Nova Scotia Museum Collections Management Procedures

Contents

1.0 INTRODUCTION

The Nova Scotia Museum is an institution with 28 museums located throughout the province. Through its museums, collections, research, exhibits and programs, it provides Nova Scotians and visitors to the province with an opportunity to experience and to learn about the province's cultural and natural history through a high-quality museum system.

The primary resource used by the Museum to accomplish this mandate is material evidence of the natural and cultural heritage of Nova Scotia. The Museum acquires representative artifacts and specimens to be preserved for study and reference, together with information about them. The Museum is responsible for caring for this material and making it accessible.

The Nova Scotia Museum, established by the *Nova Scotia Museum Act*, (Chapter 7 of the Acts of 2019), respects the authority of relevant municipal, provincial, federal, and international legislation or conventions applicable to collection management.

1.1 Collections Procedure Document

The Collections Management Policy is the foundation of good collections practices and provides standards by which we act as stewards of the provincial collection. This document is produced as a direct complement to the Collections Management Policy. The procedures outlined here relate directly to the principles of the Collections Management Policy and provide guidance for the day-to-day work with the provincial collection. The procedures described in this document must be adopted by all Nova Scotia Museum Staff. In this, the procedures provide a measure of consistency for collections care across the Nova Scotia Museum System.

2.0 THE COLLECTION

The Nova Scotia Museum collection consists of specimens and artifacts spanning several areas of natural and cultural history. The mandate of the collection is to represent the natural and cultural history of Nova Scotia; however, the collection does contain some non-Nova Scotian material which was acquired for comparative study. Items collected should be of provincial significance.

The collection has grown with the addition of Nova Scotia Museum sites, and curatorial sites continue to grow the collection in their respective areas of focus. Additionally, curatorial staff of the Nova Scotia Museum will recommend items of significance to be added to the collection. The collection is comprised of over a million artifacts. This collection is used by curators, interpreters, researchers, and the public to learn and share Nova Scotia's rich heritage.
The Nova Scotia Museum collection is owned by His Majesty the King in the right of the Province of Nova Scotia. The Nova Scotia Museum acts as a trustee for this collection.

3.0 COLLECTIONS STAFF AND RESPONSIBILITIES

The Collections Unit of the Nova Scotia Museum oversees the Archaeology, Botany, Cultural History, Mi'kmaq Cultural Heritage, Ethnology, Geology/Paleontology, Marine History and Zoology collections. Curatorial sites have staff who will curate collections for their sites, however approval for all acquisitions must be made by the Manager of Collections.

In addition to curatorial staff, the Collections Unit also includes support staff that work with collections located centrally in Halifax, as well as collections at Nova Scotia Museum sites. These include a Collections Data Registrar, Senior Conservator, and the Administrative Assistant. All members of the Collections Unit report directly to the Manager of Collections (see Appendix 1 and Appendix 2).

4.0 COLLECTIONS MANAGEMENT GUIDING DOCUMENTS

The Nova Scotia Museum is governed by the *Nova Scotia Museum Act* (2019), which states that the NSM acts as a trustee of the provincial collection on behalf of His Majesty the King in the Right of the Province of Nova Scotia.

In fulfilling this role, the NSM follows the guidelines for collections management outlined in the Nova Scotia Museum Collections Management Policy. In many cases, this policy document follows the lead of the Canadian Museums Association's Ethics Guidelines (see Appendix 3). The Collections Procedure Manual provides instructions for implementing the Collections Management Policy in daily practice.

Other documents that guide collections management decisions include the Nova Scotia Museum Collection Development Strategy (see Appendix 4), and the Interpretive Master Plan, both of which help to shape considerations for new acquisitions.

Additionally, there are several pieces of legislation that have implications for how the collection is managed. These include, but are not limited to:

- *Special Places Protection Act* (R.S., c. 438, s. 1)
- *Migratory Birds Convention Act, 1994* (S.C. 1994, c. 22)
- *Species at Risk Act* (S.C. 2002, c. 29)
- *Fisheries Act* (R.S.C., 1985, c, F-14)
- *Oak Island Treasure Act* (R.S.N.S. 2010, c. 39)
- *Firearms Act* (S.C. 1995, c. 39)
- *Copyright Act* (R.S.C., 1985, c. C-42)

5.0 ACQUISITION

Acquisition is the method by which the museum obtains its collection, while accessioning is the formal acceptance of an object or collection and its incorporation into the museum's collection. Typically, only objects acquired for the permanent collection are accessioned.

This section provides a review of the acquisition section of the Collections Management Policy and outlines the considerations that must be made and the steps to be taken in acquiring objects for the museum's use (see page 29, Quick Reference Guide, Acquisitions).

Only curatorial sites are authorized to add to the Nova Scotia Museum collection (see Appendix 5). Staff at Directly Managed sites will refer potential donors to the appropriate curatorial staff (see section 5.2, and Appendix 6).

The Nova Scotia Museum acquires artifacts and specimens in various ways described below (see section 5.3).

When acquiring artifacts or specimens from a donor or vendor staff must:

- Clarify ownership with the vendor or donor. By signing the gift agreement, the donor declares themselves to be the owner. Ask the donor how they acquired this object and if they are the sole owner.
- Ensure that the transfer of custody and ownership is properly documented using NSM collections forms.
- Do not agree to any conditions on a gift that are illegal or would limit its use for exhibits or research. Any conditions would have to be approved by the Manager of Collections.

5.1 Criteria for Acquisition

The NSM will strive to acquire artifacts and specimens that are complete and in good condition, and for which provenance or locality is documented. The decision to acquire an artifact or specimen will be based upon these considerations:

- Relevance to the mandate of the NSM and to collection development objectives.
- Significance, such as association with an event, person or cultural group, historical period, or place.
- Representation of themes, processes, activities, and cultural norms with provincial significance.
- Results of primary research in Nova Scotia, such as voucher specimens and samples.
- Human, financial, and physical resources to acquire, document, preserve, store, and exhibit the artifact or specimen.
- Opportunities for use, exhibition, research, and other programs.

- Representation of themes identified in the Nova Scotia Museum's *Interpretative Master Plan.*
- Physical condition
- Cultural sensitivity
- Oral or written documentation to support ownership, authenticity, study, and use.
- Absence of threats to users or to other elements of the collection.
- Absence of restrictions on use or disposition.
- Compliance with legislated responsibilities defined under the *Special Places Protection Act* (R.S., c. 438, s. 1) originally passed in 1980.
- Compliance with other relevant legislation and regulations.

Development of the collection will meet both the immediate and long-term objectives of the NSM. It will build on strengths and address weaknesses of the collection as assessed by appropriate curatorial staff and will consider current and future projects and needs. Strategies will include both planned and opportunistic approaches.

The *Special Places Protection Act* covers fossil specimens and archeological artifacts. Under this legislation the material collected without a permit must be surrendered to the Crown's representative, the Nova Scotia Museum. Fossil specimens and archaeological artifacts cannot legally be bought or sold (see section 5.3B).

Copyright status should be considered along with other factors during the acquisition deliberations. If the copyright status of images or documents is unknown, there is the risk that an owner could come forward if the material is made public. The Museum should have a response prepared if that happens.

> **Example**: Allow the possible owner to make their case. They may be willing to sign a non-exclusive license so the material can be displayed. If they want payment, that will have to be taken under advisement. If the Museum and the owner cannot come to an agreement, it may be necessary to withdraw the object from public use until the copyright has expired seventy years after the creator's death.

5.2 Approval for Acquisition

Acquisitions are ultimately the responsibility of the Manager of Collections, but this is generally delegated to the Curators of the individual collections that make up the provincial collection (see Appendix 1). The Manager of Collections reviews all potential acquisitions and signs off on gift agreements.

When is an Acquisition Committee needed?

- When the purchase price of any one item is expected to exceed $1000
- When the tax receipt value of any one item is expected to exceed $1000

- When the object has significant conservation requirements
- When there are other sensitive issues associated with acquisition (e.g., cultural sensitivity)

Who can sit on the Acquisitions Committee?

It will consist of at least two individuals plus the Manager of Collections or designate. It can also include:

- Curatorial staff
- Interpretation staff
- Management or other knowledgeable staff members including staff from curatorial sites.
- Museum affiliates (Research Associates, Curators Emeritus)
- The Senior Conservator can be a committee member or provide an opinion on conservation issues.
- The committee will not include the person offering the artifact or specimen.

When should the Board of Governors be involved?

- When the purchase will require money from the Board's Endowment Fund
- For a purchase over $25,000
- When the donation or purchase is of a potentially controversial nature (e.g., cultural sensitivity, negative public scrutiny)
- When an acquisition will require a significant outlay of resources, at time of acceptance or in future (storage, conservation, transportation, etc.)

Procedures

Cultural History Objects

1. A prospective donor or vendor is given a completed *Receipt for Specimens and Artifacts* form when an artifact is left in the care of the Museum. The form must be dated and signed by both the donor/vendor and the Museum's designated staff.

2. Front line staff must be trained in the basics of the acquisitions process so that they can tell the owner of the object what to expect. Only designated staff are authorized to complete the receipt form.

3. If a receipt is not issued at the time the artifact is received, one can be mailed out to the prospective donor with a self-addressed, stamped envelope for completion and return (see Appendix 7).

4. If the material being offered is some form of intellectual property (e.g., text, images, data), use the copyright questions of the back of the receipt form to collect information from the donor.

5. When staff at directly managed sites are offered an artifact or specimen for the collection, they must contact the relevant Curator or refer the donor to the Curator. They do not have the authority to collect on behalf of the Museum. The *Collections Donation Rationalization* form may be used by staff at directly managed sites to make a case to Collections staff for collecting the item (see Appendix 8).

6. If the donor insists on leaving an object, a staff member may issue a *Receipt for Specimens and Artifacts,* but the donor must be told that this does not constitute acceptance for the collection, and they will be required to retrieve the object later if it is rejected.

7. If front line staff is referring an offer to a Curator, please tell the donor or vendor that the following information would be helpful:
   - History of use
   - Narrative: background and context for this type of object, event, or story it relates to
   - How the present owner acquired the object.
   - Digital photos

8. The following information must be on the completed *Receipt for Specimens and Artifacts* form:
   - The appropriate box on the receipt is checked to indicate whether the object is being offered as a gift, for sale, or for another reason.
   - Prospective donor's/vendor's name, address, e-mail address, telephone number.
   - The object name and a brief description noting the condition of the artifact.
   - Other information relating to the artifact:
     - Information regarding the artifact's history of use, history of ownership and significance should be noted.
     - Any matters of copyright or reproduction rights should be clarified and noted on the form.
     - If possible, it should be indicated whether a tax receipt is requested by the donor; or what price is asked by the vendor.

Palaeontology Specimens and Archeological Artifacts

What to do when someone brings an archeological artifact or a fossil to a site?

1. If archaeological or palaeontological material is brought to any NSM site as a prospective donation, the Curator of Archaeology, or the Curator of Geology, on-site curators, or designates, must be advised as soon as possible.

2. If the material was collected after 1980, a Heritage Research Permit or a *Receipt for heritage objects pertaining to the Special Places Protection Act* is required. This receipt can only be signed by a Curator because this form constitutes the formal acceptance of the object into the Museum's collection. Front line staff will use the enquiry form and contact the Curator as soon as possible (see Appendix 9).

3. A *Receipt for specimens and artifacts* form is only completed for donations of archaeological or paleontological material collected before 1980 when the first *Special Places Protection Act* (R.S., c. 438, s. 1) was passed.

4. The following information must be on the completed Receipt for specimens and artifacts pertaining to Special Places or Enquiry form:
    - Prospective donor's name, address, e-mail address, telephone number.
    - The object name and a brief description noting the condition of the artifact.
    - Other information relating to the artifact, such as where and when it was found, and by whom.
    - For archaeological material we need to know if it was found underground, on the surface or underwater.
    - If the object is a fossil, was it found loose or excavated.

For All Collections

The Museum's designated staff ensures the artifact or specimen, along with the receipt form, is taken to the appropriate collection staff for safe keeping. The Curator, Collections Data Registrar, Assistant Curator or Designate ensures that the form is complete and it, along with the artifact or specimen, is placed in a secure location.

1. The artifact or specimen must be isolated from other artifacts or specimens until assessed. Carry out appropriate decontamination procedures at the discretion of the curator.

2. Staff are responsible for the safe keeping of the artifact or specimen while it is in the possession of the museum.

3. The Museum retains the original of the *Receipt for Specimens and Artifacts* form and a copy is given to the donor/vendor.

4. In preparation for the meeting of the Acquisitions Committee (where appropriate), the Manager of Collections, Curator or Designate is responsible for documenting the criteria for accepting the artifact or specimen (see section 5.10).

5. If the artifact is *accepted,* see Accession Procedure in the Documentation Section.

OR

If the artifact or specimen is *not accepted* for the collection, the prospective donor/vendor or duly authorized agent is notified of this decision and is requested to pick up the artifact or specimen.

6. The donor/vendor must present their *Receipt for Specimens and Artifacts* form to retrieve the artifact or specimen; however, if they have lost or destroyed the form and cannot not present it to the Museum, then staff must ensure that the Museum's copy is available and check identification to ensure that the person retrieving the item is the legal owner.

7. The donor/vendor presents and signs their *Receipt for Specimens and Artifacts* form as well as the Museum's copy acknowledging the return of their artifact or specimen. This copy of the *Receipt for Specimens and Artifacts* form is kept as a record of artifacts or specimens that are not accepted. Information deemed useful for further study will be kept in a file of declined offers along with the signed receipt form noting its return and the accompanying documentation. This file should be kept because it proves that unwanted items were returned or that we had permission to dispose of them if someone connected to the would-be donor inquires later. It is also a useful record of what was offered and declined which can guide future collecting decisions.

Not all Donations are Accepted

If an artifact or specimen, brought to the Museum for consideration, is rejected, the owner will be sent written notification and given 90 days to retrieve the object.

Procedures

1. A decision is made that the artifacts or specimen are to be returned based on the Acquisition Committee, Manager, Curator, or designate's decision, or legislation. Note the reason why it was declined.

2. After making a minimum of three documented attempts to contact the owner by phone or e-mail, send a registered letter informing them of the decision. Note the date, time, and method of contact for each attempt.

3. If the Museum has been unsuccessful in contacting the donor, or if the donor has not come in to retrieve the artifact/specimen after 90 days of receiving the registered letter, the object(s) may be disposed of by the Museum.

4. The Museum should use disposition methods as listed in the Deaccession Section of the collection management policy for the Nova Scotia Museum.

5. However, if the Curator feels the owner may return and the object is of historical or monetary significance it can be packed, along with all the related paperwork documenting

the steps the Museum has taken to resolve the issue and placed into long term storage on site.

6. A list of the artifacts/specimens and their location(s) must always be accessible in case the prospective donor contacts the Museum to reclaim the object.

7. All documentation relating to the rejected artifact and its disposition must be maintained.

5.3 Methods of Acquisition

Artifacts and specimens are acquired through field collecting, Special Places research and collection, gift or bequest, purchase, exchange, and transfer, some are also described as acquired in-house, and found in the collection.

5.3A Field Collecting

What is Field Collecting?

Specimens or archeological artifacts may be collected by authorized museum staff, or by others acting on behalf of the NSM, directly from their context in the field in accordance with appropriate permits and acts of government.

Only archaeological artifacts or paleontological material collected by the Museum before 1980 when the first *Special Places Protection Act* (R.S., c. 438, s. 1) was passed should be considered Field Collected, after 1980 use the Field Collected - Heritage Research Permit guidelines and procedures (see section 5.3B).

On rare occasions, when isolated finds of an artifact, or specimen, are collected without a Heritage Research Permit, these are also considered Field Collected. A *Receipt for heritage objects pertaining to the Special Places Protection Act* will be issued (see Appendix 9).

Field collecting will normally be conducted as a planned activity and may involve various staff members as needed. The planning process will include access to the site, travel, accommodation, collecting methods, processing of specimens or artifacts on site, transport of collected material to a museum, and preparation, cataloguing and care of artifacts or specimens at the museum for incorporation into the collection.

As field collecting is often conducted in remote areas, a minimum of two people should always be on site. Museum staff members may have volunteers, Research Associates, or staff of other departments or institutions participate as a second field person.

Museum staff must always notify landowners of any impending visit and possible collection of specimens, plants, animals, or rock. This includes those who are responsible for specific Crown Lands.

The Province of Nova Scotia has rights to all Special Places material and the Nova Scotia Museum is the repository for this material. It can assign another institution as a repository for certain material. For instance, the UNESCO Joggins Fossil Institute holds the fossils found at that site.

Procedures

Field collecting activities must be thoroughly documented, including:

- Site description
  - Precise location information for access to the site (e.g., Latitude/longitude or UTM coordinates).
  - Identity of site owner(s).
  - Site characteristics (e.g., topography, vegetation, geology, cultural features, etc.).

- Work details
  - Identity of those involved in collecting.
  - Dates, times, weather conditions when collecting was conducted.
  - Detailed methods used in collecting.

- Specimens collected
  - Identification of the specimens. This will often employ field numbers since precise identification may not be possible in the field.
  - Handling, storage, and processing methods used with collected material.
  - Catalogue data for any specimens or artifacts not retained.

- The artifact or specimen documentation, site forms, and any collected specimens or artifacts are submitted to the appropriate curator for incorporation in the collection.

- Permits may be required for collection and retention of natural history specimens. These are required and obtained from the appropriate department on a case specific basis.

- Members of the public can surrender bird specimens. Under the *Migratory Birds Convention Act, 1994* (S.C. 1994, c. 22) the NS Museum is licensed to collect the material. It is not considered a donation. Use the Receipt for Artifacts and Specimens to record the transaction.

Permits required and in the Museum's possession as of 2023 are as follows:

Allowable Harm Permit
Enabling statute/regulations: *Species at Risk Act,* Section 73
- Issued by Fisheries and Oceans Canada.
- Allows collection for research purposes.

Scientific License

Enabling statute/regulations: *Fisheries Act;* Fisheries (General) Regulations, Section 52

- Issued by Fisheries and Oceans Canada.
- Allows collection of fish and invertebrates in freshwater and marine habitats within Nova Scotia.

Scientific Salvage/Educational Permit

Enabling statute/regulations: *Migratory Birds Convention Act, 1994*; Migratory Birds Regulations, Section 4 (1)

- Issued by Canadian Wildlife Service, Environment Canada. Annual reporting required. Valid for 3 years.
- Allows for the salvage of and permission to receive migratory birds (found dead from natural causes), eggs (from abandoned nest), or nests.

5.3B Special Places research and collection

Under the *Special Places Protection Act* (R.S., c. 438, s. 1) the NSM is the repository for all archaeological and paleontological material recovered in Nova Scotia since 1980. The NSM can appoint another institution as a repository for some of the collected material. The NSM may choose to retain only those significant artifacts and specimens. In some cases, where artifacts and specimens are not considered significant, are not diagnostic, do not hold research value, or are overrepresented in the collections the NSM may choose not to accession these items.

Procedures

All field activities involving archaeological or paleontological explorations and collecting events, including those undertaken by Nova Scotia Museum staff, require a *Heritage Research Permit*. These permits are granted by the Director of Special Places, under the *Special Places Protection Act* (R.S., c. 438, s.1), and are arranged through the Coordinator of Special Places. The application and reporting requirements vary with the type of permit and are detailed in the Heritage Research Permit Guidelines, specific to each type.

5.3C Gift or Bequest

A Gift or bequest may be accepted from any source, including museum staff members.

A *Gift Agreement* form is used for artifacts, natural history specimens (other than fossils and birds) and archeological artifacts collected before the 1980 *Special Places Protection Act* (R.S., c. 438, s. 1).

Procedures

1. If staff want to acquire an artifact or specimen for the collection, contact the Manager of Collections to discuss proceeding with the acquisition. Completion of a *Collections Donation Rationalization* Form is recommended (see Appendix 8).

2. Once the decision has been made to acquire an artifact or specimen (see section 5.2), the object along with the *Receipt for specimens and artifacts* form, and any documentation are gathered and placed in a secure location.

3. A *Gift Agreement* is completed with the accession number, object name, condition, etc. and it is then sent to the Manager of Collections for signature (see Appendix 10).

4. All *Gift Agreements* should be forwarded for signature to:
   The Manager of Collections
   c/o Administrative Assistant
   Collections Unit
   1747 Summer Street
   Halifax, NS B3H 3A6.

5. Once the *Gift Agreement* has been signed, it is returned to the staff person who requested the signature.

6. Prepare and send three copies of the *Gift Agreement*; one for the donor to keep and two to be returned to the Museum, one for the hard copy files and a digital copy for the database.

7. The *Gift Agreement* is then sent to the donor (or executor in the case of a bequest). It should be accompanied by a letter for the donor, and a stamped, self-addressed envelope to be used to return the signed *Gift Agreement* to the Museum.

8. In the letter to the donor, it is advisable to stress the importance of the *Gift.*

9. At the originating site a copy of the letter to the donor, a copy of the *Gift Agreement*, along with the *Receipt for Specimens or Artifacts* form are retained in the Transfer of Title or Accession file. Agreements regarding reproduction and copyright should also be kept.

10. When the signed *Gift Agreement* is returned by the donor, one signed copy is placed in the Transfer of Title or Accession file along with any additional documentation sent by the donor.

11. A signed copy of the *Gift Agreement* is to be uploaded to Collections Index+ Database to ensure that there will be a record of the donation if one set of documents is lost.

12. If the donor checked the box requesting a tax receipt, then prepare tax receipt (see section 5.4).

Note: Once the tax receipt has been issued, record the number of the tax receipt on the *Gift Agreement* form.

13. At the end of each year any donors who have not returned their signed *Gift Agreement* form are to be contacted again. If necessary, send another copy of the *Gift Agreement* via Registered Mail, noting in the artifact file that this is the second attempt to contact the donor.

14. If the signed *Gift Agreement* is not returned, the *Receipt for Specimens and Artifacts* form is evidence of the donor's intent to gift the artifact or specimen to the Museum.

15. For material under copyright: Create an additional document to go to the donor that deals with the copyright status.

16. If they know nothing about its status and it is old enough that the creator is likely dead or unknown: "I, the undersigned, have no knowledge of the creator of this work or of any extant copyright."

17. If they hold copyright ask them to sign the *Assignment of Copyright* form, a non-exclusive license so it can be displayed, used on the NSM website and other media (see Appendix 11).

There could also be copyright considerations with intellectual property acquired through other acquisition modes. The same procedure applies.

5.3D Purchase

Artifacts or specimens may be purchased for the collection from any source.

A purchase from a member of the Board of Governors, staff, volunteer, or research associate of the NSM, including directly and locally managed sites, their family members or friends, or an organization in which the individual has an interest, requires approval of the Executive Director. In such cases the NSM will establish a purchase price that reflects fair market value, with adherence to ethical guidelines.

The purchase of artifacts or specimens for the Nova Scotia Museum is the responsibility of the Manager of Collections or Designate, unless they have otherwise given permission for Curators to do so within certain monetary ranges.

Procedures

Once the decision to acquire an object has been made (see section 5.2) or a curatorial staff member has been given approval to purchase, an invoice must be received.

1. The vendor must provide a signed and dated invoice which states vendor, vendor company name, if applicable, and address, description of artifact(s) or specimen(s) and price(s) agreed upon. It is the responsibility of the purchaser to ensure that this invoice is acquired.

2. The original invoice or receipt is submitted for reimbursement. Prior to this a copy should be made and retained for inclusion in the accession file.

3. If the item is purchased from a private vendor you may need to create a simple invoice for them if they are unable to. Finance requires an invoice in order to make the payment (see Appendix 12).

5. The artifact or specimen is accessioned (see section 6).

5.3E Exchange

The NSM may exchange specimens or artifacts with another institution.

Exchanges may be arranged by the Manager of Collections or the Curator responsible for that part of the collection.

Exchanges may be made provided:

- both parties are in full agreement.
- both the acquisition and the disposal of artifacts or specimens are documented for permanent records.
- removal of the object would not impair the Collection in any functional way.
- removal is approved through the deaccessioning process.

In some circumstances specimens or artifacts may be kept for the purpose of exchange with other institutions and may not be accessioned as part of the collection.

Exchanges of specimens or artifacts will be completed in a timely manner.

Procedures

1. If the exchanging institution provides an *exchange form* documenting the transaction, this must have the accession number affixed and will be retained in the Transfer of Title file.

2. If the exchanging institution does not provide such a form, the exchange will be recorded on a *Gift Agreement* in the same manner as a donation.

3. The number and nature of specimens or artifacts sent in exchange is recorded on the *exchange form* or *Gift Agreement*.

4. The specimen or artifact will be numbered (or re-numbered) following the Nova Scotia Museum accessioning standards. Any former number will be properly documented in the record.

5.3F Transfer

The NSM may transfer artifacts or specimens from other Nova Scotia government departments or agencies. Transfers of property from federal government entities are to be classed as gifts, not transfers. Federal Crown agencies are considered third parties when it comes to property.

All transfers must be supported by documentation.

Transfer includes objects covered by the *Oak Island Treasure Act* (R.S.N.S. 2010, c. 39). A representative sample to be selected by the museum as a royalty from those recovering treasure from the site.

All transfers of artifacts or specimens must be approved by the Acquisition Review Committee and Manager of Collections just like other acquisitions (see section 5.2).

Procedures

1. The accession procedure for artifacts or specimens transferred to the Nova Scotia Museum is the same as for gifts or bequests except that the gift agreement form is not needed. A receipt form may be used to document the transfer of custody, but the objects are already the property of the Crown (see section 6).

2. Any artifact or specimen acquired by transfer should be documented as much as possible, e.g., history of use, source, etc.

3. Detailed correspondence is an acceptable form of documentation. The receipt form can be used. Use the NSM transfer form and place it in the Transfer of Title or Accession File once completed.

4. The transfer form from the other department or agency (if provided) or correspondence is place in the Transfer of Title or Accession File.

    Example: I2003.6.1 the first Michelin radial passenger tire produced in Nova Scotia transferred from the Dept. of Transportation and Public Works (now TIR). They had been given the tire by Michelin and had displayed it for several years. The contact at TPW provided a copy of their form indicating that the tire had been removed from their inventory. That, together with email correspondence with the TPW contact was placed in the artifact file to document the transfer.

5.3G In-house

Objects created or used within the NSM may be accessioned into the collection later.

The decision to accession an object must follow the guidelines (see section 5.2).

Artifacts or specimens that are approved for accessioning as “In House” must be documented with the name of the maker, history of use and any other relevant details.

Procedures

1. The Curator or designate initiates a proposal to the Acquisition Committee suggesting an object created or used within the Museum be accessioned (see section 5.2). The proposal would clearly identify why the object or specimen’s status should be changed, information about the maker, history of use and any other relevant details. It is recommended that a Collections Rationalization form be filled out.

2. If the Acquisition Committee agrees to change the status of the object, the Manager of Collections should be advised in writing and provide final approval. Approval must be given in writing (i.e., email, memo).

    Example 1: In 1980 the Maritime Museum of the Atlantic asked the model maker for the NSM to build a model of a specific vessel required for an exhibit. Using original plans, photographs, and other documentation the model maker builds an accurate model of the vessel. The model is on permanent display. In 2003 the Museum recognizes that the model built in 1980 is no different than other models acquired for the collection except that documentation about it resides in several locations. The Curator makes a case to the Acquisition Committee to accession the model. The Curator must provide information about who made the model, where the plans and detailed information came from and its history with the museum. The Manager of Collections is advised and provides final approval in writing. The model is accessioned, and its Acquisition Mode is noted as “In House”.

    Example 2: An early microscope used in the former Natural History Section of the Nova Scotia Museum is found in the mezzanine in 2005. While the microscope is no longer used in the Museum, a Curator recognizes that it is an early type of microscope and was used to identify early specimens collected by the Museum. The Curator initiates a proposal to accession the microscope based on its history of use within the Museum, its uniqueness and age. The Curator must provide information based on the criteria for collecting as stated in the Policy to the Acquisition Committee why the microscope should be accessioned into the permanent collection. If the Committee accepts the proposal, the Manager of Collections is advised and provides final approval in writing. The microscope is accessioned, and the Acquisition Mode is noted as “In House”.

5.3H Found in the Collection

Objects not accessioned that have been treated as artifacts or specimens over time but for which acquisition documentation cannot be found are designated "Found in the Collection". These objects will be accessioned if approved through the acquisition process.

Written documentation explaining what steps were taken to determine who the original donor was must be placed in the Transfer of Title or Accession File. This does not protect the NSM in the event that the original owner or their heir comes forward to make a claim for the item, but it shows due diligence.

Procedures

1. The Curator or Designate initiates a proposal to the Acquisition Committee suggesting an object or specimen with no provenance or acquisition data located in the Museum be accessioned. The proposal would clearly identify the reason the object or specimen should be accessioned. The Curator or Designate must show, with documentation, how he/she determined the original donor could not be identified.

2. If the Acquisition Committee agrees to change the status of the object the Manager of Collections should be advised and provide final written approval.

> **Example:** A new employee finds an envelope in their desk with a watch inside and a note stating that it was recovered from a house on North Street after the Halifax Explosion. The watch stopped at 9:05. The employee asks the Curator or a collection person what they should do with the item. The Curator or Designate realizes this may be an important artifact from the Halifax Explosion. After doing research on the significance of the object and its provenance, the Curator documents the reasons the artifact should be accessioned. The information, including how the Curator tried to determine the original donor, is taken to the Acquisition Committee. The Committee agrees that the watch should be accessioned. The documentation is provided to the Manager of Collections for final approval. The approval is given in writing. The watch is accessioned, and the Acquisition Mode is noted as "Found in the Collection".

5.4 Income Tax Receipts and Appraisals

Income tax receipts for artifacts or specimens, including those in a working collection and props, are available to all donors, including staff members, as per Canada Revenue Agency guidelines.

The receipt will reflect fair market value at the time of acquisition, determined by appraisal.

The NSM will not undertake an appraisal or issue a tax receipt before the *Gift Agreement* is signed.

The NSM cannot promise a donor a tax receipt of any specific dollar value. A gift, by definition, is given unconditionally and Canada Revenue Agency will query a receipt if collusion is suspected between the donor and the institution issuing the receipt.

An appraisal for a gift of $1000 or less can be provided by a qualified staff member if the process of determining fair market value is documented and retained on file.

An appraisal for a gift over $1000 must be performed by an outside appraiser. It is recommended by the Canada Revenue Agency that an appraisal for an object with a value more than $1,000 be undertaken by an appraiser acting at "arm's length" from the NSM and the donor. As per guidelines provided by the Canada Revenue Agency in *Gifts and Income Tax 2023*, P113(E) Rev.10 the appraiser should be knowledgeable about and active in the marketplace for the specific object, as well as the elements of a properly prepared and credible valuation report.

The cost of an outside appraisal for income tax purposes will generally be borne by the institution as financial resources permit. Otherwise, the NSM will negotiate with the potential donor.

The NSM does not undertake paid or unpaid third-party appraisals. Museum staff will not recommend to the public a specific dealer, appraiser, or auctioneer, but may provide a list of such people with the understanding that this does not constitute endorsement.

Although the Nova Scotia Museum does not undertake paid or unpaid third-party appraisals, when a NSM Curator, or designate, is contacted by another museum for assistance or consultation regarding the value of an object for insurance or tax receipt purposes it is not considered a third-party appraisal.

It is important to check the Canada Revenue Agency (CRA) website (Issuing receipts - Canada.ca and What you need to know to issue an official donation receipt - Canada.ca) before issuing tax receipts each year to ensure requirements from CRA are met. For specific questions contact CRA via the Charities Directorate at 1-800-267-2384. Document the date of call, the reason for the call, the name of the person spoken to, and the answer received. Documenting this information will assist the Museum if the donor or CRA has questions regarding the issuing of a tax receipt.

Application for certification as Cultural Property for income tax purposes may be made for artifacts and specimens that appear to be of outstanding significance. As of March 19, 2019, they no longer need to be of "national importance". The process is initiated by the Manager of Collections and Curatorial staff who will compile detailed applications for the objects under consideration.

Certification of cultural property is conducted by the Canadian Cultural Property Export Review

Board, an independent administrative tribunal that reports to the Minister of Canadian Heritage. Please note that the Cultural Property Export Review Board meets only four times per year to review applications. To be eligible the objects must be of outstanding cultural significance.

Procedures for Issuing Tax Receipts

Once the donor signs the *Gift Agreement* and indicates that a tax receipt is requested, the process to appraise the object(s) may begin.

1. Completing the Appraisal:
   If the value of the gift is over $1,000 the gift must be appraised by someone who is not associated with either the donor or the charity receiving the gift (i.e., a third party).

   The original documentation from the qualified appraiser or the completed *In-house Appraisal* form, indicating the “Fair Market Value”, must be maintained in the Transfer of Title or Accession File for the gift.

   If the value of the gift is under $1000 a qualified staff member may provide the appraisal. In this case an *In-house Appraisal* form (see Appendix 13) must be completed by the staff person and kept with the documentation. The donor may be required by the Canadian Revenue Agency to provide the appraisal documentation.

   The NSM may get a request for a tax receipt from a donor outside Canada. The receipt can be issued, but the donor must be told that there is no guarantee that their taxation agency will accept the receipt for a charitable donation deduction. They should check with their own tax authorities.

2. Completing the Tax Receipt:
   Once the appraisal is completed the Museum must contact the donor to inform them of the decision.

   If the donor disagrees with the appraisal value collection staff should contact the Manager of Collections for advice on how to proceed.

   The Curator, Registrar or Designate must compile the following documentation to send to the Manager of Collections:

   - A photocopy of the signed *Gift Agreement* indicating a tax receipt has been requested.
   - A memo to the Executive Director, copied to the Manager of Collections, stating the following:
     - The name(s) of the donor(s) requesting a tax receipt,
     - The accession numbers and name of the objects,

  - The “Fair Market Value” of the objects,
  - The name of the person who determined the values, and,
  - What the values are based on (e.g., age, uniqueness, significance, etc.).
- One memo may be used for several tax receipt requests (see Appendix 13).

The completed tax receipt made out in the name of the person on the *Gift Agreement*, and including the date the *Gift Agreement* was signed, listing the object(s) donated, and the appraiser’s name and address (see Appendix 10). Please do not send the original appraisal report as part of the documentation.

3. Approval and signature for Tax Receipt:

The above documentation must be sent to:

Manager of Collections
c/o Administrative Assistant
Collections Unit
1747 Summer Street
Halifax, NS B3H 3A6

Once it is received by the Administrative Assistant, the information concerning who sent the documentation and the date it was received is logged and then it is passed to the Manager of Collections.

Once the request is approved by the Manager of Collections, the tax receipt, along with its documentation, is sent to the Executive Director, Archives, Museums and Libraries for signature.

The Executive Director’s Administrative Assistant must then:

- Assign the next consecutive, unique number and place it on the tax receipt in the space provided in the upper right corner.
- stamp the bottom of the tax receipt with the stamp labeled “Canada Revenue Agency www.cra-arc.gc.ca/charities”
- Have the Executive Director sign and date the tax receipt.
- Make a copy of the signed tax receipt and place it in the Executive Director’s official tax receipt binder.
- File accompanying documentation, including the memo and copy of the *Gift Agreement*, in a folder (by year) as a permanent record.

Once the above has been completed the original tax receipt is returned to the administration support person of the Collections Unit.

4. Completed Tax Receipt is returned to the museum:

The Administration Assistant for the Collections Unit will ensure the signed, numbered, and stamped tax receipt is returned to the staff person who initiated the request.

Once the tax receipt is returned to the staff person who initiated the request, a copy should be made for the Museum's records, and placed in the Transfer of Title or Accession file along with the documentation. *All documentation should be maintained in perpetuity.*

This staff person will record the number of the tax receipt on the *Gift Agreement* form. The information regarding the appraisal should be added to the electronic record for the gift.

The original is sent to the donor with a letter thanking them for their donation.

Tax Receipt Scenarios (2020):

1. Two individuals donate:

   Two brothers were left a painting by their mother. They donate the painting to the Museum. A Gift Agreement is drawn up with both their names and addresses, and a copy is sent to both individual for signature, or one is sent out for both signatures. Once the two individuals have signed, dated, indicated that they have requested a tax receipt, and returned a copy to the Museum an appraisal may be sought. (See procedures) In this case the Fair Market Value of the object is split between the two brothers. Two tax receipts are completed for half the value of the gift, one for each brother. They will both have the same accession number and object information, but they will have different tax receipt numbers (e.g., the painting is valued at $1000 – two tax receipts are made out – one for each brother for the value of $500 each).

2. A couple donates:

   If a couple donate a painting for $1000. One tax receipt is issued for the full amount. Either spouse may use the tax receipt. The tax receipt cannot be used by the child of the donor.

3. Deemed Fair Market Value (FMV):

   If an object is donated by an individual who purchased the object over 3 years ago and a tax receipt for that amount is requested, the object must be appraised again and the deemed FMV is the lesser of the two appraisals. For more information contact CRA

4. Lost tax receipt:

   If a tax receipt is sent out by the museum and is (a) lost in the mail or (b) the donor loses it, a new receipt must be issued. The Executive Director's office must be advised, and the old receipt cancelled. This is completed by voiding the receipt and noting a replacement receipt was issued. On the new receipt a note must be added to say that this replaces receipt #XXXX and the new number noted on the voided one.

5. Multiple Executors and Heirs:

The donation should be made by one executor acting on behalf of all heirs and executors. All will receive a percentage of the income tax receipt value. The names and address of all will be listed.
The following text to be used on the receipt:

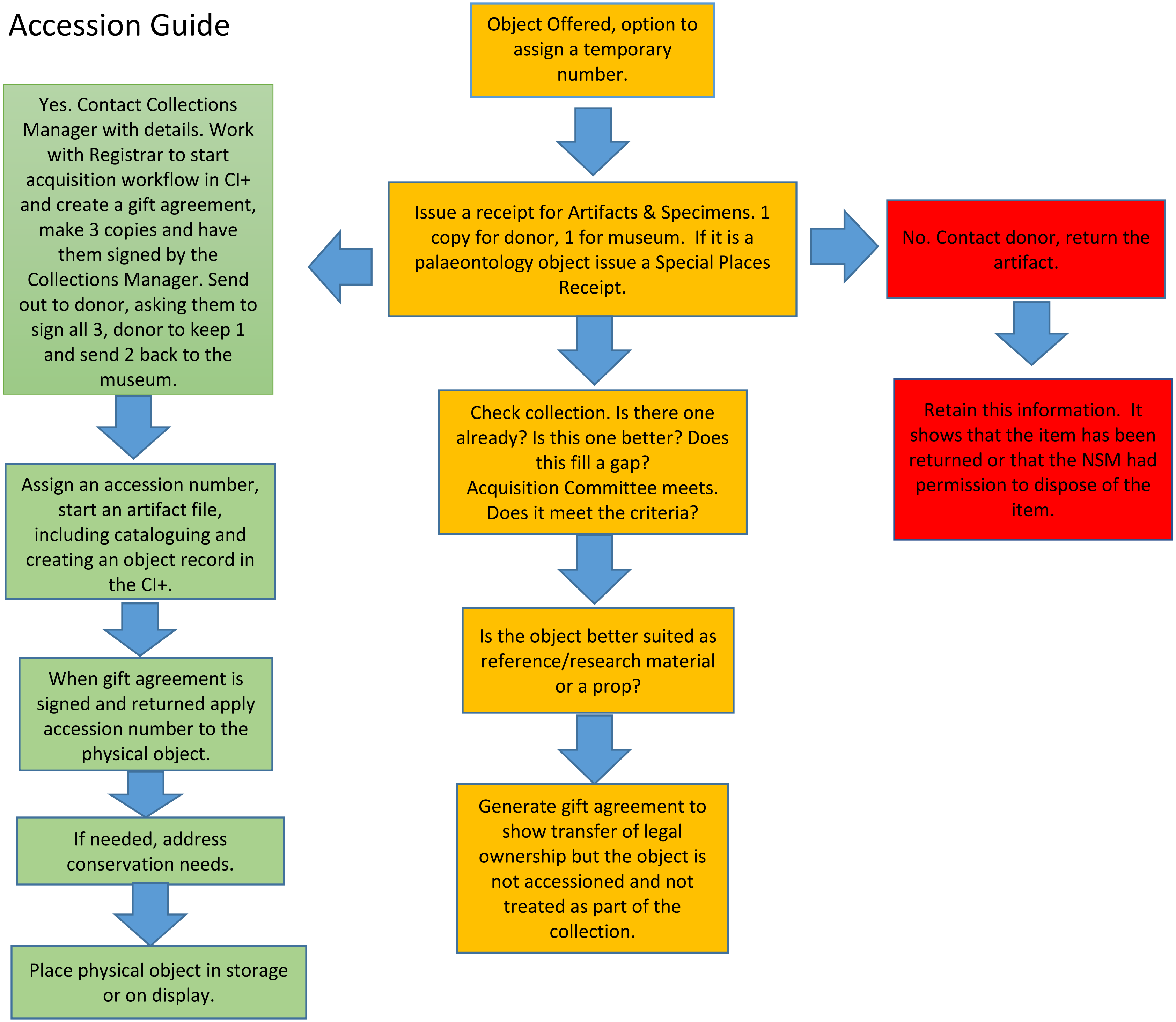
> Donation made by the Executor of the Estate, _____, on behalf of all heirs and executors. All heirs and executors will receive ____ of the Income Tax Receipt value. The names and addresses of heirs and executors are listed below.

6. Use of tax receipt by someone other than the donor:
   A spouse may claim a tax receipt issued in their partner's name (Line 34900 of the tax return).

> If you or your spouse or common-law partner made a gift of money or other property to certain institutions, you may be able to claim federal and provincial or territorial non-refundable tax credits when you file your income tax and benefit return. Generally, you can claim all or part of the eligible amount, up to the limit of 75% of your net income (CRA website).

However, the donor cannot transfer their tax receipt to another person unless they can prove that this person was the true source of the gift. This could take the form of correspondence expressing the intent of the other person to make the gift. The Museum cannot promise that the tax receipt will be accepted by anyone other than the donor as identified on the *Gift Agreement*.

Quick Accession Guide



6.0 DOCUMENTATION

Documentation of museum collections is a crucial aspect of collections management and a key component of the Nova Scotia Museum's role as stewards of the provincial collection. Accession files will contain all documentation for each artifact or specimen, capturing its accession information, location, and its history of use.

This section provides directions on completion and retention of necessary documentation relating to the Nova Scotia Museum's collection. Examples of forms referenced in this section can be found in the appendices of this document.

Documentation is essential for collection development, research, preservation, and interpretation.

Documentation is the responsibility of the Collections Unit, Curator, and other staff as appropriate.

It is important that consistent methods and standards are applied to ensure easy retrieval. The overall structure of this documentation is defined by the Department of Communities, Culture, Tourism, and Heritage's records management system. This structure is particularly important in fulfilling the requirements of the Province of Nova Scotia's *Freedom of Information and Protection of Privacy Act* (1993).

Forms of Documentation:
- Written
- Electronic
- Audio visual
- Graphic

Types of Information:
- Identity
- Location and changes of location
- Provenance
- Transfer of legal title of artifacts and specimens in the Collection
- Significance or reason for collecting,
- Original function
- Physical description
- Initial condition and subsequent changes in condition
- Conservation treatment done.
- Use after acquisition (e.g., exhibits, loans)
- Changes to collection status (deaccession, working collection, transfer)

Documentation must be maintained in perpetuity in a secure and stable environment even if the artifact is deaccessioned.

Legal documents dealing with legal title of acquisitions must be kept in hard-copy form, with a duplicate set stored in an off-site location. Copies of electronic records stored in the Museum's collection management system must be securely backed up.

While some documentation may be subject to restrictions, under the Province's *Freedom of Information and Protection of Privacy Act* (1993) (FOIPOP), the NSM should ensure that information about the Collection is easily accessible to the public where appropriate.

How to Keep the Information

For most textual information, electronic records are the preferred format and the institutional standard for the primary information about an artifact or specimen.

Collection records are housed in the section responsible for the artifact or specimen, organized by accession number. The computerized inventory allows these files to be indexed in a flexible manner.

Other collection-related records can be organized alphabetically, numerically, etc., depending on their content.

All collections records must be stored in a location that is secure with controlled access, environmentally stable with protection from pests and other potential hazards.

Documentation can usually be divided into the following categories:

- Transfer of Title
- Description of the artifact or specimen
- Research
- Condition and conservation

It may not always be necessary to have separate files for each of the above. The density of the file and the fragility of the contents must be considered.

The best practice is to keep a ledger of acquisitions in which each lot is recorded with accession number, information about the source, mode of acquisition, tax receipt or price information (if applicable), and a basic description of the lot.

Procedures

Transfer of Title

The documentation that constitutes a Transfer of Title file varies according to the method of acquisition. Not all these documents will exist for all acquisitions (e.g., tax receipts, wills).

Method of acquisition	Documentation
Field Collection	• The permit to collect and possess the artifact or specimen. • Correspondence relating to permission to go on private land. • Confiscation; legal documentation; repatriation and de-accessioning • *Receipt for Specimens and Artifacts pertaining to the Special Places Act.*
Gift or Bequest	• The Receipt for Specimens and Artifacts. • The signed Gift Agreement. • Appraisals for tax receipts. • Tax receipts • Copies of wills or relevant legal documents • Forms relating to copyright and reproduction, repatriation, change of status to working artifact and deaccessioning. • Correspondence and research relating to all the above.
Purchase	• Receipt for Specimen or Artifact. • Copy of the invoice. • Forms relating to copyright and reproduction, repatriation, change of status to working artifact and deaccessioning. • Correspondence and research relating to the above.
Exchange	• Forms relating to the exchange. • Forms relating to copyright and reproduction, change of status to working artifact and deaccessioning. • Correspondence and research relating to the above.
Transfers	• Forms relating to the transfer. • Forms relating to the copyright and reproduction, change of status to working artifact and deaccessioning. • Correspondence and research relating to the above.
Loans	• Forms relating to the loan including its return.

	• Appraisal and insurance of the artifact or specimen. • Forms relating to copyright and reproduction. • Correspondence and research relating to the above.

Description of Artifact or Specimen

1. Description files include all information specific to the artifact or specimen and are usually in both electronic and paper format (e.g., worksheets, conservation treatment reports).

2. Photographs that document the artifact or specimen may be part of this file or may be stored in a dedicated area suitable for photographs. In the latter case reference to the photograph should be part of the description file. Digital photos can be linked to the electronic record.

3. The major component of the description file is the accession record. It is created using the accession procedure.

4. Condition of the artifact at the time of acquisition.

Accession Procedure

The artifact is assigned an Object Number (formerly called accession number). For artifacts in cultural history, they are assigned a three-part number that chronologically denotes year, lot within the year, and artifact within this lot.

> **Example**: In 2021 the tenth lot of artifacts to be donated, containing two objects, would be numbered 2021.10.1 and 2021.10.2. Zero filling is sometimes done in electronic records for natural history specimens to make the electronic records sort numerically, but it is not done for cultural history artifacts. The extra zeroes are not marked on the artifacts.

2021.10.1

YEAR LOT ITEM NUMBER

> Prefixes are used to distinguish artifacts at one site from artifacts at another site. For example, an “M” in front of the Accession Number represents the Maritime Museum of the Atlantic and “I” is used by the Nova Scotia Museum of Industry. The History collection does not use a prefix.

Prefixes for Accession Numbers at Collecting Sites of NSM

Site	Prefix
Ross Farm	A (for Agriculture)
Firefighters Museum	FF (for Firefighters)
Fisheries Museum	F (for Fisheries)
Fundy Geological Museum	FG (for Fundy Geological)
Highland Village	H (for Highland)
Museum of Industry	I (for Industry)
Maritime Museum of the Atlantic	M (for Maritime)
Sherbrooke Village	SV (for Sherbrooke Village)
History, Mi'kmaq Cultural Heritage, Ethnology	No prefix

Archaeological artifacts are assigned an object number (formerly called catalogue numbers). If the artifacts are found at known archaeological sites, the object number includes the Borden number, and each artifact is numbered sequentially. If the artifact is an isolated find that is not associated with a known archaeological site, the object number does not contain a Borden number.
Samples:
Borden number: BdCv-23:250
Isolated find: 2024.6.1

Natural History specimen object numbers (formerly called catalogue numbers) differ by discipline.
Samples:
Botany: 040886P
Geology: 983GM0202.001
Zoology: 75088

A brief history of NSM Cultural History numbering

There have been changes over the decades in the way that artifacts are numbered.

- At one time found in collection artifacts were given a Z or (less commonly) an X number. Z was used when neither date nor source was known and X when either date or source was unknown. This was stopped in the 1990s. They are given a conventional number based on the year of accession and the acquisition mode is recorded as "Found in Collection".
- Until 2000, History numbers represented the year with two digits, not four (86.32.3).
- Mi'kmaq Cultural Heritage and Ethnology share a pool of numbers with the History collection.
- Piers numbers are to be found on some of the oldest collection material. They were assigned by Harry Piers (Curator 1899-1940) in his ledger. Although these numbers have been replaced by modern numbers, they are still on the artifacts and specimens and

recorded in the record in the attribute “other number” and it is noted as a “Piers Number”. Piers and his numbers are an important part of the institutional history.

- When the historic houses were catalogued, numbers were assigned to each of the rooms. The accession numbers were created based on year, then room number and then the individual items within the room. An extra digit was added to the room to keep it distinct from other, smaller lots being added the same year. A sample Haliburton House number: 65.206.17. Items may be found in the houses with temporary versions of the number that were meant to be replaced with the full accession number but got missed. These should be fixed whenever they are encountered.

Essential Information for Records

The basic record will include the following information:

Basic cultural history records include:

- Responsible Department
- Object Number
- Object Name
- Normal Location
- Brief Description
- Physical Description
- Number of Objects
- Category
- Dimension
- Material
- Colour
- Condition
- Information Source
- Link to Acquisition Record

Basic natural history records include:

- Responsible Department
- Object Number
- Object Name (Taxon)
- Object Name Note
- Object Name Type
- Normal Location
- Number of Objects
- Class
- Discipline
- Dimension

- Form
- Place
- Condition Note
- Field Collection
- Information Source

This constitutes a skeletal record, the minimum standard. As time permits add background information like history of use. Each discipline uses additional fields as part of the basic information (see Appendix 14).

Basic information about the lot is entered into the accession ledger. On a quarterly basis, make a photocopy of new ledger pages and store them offsite.

The accession number is usually applied directly to the artifact or specimen using approved Nova Scotia Museum labeling methods. Exceptions may include coins, vessels, natural history specimens. These markings should be stable but removable and made on the artifact where they will be inconspicuous when it is on display and will not interfere with the object's appearance. For instructions on the approved methods contact the Senior Conservator.

In addition, a non-acidic paper tag may be tied to the artifact or specimen or its protective wrappings, if possible, to make the accession number and object name more visible in storage. The tag has the accession number written on both sides.

Research

Supplementary information is included as research. This may include:

- Information about people, places, events, and related topics associated with the artifact or specimen,
- Copies of published information such as newspaper articles, manuals, or instruction booklets.

Inventories

One of the best ways to keep artifact information up to date is to conduct regular inventories. Storage areas should be inventoried once every five years and public areas should be checked annually.

Inventory Basics

- Determine the number of objects in the collection.
- Record/update the locations of objects.
- Check condition of objects and their storage.

- Identify objects that have been lost or stolen.

After the inventory is done, all the records must be updated with details of the project, whether the object was found and any new information about location or condition (see Appendix 15).

7.0 Preservation of the Collection

Preservation of museum collections is an important part of stewardship of the provincial collections and is a shared responsibility of all museum staff. This section provides guidelines for use and handling of the collection within the principles of preservation and care. For specific preservation questions, it is best to contact the NSM's Senior Conservator directly.

The NSM has a responsibility to preserve its collection in perpetuity, except for artifacts and specimens designated as 'working collection'. This includes objects in storage, on exhibit, used in programs and research, on loan, and in transit. In all these activities, the NSM will comply with the *Collection Conservation Policy for the Nova Scotia Museum*, 2016.

The preservation of the Collection is the direct responsibility of the Manager of Collections, Curator, or designate, and other staff as appropriate.

7.1 Security of the Collection

All staff are responsible for maintaining the security of the collection. Staff members who have physical access to the collection must use appropriate care in handling (see Appendix 16).

Preventing theft of artifacts on display and in collection storage spaces requires constant attention while visitors are on the premises.

Procedure

1. Any staff person who discovers a preservation problem must report it immediately to the appropriate curatorial staff.

2. Artifacts, specimens, and records will always be located in environments that are conducive to their preservation.

3. Historic houses are especially vulnerable to theft. Try to engage visitors and be aware of where they are going. Offer a guided tour or check in with them frequently.

4. Exhibits should be inspected on a regular basis (at least weekly) and any missing items reported immediately to the site manager. This practice also allows for early detection of destructive agents like mould and insects.

7.2 Training

Each Section/Unit is responsible for ensuring that staff members have adequate training in care, handling, and other preservation concerns so that they may carry out their duties with minimal risk to the collection; this also applies to contract employees, volunteers, interns, and researchers.

Procedures

1. Information is available through the Nova Scotia Museum's library holdings, as well as through other resources within each Section/Unit.

2. Staff should take advantage of workshops and seminars on conservation and preservation topics, and other training opportunities that arise.

3. New staff should be provided access to the Collections Management Policy and the Collections Management Procedures documents. Individual museum site staff should also refer to the Operations Manual documentation. Additionally, contact information for the Senior Conservator of the Nova Scotia Museum should be accessible to all staff.

7.3 Display

Artifacts and specimens should be displayed in a way that will minimize the risk of damage from the surrounding environment, and from handling. The safety of the object should take precedence over aesthetic concerns. Precautions should also be taken to minimize the risk from potential threats such as fire, flood, insect attacks, and theft.

Each Section/Unit is responsible for ensuring that anyone involved in the display of artifacts is adequately trained, so that they can work with minimum risk to the collection and themselves.

Preservation and conservation concerns should be part of the exhibit planning process so that problems can be identified in a timely way.

Procedures

1. During early stages of exhibit planning, work with curatorial and conservation staff to identify specific display considerations for the exhibit space and the artifacts planned for inclusion in the display.

2. Liaise with the Senior Conservator of the Nova Scotia Museum to determine the best approach for monitoring the artifacts and specimens on display.

7.4 Storage

Artifacts and specimens should be stored in a way that will minimize the risk of damage from the surrounding environment or from handling. Precautions should also be taken to minimize the risk from potential threats such as fire, flood, insect attack or theft.

Each Section/Unit is responsible for ensuring that anyone working around or with the collections in storage is adequately trained so that they can work with a minimum of risk to the collection and to themselves.

Procedures

1. Wooden and metal shelves should be lined with ethafoam to reduce shock and vibration. Wooden shelves should be sealed with two coats of acrylic latex paint and allowed to dry for a minimum of one month before placing them in the storage area. Metal shelves should be finished with enamel which is cured once it is dry.

2. Pallets may be lined and/or padded as necessary. Pallets should only be moved using pallet jacks or other appropriate means. Care must be taken to ensure that only new, clean pallets are used. Pallets that have spent time outdoors can carry insects and mould spores.

3. Artifacts should in general be stored above the floor to lessen the chance of water damage.

4. Large or heavy objects should be stored on lower shelves. Objects should not generally be stored on the top of the storage unit. In addition to being a precarious location, it also exposes objects to water damage if the roof leaks.

5. Small artifacts should be provided with additional protection from accidental loss (e.g., kept in drawers or clear styrene boxes) or from abrasion against other artifacts (e.g., wrapped in acid-free tissue, cavity-mounted in ethafoam and lined with Tyvek).

6. Some artifacts (e.g., ship models, baskets) should be provided with tailored storage mounts to protect against accidental movement, or from collapse due to age and condition. Every effort must be made to ensure complete support for the artifact. For example, the original hanging hardware on an old artwork is likely too old and insecure to be trusted.

7. Storage should provide safe and easy access to artifacts or specimens.

8. Artifacts should only be hung directly on walls or from ceilings with a well-built mount that provides proper support.

9. Frames not in use should be tagged with their accession numbers and stored as artifacts.

10. The storage areas should be monitored regularly to ensure proper environmental conditions (e.g., relative humidity, temperature, light, ultraviolet, etc.) are being maintained, and that other possible agents of deterioration are under control (e.g., water, insects, rodents etc.).

11. Newly acquired or returned artifacts should be isolated for six weeks, or when applicable, stored in a specimen freezer for 24 hours and monitored for insects and mould prior to

being integrated into the stored collection, at the discretion of appropriate Collections or Conservation staff.

12. The artifact or specimen should be gradually acclimatized to its new environment so that damage does not occur.

The following is advice on storage for some specific types of artifacts.

Fine Art

1. Framed, two-dimensional works of art and empty frames should be stored upright and off the floor. They may be hung on wire racks. If stored leaning against each other, they should be put back-to-back and front-to-front. Adjacent pieces should be of similar size. Always check that the hardware of one framed piece cannot affect an adjacent one. They may be separated with sheets of cardboard or other media if this does not contact the picture surface.

2. In cases where the original frames do not properly support the painting, new frames should be custom built. Original frames should be saved, marked, and placed in storage.

3. Hanging hardware such as screw eyes should be attached to the frame and not the stretcher.

4. Unframed works of art not on a stretcher should be stored flat on shelves or in drawers in acid-free envelopes or folders. They should always be separated from other stored pieces with acid-free tissue.

Documents

1. Documentary material should be stored in individual acid-free envelopes. Only the accession number should be written on the artifact, and only in pencil. All other information should be written on the envelope instead of the object.

2. If photographs are removed from their frames, they should be stored in acid-free envelopes or archival quality holders.

3. Negatives should be stored in non-buffered acid-free sleeves or archival quality negative holders.

4. Oversize photographs should be stored flat with 2-ply acid-free matte board as support. Do not attempt to flatten rolled photographs without appropriate training.

5. Flat plans or charts should be interleaved with acid-free tissue and stored flat. Rolled plans or charts should be interleaved with acid-free tissue and stored rolled. Do not attempt to flatten these without appropriate training.

Textiles and Organic Fibres

1. Hats, baskets, and similarly shaped artifacts made from organic fibres, and any other artifacts that may collapse over time, should be stored on customized supports made from inert materials such as Ethafoam, unbleached cotton or acid-free tissue.

2. Animal fibres such as wool and silk should be stored using unbuffered acid-free tissue. Cellulose based materials such as cotton, linen, flax, and jute may be stored using buffered or unbuffered acid-free tissue.

3. Large, flat fibre artifacts should be stored flat. Textiles in good condition can be rolled on cardboard tubes covered with acid-free paper or Mylar. They should be interleaved with acid-free tissue or unbleached cotton and protected with a dustcover of unbleached cotton.

4. Most textiles should be stored flat, with creases padded out with acid-free paper. If space does not permit flat storage for clothing, structurally sound garments may be hung on padded hangers. Garments that are unsuitable for hanging include those that are beaded, bias-cut, fragile, or badly deteriorated. Skirts and trousers should be supported on hangers by twill tape loops stitched to either side of the waistband, and not by inserting the hanger directly into the waist or by folding the artifact over the hanger.

5. Footwear, gloves, purses, and other soft leather artifacts should have internal support made from acid-free tissue or Ethafoam.

6. Accessories and other small textile or fibre artifacts should be stored on shelves, in acid-free boxes or in drawers, properly supported with appropriate acid-free materials.

7.5 Handling, Packing, Transportation and Shipping

<u>Guidelines</u>

1. Artifacts and specimens are made part of the museum’s collection because of their intrinsic value. Despite differences in relative condition, fabric, or cost, all of them should be treated with equal respect.

2. All staff members must ensure that no damage occurs through improper handling, packing or transportation. Each Division is responsible for ensuring that each person handling the collection is adequately trained to carry out their duties with a minimum risk to the collections and to themselves.

Procedures

Handling

1. Artifacts should be handled as little as possible. Most accidental damage to artifacts occurs during routine handling by museum staff. The less an artifact is handled, the lower the likelihood of accidental damage.

2. Gloves are worn to protect the artifacts from the chemical compounds found on hands, as well as to protect the handler from any possible physical or chemical dangers inherent in the artifact (rusted metals, old pesticides, etc.).

3. Always wear gloves when handling artifacts, unless these increase the chance of an accident occurring. If gloves are not worn, ensure that your hands are clean and handle the artifact as little as possible. Remember that “clean” is a relative term; your freshly washed hands may still have many compounds on them that can lead to the deterioration of artifacts.

4. The only gloves recommended for use when handling artifacts and specimens are Nitrile gloves.

5. Do not wear clothing or jewelry that could damage or catch on an artifact. Clothing should not be bulky or have a loose weave. Loose headgear should not be worn, especially if decorated with metallic pins. Spiked-heeled shoes should not be worn in historic buildings.

6. Jewelry to be avoided includes pendants, large and/or metallic brooches, rings with projections (diamonds are harder than all artifacts and will scratch them). Bracelets and watches should be close-fitting and have no attached dangling pieces such as charms or safety chains. Belt buckles should not be overly large or have sharp projections and should be covered when carrying larger artifacts.

7. Before moving an artifact, assess its condition to make sure that it can be moved without causing damage. In particular, examine the areas that will be gripped or where the artifact will be supported.

8. Remove loose detachable pieces. Also remove any artifact parts contained in or on the primary artifact (e.g., drawers, mirrors, vase on a table, etc.) to ensure that they will not fall out or off during movement.

9. Before moving an artifact, ensure that the route that you will use, and the destination are clear of obstructions. In advance, make sure there are no tripping or snagging hazards along the route. Doors along the route should be wedged open or held by another person.

10. Always use two hands when handling an artifact. Hold, lift, or carry artifacts by the area or structural member(s) which provides the greatest support; generally, this is from the bottom or underneath. Handles are often weakened or damaged from past use, and so should not be used when carrying or moving artifacts (e.g., teapots, trunk, etc.). If the artifact has no support of its own (e.g., textiles or paper) or is fragile, use an auxiliary support such as a stiff piece of card.

11. Do not carry more than one artifact at a time; an accident involving six plates will always be worse than if only one is involved.

12. Use a cart or dolly when transporting large artifacts or groups of artifacts that cannot be safely carried by hand. It should be lined with appropriate inert or non-damaging padding such as microfoam or bubble-pack. This should also be placed between artifacts to prevent them from bumping or rubbing against each other. Always keep the cart on the level; do not attempt to maneuver it up or down stairs. If necessary, use two or more people to move the cart.

13. Large artifacts stored on pallets, in cradles or on storage mounts should usually be moved on that support. Carefully secure the artifact to its support as necessary, and pad it with furniture blankets, bubble-pack, or other appropriate material. Have an adequate number of people available to ensure a safe move.

Packing

1. Materials being transported from the Museum should be packed and crated carefully. Artifacts should be packed in such a way that they are isolated from each other, shock, and vibration (especially from road travel) are minimized, and so that they are buffered from abrupt environmental changes.

2. Small objects should be crated for long distance transportation, either in a modified existing crate or in a crate custom-built for the artifact. For shorter trips, strong boxes (e.g., cardboard file boxes) may be used, however the level of caution should be increased accordingly.

3. Crates should be constructed of strong materials such as ½” plywood with 2” x 4” frame, heavy duty handles and tops that are screwed shut. Nails should not be used to close a crate lid.

4. Crates should be lined with shock-absorbing material (e.g., Styrofoam or Ethafoam). Crates should be waterproofed by lining them with polyethylene sheeting or other suitable materials, including the lid.

5. The interior of a wooden crate should be painted with two coats of latex paint and allowed to dry (open) for 30 days before being used. This prevents the wood from off-gassing to the interior. This is especially important with plywood.

6. Small objects should be wrapped in microfoam or acid free paper for additional protection, before being cradled in Ethafoam. Acid free paper will help buffer against relative humidity fluctuations and afford some protection against abrasion and vibration. Polyethylene film should not be used as a wrapper directly against an artifact. If the package is cooled below its dew point, condensation will collect on the inside of the film against the object.

7. Generally, similar artifacts and materials can be packed together in the same crate, and dissimilar materials should not be (e.g., no glass with iron). Pack heavier artifacts at the bottom and lighter ones on top.

8. Styrofoam "peanuts" or acid-free tissue can be used as a filler packing material. Styrofoam "peanuts" or sheet should not come in direct contact with the artifact or specimen. Newspaper, craft paper, and foam rubber should not be used for filler.

9. Crates for paintings should be constructed so that frames are upright, and so that nothing can come in contact with the picture's surface. Glass should be crossed with masking tape every inch from both directions to hold the glass if it breaks. Do not allow any tape to contact the frame itself, as it may damage the finish. Never tape works of art glazed with acrylic sheet (e.g., Plexiglas).

10. Large, flat textiles can be shipped on storage rolls, covered in clean cotton sheets. For additional protection bubble-pack or packing blankets may be wrapped over cotton sheets.

11. Moveable parts (e.g., drawers, lids, etc.) should be tied down with wide cotton twill tape or removed. Do not use twine, wire, or any adhesive tape. Small removable parts should be stored or shipped separately.

12. Crates must be marked with appropriate messages and symbols before shipment (e.g., "Fragile", "This Side Up", etc.).

13. Large artifacts being transported uncrated should be wrapped in shipping blankets. These may be covered with plastic (polyethylene) sheeting or bubble-pack. This will provide some physical protection, waterproofing, and will slow changes in relative humidity and temperature.

14. On arrival, crates should remain sealed for a minimum of two full days before being opened to prevent rapid changes of relative humidity. This delay should be extended as long as possible (up to a couple of weeks) to allow the greatest degree of acclimatization for the artifacts.

15. Detailed instructions for unpacking and repacking should be included. Crate opening instructions should be attached to or written on the exterior of the crate. Further instructions for unpacking should be accessible and obvious on opening the crate.

Transportation and Shipping:

1. Items being shipped by commercial carrier should be packed carefully, since the crate will be handled by many non-museum personnel. Packing of artifacts should always be done by museum staff, not commercial carrier personnel.

2. If artifacts are made of materials that are particularly susceptible to relative humidity or temperature changes, arrangements should be made for these to travel in climate-controlled vehicles.

3. For security reasons, every effort should be made to avoid shipment over weekends, when artifacts may lie unattended for extended periods, subject to theft and vandalism.

4. Artifacts should be insured in transit (see section 10.0).

7.6 Monitoring

Appropriate staff must be aware of the environmental conditions in areas used for storage, exhibition and preparation of specimens and artifacts (e.g., light, ultraviolet, and relative humidity). This may include the use of mechanical and electronic monitoring devices, as well as regular checks by staff members.

Procedures

If problems are noted, they should be reported to the Senior Conservator and the Manager of Collections and acted on to provide the best possible conditions for the collection.

7.7 Condition Reports

A condition report should be completed for each artifact or specimen before its integration into the collection and before being loaned to or loaned from the Nova Scotia Museum.

Procedures

1. To supplement regular condition reports, it is recommended that additional reports be written for any part of the collection being exhibited, in particular those items which will be removed either from the building in which they are normally kept or from an environmentally controlled storage area.

2. The format of the condition report will be set within each Section/Unit. It may include drawings, photographs, slides, videotape, and annotated photocopies. It may also include data from scientific testing.

3. The condition report should contain at least the following information: Object name (e.g., chair); object number; location of object; material(s) that the object is made from; description of type of treatment needed; reason for treatment.

7.8 Inventory

Periodic inventory of the collection is an important and on-going activity. This allows for a visual inspection of the artifacts' condition and will also identify when items have been lost, stolen, or misplaced. Exhibit areas to which the public have access should be checked annually. Storage areas need less frequent inventories, but records must be updated with new location information whenever objects are moved permanently.

Inventories should be done if a storage or exhibit area is being cleared out for any reason.

> **Example**: The Museum agrees to allow a film company to use one of the sites for a film shoot. Before the crew is allowed in, the rooms to be used are cleared of small artifacts by museum staff and are boxed up and moved to a secure location. The artifacts are to be checked off an inventory checklist as they are packed. When the shoot is finished the artifacts will be rechecked as they are unpacked to ensure they have all returned safely.

Procedures

1. Plan the inventory project. Establish a timeline and decide who will complete the work, what tools and materials will be needed. Create a budget including materials and travel.

2. Create checklists from the database for the collection to be inventoried.

3. Working in teams of two, area by area, find the items on the list noting changes of location and condition.

4. Document items that appear to have not been accessioned using photos and worksheets. Consider assigning temporary numbers and tagging the items so that appropriate action can be taken later with input from the Curator and Collections Manager. If they cannot be identified as an already accessioned artifact they may be added to the provincial collection, made a prop, working artifact, or disposed (see section 5.3H).

5. Update the electronic records with changes and indicate that they were inventoried. The collections management system has inventory functions designed to record the details of the inventory project and the status of each object (found, not found, not all found,

inconclusive).

6. Follow up on the inventory can include renumbering artifacts that have lost their numbers, identifying duplicate records, creating new records for previously undocumented artifacts and correcting errors in data (see Appendix 15).

7.9 Conservation Treatment Priorities

Prevention and treatment are two types of conservation activities. Prevention is the preferred method. Treatments will generally be limited to actions that do not require a laboratory. Determining which artifacts or specimens are to be conserved, and in what order, is a consultative process involving appropriate Museum staff. In all cases it should include the Manager of Collections or designate and the Senior Conservator.

Procedures

1. The decision to treat an artifact may involve consideration of the condition of the artifact or specimen, its significance, representativeness, future use, exhibition plans and proposals, the Museum's ability to maintain it in a conserved state, and the resources required to conserve it.

2. The Manager of Collections or designate should gather information in order to prepare a prioritized list of artifacts or specimens requiring conservation treatment.

3. The extent of treatment for each artifact or specimen requires consultation between the Curator and the Conservator. Other curatorial staff will be consulted as required.

8.0 USE

The Collections of the Nova Scotia Museum are used in several ways. The procedures detailed in this section ensure that this use is balanced with long term preservation goals of the collection, and that use minimizes risks.

This section provides directions for use of the collection, working collection, and props in the Nova Scotia Museum system.

8.1 Staff Access to the Collection

All requests for use of artifacts and specimens for display or programing will be made to the Curator of the collection in question.

When exhibits are planned, Collections staff are to be assigned to the team and the Registrar must be involved to ensure that proper inventory and handling procedures are followed.

Enough time should be allowed to provide for access, conservation, and processing.

The first access to the collection for exhibit development is through the collection records.

Procedures

1. The movement of artifacts within the NSM will be documented using the Temporary Movement form (see Appendix 17).

2. To maintain insurance coverage Museum staff taking artifacts or specimens off-site for presentations will contact the Insurance Officer with the following information:
    a) What items
    b) Where they are being taken
    c) When and for how long they will be there
    d) Value of the items for insurance purposes

2. Interpretation staff requesting the use of artifacts or specimens for display will be responsible for working with the Curator and the Conservator to ensure that safe handling procedures are followed, that the exhibit furniture and location provide the environmental conditions and security that the items require, and that insurance coverage is in place if the items are removed from the Museum.

3. Accession tags should remain with the artifact or specimen until location changes are updated by the Registrar.

4. All loans for the exhibit from other institutions must be processed following the Loan to the Museum procedure (see section 9.1).

5. Information about the exhibit will be retained, including research that documents the artifact or specimen, or that lists artifacts or specimens. The information can be kept as an exhibit file cross referenced to the artifact's file or just in the artifact files.

8.2 Public Use of the Collection

The following procedures apply only to artifacts and specimens owned by the Nova Scotia Museum. For responding to requests concerning borrowed objects on exhibit follow the terms of the loan agreement and refer enquiries to the institution or individual that owns the item.

The NSM allows the public physical and intellectual access to the collection. Physical access is generally through programing and exhibits. Individual access to objects not on display is considered on a case-by-case basis at the discretion of Curators and Management.

Intellectual access involves sharing information and images that may be requested for publications, websites, research, personal use, and advertising. Sometimes a fee is collected.

Fees for government services change from time to time. Check with the Manager of Collections or the Collections Data Registrar to make sure that you have the most up to date price list.

Procedures for Images

1. Determine dates, involvement of NSM staff and time commitment as far in advance as possible.

2. Determine the copyright status of the image. Is it in public domain, does it belong to the Museum or is its status unknown?

3. Determine what the image will be used for: personal use, study, publication, education/not for profit or commercial.

4. All requests to photograph artifacts or specimens or use of images for publication must be made using the application form "Image Request Permission Form" (see Appendix 18).

5. Use the form: "Agreement for Permission to Reproduce an Image" to spell out any terms and conditions of the use (see Appendix 19).

6. Any future re-use of the image not covered by the agreement will require a new agreement. For example, if images are used again in another project.

7. Filming at NSM sites will require a written agreement that should be drafted with the help of risk management staff and legal counsel and signed by both parties.

8. Explain the agreement clearly to the person accessing the collection.

9. If the copyright status of the image is unknown the user of the image must be informed that we can only provide the image with the understanding that the user is accepting a degree of risk that the owner may come forward with objections.

10. Add to permission forms when other parties use NSM images: "The Nova Scotia Museum will not provide indemnity against losses or costs incurred by the third-party claims of ownership or copyright."

Procedures for Individual Physical Access

1. Requests will be directed to the Curator who will consider them using the following criteria:
    - condition of artifact or specimen
    - risk to artifact or specimen
    - location
    - security
    - health and safety risks
    - copyright
    - artist's rights
    - intended use
    - expertise of the enquirer
    - human and financial resources

2. A member of the curatorial staff will oversee access to the collection.

3. If the visitor wants to photograph the artifact or specimen for publication an agreement will have to be drawn up concerning the use of these images.

4. Normally access to the collection for study or research should be by appointment.

5. Proper handling procedures will be followed to ensure the safety of the artifact or specimen, staff, and researcher.

Procedures for copying

A. Photocopying
    1. Photocopying or scanning of archival material and photographs in the collection is permitted by staff if the item is not fragile. Each copy must be numbered with the accession number or library call number of the original and marked with a stamp or a

note to indicate that it is from the Nova Scotia Museum.

2. A photocopy or scanned digital image is provided initially as a reference for images. The researcher may make a request for photographic copies later once he/she has determined the project's needs.

3. Scanners and photocopiers emit a large amount of ultraviolet light so they should be used cautiously. Wherever possible a good copy should be retained for frequent use.

B. Reproduction of Photographs and Other Images

1. The NSM will endeavor to determine if the image is in the public domain or if it belongs to the NSM. It is up to the user of the image to assume all responsibility for its use under the terms of the *Copyright Act* (see Appendix 18).

2. If the image belongs to another institution or person, the NSM will refer the researcher to them.

3. The movement of photographic images for duplication must be recorded, as well as any documentation created by its reproduction, e.g., scan or negative numbers. Scan files should be named with the object number of the artifact in the image and include the date the image or scan was taken using the ISO 8601 date standard.
Example: I2009.2.3_2023-06-23.jpg

8.3 Working Collection

The NSM has created a "working collection" of artifacts and specimens that can be handled by staff and the public in programs. It is understood that, although these objects are handled with care, they are going to be used and will someday be disposed of.

Collections staff will advise on the appropriate use of these artifacts and specimens. The curatorial decision that leads to a designation as 'working collection' is made with the expectation that it may result in a reduced level of care, documentation, conservation, and restoration.

Artifacts and specimens may be acquired specifically for the working collection or may be transferred from the permanent collection to the working collection.

8.3.1 Designation as "Working Collection"

The decision to transfer an artifact or specimen to the working collection will be made by a review committee of at least two people. This committee will include at least one of the following: Manager of Collections or Curator or their designate. The transfer of an artifact or specimen from the permanent collection must be reviewed and approved by the Manager of Collections.

Artifacts or specimens designated as part of a working collection must:

- fulfill a program need.
- be appropriate to the program.
- be demonstrated to be expendable (e.g., a duplicate with no defined purpose, over representation in the collection).
- be safe to use.
- not contravene legislation (e.g., firearms).

When artifacts or specimens are acquired as working collection this will be written onto the gift agreement or receipt form.

Procedures

1. Artifacts or specimens in the working collection will be designated by putting a capital 'W' after the accession number e.g., 2007.1.1.W (note the period before the W).

2. The collection records, both paper and electronic, will reflect the status of the artifact or specimen as working collection.

8.3.1A For Artifacts or Specimens being acquired as Working Collection:

1. Artifacts or specimens not accepted for the permanent collection by the Acquisitions Committee, Manager of Collections, Curator, or designate, but having potential for the working collection are reviewed by public programming staff in consultation with Collections staff. If they are accepted, the potential donor is notified about this potential use to the museum.

2. A search is made in the database to ensure that this example is the most appropriate example in the NS Museum collection. If another example is found, a comparison is done to decide which example should be used as the working artifact/specimen.

3. If agreeable to all parties, the artifact or specimen is accessioned following the usual procedures (see section 5.3C).

4. The artifact or specimen is given an appropriate location.

5. The Gift Agreement is sent for signature with the following added: "These objects are being accepted by the Museum to be used for demonstration and other activities and may be considered expendable."

6. The status of the artifact or specimen as working collection must be clearly explained to the donor directly and in the letter that accompanies the gift agreement when it is mailed out.

7. These objects are still eligible for a tax receipt. The value assigned will reflect the fact that this object is not rare or historically significant.

8.3.1B For Artifacts and Specimens already in the Collection

1. A request for changing the status of an artifact or specimen is brought to a review committee as with new acquisitions for the working collection. The transfer must be reviewed and approved by the Manager of Collections.

2. Other curatorial staff of NSM, Curators from other museums and knowledgeable volunteers can serve on the review committee as designates.

3. The committee reviews all documentation associated with the artifact or specimen including its provenance. A search is made in the database to ensure that this example is not the best object of its kind in the NSM collection. If another example is found a comparison is done to decide which example should be used as a working example.

4. The criteria for making the decision to change its status should be related to the criteria used by the Acquisitions Committee (see section 5.1).

5. The decision of the committee is recorded in the collection record of the artifact or specimen, including the reasons and the date of the decision.

8.3.2 Deaccessioning an artifact or specimen from "Working Collection".

When an artifact or specimen in the Working Collection is no longer needed or useful, it must be deaccessioned or returned to the Collection depending on its condition (see section 11.0).

To move a working artifact back to the Collection, remove the W from the accession number and update the documentation. Add a note explaining the decision to the artifact record.

8.4 Props and Other Materials

The Interpretation staff may accept donations of objects for programming use to be kept as an education collection for which they are responsible. Collections staff can assist with the acquisition process and the gift agreement form can be used if the purpose of the gift is clearly described in the agreement.

It is very important to make it clear to everyone which objects are props, and which are artifacts. Use distinctive markings and tags on each object.

Procedures

1. The Gift Agreement form can be used to transfer ownership to the Museum but the fact that it will be used for programing and will not become part of the provincial collection must be stated clearly on the form and explained to the donor.

2. They will not be given accession numbers.

3. In storage attach a “PROP” tag. It may be given a permanent marking that will not come off as easily as the removable markings used for artifacts. Consider wood burning, etching or permanent marker. Mark it with the initials of the NSM site.

4. Train new interpretative staff to know what may be touched and used and what may not. Consider creating a list for easy reference.

5. Props will be mostly for the use of the interpretative staff, and they will have primary responsibility for their care.

6. Objects that have been collected as spare parts or for research or analysis should also be clearly tagged and, if possible stored separately from artifacts.

8.5 Change of Location

Artifacts and specimens are moved among NSM sites for a variety of reasons, both short term and long term.

The use of artifacts or specimens within the NSM is not considered a loan.

Whenever an object leaves its storage location it must be well documented using the appropriate form to ensure that it can always be located.

Procedures

8.5A Long term relocation:

It may be decided that an object originally accessioned at one curatorial site would be better used at another curatorial site.

1. In this case use the “Long Term Relocation” form (see Appendix 20).

2. The electronic record is to be transferred to the new site with full editing control and the physical accession file is sent to the new site.

3. The electronic record is edited to reflect the new location.

4. The original site retains a copy of the physical file.

5. As always when moving artifacts, notify the Insurance Officer.

8.5B Short term relocation

Artifacts or specimens are often needed for a temporary exhibit by another collection or site. An object may also be moved between sites for conservation or study.

1. In this case the "Temporary Movement" form is used to document the transfer of custody and location (see Appendix 17).

2. If for example Interpretation staff want artifacts from the History Collection for a temporary display, they would send their request to the Curator of the History Collection who would make up a Temporary Movement form to show where the object was being used and for what purpose.

3. Once the object is returned the Curator signs off on the form and keeps it on file.

4. The best practice is to leave a note in the storage location with information about the object and why it was removed, who removed it, and the date it was removed.

5. The use of the artifact should be added to the Exhibit History field in its electronic record.

8.5C Movement to offsite storage

The NSM maintains (or uses as required) offsite storage facilities. The electronic records of objects moved there must be edited to indicate the change of location.

8.6 Firearms Handling Procedures

1. Only those who are licensed to handle firearms and are listed on the NSM license are permitted to handle firearms on the Museum's behalf. There are two levels of personal license: Non-Restricted Firearms only and Restricted and Non-Restricted. Before handling any firearm, have a qualified and licensed member of staff ascertain the category it belongs in Non-Restricted, Restricted, or Prohibited.

2. Qualified, licensed volunteers can handle firearms for the Museum. They must be added to the Museum's business firearms license. Contact the Collections Data Registrar for more information.

3. The display case must be locked or secured with security screws and access to the special screwdriver required must be restricted. Restricted and Prohibited firearms require a trigger lock. In the case of prohibited weapons, the display conditions must be approved in writing by the provincial chief firearms officer.

4. When transporting restricted firearms, an Authorization to Transport permit is required from the Canadian Firearms Centre (1-800-731-4000). Non-Restricted firearms do not require a permit, but must still be unloaded, carried in a locked case, kept in a locked vehicle, and moved only by a qualified person as for Restricted weapons.

5. The NSM has some Prohibited weapons in the collections, mostly pre-1946. These may only be handled by those licensed to handle Restricted firearms.

6. Antique weapons do not need to be registered and can be handled with the same care as other artifacts (see Definitions listed below and see Appendix 21).

7. Live ammunition is not permitted in museums.

Acquisition of Firearms for the Collection

There are three classes of firearms in Canadian law: Non-Restricted, Restricted and Prohibited. The NSM can acquire Prohibited class weapons if they are handled by an individual licensed to handle Restricted as well as Non-Restricted firearms. They can be displayed with appropriate security (see section 8.6).

Procedures

1. Do not take physical custody of a firearm until the museum has decided to acquire it. Document the offer with photos and describe thoroughly to aid the decision-making process.

2. Ask the donor to forward digital photos and information to the Curator for the Acquisitions Committee to consider.

3. Because of the restrictions on use and handling of firearms, Acquisition Committees should consider their acquisition carefully, weighing the security requirements for storage and handling.

4. Inquire with the Canadian Firearms Centre (1-800-731-4000) about the classification and requirements for the firearm(s) on offer.

5. Non-restricted firearms no longer need to be registered with the federal government, but Restricted and Prohibited ones do.

6. The majority of the NSM's firearm collection is held offsite in an appropriate, secure storage facility.

Definitions

From the *Canadian Criminal Code*, Section 84 (1)

"Restricted Firearm" means:

a) a handgun that is not a prohibited firearm,

b) a firearm that
   i. is not a Prohibited firearm,
   ii. has a barrel less than 470 mm in length, and
   iii. is capable of discharging centre-fire ammunition in a semi-automatic manner,

c) a firearm that is designed or adapted to be fired when reduced to a length of less than 660 mm by folding, telescoping or otherwise, or

d) a firearm of any other kind that is prescribed to be a Restricted firearm.

"Prohibited Firearm" means:

a) a handgun that
   i. has a barrel equal to or less than 105 mm in length, or
   ii. is designed or adapted to discharge a 25 or 32 calibre cartridge, but does not include any such handgun that is prescribed, where the handgun is for use in international sporting competitions governed by the rules of the International Shooting Union,

b) a firearm that is adapted from a rifle or shotgun, whether by sawing, cutting or any other alteration, and that, as so adapted,
   i. is less than 660 mm in length, or
   ii. is 660 mm or greater in length and has a barrel less than 457 mm in length,

c) an automatic firearm, whether it has been altered to discharge only one projectile with one pressure of the trigger, or

d) any firearm that is prescribed to be a prohibited firearm.

"Antique Firearm" means:

a) any firearm manufactured before 1898 that was not designed to discharge rim-fire or centre-fire ammunition and that has not been redesigned to discharge such ammunition, or

b) any firearm that is prescribed to be an Antique Firearm under the legislation.

The *Criminal Code* does not provide a definition of Non-Restricted firearm. Most long guns like shotguns and hunting rifles are Non-Restricted. Please consult the Collections Data Registrar for assistance if in doubt about the status of firearms.

9.0 LOANS

The NSM uses outgoing and incoming loans to advance research and interpretation, and to strengthen the broader museum community. It is extremely important that loans are well documented and tracked, and that the museum keeps in touch with lenders and borrowers.

The procedures in this section outline the necessary steps to take when arranging and documenting both incoming and outgoing loans with other institutions.

9.1 Loans to the Museum

Lenders
The NSM borrows artifacts for specified periods of time from other institutions and individuals.

Before a loan transaction is completed the NSM must make a serious, diligent, and documented effort to establish ownership. Ask the lender if they are the owner of the object or, in the case of an institution, have signing authority for their organization. The lender retains legal ownership of the artifact or specimen.

It is important that the lender has been advised of the conditions on the loan form. The lender has 90 days from the time the Museum notifies them of the end of the loan, to pick up the objects from the Museum. If they do not pick up the loaned objects within 90 days, the objects are considered an unconditional gift to the Museum and may be disposed of as the Museum sees fit.

Artifacts and specimens moved within the NSM, either short or long term, are not considered loans, but Temporary Relocations (see section 8.5).

Loan Terms
The length of the loan will be determined by the purpose for which it is borrowed and the lender's policy. There will be no open-ended loans. NSM borrows only for specific needs.

Care and Handling
The NSM will provide the standard of care and security required by the lender for the artifacts and specimens on loan to the NSM; if these standards are not supplied by the lender the NSM will provide the same standard of care and security as it does for its own collection.

When the Curator or designate identifies objects to be borrowed from another institution or an individual, any resources that may be required to care for the object while in the NSM's possession must be taken into consideration. The Conservator should be consulted at this time.

Treatment will not be undertaken on borrowed artifacts and specimens without prior written consent from the owner. Any treatments must be documented.

Documentation
A loan agreement, specifying intended use, must be completed describing the material to be borrowed and the duration of the loan. All loans must be approved by the Manager of Collections.

In most cases the loan agreement will be signed before receiving the object. In some cases, the object may be received before the loan agreement can be prepared and signed. In that case issue a receipt form, checking the box for “loan” as proof that the NSM has taken custody of the object and on what date.

When the NSM borrows material and exhibits from another institution, it will follow the procedures prescribed by the lending institution. When the NSM borrows material from individuals, or from institutions with no lending procedures or forms, it will follow the procedures of the NSM.

Incoming loans must be fully documented. The documentation will include one copy of the signed loan form and information relating to value and condition. These records must be retained in perpetuity.

Incoming loans should be organized so that loans may be returned to the lending institution on time.

Responsibility for Insurance and Shipping
Establishing the value of the item for insurance purposes is the responsibility of the lender. If the lender cannot provide a value NSM can assign a value or pay to have the item appraised. Document this process.

Authority to Approve Loans
Loan Agreements are signed by the Manager of Collections.

Procedures

1. A *Loan Agreement to the Museum* form is completed (see Appendix 22). It must include:
    - The name of the lender/legal owner. This must be the legal owner, or in the case of an institution the individual who has the authority to loan the object.
    - The value as determined by the lender.
    - Documentation may be required if NS Government’s Risk Management Division requests it.
    - The duration of the loan (maximum 1 year, renewable).
    - Any special conditions should be added after consulting with the lender (e.g., lighting levels, environmental controls, no photography, credit etc.).
    - Information pertaining to the object, including a description, condition at the time the loan was made, and any markings that would assist with identification.

2. Print two copies of the loan form.

3. Both copies are then signed by the Manager of Collections.

4. Once the lender has had the chance to read the form, including the conditions on the reverse, both copies must be signed by the lender.

5. One copy is then given to the lender. The other copy is filed with other incoming loans for that year by the Assistant Curator/Registrar.

Resolving Old Loans
It is no longer the practice of the Nova Scotia Museum to accept long term, open-ended loans. This was done in the past; accession numbers were assigned and there are over 5,000 records in the database at present with "Loan" as the acquisition mode. The goal is to return these loans or convert them to gifts if they are suitable for the Collection and the owner is willing. The NSM will contact the owner or their heirs and following the Acquisition procedure to transfer ownership to the Museum (see section 5.0).

While it has been the practice in the past to give the artifacts new accession numbers when the gift agreement is signed, it is confusing for artifacts to have multiple numbers. Henceforth the original accession number will be kept and the object's history as a loan will be recorded in the information source note field. Record the date the gift agreement was signed in the accession date field.

In cases where a new number was assigned only the new number will be entered in the accession number field and the old number will be recorded in the previous numbers field. Ensure that the new number is marked on the artifact, leaving any previous number as part of the object's institutional history.

If the original owner or their heirs cannot be contacted, there is no legal authority to treat it as property of the NSM. If the object is treated as "found in the collection" and the object is accessioned or disposed of it, the NSM will be taking a risk. The original owner or an heir could come forward in the future. It is important to document all attempts to contact the owner for the accession file to demonstrate due diligence. If someone does make a claim it would be best to seek legal advice at that time.

If the claim can be proven, the object is not deaccessioned since the NSM never had clear title in the first place. The object will be given to the claimant and the whole process documented in the artifact record.

9.2 Loans from the Museum

Borrowers

The NSM normally lends artifacts and specimens to institutions not to individuals. The purpose of the loan must be consistent with the interests of the NSM (e.g., advancing scholarship), and not pose undue risk to the artifact or specimen.

If the loan is to a graduate student or post-doctoral fellow their supervisor must sign the loan form. The loan agreement should not be made out to a student, volunteer, or part-time employee of the borrowing institution.

The institution borrowing the object may not lend it to a third party.

Loan Terms
Loans are made for a specified time period, normally a maximum of one year. Renewals can be requested before the original loan has expired.

After two one-year renewals the borrower should provide a report of the progress of his or her project and a justification of the renewal before a third will be granted.

For study loan renewals beyond three years the borrower must report on the progress of the project.

Care and Handling
The borrowing institution will provide the same standard of care, handling and use of loaned items that meets or exceeds those currently applied by the NSM. Artifacts and specimens may not be altered from their original condition in any way without the express written permission of the NSM.

The Manager of Collections, or designate, is responsible for ensuring that those who borrow or otherwise use material for any purpose can provide necessary care. Individuals within both the borrowing and lending institutions must be authorized to take responsibility for the transaction.

Documentation
Outgoing loans must be fully documented on a *Loan Agreement from the Museum* form. The documentation will include one copy of the signed loan form and information relating to value and condition. These records must be retained in perpetuity.

Responsibility for Insurance and Shipping
Insurance while the object is on loan must be covered by the borrower. It is up to the Curator, or designate, to determine the value of the object(s) being loaned and to ensure the borrower has the proper insurance and ask for documentation (e.g., certificate of insurance). If an external appraisal is required to determine the value of the object, the borrower pays the cost. The insurance must cover the objects from when they leave the Museum until they return. The borrower's policy may require that the objects are transported by a licensed mover, not in a personal vehicle.

If there are costs incurred to transport the object, they should be paid for by the borrower. This should be confirmed before the object is loaned.

When the artifacts are moved the Insurance Officer must be informed (see section 10.0).

Authority to Approve Loans
All loans from the NSM must be approved by the Manager of Collections.

International Loans
Sometimes requests are received for loans outside the country for research or exhibition. For this it necessary to have a temporary export permit from the federal Cultural Property Export program. Contact the Collections Data Registrar for assistance with the paperwork.
The information needed:

- Contact person at the borrowing institution
- Address of destination
- Dates for export and return
- Port of entry
- Detailed description with dimensions
- Value of the artifact or specimen
- Photographs of the artifacts or specimens
- List of artifacts or specimens with accession or cataloguing numbers
- Purpose of the loan

Sometimes the Answer is No – Declining Loan Requests
Natural History Type Specimens normally will not be loaned.

The NSM reserves the right not to lend artifacts or specimens.

No destructive testing will be permitted without written permission from the Museum (see Appendix 23 and see Collections Management Policy, section 8).

Procedures

1. A request is received by the Curator or designate for an object from the NSM Collection to be loaned to another institution.

2. The Curator or designate responsible for that collection approves the loan based on the reason for loan, the period the object is required, and any condition and environmental concerns in consultation with the Senior Conservator.

3. The Asst. Curator/Registrar (Curator where there is no Registrar) completes the *Loan Agreement from the Museum* form (see Appendix 24), including the following information:

- The name of the object/specimen being loaned and a brief description, including any condition information.
- The purpose of the loan.
- The dates and duration of the loan (1 year maximum, renewable).
- The name and address of the person who has the authority to approve the loan at the borrowing institution.
- The value of the objects to be loaned.

The Curator or designate arranges for the objects to be picked up or delivered. The borrower is responsible for paying all transportation costs for the objects to be delivered.

4. Should the borrowed material be crossing international borders, a Cultural Import/Export Permit may be required (see above, International Loans).

5. The *Loan Agreement from the Museum* form must be signed by the Manager of Collections.

6. Update the electronic record to indicate the current location of the object.

7. Before the objects are transported to the borrower the Insurance Officer must be told (via e-mail) what objects are being moved, where they are going and their value. Changing their location alters their insurable risk.

8. Leave a card in the storage location indicating that the artifact is out on loan.

Pop-Up Exhibits
The Museum may, from time to time, arrange "Pop-up" exhibits at a non-museum venue. In that case, the NSM provides the complete exhibit including interpretative text and exhibit furniture and install and remove the exhibit. It is processed as a loan and a responsible person associated with the event or venue will have to sign for it and accept insurance liability as with any loan. They should also agree (under special conditions) to arrange for staff or volunteers to provide security while the exhibit is at their site. For example, the History Collection has provided Pop-Up exhibits for the Atlantic Film Festival in their headquarters at the Lord Nelson Hotel. A member of the film festival's management signed the loan agreement.

The case must be closed with security screws, or a lock and the artifacts/specimens inside must have a total value of no more than $1000. The loan agreement will also list the exhibit furniture and any equipment that is used like a computer to display photos or video.

As with any other collections, objects leaving the building, the Insurance Officer must be informed.

> *Special Conditions text:*
> "The Borrower will provide a secure space for the exhibit in its venue at [name of location] and ensure that at least one volunteer or staff member is present at all times to provide security."

Incoming Pop-ups
Branches of the Museum may arrange to exhibit objects brought in by the public for special short-term exhibits. These can be theme-related events and may involve many objects. To simplify the process of taking custody of and tracking these items a simplified “pop-up” loan form was developed. For these loans the NSM does not accept insurance liability, people lend things at their own risk. This is declared on the form (see Appendix 25).

Past examples of exhibits include Teddy Bears Ahoy at MMA and Pony Magic at MOI. Most of the objects borrowed did not have great monetary value. Members of the community brought in their toys to be exhibited for the duration of March Break events.

Set a day or two to receive the items and complete the form in duplicate so that the lender can keep a copy. Assign a temporary number that can be attached with a secure but easily removed paper tag. Digital photographs, with the number visible, can help with identifying and organizing the collection.

Set days at the end of the term for the return of the objects and get the lenders to sign the Museum’s copy of the form to indicate they got their items back.

10.0 INSURANCE

Insurance of the collections is an important part of risk management and accountability to the people of Nova Scotia. This section outlines the procedures to be undertaken to ensure that collections are covered by the provincial insurance policy.

It is the responsibility of the Manager of Collections to confirm that the Collection is insured at fair market value in compliance with the Province's insurance provider, as well as to provide valuations for insurance purposes when required.

The Nova Scotia Museum's collection and loans to the Museum are covered through the Nova Scotia government's property insurance program.

Currently (2024), the NSM's insurance coverage will pay a maximum of $11,000 per fine art object or artifact/specimen if lost or damaged by an insured peril unless the insurers are provided with a full description of the object and an appraised value. Therefore, the Insurance and Risk Management staff of the Province of Nova Scotia need to be informed of any object over that value. The value must be documented by a qualified appraiser.

The collections are insured based on their value, but also the level of risk to which they are exposed. Moving items from one place to another increases the risk during transportation and a new storage or exhibit location also alters the risk. The Insurance Officer needs to be informed of such changes. This includes not only loans to other institutions, but movement from one NSM site to another.

Requests for Certificates of Insurance from borrowers for outgoing loans should be directed to the Insurance Officer prior to the signing of any loan agreement. Requests should include copies of the loan agreement for review and approval before the certificate is released. After receiving written approval from the Insurance Officer, the loan agreement can be signed before the certificate is received.

If objects are to be displayed off site at a temporary "Pop-Up" exhibit, ensure that the Insurance Officer is informed. Contact the officer with details of the objects and their values, the venue, the security measures in place and the length of time that the objects will be away from their home base (see section 9.2).

10.1 Insurance on Loans from the Museum

Loans from the Museum should be covered by the borrower's insurance. The Museum will provide the borrower with a valuation. Prior to authorizing transport of objects from the Collection the borrower must provide proof of insurance for the borrowed objects.

The insurance must cover the objects from when they leave the Museum until they return, including transit. To ensure that the materials are covered while in transit, the borrower's insurance may require only approved shippers be used.

The Insurance Officer should be notified of movement of artifacts and specimens from the Nova Scotia Museum (see Appendix 17).

Appraisals for Insurance Value

The NSM cannot make an insurance claim for an item without a declared value.

Natural History specimens and archeological artifacts are difficult to value. Items that cannot be replaced, like fossils, do not have to be insured according to the Insurance Officer. However, it is the best practice to ensure these specimens are insured. There is no market value for items that cannot be sold legally and cannot be replaced. One method for arriving at a value is to calculate the cost of collecting another, similar specimen in the field. This should include the costs of preparing artifacts and specimens for exhibit.

When considering large collections of small, similar objects, consideration should be given to the risk they face as a group, where they will be moved and how they are used, considering the worst-case scenario. Consideration should also be given if they were collected by the same person, possibly a famous scientist, and have special meaning as a group.

The Curator of the Collection providing artifacts or specimens for the loan is responsible for establishing a value for the material, using a qualified appraiser for items over $1000 in value.

The values may be provided to the borrower for their information, but they are to be kept confidential and not shared with others.

Procedures

1. Review the specimen to be moved and determine if an independent appraisal would be necessary (over $11,000 in value).

2. Contact the Insurance Officer responsible for The NSM via email, detailing the specimen(s) or artifact(s) to be moved, when the items will be returned and the estimated value. This correspondence should be copied to the Manager of Collections (see Appendix 17).

10.2 Insurance on loans to the Museum

Loans to the Museum are covered under the provincial government's property insurance program. However, in order to minimize the Province's exposure, the Museum should always request that the lender maintain insurance and provide the NSM with confirmation in writing.

All loans to the NSM must have valuations attached by the lender; these would have to be verified in the event of a loss.

Procedures

1. When exhibits are organized there must be a person assigned to act as Registrar to ensure that loan agreements go out and are signed by the lending institution. This individual must ensure that the lenders provide valuations for the objects being borrowed.

2. The Curator is also responsible for getting proof of insurance for the borrowed objects.

3. The lender may require a certificate of insurance. Contact the Insurance Officer with the details of the loan and send a copy of the loan form to him/her.

Lost or Stolen Artifacts/Specimens
It is the NSM's responsibility to verify the value of an object lost from the Collection.

Procedures

1. Document the values and how the valuations were determined.

2. Objects valued over $11,000 should be appraised by a third party, qualified appraiser with a written appraisal.

11.0 DEACCESSIONING

As part of ongoing collections management, there may be situations where it is necessary to remove artifacts and specimens from the Collection. When deaccessioning artifacts, it is important to clearly demonstrate that the objects meet the criteria for deaccessioning, and that these procedures are followed to ensure that deaccessioning is proceeding in an ethical manner. All deaccessions must be approved by the Nova Scotia Museum Board of Governors before proceeding.

All decisions to deaccession must be thoroughly documented and justified. The reasons must be ethical, defensible, and objective. This collection belongs to the people of Nova Scotia, and the NSM is accountable to them.

Deaccessioning may help to refine the Collection and make it more relevant and allow for better care of the remaining objects.

Any disposal of artifacts or specimens will be in accordance with the *Surplus Crown Property Disposal Act* R.S.N.S. 1989 and its regulations.

A concerted and documented effort must be made to keep deaccessioned objects in the public domain.

The person recommending the item for deaccessioning ensures that conditions for deaccessioning are met (see *Collection Policy for the Nova Scotia Museum*, section 11.2).

11.1 Criteria for Deaccessioning

When proposing the deaccession of objects from the Collection, the Manager of Collections and the Curator making the recommendation must ensure that the following criteria are met:

- a specimen or artifact constitutes a physical hazard or health risk to staff or the public, or structures.
- A specimen or artifact does not fall within the NSM mandate and written collection development objectives.
- The NSM is incapable of providing the conditions necessary for minimum curatorial care.
- A specimen or artifact has deteriorated or is damaged to a point where it does not serve a useful purpose or poses a preservation threat to other elements of the Collection or museum structures.
- A specimen or artifact is a duplicate having no definable purpose; provenance and other documentation must be considered when determining duplicate status.
- A specimen or artifact is over representative of a particular type in the Collection. Provenance and other documentation must be considered when determining a specimen or artifact is over-represented.

- A specimen or artifact has a fraudulent, unethical, or illegal provenance.
- A specimen or artifact has been misidentified, or is found to be a fake, forgery, or copy with no definable purpose.
- The potential for gaining knowledge by destructive analysis of the object justifies its loss from the Collection.

The NSM will not deaccession an artifact or specimen at the request of the donor or seller.

An artifact or specimen may be removed from the Collection as a result of a request for repatriation.

11.2 Conditions for Deaccessioning

When deaccessioning is initiated, the NSM must ensure that:

- it has clear title to the object or, in the case of poorly or undocumented material, be able to demonstrate that it has made a serious, diligent, and documented investigation to determine ownership.
- There are no legal or legislative restrictions that prohibit deaccessioning the artifact or specimen.
- The object has been offered as an artifact or specimen to other museums within the NSM.
- An object for which a request for repatriation reasonably could be expected to arise in the future is not to be considered for deaccessioning for other reasons.
- The reasons for the removal of any artifact or specimen from the Collection must be thoroughly documented and the documentation must be retained, so that the reasons for such action can be known in the future.
- If an artifact or specimen is undocumented, the NSM must make a serious, diligent, and documented effort to learn more about it before considering deaccessioning.

11.3 Process for Deaccessioning

The process of deaccessioning must be initiated with a written proposal supported by appropriate documentation and a recommended means of disposition. This proposal must be developed in consultation with the Manager of Collections by the Curator, or designate, responsible for the collection and approved by the director, Museum Operations. The deaccessioning package is then forwarded to the Executive Director for approval before it is presented to the NSM Board of Governors.

If the object poses an immediate threat to the safety of the staff and the Collection, it may be destroyed right away with the approval of the Curator, the Senior Conservator, and the Manager of Collections. The necessary paperwork must still be completed within six months and the board informed of the decision.

Procedures

1. The completion of the *Deaccession Form* is initiated. The following information should be added at this time (see Appendix 26):
   a. The accession or catalogue number for the artifact or specimen.
   b. The name and brief description of the artifact or specimen that is being recommended for deaccession.
   c. The criteria for deaccessioning as stated in the *Collection Policy for the Nova Scotia Museum* is also noted.
   d. The name, title, and signature of the staff person who is making the recommendation as well as the date.
   e. Recommended method of disposition is noted as per guidelines stated in the *Collection Policy for the Nova Scotia Museum.*

2. A list of the documentation should accompany the form. This documentation must include a copy of the *Gift Agreement*, invoice, or other documentation which proves ownership of the artifact or specimen lies with the Nova Scotia Museum. Other documentation that should be attached includes:
   a. Copies of collection records, including any worksheet or electronic records.
   b. Condition report if the reason for recommending deaccessioning is the condition of the artifact or specimen.
   c. Photograph(s) of the artifact or specimen from various angles to show its condition.

3. In the event that immediate destruction of dangerous material is called for, the decision should be documented by keeping any e-mails and notes of conversations.

   Example: A badly deteriorated nitrate film was found in artifact storage that had degraded to the point where it could no longer be viewed and gave off noxious fumes when the container was opened. This type of film also poses the risk of fire. The Curator of the History Collection discussed the destruction of the film with colleagues including the Conservator and Manager of Collections who agreed that immediate destruction was the safest course of action. If the film had still been in a condition that it could be copied, a copy would have been made prior to deaccessioning.

11.4 Methods of Disposition

A demonstrated effort must be made to keep a deaccessioned artifact or specimen in the public domain by offering it to other museums, universities, or public institutions (as a gift or for exchange or sale) before sale to others. Consideration should be given to retaining the artifact or specimen in the community, within Nova Scotia, and then Canada, according to where it is most relevant.

A member of the NSM Board of Governors, staff, or volunteer of the NSM, including directly and locally managed sites, their family members or business associates, and organizations associated with financial or in-kind support may not acquire, through any means, any artifact or specimen deaccessioned by the NSM.

When the NSM chooses to deaccession an artifact or specimen, staff may consider, as a courtesy, notifying the original donor.

The following methods may be considered for the disposition of an artifact or specimen:

- Internal Transfer within the NSM for non-collection use (e.g., destructive analysis, training, programming, etc.).
- Gift to another museum, university, or public institution.
- Exchange with another museum, university, or public institution.
- Sale - The NSM may sell deaccessioned material, and should attempt, where possible, to establish a sale price based on fair market value. Disposition by sale, in order of preference, includes:
  - a museum, university, or public institution.
  - The highest bidder at a publicly advertised auction sale, or by tender.
  - Reputable and established dealers.
  - Sale for scrap value. To ensure that the transaction is public and fair, arrangements for public sale of NSM objects will be in accordance with the *Surplus Crown Property Disposal Act* R.S.N.S. 1989 and its regulations.

- Destruction - Disposition of an artifact by destruction will be permitted if:
  - the object is hazardous or poses a danger to staff, public, or the Collection.
  - The object has deteriorated or is damaged to a point where it does not serve a definable purpose.
  - All reasonable efforts have been made to dispose of the object through other methods. Two witnesses must be present during the destruction and photos should be taken before and after.

- Return - By legal definition a "gift" transfers ownership of property from the donor to the Museum. Therefore, the NSM would not return a deaccessioned object to the original owner but instead would attempt to keep it in the public domain by gifting it to another museum. However, occasionally the NSM is obliged by law to return a gift to the donor. The return of a gift to the donor is regulated by "trust law". Legal advice should be sought on this matter. The CMA Ethics Guidelines says that museums may not return deaccessioned artifacts to the original donor as a gift (whether they received a tax receipt). The original owner may be given the chance to buy the object back at fair market value.

11.5 Communication Plan for Deaccessioning

When items are deaccessioned from a collection there may be a public reaction and the NSM must be prepared to respond. Therefore, a public communication plan is required for the deaccessioning to proceed. The plan must address the intent and circumstances of the decision to deaccession. The NSM staff person who recommends deaccessioning is responsible for creating the plan and presenting it to the Manager of Collections for approval. The communication plan is required for deaccessioning approval by the NSM Board of Governors.

Procedures

1. A communication plan is drafted using the template which accompanies the *Deaccession Form*. The purpose of this form is to prepare a response should there be public interest in the deaccessioned objects. Submit it along with the rest of the package (see Appendix 26).

2. Once all the documentation is gathered the person recommending the disposal of the artifact(s) or specimen(s) consults with the Site Manager or Director at the site to seek approval.

3. A memo is sent to the Manager of Collections with the completed form and accompanying documentation stating the reasons why the artifact or specimen is to be deaccessioned. Once staff consults with the Director, Museum Operations and approves the recommendation to deaccession the artifact or specimen, the form and documentation is forwarded by the Manager of Collections to the Executive Director.

4. The Executive Director presents the recommendation for deaccessioning to the Board of Governors. Once the Board of Governors approves the action the Chair of the Board signs the *Deaccession Form*. A copy remains with the Board of Governors minutes and the original is forwarded to the person who recommended deaccessioning.

5. The accession number or catalogue number is removed from the artifact or specimen.

6. Details of the Disposition portion of the form is completed. If the object is to be destroyed two witnesses must acknowledge the destruction and photos are recommended to document it. For large deaccessions, group photos are permitted.

7. The signed *Deaccession Form* and any accompanying documentation should be placed in the accession file for the artifact or specimen, clearly marked as disposed.

8. A deaccession workflow is completed in the database. This documents the disposition mode, date, reason, and authorization. Link the deaccession record to the object records of the artefacts or specimens that are deaccessioned.

9. Information should be removed from the Permanent Location, Current Location and Storage Reference attributes in the collections database.

12.0 REPATRIATION

Repatriation is the return of cultural property to the country/community of origin or former owners (or their heirs). Often repatriation requests are for cultural property that was taken under a colonial paradigm; illegally or unethically.

When responding to repatriation requests the Nova Scotia Museum recognizes that each request is unique and can only be resolved on a case-by-case basis. The NSM will approach each request in a collaborative, respectful, and transparent manner, recognizing the special relationship between cultural communities, their history, and the objects from the past.

With respect to repatriation claims of Indigenous objects, the NSM approaches these requests in accordance with the principles and guidelines stated in the Canadian Museum Association's More than Giving Back: Repatriation Toolkit, and in the Canadian Archaeological Association's Statement of Principles for Ethical Conduct Pertaining to Aboriginal Peoples (see Appendix 27 and Appendix 28).

The NSM has an interest in collecting and sharing information about artifacts relating to the Indigenous history of Nova Scotia for the purposes of study, education, and other public purposes. The NSM works with the Mi'kmaq of Nova Scotia on issues related to the care and presentation of this collection.

There may be repatriation requests for artifacts, and specimens held by the NSM. It is recognized that a request could originate from culturally identified groups.

The NSM recognizes that requests for repatriation can only be resolved on a case-by-case basis and all requests must be approached with respect and sensitivity.

A request for repatriation may state the reason for the request and the claim to the objects held by the Museum. The NSM will normally consider claims where artifacts are determined to have been obtained by the Museum illegally, or unethically. The cultural sensitivity of particular artifacts may also be a reason for a repatriation request. A curatorial committee headed by the Manager of Collections will be formed to review each repatriation request.

Procedure

1. Requests to repatriate artifacts or specimens should be made in writing to the Nova Scotia Museum. This request should include a description of the artifacts or specimens and a proposal for their care. All requests for repatriation must be approached with respect and sensitivity.

2. The NSM recognizes that requests for repatriation can only be resolved on a case-by-case basis. An appropriate Museum Collections/Acquisitions Committee and/or group made up of other parties will be formed to review the request. Repatriation can proceed if final approval is received from the Board of Governors.

3. If the repatriation is approved the artifacts or specimens are deaccessioned (see section 11).

4. All documentation, including the signed and dated approval of the Board of Governors, is placed in the Transfer of Title file. This includes any condition report or photographs.

13.0 COOPERATION WITH INSTITUTIONS

The NSM encourages the development of public collections in other institutions, to the extent practicable, by offering advice, by identifying and authenticating artifacts and specimens, and by cooperating with the collecting activities of other institutions.

When offered an artifact or specimen that does not fit NSM's collecting mandate or for which appropriate care cannot be provided, consider contacting another institution that might want the object.

When deaccessioning artifacts or specimens in good condition they will be offered to other museums, whether local, national, or international, to which they may be more relevant and get more exposure for research or exhibition.

When a museum is closing and asks NSM to take over its collection staff will endeavor to help them find homes for the objects, but in most cases, the NSM cannot accommodate the whole collection.

When undertaking projects with another institution or community group, prepare a memorandum of understanding or project charter to set the parameters of the project. This should include details about roles, responsibilities, tasks, timelines, use of resources, and data ownership and use.

14.0 COPYRIGHT

The Nova Scotia Museum will respect the *Copyright Act* of Canada, recognize the moral rights and intellectual property rights of creators in its use of its own collections and with borrowed material. The Nova Scotia Museum will make every reasonable effort to secure any necessary permissions for the use of copyrighted material.

14.1 Intellectual Property

Intellectual property covers a range of non-tangible assets that can belong to an individual or a corporate entity (a business or the Crown).

These include:

- Copyright provides protection for literary, artistic, dramatic, musical works, computer programs, and other subject-matter known as performer's performances, sound recordings and communication signals.
- Patents cover new and useful inventions (product, composition, machine, process) or any new and useful improvement to an existing invention.
- Trademarks may be one or a combination of words, sounds or designs used to distinguish the goods or services of one person or organization from those of others.
- Industrial designs are the visual features of shape, configuration, pattern or ornament, or any combination of these features applied to a finished article.
- Integrated circuit topographies are the three-dimensional configurations of electronic circuits embodied in integrated circuit products or layout designs.

For museum collections, the main copyright issues concern photos, artworks, documents, recordings, literary works, and a range of communication artifacts that will continue to grow along with communications technology. Also consider the other rights embedded in audio and video recordings like privacy rights of the persons recorded and the use of the music and trademark logos that might have been captured.

Public Domain

In Canada copyright no longer needs to be registered and belongs to the creator until 70 years posthumously. After that it enters public domain and can be used without restriction. On December 30th, 2022, amendments to the *Copyright Act* came into to effect and extended the general term of copyright protection from 50 to 70 years after the author’s death. This was not a retroactive change and works that were already in the public domain remain there.

Commissioned Works

With the passage of Bill C-11, the *Copyright Modernization Act* (2012), the copyright for works created under a freelance contract, including photographs, stays with the creator, unless the contract of employment states otherwise.

If the work is done during one's regular employment with a signed Contract of Service and the use of the employer's equipment, the copyright of the recording belongs to the employer, whether a private company or the Crown. Crown copyright lasts for 50 years from the time of publication.

14.2 Use of Copyrighted Material

Fair Dealing
Copyrighted material can be used without royalties for a limited number of uses:

- Research
- Private Study
- Education
- Parody
- Satire
- Criticism or review
- News reporting

When the Museum wants to make use of images in the collection the copyright of which it does not own, consider the desired use of the image; is it educational, is it to promote an event or exhibit? These can be permissible uses under fair dealing for an institution that is primarily designed to promote education, learning and the sharing and appreciation of culture. The use does not have to be non-profit to qualify as Fair Dealing under the *Copyright Act.*

14.3 Acquisition of Artifacts that may be under copyright

When the Museum accepts donations of communications artifacts, ask donors a few questions relating to copyright that may still exist for the material.

Where did they get the material? They may have picked it up at a yard sale or antique shop and know nothing of its origins. If so, they have no connection to the creation of this material and do not own copyright. Copyright may still exist if the material is under 100 years old.

Was the material created by them or a family member? If it was created by them, they own copyright, and the Museum may want to ask them to sign an assignment of copyright form to give the NSM copyright along with the physical donation or sign a non-exclusive license permitting the NSM to use the material. If it was created by a family member who has been dead less than seventy years, they have a claim to the copyright, and the Museum should seek to assign or license the copyright. If the creator has been dead more than 70 years, it is in public domain. Prior to 1997 changes to copyright law, the term was fifty years after creation. If the photo was taken before 1949 that earlier rule applies, and the photo is in public domain. Additional amendments to the *Copyright Act* came into force on December 30th, 2022. The general term of copyright protection is 70 years after the year of the author's death, as of January 1st, 2023.

Do they want to place any restrictions on access? If the material contains personal or confidential business information, they may want to restrict access for a period of time to protect living people involved.

Was the image created for a company or government department? The employers own the copyright on images created by its employees as part of their job. That continues for 50 years if the author is not identified. If the author or authors are identified, then it is 70 years from the death of the author(s). This is a change brought by the *Copyright Modernization Act* of 2012. Before that, photos owned by corporations were copyrighted for fifty years from the capture of the image. Photos taken before 1962 would have been out of copyright before 2012 even if the creator was still alive. Once expired, copyright cannot be revived. Works protected under Crown copyright have not changed and are protected for 50 years from date of publication.

Digital Images

Donors may offer scans of physical photos, born-digital images, or recordings.

The Museum will not accession the physical medium on which the image or recording is delivered. Formats change, and the physical medium can deteriorate, the freedom to transfer to new formats is needed. In most cases, it will be better to treat this material as a research resource, like library books, rather than making it part of the collection.

Sharing Images

The Museum often receives requests from the public, book publishers, and others for the use of collection images.

In many cases, it cannot be stated with absolute certainty that the Museum owns the copyright or that it is in the public domain. The Museum needs to be clear that it cannot guarantee that this image is free of copyright restrictions.

Disclaimer: Copyright and other rights requirements are the responsibility of the user; Nova Scotia Museum will not provide indemnity against losses or costs incurred by third-party claims of ownership or copyright (Adapted from NS Archives).

Copyright Resources

Copyright legislation has changed over the years, and one must abide by the rules in place at the time of the creation of the image. This makes copyright rules very confusing, and many complicated situations can arise. It is best to consult the Collections Data Registrar who can in turn consult the Government Solicitor.

Canadian copyright law has seen some changes in recent years in response to the always changing media environment of the internet, court decisions, and trade policy. For instance, there will be changes to the length of copyright terms when the new Canada-US-Mexico (CUSMA) trade deal is enacted.

The *Copyright Modernization Act* of 2012 added the requirement that the legislation be reviewed every five years. A review was completed in 2019 with many recommendations, including that the Act is not reviewed every five years. Additional amendments to the *Copyright Act* came into force on December 30th, 2022. It will be important for the Collections Data Registrar to keep in touch with changes in legislation and important court decisions and communicate these with colleagues.

- The Canadian Association of Research Libraries compiled a list of frequently asked questions about the term extension for authored works that came into effect on December 30th 2022: Frequently Asked Questions About Term Extension for Authored Works - Canadian Association of Research Libraries (carl-abrc.ca)
- Vancouver-based law firm Clark Wilson provides annual updates on developments with Canadian copyright. This one released in June 2020, covers 2019: Canadian Copyright Law Updates (cwilson.com)
- *Demystifying Copyright: A Researcher's Guide to Copyright in Canadian Libraries and Archives*, 2nd edition, Jean Dryden, 2015. This includes the changes brought by the last major update of Canadian copyright law, The *Copyright Modernization Act* of 2012.
- A guide to copyright from the Canadian Intellectual Property Office: A guide to copyright - Canadian Intellectual Property Office. Much of this is written from the point of view of copyright owners.

Copyright for photos

Rule #	Type of Photo	Copyright owner	Term of Copyright **
1	Photographs taken before 1949 that are not crown works	Not covered by copyright	Public domain
2	Photos taken between 1949 and 1961 whose author was an individual, or a corporation in which the majority of voting shares is owned by the individual who would have owned the initial negative if the business were not incorporated.	Author, defined as the owner of the initial negative or other plate at the time the negative or other plate was made, or, where there was no negative or other plate, the owner of the initial photo at the time it was made	Life of the author **(photographer) plus 50 years
3	Photos taken between 1949-1961 whose "author" (defined as the owner of the initial negative or other plate at the time the negative or other plate was made, or, where there was no negative or other plate, the owner of the initial photo at the	N/A	Public domain

	time it was made) was a corporation.		
4	Photos taken between 1962- November 6, 2012 whose “author” was a corporation	Author, defined as the owner of the initial negative or other plate at the time the negative or other plate was made, or, where there was no negative or other plate, the owner of the initial photo at the time it was made	Life of the author** (photographer) plus 50 years.
5	Commissioned photos ordered between 1949 and November 6, 2012	Individual or corporation who ordered the photo. However, the person who ordered the photo does not infringe on copyright if they use it for private or non-commercial purposes unless otherwise agreed.	Life of the Author ** (photographer) plus 50 years
6	All photos taken or ordered after November 6, 2012	*author (photographer OR *employer (if the photo was taken by an employee as part of his /her job duties) OR *Crown (if the photo was taken by a federal, provincial, or territorial civil servant as part of his/her job duties)	Life of the Author ** (photographer) plus 50 years
** For copyright term, as of November 7, 2012, the Author is always the photographer.			

15.0 ORAL HISTORY

Oral History recordings allow the capture not only of the stories, but the voices of history. Since there is great value in these recordings, the NSM will record and preserve oral history while respecting the rights of interview subjects, making sure that they provide informed, documented consent before being recorded. If the interviewer does not have a Contract of Service, then the interviewer is the copyright holder. The consent form signed by the interviewee should transfer rights to NSM (see section 13-1, *Copyright Act*).

If the NSM has documented informed consent and transfer of copyright the recordings may be shared, used for exhibits, social media posts, and other public purposes. The recordings will be preserved as a resource and may be accessioned as artifacts, moving the content to new formats as needed.

15.1 Project Preparation

Planning an oral history project must include not only planning for the focus of the research, questions, and interview subjects (participants) to be found, but also proper communication with narrators so that they can give informed consent.

Information collected through oral histories (interviews) is subject to the provisions of the *Freedom of Information and Protection of Privacy Act* (sections 24 through 29). All projects using oral history are required to provide interview subjects with the following information:

- A covering letter outlining the publication or project related to the interview.
- An oral history consent form.
- Any special conditions related to the publication or project.

The participant should be fully informed by the interviewer how the recordings and transcripts will be used, how they may be used in future projects, and who will have access to the material. The participant should be made aware that they do not have to answer all questions and may elect to remain anonymous. The Museum must document informed consent with a signed consent form. The discussion between the interviewer and participant about the interview and the uses of the material can be recorded at the outset of the conversation so that it will be part of the recording itself as additional documentation. At the beginning of the recording, every person present should identify themselves. The date and location should also be mentioned for recording purposes. The participant will be given the chance to review the recording or transcript if possible.

If the participant is a minor, consent must be obtained from their legal guardian. The interview process is explained to the minor, and they should be encouraged to ask questions if it is unclear.

The interviewer should be well prepared for the conversation with background information on the topics under discussion and familiarity with the recording device (see Appendix 29).

15.2 Using Oral History Recordings

When the Museum gets permission to record interviews, it may use the material in a variety of ways, as a source of background information, as audio for an exhibit, or website. Older recordings done without documented consent cannot be used freely. Unless the participants or their descendants can be found to provide written consent, the Museum cannot use the recorded audio. The information in the recordings can be used for research purposes, but the participant's privacy must be protected.

When the material is quoted or excerpted, care must be taken to use the material respectfully; quote accurately and do not take words out of context. It is best practice to share interpretive text with participants, so they have a chance to ensure they are happy with the way in which they are represented.

Informed consent can be revoked at any time. The Museum must take appropriate action in coordination with the participant about how to proceed.

15.3 Archiving Oral History Recordings

The Nova Scotia Museum has not collected oral history recordings as artifacts in the past. While most of the recordings will be collected as a research resource like library books, there will be some recordings that the Acquisitions Committee, or designate will deem appropriate to add to the collection because of the significance of the speaker or subject. The content is the artifact, not the physical media storage (cd, tape etc.). As storage media changes the recordings will need to be transferred to new formats to keep them accessible. The digital asset management function of the collections management system will facilitate this. Make sure that the recordings are backed up in at least one additional location. Ideally, transcripts of the recordings will be made in a timely manner after the interviews as part of the project.

The recordings accessioned as artifacts will be given accession numbers. The information about all the interviews, subject and use of material must be documented and kept as metadata connected to the recordings. Include any restrictions or special instructions for use of the recordings to inform future users.

Resources
Oral History Association Statement on Ethics: the US organization's statement provides useful guidelines for communicating with narrators and preparing for interviews.

Canadian Oral History

Smithsonian Institution's guide to oral history methods