- Many sites are outward looking (and are aware of other HRM sites and related activities).
- Many existing sites have potential for partnerships in exhibit development, programming and cross promotion activities.

#### WEAKNESSES/CHALLENGES

- There are no clear guidelines in place to guide messaging and focus on underlying regional themes, identifying new stories to tell, etc. (i.e., a muddled approach to interpretation exists across the region).
- There is a lack of interpretation about the Halifax Peninsula, specifically the story of the city and its residents.
- There is a lack of capacity to identify and research new stories (compared to existing themes/stories where past research has been exhaustive—e.g., Halifax Explosion).
- Current themes and stories tend to appeal to an older audience (and may not be relevant for younger audiences).
- There is limited capacity to appeal to and build new audiences within HRM.
- There is a lack of renewal, change, and investment (e.g., aging exhibits and media). Ongoing stagnation of existing interpretation and exhibits remains.
- There is a lack of capacity to renew interpretation at the local level (e.g., to undertake research, writing, design, etc.).
- The overall quality of interpretation is inconsistent in some places (ranging from simplistic methods right up to modern technology).
- There is a lack of variety and innovation in the use of interpretive media/presentations.
- Many exhibits lack a variety of interactive and tactile (hands-on) media experiences.
- Varied languages: bilingual, trilingual or multilingual interpretation is minimal.
- Use of space is often uneven, and with misplaced priorities (e.g., space devoted to retail vs. interpretation).
- Maintenance capacity continues to be limited/non-existent.



## OPPORTUNITIES

- It is possible to generate and present new and different content; specifically, content identified as gaps in the current HRM context (see 6.1.3 above, as well as the appended document related to possible content/topics).
- More relevant themes/stories could be developed.
- The development of shared stories (e.g., Halifax Explosion) across sites is possible.
- Existing stories could be presented from different locations, perspectives, and in different ways.
- The development of coordinated efforts in terms of storytelling and theming between sites is possible.
- It is possible to link together several sites with complementary stories and themes.
- There is potential to leverage existing resources for dealing with sensitive subjects (e.g., diversity, inclusion, etc.).
- There are opportunities to invite visitors to participate more in storytelling/interpretive experiences.
- Labelling and mounting techniques could be enhanced.
- Use of new media, mobile media, and new technologies is becoming easier to adopt.
- There is potential to offer a greater variety of interpretive techniques and methods (e.g., live animation, theatre groups, social media, etc.).
- The development of food-based experiences have potential.
- The development of temporary/pop-up exhibits and/or experiences are possible in many places.
- An increased use of the landscape around a museum/site may be possible for pop-ups and events.
- There is potential to develop the spaces “in between” sites (e.g., interpretation appearing within the community, public parks, trails, pedways/malls, downtown, at schools, etc.).
- There is potential to develop more collections-based themes/stories (drawing from collections that are under-used) and getting the collections “out there.”
- Engaging with the arts and other similar collaborators outside of the museum world (e.g., dance, spoken word, non-traditional experiences) has great potential.
- There is potential to develop curriculum-based programming and increase “taking interpretation to the schools.”
- There is potential to establish partnerships with industry and the private sector.

## THREATS

- There remains a limited capacity to update/change content.
- If interpretation does not remain relevant, public interest levels could decrease.
- Sites may not have an understanding of, or a process for, working with sensitive topics (e.g., Indigenous content).
- Sites may not pick up on planned and suggested initiatives (e.g., HRM recommendations or new/proposed ways of collaborating are not adopted).
- Possible perception among existing museums that they may lose their autonomy and ability to tell their own stories if there is a move toward greater centralization (e.g., regional interpretive plan, central museum).
- Costs and budget limitations are not addressed.
- Updates to technology outpace the capacity or a site and its associated funding.
- Seasonal operations continue to impact the continuity of staff and embedded knowledge at sites.



## 6.2.4 Collections

### STRENGTHS

- The collective holdings of HRM's museums are extensive.
- The collections in many cases are unique, significant, and tell their community's story.
- ANSM and the Collective Access system are valuable resources.
- Many sites are committed to looking after their collections.
- Many collections are well-suited to interpret the themes of their sites/communities (e.g., community life, industry, and commerce).
- There is a broad representation of material (e.g., photographs, fine art, textiles, wood and metal artifacts, and archival material).
- General conditions are good (stable) at most sites.
- There is already some collaboration between sites regarding what to collect, sharing policy decisions, techniques, etc.
- More selective choices are being made with regard to acquisitions and deaccessioning policies. Sites have developed similar collecting policies, acquisition criteria, and consideration of future use and conservation requirements.

### WEAKNESSES/CHALLENGES

- The size of the collections is challenging to manage and there is inconsistency in the quality of collections in some cases.
- There is an overall lack of proper storage and conservation systems in place.
- Many sites have poor environments for storing/displaying collections.
- There is a significant scope of work and limited staff capacity required to manage collections properly (i.e., accessioning, conservation, record-keeping).
- Information about collections can sometimes be scant (e.g., lack of provenance).
- Some museums have a backlog of artefacts to be recorded into their collection database.
- There is a lack of conservation expertise and skills retention.
- It is a challenge to fill interpretive gaps (e.g., collecting new things for new stories).
- Capacity to purchase/obtain important items is limited (e.g., accessions budgets).
- There is an absence of strategic collecting at sites regionally (e.g., not always based on shared themes, historic context, and research).
- There is no mechanism for HRM to receive donations.
- Collaborative collecting and acquisition between sites to manage "orphans" is haphazard.
- There is limited sharing of current collections between sites.
- Currently, artifacts relating to the history of Halifax are not being acquired (i.e., compared to Dartmouth materials).
- There is a noticeable lack of resources to support historical research that is necessary to bring the collection and community stories alive for visitors.



### OPPORTUNITIES

- Greater collaboration between sites (regarding collecting, exhibiting, digitization, conservation, etc.).
- Franchising interpretation (storytelling and themes) across multiple sites through the use of extant local collections.
- There is an opportunity to rationalize the collections within HRM based upon accepted museological criteria and a thematic framework.
- Contemporary collecting related to extant and new themes could occur.
- Alignment and parity of collections with themes and locations within HRM.
- An increased use of collections to tell new stories and broaden interpretation.
- Generating a conservation strategy for particular objects.
- Expanding research opportunities and appealing to wider audiences by putting more collections online.
- Digital databases could offer quick access to data and “patterns,” be used to prioritize conservation items, and is an opportunity to engage with the public.
- Exploring corporate funding for acquisitions.
- Creating a shared storage space and facilities (e.g., shared costs, risk, staffing, security, skills, etc.).
- Product development and sales based on collection items (as design inspirations/ prototypes).
- Development of a research program, including oral history to develop and interpret the collection and related themes.
- Development of a collection strategy to tell the collective story of HRM, including peninsula Halifax.

### THREATS

- Time (i.e., deterioration of objects, ongoing threats, gaps in themes increasing).
- Crowded storage spaces and facilities at capacity.
- Gaps in collections and collection development for new and relevant themes.
- Not addressing conservation needs (e.g., almost no one is working with conservators at the moment).
- Stagnation of the HRM collection (e.g., not collecting contemporary items).
- Lost collecting opportunities (e.g., objects lost or destroyed).
- Quantity of digital records/items accumulating that requires different types of management methods/capacity.
- Absence of legislation and mandates needed to achieve geographic parity in an HRM collection.
- The lack of formal HRM sanction and allocation of resources for preservation and public access for the Police and Fire collections.
- Ongoing inconsistency of skills/staffing when dealing with collections.
- Loss of institutional/corporate memory and knowledge about certain collections/ objects.
- The lack of historical research means important stories are being lost.



## 6.2.5 Operations & Management

### STRENGTHS

- Museums provide hundreds of full and part-time jobs throughout HRM, many of which are in rural areas.
- Museum staff are dedicated, passionate and inventive.
- Some museums in HRM have a large, professionally-trained staff who have a wealth of knowledge and experience.
- Larger museums in HRM and government agencies are a source of expertise for smaller museums and museums without paid staff.
- All museums in HRM benefit from strong contingents of community volunteers, without whose tireless efforts many of these museums would not be able to operate.
- Museums in HRM are important educational and recreational resources, hosting hundreds of thousands of visitors from HRM residents annually.
- Museums are important tourist attractions within HRM, hosting millions of tourist visits annually.
- Many museums undertake innovative partnerships/collaborations with other heritage attractions, educational institutions, community groups, and tourism industry partners.

### WEAKNESSES/CHALLENGES

- A number of smaller museums and museums in rural parts of HRM have limited paid staffing or no paid staff.
- Smaller museums and museums in rural communities have difficulty attracting and retaining staff qualified staff because of low salary levels.
- Some museums rely on the efforts of a single founder or small group of founders and lack succession plans to replace these founders when they are no longer able to be as heavily involved.
- Many museums rely on summer employment programs to hire staff and face uncertainty every year about whether programs will exist and whether their applications will be successful.
- The pool of museum volunteers, especially in small communities within HRM, is limited and there is a high rate of turnover due to workload. This leads to the loss of corporate memory and consistency.
- This can also lead to considerable turnover in management and the loss of continuity and corporate memory.
- There are few opportunities for professional development after staff have been hired.
- Many sites, particularly smaller and rural sites, have limited access to technology and make limited use of new media for communications and marketing.



### OPPORTUNITIES

- More standardized and formal policies/procedures, training, implementation, and professional standards could be developed.
- Many sites can benefit from improved technology and communications.
- Professional staff working for larger museums, other museums with specialized skills and retired museum professionals could provide peer-to-peer training and mentorships.
- Museums could benefit from having access to skill sets from other sectors and from other departments/units within HRM.
- ANSM could play a larger role in skills development/training for HRM museums.
- Partnership between museums that interpret similar topics could be expanded.
- Museums in HRM could learn from other parts of the cultural sector (e.g., theatre, music, film) how to make more effective use of communications and marketing technologies, particularly social media.

### THREATS

- Staff and volunteer burnout.
- Aging and loss of long-term staff volunteers and their experience/corporate memory.
- Loss of champions and leadership within the system.
- Lack of succession planning.
- Inability to offer levels of pay necessary to attract new employees and compete with other sectors for workers.
- Continued lack of professional development/training.
- Lack of standardized policies.
- Inability to compete with other attractions and media for leisure time and spending.
- Overall lack of appreciation for the role and relevance of museums within our communities.
- Limited capacity at the centre (i.e., there is no strong central system).
- Not increasing collaboration/networking among sites.



## 6.2.6 Financial

### STRENGTHS

- There are four museums in HRM that are funded through management or long-term lease agreements.
- The interim museum grants program has greatly enhanced the financial stability of the museums that have received funding through the program.
- Museums in HRM generate millions of dollars of operating revenues from a variety of public, earned, and contributed sources.
- As some forms of government revenue have decreased, many museums have found inventive ways to diversify their revenue from other sources.
- Museums in HRM inject millions of dollars into the local economy through direct spending on staffing, building maintenance, utilities, and the purchase of goods and services.
- Museums in HRM also provide spin-off financial benefits to the communities in which they are located by attracting tourists who spend time and money at hotels, restaurants, and other businesses in their communities.
- Precedents exist for the presence and role of municipally/provincially-funded museums in HRM.

### WEAKNESSES/CHALLENGES

- Many museums in HRM, particularly smaller museums and those in rural areas do not receive any form of ongoing operating support, making financial stability an ongoing challenge.
- Demand for operating support exceeds current funding capacity.
- There is a disparity in funding (i.e., some sites are well funded but most struggle to get by season-to-season).
- Capital funding needs often exceed available sources of funding.
- Museum funding has historically been ad hoc. Museums are always seeking funds, but there is no mechanism to rationalize funding “asks.”
- There are limited opportunities for self-generated and contributed funds, especially in rural communities.
- Most museums in HRM lack capacity/skills in fundraising /sponsorship development.
- There is a common perception that museums are “paid for” by the government and that citizens do not/should not have to pay for them.
- Some funding programs require sites to match funds for project grants, which many are unable to do.
- Provincial and federal funding has been stagnant while expenses have been increasing.
- After paying administrative, as well as facility and site costs, museums in HRM on average have had little left to invest in other key functions such as interpretation and programming, marketing and fundraising, collections, and access to information.





### OPPORTUNITIES

- Increasing fundraising, even within small communities, is feasible, but will require training and mentorship.
- Some sites could diversify/increase revenue generation, but will require training and mentorship, potentially from sites with strengths in these areas.
- Partnerships/collaborations between sites (e.g., joint programming, interpretation) could create new revenue streams.
- Funding could be reallocated and/or funnelled to museums in new/different ways.
- Funding application processes could be consolidated.
- Sites could share costs and services (e.g., bulk buying, shared administrative costs/services).
- Shared and in-kind services could be accessed via HRM staff and the city's existing operational system.
- Standardized financial reporting across all sites would allow for better tracking and comparisons of financial performance.

### THREATS

- Cuts to government funding programs (including operating, capital, and student employment programs) due to changing government priorities and financial pressures.
- COVID-19-related decreases in museum attendance, leading to lower revenues from admissions, retail sales, program fees, and other forms of self-generated revenues.
- Financial downturn, leading to lower levels of contributed revenue (fundraising).
- Operating costs escalating at a rate that exceed revenue-generation.
- Lack of a consistent and coherent funding and approvals process.
- Diverting resources from the branches (existing museums) to fund a new civic museum.



# 7.

## Comparables Analysis

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## 7.1 Rationale

A central focus of the Phase 1 study was to research and assess comparable museum organizations and systems to build comparisons between the current HRM situation and how similar Canadian municipalities support/manage museums in other jurisdictions. The intent of this analysis is to determine where successes and pitfalls exist when one considers establishment of a civic museum or museum system at the scale imagined for HRM. This included assessing models where municipalities directly own, operate, and fund museums, as well as models where municipal governments provide operating support to museums that are operated by third parties, like historical societies.

The study also required a study of operational archival support/models in other cities to determine how a museum strategy might also address the requirements of the municipality's archival system as part of an emerging museum strategy going forward. Finally, the study required an assessment of comparable new and/or planned museum projects within HRM, as well as in other locations within Atlantic Canada, in order to ascertain the implications of planning, financing, and operating museum projects on a civic scale.

A selection of museums in comparable municipalities, archive facilities, and museum projects were chosen in consultation with HRM as well as through assessment of municipalities with comparable populations to HRM. The selection process also considered locations that offered regional variety (i.e., within different provinces), and how capital cities, like Halifax, balance civic museums with provincial and federal facilities often located within the same municipal or geographic region. The process also considered where civic museums needed to address amalgamated municipalities in their representation, interpretation, and operations.

Overall, there are many exciting and informative examples of museums and museum projects that provide valuable insights for HRM, which should continue to be monitored as the HRM Museum Strategy continues to be developed in Phase 2. In determining which model or method to apply, HRM has an opportunity to innovate and lead in how it chooses to plan and operate its heritage interpretation facility and/or system in future.

The comparables are organized as follows:

- **Municipal Museum Models: *Stand-Alone***
- **Municipal Museum Models: *Multiple Site/Service or System***
- **Municipal/Civic Archives Models**
- **Regional Museum/Cultural Site Projects: Within HRM**
- **Recent Museum/Cultural Site Projects: Within Atlantic Canada**



## 7.2 Municipal Museum Models: Stand-Alone

A significant focus of discussion in recent years has been to establish a stand-alone museum within HRM. Stand-alone museums can be found in many Canadian cities of comparable size or municipal complexity as HRM. The selections below range in size but nonetheless represent municipal museums that are active and viable within their respective cities. The Maritime Museum of the Atlantic is also included, primarily because it represents a potentially comparable museum operation within the municipality. Research focused on ascertaining an understanding of the museum's ownership/operational model, building size and description, staff resources, operational costs, exhibits/interpretation, collections, programs and outreach, and support and partnerships.

### 7.2.1 Museum of Vancouver



"Museum of Vancouver" by \_\*\_\* is licensed under CC BY 2.0

#### Operating Model

The Museum of Vancouver (MOV) is an independent not-for-profit museum governed by its own board of directors.

#### Building Size and Description

The Museum of Vancouver's total exhibit and program square footage is 31,080 square feet. The museum's gross building size is 73,760 square feet, and additional offsite storage space amounts to 10,000 square feet. The MOV occupies a three-level facility that is shared with the H.R. MacMillan Space Centre in Vancouver's Vanier Park. The top floor, the planetarium level, belongs entirely to the latter. The main and lower levels are occupied by both institutions, with certain spaces shared and others used primarily by either the Museum or the Space Centre.



### Staff Resources

The Museum of Vancouver employs 23 full time, five part time, and 18 auxiliary staff, for a total of 46 individuals.

### Operational Costs

The Museum of Vancouver's current operational costs are \$3 million dollars.

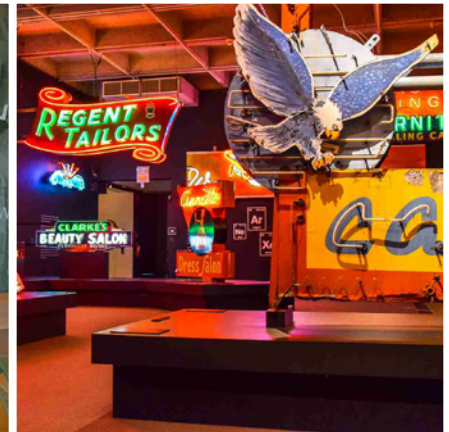
### Exhibits/Interpretation

MOV's curatorial methodology is guided by a participatory approach to exhibition planning — that is, its team actively seeks the participation of individuals, organizations and communities to enrich and shape its exhibitions, accompanying programs and collections.

In 2018, the museum collaborated with over 65 partnering organizations for the planning and execution of its curatorial program. Partnering groups ranged from Indigenous organizations and artists, to university-based research centres, government agencies, and publishing houses, to individual and corporate collectors, and organizations devoted to environmental education.

#### *Recent temporary exhibits have included:*

- Acts of Resistance, showcasing the artwork of seven indigenous artist activists from the Pacific Northwest, whose designs flew from the Iron Workers Memorial bridge on July 3, 2018 to protest the Trans Mountain Expansion Pipeline project.
- Haida Now, a collaboration between Haida Curator Kwiaahwah Jones with Viviane Gosselin, Co-curator and Director of Collections & Exhibitions at MOV, this exhibition features an unparalleled collection of Haida art, boasting more than 450 works.



The museum also provides a journey through Vancouver's history through its permanent galleries:

- 1900s - 1920s: Gateway to the Pacific
- 1930s - 1940s: Boom, Bust, and War
- 1950s: The '50s Gallery
- 1960s - 1970s: You Say You Want A Revolution



## Collections

MOV utilizes its extensive collection of over 100,000 artifacts, objects and belongings to create exhibitions that connect the past, present and future of Vancouver's civic and cultural history.

## Programs & Outreach

The Museum's mission and mandate is to deepen visitors' understanding of Vancouver through stories, objects, shared experiences and to inspire a socially connected, civically engaged city through direct participation, dialogue, and programming that emphasizes the organization's four strategic pillars:

- **Reconciliation**
- **Immigration**
- **Natural history and social history**
- **Contemporary issues**

The MOV engages learners of all ages with hands-on programming, multimedia workshops, guided tours, and online resources that are linked to the BC Ministry of Education curriculum. A guiding principle for its school programs is to reinforce the notion that a collection can be used as a resource for creative and thought provoking activities. Community partnerships with education and cultural institutions include the Beyond the Classroom teacher-in-training program, peer mentoring for educators from the Bill Reid Gallery, and internship opportunities for students enrolled in the ECUAD Media Arts Program.



## Support & Partnerships

MOV's public programming and community events depend on diverse partnerships. The museum has partnered with DOXA, Royal Architectural Institute of Canada, Musqueam First Nation, Nature Vancouver, South Coast Bat Conservation Society, The Shoe Project, BC Federation of Labour, The Tye, and the Indian Summer Festival just to name a few.



## 7.2.2 Moncton Museum at Resurgo Place



Google Maps Street view

### Operating Model

The Moncton Museum is owned and operated by the City of Moncton. The museum is managed by, and reports through, the Culture and Heritage Department, which is part of the Recreation, Culture and Events Division of the municipality. In addition to the Moncton Museum, the City of Moncton also operates two other museums: Treitz House and Thomas Williams House.

### Building Size and Description

The Moncton Museum is housed in Resurgo Place, which includes the museum, a Transportation Discovery Centre, the Station Gift Shop, the Reg Ward Resource Centre, a learning centre, a conference room, temporary exhibition space, storage rooms, offices, and other support spaces. The total size of Resurgo Place is approximately 30,000 square feet.

### Staff Resources

The Moncton Museum has five and a half permanent staff, who are part of one of the City of Moncton's union groups. This staff includes:

- » one collections manager
- » two programming positions (on-site activities and partnerships, outreach, temporary exhibitions and communications)
- » one heritage and culture coordinator: safety security, multimedia, research, exhibition design and build,
- » 0.5 admission/administration
- » one gift shop/rental coordinator

The museum also retains three casual employees and approximately 14 students during the summer.

### Operational Costs

The operating costs for the Moncton Museum at Resurgo Place are \$1.08 million annually. It should be noted that this does not include electricity, gas, or taxes, which are paid for directly by the municipality. Approximately 80% of the museum's operating revenues come through an operating grant from the municipality, with the remainder coming from admissions, retail sales, rentals, and grants from other levels of government.



### Exhibits/Interpretation

The Moncton Museum interprets five themes associated with local history: early history, business and industry, sport and culture, municipal services, and military. A mezzanine exhibition bridges the original museum and the newly added Transportation Discovery Centre, housing an interactive floor map of the city with hotspots and 17 historic videos (some related to transport).

The Transportation Discovery Centre portion of the museum, which is a recent addition, interprets the transportation history of Moncton through a science-based lens. The Moncton Museum also creates its own exhibitions to highlight various events or groups in the community including, for example, the role of Moncton after the Halifax Explosion, the local YMCA anniversary (150 years), and local editorial cartoonists (old and modern). Moncton history is also told in various ways throughout the city: interpretation panels along the river and on Downing Street, monuments, exhibitions at Thomas Williams House and Treitz Haus, heritage plaques on designated houses, etc.

### Collections

The museum's collection originates from an earlier non-profit society that used to run the museum and has since been supplemented by other donations. The collection includes approximately 25,000 objects and 6,000 pieces of archival material. There are two main storage areas, one with rolling shelves units and one vault for archives.

### Programs & Outreach

The Moncton Museum's in-house and outreach programs include crafts, family history, community history, concerts, social inclusion programming, and birthday parties.

### Support & Partnerships

The Moncton Museum has an active network of community partners including:

- » schools and educational organizations
- » other museums and heritage organizations
- » health and social service agencies
- » arts organizations and festivals
- » businesses and tourism agencies
- » multicultural and community organizations





### 7.2.3 Museum of Surrey

"The Surrey Museum, Surrey, BC" by fboudville is licensed under CC BY-SA 2.0



#### Operating Model

The Museum of Surrey is a civic facility, owned and operated by the City of Surrey. A Community Advisory Board helps with advice on strategic planning, grants, collections advice and exhibits.

#### Building Size and Description

The Museum of Surrey is 36,000 square feet. The museum closed its doors in August of 2017 to undergo a massive expansion and renovation, and reopened in September of 2018 as the Museum of Surrey. The refreshed museum is located within an outdoor Cultural Campus that includes other Surrey heritage buildings such as the Municipal Hall built in 1912 (now the Surrey Archives). Inside, the Museum features both temporary and permanent exhibition spaces including the TD Explorer Zone, Textile Centre, Reference Library, and an Indigenous Hall.

#### Staff Resources

The Museum of Surrey employs 25 staff.

#### Operational Costs

Annual operating costs at the Museum of Surrey are \$1.3 million dollars.

#### Exhibits/Interpretation

The museum's interpretive focus is on "people" stories. Exhibits center on the belief that the stories we tell about ourselves and our communities bring people together, fosters neighbourhood wellness. In support of this, the museum provides a space for story sharing using programs, events and exhibitions.

Permanent exhibits include the core Surrey Stories gallery that explores the city's history and contemporary issues through a range of topics, from farming to first responders. The museum is currently translating this permanent gallery into French and Punjabi. It is also ensuring more experiences are accessible for those in wheelchairs and introducing Braille to all its text. Online virtual exhibits are being developed for the full scope of exhibits. The Indigenous Hall is voiced completely by the communities it represents: Katzie First Nation, Kwantlen First Nation and Semiahmoo First Nation, Surrey's three land-based Nations. The Indigenous Hall is designed to evolve and change as relationships grow and strengthen.

The permanent TD Explore Zone is a space for kids to learn about sustainability initiatives from the City of Surrey related to global climate change, from dyking, to showering less than five minutes, to eating local. Every time a feature exhibit comes on board, parts of the Explore Zone change to reflect it. For example, the Explore Zone integrated activities related to Punjabi food and bangra related to the recent Being Pujabi exhibit.



Recent temporary exhibits have included Arctic Voices, a travelling exhibit co-produced by Science North and the Canadian Museum of Nature, and the Chinese Art and Culture Exhibit, presented in partnership with the Chinese Village Club.

## Collections

Heritage Services administers a large civic artifact collection consisting of over 20,000 objects, held in trust for the people of Surrey. Objects are predominantly donated by residents, community associations, and businesses. Legal ownership is transferred by deed of gift to the City of Surrey. Guided by best practice in artifact collections management, staff, volunteers, and external experts take great care to gather, research, document and preserve the collection.

The collection is exhibited primarily at Museum of Surrey and Historic Stewart Farm, and at other civic venues, museums, and galleries. A dedicated heritage staff team oversees the administration of the collection and works collaboratively to support access and use for exhibits, programs, and research.

The Museums' Collections Policy guides the acquisition of new collections and outlines criteria for acquisition, including Surrey provenance; uniqueness; historical value; and good physical condition. Heritage staff work collaboratively with Surrey residents, community associations, and businesses to ensure significant Surrey-based objects are identified, acquired, preserved, and made accessible.

## Programs & Outreach

The museum's target audience includes young families, cultural groups and school groups. Thus programs are highly interactive and share stories of identity – immigration, Indigenous resilience, Surrey's diverse communities, and more. Programs include onsite school programs led by museum education staff. Topics cover everything from archeology to simple machines to Métis culture and traditions. The museum also offers a Sensory Friendly Sunday for visitors with autism in an effort to make exhibits accessible to all.



Danna Maria de Groot

Off site school programs are delivered in schools across the city, providing teacher resources for follow up lesson planning. Teacher Delivered Edukits contain hands on artifacts and archival materials, including photographs, newspaper articles and letters. They are available on three-week loans. Programs like Yoga and Tots use the museum's galleries as calm, safe spaces that serve the needs of its community in new, innovative ways.

## Support & Partnerships

The museum taps into the many voices of Surrey's strong cultural communities. Partnerships include:

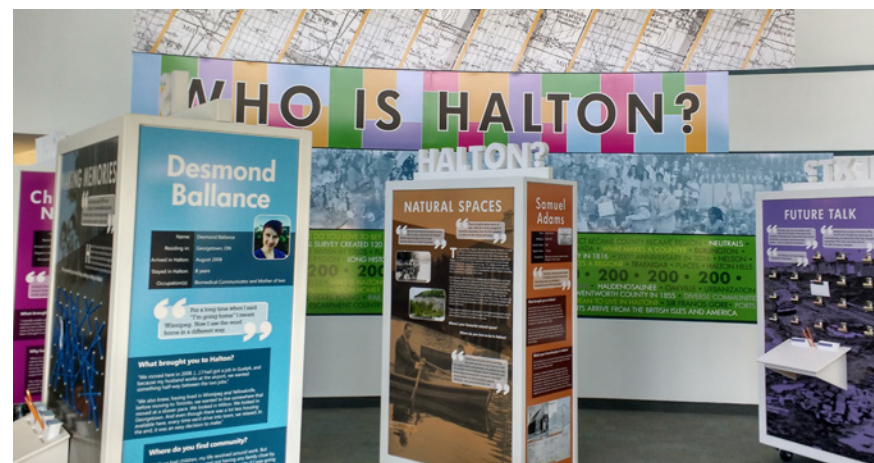
- » Cultural communities like the Punjabi community
- » Semiahmoo, Kwantlen and Katzie First Nations
- » Other museums and heritage organizations including the Royal BC Museum and the Museum of Vancouver
- » Universities like Simon Fraser University
- » Canucks Autism Network
- » Ukrainian Women's Association
- » Local First Nations
- » Chinese Village Club



## 7.3 Municipal Museum Models: Multiple Site/Service or System

Systems-based museum operations are found in many regions and cities that have either moved away from stand-alone museums, or sought to expand the reach and role of the museum in their community. Systems-based models often include multiple buildings and sub-sites (similar to the current HRM situation) and operate across amalgamated jurisdictions. They often include service-based activities in addition to traditional interpretation and program activities. Research focused on ascertaining an understanding of the museum system's ownership/operational model, building sizes and descriptions, staff resources, operational costs, exhibits/interpretation, collections, programs and outreach, and support and partnerships.

### 7.3.1 Halton Heritage Services



Halton Region Heritage Services

#### Operating Model

Since 1961, heritage in Halton Region has been centered on the Halton Region Museum, located within Kelso Conservation Area. However, since the 2014 endorsement of LPS62-14 - Halton Heritage Centre: A New Approach for the Halton Region Museum, the organization has transitioned into a community-centered heritage service provider operated by the Regional Municipality of Halton.

There were a variety of reasons behind the decision to close the museum and move to a heritage service provider model:

- » Declining attendance: both walk-in visitors and booked school programming.
- » Accessibility: lack of public transit to get to site, museum was free to visit, but entrance fee was required to enter Kelso Conservation Area.
- » Demographic change throughout the Region meant that the story the museum told of settler families in the 19th and early 20th centuries was not inclusive of all resident stories and experiences.



Halton Region Heritage Services

- » Extensive facility rental program required significant human, space and financial resources, to the detriment of other museum tasks and functions.
- » The museum occupied buildings owned by Conservation Halton, more than halfway through a 99 year lease.
- » Existing buildings required significant capital upgrades to meet standards for museum collections.

Using a distributed model, Halton Heritage Service (HHS) staff now delivers heritage content and experiences for residents in accessible locations across the Region, as well as advisory, training and support services for the many small, often not-for-profit and volunteer run heritage organizations within Halton.

Halton Heritage Service (HHS) employs an innovative service delivery model that is cost-effective, non-competitive and complementary to existing heritage organizations. It provides unique services and supports to build capacity among members of the heritage network, thus ensuring the ongoing preservation of local history and culture. This operating model is new, so that in and of itself can be challenging, especially with a smaller staff. Local communities have been enthusiastic about the new heritage service delivery model and, while there were some initial concerns about the closing of the museum, those have largely dissipated as HHS worked alongside local heritage groups and built their capacity.

### Building Size and Description

HHS does not operate any public museum or heritage site facilities. Its offices are currently located in Kelso Conservation Area, in one of the historic buildings that was previously part of the Halton Region Museum (which officially closed to the public in 2016). This and the other buildings that made up the former museum site are owned by Conservation Halton.

### Staff Resources

Due to a number of recent staff departures, HHS is currently operating with two staff members and the model is a little in flux, but generally its full staff complement is considered 5 full-time employees including:

- » Manager/Curator, Heritage Services
- » Assistant Curator/Collections Coordinator – collections management, exhibit curation and design
- » Interpretive Services Coordinator – management of the Halton Heritage Network, exhibit interpretive planning, programming
- » Curatorial/Public Programs Assistant – support collections and programming work, exhibition design

There is another FTE in our section, but it is unfilled and the job description is under review. They also have students/interns, if projects warrant.



### Operational Costs

The operating budget is \$1,083,000 inclusive. Capital projects are funded as part of the larger department within Halton Region. Currently, there are no capital projects underway.

### Exhibits/Interpretation

As outlined by the 2014 plan, HHS works with the heritage community to develop travelling exhibits for use by the heritage network throughout the Region. As part of the HSS's in-kind contributions to collaborative projects like this one, it carried out production and fabrication of the exhibit in its on-site exhibit production studio.

#### Travelling exhibits have included:

- » “Beyond Sit & Stay: Dogs in Our Service” in partnership with Halton Regional Police, the Royal Canadian Mounted Police, the Lions Foundation, St. John Ambulance and other organizations and individuals working with service and assistance animals.
- » “Service, War and Remembrance: 150 Years of the Lorne Scots Regiment” in partnership with the Peel Art Gallery, Museum and Archives and the Oakville Museum.
- » “Who is Halton?” an exhibit commemorating the 200th anniversary of the founding of Halton County in 1816.

### Collections

Halton Heritage Service (HHS) acts as the steward of the region's historical collections, including archives, photographs, objects (including archaeological materials) and a local history reference library.

### Programs & Outreach

At the start of its transition to a heritage service provider, HHS piloted a new secondary school program entitled “Partners in Time” with Acton District High School.

The program saw high school students use artifacts from the Regional collection to produce in-school exhibits after participating in a full-day workshop on exhibit development. Over recent years, it has also expanded its involvement with two major environmental school festivals within Halton – Halton Children's Water Festival and Halton Forest Festival. It also participates in the Secondary School Co-op program through the Halton District School Board by hosting a Grade 12 student for one semester. The students gain experience in collection management through involvement with curatorial projects.

### Support & Partnerships

HHS does not offer any kind of granting or direct funding; its contributions to partner projects are all in-kind. For example, they work with a local historical society to design and produce a new exhibition for their space, and provide staff time and expertise as well as materials. In the case of larger scale exhibitions, a cost share arrangement with partners may exist. Overall, they support the delivery of heritage services to community partners, with a focus on facilitating preservation and access to heritage across the region.

#### There are four main service streams:

- » Coordination of Halton Region Heritage Partner Network. HHS facilitates communication between network members, researches and shares information about the heritage field and best practices, facilitates learning and networking through informal meetings, conferences and workshops.
- » Heritage advisory services including collections management, exhibitions, interpretation and institutional planning.
- » Stewardship of Halton Region's historical collection of artifacts, photographs and archival documents, currently numbered at approximately 30,000.
- » Program and exhibition design and development.



## 7.3.2 City of Toronto

“City Hall - Toronto, Ontario”  
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### Operating Model

In 1998, the six municipalities of Metro Toronto amalgamated to form the current City of Toronto. Prior to amalgamation, five central museums existed—Spadina House, Colborne Lodge, Toronto Maritime Museum, Fort York, McKenzie House—with other museums in outlying areas. Amalgamation moved all museums under one umbrella; initially the Parks and Recreation Department and currently the Department of Economic Development and Culture. There are five different sectors within this department with Museums and Heritage being the largest.

Today, Museums and Heritage Services operates the ten City of Toronto-owned museums and historic sites, including Market Gallery, and is responsible for the stewardship of 100 heritage buildings. Services include conservation, collection management, and centralized collection storage.

A new City of Toronto Museum is currently being planned, with Old City Hall slated for its location. The proposed location will include a new home for the City Library, the new City Museum as well as retail spaces. The new Museum will be managed as corporate real estate and will be operated by City staff. Significantly, it is not meant to replace other sites and living history programs across the municipality but rather it is imagined as a hub with other sites functioning as spokes and encouraging visitors to explore areas outside the City core.

After amalgamation, when responsibility for the historic site museums and heritage preservation services became part of the City, Heritage Toronto took on responsibility for plaques, awards, and walking tours and other programs. The City often collaborates with Heritage Toronto and pools resources but the two are completely independent entities.

### Building Size and Description

Current City of Toronto museums include:

#### *Colborne Lodge*

The museum site consists of two buildings: an original Regency Picturesque stucco cottage and John Howard’s original Picture Gallery. Exhibits within this site’s historic buildings explore 19th-century innovation and creativity, city building, science, technology, and design.

#### *Fort York National Historic Site*

Fort York is a 43-acre national historic site located in downtown Toronto. It is also a Heritage Conservation District, a registered archaeological site, and home to Canada’s largest collection of original War of 1812 buildings.



### ***Gibson House Museum***

This historic house was built in 1851 and became a heritage museum in 1971, interpreting 19th-century domestic arts and rural life skills such as culinary and textile arts, gardening, and farming.

### ***Mackenzie House***

Mackenzie House was the last home of Toronto's first mayor, William Lyon Mackenzie, and is located downtown near Toronto's Eaton Centre and Yonge-Dundas Square. The museum interprets 1860s urban Victorian life and the evolution of democratic institutions through the lens of Mackenzie as a writer, publisher, politician, and rebel.

### ***Market Gallery***

The Market Gallery is located on the second floor of the South St. Lawrence Market, which encloses the remains of Toronto's original 19th-century Front Street City Hall council chamber. The historic site presents a variety of changing exhibits related to the art, culture, and history of Toronto. It includes 1,955 square feet of display space.

### ***Montgomery's Inn***

This museum highlights the historical role played by the inn as a tavern, farm, local gathering place, and community hub in the development and history of Etobicoke. The site is located in Thomas Riley Park and includes wildflower gardens, trails, a lawn bowling facility, tennis courts, playgrounds, and a community garden.

### ***Scarborough Museum***

Scarborough Museum is located along the trails of Thomson Memorial Park, once the farm fields of Scarborough's first settlers and now a popular heritage community. It consists of four buildings that were moved to the site between 1962 and 1974.

### ***Spadina Museum***

Spadina Museum offers a glimpse of Toronto during the 1900-1930 period through the lens of the Austin family. The site includes six structures: a three-storey large house built in 1866; a two-storey garage and chauffeur's residence built in 1909; a stable/ gardener's cottage circa 1850; and a greenhouse built in 1913.

### ***Todmorden Mills***

Todmorden Mills Heritage Site features a group of historic buildings set in the scenic Don Valley that were once part of the small industrial community of Todmorden.

### ***Zion Schoolhouse***

Zion Schoolhouse was built in 1869 to provide free public education for children in the small farming community of L'Amaroux. The site includes two buildings: a red brick schoolhouse and a small administrative building.

The future 50,000 square foot City of Toronto Museum will be located at the Old City Hall site.

### **Staff Resources**

Toronto's Museums and Heritage Services has 161 staff in total. This includes full-time, part-time, non-union, program, administrative staff as well as Central Services staff responsible for facilitating projects, a Chief Curator, collections/conservation services staff, and in-house exhibits development experts.

### **Operational Costs**

The 2019 operating budget for Toronto's Museum and Heritage Services was \$14.5 million.



### Exhibits/Interpretation

Each of the City's ten museums has its own interpretive focus and unique interpretive offerings. The City also offers a variety of online exhibits through its online portal, which currently include:

- » *John Howard's Watercolours*: See the life, art and civic contributions of John Howard through the documentary paintings he left behind.
- » *Romance Underfoot*: Discover the collection of Oriental carpets at Spadina House that were prevalent in Toronto homes in the early 20th century.
- » *Textures of a Lost Toronto*: View the watercolours, plans, and maps of Toronto created by John George Howard between the 1830s and the 1880s.
- » *History of Toronto*: Explore the main themes in Toronto's past, including the issues, changes, and influences that affected residents over time.
- » *Canada 150 Timeline*: Discover 150 Toronto people, places, and historical moments in time that have shaped Canada since 1867.

### Collections

After amalgamation all collections from individual municipalities entered the City's collection; however, all artifacts are still numbered based on which municipality they came from. Integrating these artifacts into the museum system is an ongoing process with items gradually being migrated into the City's central collections storage. The City's online collection features over one million archaeological specimens, 150,000 artifacts, and 3,000 works of art.

### Programs & Outreach

In typical years, City of Toronto museums offer a variety of hands-on educational experiences that support the Ontario Education Curriculum. Programs are available to students from Kindergarten to Grade 12 and English as a second language (ESL). COVID-19 has had an impact on admissions as well as on events and programs. Part of the City's response has been to move toward increased virtual programming. The goal is to use technology nimbly to create more experiential and immersive opportunities for visitors online as well as on site.

### Support & Partnerships

The Museums and Heritage overall strategy considers the past, present, and future of Toronto with non-museum sites forming an important part of its approach. The department collaborates with organizations ranging from libraries to long-term care facilities, shelters/missions, schools, and arts centres. While the department maintains some expertise in house, it partners with outside groups/agencies to fill gaps through what it calls a "cultural ecosystem" model. These partnerships allow for joint fundraising, philanthropy, and sponsorship.





### 7.3.3 City of Edmonton



"Edmonton's Outdoor Neon Sign Museum" by Edmonton Heritage Council is licensed under CC BY 2.0

#### Operating Model

The Heritage Unit is a department within the City of Edmonton. It comprises the City Archives, an Artifact Centre and the Prince of Wales Armouries Heritage Centre. Through another department, Urban Form and Sustainable Development, the City runs the Heritage Resources Management Program that deals with built heritage resources through the maintenance (and updating of) the Inventory of Historical Resources in Edmonton, the designation of historical resources program. The curatorial staff in the Heritage Unit support and provide research and interpretive assistance to this museum. Of note, the Historic Resources Management program is one of the best funded programs in the country; however, it is only adequate and cannot meet the demands on it. More historic buildings are demolished each year than are designated despite the operation of the project.

The Unit supports other City-funded, arms length heritage partners including the Edmonton Heritage Council (EHC) which administers City funding in the heritage sector funding other not-for-profit organizations through operations and through project grants. Importantly, EHC is implementing the Edmonton City Museum (ECM) initiative. This initiative is envisioned as a distributed museum: not focused on a single building. Instead, it will live and move around the community, drawing on the collections and sites of partners, to create experiences where exhibitions, programs and websites are presented and developed collaboratively with Edmontonians. This ensures that resources are not tied up in facility maintenance or collection storage but in connecting people to their city's history through programming.

In 2014, EHC launched the Edmonton City as Museum Project (ECAMP), which has served as a public programming initiative to engage and inspire Edmontonians with the stories of their city, and raise awareness of the City Museum initiative.

The Connections and Exchanges cultural plan for the City was adopted in 2019 for the next ten years, as the second iteration, following the 2008-2018 Art of Living. This work was undertaken for the City by the Edmonton Arts Council, the Edmonton Heritage Council (which was created as a recommendation of the Art of Living) and the Arts Hab Association. Both Councils are to be the voice of their constituent members and both administer a grants program (City funded) to assist arts and heritage organizations.

The Edmonton City Museum: Strategic Operational Approach, October 2016 lays out the strategic approach the Edmonton Heritage Council (EHC) proposes in establishing and growing the mission and operations of the Edmonton City Museum (ECM).



## Building Size and Description

### *Artifact Centre*

The Artifact Centre is in an adapted brewery building. The artifact collection contains approximately 75,000 objects including rolling stock vehicles, four airplanes and approximately 100 buildings.

### *Archives*

The archival collection contains approximately eight kilometres of records divided into government records in around 60 record groups based loosely on the City's departments and functional programming.

### *Prince of Wales Armouries Heritage Centre*

There are 136 designated historical resources managed by the City's Historic Resources Management Program and over 250 other potential sites on the Inventory. Three of the designated buildings have been adapted for reuse as museums including the Prince of Wales Armouries Heritage Centre which houses the City of Edmonton Archives and the Loyal Edmonton Regiment Military Museum.

### *Fort Edmonton Park*

This site is operated under a management agreement with a City Council appointed board of management. Until recently, the Executive Director was a seconded City employee but now the Board of Management is free to appoint their own ED. It has over 100 buildings, approximately 20 of which are transplanted original historic resources, others are replicated from documented analysis of original resources.

### *Neon Sign Museum*

The Neon Sign Museum is now spread between two business buildings in the 104th Street Warehouse Historic District.

### *John Walter Museum*

The City also runs this site which has three historic houses (one of which is a replica after an arson destroyed the original) and a visitor interpretation centre as well as three non-historical operational / storage sheds.

## Staff Resources

In the Edmonton City model, the City Archivist is also the Supervisor of Heritage Facilities, who, along with the Facility Manager position for the Prince of Wales Armouries Heritage Centre, oversees five tenants: three City of Edmonton partner groups, a community museum, one military organization and soon a provincial umbrella professional organization for archivists.

### *Archives*

In the Archives there are six archivists (one part time), no technicians, two clerks (one part time) which support the cash handling/reception, some admin support (one specifically allocated to the Edmonton Historical Board, a Citizen Advisory Committee) and one work-abilities position who supports the archivist with technician type activities.

### *Artifact Centre*

At the Artifact Centre there are three curatorial assistants who support the John Walter (3 houses) Museum and the Fort Edmonton Park (Canada's largest living history museum) with artifact care and preservation, replication and exhibition.

## Operational Costs

The operating budget for the three facilities under the Heritage Unit is about \$1,369,000. There is no capital budget without a special request to Council.



### Exhibits/Interpretation

The Heritage Unit produces both physical and virtual exhibits, sometimes in partnership with other archives or its own Artifact Centre, both in traditional museum/gallery spaces or in recreation facilities (mostly panels of reproductions, not original archival materials because of security).

Beyond these exhibits supported by the Heritage Unit, the Edmonton Heritage Council's ECAMP website collects and presents the stories of the people, places, things, and moments significant to Edmonton's history as told from the perspectives of Edmontonians. This work also pops up in locations across the city as in the 2016 Edmonton's Living Rooms project. In partnership with Multicultural Health Brokers Cooperative, this project explored stories of refugee and migrant communities. Community leaders and visitors shared their experiences in a pop-up exhibit during the City of Edmonton's Free Admission Day 2016 through migratory maps and intercultural creative arts.

### Collections

The City of Edmonton has both an archival collection and an artifact collection. The archival collection is described as containing approximately eight kilometres of records, divided into government records in 60-odd record groups based loosely on the city's departments and functional programming. The artifact collection contains approximately 75,000 objects, including rolling stock vehicles and four airplanes, and approximately 100 buildings. They also maintain a collection of historic neon signs removed from heritage buildings (either demolished or repurposed) in a Neon Sign "museum" outdoor display.

### Programs & Outreach

Under the Heritage Unit, the Archives supports some school programs provided by others as well as genealogical courses for adults. Under the Edmonton Heritage Council, ECAMP events aim to bring Edmonton's stories to life, situating the history of the city in everyday experiences and connecting those stories to where they actually happened. Programs draw on the city itself as the source of artifacts, experiences, and places, with citizens as contributors. Overall, the goal is to deliver programs in multiple locations and across multiple platforms for diverse Edmonton-specific audiences.

Past ECAMP events have included: Curiosities Bus Tours, Float Yer Boat: River Curiosity Tours, Brew-Curious-YEGs Brewing History Tours, pop-up museums, and panel talks. ECAMP also produces a podcast that explores Edmonton's diverse stories. The strongest component is the City's "percent for art" program, which ties development of City projects to an allocation for public art.

### Support & Partnerships

The services within the Heritage Unit include the Archives program, the Museum Support/Artifact Collections Management Program and support to the Historic Resources Management Program (which would include the adaptive reuse as tenant space/manager for the municipally and provincially designated buildings like the Prince of Wales Armouries Heritage Centre).

The Heritage Unit also supports heritage partners including the Edmonton Heritage Council, the Alberta Aviation Museum, as well as Council's advisory committee, the Edmonton Historical Board and its Historian Laureate program. The Unit maintains relationships with other non-profit groups working on heritage in the community, from neighbourhood groups researching and placing plaques on their historic buildings to participating in the Janes Walks and the local historical society's summer festival.

The EHC doesn't manage any heritage resources directly—but does collaborate, advocate (and sometimes poke and prod) the City of Edmonton Archives, Artifact Centre, Heritage Unit and Edmonton Historical Board



## 7.4 Municipal/Civic Archives Models

Municipal and Civic archives were selected in consultation with HRM archival staff, and exemplify some of the more successful and innovative archives in the country. Research focused on ascertaining an understanding of the archive's ownership/operational model, building size and description, staff resources, operational costs, exhibits/interpretation, collections, programs and outreach, and support and partnerships.

### 7.4.1 City of Thunder Bay Archives

#### Operating Model

The City of Thunder Bay Archives is part of the Office of the City Clerk and is responsible for preserving and providing access to the public archives, records management for city departments, access (FOI) and privacy, heritage advisory committee.

#### Building Size and Description

The City of Thunder Bay Archives is a 24,300 square feet, stand-alone facility on two levels. It is located approximately one kilometre from City Hall, the Thunder Bay Museum, the Northwestern Ontario Sports Hall of Fame and three kilometres from the Thunder Bay Art Gallery.

The archives is part of the Office of the City Clerk and is responsible for preserving and providing access to the public archives, records management for city departments, access (FOI) and privacy, heritage advisory committee. Civic history including materials from City Departments and agencies, as well as from the former cities of Fort William and Port Arthur. The Archives does not collect historical newspapers or records of private businesses, organizations or individuals.

#### Staff Resources

The City of Thunder Bay Archives employs six full-time employees. Workload is at times overwhelming for the size of the staff. Access and privacy have to take priority over everything else.

#### Operational Costs

The operating budget is approximately \$700,000. The capital budget varies from year to year according to what projects are needed.



### **Exhibits/Interpretation**

All web exhibits are produced in house by the archives and range in topics from City parks, to women's history, to a WWI centennial project. The Archives also operates a Flickr page.

### **Collections**

The collection mandate is the corporate municipal records of Thunder Bay and its predecessors. An integrated archives and records management program is ideal for capturing these records.

### **Programs & Outreach**

The Archives offers behind the scenes tours (by appointment), open houses, and school programs including lesson plans and class visits.

### **Support & Partnerships**

Partnerships include NOAA, WWI partnership, and AHA (Arts Heritage Alliance).

## **7.4.2 City of Edmonton Archives**

### **Operating Model**

No information regarding the City of Edmonton Archives' operational model was available at time of study.

### **Building Size and Description**

The City of Edmonton Archives building is 25,500 square feet and has eight kilometres of shelving for the records. It is located in a stand alone building within the Prince of Wales Armouries Heritage Centre which houses a small community based museum as well as other tenants. The City's other museums are remote from the Archives, as is the Artifact Centre.

### **Staff Resources**

The City of Edmonton Archives employs five full-time archivists, one part-time archivist, one full-time clerk, one part-time clerk, and one archives assistant (work abilities program position).

### **Operational Costs**

The City operating budget for the Archives is just under one million dollars. There is no capital budget.



### Exhibits/Interpretation

The Archives has a small exhibit space next to its reference room. There is also another exhibit space within the Prince of Wales Armouries Heritage Centre which can be used by the archives. Recent exhibits include the Sketching History artwork of Edmonton's Historian Laureate and her Urban Sketchers group along with historic art work in the archives collection. That exhibit was created in partnership with the Historian Laureate Marlena Wyman and funded by the Edmonton Heritage Council, the Edmonton Historical Board and the archives. Most of the exhibits are created in house but this one had a designer. This exhibit had a travelling component that went to Edmonton Public Library branches in the city. Most exhibits are up for a year with the exception of two small cases in the Armouries. One of these cases displays newly processed and accessible collections and the other case showcases new artifact collections from the Artifact Centre.

**There are now multiple virtual exhibits on the archives website including:**

- » Edmonton on the Homefront
- » The Edmonton Incline Railway
- » The Photographer's Eye
- » Halloween in Edmonton
- » The Flood of 1915
- » Ella May Walker
- » Humberstone Mine

### Collections

The Archives is the official repository of the permanent records of the City of Edmonton and also acquires archival material from Edmontonian citizens, organizations and businesses.

### Programs & Outreach

The Archives occasionally runs courses for the public dealing with preserving photographs, organizing digital collections and researching heritage homes and buildings. Some of those are in partnership with the City's Historic Resources Management Program or the genealogical society. Others are created and run on by the archives alone. The Archives also provides orientations on researching its collections for local university students either in the archives or in their classrooms. The Archives also participate in local festivals such as Doors Open and the Edmonton and District Historical Society's summer festival by giving behind-the-scenes tours.

### Support & Partnerships

The Archives just started to do more community engagement with the City's museums including working with the Edmonton Heritage Council's ECAMP (Edmonton City as Museum Project). It has recently been talking with the Royal Alberta Museum about sharing temporary exhibit spaces.

The City Archivist supports a number of small museums especially those in city buildings—like the Alberta Aviation Museum and the Civic Defense Museum Association in their dealings with the city as well as to support their museum operations. The Archivist also supports a number of the other City departments that want to add a heritage element to their projects (Urban Form and Sustainable Development, Transit, Forestry and RiverValley Operations all requested assistance with creating and maintaining heritage interpretive signage, public engagement presentations and reports to Council).



### 7.4.3 City of Ottawa Archives

#### Operating Model

The James Bartleman Centre (JBC) is a public facility owned and managed by the City of Ottawa. The Central Archives serves approximately 5,600 persons per year with approximately half performing in-person research in the Archives Reference Room, and the remainder taking advantage of facility services, such as workshops, meetings, and other room rentals opportunities.

#### Building Size and Description

The primary facility is approximately 92,000 square feet and houses the City's Central Archives, as well as the Ottawa Public Library's Collections Development and Material Management Units. It also houses the Friends of the Ottawa Public Library (FOPL), the Friends of the City of Ottawa Archives (FCOA), and other partner organizations. The Archives also provides public service out of two satellite locations: Rideau Branch in North Gower and Gloucester Branch in Leitrim.

#### Staff Resources

The City of Ottawa Archives employs five archivists, one assistant archivist, one conservator, five technical services officers, one research officer, one photo officer, one exhibitions officer, one research assistant, and one file clerk, for a total of 17 full-time employees. There is a general recognition that the quality of work/research provided by the Archives contributes to the richness (accuracy and depth of presentations) of the products it offers. There is, however, a lack of capacity to take on all desired projects.

#### Operational Costs

The Archives has a \$2.9-million-dollar operating budget, including \$1.24 million dollars in compensation and \$1.1 million dollars in facility costs.

#### Exhibits/Interpretation

The exhibition program exists as a strategy to fulfil the Archives' mandate to make accessible Ottawa's documentary heritage, both civic government and community records. It has particular value in reaching non-traditional audiences. The program operates six exhibition spaces: the Barbara Ann Scott Gallery and the Mayor's Portrait Gallery and Mayor's Gifts at City Hall, Gallery 112 at the James Bartleman Centre, the Ottawa Sport Hall of Fame as well as the Ottawa Sports Awards at City Hall exhibit. There are also several travelling exhibitions that can be adopted at various City or community venues.

The exhibition program creates its own exhibitions and supports initiatives of the Office of Protocol, the Mayor's Office, and as resources permit, other municipal departments and community partners. Most of the curatorial and fabrication work happens in house.

#### A list of recent projects the exhibition program team developed includes:

- » Doors Open Ottawa – City Hall venue
- » Ottawa Marathon – 45 Years Running – Ottawa Sports Hall of Fame venue
- » Postcards from Ottawa: Traveller Tales – Phase 2 displays
- » Alex Onoszko: A Bird's Eye View aerial photography of the National Capital region by Alexander Onoszko
- » Key to City Recipients exhibit update
- » Patrick Chan Key to City display
- » City Planning Committee display & Conference Exhibit
- » Chains of Office exhibit update
- » Ottawa Sports Awards exhibit update
- » Confed Line Launch transportation exhibit



#### Support for various community exhibits included:

- » Ginny Fobert: Inside Out Upside Down
- » Morsels of Memory: A Taste of Ottawa's Food History – Carleton University Curatorial Studies program exhibit
- » Within Reach – a cross-cultural photographic exhibit by Merivale High School and De La Salle Secondary School
- » Weaving the Web: The Chinese Experience in Canada – Don Kwan and Alejandro Salgado Cendales
- » Monica Morrill: Naturescapes
- » Tulip Festival Dutch exhibit panel created for the Dutch Embassy
- » Display support for MIFO's Franco Rendez Vous exhibit
- » OSHF 2019 display updates

#### Collections

The Ottawa Archives collects civic and community records. The Archives holds more than 23 kilometres of civic records.

#### Programs & Outreach

In addition to audience and partnership development, the outreach program works with schools, community groups, partners, and City staff to raise awareness of the Archives and to promote knowledge of City and community history. During 2019, outreach activities included Archives and Information Management Awareness Month, James K. Bartleman Centre tours and Letters to Santa event. Various supports and tools were developed (Intranet landing page, FAQs, pathfinders, thematic guides, etc.) and will be implemented as part of the 2019 internal communications outreach campaign.

#### Support & Partnerships

The Archives has established partnerships with several research organizations and one archives:

- » Archives of the Ottawa Conference of the United Church of Canada, Ottawa and Seaway Valley Presbyteries
- » Ontario Genealogical Society - Ottawa Branch, which includes the research libraries of:
  - » The British Isles Family History Society of Greater Ottawa
  - » The United Empire Loyalists, Sir Guy Carleton Branch
  - » C. Robert Craig Memorial Library

These organizations store their research materials at Ottawa's Central Archives and provide public access to them, while maintaining ownership, custody and management responsibilities for these resources. In exchange for the space, the partners assist archives' staff with reference requests. There is, however, an inability of the Archives to get partners to "pay" for the services provided, even with credit.





## 7.4.4 City of Saskatoon Archives

### Operating Model

No information regarding the City of Saskatoon Archives' operational model was available at time of study.

### Building Size and Description

The City of Saskatoon Archives is an approximately 4,200 square feet stand-alone space, in a building in the City's Airport Industrial area, a 15-minute drive from City Hall and other heritage/cultural facilities in the downtown core. It is part of a three-address civic complex.

### Staff Resources

The Archives has two full-time employees, the City Archivist and an Assistant City Archivist. It operates with the help of two regular volunteers (one day/week equivalent). Public awareness and outreach work appears to take away from the time dedicated to collections development work.

### Operational Costs

Funding for the archives is part of the City Clerk's budget and separate figures are not available at the time of this report.

### Exhibits/Interpretation

The Archives produces a regular series of photo essays on the City's various social media pages and produces some static displays for public events; however, most public engagement work is done through presentations and media interviews (see below).

### Collections

The Archives holds records from the City of Saskatoon and its predecessor bodies dating back to 1902.

### Programs & Outreach

In 2019, the City Archivist offered 48 public presentations and 13 classroom presentations. The total physical audience for these presentations was 2,030. The Archivist also gave 14 media interviews in 2019. In previous years, the Archivist did regular history presentations on the Friday evening news at the City's local CTV affiliate, which were "wildly popular." Prior to that the Archivist wrote a column in the local paper which was widely read. The City Archivist is also a regular guest at the Saskatoon Public Library's "Fridays at 2:00" speaker series.

### Support & Partnerships

There are no formal partnerships but the Archives does have a local archives committee, the Saskatoon Area Archives Group, which exists primarily to put on events during provincial Archives Week, held in February each year.



## 7.5 Recent Museum/ Cultural Site Projects: Within HRM

New and/or planned regional projects range in scale and subject matter. All of the examples listed below are within HRM, and once completed will inform our heritage landscape. They offer relevant data for projects developed within the region. Where possible, research focused on project vision and scope, timelines and milestones, staffing, as well as capital and operating budgets.

### 7.5.1 Art Gallery of Nova Scotia



Tourism Nova Scotia / Wally Hayes

#### Project Vision & Scope

In April 2019, the Art Gallery of Nova Scotia announced a project to re-imagine the Gallery in a new home, as part of an Arts District, on the Halifax waterfront. The new Art Gallery of Nova Scotia and surrounding public space (125,000 square feet) will be part of a Waterfront Arts District, which will increase opportunities for all to access and experience art, celebrate Nova Scotia's diverse and unique stories through the arts, and enhance the overall waterfront experience. NSCAD is no longer part of the plans for the art gallery project; in future, they may build something adjacent to the gallery but, currently, only planning for the gallery is moving forward.



### Timelines & Milestones

Planning & Design: 2008-2021

Fundraising: ongoing

Construction: 2021-2025

Completion: 2025

### Staffing

According to a 2018 feasibility study prepared by Lord Cultural Resources, it is estimated that the new AGNS will require a staff of 46 full-time employees.

### Capital & Operating Budgets

Estimated Capital Costs: \$130 million

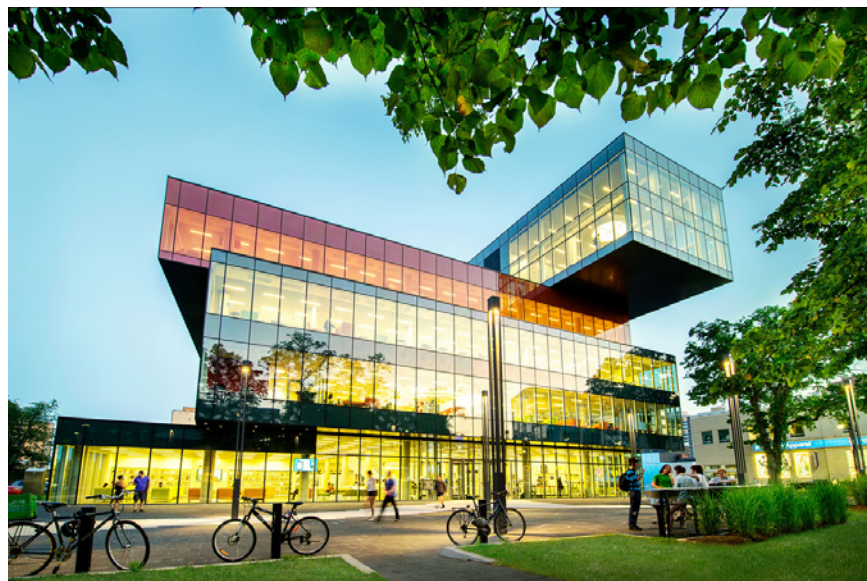
Operating Budget: According to the same 2018 feasibility study for the project, the projected operating budget of the new Art Gallery will be in the range of \$5.5 million.



Tourism Nova Scotia / Photographer: Dean Casavechia



## 7.5.2 Halifax Central Public Library



Discover Halifax

### Project Vision & Scope

Over several decades, a variety of studies had found that Halifax's central Spring Garden Road Memorial Public Library was outdated and undersized for the community and needed to be replaced. The goal for a new Central Library was to improve library services throughout the region and provide a much needed cultural anchor for the Capital District. The library also needed to serve specific community needs by providing spaces for programming, comfortable seating, and study/research areas, and by radically improving access to technology.

Through extensive community consultation, a full set of guiding principles were developed to shape the Halifax Central Library project through all stages of design. The new library was envisioned to be:

- » A civic landmark and an open space of inspiration for all residents through the municipality.
- » A centrepiece for Halifax, a contribution to the economic revitalization of the City, and a new 'hub' for cultural activities.
- » An accessible, inviting, and inspiring destination for users of all ages, abilities and cultural backgrounds providing opportunities for social interaction as well as individual use.
- » A socially, economically, and environmentally sustainable building.
- » A rich resource centre for knowledge, learning, and personal development.
- » An asset to branch libraries by providing resources that assist them in being more responsive to local community needs.
- » A flexible building that will be designed to meet the challenging needs of users and accommodate new innovative technologies and new demands.

Completed in 2014, the iconic Central Library fulfills these aims through innovative architecture, spaces, and programming. At 129,000 square feet, the building is over 200% larger than its predecessor. The library received Leadership in Energy and Environmental Design (LEED) certification and incorporates sustainable features—from harvesting rainwater for use in flush fixtures to integrating recycled and regional building materials.



Spaces like the Paul O'Regan Hall provide flexible, multi-use venues. The hall is a 300-seat auditorium that converts to an open reading area in the day where users can read and take in the view. The new Lou Duggan Creative Studio, which opened in January 2020, includes a range of crafting tools as well as kitchen infrastructure to support a wide range of programs and exploration. Activities hosted here include everything from quilting and making sauerkraut to traditional African Nova Scotian basket weaving. The Media Studio provides equipment to record and edit music, videos, and images. Visitors can bring their own instruments or equipment, borrow additional equipment, and receive basic assistance during their sessions.

As part of the project, a consultation process with the Mi'kmaw community began in 2010. This process aimed to incorporate design input from the community, define opportunities to highlight and increase access to Mi'kmaw culture within the new building, and identify ongoing needs and ways to partner in HRM-wide initiatives. Based on these consultations, a 1,000 square foot First Nations Circle was designed and integrated into the Central Library design. Mi'kmaw feedback led to the circle being conceptualized as a space for creative expression, through events and performances held within it and art and exhibits surrounding it.

### Timelines & Milestones

HRM Regional Council Funding Plan: 2008

Award of Architectural Consultants: March 2010

Community Engagement: Fall of 2010-Spring 2011

Construction: May 2011-Fall 2014

Opening: December 2014

### Staffing

In a typical year the Halifax Central Library operates with 41 full-time staff, 61 part-time staff, and 273 volunteers.

### Capital & Operating Budgets

Total Project Costs: \$57,100,000

Operating Costs: ± \$6,000,000



Tourism Nova Scotia



### 7.5.3 Mi'kmaw Native Friendship Centre



Mi'kmaw Native Friendship Centre

#### Project Vision & Scope

The vision for the new Mi'kmaw Native Friendship Centre is to transform the Centre into an iconic, architecturally significant structure that will inspire and educate Haligonians and visitors alike on Indigenous cultures. The total project is 81,000 square feet, of which 10,000-15,000 square feet is visitor welcoming space, which includes gallery space, cultural gathering space and a gift shop.

#### Timelines & Milestones

Planning & Design: 2004-ongoing

Fundraising: ongoing

Construction: Not available at time of study.

Completion: Not available at time of study.



Mi'kmaw Native Friendship Centre

#### Staffing

Staffing information not available at time of study.

#### Capital & Operating Budgets

Estimated Capital Costs: \$50-\$52 million (total project costs, including demolition, construction and contingencies).



## 7.5.4 Discovery Centre



### Project Vision & Scope

The Discovery Centre project seized the opportunity to move to Halifax's waterfront. The science centre's new home is a historic power station, close to a leading-edge energy corporation. Located in this fertile learning environment, the center can better activate its goal to become an agent of change in the Maritimes.

During the design process, a range of exhibit gallery themes were developed in coordination with staff and stakeholders, which included diverse subject matter experts. The groups settled on the themes of Health, Flight, Energy, Oceans, Childrens as well as an Innovation Lab. There was also space allocated for a temporary exhibit gallery, which would ensure repeat local visitation. Approximately 16,000 square feet of permanent gallery space was defined within a 40,000 square foot building plan.

The gallery themes and experiences were crafted to reflect issues that are relevant to Nova Scotians in addition to featuring basic science exhibits. Gallery topics include local perspectives on the science of our oceans, energy, transportation, health and innovation. The Centre features a 68 seat surround-screen dome theatre that is used to present planetarium shows as well as science-themed films. Within the facility there is space created for events, programming, meetings and catering, providing much needed amenities in Halifax. The temporary gallery comprises 6,000 square feet of available space, which makes it one of the larger venues within HRM.

The Discovery Centre's exhibits needed to meet specific goals: to promote hands-on exploration and skill building for a new generation of innovators. To achieve this goal, the design team worked closely with in-house educational staff to ensure that the exhibits support programming, as well as pre- and post-visit activities. The result is exhibits that foster inquiry-based learning, inviting return visits and re-engagement with the same exhibit (avoiding the "been there, done that" phenomenon).

The Innovations Lab, in particular, provides a place for budding inventors to get a head start through full-bodied activities. It is designed to be a place of inspiration and wonder, where the imagination roams. Projects are inspired, designed, prototyped, tested, analyzed, refined and completed here. It's a place where technologists and artists, young and old, are proud to display their projects.



Other galleries featured a range of hands-on and digital interactives developed in coordination with centre staff, who provided valuable feedback at each stage of development. Cost control during the design phases was particularly important, as the capital budget was limited and decisions needed to be made about which exhibits to prioritize, and where the visitor experience, goals and objectives for the centre would be best served by the selected elements.

### Timelines & Milestones

- » Overall Schedule: 2012-2018
- » Master Planning Phase: Jan 2012-2014
- » Design and Fabrication Phases: 2014-2018

### Staffing

The Discovery Centre is operated by ±30 full-time staff, including management, as well as an unknown number of part-time staff and volunteers.

### Capital & Operating Budgets

Capital Budget: ±\$24 million facility capital budget, and ±\$6-7 million exhibit fabrication budget.

Operating Budget: ±3.5 million for 2018/2019







## 7.5.5 Canadian Museum of Immigration at Pier 21 Expansion



Canadian Museum of Immigration at Pier 21

### Project Vision & Scope

Pier 21 opened as an independent institution run by the Pier 21 Society in 1999. The Museum interpreted the history of Pier 21 as a gateway for Canadian immigration and the almost million immigrants who passed through its doors between 1928 and 1971. In 2011, Pier 21 was designated the Canadian Museum of Immigration and began being operated by the Canadian federal government. As part of expanding its mandate to interpret the national story of Canadian immigration, the museum undertook a major expansion. This expansion included adding 9,000 square feet of new permanent exhibit space, which allowed the museum to interpret the past four centuries of immigration to Canada, as well as updating the museum's existing exhibit on Pier 21's history as a point of entry for immigrants. The total size of the museum following completion of the expansion is 93,000 square feet.

### Timelines & Milestones

Preliminary Planning: 2011-12

Fundraising: data not available

Detailed Planning/Design: 2013-2014

Construction/Fabrication: 2014-2015

Completion: 2015

### Staffing

The Canadian Museum of Immigration at Pier 21 is operated by 55 full-time, year-round staff; 23 full-time, seasonal staff; two part-time, year round staff; three part-time, seasonal staff; and 12 students.

### Capital & Operating Budgets

Capital Project Costs: \$30 million (including fees)

Operating Budget: In its most recently completed fiscal year, the Canadian Museum of Immigration reported operating revenues of \$13.3 million and operating expenses of \$13 million.



### ADAPTIVE REUSE OF EXISTING HERITAGE SPACES: REIMAGING EVERGREEN HOUSE

Since 1991 the Dalhousie School of Architecture has conducted design-build labs during the last two weeks in July. According to their website ([www.dal.ca/faculty/architecture-planning/school-of-architecture/about/student-projects/free-labs.html](http://www.dal.ca/faculty/architecture-planning/school-of-architecture/about/student-projects/free-labs.html)), these labs are “supervised by faculty members or sessional instructors and involve BEDS and MArch students directly in issues of construction, performance, and material for design. Many of the free lab projects are described in *Free Lab: Design-Build Projects from the School of Architecture, Dalhousie University, 1991–2006*, a 120-page book available from Dalhousie Architectural Press. Projects typically include small buildings, landscape installations, films, and performances. Some projects are constructed on the grounds of the university’s Sexton Campus. Others are located elsewhere in Halifax and beyond: Kingsburg, Annapolis Valley, Cape Breton Island, Newfoundland, Québec, Saskatchewan, Botswana, and India. The construction of these design-build projects is often a notable public event in downtown Halifax and other communities, raising public awareness of architecture and community involvement.”

In a 2020 Free Lab project, Associate Professor Brian Lilley tasked his Dalhousie School of Architecture students to reimagine Evergreen House, its sweeping grounds, and its connection to the Halifax Harbour. The result are ten conceptual designs that preserve Evergreen House as a heritage property, while creating new additions and landscapes that elevate the design and greatly expand the use of the property and buildings as both a museum and public space.





## 7.6 Recent Museum/ Cultural Site Projects: Within Atlantic Canada

Looking further afield, the consultants undertook a scan for projects within Atlantic Canada. Where possible, research focused on project vision and scope, timelines and milestones, staffing, as well as capital and operating budgets. While these projects diverge in some ways from what a regional museum might include and how it might operate, they do represent what planning, constructing and operating a full-scaled facility requires.

### 7.6.1 Black Loyalist Heritage Centre



Communications Nova Scotia / Photographer: Len Wagg

#### Project Vision & Scope

The vision of the Black Loyalist Heritage Centre is to raise awareness of the distinction of Birchtown, Nova Scotia, as the largest Black community in British North America in the late 18th century and to advance recognition of the Black Loyalists as a distinct and formative Canadian cultural community. The Black Loyalist Heritage Centre is 8,427 square feet, of which 3,000 square feet is exhibition space.

#### Timelines & Milestones

Planning & Design: 1998-2010

Fundraising: 2011-2012

Construction/Fabrication: 2014-2015

Completion: 2015



### Staffing

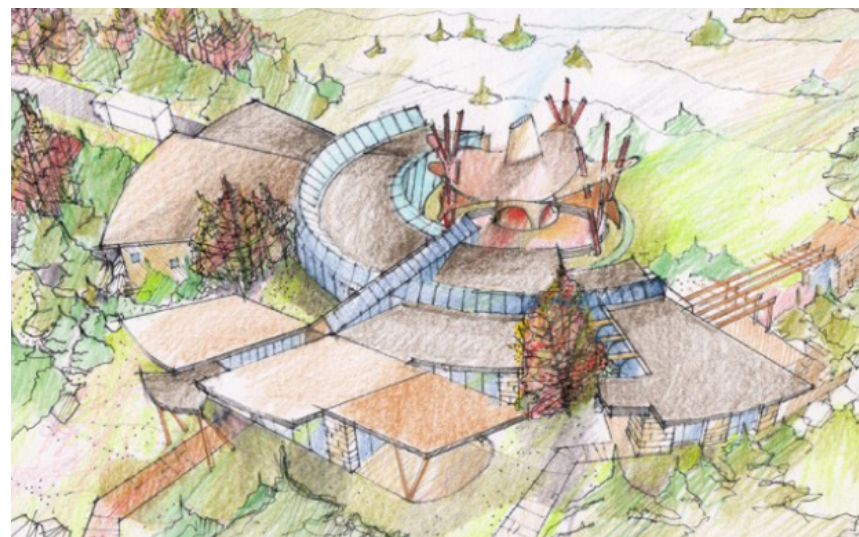
The Black Loyalist Heritage Centre is operated by five full-time, year-round staff; two full-time, seasonal staff; two part-time, seasonal staff; and one student.

### Capital & Operating Budgets

Capital Costs: \$4.3 million in construction costs and \$1 million in exhibition costs.

Operational Costs: In its most recently completed fiscal year, the Black Loyalist Heritage Centre reported operating revenues of \$492,599 and operating expenses of \$490,246.

## 7.6.2 Mi'kmawey Debert



Mi'kmawey Debert Cultural Centre

### Project Vision & Scope

The Mi'kmawey Debert Cultural Centre (MDCC) will share, protect, and explore the stories and lives of Mi'kmaq people, strengthening and growing Mi'kmaq culture and history for the Nation and for all people. The Centre will encourage visitors to share in an array of journeys—of discovery, learning, making connections to the past, understanding and healing. It will be a site to educate other residents of Nova Scotia, particularly the youth, as well as visitors to the province, about the culture and history of the Mi'kmaq.

The Centre will be developed, owned and operated by the Mi'kmaq in Nova Scotia. It will ensure the long-term care and protection of the Debert Palaeo-Indian Site, one of the earliest known ancestral places in North America, where indigenous ancestors lived at the end of the last ice age glaciation. The site is located in central Nova Scotia, about 20 minutes north of Truro and just over an hour from Halifax.



Planning for the Centre has been ongoing for more than fifteen years, under the guidance of the MDCC Elders' Advisory Council (EAC) and the Confederacy of Mainland Mi'kmaq (CMM). Extensive research, planning, consultation and negotiations have been completed with investment to date of over five million from CMM and provincial and federal sources. Negotiations with the Province of Nova Scotia have resulted in land being set aside for the Centre and provincial legislation to protect the Debert ancestral sites. Curatorial research and documentation has taken place in both Canada and the United States.

The mission for the Mi'kmawey Debert Cultural Centre is: To share, protect, and explore the stories and lives of our earliest ancestors and those who have come after them in Mi'kma'ki.

The vision for the Mi'kmawey Debert Cultural Centre is: We see the future Mi'kmawey Debert Cultural Centre as a stepping stone to understanding our past so we can walk comfortably into our future. We envision a living place where ancestors roam and where the past and present are connected to our daily lives.

*“The project is one that we hope will strengthen and validate our own understandings of the past, and in doing so, ground our communities in our rich and long history. The Mi'kmawey Debert Cultural Centre will be a place for learning and reliving. It will connect and honour those who have come before us as well as those who will come after.”*

Long-term exhibitions will be contained within four interrelated galleries. The four galleries include: The Journeys Begin, We Come From This Place, We Look to the Past to Heal and to Learn, and We Are Lnu'k, We Are Mi'kma'ki. There will also be a Community Gallery for temporary exhibits from the thirteen Mi'kmaq First Nations in Nova Scotia. MDCC will engage with these First Nations to plan, curate, and develop temporary exhibitions that reflect their community. The Centre will also include spaces in accordance with accepted museological standards for storage, processing and research, including a Keeping House and laboratory areas.

The plan includes a large gathering space that will be used for meetings of the Chiefs and Council of Nova Scotia's First Nations, as well as for small conferences with break out space for smaller meetings. A café and tea room with basic kitchen facilities will be adjacent to the gathering space. It will provide snack and lunch services for visitors with a menu that includes traditional Mi'kmaw dishes. A gift shop will be located with easy access from the lobby. It will showcase unique and high quality items made by Mi'kmaq artists, as well as smaller items also of Mi'kmaq origin so as to appeal to a broad range of markets.

The total building footprint is ±31,900 square feet with 14,000 square feet allocated for exhibitions and 5,200 square feet allocated to programming.

The surrounding site, more than 600 acres, has been planned as a campus with features that will contribute to visitor outcomes and reinforce specific themes presented in the interior exhibitions and spaces. Exterior space will be available for larger gatherings, such as an annual Powwow (Mawio'mi) as well as larger scale demonstrations and events that would take place at the site. A Healing Lodge and trails will be incorporated into the exterior space.

### **Timelines & Milestones**

A four-year critical path is referenced in the plan, which includes detailed design and construction phases.

### **Staffing**

It is estimated that there will be 23 staff members (part-time and seasonal). Total FTEs (full-time job equivalents) is estimated at 20.

### **Capital & Operating Budgets**

Estimated Capital Costs: \$29,918,500

Estimated Operational Costs: \$1.6 million in the first year of operations, increasing to \$1.675 million in year five.



### 7.6.3 Moncton Transportation Discovery Centre (Resurgo Place)

#### Project Vision & Scope

The Transportation Discover Centre (TDC) is an addition to Resurgo Place that was designed to showcase Moncton's shipbuilding, rail, and trucking heritage, and the role Moncton has played as a transportation hub from historical to contemporary times. The TDC is part of the larger Resurgo Place project, designed to house the Moncton Museum, an education centre, a gift shop, a research centre and a visitor information centre. The Transportation Discovery Centre encompasses 12,593 square feet; comparatively, Resurgo Place is 31,000 square feet.

#### Timelines & Milestones

Planning and Design: 2003-2012

Fundraising: 2010-2014

Construction: 2012-2014

Completion: 2014

#### Staffing

The Transportation Discovery Centre does not have any dedicated staffing as it is part of the larger Moncton Museum.

#### Capital & Operating Budgets

Capital Project Costs: \$11.5 million in construction costs.

## 7.7 Libraries

As an adjunct to the museum and archival comparables research described above, a brief synopsis of what libraries in Canada are doing within their communities that could be considered on par with museum interpretation and programming has also been included. As is often cited, libraries have made significant gains in how they serve and interact with their communities in recent years. Our own Halifax Public Library (described above) is a great example of an organization engaging with its community. Other examples and trends are summarized below, and offer some innovative ideas.



## Winnipeg Public Library

The Winnipeg Public Library has 20 locations around the city. Over 2,000,000 in person visits in 2018 and 379,830 library card holders. Winnipeg Millennium Library is a central, community hub. Priorities include serving its communities as a centre for information access, a hub of community connections, a heart of discovery and creativity, and a place for literary and lifelong learning. Goals include engaging older adults, developing stronger relationships with newcomers and Indigenous peoples, becoming more accessible, expanding the impact of the library beyond physical branches, and providing programs that advance digital literacy.



### Program highlights include:

- » **Makerspace:** The IdeaMILL maker space includes a media studio with design software, two bookable sound booths, photography and videography equipment, 3D printers and a craft room with sewing machines. The total budget was just over \$500,000 dollars.
- » **Indigenous Spaces:** The Millennium Library has two specially-designed spaces that house Indigenous Resources Collections for children and adults. Both spaces were designed by Anishinaabe interior designer Destiny Seymour. Ah kha koo gheesh welcomes children and families to explore books, movies and music about the histories, traditions, stories and languages of Indigenous peoples throughout Manitoba and Turtle Island (North America). The space also hosts storytellers and other Knowledge Keepers. Wii ghoss welcomes adults and students to learn about the histories, traditions, stories and languages of Indigenous peoples through its collections and programs. The space showcases Star and Pendleton blankets, artwork by Ted Oster (Oji-Cree), and wall space to display community fabric work. Ceiling panels with images of birch trees help bring the feeling of the land indoors.

- » **Newcomer and Citizenship Services:** Improve your English speaking and listening skills and meet new friends in our fun Conversation Groups. Groups are for adult EAL learners who can speak English in short sentences (CLB 4+). The group are limited to about 10 people so that everyone has a chance to speak.
- » **Musical Instrument Lending:** The Sun Life Musical Instrument Lending Library is a collection of instruments (guitars, ukuleles, bongos, violins, and more) that can be borrowed for free with a valid library card.
- » **Little Free Libraries:** Winnipeg Public Library supports the Little Free Library (LFL) movement in building community connections and spreading the joy of reading. Are you a steward in need of books? You can access our used book sales as a not-for-profit and stock up on as many as you need, free!
- » **Book Bike:** The Book Bike launched June 20, during Bike Week 2016. This one-of-a-kind cargo bike is outfitted to carry books and information about Winnipeg Public Library to the streets of Winnipeg. Users can get a free library card or renew an existing one, browse from a book display and borrow, see demos of online services including how to download eBooks and use online learning resources, and get answers to any question about library services.
- » **WPL Podcast:** A book club and a community of readers, led by some book-loving librarians.
- » **Read by Queens:** Drag queen story time

### Exhibit highlights include:

**Digitized Public History (PastForward):** With PastForward, Winnipeg Public Library aims to create a space to preserve and present digital information relevant to the public history of Winnipeg and the surrounding region. Through the collection, digitization, and interactive display of these resources, it aims to provide materials for research, story-building, and the contribution to a rich dialogue about our community. By engaging diverse participation in building a public domain collection, it seeks to enrich the content and the community.



## Halifax Public Libraries

Halifax Public Libraries is a centre for learning, inspiration and exploration, moving beyond the roles of more traditional library models. Programs at the libraries aim to engage and reflect the needs of HRM communities, “meeting them where they are.”

As described in Halifax Public Libraries’ 2017-2021 Strategic Plan: “As individuals create, innovate, and work with us, a lasting ripple effect is set into motion: a more literate society, social cohesion, informed decision making, improved employment prospects, and greater digital literacy.”



### Program highlights include:

- » **Satellite Library Kiosks:** Colourful, vending machine-style kiosks are stocked with books for all ages and interests. These new community touchpoints extend Library service beyond our physical locations and create connections to our community in convenient places, building awareness and encouraging reading. Through a partnership between Halifax Public Libraries and Halifax Stanfield International Airport, in June 2018, a Library returns box and two book kiosks—one pre-security, and the other near Gate 14—were installed at the Airport.
- » **Musical Instrument Lending:** Sun Life Financial donated 150 instruments to the Library collection in an effort to make the arts more accessible to HRM communities. Violins, guitars, ukuleles, keyboards, doumbeks, mandolins, banjos, and bongos in varying sizes are now available to be borrowed from all 14 Halifax Public Libraries branches. Just like a book, instruments can be checked out using a Library card and are loaned for three-week periods.

- » **Food Literacy:** In Fall 2018, the Library welcomed a new Food Literacy Specialist. A registered dietician, some of Emily’s priorities include planning and hosting food literacy classes for children and teens, sharing culinary tips and skills, celebrating local and global cuisine, and helping to address food security issues within the community. In Spring 2019, Sackville Public Library opened its new Library Kitchen. It is set to host hands-on food programs in the space.
- » **Autism Engagement:** In 2017, the libraries partnered with Autism Nova Scotia to add three different Autism Tools kits to the collection for individuals and families to borrow and explore: Sensory Tools, Visual Tools, and Fidget Tools. On World Autism Acceptance Day—April 2, 2019—the libraries celebrated the launch of a fourth kit: Communication Tools. The expertise and guidance of Autism Nova Scotia led to the creation of a kit that supports skill-building and encourages verbal and alternate communication including hand gestures, facial expressions, written notes, and pictures.
- » **Outdoor Library:** On June 29, 2018, Halifax Public Libraries and the Halifax Regional Municipality officially unveiled Dartmouth North Community Centre and Library’s Outdoor Library and playground. Through the seasons, the Outdoor Library comes to life in so many different ways, from outdoor movie screenings and tea parties, to snowman-building competitions and cooking demonstrations.
- » **Partnership with Nova Scotia Correctional Facility:** Supported by a grant from the Mental Health Foundation of Nova Scotia and created in partnership with the NS John Howard Society (NSJHS), the Page Turners Book Club has been a testament to the power of reading. Library and NSJHS staff have been hosting six-week-long book club sessions at the Central Nova Scotia Correctional Facility since Summer 2017.

### Exhibition highlights include:

- » **The Sunroom:** Located at the Central Library, the Sunroom displays rotating art exhibits highlighting emerging and professional local artists, and reflecting Halifax’s diverse expressions of imagination, knowledge, creativity, intellectual activity, and community culture.





### THE LOU DUGGAN CREATIVE STUDIO

Officially opened on January 18, 2020, the Lou Duggan Creative Studio brings to life the vision of longtime library supporter Lou Duggan in the form of a collaborative, multifunctional makerspace at the Halifax Central Library. Lou was a friend to public libraries across HRM who believed in the power of such spaces to help people learn, connect, and build community.

Through a memorial endowment, renovations and additions to the Halifax Central Library's creative lab took place over 2018/2019, transforming the space into a colourful, vibrant community makerspace buzzing with possibility. The new Lou Duggan Creative Studio features high-end technology, crafting tools, updated furniture, and kitchen infrastructure. The Duggan family's legacy gift also funded the addition of an internship program focused on building experience in public STEM programming for children, youth, and adults alike. The Studio is open to all ages, and plays host a variety of hands-on workshops and programs throughout the week.

*"We see people's eyes light up, and the wheels turning in their heads, as soon as they take part in a 'making' activity. To be able to elevate and add to our programming is amazing; the possibilities for creation and connection in the Creative Studio will be limitless."*

– Alison Froese-Stoddard, Technology Librarian at Halifax Central Library

## Library Spaces

Libraries feature myriad types of spaces serving myriad users.

### Collaborative Spaces

- » Spokane Public Library, Washington, USA, includes co-working space with large tables and laptop bars, hi-tech classroom with interactive whiteboard and video conferencing equipment, collaborative room with flat screen monitor.

### Social Spaces

- » Social space promotes inclusion and connection between diverse multicultural groups.
- » Literature regularly refers to libraries as the "city's living room". According to architect Morten Schmidt, "the Halifax Central Library, which opened in December 2014, was conceptualized as a 'city's living room'."
- » These spaces typically include comfortable, modular furniture, sometimes within close proximity to a coffee kiosk.

### Multipurpose Spaces

- » Kodiak Public Library, Canada: Kodiak Public Library serves the entire island of Kodiak which has limited space for community events. In its mission to serve as a community hub, the library offers a large space designated for community meetings and cultural events that include presentations, workshops, training, and exploratory labs.

### Creation Spaces

- » ideaMILL, Millenium Library, Winnipeg, Canada: Includes a media studio with design software, two bookable sound booths, photography and videography equipment, 3D printers and a craft room with sewing machines. The total budget was just over \$500,000.



- » Makerspace, Hamilton Public Library, Canada: Cameras, green screen studio, video and graphics software, virtual reality equipment, large format and vinyl printers, 3D printers and scanners, VHS to DVD converters, digitization equipment, coding stations, sound studios.
- » Inspiration Lab, Vancouver Public Library, Canada: Audio recording studios, digitization equipment, and audio, video and publishing software.
- » Saint John Free Public Library, Canada: Offers sewing machines, button maker, Photoshop, Cyberdirector video editing software, Makey Makeys, Little Bits, a 3D printer and a 3D scanner, among other tools. Collaborates with community volunteers to deliver specialized workshops based on requests from the community. “We want people in our community to come in and tell us what they want to learn and we’ll find an expert in the community to come in and do a program,” said director Joann Hamilton-Barry.

### ***Flexible Spaces***

- » Flexible spaces also give libraries opportunities to create small-scale, temporary, interactive initiatives that engage and enhance community connections.
- » Create Space, Calgary Public Library, Canada: Along these lines, Calgary Public Library built Create Space, “a community engagement space designed to invite dialog, civic participation, and empathy building.”

### ***Mobile Spaces***

- » Trends now show that bookmobiles are evolving into innovative units delivering not just books, but information, access to technology, and community connection.
- » Techmobile, San Francisco Public Library, USA: A large bus offering classes ranging from Basic Computer Skills, to 3D Printing and LEGO Robotics.

### ***Satellite Locations***

- » They may take the form of a smaller building dedicated to library space, shared space or unstaffed units, such as book dispensers, which are based on a vending machine concept, but populated with books. Richmond Public Library recently installed a book dispenser in the Hamilton Community Centre, where it can be accessed anytime the centre is open.
- » Atelier Kastelic Buffey’s Story Pod, Newmarket, Ontario: An example of a tiny, cost-effective unit that can serve spread out, rural areas. Two walls open during the day and lock up in the evening.

### ***GLAM: Galleries, Libraries, Archives, Museums***

- » Clayton Community Centre, Surrey, BC, Canada: The new centre will include a library branch, gallery, rehearsal and performance space, woodworking studio, music studios, meeting space, fitness facilities, a coffee shop, and more. Liane Davison, Culture Manager at the City of Surrey, said the “key to this project was “integration” as opposed to “co-location” and this shift in thinking has been central to the entire design of the project.”
- » Cultural Centre and Museum, Township of Langley, BC, Canada: A partnership between the Township of Langley and the Kwantlen First Nation to build a cultural centre containing a library, two museums, a conference centre, art studios, a presentation theatre, and more. The partnership ensures that Indigenous cultures and history are appropriately represented. “The Langley Centennial Museum does a fine job of telling colonial history to modern times, but it can’t rightly tell the First Nations’ story,” noted Peter Tulumello, the Township’s director of arts, culture and community initiatives.

### ***Sustainable Spaces***

- » There are numerous inspirational examples of libraries leading by example through the use of sustainable practices to either build new structures or upgrade existing buildings, many of which aim for LEED certification.



- » Fayetteville Public Library, Arkansas, USA: Built a new library that won the 2017 Green Building Legacy Award from the U.S. Green Building Council, Arkansas. Almost 99% of the construction waste was recycled or reused. Includes a rooftop garden with rainwater collection and reading and work spaces that use natural sunlight.

### *Accessible Spaces*

- » In any new library design or retrofit, accessibility will be a core design element. Not only will this include structural and design elements, but also professional development to help staff understand and accommodate varying accessibility-related needs. Richmond Public Library in British Columbia uses “calming colours, clear signage and special acoustic engineering” to accommodate people with autism spectrum disorder.

### *Indigenous Spaces*

- » Canadian public libraries are responding to the Truth and Reconciliation Commission’s Calls to Action, which includes directives to increase Indigenous collections and programs, resource guides, staff training on the history of residential schools.
- » Southeast Regional Library (SRL), Saskatchewan, Canada: Take-home kits with Indigenous stories and exercises.
- » Frances Morrison Central Library, Saskatoon, Saskatchewan, Canada: Created a space dedicated to reconciliation: the “Read for Reconciliation” area, which includes Truth and Reconciliation reports and books about residential schools.
- » Calgary Public Library, Alberta, Canada: Calgary Public Library hired its first Indigenous Service Design Lead, focusing on community engagement, inclusivity, and relationship building. Calgary also has Indigenous Placemaking by Indigenous artists, permanent art by local Indigenous artists.

## Changing Role of Libraries

Libraries are adeptly changing with the times, constantly introducing new approaches, tools, technologies, and resources to better respond to and serve their communities.

### **New Approaches**

In addition to continuing to act as community hubs and knowledge facilitators, libraries are making the following shifts:

- » Fewer books, more space: As more content becomes digital there is more space for people. This space is taking the form of collaborative areas and maker spaces.
- » From content warehouse to content creation: Supporting communities in creating new content through space, software and technical resources
- » Welcoming new types of visitors including digital natives, knowledge creators and entrepreneurial lifelong learners.

### **Tools for Change: Physical Space**

Physical space will take on a variety of forms, some completely distinct, but some overlapping with one another: collaborative work areas, quiet individual study spaces, social spaces, large multipurpose spaces, creation spaces such as innovative makerspaces. The challenge is in designing these spaces so that they do not negatively affect one another. This requires flexible, modular design and experimentation with mobile, satellite, and pop-up venues.



### Technology

New, as yet unknown, technologies generate both excitement and apprehension. They offer new ways in which to interact with communities and deliver services, but they can also create and widen the Digital Divide, prompting libraries to strategize on how to bridge that Divide. Libraries will bridge the Digital Divide in the same way it does with all others: offering access to resources and support, loaning relevant materials, and providing education. Moving into the future, these services will expand to include emerging technologies available for use within the library, for loan, and online, so that people can experiment and learn, thus helping to close the Digital Divide.

### Collaboration

The buzz around new technologies can provoke a sense of urgency to plan for and incorporate said technologies into libraries. But what is clear is that future library planning is less about fancy new gadgets and more about collaboration between people:

- » Collaboration between the library and community groups to determine needs and challenges.
- » Collaboration between the library and local experts to identify and understand new trends and technologies.
- » Collaboration between the library and local organizations to share space.
- » Collaboration between library visitors in shared group and socialization spaces provided by the library.

### Staff Skills

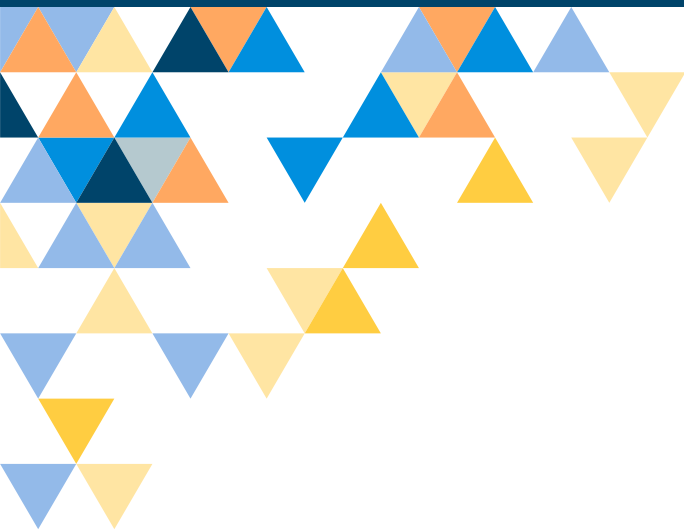
- » Flexible, collaborative, and experimental, or “playful” approaches to future planning will allow the public library to adapt and embrace new and unforeseen technologies and to respond to previously unidentified community needs.
- » Technology may reduce the amount of lower-skilled repetitive work required by employees, leaving room for professional development that focuses on collaborative, leadership, and project management skills.
- » New success measurement skills will be needed that focus less on traditional transaction-based numbers, and more on determining the societal worth of the library.



# 8.

## Recommended Next Steps

"Tuft's Cove Generating Station"  
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### 8.1 Overview

Phase 1 of the HRM Regional Museum Strategy focused on describing the current landscape and status of heritage interpretation and museums within HRM. It is understood that the Municipality seeks to carry on with a Phase 2 process, which would build upon the research and conclusions identified in Phase 1. The consultants have identified several recommendations that should be considered when defining the scope of work for Phase 2 (and/or separate studies that can be initiated as a lead up to the next major phase).

The following recommendations do not include any specific direction for a new museum in HRM, nor do they identify any conceptual arrangements or sites for such a museum. These types of decisions can only be arrived at after several other foundational steps are completed.

The list is ordered to support a logical build-up of knowledge that will eventually allow for a decision about whether to proceed with a new museum and, if so, what would be involved in planning such a museum. Recommendations may be approached as stand-alone projects or bundled together as required.



## 8.2 Recommendations

### 8.2.1 Continue Existing Funding Support to Museums

Until such a time as HRM staff and Council are able to proceed with Phase 2 of the Regional Museum Strategy, it is recommended that current levels of financial support for museums in HRM be maintained.

### 8.2.2 Freeze Approval of Heritage-related Interpretive Projects

Until an interpretive master plan (see Section 8.7) can be developed, investment in ad-hoc heritage interpretive projects and signage installations should be paused to level out where and how heritage-related content is applied within HRM. The consultants are not aware of how many projects this may affect; however, if an interpretive master plan can be actuated in the short term, any pending projects and associated investments can be brought back on line in short order—but would benefit from being aligned with the goals and interpretive objectives of this plan. This recommended delay should not apply to projects that have their content, design, and fabrication work already underway.

### 8.2.3 Continue to Rationalize and Maintain the Municipal Collection

Until the Regional Museum Strategy is completed and an operational model selected (see Section 8.6), it is recommended that HRM continue to support the rationalization of collections through facility enhancements where required and appropriate, and dedicated resources for enhanced staffing and operational capacity. Recommendations noted in Section 6.1.4 related to professional advisory services are particularly relevant for the ongoing care and management of municipal collections.

It is also recommended that HRM explore potential shared co-located artifact and archival storage for HRM-owned collections and, potentially, more broadly with other museums and archives. The creation of a dedicated storage facility shared among museums within HRM has definite merit. The construction and management of a shared storage facility would spread costs of staffing, security, and maintenance among participating partners.



### 8.2.4 Maintain the Central Region Heritage Group

The Central Region Heritage Group (CHRG) refers to the museums and archives located in HRM and meetings are open to all interested parties. HRM hosts the meetings, which occur two to three times per year. Meetings are an opportunity for sites to share updates, and a chance for museum staff and volunteers to share ideas and obtain advice from other museum professionals. ANSM and HRM provide updates on funding, training, and status of strategies and plans, such as this report and the CHPP. Meetings are well-attended and members were instrumental in sharing information for the site profiles developed as part of this phase of the Regional Museum Strategy.

The CHRG members are key stakeholders in the development of the HRM Regional Museum Strategy. In this vein, HRM should:

- » Continue to host the CHRG.
- » Continue to consult with CHRG on the recommendations of this plan and subsequent stages.
- » Engage this group in ongoing discussions about the preferred option for museum development in HRM (i.e., new central museum, museum network, etc.).

### 8.2.5 Undertake Detailed Evaluation of Possible Operational Models & Delivery Mechanisms (Phase 2 Regional Museum Strategy)

The consulting team has identified a number of possible models that HRM may wish to pursue as a part of its Regional Museum Strategy. The characteristics, and general pros and cons, of each of these models are described in the chart presented herein.

During Phase 2 of the Regional Museum Strategy, it is recommended that HRM staff, in consultation with key stakeholders and with the support of outside consultants as necessary, undertake a more detailed evaluation of these options to enable HRM to select a preferred museum model. The scope of work for Phase 2 of the Regional Museum Strategy should also identify the subsequent steps needed to develop detailed plans for implementation of the preferred option identified during Phase 2.

*\*NOTE: The selected model may be a hybrid of proposed operational models based on choices that reflect the current dynamics of HRM (for example, a central museum facility, appropriately staffed to operate the central facility and provide museological support to the various HRM affiliated museums/sites within the municipality). It requires a combination of HRM employees, contract positions, and outsourced museum contractors and/or volunteer organizations.*



## 8. RECOMMENDED NEXT STEPS



### POSSIBLE OPERATIONAL MODELS: PRELIMINARY DIRECTION FOR FURTHER EXPLORATION IN PHASE 2

It was not within the consultants' scope of work for Phase 1 of the HRM Municipal Museum Strategy to make a recommendation on whether HRM should pursue the creation of a new central civic museum, or take another approach. More detailed research and analysis will be required to allow HRM to arrive at a preferred regional museum strategy. However, to assist with this process, the consultants have outlined the characteristics of four possible models, and their respective pros and cons. These models should be explored further during Phase 2.

MODEL	Funding and Limited Services (Status Quo)	1A. Regional Museum Network: Delivered Directly by HRM	1B. Regional Museum Network: Delivery Outsourced/Contracted	2A. New Stand-Alone Civic Museum: Directly Operated by HRM	2B. New Stand-Alone Civic Museum: Independently Operated
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KEY CHARACTERISTICS					
	<ul style="list-style-type: none"> <li>HRM would continue to provide financial support to projects and groups that are running existing museums in HRM.</li> <li>HRM would continue to manage the existing collection and storage facilities with current resources.</li> <li>HRM would continue to be responsible for the preservation and care of its important artifact and archival collections.</li> <li>HRM would continue to administer municipally-owned artifact and archival collections.</li> <li>Existing museums would continue to operate independently, with minimal advisory/coordination services provided by HRM.</li> <li>HRM would continue to engage in existing management agreements for the operation of the three municipally-owned museums.</li> <li>HRM would not proceed with the creation of a new civic museum.</li> <li>HRM would not develop museum-related educational programming.</li> <li>HRM would not develop or host museum exhibitions.</li> <li>Limited dedicated HRM museum heritage staff.</li> </ul>	<ul style="list-style-type: none"> <li>HRM would take a system/network-based approach to funding and supporting museums in HRM.</li> <li>Services would be coordinated, expanded, and delivered to existing museums (i.e., curatorial services, design, conservation, technical advice, etc.).</li> <li>HRM would continue to provide financial support to groups that are running existing museums in HRM through a permanent Museum Grant Program, management/lease agreements, the Community Grants Program, Tax Relief Program, District Capital Funds, and Councillor Activity Funds.</li> <li>HRM staff would continue to manage and develop the HRM collections, and provide appropriate storage facilities.</li> <li>HRM would continue to be responsible for the preservation and care of its important artifact and archival collections.</li> <li>HRM staff would provide curatorial direction and expanded advisory services to museums within HRM.</li> <li>HRM would take a more active role in developing, leading, and potentially delivering interpretive projects and museum education programs utilizing existing museums and other host facilities.</li> <li>This model may require the creation of a dedicated committee that could provide strategic direction and oversight on curatorial and advise on funding matters.</li> <li>Edmonton and Halton municipalities are examples of this model.</li> </ul>	<p>The characteristics of this model would be the same model 1A, except that:</p> <ul style="list-style-type: none"> <li>HRM would outsource delivery of part of all of the proposed advisory services and the administration of funding to an external organization such as the Association of Nova Scotia Museums (ANSM).</li> </ul>	<p>This model would involve the creation of a new stand-alone civic museum that would:</p> <ul style="list-style-type: none"> <li>Be directly operated by HRM.</li> <li>Be funded as a line department in the municipal budget.</li> <li>Be operated by staff who are HRM employees.</li> <li>Museum would have staff dedicated to care for, and manage, the HRM collections.</li> <li>HRM would continue to be responsible for the preservation and care of its important artifact and archival collections.</li> <li>The bulk of HRM collections could continue to be stored off site, while any items requiring special care could be stored in climate-controlled spaces within the new museum.</li> <li>Develop and deliver inhouse programs such as exhibits and educational programs.</li> <li>Partner with other existing museums in the region to deliver regional content at the new stand-alone museum as well as in the communities.</li> <li>Provide some assistance to other museums in the region with the development of exhibits and programs to be delivered at other museums and community facilities throughout the region.</li> <li>Require an oversight mechanism, such as a Board of Directors or advisory committee.</li> </ul> <p>NOTE: Vancouver and Surrey Museums are examples of stand-alone models. Toronto Museum is a hybrid of models 2A and 2B. Toronto currently has a systems-based</p>	<p>This model would involve the creation of a new stand-alone civic museum that would share all of the same characteristics as model 2A, except:</p> <ul style="list-style-type: none"> <li>In this model, a new central civic museum would be operated by an arm's length, independent entity/corporation, similar to the model that exists for Halifax Public Library.</li> <li>The new museum would have its own board.</li> <li>Museum staff would be employees of the museum corporation, not employees of HRM.</li> </ul>

## 8. RECOMMENDED NEXT STEPS



### POSSIBLE OPERATIONAL MODELS: PRELIMINARY DIRECTION FOR FURTHER EXPLORATION IN PHASE 2

It was not within the consultants' scope of work for Phase 1 of the HRM Municipal Museum Strategy to make a recommendation on whether HRM should pursue the creation of a new central civic museum, or take another approach. More detailed research and analysis will be required to allow HRM to arrive at a preferred regional museum strategy. However, to assist with this process, the consultants have outlined the characteristics of four possible models, and their respective pros and cons. These models should be explored further during Phase 2.

MODEL	Funding and Limited Services (Status Quo)	1A. Regional Museum Network: Delivered Directly by HRM	1B. Regional Museum Network: Delivery Outsourced/Contracted	2A. New Stand-Alone Civic Museum: Directly Operated by HRM	2B. New Stand-Alone Civic Museum: Independently Operated
				approach whereby services/support are provided to regional museums by municipal staff; however, they are also currently planning a new central museum that would be directly operated by the City.	
<b>PROS</b>					
	<ul style="list-style-type: none"> <li>Does not require an increase in financial support for museums in HRM.</li> <li>Does not require a major capital and operating investment in the creation of a new civic museum.</li> <li>Continues to provide current levels of support to existing community and municipally-owned/operated museums.</li> <li>Applications to the Interim Museum Grants Program would continue to be reviewed by the Community Grants Committee.</li> </ul>	<ul style="list-style-type: none"> <li>Would invest more resources in improving the conditions and professional practices of existing museums in the Municipality, rather than investing in the creation of a new civic museum.</li> <li>HRM would have more influence over themes and stories being communicated (i.e., Municipality is a more active partner in the interpretation of HRM's stories).</li> <li>Halifax Police and Fire collections would become integrated into the overall system.</li> <li>Would allow for a strategic, integrated approach to the creation and delivery of interpretive content and programs that would allow for a richer and more cohesive story of the municipality to be communicated to residents.</li> <li>Partner sites would benefit from gaining access to enhanced advisory services, content development, and programming.</li> <li>Would make use of existing museums and other community facilities to host exhibits and programs across the region.</li> <li>HRM-wide strategic projects may be eligible for alternative funding sources.</li> </ul>	<p>This model shares all of the advantages as those associated with model 2A, as well as the following additional advantages:</p> <ul style="list-style-type: none"> <li>A community partner, such as ANSM, which has staff who have existing knowledge of museum best practices and can utilize existing systems, may be able to deliver expanded HRM museum advisory services and administer museum funding programs on behalf of HRM more effectively than if these services are delivered directly by the Municipality.</li> <li>Outsourcing expanded museums support/advisory service to a community partner may be more cost-efficient than HRM staff delivering these services/supports directly.</li> </ul>	<p>A new directly managed civic museum could:</p> <ul style="list-style-type: none"> <li>Become a popular visitor attraction.</li> <li>Provide a central location for visitors to begin their exploration of the history of the Municipality as a whole.</li> <li>Provide the opportunity to take a holistic, integrated approach to the interpretation of the history of HRM, including addressing gaps in themes and stories that are not interpreted at any existing sites (e.g., Districts 9, 10, and 12, Halifax Police and Fire, and controversial topics such as Cornwallis, etc.).</li> <li>Provide a suitable venue for the exhibition of municipally-owned artifact and archival collections.</li> <li>Offer a mechanism to engage with residents in meaningful discussions about HRM heritage.</li> <li>Potential for high quality exhibition and program product development.</li> <li>Provide an opportunity to develop a combined museum-archives facility and expanded heritage department.</li> <li>Potentially allow for some operating efficiencies to be realized through support services that could be provided to the civic museum by HRM (e.g., payroll, groundskeeping services).</li> </ul>	<p>A new centrally located, independently operated museum would have the same pros as a new directly-operated civic museum, plus the following additional pros:</p> <ul style="list-style-type: none"> <li>A new, independently operated civic museum, with its own board, could draw knowledgeable board members from the community.</li> <li>A new, independently operated civic museum may be better positioned to raise funds from other levels of government and private sources.</li> <li>Staffing costs could potentially be lower if a new civic museum is not a line-department of HRM. However, the independent body running the museum may wish to align salaries with municipality salary levels to attract specialized staff.</li> </ul>



**POSSIBLE OPERATIONAL MODELS: PRELIMINARY DIRECTION FOR FURTHER EXPLORATION IN PHASE 2**

*It was not within the consultants' scope of work for Phase 1 of the HRM Municipal Museum Strategy to make a recommendation on whether HRM should pursue the creation of a new central civic museum, or take another approach. More detailed research and analysis will be required to allow HRM to arrive at a preferred regional museum strategy. However, to assist with this process, the consultants have outlined the characteristics of four possible models, and their respective pros and cons. These models should be explored further during Phase 2.*

MODEL	Funding and Limited Services <i>(Status Quo)</i>	1A. Regional Museum Network: <i>Delivered Directly by HRM</i>	1B. Regional Museum Network: <i>Delivery Outsourced/Contracted</i>	2A. New Stand-Alone Civic Museum: <i>Directly Operated by HRM</i>	2B. New Stand-Alone Civic Museum: <i>Independently Operated</i>
<b>CONS</b>					
	<ul style="list-style-type: none"> <li>No central/unified civic museum/archival facility.</li> <li>No central location to exhibit HRM-owned collections.</li> <li>Halifax Police and Fire collections remain 'orphaned.'</li> <li>Without a central, dedicated curatorial system, the ability to tell a holistic and cohesive story of the Municipality using existing museums located across the municipality is limited (e.g., Halifax and peninsula).</li> <li>HRM artifact collections remain largely in storage and their interpretive potential remains underutilized.</li> <li>Not increasing financial support or expanding advisory services to existing museums will limit the ability of the Municipality to influence the nature and the quality of the interpretation of the HRM story.</li> <li>Project funding decisions are ad-hoc and not based on museum-specific criteria.</li> <li>HRM-owned and operated sites remain ad hoc in their municipal role and strategic rationale.</li> <li>No capacity to take on complex, regional projects or manage large collections.</li> <li>Dependent on existing museums in HRM and outside agencies to develop, lead, and deliver interpretive projects.</li> <li>HRM has limited control over the municipal themes and stories that are</li> </ul>	<ul style="list-style-type: none"> <li>Would require additional, specialized HRM staff to deliver enhanced services.</li> <li>Would require increased operating and project-related funding.</li> <li>Would require greater coordination with and buy-in from existing museums.</li> <li>May require investment in infrastructure in order to enable local facilities to host new exhibits and programs.</li> <li>Would require investment to develop an integrated HRM museum network identify and build public awareness and buy-in.</li> </ul>	<ul style="list-style-type: none"> <li>HRM would not maintain as direct a connection to existing museums in HRM if services were outsourced to a third party.</li> <li>Lack of direct HRM involvement in the delivery of services may reduce the level of buy-in by participating museums.</li> <li>Potential complexity of choosing and managing the partner relationship.</li> </ul>	<p>A new, directly managed civic museum would:</p> <ul style="list-style-type: none"> <li>Require significant capital investment to select a location and to plan, design, and construct a new museum.</li> <li>Require considerable ongoing operating support.</li> <li>May involve higher staffing costs than 2B.</li> <li>May result in reductions in current levels of financial support for other existing museums in HRM in order to meet the capital and operating costs of a building and running a new civic museum.</li> <li>Have limited ability to fundraise unless a "friends of" group or similar not-for-profit arm/association is established.</li> <li>Draw resources/audiences away from other existing museums in HRM.</li> <li>Potentially create a politically-charged issue regarding site selection.</li> </ul>	<p>A new, independently operated civic museum would face the same challenges as a new, civic museum that is directly operated by HRM, plus the following additional challenges:</p> <ul style="list-style-type: none"> <li>As an arm's length corporation/agency, an independently operated civic museum may be more prone to budget reductions than a line department within HRM.</li> </ul>



**POSSIBLE OPERATIONAL MODELS: PRELIMINARY DIRECTION FOR FURTHER EXPLORATION IN PHASE 2**

*It was not within the consultants' scope of work for Phase 1 of the HRM Municipal Museum Strategy to make a recommendation on whether HRM should pursue the creation of a new central civic museum, or take another approach. More detailed research and analysis will be required to allow HRM to arrive at a preferred regional museum strategy. However, to assist with this process, the consultants have outlined the characteristics of four possible models, and their respective pros and cons. These models should be explored further during Phase 2.*

MODEL	Funding and Limited Services <i>(Status Quo)</i>	1A. Regional Museum Network: <i>Delivered Directly by HRM</i>	1B. Regional Museum Network: <i>Delivery Outsourced/Contracted</i>	2A. New Stand-Alone Civic Museum: <i>Directly Operated by HRM</i>	2B. New Stand-Alone Civic Museum: <i>Independently Operated</i>
	communicated and how they are interpreted. <ul style="list-style-type: none"> <li>• Forgoes the potential opportunity to create a new centrally located civic heritage attraction.</li> <li>• Forgoes the potential to create a mechanism to engage with residents in meaningful discussions about HRM heritage.</li> </ul>				



### 8.2.6 Undertake a Regional Interpretive Master Plan (Phase 2 Regional Museum Strategy)

During Phase 2 of the Regional Museum Strategy, it is recommended that HRM staff, in consultation with key stakeholders and with the support of outside consultants as necessary, undertake a comprehensive interpretive planning process for HRM. At minimum, the scope of this work should include:

- » Develop, through work with an interpretive consultant, a scope and phased framework for the project with timelines, expected resource requirements, and stakeholder identification in preparation of issuing an RFP.
  - » Implement a stakeholder engagement process to gather input on stories that could be interpreted and/or that are under-represented within HRM. Incorporate public consultations to obtain input (stories, locations) that can be integrated into a regional-wide plan.
  - » Develop a regional thematic framework that will guide future interpretation of stories, collections, and the use of artifacts, as well as the development of programming and potential community collaborations. As part of this framework, identify gaps in content (relevant topics/stories not currently being interpreted within HRM—see Section 6.1.3 for initial list of notable content gaps).
  - » Identify and prioritize potential public-facing interpretive projects and programs that can be used to roll out the new interpretive framework, specifically where known and new project opportunities exist and can help address perceived heritage gaps and inequalities within the region.
- » Develop an artifact management and collections strategy. Identify gaps and alignments based on the proposed interpretive framework/themes, and propose methods for addressing the current imbalance between Dartmouth and Halifax materials over the long term.
  - » Consider other resources that, when unified under a museum interpretive umbrella, might contribute to a better understanding of the municipality, including its history, its communities, and its peoples. Such resources include private collections, historic sites, landmarks, and the like.
  - » Perform a “collaboration scan” to determine potential partnerships based on the proposed interpretive framework/themes, and address perceived gaps in delivery of interpretation within HRM.
  - » Investigate and develop a commemorative heritage program for interpretive project requests, including the award and delivery of funding for work that aligns with the goals and values of the Cultural Heritage Priorities Plan.
  - » Develop and implement a formal process through which the removal of challenging legacy artifacts, plaques, and statues can be considered through the lens of current social considerations and with respect to diversity and inclusion.

The Nova Scotia Interpretive Master Plan is an example of a broad, regional heritage interpretive master plan that identifies an interpretive framework, organizes stories, and defines the ongoing use of resources and strategic partnerships.



### 8.2.7 Undertake Detailed Planning for a Preferred Museum Model (Phase 3 Regional Museum Strategy)

Once HRM has selected a preferred model for its Regional Museum Strategy, it is recommended that HRM staff, in consultation with key stakeholders and with the support of outside consultants as necessary, initiate a detailed planning process for implementation of the preferred option. Detailed plans should address:

- » Potential use/demand
- » Target audiences and users
- » Operational and management requirements
- » Services and programs
- » Interpretation concept
- » Management and use of collections
- » Staffing requirements
- » Facility and site requirements (new facilities/site or use of existing facilities/site)
- » Operating costs
- » Capital costs

### 8.2.8 Leverage and Align HRM Resources

While Phase 2 and 3 of the Regional Museum Strategy are developed, HRM can alleviate some of the pressure on local sites as well as the perceived gaps in the current heritage landscape by leveraging its own resources, including existing spaces and people. As a short-term step, this begins to allow the flow of stories and collections out to the public who are hungry for local content. In the long term, it begins to test avenues and methods by which interpretation can be interwoven throughout the municipality without incurring prohibitive overhead costs. This is likely not the single solution, nor should it be confused with the creation of a comprehensive museum system per se. Assuming that a future museum strategy seeks to involve a variety of locations that are accessible to residents, this step will, however, begin to reveal a wide range of opportunities for infilling stories and experiences in the community.

#### Initial steps could include:

- » Strengthen the alignment of current HRM staff involved in heritage through restructuring existing sections.
- » Strengthen the Municipal Archives' mandate to acquire community records and participate in education and outreach activities.
- » Expand Municipal Archives' ability to provide education and outreach programming by creating two Reference and Outreach Archivist positions. HMA's current 1.5 FTE staffing level is well below other Canadian city archives (Ottawa: 17; Edmonton: 5; Regina: 9; Saskatoon: 2; Thunder Bay: 6; and Winnipeg: 10).
- » Engage the Municipal Archives to, like City of Ottawa Archives, offer storage and reference service for archival collections held by local museums or heritage societies who struggle to provide adequate storage and access, in exchange for assistance with collaborative projects (e.g., identifying photographs, researching for a collaborative exhibit, transcribing hand-written text, etc.).



Additionally, consider how the skills and services HRM has inside its many departments might be involved in the planning, design, and implementation of heritage projects where involvement improves the capabilities of the project and helps reduce costs.

**Resources exist at several levels and could be applied:**

- » Existing non-museum buildings and sites/parks within HRM that can be retrofitted with displays or provide space for programming where space is available, where they address a perceived gap, and where content is relevant to a particular location (e.g., existing Halifax Library spaces, community halls, City Hall, etc.). See Inventory of HRM-owned Facilities, appended to this document.
- » Adaptation of planned/future buildings and sites where spaces for interpretation could be integrated either as built-in display cases, room for temporary displays and/or programs, or sites where programs and pop-up experiences might be hosted by HRM. For example, the construction or renovation of a major library building, a development along the waterfront, modest sports displays at the BMO Centre Halifax arena, archeological dig objects/stories within hotels or other corporate buildings currently sited on or near heritage locations. For additional information please refer to the Multi-District Facility (MDF) Project Plan for additional project locations found online at <http://legacycontent.halifax.ca/council/agendasc/documents/161213ca1418.pdf>), as well as the 2020-2021 Capital Plan–Budget Recast For Covid-19 Impacts (Abridged), appended to this document and also found online at [https://www.halifax.ca/sites/default/files/documents/city-hall/budget-finances/2021\\_CAPITALPLAN\\_RECAST2.pdf](https://www.halifax.ca/sites/default/files/documents/city-hall/budget-finances/2021_CAPITALPLAN_RECAST2.pdf). A new four-year Capital Budget will be deliberated by Council in early 2021.
- » Co-opting of existing department resources and staff expertise, where contributions are appropriate and relatable to the challenge at hand (e.g., Heritage Property Program, Regional Recreation and Culture, Community Recreation and Culture, Ferry Operations, Facility Development, Infrastructure, Transit Planning, Transportation and Public Works are several examples evident within the HRM Service Catalogue). For example, the development of Fort Needham site developments in time for the 100th Anniversary of the Halifax Explosion involved HRM services outside of the Heritage Department.

### PLANNED PROJECTS IN HRM

At the time of writing, planned infrastructure projects that could be considered for integrating heritage/interpretation opportunities, features and/or spaces include:

- New Fire Stations # 8 & 9 are planned over the next two years, both with an estimated cost of \$5 to \$6M.
- A new headquarters for Halifax Regional Fire and Emergency is currently in development, with renovations planned for later this year (approximately \$5 million).
- A new Sambro/Harrietsfield Fire Station will start construction soon.
- A new Halifax Regional Police headquarters building is planned for development over a five-year design-build period starting in 2023 for a total project cost of \$80M.
- Alderney Library renovations will take place over four years beginning in 2021/22 at \$8.5 million.
- The Bedford Library will be upgraded over three years, starting in 2022/23 at \$16 million.
- The Halifax North Library will be upgraded over four years, starting in 2020/21 at \$9 million.
- Halifax Regional Park washroom facilities are planned to be developed at a rate of one per year starting in 2021/22 for at least five years.
- The Halifax Forum redevelopment is planned to occur over four years, starting in 2021/22 at \$75 million.
- A replacement building for Lakeside Community Centre is anticipated within seven years at \$14 million.
- Fort Needham Community Centre is slated for replacement over four years, starting in 2023/24 at \$26 million.



### 8.2.9 Align with the Cultural Heritage Priorities Plan

The principles of diversity and inclusion, and the Diversity and Inclusion Department, are integral to the Cultural Heritage Priorities Plan. The investigation or implementation of any outcomes of Phase 1 of the Regional Museum Strategy should be tested against, and in alignment with, these goals and values. Through the implementation of the CHPP and subsequent Museum Strategy phases, consider the recommendations of the Task Force on the Commemoration of Edward Cornwallis and the Recognition and Commemoration of Indigenous History, as approved by Regional Council in July 2020.

### 8.2.10 Manage Site Profile Data

Throughout Phase 1 of the Regional Museum Strategy, the consultants and HRM staff discussed how the data gathered about sites (organized in Site Profiles) might be maintained and added to in future, so that information is not lost and can remain useful to planning work. ANSM also has some interest in seeing certain aspects of the data maintained, as it relates to their museum evaluation programs; however, at the time of writing there is no formal agreement in place. It is recommended that a strategy be determined for ongoing upkeep of the Site Profiles once they are submitted to HRM. This may involve an agreement between HRM and ANSM to oversee their upkeep and application, while respecting the rights of the various sites and organizations involved.

### 8.2.11 Develop COVID-19 Guidelines

The recent COVID-19 pandemic is causing museums and public attractions to rethink many of their current and future experiences. While it is logical to assume that a vaccine may be available at some point in the future that will allow museum visiting to return to some level of normalcy, it is practical to plan ahead for how visitors will engage with interpretation over the coming months (and years) within the context of new norms for physical distancing, particularly as this relates to social interaction and touch-based interpretive media and programming within museums.

Phase 1 of the Regional Museum Strategy does not delve into the requirements to be “COVID-19 safe”—however, this is foremost in the minds of the consultants (as well as HRM staff who are currently working to reopen civic facilities). Going forward, guidelines will no doubt be required for the development of any proposed interpretive exhibits and program experiences within HRM that support municipal, provincial, and federal-level guidelines. Exhibition planning and design will need to evolve to consider spatial layout and flow, group interaction strategies, the use of tactile elements and interactive elements, and the shift to virtual and online experiences that take into consideration the new realities of the coronavirus and the requirement to make the experience safe and comfortable for visitors. The ability for museums and heritage sites to remain open and viable using these and other related measures (some of which might not yet be known) is key to remaining operationally and socially viable. Based on what is currently being considered by museums, measures may include but are not limited to:

- » Social distancing for experiences inside enclosed spaces and for group scenarios.
- » Limitations on opening hours to reduce daily visitor flow and to allow cleaning of high-traffic areas/surfaces by staff.





# *Appendices*

# SAMPLE SITE PROFILE (BLANK)

ORGANIZATION		
SNAPSHOT		
Site Name		
Community		
Operating Months		
Daily Hours of Operation		
Civic Address		
Mailing Address [1]		
Telephone Number		
Primary Website		
Email Address		
ORGANIZATIONAL OVERVIEW		
Incorporation Date		
Opening Date		
Mission Statement		
Mandate		
Vision Statement		
Municipal/Provincial/Federal Operation		
Name of Governing Authority		
Registered Charity	<input type="checkbox"/>	
Size of Board		
Board Composition [2]		
Membership Program	<input type="checkbox"/>	If Yes, No. of Members

[1] if different from civic address

[2] Describe general board characteristics (e.g., age range, how representative it is of key stakeholders, skills, etc.)

## SITE & FACILITY

### OWNERSHIP AND DESIGNATIONS

Site		Specify Owner	
Building/s		Specify Owner	
Designated Heritage Site	<input type="checkbox"/>	Level & Year of Designation	
Designated Heritage Building/s	<input type="checkbox"/>	Level & Year of Designation	
Designated Heritage Feature/s	<input type="checkbox"/>	Level & Year of Designation	

### SITE SIZE & COMPOSITION

Site/Land Size (Area)			
Number of Buildings on Site			
Total Building Area			
Off-site Buildings		Number of Off-site Buildings	
		Total Building Size	
		Function/Use	
Major Expansions Since Opening		If Yes, Describe + Indicate Year	

### SITE AMENITIES/FEATURES

On-site Parking	<input type="checkbox"/>		
Electric Vehicle Charging Station/s	<input type="checkbox"/>		
Bus/RV Parking	<input type="checkbox"/>		
CAP Site	<input type="checkbox"/>		
Washrooms	<input type="checkbox"/>		
Picnic Area/Tables	<input type="checkbox"/>		
Gift Shop	<input type="checkbox"/>		
Food Service	<input type="checkbox"/>		
Permanent Exhibit Space	<input type="checkbox"/>	Size	
		Rentable Space?	
Temporary/Flex Space	<input type="checkbox"/>	Size	
		Rentable Space?	
Research Space/Resource Library		Size	

	<input type="checkbox"/>	Rentable Space?	
		Open to Public?	
Community Cultural Space [1]	<input type="checkbox"/>	Specify (Type/Use)	
		Size	
		Rentable Space?	
Other Community Space	<input type="checkbox"/>	Specify (Type/Use)	
		Size	
		Rentable Space?	
Other Amenities/Features	<input type="checkbox"/>		
<b>ACCESSIBILITY</b>			
Parking			
Site			
Building/s			
Washrooms			
Other			
Barriers to Visitor Access	<input type="checkbox"/>		
<b>POWER &amp; LIGHTING</b>			
Power/Electrical Outlets for Temporary Displays	<input type="checkbox"/>		
Central Control System in Exhibit Area	<input type="checkbox"/>		
Exhibit Lighting	<input type="checkbox"/>		
Controls to Manage Light Levels	<input type="checkbox"/>		
Public WIFI Access	<input type="checkbox"/>		

[1] Does the site have a theatre, performance hall or other functioning cultural space?

## INTERPRETATION

### INTERPRETIVE FOCUS

Interpreted Topics (Top Five)			
Alignment with NSIMP Framework Conceptual Themes	Forming [1]	<input type="checkbox"/>	
	Evolving [2]	<input type="checkbox"/>	
	Exploiting [3]	<input type="checkbox"/>	
	Relating [4]	<input type="checkbox"/>	
	Living [5]	<input type="checkbox"/>	

### EXHIBITS

Permanent Exhibits	<input type="checkbox"/>	Topics/Focus	
		Types of Media Used [6]	
Temporary Exhibits (Created In-House)	<input type="checkbox"/>	Topics/Focus	
		Types of Media Used [7]	
		Typical Duration Exhibited	
Travelling Exhibits (Created In-House)	<input type="checkbox"/>	Topics/Focus	
		Types of Media Used [8]	
		Destination/s	
		Typical Duration Travelling	
Temporary Exhibits (Hosted)	<input type="checkbox"/>	Topics/Focus	
		Typical Duration Hosted	

Online Exhibits	<input type="checkbox"/>	Topics/Focus	
		Host/Platform	
		Frequency Developed	
<b>OTHER INTERPRETIVE FEATURES/SPACES</b>			
Period Buildings	<input type="checkbox"/>		
Livestock	<input type="checkbox"/>		
Heritage Gardens/Walking Trails	<input type="checkbox"/>		
Vehicles (autos, planes, boats, etc)	<input type="checkbox"/>		
Outdoor Artifacts/Heritage Objects	<input type="checkbox"/>		
<b>ON-SITE PROGRAMMING &amp; EVENTS</b>			
Guided Tours (General Public)	<input type="checkbox"/>		
Self-Guided Tours	<input type="checkbox"/>		
Group Tours/Programs	<input type="checkbox"/>		
Special Events	<input type="checkbox"/>		
Public Programs	<input type="checkbox"/>		
School Programs	<input type="checkbox"/>		
Planned/Future Initiatives	<input type="checkbox"/>		
<b>EXTENSION PROGRAMS</b>			
In-School Programs/Kits	<input type="checkbox"/>		
Community Programs [9]	<input type="checkbox"/>		
Other Extension Programs	<input type="checkbox"/>		
Planned/Future Initiatives	<input type="checkbox"/>		
<b>RESEARCH &amp; PUBLICATIONS PROGRAMS</b>			

Publications Program	<input type="checkbox"/>	
Genealogy/Family History Research	<input type="checkbox"/>	
Oral History Research	<input type="checkbox"/>	
Graveyard Research	<input type="checkbox"/>	
Community History Research	<input type="checkbox"/>	
Other Research	<input type="checkbox"/>	
Source of Research Knowledge	On-site Resources [	<input type="checkbox"/>
	Historical Society	<input type="checkbox"/>
	Hired Researcher	<input type="checkbox"/>
	Partnerships	<input type="checkbox"/>
	Other	<input type="checkbox"/>

[1] Evolution of landscape

[2] Changing life through time

[3] Resources and trade

[4] Relationships between and among defined groups

[5] Life Passages

[6] graphics, artifacts, AV, tactile/hands-on activities, touchscreens, mobile media, sculpture/embedments, artwork, dioramas, costumed mannequins, props, etc.

[7] graphics, artifacts, AV, tactile/hands-on activities, touchscreens, mobile media, sculpture/embedments, artwork, dioramas, costumed mannequins, props, etc.

[8] graphics, text, AV, artifacts

[9] programs delivered in other community facilities

[10] Resources from an on-site resource library (e.g., books, archival materials, interviews, etc.)

## COLLECTION

### AREAS OF FOCUS

Current Curatorial Focus

Object Categories (Top Five Most Frequent/Common)

Topics the Collection Interprets

Notable Objects [1]

Perceived Gaps in Collection

### SIZE, COMPOSITION & QUANTITIES

Collection Size: Including Loans

Collection Size: Excluding Loans

Collection Size: Not Accessioned

Percentage of Collection on Display

Archival Collection

Organized by Fonds

Working Collection

Size of Working Collection

Types of Items

### COLLECTIONS MANAGEMENT

Collections Management Policy

Owner of Collection

Collection Catalogued

% Catalogued



Collection Records		% of Records with Digital Images [2]	
		Record Type	
<b>ACQUISITIONS &amp; LOANS</b>			
Actively Collecting		No. of Items Acquired Annually	
		Acquisition Sources	
		Current Focus of Collecting	
Borrows from Other Sites/Museums		No. of Items Borrowed Annually	
		Types of Items Sought/Accepted	
Lends to Other Sites/Museums		% of Collection out on Loan	
		Types of Items Loaned	
<b>STORAGE</b>			
Storage Areas	<input type="checkbox"/>	Types of Space/s	
		Location/s Relative to Site	
		Dedicated or Shared Space/s	
		Storage Capacity (Size of Space/s)	
		Percentage of Full Capacity Used	
<b>CONSERVATION</b>			
Conservation Policy	<input type="checkbox"/>		
On-site Conservation Capacity [3]	<input type="checkbox"/>		
Significant Aspects of Collection Requiring Conservation			

<b>PUBLIC PRESENCE/ACCESSIBILITY</b>		
Sharing Collection Publicly	<input type="checkbox"/>	

[1] standouts, rare/one-of-a kind, unusual

[2] Image of object or archival material

[3] space, equipment, supplies

## OPERATIONS & MANAGEMENT

### ATTENDANCE

Year	2018/19	2017/18	2016/17
Total Number of Visitors			
<b>VISITORS BY TYPE (# or % of total; indicate N/A if unavailable)</b>			
Independent Visitors			
School Visitors			
Tour Groups			
Other Groups			
Meetings/Rentals			
Outdoor/Facility Use			
Researchers			
Other			
<b>TOTAL</b>	<b>0 [1]</b>	<b>0</b>	<b>0 [2]</b>

### VISITORS BY ORIGIN (# or % of total; indicate N/A if unavailable)

Within HRM			
Other Nova Scotia			
Other Atlantic Provinces			
Other Canada			
United States			
Other International			
Cruise			
Unknown			
<b>TOTAL</b>	<b>0 [3]</b>	<b>0 [4]</b>	<b>0 [5]</b>

### HUMAN RESOURCES

Staff	Full-time, Year Round [6]	Full-time, Seasonal [7]	Part-time, Year Round [8]	Part-time, Seasonal [9]	Students	TOTALS
Administration [10]						0
Curatorial, Collections & Research [11]						0
Education & Outreach [12]						0
Interpretation & Exhibitions [13]						0
Marketing, Communications & Development [14]						0
Site & Operations [15]						0
Visitor Services [16]						0
Management [17]						0

TOTALS	0 [18]	0 [19]	0 [20]	0 [21]	0	0
<b>Volunteers</b>						
No. of Regular Volunteers (most recent year)						
Average Annual No. of Volunteer Hours						
<b>COMMUNICATIONS &amp; MARKETING</b>						
Website	<input type="checkbox"/>	Annual No. of Hits				
Facebook	<input type="checkbox"/>	No. of Followers				
Twitter	<input type="checkbox"/>	No. of Followers				
Instagram	<input type="checkbox"/>	No. of Followers				
TripAdvisor	<input type="checkbox"/>	No. of Reviews				
Other Web/Social Media Presence	<input type="checkbox"/>	Specify				
Newsletter	<input type="checkbox"/>					
Email Advertising	<input type="checkbox"/>					
Rack Cards	<input type="checkbox"/>					
Radio Ads	<input type="checkbox"/>					
Television Ads	<input type="checkbox"/>					
Web Ads	<input type="checkbox"/>					
Posters	<input type="checkbox"/>					
Road Signage	<input type="checkbox"/>					
Doers & Dreamers Travel Guide	<input type="checkbox"/>					
Other	<input type="checkbox"/>					
<b>MEMBERSHIPS</b>						
Association of Nova Scotia Museums	<input type="checkbox"/>					
ANSM Advisory Service	<input type="checkbox"/>					
Council of Nova Scotia Archives	<input type="checkbox"/>					
Other Memberships [22]	<input type="checkbox"/>					
<b>PARTNERSHIPS/COLLABORATIONS</b>						
Research/Exhibit Development	<input type="checkbox"/>					
Programming/Outreach	<input type="checkbox"/>					
Educational [23]	<input type="checkbox"/>					

Other Partnerships/Collaborations	<input type="checkbox"/>	

[1] Total attendance by visitor type should be equal to total attendance in line 4.

[2] Total attendance by visitor type should be equal to total attendance in Line 4.

[3] The total for attendance by visitor origin should be equal to total attendance in Line 4.

[4] The total for attendance by visitor origin should be equal to total attendance in Line 4.

[5] The total for attendance by visitor origin should be equal to total attendance in Line 4.

[6] 30+ hours per week on a year-round basis

[7] 30+ hours per week for less than 52 weeks per year

[8] less than 30 hours per week on a year-round basis

[9] less than 30 hours per week for less than 52 weeks per year

[10] clerical, book keeping, IT

[11] curators, archivists, historians, researchers, collections managers, registrars, preparators, technicians, conservators, librarians

[12] educators, program planners

[13] exhibit designers, interpretive planners, visitor experience staff (e.g., interpreters, guides)

[14] communications/public relations staff, marketers, fundraisers

[15] maintenance, security, janitorial

[16] greeters, information/admission desk, retail, food service, event planners

[17] general managers, executive directors, finance managers, human resource managers, IT managers

[18] 30+ hours per week on a year-round basis

[19] 30+ hours per week for less than 52 weeks per year

[20] less than 30 hours per week on a year-round basis

[21] less than 30 hours per week for less than 52 weeks per year

[22] e.g., CMA, NAI

[23] internships, training placements, etc.

**FINANCIAL****OPERATING REVENUES**

	2019	2018	2017	Average
<b>Government Funding</b>	\$	\$	\$	\$
Federal Government Grants				\$0
Provincial Government Grants (incl. CMAP)				\$0
Municipal Government Grants				\$0
HST Rebate				\$0
PST Rebate (registered heritage property)				\$0
Other government funding (specify)				\$0
<b>Subtotal Government Funding</b>	\$0	\$0	\$0	\$0
<b>Earned Income</b>	\$	\$	\$	\$
Admissions				\$0
Memberships				\$0
Programs/Events				\$0
Gift Shop/Retail/Food Services				\$0
Rental Income				\$0
Fee-for-Service Income				\$0
Interest/Investment Income				\$0
Transfers from Reserves				\$0
Other Earned (Specify)				\$0
<b>Subtotal Earned Income</b>	\$0	\$0	\$0	\$0
<b>Contributed Income</b>	\$	\$	\$	\$
Donations				\$0
Foundations				\$0
Sponsorships				\$0
Fundraising Activities/Events				\$0



<b>Subtotal Contributed Income</b>	\$0	\$0	\$0	\$0
<b>TOTAL REVENUE</b>	\$0	\$0	\$0	\$0

<b>OPERATING EXPENSES</b>				
	<b>2019</b>	<b>2018</b>	<b>2017</b>	<b>Average</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>Interpretation &amp; Programming</b>				
Exhibition Costs				\$0
Program Costs				\$0
Other Interpretation and Program-related Costs (specify)				\$0
				\$0
				\$0
<b>Subtotal Interpretation &amp; Programming</b>	\$0	\$0	\$0	\$0
<b>Collection &amp; Access to Information</b>	\$	\$	\$	\$
Cataloguing Supplies and Expenses				\$0
Preservation and Storage Materials				\$0
Research				\$0
Acquisition Costs (including appraisals)				\$0
Other Collections and Access to Information Expenses				\$0
<b>Subtotal Collection &amp; Access to Information</b>	\$0	\$0	\$0	\$0
<b>Marketing, Fundraising and Retail</b>	\$	\$	\$	\$
Advertising and Promotion				\$0
Other Marketing Costs (specify)				\$0
Fundraising/Events				\$0
Retail Operations (Cost of Goods Purchased)				\$0
Other Retail Costs (Specify)				\$0
<b>Subtotal Marketing, Fundraising, and Retail</b>	\$0	\$0	\$0	\$0

<b>Facilities</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Mortgage				\$0
Rent (lease or license)				\$0
Insurance				\$0
Utilities				\$0
Property Taxes (includes area rate of local improvement charge)				\$0
Custodial Services				\$0
Custodial Supplies				\$0
Security				\$0
Repairs and Maintenance (incl.fire inspetion, water/septic tests)				\$0
Grounds-keeping (snow and ice remonval, lawn mowing)				\$0
Other Facility-related Costs (specify)				\$0
Other Facility-related Costs (specify)				\$0
				\$0
<b>Subtotal Facilities</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>
<b>Administration &amp; Management</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Salaries: Full-time Employees				\$0
Salaries: Part-time Employees				\$0
Benefits				\$0
Summer Students				\$0
Training/Professional Development				\$0
Professional Fees (accounting, legal)				\$0
Credit Card Fees				\$0
Bank Charges				\$0
Equipment Rentals				\$0
Equipment Servicing				\$0
Equipment Purchases				\$0
Memberships				\$0

Postage/shipping				\$0
Office Supplies				\$0
Telephone/Internet				\$0
Travel				\$0
Other Administration & Management Costs (specify)				\$0
Other Administration & Management Costs (specify)				\$0
Other Administration & Management Costs (specify)				\$0
<b>Subtotal Administration &amp; Management</b>	\$0	\$0	\$0	\$0
<b>TOTAL EXPENDITURES</b>	\$0	\$0	\$0	\$0

### OTHER

Accumulated Operating Surplus/Deficit		Value
HRM Property Tax Exemption	<input type="checkbox"/>	Value
In-Kind Services	<input type="checkbox"/>	Source/s & Value/s
Capital Plan	<input type="checkbox"/>	

# SUMMARY OF CURRENTLY INTERPRETED TOPICS (ALL SITES IN THE STUDY SAMPLE)

## HRM REGIONAL MUSEUM STRATEGY | PHASE 1

Profiles Summary: Interpreted Topics/Key Content

Summary of interpreted topics and permanent exhibit topics from all sites in the study sample.

### MUNICIPALLY-OWNED SITES WITH MANAGEMENT AGREEMENTS

#### *Dartmouth Heritage Museum: Evergreen House*

- Folklore and Dr. Helen Creighton
- James family and the history of Evergreen House/Alexander James (1816-1889)
- Schools
- Dartmouth disaster and the Halifax Explosion
- Joseph Howe and his association with Dartmouth

#### *Dartmouth Heritage Museum: Quaker House*

- Nantucket Whalers in Dartmouth late 18th century
- Whale fishery methodology and tools
- Home life of a Nantucket whaling family late 18th century

### MUNICIPALLY-OWNED SITES WITH LONG-TERM LEASE AGREEMENTS

#### *MacPhee House Community Museum*

- Area industries: lumbering, salmon fishing, former pulp mill
- History of Sheet Harbour
- Life on the Eastern Shore 1850s onward ("life before plastic")

#### *Scott Manor House*

- Early history of Bedford and Fort Sackville 18th + 19th century
- Late 18th century community + domestic life
- History of Bedford 20th century

## HRM REGIONAL MUSEUM STRATEGY | PHASE 1

Profiles Summary: Interpreted Topics/Key Content

### PROVINCIAALLY-MANDATED/SUPPORTED SITES

#### *Black Cultural Centre for Nova Scotia*

- Arrival of Black loyalists in NS in the late 18th century
- Early settlement + the development of Black communities throughout NS
- Service of Black Nova Scotians in World War I and II
- Community life including schools, churches + domestic life
- The Black experience in NS: struggle for equality, challenges/barriers, triumphs
- Community leaders and accomplishments of Black Nova Scotians

#### *Fisherman's Life Museum*

- Life along Nova Scotia's shores in the early 1900s
- The Myers family
- Inshore fishery
- Subsistence farming
- Gender roles and home life

#### *Maritime Museum of the Atlantic*

- Age of steamships in NS
- Age of sail in NS
- The Royal Canadian and Merchant Navies
- World War II convoys and The Battle of the Atlantic
- Halifax Explosion
- Nova Scotia's role in the aftermath of the Titanic disaster
- Shipwrecks

#### *Nova Scotia Museum of Natural History*

- Zoology
- Archeology
- Geology
- Marine environment (including The Gully)
- Intertidal zone
- Terrestrial environment
- Netukulimk (connection and balance between human + natural environments)
- Science on a Sphere (weather patterns, solar system, ocean currents, climate, etc.)
- Sable Island

#### *Nova Scotia Sport Hall of Fame*

- Top 15 athletes in NS sport history
- Sidney Crosby
- Local sport heroes
- Hall of Fame inductees

- Olympians + champions
- NS sports + sporting landmarks
- Sporting equipment + memorabilia (teams, championships, events, trophies, etc.)

#### FEDERAL & CANADIAN ARMED FORCES SITES

##### *Canadian Museum of Immigration at Pier 21*

- Historic immigration to Canada at Pier 21 (who came, why they came, experiences at Pier 21)
- Immigrant groups: war brides, post-war immigrants, evacuee children, etc.
- Experiences of immigrants as they arrived in Canada
- Role immigration has played in the building of Canada
- Contributions of immigrants to Canada's culture, economy + way of life

##### *Halifax Citadel National Historic Site*

- Cultural, social, and technological stories about the fortress, its inhabitants over time, and the city of Halifax.
- The story of the Citadel, its relationship to the Mi'kmaq population who lived here, and subsequent chapters of military and civilian life inside and outside the fort.
- Signals, fortifications, powder magazine, engineering, soldiers barracks, armoury/defences.
- Post colonial wars (e.g., WWI)

##### *Naval Museum of Halifax*

- History of the Canadian Navy (roots, inception)
- Women's Royal Canadian Navy Services ("Wrens")
- HMCS Niobe
- Halifax Explosion
- Navy at War: WWI, WWII Atlantic convoys, POWs, HM Dockyard
- Labrador/North of 60
- History of the Canadian Submarine Service
- Current operations of the Atlantic Navy: RCN in Halifax + its role in community, the Atlantic Fleet

##### *Shearwater Aviation Museum*

- History of the Shearwater air base (founding post WWI to present day)
- Cold War air surveillance
- Overseas deployments for Canada

## COMMUNITY SITES

### *L'Acadie de Chezzetcook (Acadian House Museum)*

- History of Acadian West Chezzetcook and Grand Desert communities, founding families
- Local industries + trades\* late 19th and early 20th century
- Acadian home, family traditions + domestic life (late 19th and early 20th centuries)
- Community activities, school + religion (ties to Roman Catholic Church, Mi'kmaq community)
- Local contribution to Canada's war efforts in World Wars I and II

*\*fishing, farming, lumbering, clam digging, brickmaking, rum running, boatbuilding, coastal trade, market gardening*

### *Africville Museum*

- History of Africville: from life in a thriving village on the banks of the Bedford Basin to the dislocation
- Efforts of the community to maintain the bonds and to gain recognition of the injustice

### *Army Museum*

- Nova Scotian regiments and soldiers: Boer War, WWI + WWII, Korean War, Afghanistan conflict
- Black and Mi'kmaq soldiers' contribution to war effort
- Principal theatres of conflict for Nova Scotian regiments (e.g., Passchendaele, Vimy Ridge)
- Military medals
- Afghanistan art
- Peacekeeping deployments + current army in NS

### *Atlantic Canada Aviation Museum*

- Early history and role of regional airlines in Atlantic Canada
- Military + search and rescue aircraft 20th century
- History of Halifax municipal airport 1931-41
- Development of Stanfield airport
- Theory of Flight
- Local aviation 'personalities'

### *Cole Harbour Heritage Farm Museum*

- Evolution of agriculture in area: market gardening early 20th century, dairy, poultry
- Horticulture: evolution, sustainable practices, local food production
- Rural life in HRM prior to urbanization post 1970
- The family farm + domestic life: small livestock holding, heritage breeds, animal husbandry

- Habitat, wetlands + native species
- Vernacular architecture (buildings original to the site, evolution of building styles)
- Farming techniques, equipment + mechanization
- Blacksmithing and woodworking
- Ice harvesting, logging

### *Fultz House Museum*

- History of Sackville area late 17th century to 20th century
- Fort Sackville
- 12 Mile House on stagecoach route to Windsor and Truro
- History of Fultz House and family
- Domestic life and farming in the area late 19th century
- Community figures and activities
- Blacksmithing, cooperage

### *Hooked Rug Museum of North America*

- Early rug pattern designs Garrett's New Glasgow (rug hooking pattern factory)
- Rugs representing unique regional designs, patterns and themes of Atlantic Canada and beyond
- History of the art of rug hooking in North America
- Rug hooking women and founders
- War of 1812
- International and eastern Canadian rug hooking

### *McMann House Museum/Genealogy Centre*

- McMann family
- Lumbering in Moser River area

### *Memory Lane Heritage Village*

- Coastal rural life on the eastern shore of NS during the 1940s (during and after WWII)
- Working life: fishing, fish processing, boatbuilding, farming, prospecting, lumbering, metal and woodworking, and auto and machinery repair
- Domestic life including school and church, rural know-how and self-reliance
- Role of general store in community life
- The creation of Memory Lane/restoration efforts
- Traditional inshore wooden fishing buoys from the Eastern Shore

### *Moose River Gold Mines Museum*

- Moose River Gold Mine disaster of 1936 (media presence, plight of trapped men, rescue)
- Mining history of the Moose River community + its role in development of a town post 1860
- Gold mining equipment

## HRM REGIONAL MUSEUM STRATEGY | PHASE 1

*Profiles Summary: Interpreted Topics/Key Content*

- Community development and architecture
- Current strip mining operation
- Markland (Icelandic settlement established in the community in the late 19th century)

### *Musquodoboit Harbour Railway Museum*

- Dartmouth Eastern Railway line: construction, operation, relationship to community
- Railway Station built in 1918 and life in the railway station
- Telephone and telegraph communication late 19th century and early 20th century
- Operation of the railway line: operation, maintenance

### *SS Atlantic Heritage Park & Interpretation Centre*

- 1873 sinking of the White Star passenger ship SS Atlantic: wreck, rescue, recovery, inquiry, burial
- Life in the community/village in the late 1800s
- Story of the existing graveyard
- Development of the Nova Scotia Tartan

### *Waverley Heritage Museum*

- Gold mining in Waverley
- 19th + early 20th century industries in the community: blacksmithing, Acadia Powder Mill
- Development of the Waverley community (early 19th century-present day): houses, sports teams, school days, domestic life, retail businesses, railway station
- C.P. Allen (furniture maker and prominent early citizen)

# INVENTORY OF HRM-OWNED FACILITIES

## HRM REGIONAL MUSEUM STRATEGY | PHASE 1

### *Inventory of HRM-Owned Facilities*

*Inventory of HRM-owned community and recreation centres, as well as other bookable special event sites, as summarized from the following link: <https://www.halifax.ca/recreation/facilities-fields/rec-centres>*

### COMMUNITY & RECREATION CENTRES

*Facilities marked with an asterisk are municipally-owned and operated, and are eligible for the Affordable Access Program.*

#### **Halifax**

- Adventure Earth Centre - Fleming Park\*
- Canada Games Centre
- Captain William Spry Community Centre\*
- Centennial Arena
- Centennial Pool
- Chocolate Lake Community Centre\*
- Citadel Community Centre\*
- Emera Oval Pavillion
- George Dixon Community Centre\*
- Halifax Forum
- Isleville Centre\*
- Larry O'Connell Centre\*
- Needham Community Centre\*
- Halifax Pavilion\*
- Scotiabank Centre
- Spryfield Lions Rink and Recreation Centre
- St. Andrew's Community Centre\*
- St. Mary's Boat Club\*

#### **Dartmouth**

- Adventure Earth Centre - Shubie Park\*
- Alderney Landing
- Dartmouth North Community Centre\*
- Zatzman Sportsplex
- East Dartmouth Community Centre
- Findlay Community Centre\*
- North Woodside Community Centre
- Oakwood House
- RBC Centre
- South Woodside Community Centre

#### **Eastern Passage**

- Adventure Earth Centre - Shubie Park\*
- Tallahassee Recreation Centre\*

## HRM REGIONAL MUSEUM STRATEGY | PHASE 1

### *Inventory of HRM-Owned Facilities*

#### **Cole Harbour | Lawrencetown | Lake Echo | East Preston | North Preston | Cherrybrook**

- Cole Harbour Place
- Cole Harbour Recreation Centre\*
- Cole Harbour Outdoor Pool & Tennis Court Complex\*
- East Preston Recreation Centre
- Grand Desert-West Chezzetcook Community Centre
- Lake Echo Community Centre
- North Preston Community Centre\*

#### **Beechville | Hubbards | Lakeside | Tantallon | Timberlea | Prospect Road**

- Lakeside Community Centre\*
- Hubbards Centre\*
- St. Margaret's Centre
- The Bay Community Centre
- Prospect Road Community Centre

#### **Bedford | Fall River | Hammonds Plains**

- Bedford-Hammonds Plains Community Centre\*
- BMO Centre
- Gordon R. Snow Community Centre\*
- Hammonds Plains Community Centre
- LeBrun Recreation Centre\*
- Upper Hammonds Plains Community Centre

#### **Herring Cove | Harrietsfield | Ketch Harbour | Sambro**

- Captain William Spry Community Centre\*
- Harrietsfield Williamswood Community Centre

#### **Sackville | Beaver Bank**

- Acadia Centre\*
- Beaver Bank Kinsac Community Centre
- Sackville Heights Community Centre
- Sackville Sports Stadium\*
- Springfield Lake Recreation Centre
- Upper Sackville Recreation Facility
- Wallace Lucas Community Centre

#### **Musquodoboit Valley**

- Carroll's Corner Community Centre
- Meaghers Grant Community Hall
- Musquodoboit Valley Recreation Office\*
- Musquodoboit Valley Bicentennial Theatre and Cultural Centre



## HRM REGIONAL MUSEUM STRATEGY | PHASE 1

### *Inventory of HRM-Owned Facilities*

#### ***Porter's Lake | Sheet Harbour***

- Eastern Shore Community Centre
- Lake and Shore Community Centre
- Moser River Community Hall Association
- Musquodoboit Harbour Community Centre
- Porter's Lake Community Centre
- Samuel R. Balcolm Community Centre
- Sheet Harbour Recreation Office\*
- Sheet Harbour Lions Community Centre

#### **SPECIAL EVENT SITES**

*Bookable parks and special event sites include:*

- DeWolfe Park
- Emera Oval
- Ferry Terminal Park/Dartmouth Waterfront
- Graham's Grove
- Grand Parade
- Granville Mall
- Nathan Green Square
- Sackville Landing
- Sullivan's Pond
- Victoria Park

2020-2021 CAPITAL PLAN-BUDGET  
RECAST FOR COVID-19 IMPACTS  
(ABRIDGED)

**HALIFAX**



2020-2021  
**CAPITAL PLAN –  
BUDGET RECAST  
FOR COVID-19  
IMPACTS**

**APPROVED**

**SCHEDULE 2**

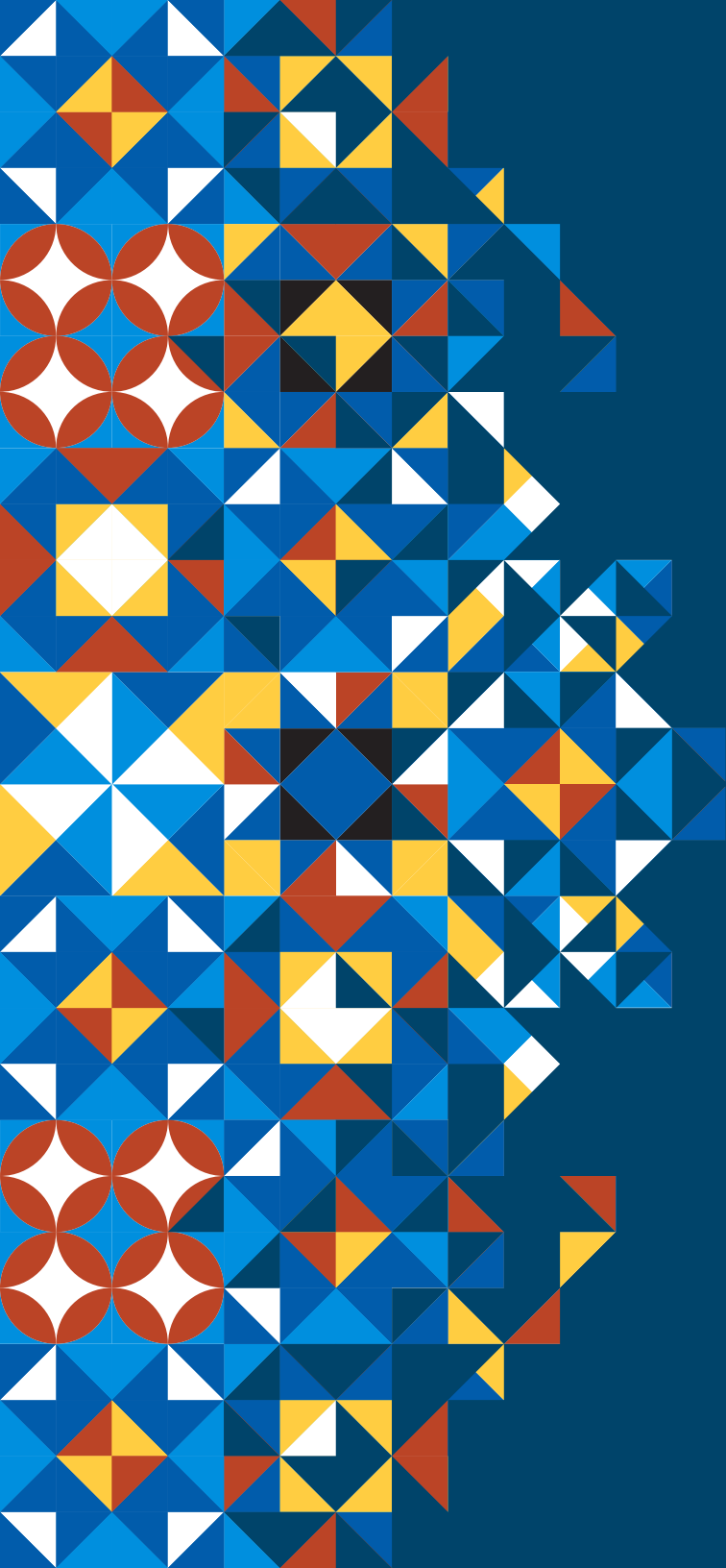
**2020/21 Capital Budget and Estimated Capital Spend**

Project #	Project Name	Asset Category	2019/20 Carry Forward	Carry Forward Reductions	2020/21 Budget	2020/21 Capital Plan	Estimated Cash Flow Deferrals	2020/21 Estimated Capital Spend
CM200008	Access-A-Bus Fueling Solution - BTC	Buildings/Facilities	\$ -	\$ -	\$ 200,000	\$ 200,000	\$ -	\$ 200,000
CB190006	Accessibility - HRM Facilities	Buildings/Facilities	352,000	-	450,000	802,000	-	802,000
CB190004	Alderney Gate Library Renos	Buildings/Facilities	-	-	-	-	-	-
CB190007	Alderney Gate Recapitalization	Buildings/Facilities	1,622,000	-	-	1,622,000	(200,000)	1,422,000
CB190002	Bedford Library Replacement	Buildings/Facilities	-	-	-	-	-	-
CB200013	BMO Centre	Buildings/Facilities	83,000	-	100,000	183,000	-	183,000
CWU01065	Burner Installation Hwy 101 Landfill	Buildings/Facilities	60,000	-	-	60,000	(60,000)	-
CW190005	Burnside Composting Facility Repairs	Buildings/Facilities	309,000	-	1,120,000	1,429,000	(330,000)	1,099,000
CB000082	Burnside Transit Centre Roof Repairs	Buildings/Facilities	2,455,000	-	-	2,455,000	-	2,455,000
CB000023	Captain William Spry Renovations	Buildings/Facilities	81,000	-	-	81,000	-	81,000
Build1	Category 1 Recreation Facilities Recap	Buildings/Facilities	-	-	-	-	-	-
CB000045	Cole Harbour Place	Buildings/Facilities	396,000	-	340,000	736,000	-	736,000
CW190003	Composting/Anaerobic Digestion (AD) Plant	Buildings/Facilities	817,000	-	1,000,000	1,817,000	(1,017,000)	800,000
CB190011	Corporate Accommodations	Buildings/Facilities	1,627,000	-	2,000,000	3,627,000	-	3,627,000
CB000046	Corporate Accommodations - Alderney	Buildings/Facilities	266,000	-	-	266,000	-	266,000
CB000075	Dartmouth North Community Centre	Buildings/Facilities	522,000	-	-	522,000	-	522,000
CB200002	EMO Projects	Buildings/Facilities	-	-	650,000	650,000	-	650,000
CB190008	Energy Efficiency Initiatives	Buildings/Facilities	106,000	-	2,000,000	2,106,000	-	2,106,000
CB190009	Environmental Remediation/Bldg. Demo	Buildings/Facilities	484,000	-	-	484,000	-	484,000
CM200002	Ferry Terminal Pontoon Rehab	Buildings/Facilities	15,000	-	225,000	240,000	-	240,000
CB200003	Findlay Community Centre Recap	Buildings/Facilities	-	-	-	-	-	-
CB000052	Fire Station 2, University Ave Recap	Buildings/Facilities	1,708,000	-	-	1,708,000	(1,600,000)	108,000
CB000088	Fire Station Functional Improvements	Buildings/Facilities	655,000	-	400,000	1,055,000	-	1,055,000
CB200014	Fire Station Replacements	Buildings/Facilities	1,772,000	(600,000)	-	1,172,000	-	1,172,000
CB200006	General Building Recapitalization	Buildings/Facilities	352,000	-	1,800,000	2,152,000	-	2,152,000
CB200004	George Dixon Community Ctr Recap	Buildings/Facilities	-	-	-	-	-	-
CB200011	Gordon R Snow Community Centre	Buildings/Facilities	-	-	100,000	100,000	-	100,000
CB180003	Halifax City Hall/Grand Parade Restore	Buildings/Facilities	77,000	-	-	77,000	-	77,000
CB000039	Halifax Ferry Terminal	Buildings/Facilities	214,000	-	-	214,000	-	214,000
CB190013	Halifax Forum Redevelopment	Buildings/Facilities	300,000	-	-	300,000	-	300,000
CB190003	Halifax North Memorial Public Library	Buildings/Facilities	500,000	-	500,000	1,000,000	-	1,000,000
Build4	Heritage Facilities Recapitalization	Buildings/Facilities	-	-	-	-	-	-
CB000057	HRFE Future Buildings Recap	Buildings/Facilities	-	-	-	-	-	-
CB200015	HRM Depot Upgrades	Buildings/Facilities	212,000	-	1,200,000	1,412,000	-	1,412,000
CB190010	Keshen Goodman Library Renovations	Buildings/Facilities	450,000	-	2,000,000	2,450,000	-	2,450,000
CB190001	LeBrun Centre Renovations	Buildings/Facilities	-	-	250,000	250,000	-	250,000
CB000089	Mackintosh Depot Replacement	Buildings/Facilities	2,206,000	-	6,500,000	8,706,000	(6,500,000)	2,206,000
CW200002	Materials Recovery Facility Repairs	Buildings/Facilities	281,000	-	510,000	791,000	-	791,000
CB000073	Metropark Upgrades	Buildings/Facilities	-	-	-	-	-	-
CW000011	Miller Composting Purchase	Buildings/Facilities	1,100,000	(1,100,000)	-	-	-	-
CB200001	Multi-District Facilities-Upgrades	Buildings/Facilities	1,281,000	-	2,200,000	3,481,000	-	3,481,000
CW000009	New Era Recapitalization	Buildings/Facilities	1,045,000	-	-	1,045,000	(792,000)	253,000
CB000017	New/Expanded Transit Centre	Buildings/Facilities	2,896,000	(2,896,000)	-	-	-	-
CB000125	Ragged Lake Transit Centre Expansion	Buildings/Facilities	1,500,000	-	3,500,000	5,000,000	(3,500,000)	1,500,000
CB200007	RBC Centre	Buildings/Facilities	199,000	-	100,000	299,000	-	299,000
CB200009	Regional Library Facility Upgrades	Buildings/Facilities	400,000	-	500,000	900,000	-	900,000

Project #	Project Name	Asset Category	2019/20 Carry Forward	Carry Forward Reductions	2020/21 Budget	2020/21 Capital Plan	Estimated Cash Flow Deferrals	2020/21 Estimated Capital Spend
CB200010	Regional Park Washrooms	Buildings/Facilities	211,000	-	500,000	711,000	-	711,000
CB200005	Roof Recapitalization	Buildings/Facilities	110,000	-	700,000	810,000	-	810,000
CB000060	Sackville Sports Stadium	Buildings/Facilities	120,000	-	-	120,000	-	120,000
CB000079	Sambro/Harrietsfield Fire Station	Buildings/Facilities	4,650,000	-	-	4,650,000	-	4,650,000
CB200008	Scotiabank Centre	Buildings/Facilities	908,000	-	1,000,000	1,908,000	-	1,908,000
CB000080	Sheet Harbour Recreation Centre	Buildings/Facilities	49,000	-	-	49,000	-	49,000
CB000084	South Peninsula School Gym Enhance	Buildings/Facilities	-	-	460,000	460,000	-	460,000
CB000011	St. Andrew's Community Centre Renos	Buildings/Facilities	691,000	-	2,000,000	2,691,000	-	2,691,000
Build6	Tallahassee Recreation Centre	Buildings/Facilities	-	-	-	-	-	-
CB000016	Transit Facility Investment Strategy	Buildings/Facilities	35,000	-	600,000	635,000	-	635,000
CM000010	West Bedford Park & Ride	Buildings/Facilities	-	-	50,000	50,000	-	50,000
CB000087	Wharf Recapitalization	Buildings/Facilities	150,000	-	2,800,000	2,950,000	-	2,950,000
CB000042	Woodside Ferry Terminal Upgrade	Buildings/Facilities	900,000	-	4,500,000	5,400,000	-	5,400,000
CR000007	Wrights Cove Terminal	Buildings/Facilities	50,000	(50,000)	-	-	-	-
CB000006	Zatzman Sportsplex Revitalization	Buildings/Facilities	200,000	-	-	200,000	-	200,000
CI190002	2020 Municipal Election e-Voting	Business Systems	349,000	-	-	349,000	-	349,000
CI190009	Application Recapitalization	Business Systems	659,000	(318,000)	-	341,000	-	341,000
CI190010	Business Intelligence Program	Business Systems	560,000	(360,000)	-	200,000	-	200,000
CI990020	CRM Software Replacement	Business Systems	750,000	(150,000)	-	600,000	-	600,000
CI200005	Cyber Security	Business Systems	-	-	920,000	920,000	-	920,000
CI990018	Enterprise Content & Records Mgmt	Business Systems	509,000	-	500,000	1,009,000	-	1,009,000
CI200002	Finance & HR Business Transformation	Business Systems	10,919,000	-	7,893,000	18,812,000	-	18,812,000
CI190003	Fleet SAP Interface Upgrades	Business Systems	-	-	-	-	-	-
CI190004	HRFE AVL Devices	Business Systems	200,000	-	25,000	225,000	-	225,000
CI990027	HRFE Dispatch Projects	Business Systems	222,000	-	-	222,000	-	222,000
CI990028	HRFE FDM Review/Enhance	Business Systems	543,000	(543,000)	-	-	-	-
CI190005	HRFE Intelligent Dispatching	Business Systems	-	-	-	-	-	-
CI200006	HRP Cybersecurity Program	Business Systems	-	-	278,000	278,000	-	278,000
CI990023	HRP Records Mgmt Optimization	Business Systems	780,000	-	250,000	1,030,000	-	1,030,000
CI200004	ICT Business Tools	Business Systems	367,000	(90,000)	-	277,000	-	277,000
CI200003	ICT Infrastructure Recap	Business Systems	283,000	-	1,617,000	1,900,000	-	1,900,000
CI200001	IT Service Management	Business Systems	202,000	(286,000)	-	(84,000)	-	(84,000)
CM180005	New Transit Technology	Business Systems	2,500,000	-	-	2,500,000	-	2,500,000
CI190007	Office 365 Migration	Business Systems	201,000	(196,000)	-	5,000	-	5,000
CI990031	Parking Technology	Business Systems	2,633,000	-	650,000	3,283,000	-	3,283,000
CI990013	Permitting, Licensing, Compliance (PLC)	Business Systems	1,101,000	-	1,731,000	2,832,000	-	2,832,000
CI000021	Public WiFi	Business Systems	416,000	(266,000)	-	150,000	-	150,000
CI000005	Recreation Services Software	Business Systems	604,000	-	795,000	1,399,000	-	1,399,000
CI190006	Risk Management Information System	Business Systems	123,000	(55,000)	-	68,000	-	68,000
CI190008	Road Disruption Management Solution	Business Systems	164,000	-	43,000	207,000	-	207,000
CI000001	Web Transformation	Business Systems	125,000	(20,000)	-	105,000	-	105,000
CCV02301 - CCV02316	District Capital Accounts	District Capital Funds	539,372	-	754,000	1,293,372	-	1,293,372
CP200006	Beazley Park	Outdoor Recreation	500,000	-	600,000	1,100,000	-	1,100,000
CB000067	Bedford Outdoor Pool	Outdoor Recreation	-	-	-	-	-	-
CP000020	Cemetery Upgrades	Outdoor Recreation	-	-	-	-	-	-
CP000011	Cornwallis Park Master Plan Implementation	Outdoor Recreation	-	-	-	-	-	-
CW200001	District 11 Community Integration Fund	Outdoor Recreation	-	-	25,000	25,000	-	25,000
CP000012	Fort Needham Master Plan Implementation	Outdoor Recreation	550,000	(550,000)	-	-	-	-
CP200002	Halifax Common Upgrades	Outdoor Recreation	550,000	-	600,000	1,150,000	-	1,150,000
CP200007	Off-Leash Dog Parks	Outdoor Recreation	-	-	60,000	60,000	-	60,000

Project #	Project Name	Asset Category	2019/20 Carry Forward	Carry Forward Reductions	2020/21 Budget	2020/21 Capital Plan	Estimated Cash Flow Deferrals	2020/21 Estimated Capital Spend
CP200004	Park Land Acquisition	Outdoor Recreation	-	-	100,000	100,000	-	100,000
CP200001	Park Recapitalization	Outdoor Recreation	1,600,000	-	660,000	2,260,000	-	2,260,000
CP200005	Playing Fields and Courts - New	Outdoor Recreation	185,000	(165,000)	-	20,000	-	20,000
CP200003	Playing Fields and Courts - Renewal	Outdoor Recreation	1,695,000	-	1,335,000	3,030,000	-	3,030,000
CP190003	Point Pleasant Park Upgrades	Outdoor Recreation	-	-	250,000	250,000	-	250,000
CP190005	Public Gardens Upgrades	Outdoor Recreation	120,000	-	-	120,000	-	120,000
CP190002	Recreational Trails	Outdoor Recreation	-	-	350,000	350,000	-	350,000
CP180002	Regional Water Access/Beach Upgrades	Outdoor Recreation	80,000	-	-	80,000	-	80,000
CP200008	Splash Pads	Outdoor Recreation	-	-	-	-	-	-
CP000014	Wilderness Park Development	Outdoor Recreation	40,000	-	-	40,000	-	40,000
CR200001	Active Transportation - Strategic Projects	Roads, Active Transportation & Bridges	4,195,000	-	3,480,000	7,675,000	(225,000)	7,450,000
CTU01006	Bedford West Road Oversizing	Roads, Active Transportation & Bridges	-	-	-	-	-	-
CR200003	Bridges	Roads, Active Transportation & Bridges	3,815,000	-	1,200,000	5,015,000	-	5,015,000
CT000013	Burnside Connection to Hwy 107	Roads, Active Transportation & Bridges	-	-	-	-	-	-
CM190002	Bus Stop Accessibility/Improvements	Roads, Active Transportation & Bridges	200,000	-	300,000	500,000	-	500,000
CT000007	Cogswell Interchange Redevelopment	Roads, Active Transportation & Bridges	15,011,000	(14,261,000)	-	750,000	-	750,000
CT190003	Downtown Dartmouth Infrastructure Renewal	Roads, Active Transportation & Bridges	50,000	-	2,000,000	2,050,000	-	2,050,000
CM000018	Higher Order Transit Planning	Roads, Active Transportation & Bridges	515,000	-	-	515,000	-	515,000
CT190009	IMP Land Acquisition	Roads, Active Transportation & Bridges	1,180,000	-	1,820,000	3,000,000	-	3,000,000
CT200002	Major Strategic Multi Modal Corridor: Bayers Road	Roads, Active Transportation & Bridges	3,400,000	-	200,000	3,600,000	-	3,600,000
CT190008	Major Strategic Multi Modal Corridor: Bedford Highway	Roads, Active Transportation & Bridges	250,000	-	-	250,000	-	250,000
CT200003	Major Strategic Multi Modal Corridor: Dutch Village Rd	Roads, Active Transportation & Bridges	-	-	50,000	50,000	-	50,000
CT190005	Major Strategic Multi Modal Corridor: Herring Cove Road	Roads, Active Transportation & Bridges	250,000	-	-	250,000	-	250,000
CT190002	Major Strategic Multi Modal Corridor: Portland Street	Roads, Active Transportation & Bridges	150,000	-	-	150,000	-	150,000
CT200006	Major Strategic Multi Modal Corridor: Robie St & Young St	Roads, Active Transportation & Bridges	-	-	2,275,000	2,275,000	-	2,275,000
CT200005	Major Strategic Multi Modal Corridor: Windmill Rd	Roads, Active Transportation & Bridges	-	-	100,000	100,000	-	100,000
CR180006	New Paving Streets - HRM Roads	Roads, Active Transportation & Bridges	108,667	-	54,000	162,667	-	162,667
CR180007	New Paving Subdivisions - Provincial Roads	Roads, Active Transportation & Bridges	-	-	376,000	376,000	-	376,000
CR200004	Other Road Related Works	Roads, Active Transportation & Bridges	1,320,000	-	1,685,000	3,005,000	-	3,005,000
CT000015	Railway Crossing Improvements	Roads, Active Transportation & Bridges	251,000	-	-	251,000	-	251,000
CR200007	Regional Centre AAA Bikeways	Roads, Active Transportation & Bridges	2,355,000	-	3,755,000	6,110,000	(3,325,000)	2,785,000
CR200005	Road Ops & Construction - State of Good Repair	Roads, Active Transportation & Bridges	-	-	3,000,000	3,000,000	-	3,000,000
CT000016	Shearwater Connector	Roads, Active Transportation & Bridges	51,000	-	-	51,000	-	51,000
CR200002	Sidewalk Renewals	Roads, Active Transportation & Bridges	960,000	-	2,500,000	3,460,000	(755,000)	2,705,000
CR200006	Street Recapitalization	Roads, Active Transportation & Bridges	10,575,000	-	25,500,000	36,075,000	(3,435,000)	32,640,000
CT200007	Streetscape Renewal	Roads, Active Transportation & Bridges	-	-	-	-	-	-
CD000002	Streetscapes - Argyle/Grafton	Roads, Active Transportation & Bridges	567,000	-	-	567,000	(237,000)	330,000
CD000001	Streetscapes - Spring Garden Rd	Roads, Active Transportation & Bridges	9,788,000	-	-	9,788,000	(7,500,000)	2,288,000
CT190001	Streetscaping	Roads, Active Transportation & Bridges	-	-	400,000	400,000	-	400,000
CT200008	Tactical Urbanism	Roads, Active Transportation & Bridges	490,000	-	150,000	640,000	-	640,000
CM000009	Transit Priority Measures	Roads, Active Transportation & Bridges	500,000	-	-	500,000	-	500,000
CT190010	Windsor Street Exchange	Roads, Active Transportation & Bridges	450,000	-	1,800,000	2,250,000	(1,875,000)	375,000
CT200004	Controller Cabinet & Detection	Traffic & Streetlights	605,000	(35,000)	-	570,000	-	570,000
CTR00904	Destination Signage Program	Traffic & Streetlights	404,000	(150,000)	-	254,000	-	254,000
CT190004	Opticom Signalization	Traffic & Streetlights	-	-	70,000	70,000	-	70,000
CT190006	Road Safety Improvement	Traffic & Streetlights	1,245,000	-	1,030,000	2,275,000	-	2,275,000

Project #	Project Name	Asset Category	2019/20 Carry Forward	Carry Forward Reductions	2020/21 Budget	2020/21 Capital Plan	Estimated Cash Flow Deferrals	2020/21 Estimated Capital Spend
CT200001	Street Lighting	Traffic & Streetlights	528,500	(140,000)	-	388,500	-	388,500
CT180003	Traffic Signal Re-lamping	Traffic & Streetlights	-	-	-	-	-	-
CM200001	Access-A-Bus Replacement	Vehicles, Vessels & Equipment	635,000	-	1,170,000	1,805,000	-	1,805,000
CM200005	Bus Maintenance Equipment Replacement	Vehicles, Vessels & Equipment	404,000	-	330,000	734,000	-	734,000
CM200006	Conventional Bus Replacement	Vehicles, Vessels & Equipment	838,000	-	19,720,000	20,558,000	(20,558,000)	-
CM200007	Ferry Overhaul and Capital Upgrades	Vehicles, Vessels & Equipment	228,000	-	385,000	613,000	-	613,000
CE200002	Fire Fleet Replacement	Vehicles, Vessels & Equipment	3,780,000	-	4,185,000	7,965,000	-	7,965,000
CE200004	Fire Services Equipment Replacement	Vehicles, Vessels & Equipment	925,000	-	1,130,000	2,055,000	-	2,055,000
CE190001	Fire Services Water Supply	Vehicles, Vessels & Equipment	-	-	90,000	90,000	-	90,000
CE190006	Fire/Rescue Boat Replacement	Vehicles, Vessels & Equipment	1,300,000	-	-	1,300,000	-	1,300,000
CE200005	Heavy Urban Search & Rescue Equipment	Vehicles, Vessels & Equipment	-	-	355,000	355,000	-	355,000
CE190005	Ice Resurfacer Replacement	Vehicles, Vessels & Equipment	125,000	-	125,000	250,000	(125,000)	125,000
CM200004	Mid-Life Bus Rebuild	Vehicles, Vessels & Equipment	-	-	1,200,000	1,200,000	-	1,200,000
CM180008	Moving Forward Together Plan Implementation	Vehicles, Vessels & Equipment	266,000	-	3,470,000	3,736,000	(3,736,000)	-
CE200001	Municipal Fleet Replacement	Vehicles, Vessels & Equipment	900,000	-	2,500,000	3,400,000	-	3,400,000
CW190001	New/Replacement Green Carts	Vehicles, Vessels & Equipment	364,000	-	-	364,000	-	364,000
CE200003	Police Fleet Replacement	Vehicles, Vessels & Equipment	1,905,000	-	800,000	2,705,000	-	2,705,000
CE190002	Police Services Equipment Replacement	Vehicles, Vessels & Equipment	-	-	420,000	420,000	-	420,000
CW200003	Rural Depots	Vehicles, Vessels & Equipment	-	-	340,000	340,000	-	340,000
CM200003	Transit Support Vehicle Replacement	Vehicles, Vessels & Equipment	-	-	110,000	110,000	-	110,000
CP190001	Cultural Spaces	Other Assets	150,000	-	100,000	250,000	-	250,000
CWU01092	Dredging of Siltation Pond	Other Assets	360,000	-	-	360,000	-	360,000
CW190004	Environmental Monitoring Site Work 101 Landfill	Other Assets	308,000	-	60,000	368,000	-	368,000
CB200012	HalifACT 2050 - Climate Action Plan	Other Assets	-	-	1,000,000	1,000,000	-	1,000,000
CR000001	Storm Sewer Upgrades	Other Assets	546,000	-	-	546,000	-	546,000
CT200009	Wastewater Oversizing	Other Assets	-	-	900,000	900,000	-	900,000
			\$ 136,734,539	\$ (22,231,000)	\$ 149,826,000	\$ 264,329,539	\$ (55,770,000)	\$ 208,559,539



## **ALDRICHPEARS** ASSOCIATES

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