



NOVA SCOTIA MUSEUM
COLLECTIONS MANAGEMENT
PROCEDURES MANUAL

NOVA SCOTIA
MUSEUM
THE FAMILY *of* PROVINCIAL MUSEUMS

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1.0 INTRODUCTION

The Nova Scotia Museum is an institution with 28 museums located throughout the province. Through its museums, collection, 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 history 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 315 Revised Statutes, 1989], respects the authority of relevant municipal, provincial, federal and international legislation or conventions applicable to collection management.

1.1 Collection Procedures 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 compliment to the Collections Management Policy. The procedures outlined here related directly to the principles of the Collections Management Policy and provide guidance for our 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.

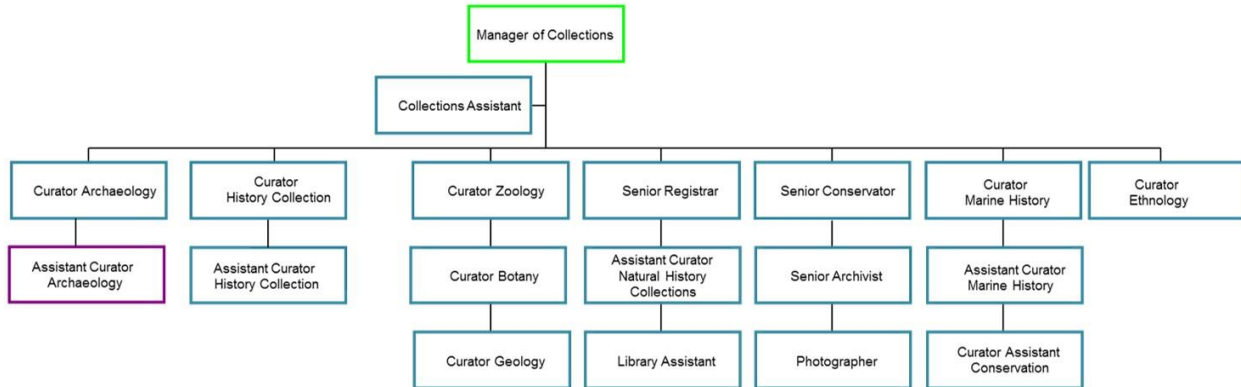
The collection has grown with the addition of Nova Scotia Museum sites, and curatorial sites continue to grow the collection in their respective areas of focus. Additionally, curatorial staff of the collections unit will recommend items of significance to be added to the collection.

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 Her Majesty the Queen 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, 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 (with exception of the Industrial Heritage collection at the Museum of Industry, which is overseen by the director of that site).



The Collections Unit of the Nova Scotia Museum.

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 Senior Registrar and Senior Conservator. For a full list of roles and responsibilities, please see Appendix 1. For descriptions of the roles please look at the Collections Who's Who, Appendix 2.

4.0 COLLECTIONS MANAGEMENT GUIDING DOCUMENTS

The Nova Scotia Museum is governed by the Nova Scotia Museum Act (1989), which states that the NSM acts as a trustee of the Provincial collection on behalf of Her Majesty the Queen 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. The Collections Procedure Manual provides instruction for implementing the Collections Management Policy in daily practice.

Other documents that guide collections management decisions include the Nova Scotia Museum Collection Development Strategy, (Appendix 3) and the Interpretive Master Plan (<https://museum.novascotia.ca/about-nsm/interpretive-master-plan>), both of which help to shape considerations for new acquisitions.

Additionally, there are a number of pieces of legislations that have implications for how we manage the collection. These include:

- Special Places Protection Act
- Migratory Birds Convention Act
- Species at Risk Act
- Fisheries Act
- Oak Island Act
- Firearms Act

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.

Only curatorial sites (see list in Appendix 4) are authorized to add to the Nova Scotia Museum collection. Staff at Directly Managed sites will refer potential donors to the appropriate curatorial staff. (See Section 5.2 Procedures, Collections Unit Contacts Appendix 5).

The Nova Scotia Museum acquires artifacts and specimens in a variety of ways which are described below in section 5.3 Methods of Acquisition.

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

- make sure that this person or organization has clear title of ownership to the objects
- ensure that the transfer of custody and ownership is properly documented using NSM collections forms
- not agree to any conditions on a gift that are illegal or would limit our ability to use it 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, 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 and financial 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's *Interpretative Master Plan* (2009)
- 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* (1989) 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. Development will build on strengths and address weaknesses of the collection as assessed by appropriate curatorial staff, and will take into account current and future projects and needs. Strategies will include both planned and opportunistic approaches.

The Special Places Protection Act covers fossils and archeological artifacts. Under this legislation the material collected without a permit should be surrendered to the Crown. They cannot legally be bought or sold. For more information on this acquisition process please see section below on Natural History Specimens and Archeological Artifacts.

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 “Roles and Responsibility of the Collections Unit”, Appendix 1)

When do we need an Acquisition Committee?

- 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 for which funds are requested from the Board’s Endowment Fund
- For a purchase in excess of \$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 Artifacts

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 use of this form. This training should include a basic understanding of the acquisitions process so that they can tell the owner of the object what to expect.
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. For a sample of a completed *Receipt for Specimens and Artifacts* please see Appendix 6.
4. When staff at Directly Managed Sites are offered an artifact or specimen for the collection they must contact the 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 (Appendix 7) may be used by staff at directly managed sites to make a case to Collections staff for collecting the item.
5. 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.
6. If front line staff is referring an offer to a Curator, please tell the donor or vendor that the following information would be helpful:
 - a. History of use
 - b. How the present owner acquired the object
 - c. Digital photos
7. The following information must be on the completed *Receipt for specimens and artifacts* form:
 - a. 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.
 - b. Prospective donor's/vendor's name, address, e-mail address, telephone number.
 - c. The object name and a brief description noting condition of the artifact.
 - d. Other information relating to the artifact:
 - i) Information regarding the artifact's history of use, history of ownership and significance should be noted.
 - ii) Any matters of copyright or reproduction rights should be clarified and noted on the form.
 - iii) If possible, it should be indicated whether a tax receipt is requested by the donor; or what price is asked by the vendor.

Natural History Specimens and Archeological Artifacts

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

1. If archaeological or paleontological material is brought to any NSM site as a prospective donation the Curator of Archaeology or the Curator of Geology, 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 8 for a sample of a completed *Special Places Receipt* form.
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. Natural History specimens are sometimes acquired after an *Enquiry* form has been submitted with a specimen.
4. The following information must be on the completed Receipt for specimens and artifacts pertaining to Special Places or Enquiry form:
 - a. prospective donor's name, address, e-mail address, telephone number.
 - b. the object name and a brief description noting condition of the artifact.
 - c. other information relating to the artifact
 - d. for archaeological material information about the location the object was found and the date found is required.
 - e. for specimens, the specimen nature, location collected, and date collected should be noted.

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, 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, if required by its condition.
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, the Manager of Collections, Curator or Designate is responsible for documenting the artifact or specimen, using the criteria listed in **Section 5.1** of this document.
- 5a. if the artifact is ***accepted***, see **Accession Procedure** in the **Documentation Section**. **OR**
- 5b. 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.

(See Procedures for Disposing of Rejected Artifacts or Specimens section below)

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 at a later date. It is also a useful record of what was offered and declined which can guide future collecting decisions.

What do we do with unwanted donations?

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'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 of the related paper work 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 be accessible at all times 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, field collecting Special Places, 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, section 5.3B.

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 sites, a minimum of two people should be on site at all times. 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, plant or animal 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 site as a repository for certain material. For instance the Interpretative Centre at Joggins holds the fossils found at that site.

Procedures

Field collecting activities must be thoroughly documented, including:

1. Site description
 - a. Precise location information for access to the site (e.g. latitude/longitude or UTM coordinates)
 - b. Identity of site owner(s)
 - c. Site characteristics (e.g. topography, vegetation, geology, cultural features, etc.)
2. Work details
 - a. Identity of those involved in collecting
 - b. Dates, times, weather conditions when collecting was conducted
 - c. Detailed methods used in collecting
3. Specimens collected
 - a. Identification of the specimens. This will often employ field numbers since precise identification may not be possible in the field.

- b. Handling, storage and processing methods used with collected material.
 - c. Catalogue data for any specimens or artifacts not retained.
4. The artifact or specimen documentation, site forms and any collected specimens or artifacts are submitted to the appropriate curator for incorporation in the collection.
 5. 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.
 6. Members of the public can surrender bird specimens. Under the Migratory Bird Convention Act, 1994, 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 February 2016 are as follows:

Allowable Harm Permit

Enabling statute/regulations: *Species at Risk Act (2002)*, Section 73

- issued by Fisheries and Oceans Canada
- allows collection for research purposes

Scientific License

Enabling statute/regulations: *Fisheries Act, 1985*; 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 Field Collecting, Special Places

Under the *Special Places Protection Act. R.S., c. 438, s.1* (1989) the NSM is the repository for all archaeological and paleontological material recovered in Nova Scotia since 1980. Authorization through a *Heritage Research Permit* issued by Communities, Culture and Heritage is required to recover this material.

The NSM can appoint another institution as a repository for some of this material.

The NSM also has the legal right to archaeological and paleontological material recovered in the field by unauthorized individuals.

The NSM may choose to retain only those artifacts and specimens that are deemed to be significant.

Individuals may legally own archaeological and paleontological material collected in Nova Scotia prior to 1980. This material would be acquired in similar fashion to other artifacts or specimens.

Procedures

Special Places Field Collecting

All field activities involving archaeological or paleontological explorations, including those undertaken by Nova Scotia Museum staff, require a *Heritage Research Permit*. These permits are granted by the Executive Director of the Division responsible for the Special Places Program, under the ***Special Places Protection Act. R.S., c. 438, s.1 (1989)***, and are coordinated by the Coordinator of Special Places. *Heritage Research Permits* are granted to individuals with affiliation to professional research institutions and must be granted before field activities may begin. Permits may also be issued to individuals for projects where there is no excavation or disturbance of *in situ* resources. Only the project leader is required to hold a permit.

Archaeology Heritage Research Permits

There are three categories of *Heritage Research Permits* for archaeology:

1. Archaeological Reconnaissance (Category A) - An examination of a defined area to locate archaeological resources using methods that do not include disturbance of subsurface deposits, but may involve limited surface collected.
2. Archaeological Research (Category B) - An examination of a defined area, including subsurface deposits, for the purpose of obtaining information on the archaeological resources located on, in or under the land, or underwater.
3. Archaeological Resource Impact Assessment (Category C) - An inventory and evaluation of archaeological resources and the assessment of impacts in connection with development proposals which potentially disturb or alter the landscape, thereby endangering archaeological sites.

The reporting requirements vary with the type of permit and are detailed in the *Heritage Research Permit Guidelines*, specific to each type. For more information see information provided on the website at: cch.novascotia.ca/exploring-our-past/special-places/paleontology-permits-and-guidelines

Paleontology (Fossils) Heritage Research Permits

A *Heritage Research Permit* is required before disturbing any places where fossils are found. There are two categories of permits for paleontology:

- a. Field Research- For field survey and recovery work conducted by individuals who lack professional qualifications but wish to develop their skills and contribute to paleontological knowledge in Nova Scotia.
- b. Professional Research- For scientists who demonstrate a research interest in some aspect of Nova Scotia paleontology. Allows for In Situ and loose collection of specimens.

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 (1989)***.

Procedures

Accepting a gift or bequest

1. If staff wants to acquire an artifact or specimen for the collection, contact the Manager of Collections to discuss proceeding with the acquisition. Completion of a Collections Rationalization Form is recommended (see Appendix 7)
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 together and placed in a secure location.
3. A *Gift Agreement* (see sample, Appendix 9) is completed with the accession number, object name, condition, etc. It is then sent to the Manager of Collections or designate (the Director of the Museum of Industry) for signature.
4. All *Gift Agreements*, except those from the Museum of Industry, 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.
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 Agreement* document and to encourage the donor to sign the form and return it.
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. The second signed copy of the *Gift Agreement*, as soon as it is received, is sent to the Manager of Collections and then filed in a secure location to ensure that there will be a record of the donation in the event that one set of documents is lost.

Send to:

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

12. If the donor checked the box requesting a tax receipt, then see **Section 5.4** for information on the issuing of tax receipts.

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.

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 a Manager of Collections or Designate, unless they have otherwise given permission for Curators to do so within certain monetary ranges.

Procedures

Purchase of an artifact or specimen

1. 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.
2. 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.

3. 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.
4. 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. (Sample, Appendix 10)
5. The artifact or specimen is accessioned (see **Accession Procedure** in the **Documentation Section**)

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:

1. both parties are in full agreement.
2. both the acquisition and the disposal of artifacts or specimens are documented for the permanent records.
3. removal of the object would not impair the Collection in any functional way.
4. 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

Exchange of artifact or specimen

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.

All transfers must be supported by documentation.

Transfer includes objects covered by the **Oak Island 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

Transfer of artifact or specimen

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 **Accession Procedure** in the **Documentation Section**)
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. There is no NSM transfer form.
4. The transfer form from the other department or agency (if provided) or correspondence is placed in the Transfer of Title file 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 set out in the **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

In-house acquisitions

1. The Curator or Designate initiates a proposal to the Acquisition Committee (see section 5.2) suggesting an object created or used within the Museum be accessioned. 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 recommend 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. He/she must provide the 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. He/she 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

Unaccessioned objects 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.

Procedures

Found in the collection acquisitions

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. At MOI the Director can approve this.

Example: A new employee finds an envelope in his/her 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 is 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 why 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, 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 particular dollar value. A gift by definition is given unconditionally and CRA will query a receipt if they suspect collusion 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 as long as 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 2015*, 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 the 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 (<http://www.cra-arc.gc.ca/chrts-gvng/menu-eng.html>) 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. Don’t forget to document the date you called, the reason you called, the name of the person who answered your

question, and the answer you 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 and 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 national cultural significance.

Procedures

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 certified 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 11) 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.

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 copy 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:

- a. The name(s) of the donor(s) requesting a tax receipt,
- b. The accession numbers and name of the objects,
- c. The “Fair Market Value” of the objects,
- d. The name of the person who determined the values, and
- e. What the values are based on (e.g. age, uniqueness, significance, etc.)

One memo may be used for several tax receipt requests. See sample in Appendix 11.

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. Please do not send the original appraisal report as part of the documentation.

Samples of completed *Tax Receipt Memo*, *Tax Receipt* and *In-house Appraisal* forms can be found in Appendix 11.

3. Approval and signature for tax receipt

Except for the Museum of Industry, the above documentation must be sent to:

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

At the Museum of Industry this documentation is sent to the Director, Museum of Industry for approval and then sent to the Manager of Collections. Then it is sent to the Administrative Assistant of the Executive Director, Archives, Museums and Libraries for signature.

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 or the Director of the Museum of Industry, 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:

- a. assign the next consecutive, unique number and place it on the tax receipt in the space provided in the upper right corner
- b. stamp the bottom of the tax receipt with the stamp labeled “Canada Revenue Agency www.cra-arc.gc.ca/charities”
- c. have the Executive Director sign and date the tax receipt
- d. make a copy of the signed tax receipt and place it in the Executive Director’s official tax receipt binder
- e. 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 **or** the Curator of Collections at the Museum of Industry.

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 MIMS record for the gift.

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

Tax Receipt Scenarios (2011):

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 donate

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.

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 direction 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, or 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 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 Act.

(<http://www.gov.ns.ca/just/regulations/regs/foiregs.htm>.)¹

Forms of Documentation:

- Written
- Electronic (computer database)
- 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 on the Museum Information Management System (MIMS) must be maintained and stored on a server off-site, usually at another NSM site.

¹See also www.foipop.ns.ca for background

While some documentation may be subject to restrictions, under the Province’s *Freedom of Information and 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 of these documents will exist for all acquisitions, e.g. tax receipts, wills.

Method of acquisition	Documentation
Field Collection	<ul style="list-style-type: none"> • 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 • <i>Receipt for Specimens and Artifacts pertaining to the Special Places Act</i>
Gift or Bequest	<ul style="list-style-type: none"> • The Receipt for Specimens and Artifacts • The signed Gift Agreement

	<ul style="list-style-type: none"> • 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 de-accessioning • Correspondence and research relating to all of the above
Purchase	<ul style="list-style-type: none"> • Receipt for Specimen or Artifact • Copy of the invoice • Forms relating to copyright and reproduction, repatriation, change of status to working artifact and de-accessioning • Correspondence and research relating to the above
Exchange	<ul style="list-style-type: none"> • Forms relating to the exchange • Forms relating to copyright and reproduction, change of status to working artifact and de-accessioning • Correspondence and research relating to the above
Transfers	<ul style="list-style-type: none"> • Forms relating to the transfer • Forms relating to the copyright and reproduction, change of status to working artifact and de-accessioning • Correspondence and research relating to the above
Loans	<ul style="list-style-type: none"> • 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

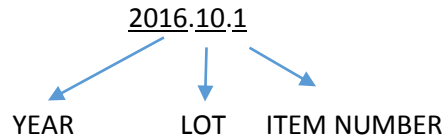
Description of Artifact or Specimen

1. Description files include all information specific to the artifact or specimen and are usually in both electronic (MIMS) 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 MIMS 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 Accession Number. This three part number chronologically denotes year, lot within the year, and artifact within this lot.

For example: In 2016 the tenth lot of artifacts to be donated, containing two objects, would be numbered 2016.10.1 and 2016.10.2. Zero filling is sometimes done in MIMS 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.



Prefixes are used to distinguish artifacts at one site from another. 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 and Ethnology collections do 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)
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, Ethnology	No prefix

Archeological artifacts can have both accession numbers and catalogue numbers. The current practice is to give catalogue numbers only.

Sample: BdCv-23:250, Glass Fragment

Natural History specimens are given catalogue numbers.

Samples:

Botany: 040886P, Herbarium sheet, *Trifolium dubium* (a type of clover)

Geology: 983GM0202.001, copper sample

Zoology: 75088, grey seal mandible

The basic record will include the following information. This constitutes a skeletal record, the minimum standard. As time permits add background information like history of use.

- a. Accession number or catalogue number
- b. Object name
- c. Classification

- d. Source name and address
- e. Physical description of the artifact including the object name and object type, material, colour, and markings on the object; with emphasis on distinctive, identifying marks, basic dimensions.
- f. Storage location, and/or exhibit location.
- g. Quantity
- h. Mode of acquisition, i.e. gift, purchase, transfer, loan, field collected, found in collection or exchange
- i. Acquisition and accession dates.
- j. Condition description and condition remarks. These can include observations about pre-existing damage like scratches, evidence of insect activity, presence of corrosion on metal objects.
- k. Museum collector
- l. Locality (for field collected artifacts and specimens)

See table in Appendix 12 for fields used by the various disciplines for basic information.

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, human remains. 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 instruction 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.

7.0 PRESERVATION OF THE COLLECTION

Preservation of museum collections is an important part of our 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 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, with exception of 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 of these activities, the NSM will comply with the *Collection Conservation Policy for the Nova Scotia Museum, 1997*.

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. Additional information can be found in the Appendix 13, Collection Conservation Policy.

Preventing theft of artifacts on display requires constant attention while visitors are on the premises.

Procedure

Preserving the Collection

1. Any staff person who discovers a preservation problem must report it immediately to the appropriate curatorial staff.
2. Artifacts, specimens and records will be located at all times 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 a minimum of risk to the collection; this also applies to contract employees, volunteers, interns and researchers.

Procedures

Staff Training

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. 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. 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 be 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

Displaying artifacts or specimens

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, insects 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

Storage of artifacts and specimens

1. Wooden and metal shelves should be lined with microfoam 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.
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 shelving. Objects should not generally be stored on the top of the storage unit.
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).
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 of the artifact.
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 returning artifacts should be isolated for six weeks 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 onto 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 dust-cover 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

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.

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 in order to carry out their duties with a minimum risk to the collections and to themselves.

Procedures

Handling of artifacts and specimens

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 our 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 would 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. There are several types of gloves available for use with different types of artifacts. These include plain white cotton, "dot" gloves (white cotton with white PVC dots covering the palms and fingers), nitrile, latex, vinyl, rubber and leather. The "dot" gloves are very good general purpose gloves, but

should not be worn to handle polished bright metals (silver, copper, brass, etc.) or photographic prints, negatives or transparencies. Plain cotton gloves should not be used if the artifact is slippery (some glass, ceramics etc.) or if the weave might snag on the artifact's surface (damaged veneer etc.)

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 artifacts 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. Make sure in advance that 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 hand 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 usage, 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 mount 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 envelope 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 the cotton.
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: **Insurance 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.

If problems are noted, they should be reported to the Senior Conservator and the Manager of Collections and acted on in order 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); accession 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.

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 our 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 to ensure they have all returned safely.

Procedures

Conducting an inventory

1. Create checklists from the database for the collection to be inventoried.
2. Working in teams of two, area by area, find the items on the list noting changes of location and condition.
3. Document items that appear to be unaccessioned 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 or working artifact or disposed. See section on Found in the Collection.
4. Update the electronic records with changes and indicate that they were inventoried. MIMS has inventory reference fields designed to record the details of the inventory project and the status of each object (found, not found, not all found, inconclusive).

5. 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.

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.

Procedures

Prioritizing conservation treatment

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 a number of ways. The procedures detailed in this section ensure that this use is balanced with long term preservation goals of the collection, and that our use minimizes risks.

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

8.1 Staff Access to the Collection

All requests for use of artifacts and specimens for display or programming 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.

Sufficient 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

Staff use of the collection

1. The movement of artifacts within the NSM will be documented using the Temporary Movement form. (Sample, Appendix 14)
2. In order 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
3. 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.
4. Accession tags should remain with the artifact or specimen until location changes are updated by the Registrar.
5. All loans for the exhibit from other institutions must be processed following the Loan to the Museum procedure (Section 9.1).

6. 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 artifacts files 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 that owns the item.

The NSM allows the public physical and intellectual access to the collection. Physical access is generally through programming 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 involved.

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

Procedures (For Images)

Image use

1. Determine dates, involvement of NSM staff and time commitment as far in advance as possible.
2. Determine what the image will be used for: personal use, study, publication, education/not for profit or commercial.
3. If the request is for personal use or study use "Order form for images for personal or research use." (Appendix 15)
4. All requests to photograph artifacts or specimens or use of images for publication must be made using the application form "Application for Permission to Reproduce an Image" (Appendix 15)
5. Use the form: "Agreement for Permission to Reproduce an Image" (Appendix 15) to spell out any terms and conditions of the use.
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.

Procedures

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

Photocopying

1. Photocopying or scanning of archival material and photographs in the collection is permitted by staff if the item is not fragile.
2. Each copy must be numbered with an accession number and marked with a stamp or a note to indicate that it is from the Nova Scotia Museum.
3. A photocopy is provided initially as a reference for images. The researcher may make a request for photographic copies at a later time once he/she has determined the project's needs.
4. Photocopiers emit a large amount of ultraviolet light so they should be used cautiously. Wherever possible one good copy should be retained for frequent copies.

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. (<http://laws-lois.justice.gc.ca/PDF/C-42.pdf>) See Application for Use of Images. (Appendix 15)
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 accession number of the artifact in the image and can include the name of the object and the initials of the institution.

Example: I2009.2.3.jpg or HammerMOI2009.2.3.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 we are still careful with these objects, 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:

- a. Fulfill a program need
- b. Be appropriate to the program
- c. Be demonstrated to be expendable.(e.g. a duplicate with no defined purpose, over representation in the collection)
- d. Be safe to use
- e. 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

Designation as working collection

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 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 MIMS 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.

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 MIMS database to ensure that this example is not the best object of its kind in the NS Museum 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 following the procedures in Section 11.0 or returned to the Collection depending on its condition.

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 as long as the purpose of the gift is clearly described on 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

Props and other non-collection material

1. The Gift Agreement form can be used to transfer ownership to the Museum but the fact that it will be used for programming 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 your institution.
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 be located at all times.

Procedures

8.5A For 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. (Appendix 16)
2. The MIMS record is to be checked out to the new site with full editing control and the accession file is sent to the new site.
3. The MIMS record is edited to reflect the new location.
4. The original site retains a copy of the file.
5. As always when moving artifacts, notify the Insurance Officer.

8.5B For 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. (Appendix 11)
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.
5. The use of the artifact should be added to the Exhibit History field in its MIMS record.

8.5C Movement to offsite storage: The NSM maintains (or uses as required) offsite storage facilities. The MIMS 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 Senior 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 a permit (Authorization to Transport) 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. We have some prohibited weapons in our 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)
7. Live ammunition is not permitted in museums.

See Appendix 17 for the section of the Firearms Act that applies to museums.

Acquisition of Firearms for the Collection

There are three classes of firearms in Canadian law: Non-Restricted, Restricted and Prohibited. We can acquire Prohibited class weapons as long as they are handled by an individual licensed to handle Restricted as well as Non-Restricted firearms. They can be displayed with appropriate security as described below in Section 8.6.

Procedures

Acquisition and handling of firearms

1. Do not take physical custody of a firearm until your 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 or not 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 Senior Registrar for assistance if in doubt about the status of firearms.

9.0 LOANS

We use 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 Nova Scotia Museum 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. 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 the 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. (See section 8.5 Use: Change of Location)

Loan Terms

The length of the loan will be determined by the purpose for which it is borrowed and the lending institution'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 lending institution for the artifacts and specimens on loan to the NSM; in the event that these standards are not supplied by the lending institution 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, or designate.

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 have the item appraised. Document this process.

Authority to Approve Loans

Loan Agreements are signed by the Manager of Collections or designate. (At MOI the Director signs)

Procedures

Loans to the museum

1. A *Loan Agreement to the Museum* form is completed (Sample, Appendix 18) which must include:
 - a. 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
 - b. The value as determined by the lender.
Documentation may be required if NS Government's Risk Management requests it
 - c. The duration of the loan (maximum 1 year, renewable)
 - d. Any special conditions (e.g. Lighting levels, environmental controls, no photography, credit etc.) should be added after consulting with the lender
 - e. 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 or designate. (At MOI the Director signs)
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.

Old Loans converted to Gifts

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 MIMS at present

with “Loan” as the acquisition mode. It will be our goal to return these gifts or convert these loans to gifts if they are suitable for the collection and the owner is willing. We contact the owner or their heirs and following the procedure above to transfer ownership to the Museum.

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 cataloguer’s remarks 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.

9.2 Loans from the Museum

Borrowers

The NSM normally lends artifacts and specimens to institutions. Loans are not made to individuals. The purpose of the loan must be consistent with the interests of the NSM, 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 are able to 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. 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 by the borrower. This should be confirmed before the object is loaned.

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

Authority to Approve Loans

All loans from the NSM must be approved by the Manager of Collections or designate. At MOI the Director approves loans.

Sometimes We Say No

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 Section 8 of the Collections Management Policy)

Procedures

Loans from the museum

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 environmental conditions. The Conservator should be consulted before the loan is approved.
3. The Asst. Curator/Registrar (Curator where there is no Registrar) completes the *Loan Agreement from the Museum* form (Sample, Appendix 19) including the following information:
 - a. The name of the object/specimen being loaned and a brief description, including any condition information

- b. The purpose of the loan
 - c. The duration of the loan (1 year maximum, renewable)
 - d. The name and address of the person who has the authority to approve the loan at the borrowing institution
 - e. The Curator, or designate makes arrangements 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. Please contact the Senior Registrar for more details.
 5. The *Loan Agreement from the Museum* form must be signed by the Manager of Collections (or designate). Exception: At MOI the Director signs.
 6. The loan form should be filed in an organized manner in order for loans to be returned on time or renewed as requested.
 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.

Pop-Up Exhibits

The Museum may, from time to time, arrange “Pop-up” exhibits at a non-museum venue. In that case we provide 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 a large number of objects. To simplify the process of taking custody of and tracking these items a simplified “pop-up” loan form was developed.

For these loans we do not accept insurance liability so people lend things to us at their own risk. This is declared on the form. (Appendix 20)

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 our collections is an important part of risk management and our accountability to the people of Nova Scotia. This section outlines the procedures to be undertaken to ensure that collections are covered by our 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 (May 2016) our insurance coverage will pay to a maximum of \$12,000 per fine art object or artifact/specimen is 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 an accredited appraiser.

Our 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 will be 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 9.2 Loans from the Museum.

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 may be used.

The Insurance Officer should be notified of movement of artifacts and specimens from the Nova Scotia Museum. (See contacts list Appendix 5)

Appraisals for Insurance Value

We 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 an accredited 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 \$12,000 in value)
2. Contact the Insurance Officer responsible for CCH 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 contacts list Appendix 5)

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

Insurance on loans

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

Valuation of artifacts and specimens

1. Document the values and how the valuations were determined.
2. Objects valued over \$12,000 should be appraised by a third party, qualified appraiser with a written appraisal.

11.0 DEACCESSIONING

As part of our 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 our criteria for deaccessioning, and that these procedures are followed to ensure that we are 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 we are accountable to them.

Deaccessioning may help us refine the collection and make it more relevant and allow us to take 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. These conditions are stated in the *Collection Policy for the Nova Scotia Museum* (see 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 criteria below are met.

- a. a specimen or artifact constitutes a physical hazard or health risk to staff or the public, or structures
- b. a specimen or artifact does not fall within the NSM mandate and written collection development objectives
- c. the NSM is incapable of providing the conditions necessary for minimum curatorial care
- d. 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
- e. a specimen or artifact is a duplicate having no definable purpose; provenance and other documentation must be taken into account when determining duplicate status
- f. a specimen or artifact is over-representative of a particular type in the Collection. Provenance and other documentation must be taken into account when determining a specimen or artifact is over-represented
- g. a specimen or artifact has a fraudulent, unethical, or illegal provenance

- h. a specimen or artifact has been misidentified, or is found to be a fake, forgery, or copy with no definable purpose
- i. 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:

- a. 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
- b. there are no legal or legislative restrictions that prohibits deaccessioning the artifact or specimen
- c. the object has been offered as an artifact or specimen to other museums within the NSM
- d. an object for which a request for repatriation reasonably could be expected to arise in the future are not to be considered for deaccessioning for other reasons
- e. 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
- f. 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

Deaccessioning an artifact or specimen

1. The completion of the *Deaccession Form* is initiated. The following information should be added at this time: (Samples, Appendix 21)
 - 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 deaccessioning
 - 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* or 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 MIMS 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 with him 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:

- a. Internal Transfer within the NSM for non-collection use (e.g. destructive analysis, training, programming, etc.)
- b. Gift to another museum, university, or public institution
- c. Exchange with another museum, university, or public institution
- d. 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:
 - i. a museum, university, or public institution.
 - ii. the highest bidder at a publicly advertised auction sale, or by tender
 - iii. reputable and established dealers
 - iv. 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.

e. 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.

f. 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.

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

Deaccessioning an artifact or specimen

1. A communication plan is drafted using the template which accompanies the *Deaccession Form*. As per the instructions provided on the template please forward the completed form to the Communications Officer for the Heritage Division for review before the deaccession package is sent to the Unit Director for approval. (Sample, Appendix 21)
2. The approved communication plan is added to the documentation that accompanies the deaccession form.
3. Once all of the documentation is gathered the person recommending the disposal of the artifact(s) or specimen(s) consults with the Site Manager or Director at their site to seek approval.
4. 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 he/she 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. (At MOI the Director approves the deaccessioning and makes the recommendation to the Executive Director and Board of Governors.)
5. 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.
6. The accession number or catalogue number is removed from the artifact or specimen.
7. 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.
8. The signed *Deaccession Form* and any accompanying documentation should be placed in the accession file for the artifact or specimen, clearly marked as disposed.
9. The MIMS record for the artifact or specimen is updated. Information should be added to the following attributes:
 - a. Disposition Mode - enter the mode of disposition for the artifact or specimen as outlined in the *Collection Policy for the Nova Scotia Museum*
 - b. Disposition Date - enter the date the deaccession form was signed by the Chair of the Board of Governors for the Nova Scotia Museum.
 - c. Disposition Remarks - enter additional information here (e.g. the name of the public institution who received the object)
10. Information should be removed from the Permanent Location, Current Location and Storage Reference attributes in MIMS.

12.0 REPATRIATION

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 will 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.

With respect to repatriation claims of Aboriginal objects, the NSM approaches these requests in accordance with the principles and guidelines stated in the Canadian Museum Association's *Ethics Guidelines*, and in the Canadian Archaeological Association's *Statement of Principles for Ethical Conduct Pertaining to Aboriginal Peoples*. (See Appendix 22)

The NSM has an interest in collecting and maintaining artifacts relating to the Aboriginal history of Nova Scotia for the purposes of study, education and other public purposes. The NSM seeks to involve the Mi'kmaq of Nova Scotia on issues related to the care and presentation of this collection. The museum also has an interest in advising other organizations with collections on issues related to the care of these artifacts.

Procedure

Repatriation

1. Requests to repatriate artifacts or specimens must be made in writing to the Nova Scotia Museum. This request should include a description of the artifacts or specimens and a proposal for long-term preservation. 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 will be formed to review the request. The review committee will review all relevant Museum records and information received from the requestor.

The Director or designate will be responsible for the selection of committee members. The Manager of Collections, Curator and Registrar should be included as committee members. The review committee will make a recommendation to the Director responsible for the collection. The Director will review the recommendation and will make a submission to the Executive Director who in turn makes a recommendation to the Board of Governors. 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 following procedures described in 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, consider contacting a community museum that might want the object.

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