

ST. CATHARINES MUSEUM & WELLAND CANALS CENTRE

Museum Interpretive Plan

March 2019



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Introduction

Scope of the Plan

Beginning in 2018, Haley Sharpe Design (**hsd**) and a team from the St. Catharines Museum & Welland Canals Centre began working on a plan to streamline and enliven the visitor experience across the galleries and adjacent landscape of the museum building, while also improving the ability of museum staff and volunteers to respond to the needs of their visitors.

Working collaboratively across three phases, the planning team has worked together to create a plan for a museum environment that will be a unique and special destination for visitors, inspiring them to explore the many layers of the history of St. Catharines.

This planning process has also addressed the needs of staff and volunteers, seeking out strategies and solutions that will provide opportunities for greater flexibility and ultimately, more comprehensive interpretation of their stories throughout the museum.

The possible strategies imagined and outlined within this Plan have been developed with consideration for the realities of the St. Catharines Museum in terms of staffing hours and time, and availability of monetary budget to complete the work.

This document represents the culmination of the entire planning process and outlines steps and implementation strategies for further development of the site. Specifically, this Plan presents the following:

- **Introductory Content**

This section of the Plan will provide important contextual information about the history and current appearance, organization and layout of the St. Catharines Museum & Welland Canals Centre, as well as details about the planning process. Further, this section of the Plan will also outline the overarching goals and objectives that the strategies presented here seek to achieve.

- **Interpretive Development**

This section of the Plan considers the process of developing the interpretive content of the Plan and also looks at the proposed interpretive approach, framework and thematic adjacencies in detail.

- **Design**

This section of the Plan will present illustrations depicting potential options for the spatial configuration and design of the museum galleries and outdoor spaces, as well as specific recommendations for typographic approaches and colour palette, as well as AODA guidelines to consider when making design choices.

- **Visitor Experience**
This section of the Plan will present a narrative of the proposed visitor experience for each moment, area, or element of the visitor experience, including, arrival, lobby, exterior interpretation, and exhibition galleries.

- **Action Plan**
This section of the Plan will consider priorities and phasing for implementing the suggested interpretive changes and design strategies throughout the main museum building and surrounding exterior spaces.

- **Appendices**
The Appendices include a number of tools that can be used or referenced as the St. Catharines Museum team begins implementing this plan:
 - **Appendix E Analysis Report**
The Analysis Report was a preliminary report prepared at the end of Phase 1. Presenting the information gathered by **hsd** in Workshop 2, the Analysis Report acted as the foundation from which the planning process progressed. This document has been included as a point of reference.

 - **Appendix F Interpretive Matrix**
The Interpretive Matrix is meant to be a living document that St. Catharines Museum staff can add to and change as the museum’s exhibits and exhibit content is developed. The Interpretive Matrix provides a visual representation of the connections between and organization of the thematic framework, messages, topics, and media in relation to one another.

 - **Appendix G Case Inventory**
The Case Inventory is meant to provide a breakdown and method to track all of the casework within the museum and whether it can be moved or not.

Plan Goals

The success of the St. Catharines Museum & Welland Canals Centre Interpretive Plan will be measured by the achievement of the Plan's stated goals. Strategies (both short and long term) will guide the Museum as it updates and develops new exhibits and interpretive content over the next several years.

- Goal 1** Create a stronger sense of arrival and improve overall orientation and wayfinding for new visitors.
- Goal 2** Ensure versatility, flexibility and sustainability for future exhibits and programs at the museum.
- Goal 3** Improve the physical and intellectual accessibility of the exhibits and exhibit content.
- Goal 4** Enhance connections between the Canals and current operations of Lock 3, and St. Catharines' history.
- Goal 5** Introduce more of the Museum's collection to the displays.

Goal 1:	Create a stronger sense of arrival and improve overall orientation and wayfinding for new visitors.
<i>Objective 1:</i>	<i>Enhance visibility to begin visit by making the Museum welcome desk a feature.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Move the welcome desk to the centre of the lobby and make it multi-sided to enable visitor welcome from either entrance. ■ Integrate brochure displays into the design of the desk to keep all visitor information accessible and organized in one location. ■ Expand the Museum’s retail area to and include café-style seating.
<i>Objective 2:</i>	<i>Provide visitors with a glimpse of what the Museum has to offer from the get-go.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Use available spaces outside of the main galleries for an opening display that introduces each of the Museum’s three supporting themes. ■ Introduce more of the Museum’s collections in lobby area displays (i.e opening display, Canals story area) to expand on the lobby displays that already exist (i.e. small cases adjacent to Burgoyne Room).
<i>Objective 3:</i>	<i>Create views and vistas that entice visitors to enter and explore the main galleries.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Move the current Canals story content to what is currently the tourist information area to create a stronger visual connection between the Museum’s content and the operations of the Welland Canals. ■ Create a clear view from the new Canals story area to the entrance of the main galleries. ■ Create views from the new location of the welcome desk to the Canals story area and the main galleries. ■ Remove select interior gallery walls to improve sight lines. ■ Improve views and create a stronger visual delineation between the Museum and OLHOFM to help visitors better understand and locate the interpretive pathways through the main galleries.

Plan Goals

Goal 2:	Ensure versatility, flexibility and sustainability for future exhibits and programs at the Museum.
<i>Objective 1:</i>	<i>Use the Interpretive Matrix as a planning and organizing tool.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Prepare multiple exhibit topics, concepts, and stories for each exhibit theme and sub-theme.
	<ul style="list-style-type: none"> ■ Approach topics through the lenses of the Supporting Themes of socio-political, physical and cultural-community landscapes.
<i>Objective 2:</i>	<i>Create smaller displays that can be rotated.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Focus existing display cases with panels, the use of vinyl, careful selection of artifacts, text, and imagery to create more concentrated stories.
	<ul style="list-style-type: none"> ■ Cover existing display cases with panels or vinyl to create viewing ‘windows’ capable of displaying more focussed stories.
<i>Objective 3:</i>	<i>Reach out to the community for ideas.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Create a visitor feedback exhibit in the gallery space to collect comments from visitors about their experiences.
	<ul style="list-style-type: none"> ■ Create opportunities for community-led exhibits in small lobby cases.

Goal 3:	Improve the physical and intellectual accessibility of the exhibits and exhibit content.
<i>Objective 1:</i>	<i>Improve physical accessibility.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Create graphic guidelines that adhere to AODA recommendations for all wayfinding and interpretive graphics.
	<ul style="list-style-type: none"> ■ Apply Universal Design guidelines where possible.
	<ul style="list-style-type: none"> ■ Promote Canal viewing access upstairs for days when weather limits or prohibits outdoor access for some.
	<ul style="list-style-type: none"> ■ Reorganize the galleries to create clear pathways and spread out seating opportunities to mitigate visitor fatigue.
<i>Objective 2:</i>	<i>Create smaller displays that can be rotated.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Create a children’s trail through the gallery interpretation and create opportunities for adults and children to learn cooperatively.
	<ul style="list-style-type: none"> ■ Shorten overall text panels and the number of stories per display area to mitigate information overload.
	<ul style="list-style-type: none"> ■ Use the Interpretive Matrix to create displays with stories that present multiple perspectives (socio-political, physical and community focussed).

Goal 4:	Enhance connections between the Canals and St. Catharines' history.
<i>Objective 1:</i>	<i>Strengthen physical connections.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Add Canal-focussed interpretation in the old tourist information area that contextualizes the physicality and geography of the Canals and communities in St. Catharines.
	<ul style="list-style-type: none"> ■ Incorporate an interactive map element to highlight the physical relationship between the position of the Museum, the Canals and downtown St. Catharines.
<i>Objective 2:</i>	<i>Draw new thematic connections.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Explore the relationship between the physical landscape and the socio-political landscape to strengthen understanding of the rationale for the construction of the Canals.
	<ul style="list-style-type: none"> ■ Develop exhibit content and employ different media to examine the impact of the Welland Canals on the people of St. Catharines, for exmple by providing employment opportunities from its construction through present-day.

Goal 5: Introduce more of the Museum's collection to the displays.	
<i>Objective 1:</i>	<i>Bring more of the Museum's collection out on display in the lobby area.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Clear out tables and chairs, brochure racks from the current tourist information area and replace with Canals-focussed content, including relevant pieces from the collections.
	<ul style="list-style-type: none"> ■ Continue to use the small lobby displays to display the Museum's collections.
	<ul style="list-style-type: none"> ■ Create an opening display feature outside of the main galleries entrance that can feature several interesting and important pieces from the Museum's collection.
<i>Objective 2:</i>	<i>Use galleries area more effectively to showcase Museum's collection.</i>
<i>Strategies:</i>	<ul style="list-style-type: none"> ■ Remove large reconstruction elements (ship interior controls, 'Stupendous Works' content) and replace with displays and cases showcasing the collections.
	<ul style="list-style-type: none"> ■ Replace children's programming area with displays and cases showcasing the collections.
	<ul style="list-style-type: none"> ■ Continue to introduce new and different artifacts from the collection by approaching displays in the gallery as versatile and flexible.

Planning Process

The planning process for the St. Catharines Museum & Welland Canals Centre Interpretive Plan took place across three distinct phases.

Phase 1: Information Gathering

The project to develop an Interpretive Plan for the St. Catharines Museum & Welland Canals Centre began with a kick-off meeting in August 2018. At this meeting, members from **hsd** and the St. Catharines Museum teams sat down to discuss goals and expectations for the project.

Following the kick-off meeting, we began researching and reviewing documentation shared by St. Catharines Museum staff about the museum and the history of the City of St. Catharines. Following this meeting, **hsd** team members returned to the St. Catharines Museum for a site visit to walk through, make notes and photograph the museum and grounds in detail for future reference.

Equipped with this foundational knowledge, **hsd** organized the first workshop of the project. Facilitated by the **hsd** team, this workshop focussed on the museum's mission and vision, and invited all St. Catharines Museum & Welland Canals Centre staff to participate in discussions and brainstorming sessions about the existing conditions of the museum and their visions for the future.

hsd took all of the information gathered in this workshop, reviewed and analyzed it to produce the Analysis Report, which marked the end of Phase 1 and provided a solid foundation of understanding from which to progress into Phase 2.

Phase 2: Visioning Ideas & Options

Beginning with Workshop 3, Phase 2 focussed on identifying ideas and options for the interpretation and design of the site. In Workshop 3, **hsd** worked with museum staff involved in the interpretation, collections, exhibitions and curatorial departments, as well as the Museum Advisory Committee to brainstorm a comprehensive list of possible topics and stories that could be considered and explored in the Museum's interpretation.

Based on the ideas generated in Workshop 3, **hsd** began to think about different options for thematic organizing principles for the Museum. Collaborating together, **hsd** and St. Catharines Museum team members discussed, edited, and refined these thematic approaches, ultimately settling on an Interpretive Framework and series of three Theme Statements, around which to build out and organize plans for exhibition messages and content.

At the same time, team members from **hsd** and St. Catharines Museum sat down to review a wide selection of benchmarking images. This discussion was extremely helpful and generated significant feedback that helped to pinpoint the needs of the staff at the St. Catharines Museum & Welland Canals Centre.

The results of the benchmarking discussion funneled directly into the 'sketchbook of ideas' in which we presented some preliminary illustrations and floorplan options to the museum team that began to hint at the design and organizational vision for the site.

Phase 3: Concept Development

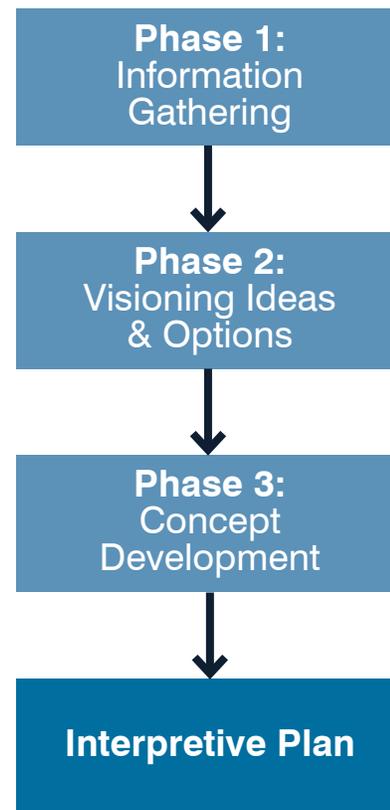
Phase 3 involved the further development and refinement of the concepts and sketches generated in Phase 2 and detailed planning of implementation strategies.

This phase began with revisions to the Museum's existing floorplan and subsequent changes to the flow of visitors through the space. These revisions came about following decisions by St. Catharines Museum & Welland Canals Centre staff to change the spatial arrangement of workspaces throughout the building.

Once the floorplan had been revised, we began to consider how the thematic framework and theme statements determined in Phase 2 would relate to the actual museum space. This meant thinking about how best to distribute and present the themes and stories throughout the galleries and wider site.

As the relationship between the exhibit themes, content and museum space was refined, the illustrations, sketches and colour palette options were also developed, with greater detail added to each.

Phase 3 culminated with the submission of this draft version of the Interpretive Plan.



Site Description

Originally located in the former Merritton Town Hall, the St. Catharines Museum was founded in 1965. Since 1991, the St. Catharines Museum & Welland Canals Centre, as it is now known, has occupied a purpose-built structure, situated at Lock 3 along the Welland Canals.

The Building

The St. Catharines Museum & Welland Canals Centre building must perform numerous functions, including provision of office, storage, retail, exhibit, and event spaces.

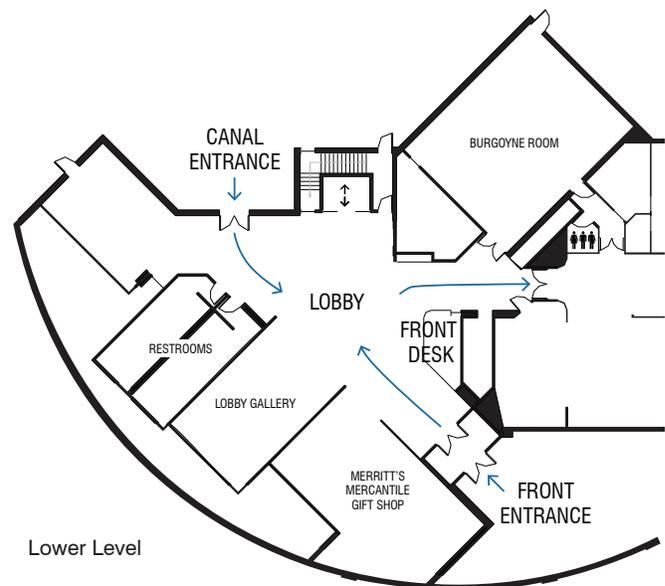
The Museum can be accessed via two separate egress points, located on either side of the building. The main museum entrance is located on the Welland Canals Parkway side of the building, while the secondary, though still frequently used, entrance is on the Canal side of the building.



The building itself is two stories plus a lower basement level. The main floor of the building is home to predominantly public, visitor-centric spaces.

The building features a large lobby, off of which several smaller spaces lead. Within the central lobby area there is an Oldsmobile motor car, which is a museum artifact currently on display and protected from public access by stanchions, as well as a sizeable model of Lock 3. The visitor welcome desk is also located within this main lobby area, though it is set around the corner from the primary entrance to the building, built into the wall.

At the far end of the lobby, is a windowed room currently serving several non-distinct functions. This room has cabinets for storage, seating, ship models, as well as brochure racks and other tourist information.



Branching off from the central lobby space is the museum's gift shop, *Merritt's Mercantile*, which is an important source of revenue and sells light refreshments, and a wide variety of gifts and souvenirs.

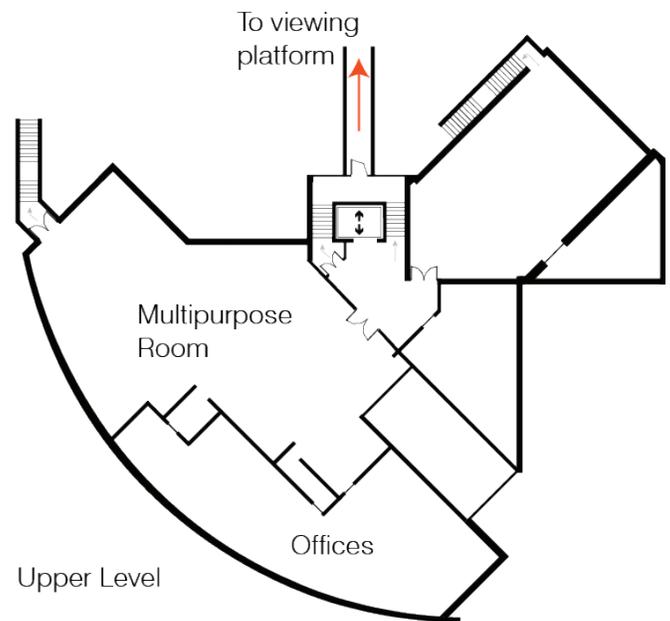
Beyond the gift shop is a room, open to the central lobby space that features a selection of images on display from the museum's photographic collections, as well as a wall-mounted television used to show the Welland Canals video for tour groups when the Burgoyne Room is not accessible. Visitor-accessible washrooms are also located directly off of the main lobby area.



The Burgoyne Room also leads off the central lobby area. This space is a large room set up with audiovisual capabilities. It is the primary location for viewing the Welland Canals video but is also used as rental space for community meetings and events.

Most staff work areas are located on the lower level of the building. Collections and archival storage, including storage space for the Ontario Lacrosse Hall of Fame and Museum (OLHOFM) collection, as well as exhibit prep spaces are also located on this level.

The second floor of the museum building can be accessed by stairs or elevator. This floor houses several staff offices, as well as a large multi-purpose room used as temporary exhibit and rental space. The second floor also features access to the exterior viewing platform and the green roof.



The Viewing Platform

The viewing platform is a long, narrow raised platform erected to allow visitors and onlookers to watch the ships pass through Lock 3. In the warmer months, the viewing platform is a significant draw, encouraging many people to the grounds of the museum.



The Grounds

To the south of the museum building is a large parking lot, which is free to access. The Museum is also connected to the St. Catharines Transit system.

At the northern end of the St. Catharines Museum & Welland Canals Centre building is Discovery Park, which features large-scale artifacts with some accompanying interpretation, as well as a playground and beyond that, the Fallen Workers Memorial. Discovery Park and the Museum's grounds are connected to the Welland Canals Trail, a recreational trail that runs the full length of the Welland Canal. The Welland Canals Trail is used frequently by community members and visitors who enjoy cycling, rollerblading and other activities.



The Galleries

The entrance to the museum galleries leads off from the main lobby area, and is signaled by a large sign over the doorway featuring the name of the Museum. The galleries are divided into a series of smaller spaces that flow one onto the other. Two of the rooms within the main gallery area are currently used as temporary exhibit spaces. At the far end of the galleries is the entrance to the Ontario Lacrosse Hall of Fame Museum (OLHOFM), run by the Ontario Lacrosse Hall of Fame Committee, a separate organization that shares the building.

Doorways positioned at irregular points throughout the galleries make the visitor flow through the space more organic, although the exhibits are organized in a linear fashion. The entrance and exit to the galleries are shared, and so ideally, visitors moving through the space would continue through galleries looping around to arrive back at the entrance.



Existing Interpretive Conditions

Before developing a new interpretive framework, **hsd** conducted an inventory of existing interpretation at the Museum and on the Museum grounds, analysing the results to identify potential thematic gaps and highlight stories to expand.

In completing our analysis, we found that interpretation at the Museum is largely restricted to exhibits within the main galleries, supported by a popular selection of programs like school group tours and guided walks.

In the Galleries

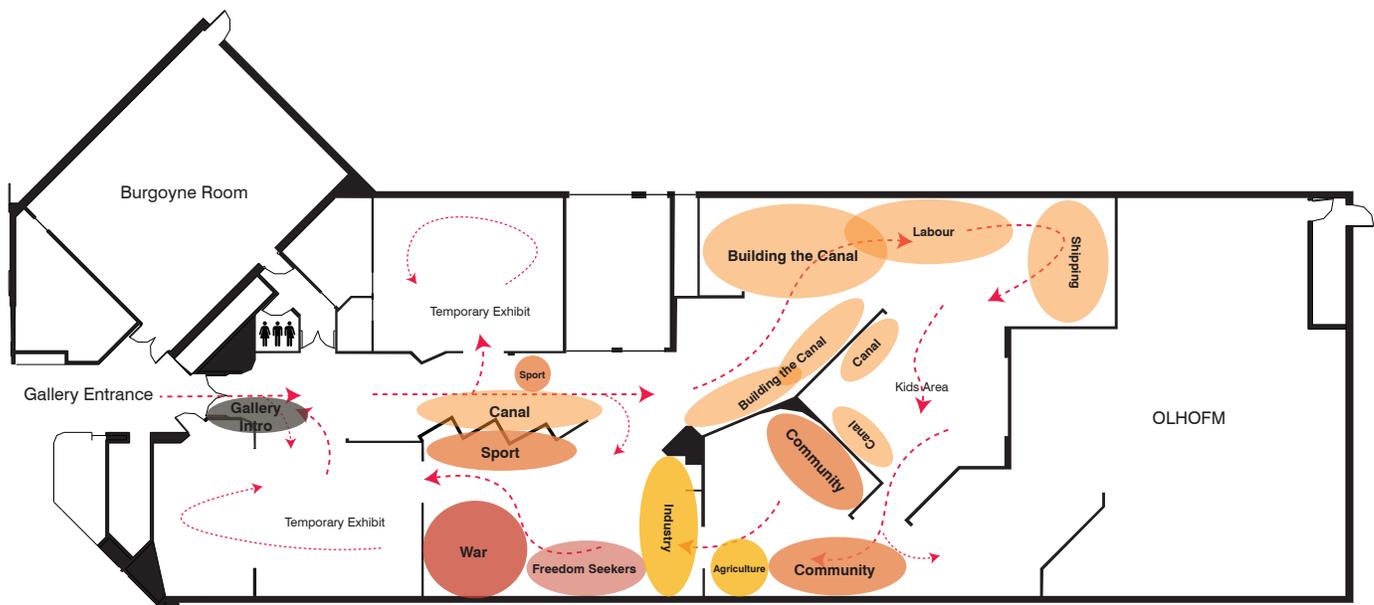
Within the galleries, the predominant themes being interpreted are:

- The Welland Canals
- War
- Sports
- Industry, Agriculture and Manufacturing
- The Underground Railroad

While the galleries do feature a few interactive/ multi-media elements, most of the interpretation relies on text, images, and objects to communicate themes and stories to the visitor.

Mannequins, props and set pieces are used throughout the galleries with the intent of adding an experiential quality to the exhibits.

The availability of children's kits, featuring different activities to be completed throughout the galleries exist to help make the current gallery experience more accessible for young children.



Programming

The Museum offers a selection of different programs to support and build on their exhibits, which are updated and rotated frequently.

Guided tours, such as The Welland Canals, Follow the North Star, The Promise of Hope: Immigration and St. Catharines, and Doing Our Bit: WWI From St. Catharines to the Western Front, are directed at school groups and are offered throughout the academic year. The Museum also offers in-class programming like The Travelling Museum and EduKits, which connect the museum directly with local schools.

The Guided Spirit Walks through Victoria Lawn Cemetery are a popular program produced by the museum that take participants on an evening walk through the cemetery to hear stories told by actors portraying historic figures from St. Catharines' past.

In the Lobby

Interpretation within the museum's other public areas is limited. While the lobby has the Oldsmobile motor car and the Canals model on display, both objects are only lightly interpreted, supported by short interpretive labels.

Outside

Outdoors, interpretation is also modest. The architectural pieces and ship components are accompanied by short interpretive labels while the viewing platform does not feature any interpretation at all. Of the interpretation that does exist outdoors on the museum's ground, there is nothing connecting visitors to the story of St. Catharines or encouraging them to go into the museum to explore the galleries.

Interpretive Approach

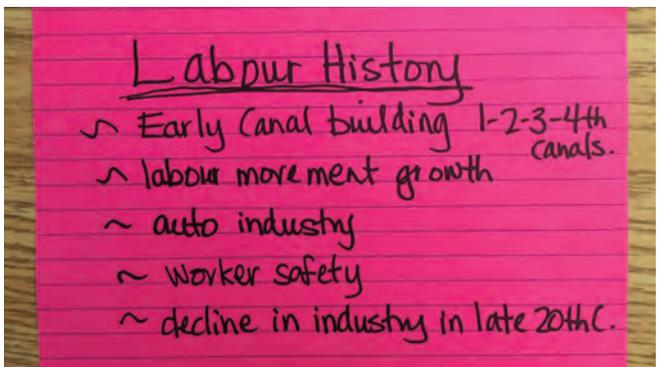
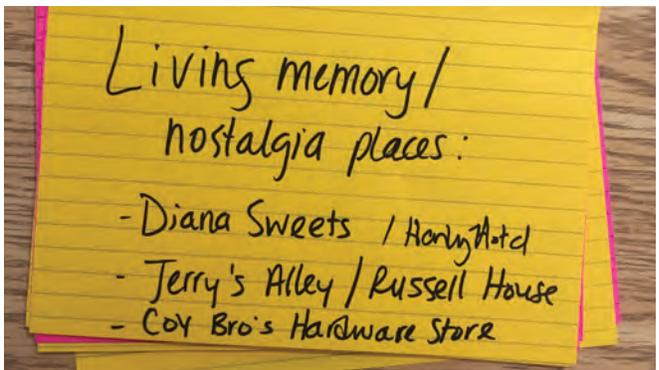
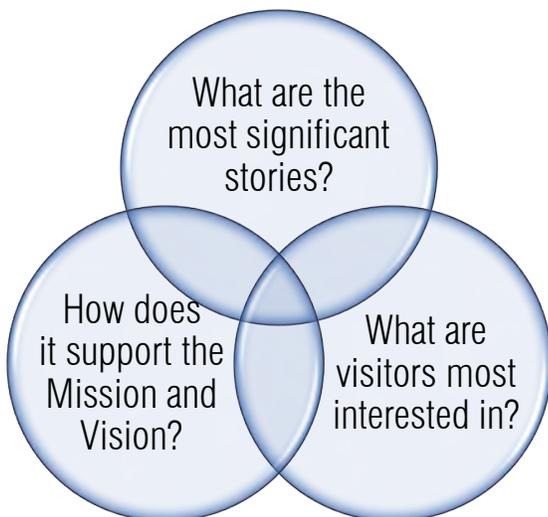
Development

Determining how best to communicate messages that will connect visitors to the St. Catharines Museum & Welland Canals Centre is what this Interpretive Planning process is all about. In planning, using a combination of tools and methods to identify, organize and track all appropriate messages is the best way to ensure the creation of an environment and the telling of stories that are clear, comprehensive and sure to promote positive visitor experiences.

Brainstorming

Working as a group, the members of the **hsd** and St. Catharines Museum teams brainstormed all the different stories, topics and themes that are supported by the Museum's many tangible and intangible assets. For example:

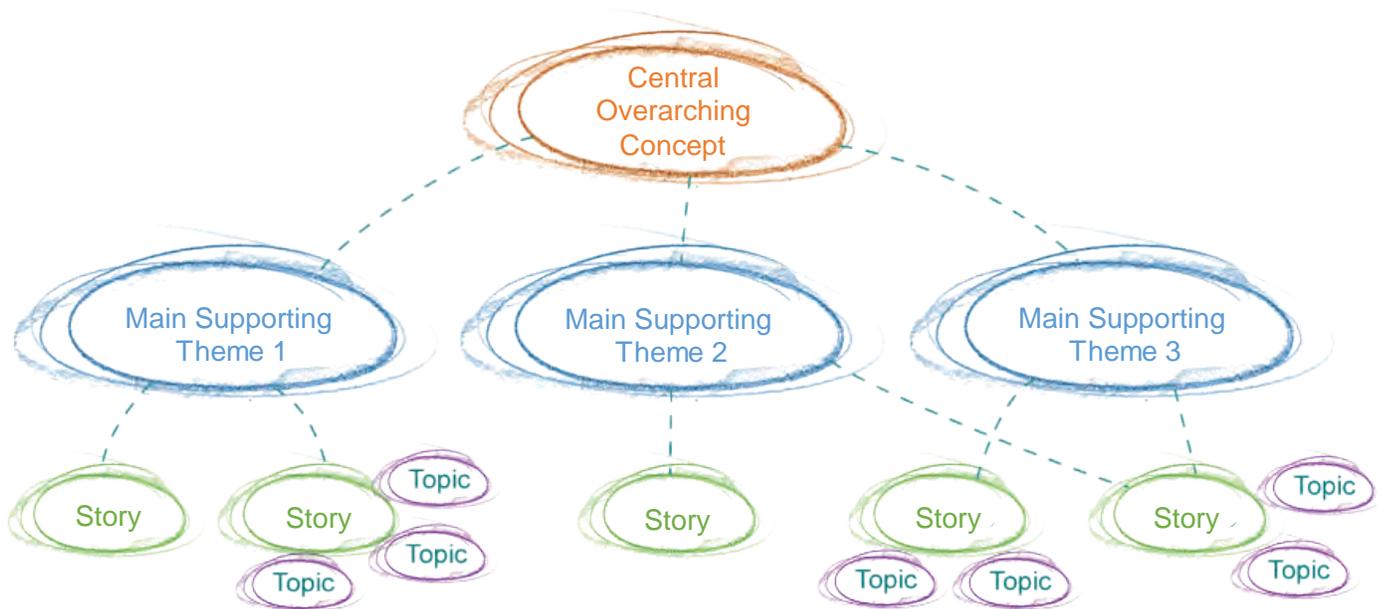
- Famous People
- Important Events
- Significant Trends
- Important Natural Features
- Beautiful Vistas
- Impressive Architectural Statements



Themes and Sub-themes

The topics and stories derived from the brainstorming sessions were then organized into a simple hierarchy of Overarching Concept - Theme - Sub-theme - Message - Topic.

From these ideas and groupings, **hsd** identified potential supporting themes, and from those the central overarching concept, which was then presented back and reviewed by the core team.



Grouping & Significance

Central Overarching Concept

The central overarching concept speaks to the “big idea” that we want to develop within and across the whole interpretive experience at the St. Catharines Museum & Welland Canals Museum, in order to link all relevant site stories together.

This concept can be written as a complete sentence or phrase that may also serve as a slogan. Either way, this statement should be the guiding principle for all interpretation at the Museum, thus ensuring that a fully developed idea is presented across the whole site.

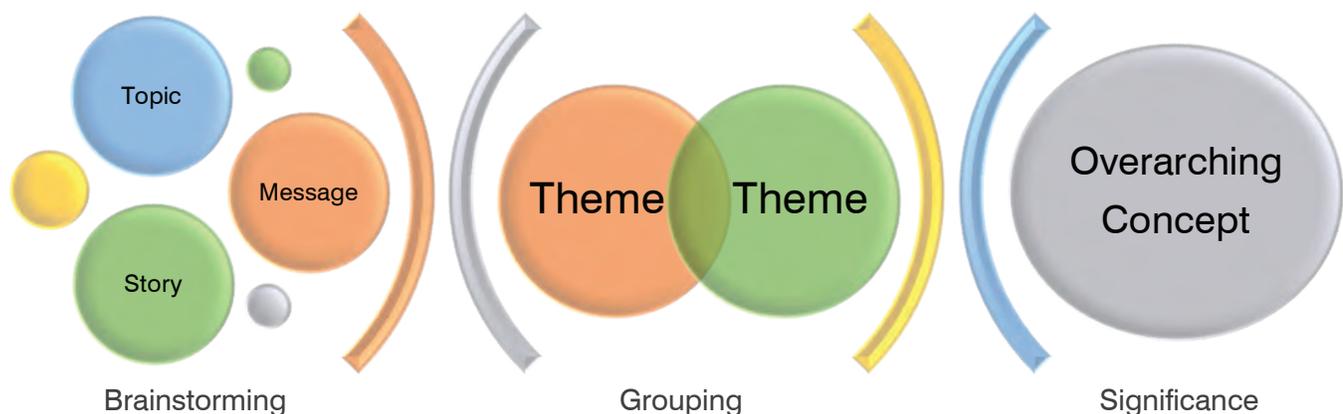
For the St. Catharines Museum & Welland Canals Centre the central theme statement that has been developed reads:

The story of St. Catharines is shaped by its unique natural and physical position and landscape, its distinct urban character, and the compelling stories of those who have contributed to its development.

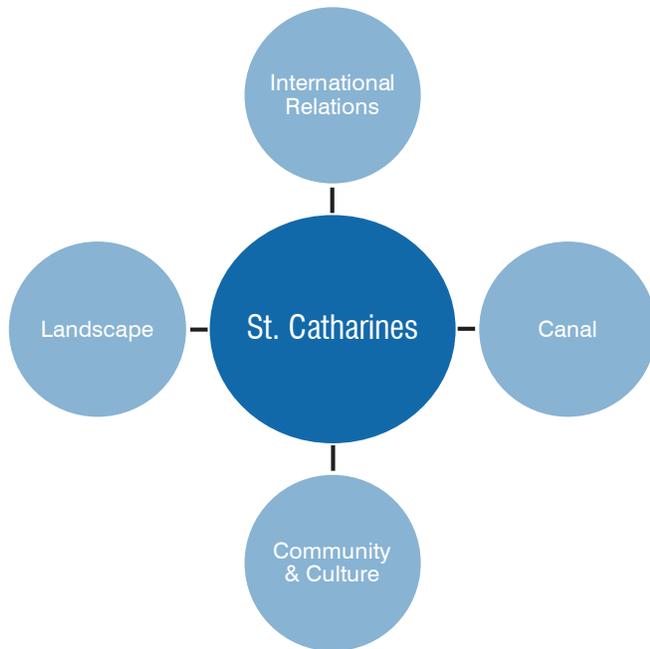
Themes

The Supporting Themes are another layer in the hierarchy and a valuable planning tool used to group common storylines into physical or conceptual contexts. These themes should relate back to the Central Overarching Concept but expand it further, thus allowing the logical progression into different storylines.

hSD explored two options for the thematic organization of the Museum’s content and presented these back to the team. In the end, the team selected Option 2, which became the framework around which the current sub-themes and messages were developed.



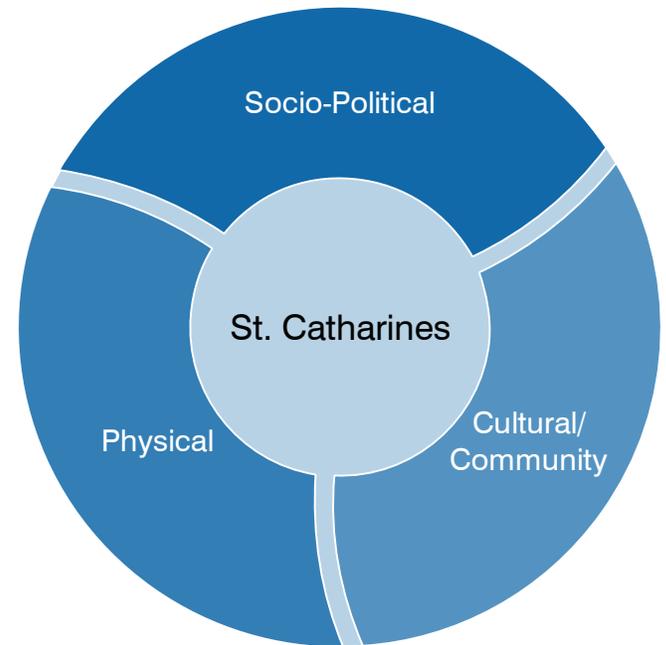
Option 1



Organizing principles:

- Four groups with one main theme focusing specifically on the Canals.
- Other groupings split between land, politics and people.

Option 2



Organizing principles:

- Achieved a balanced spread of stories across three main themes.
- Considered three aspects – physical, socio-political, and cultural – of the total St. Catharines landscape.
- Integrated the Welland Canals with other features of St. Catharines' built heritage, while preserving its role as a major story.
- Ability to engage both past and present cultural stories together.

Organization

Main Supporting Themes

For the agreed grouping and organization of the content, a significant statement (or statement of significance) was developed for each of the three main supporting themes. These read:

■ Socio-Political Landscape

The vibrant and dynamic story of the people of St. Catharines is influenced by the unique juncture of natural elements and international relations.

■ Physical Landscape

The story of St. Catharines continues to be shaped by its location at the base of the Niagara Escarpment and the changing presence of the Welland Canal.

■ Community/Cultural Landscape

St. Catharines is a community whose richness of life and diversity of experiences are rooted in the growth of industrial development and cultivated by waves of settlement.

Messages and Topics

The messages and topics identified during the brainstorming sessions encompass the basic ideas we want to communicate to the Museum's audience. These are the ideas that will be developed into individual storylines and expressed through various interpretive media (including text panels, programming, film, etc.).

For each of the main supporting themes, significance statements have been written to further develop those messages into sub-themes.

Socio-Political Landscape	
Sub-Theme	Message
Black History	The enduring contributions of Black Canadians are integral to our history.
Immigration	The successful growth and development of St. Catharines is a result of waves of immigration drawn to the region by international trends and opportunities for work.
International Relations	St. Catharines is responsive to international affairs due to its military tradition, its location along strategic waterways, and its proximity to the border with the United States.
Racial Relations	Racism and discrimination is a dark but important part of our community's history that inspires us to be inclusive and welcoming today.
Industry	Industry, manufacturing, and agriculture are important to life, economy, and growth in the history of St. Catharines.
"The Ruling Classes"	A small group of individuals and families dominate the story of the City's government, politics, and social and economic organizations due to the concentration of their wealth and power, providing them greater visibility above countless others who also contributed to the community.
The Welland Canals	Originally built as a response to local economic and strategic transportation needs in the 19th century, the Welland Ship Canal is globally significant to international economy and transportation in the 21st century.

Organization

Physical Landscape	
Sub-Theme	Message
The Welland Canals	Regarded as a marvel of engineering and ingenuity, the Welland Canals have shaped the physical development of St. Catharines.
Natural Features	The City's prosperity is credited to harnessing the City's rich natural resources made available by a favourable micro-climate and its proximity to the Great Lakes.
Transportation Systems	The construction of 19th and 20th century transportation systems continues to have a profound impact on the physical development of St. Catharines.
Cycle of Development	Subjected to 200 years of change, forces of development have rendered St. Catharines unrecognizable from the small canal town settlers called home.
Built Heritage	The City's historic sites, structures, places, and landscapes are important physical and visual reminders of the community's shared history and identity.
Parks and Green Space	St. Catharines is well known for its natural areas, beautiful parks, and vast green spaces which create a liveable and recreational City.
Agriculture	Nicknamed "The Garden City", agriculture was an important aspect of the St. Catharines landscape for much of its history.

Community/Cultural Landscape	
Sub-Theme	Message
Education & Medicine	With many examples of leadership and innovation, education and medicine are hallmarks of St. Catharines' history.
Indigenous Peoples	Indigenous Peoples have lived and thrived on the land, and contribute immeasurably to the continued richness of life in our community.
The Arts	The Arts are integral to the city's cultural landscape.
Sports	There are numerous opportunities for a wide variety of sport and recreation activities in St. Catharines, which all have an important place in the story of the City.
Refugees, and Immigrant Communities	From the earliest settlement, refugees and immigrants have shaped the physical, economic, social, and cultural landscape by sharing celebrations, language, religions, and traditions contributing to a richness of life in the community.
Celebrations	The yearly calendar of the community is marked by some new and some long-running celebrations, which help to breathe life into the community.
Ceremonies and Memorials	Gathering in ceremony is an important part of life in St. Catharines and helps to give the community a focus of their remembrance.
Religion & Tradition	The diversity of St. Catharines is visible in the breadth of religious communities, their houses of worship, and their festivals and traditions.
Leisure & Recreation	Recreation and leisure activities provide opportunities for the community to spend time with friends and family.
Community Organizations & Services	Community Organizations and services have always facilitated camaraderie, the exchange of ideas, and representation of special interest of citizens.
Local Media	Local media have played an important role in reporting the events and daily occurrences that characterize life in St. Catharines.

Interpretive Framework

'Interpretive Approach' refers to the methodology or perspective applied when organizing and sharing stories and information with a target audience on selected topics. At the St. Catharines Museum & Welland Canals Centre, we envision a linear thematic approach.

Approach to Galleries

The layout of the gallery space lends itself to a linear approach. Visitors will be guided through a loosely prescribed route around the gallery spaces that will allow them to explore different periods of St. Catharines' history, including the pre-Canal period, the rise of early manufacturing and industry and the development of community and neighbourhoods familiar to the city today. A linear organization will help take visitors on a comprehensible tour of the history of St. Catharines.

The three main supporting themes will be applied with a 'lens approach' to the overall narrative, telling different stories through the 'lens' of one of the three supporting themes (be it socio-political, physical or community/cultural). Much like in the existing North Star exhibit, spread throughout the galleries, these thematic 'lenses' will allow visitors with specific interests to tour the galleries in new and different ways.

Other Interpretive Areas

Other areas throughout the St. Catharines Museum & Welland Canals Centre also contribute to the visitor's interpretive experience. Inside the building this includes the new Canals-focussed gallery located off of the lobby, the small independent cases within the lobby space, and the Burgoyne Room. Outside interpretive areas include the Lock 3 viewing platform, the plaza and Discovery Park. Interpretation in these areas will focus on those stories relevant to their location, or serve as rotating display space, linking back to the galleries by the thematic 'lens' approach.

Implementation

Many of the stories currently on display outside and in the gallery remain relevant and important. The stories, however, can be refreshed and expanded upon using the thematic 'lens' approach to apply a new or more focussed perspective. The museum staff will be able to take a phased approach on re-developing these display areas.

Interpretive Matrix

The Interpretive Matrix is a development tool used by **hsd** to envision a comprehensive overview of the interpretive experiences across the various exhibits, landscapes and programs of a site or organization.

The Matrix allows for continual testing of storylines and messages against the central overarching concept, ensuring that all messages are relevant, engaging and connected as a basis for developing a visitor experience.

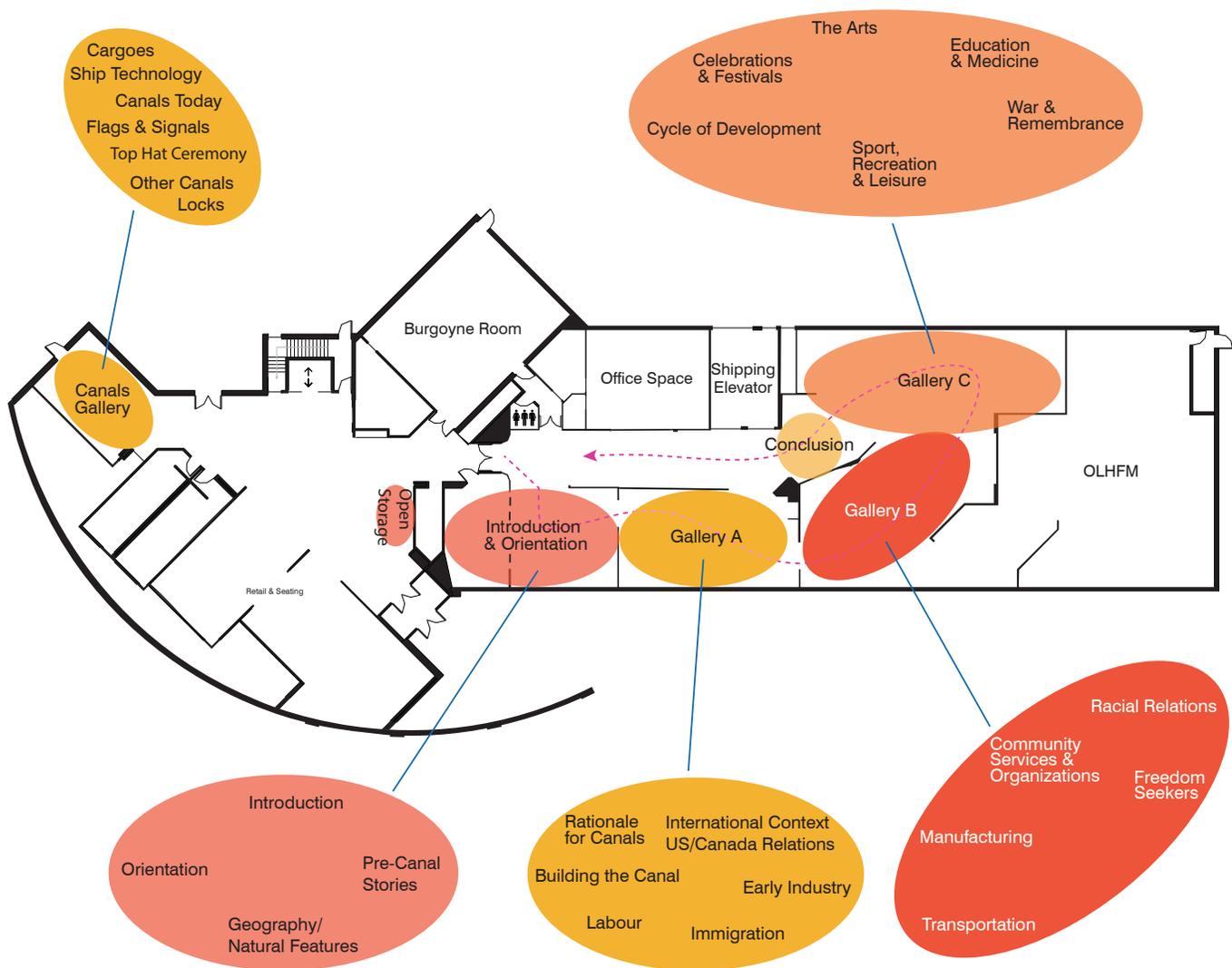
Within the Matrix, media and programming options are considered alongside each story/topic. Through redevelopment of the gallery spaces, curators, planners and designers can use the Matrix to help them pull from the entire array of available media and assets to select the most appropriate for the stories, objects, budgets and audiences. The Matrix is set out under the following headings:

Sub-Theme	Messages	Topics	Concepts	Media	Assets
-----------	----------	--------	----------	-------	--------

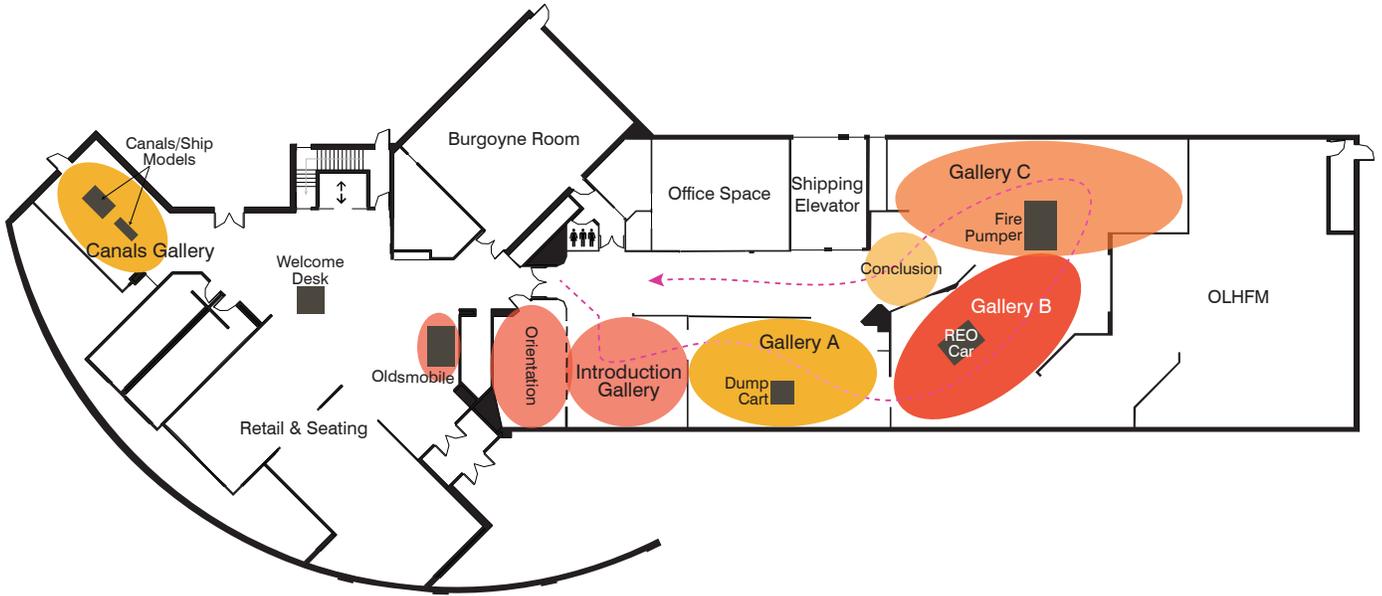
The Interpretive Matrix for St. Catharines Museum & Welland Canals Centre is included in full in the appendix.

Thematic Adjacencies

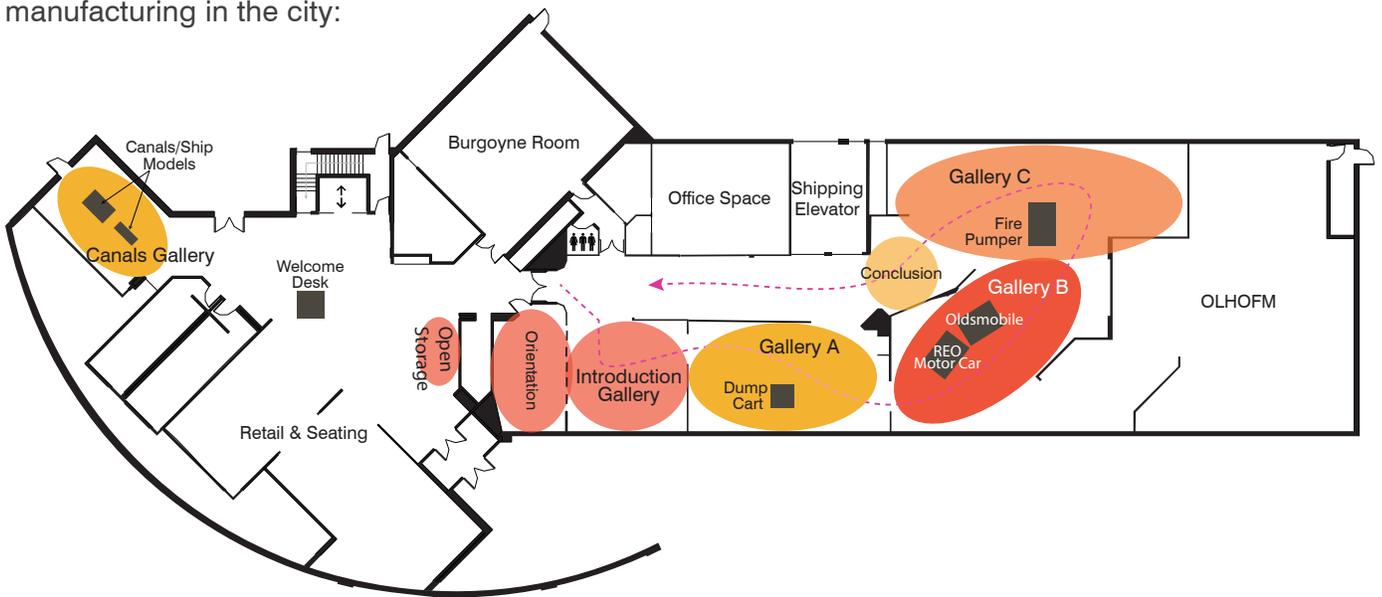
The resulting impact of this new thematic organization on the floor plan of the museum is shown in the diagram below. The distribution of themes and new gallery arrangement represent the final phase of the Interpretive Plan, as described in the Action Plan, included as an appendix at the end of this document.



The diagram below shows the new gallery and large object locations:



Alternatively, the Oldsmobile could be displayed with the REO in the new gallery space, having the two cars on display together illustrates the evolution of car manufacturing in the city:



Visual Communication

Accessibility Principles

Functional limitation, or disability, is part of being human. In fact, everyone is likely to experience some level of limitation, be it physical or intellectual, at some point in their lives. In Ontario, it is estimated that 15% of the population is already living with some form of disability and this figure is only expected to rise as the population continues to age.

Canada doesn't currently have federal legislation protecting Canadians with disabilities. In 2018 Canada tabled its first piece of federal legislation aimed at improving accessibility with *Bill C-81: The Accessible Canada Act*.

However, *The Accessibility for Ontarians with Disabilities Act (AODA)* was enacted in 2005 with the goal of creating a fully accessible Ontario by 2025. The AODA definition of disability is inclusive of both permanent and temporary disabilities, and encompasses:

- Deafness or hearing loss
- Intellectual or development disabilities
- Learning disabilities
- Mental health disabilities
- Physical disabilities
- Vision loss

Working towards this goal, AODA established five standards that once adhered to will allow people with disabilities to participate fully and equally within the community. These standards are:

- Customer Service standard
- Information and Communications standard
- Transportation standard
- Employment standard
- Design of Public Spaces standard

In addition to legislation like AODA, recognition of the barriers faced by people experiencing disability and the desire to breakdown these barriers to create spaces, services, and opportunities that can engage all members of the community equally has led to the development of conceptual models and best practices like Universal Design.

The Convention on the Rights of Persons with Disabilities [as set forth by the United Nations] was ratified by the Government of Canada in 2010. The CRPD clearly outlines the responsibility of countries to engage in research and development of Universal Design principles and application of these principles to maximize inclusion of all including people with disabilities.

- *Universal Design Network in Canada*

The Centre for Excellence in Universal Design at the National Disability Authority defines Universal Design as:

The design and composition of an environment so that it can be accessed, understood and used to the greatest extent possible by all people regardless of their age, size, ability or disability.

- *The Centre for Excellence in Universal Design*

Universal Design should not be viewed as a legal requirement but rather, as an approach to design that works to the benefit of all people. To be effective, the principles and purpose of Universal Design needs to be integral to the success of a project, considered right from the start and fully adopted by all team members.

There are seven principles of Universal Design:

1. **Equitable Use:** Design is useful and marketable to any group of users.
2. **Flexibility in Use:** Design accommodates a wide range of individual preferences and abilities.
3. **Simple and Intuitive Use:** Use of the design is easy to understand regardless of the user's experience, knowledge, language skills, or current concentration level.
4. **Perceptible Information:** Design communicates necessary information effectively to the user, regardless of ambient conditions of the user's sensory abilities.
5. **Tolerance for Error:** Design minimizes hazards and the adverse consequences of accidental or unintended actions.
6. **Low Physical Effort:** Design can be used efficiently and comfortably with a minimum of fatigue.
7. **Size and Space for Approach and Use:** Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture or mobility.

Designing for Accessibility

Graphic Hierarchy

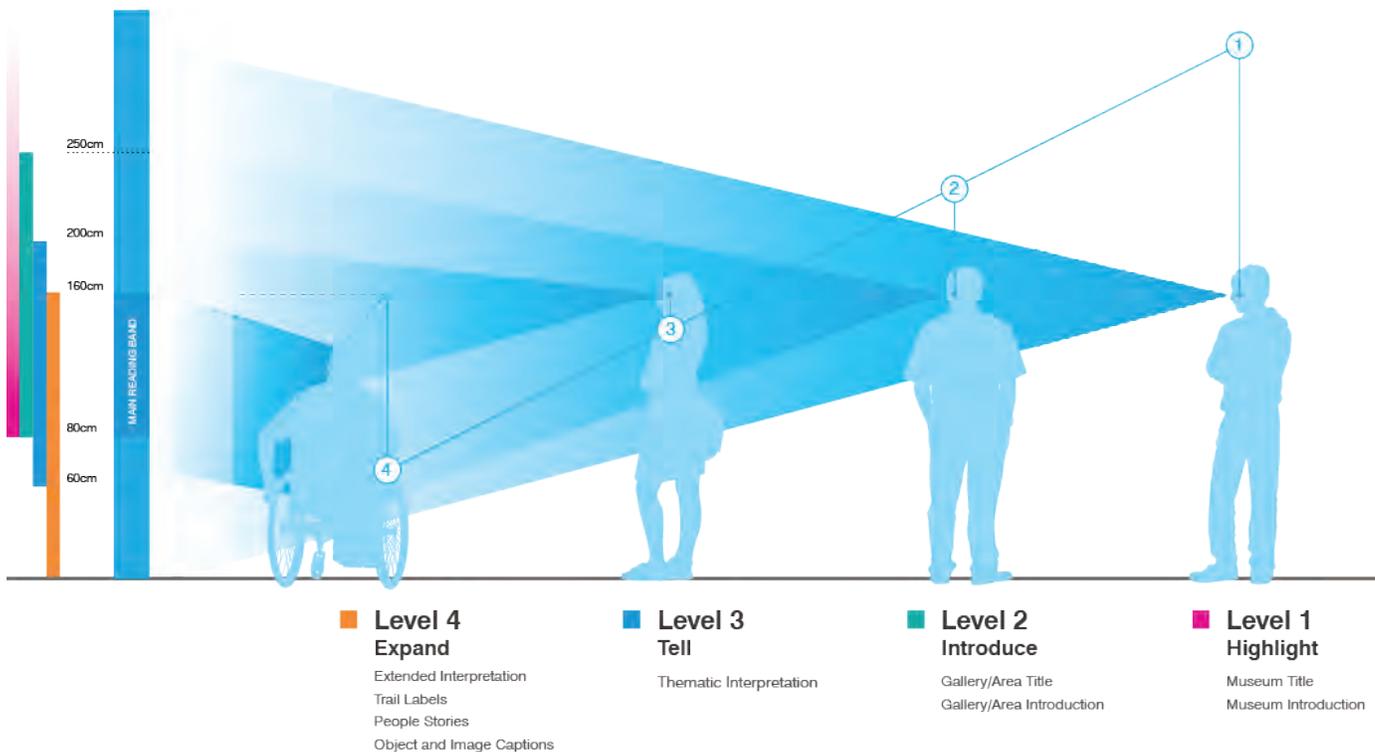
For optimal visual communication and visitor engagement with the exhibition content, all interpretive graphics are layered into four levels:

- Highlight
- Introduce
- Tell
- Expand

These levels are based on the intended purpose of the graphic content.

The diagram below explains the guidelines for placement of all exhibition graphics to ensure a logical content hierarchy while also meeting accessibility standards. For example, the diagram indicates the location of the Main Reading Band.

The majority of interpretive graphics must be placed within this height range to guarantee reading accessibility. This diagram is based on industry best practices.



The images included below illustrate some prototype testing undertaken with the Museum at the Gateway Arch in St. Louis for different exhibit elements developed to provide access for all:



Testing easy-lift panels.



Testing media functionality and ease-of-use.



Testing wheelchair access and reach.



Testing readability of tactile element.

Typography

Typography

When creating print material that is readable for people with visual impairments or whose eyesight has deteriorated, the first instinct is usually to make the type larger.

For example, many organizations advocating for the visually impaired recommend anywhere from about 22-point body copy for environments such as Museums. But while using larger type may seem like the best way to address accessibility concerns, there are several issues that can undermine this approach. The main challenge is the additional space required to accommodate this larger type, which either may not fit or creates overwhelming visual clutter within a display.

There are other typographic features beyond size of type that can be adjusted to make printed text more accessible for people with visual impairments. The process begins by considering the two additional factors driving accessible type design: legibility and readability.

- **Legibility** is determined by the specific typographic traits that affect recognition of letters and words. It is an informal measure of how easy it is to distinguish one letter from another in a particular typeface. The key typographic factors in legibility are shape, scale, and style.
- **Readability** refers to the clarity and speed with which content can be digested over an expanse of text. Readability is dependant on how the typeface is used, and is therefore related to the legibility of a font, as well as design and layout. The key typographic factors for readability are dimension, spacing and alignment.

Style

For museum exhibits, typefaces fall into two categories: header fonts, which are more decorative, and body text fonts, which carry the interpretive content and should be designed for readability and versatility.

For accessibility, typeface selection should focus on those that have easily recognizable letterforms.

The examples below are display fonts, since they are emotive but do not have easily recognizable letterforms:

Mrs Eaves

ZEBRAWOOD

Magneto

The examples below are body text fonts that are designed for readability:

Felbridge Std

Fira Sans

Swiss 721 BT

Colour and Contrast

A reader's perception of colour can be affected by congenital vision problems or the effects of age, injury or the environment.

About 5% of people exhibit actual colour blindness. However, the contrast between colour values and between hues affects how all viewers experience print design.

A good principle is to ensure there is at least a 70% difference in colour value (or Light Reflectance Value), for example, between type and a background tone.

A quick check can be done turning your monitor to grayscale or printing to a grayscale printer: if type and other graphic elements appear to blend together, adjust values accordingly to improve the contrast ratio.

For example:



Typography - Option 1

1824

A ROUTE TO THE HEARTLAND

A Journey Through The Welland Canal

SUBHEADING

Lorem ipsum dolor sit amet, est te alii petentium percipitur, id mei tollit audire appellantur, vitae docendi vel eu. Graecis accusata est et, eum idque quodsi ei, voluptatibus efinitionem cu cum. Ut qui eius quidam singulis, cum ipsum eripuit at, at mea dicta accusam appareat. At qui ullum mediocrem accusamus, ea tincidunt maiestatis democritum mel. At sed verear offendit, qui ei dolore essent scaevola.

At sed verear offendit, qui ei dolore

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

01234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

01234567890

Conduit ITC Bold

Sans serif font Conduit ITC is used for headlines and high-level messaging. It is indicative of cargo ship lettering as a nod to the heritage and historical significance of the Welland Canals.

Georgia Pro

A secondary serif typeface Georgia Pro is used for sub-headings and dates to give a historical feel.

Cooper Hewitt

A tertiary sans-serif typeface is used for all interpretive text, which provides a variety of weights but importantly, is accessible.

Typography - Option 2

1824

A ROUTE TO THE HEARTLAND

A Journey Through the Welland Canal

SUBHEADING

Lorem ipsum dolor sit amet, est te alii petentium percipitur, id mei tollit audire appellantur, vitae docendi vel eu. Graecis accusata est et, eum idque quodsi ei, voluptatibus efinitionem cu cum. Ut qui eius quidam singulis, cum ipsum eripuit at, at mea dicta accusam appareat. At qui ullum mediocrem accusamus, ea tincidunt maiestatis democritum mel. At sed verear offendit, qui ei dolore essent scaevola.

At sed verear offendit, qui ei dolore

ITC Charter

Serif font ITC Charter is used for headlines and high-level messaging. An elegant and decorative font representing the history of St. Catharines.

Cooper Hewitt

A secondary sans-serif font is used for all interpretive text, a variety of weights are available, but it remains accessible.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

01234567890

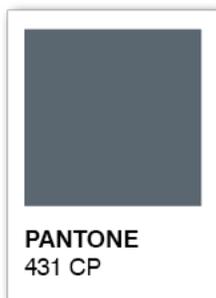
Colours

The colour palette takes influence from the physical and natural elements of the landscape around St. Catharines, while also showcasing its cultural diversity and community.

Main colours



Socio-Political



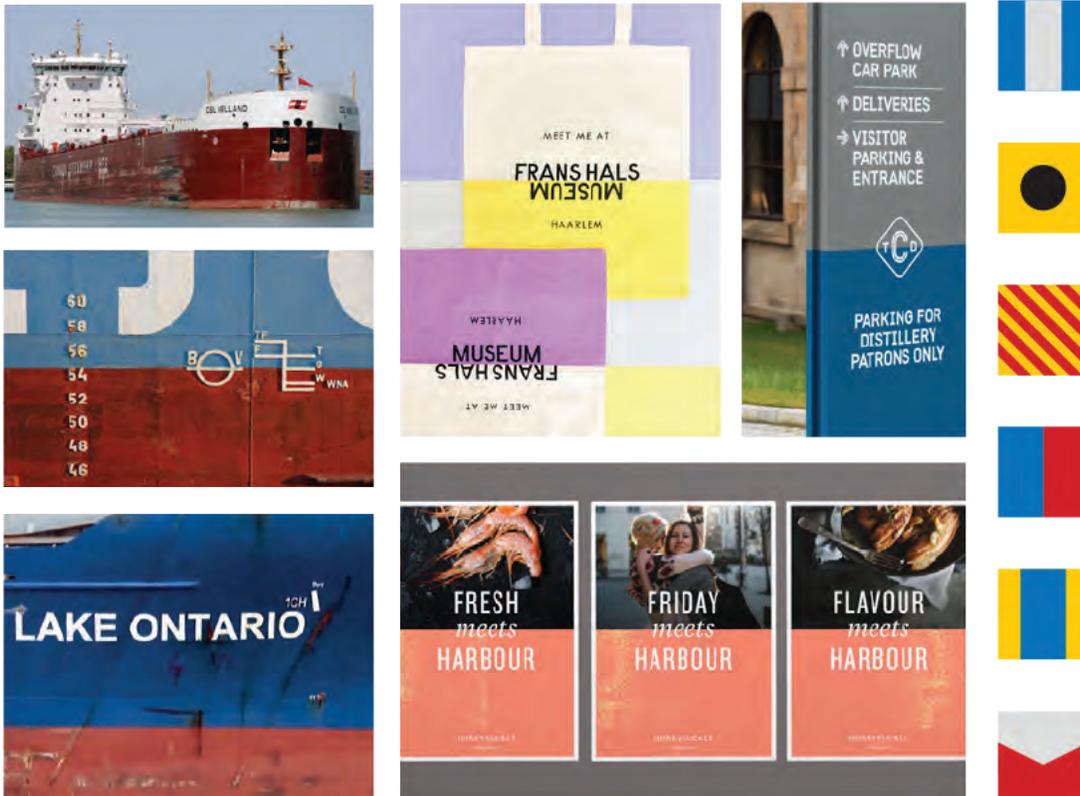
Physical



Community/Cultural



Graphic Inspiration



Nautical and cargo ship inspired graphic shapes and devices



Diverse and bold colour palette, Impactful statements / quotes

Visitor Experience

Arrival & The Lobby

As visitors enter the St. Catharines Museum & Welland Canals Centre, by way of either entrance to the building, they will immediately note a staff member working a centrally located welcome desk.

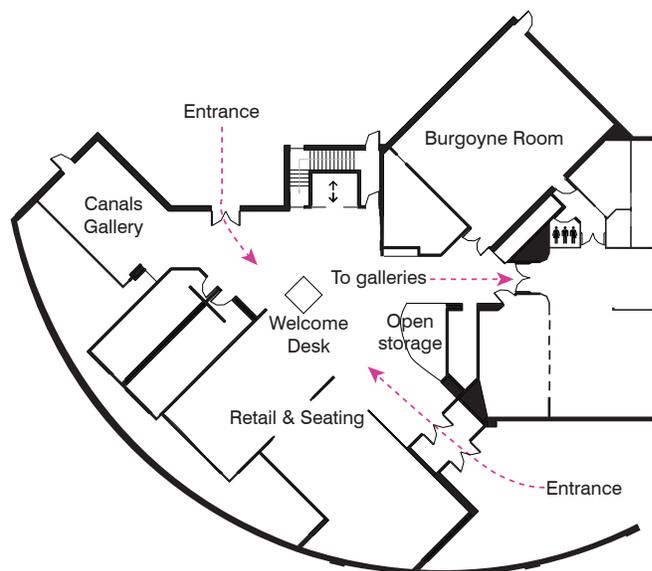
Here, visitors will be able to ask questions about the Museum and surrounding areas, learn about what the Museum has to offer, and peruse brochures and other tourist information stored on the built-in display racks.

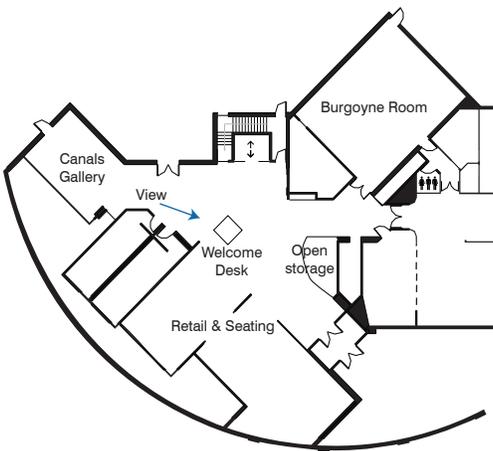
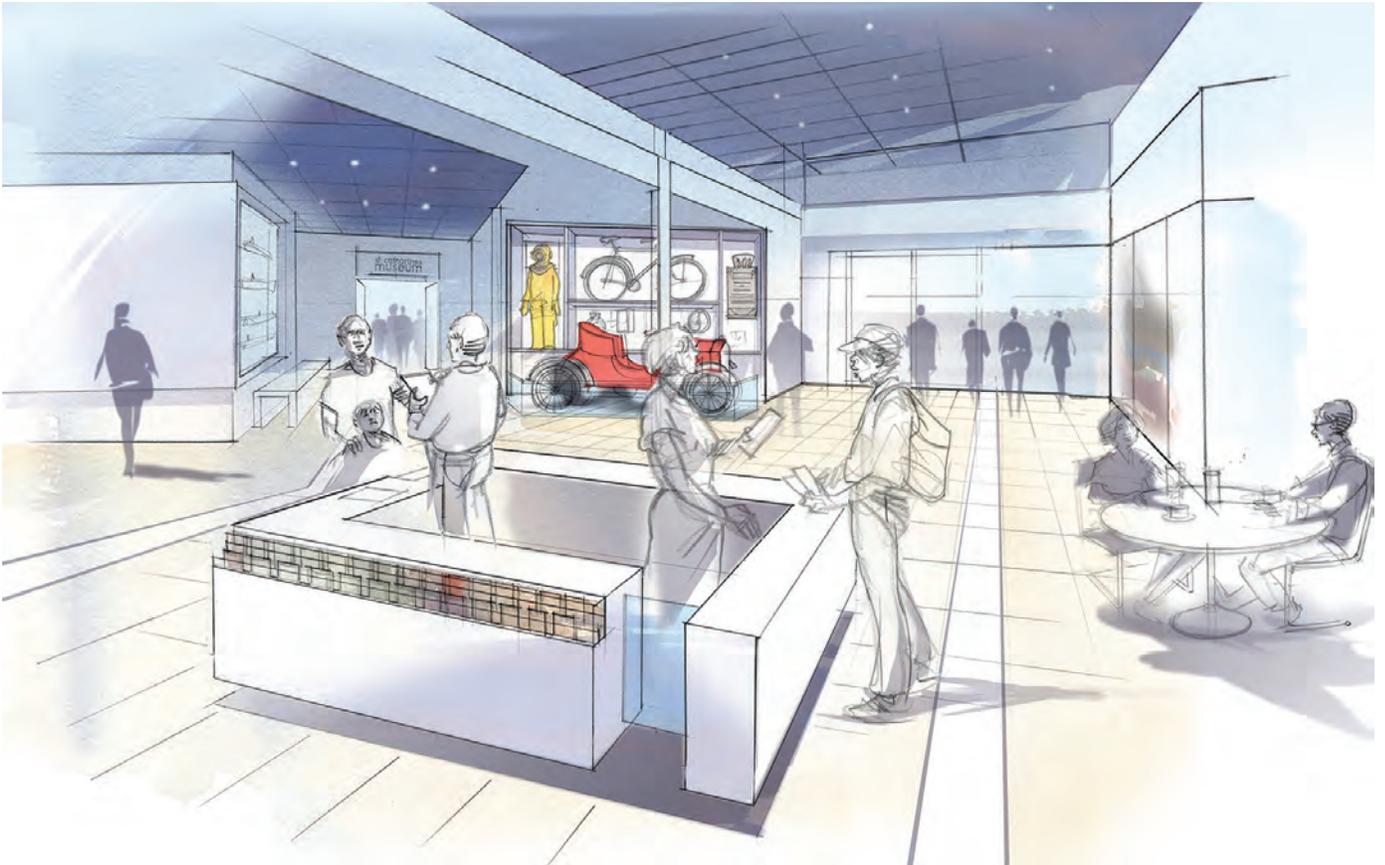
From this central location, aligned to maximize key building sightlines, visitors will be able to see each of the Museum's various zones, including the retail shop, *Merritt's Mercantile*; gender-neutral washrooms; the entrance to the Museum galleries and rental spaces; and the route to the exterior viewing platform. Floor-graphics applied throughout the lobby will further aid visitors with wayfinding, offering a visual and fun way to identify where they want to go.

At the south end of the lobby, a welcome display will feature an open storage solution for large, distinctive objects, as well as a brief thematic introduction to the Museum that will grab visitors and let them know right away what they can expect to find as they enter the galleries. Clear sightlines through the lobby and the addition of wayfinding floor graphics will ensure visitors entering the Museum find their way to the galleries without issue.

Each of the small display cases situated throughout the lobby will feature community-driven displays, produced collaboratively by museum staff and local residents that can be changed up frequently to present new and diverse stories.

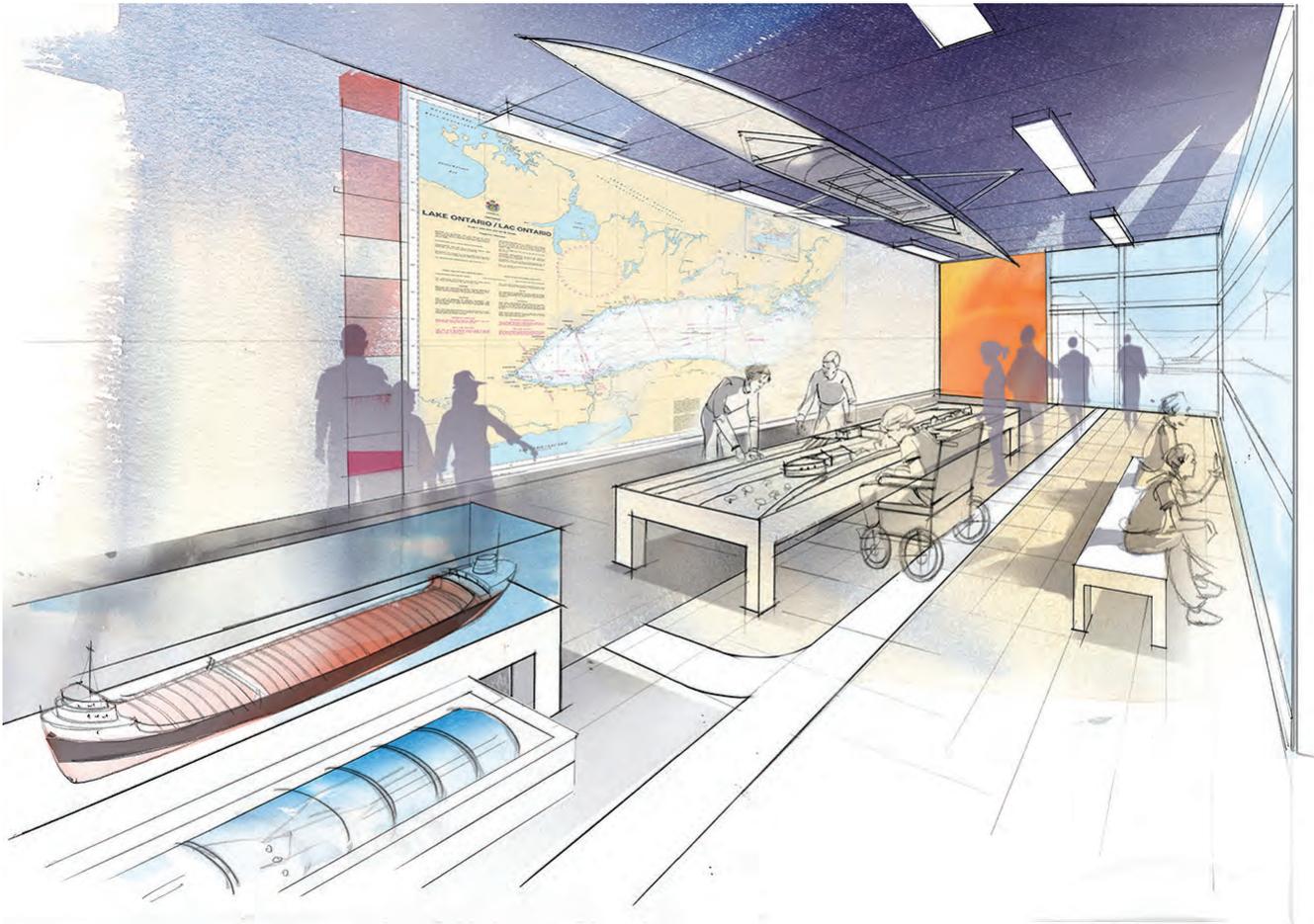
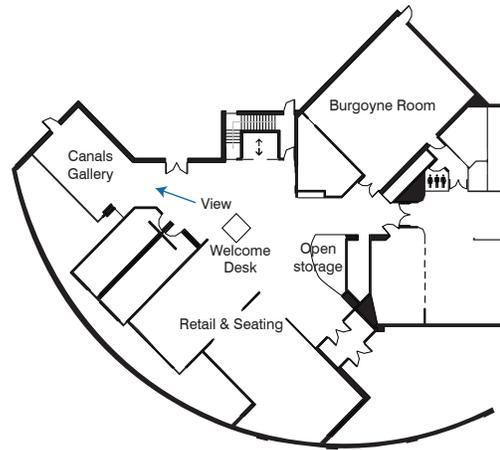
The north-west side of the lobby will feature an expanded retail space offering visitors the chance to relax in a café setting and to prolong their shopping experience in *Merritt's Mercantile*.

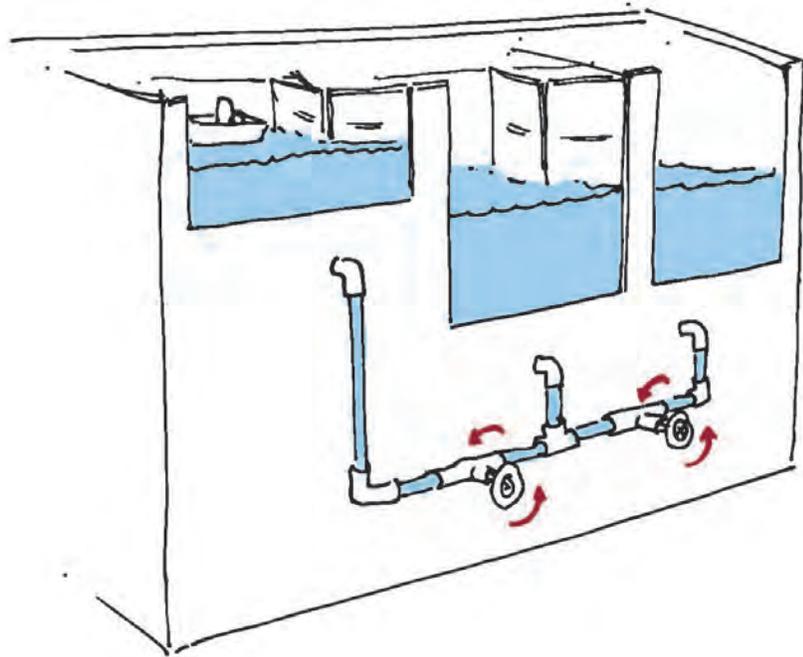




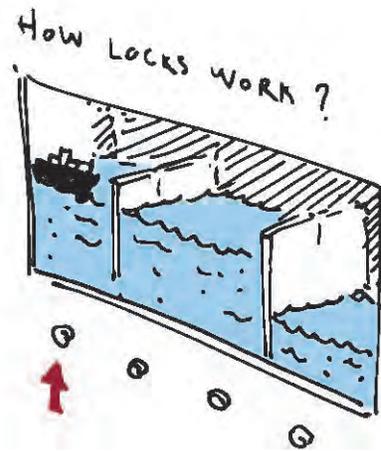
The Canals Gallery

To the north-east of the lobby, a gallery space featuring large windows with a clear view to Lock 3, will be dedicated to interpreting the operations of Lock 3 and the Welland Canal, and information about shipping and cargo. In this Canals Gallery, the ship schedule information will also be featured, thus keeping all modern Canals-centric stories and information in one easy to find location.





New interactive exhibits added to this display area, for example exploring how a lock works, will enhance the visitor understanding and enjoyment of the subject.



push button
to operate doors.

Introduction Gallery

As visitors enter the main gallery space they will be drawn through the doorway immediately on their right, which will bring them into the Introduction Gallery.

Here, visitors will be alerted to the three main themes of the museum – socio-political landscape, physical landscape, and community-cultural landscape – imbued within the museum’s ‘Big Idea’:

Shaped by its unique natural and physical position, the legacy of St. Catharines is visible in its distinct urban character and the compelling stories of those who have contributed to its development.

At the centre of the Introduction Gallery, visitors will encounter an interactive map that will help them understand the local geographical context, including the relationship between their current position at the Museum by Lock 3, the Welland Canals, and the city of St. Catharines.

In addition to the geographical and ecological context of the region, this gallery will also engage visitors in the Pre-Canal story of the St. Catharines region, including pre-contact Indigenous history and the significant period of change brought about by the arrival of Europeans and their subsequent colonisation of the region. Together, these stories will allow visitors to understand what the region was like before the construction of the first Welland Canal and equip them for the remainder of their journey through the galleries.

Surrounding the central display, cases will highlight iconic St. Catharines objects, for example the BB Gun from the 1983 film *A Christmas Story* or the trumpet once owned by musician J.W. Parker.

The small open room connected to the Introduction Gallery on the north side will feature sliding doors that can be closed to make the room an orientation space for tour and school groups. When not used for orientation, the sliding doors can be left open giving other visitors the chance to access the children’s activity kits stored within.

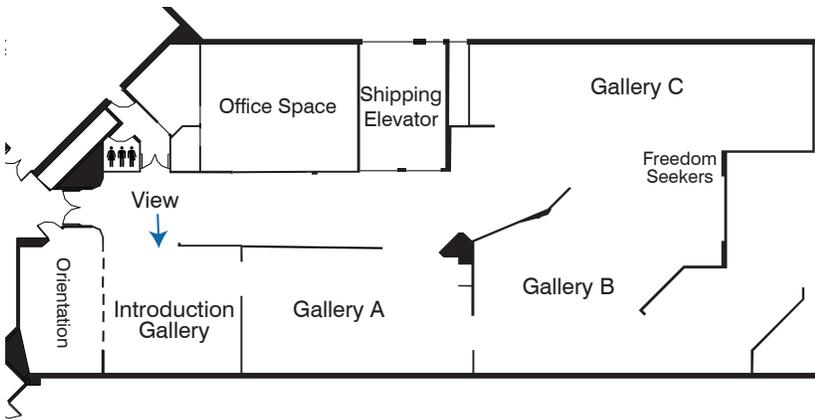
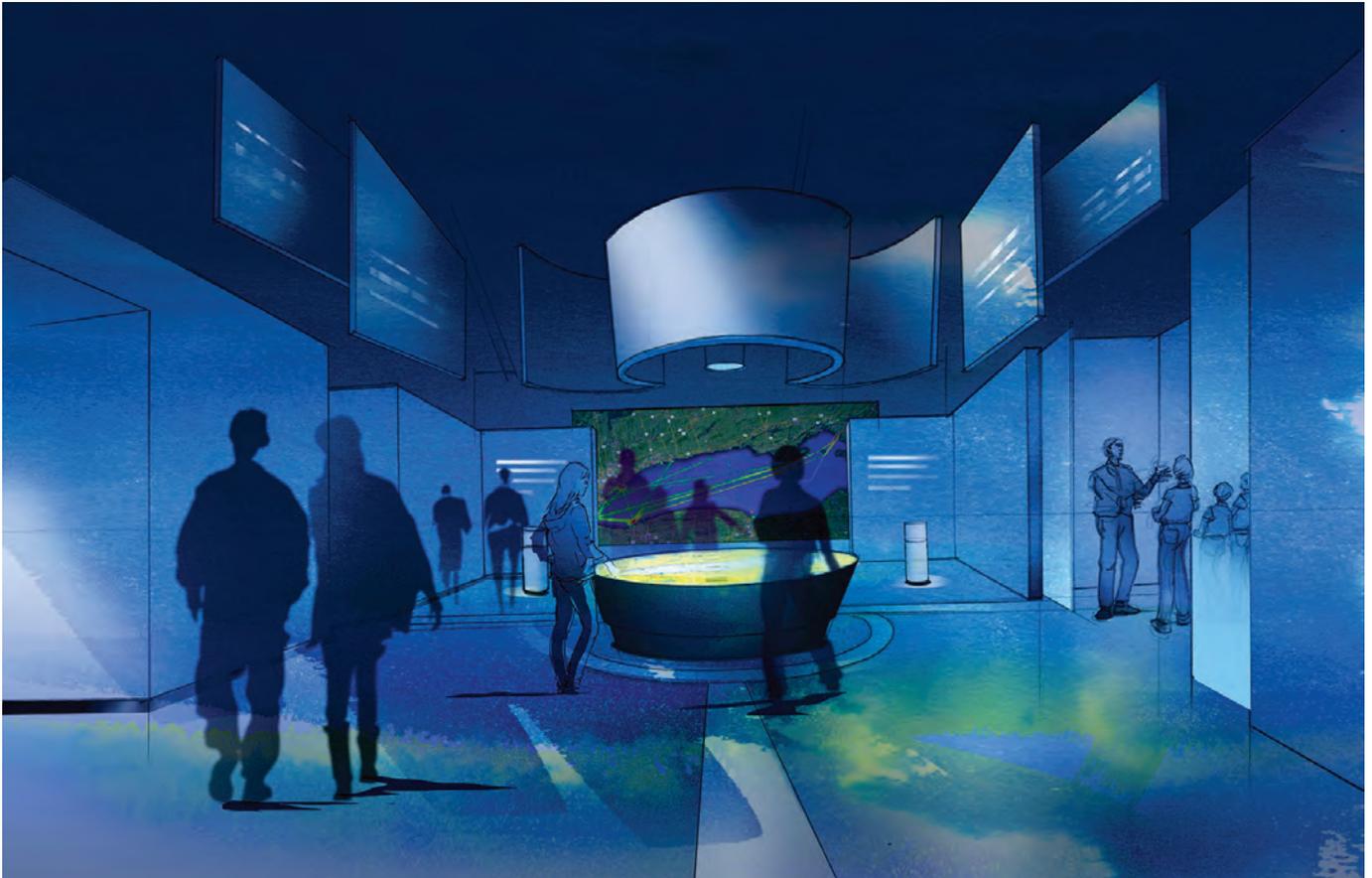
Any audio that might be included here (or in the main galleries) can be provided via hand-set or directional speakers so as not to interfere with tours.

Sketches show options for audio stations:



sound box





Galleries A-C

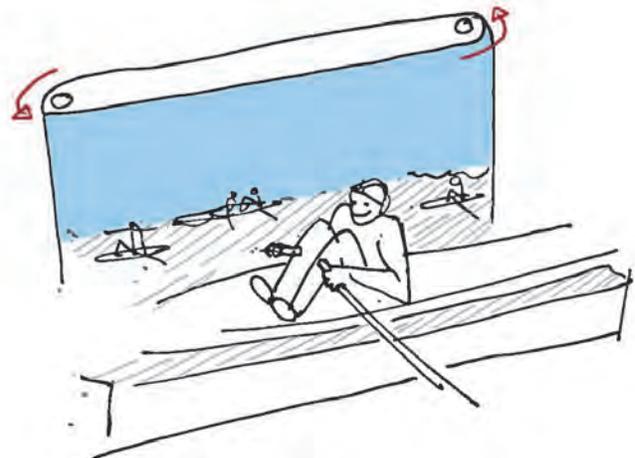
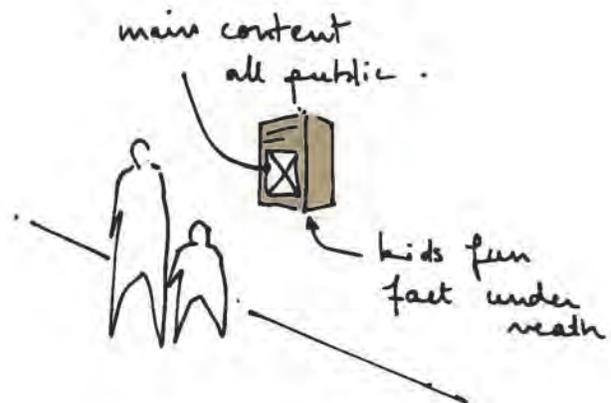
Having already been introduced to life in St. Catharines before the construction of the Canals, visitors will then proceed into Gallery A, where they will encounter large graphics, artifacts, and other supporting media exploring the time periods and conditions of the Canals' construction across each of its four phases. A large dump cart will act as the central object and focal point in the gallery.

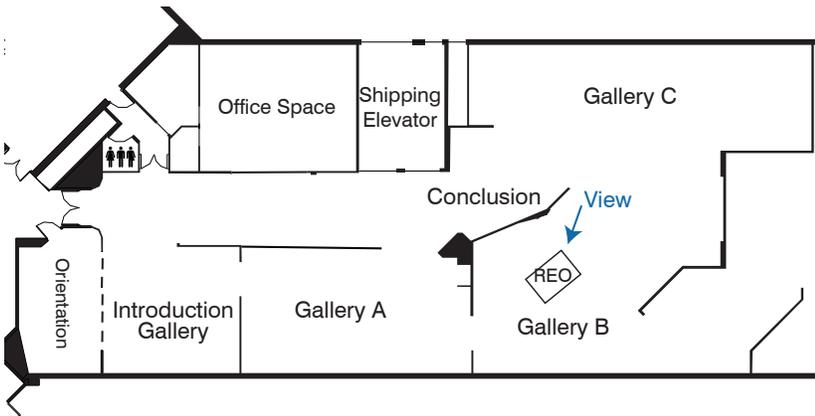
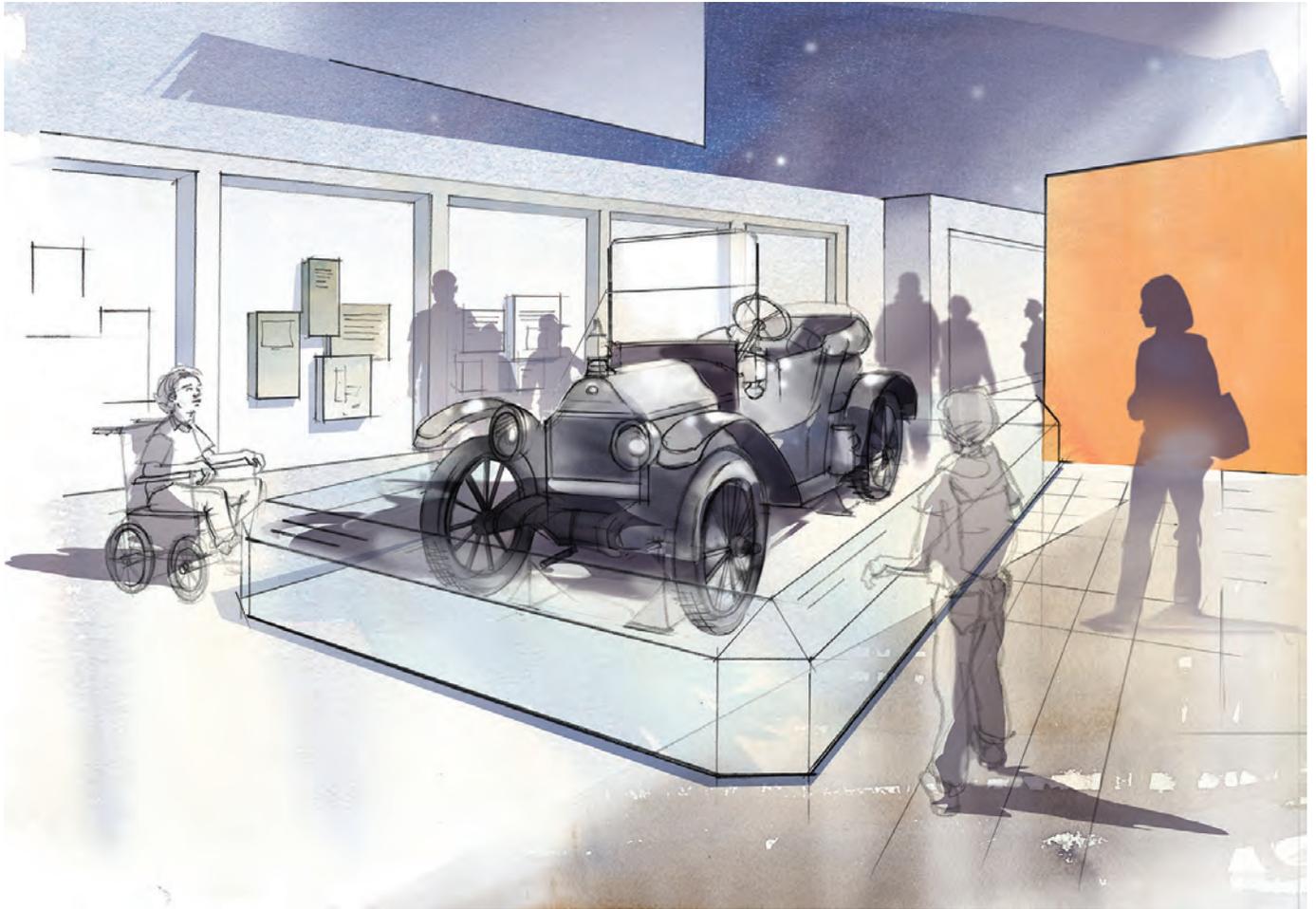
Moving into Gallery B, visitors will progress beyond the story of the Canals' construction to explore St. Catharines' development into a hub of industry, manufacturing and transportation. Uniting these stories will be the 1912 REO Motor Car and Oldsmobile, displayed prominently and centrally.

Continuing beyond the cars, visitors will cross an imaginary threshold to enter Gallery C where they will notice a large display exploring the history of the Freedom Seekers, the Underground Railroad and the abolitionist movement in connection to the story of St. Catharines.

Throughout the galleries, visitors of all ages and ability will be engaged with the content on display. Children-friendly content can be developed as a 'trail' through the galleries, built into displays and through the addition of new mechanical interactives.

These sketches show some options for different interactive elements that could be introduced:





Galleries A-C

As visitors continue to walk through Gallery C, they will encounter a series of displays illustrating different aspects of life and community in St. Catharines over the course of its history.

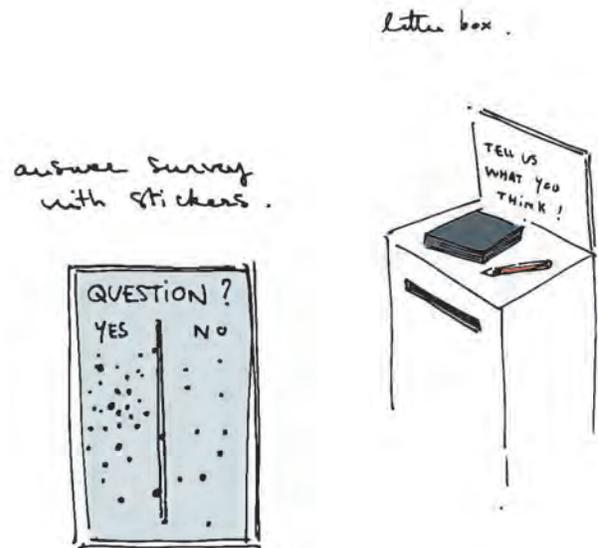
Exploring Gallery C, visitors will note the breadth of topics being examined. Stories will range from the impact of suburbanization on the city's development to the cultural dynamism of the city's many neighbourhoods. Gallery C will offer something of interest to every visitor.

At the centre of the gallery, visitors will note the large and impressive fire pumper, surrounded by reader rails exploring topics like the history of the city's community services.

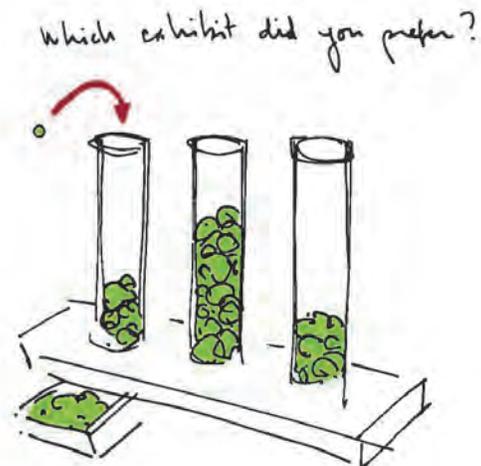
Rounding the final corner of Gallery C, visitors will stop to take note of the exhibit's concluding display, which will offer a summary of their experience, reiterating the 'Big Idea' and the three main exhibit themes.

An interactive visitor feedback exhibit, which will allow visitors to vote on their favourite stories and elements in the galleries will conclude their experience. Wayfinding floor graphics will direct visitors to the exit.

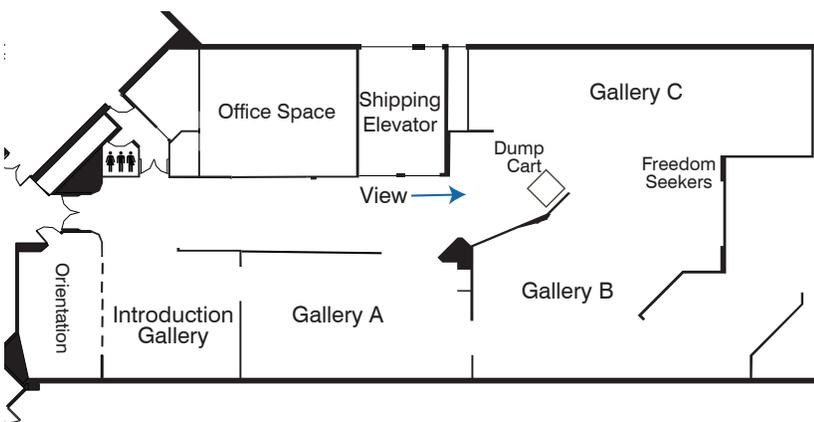
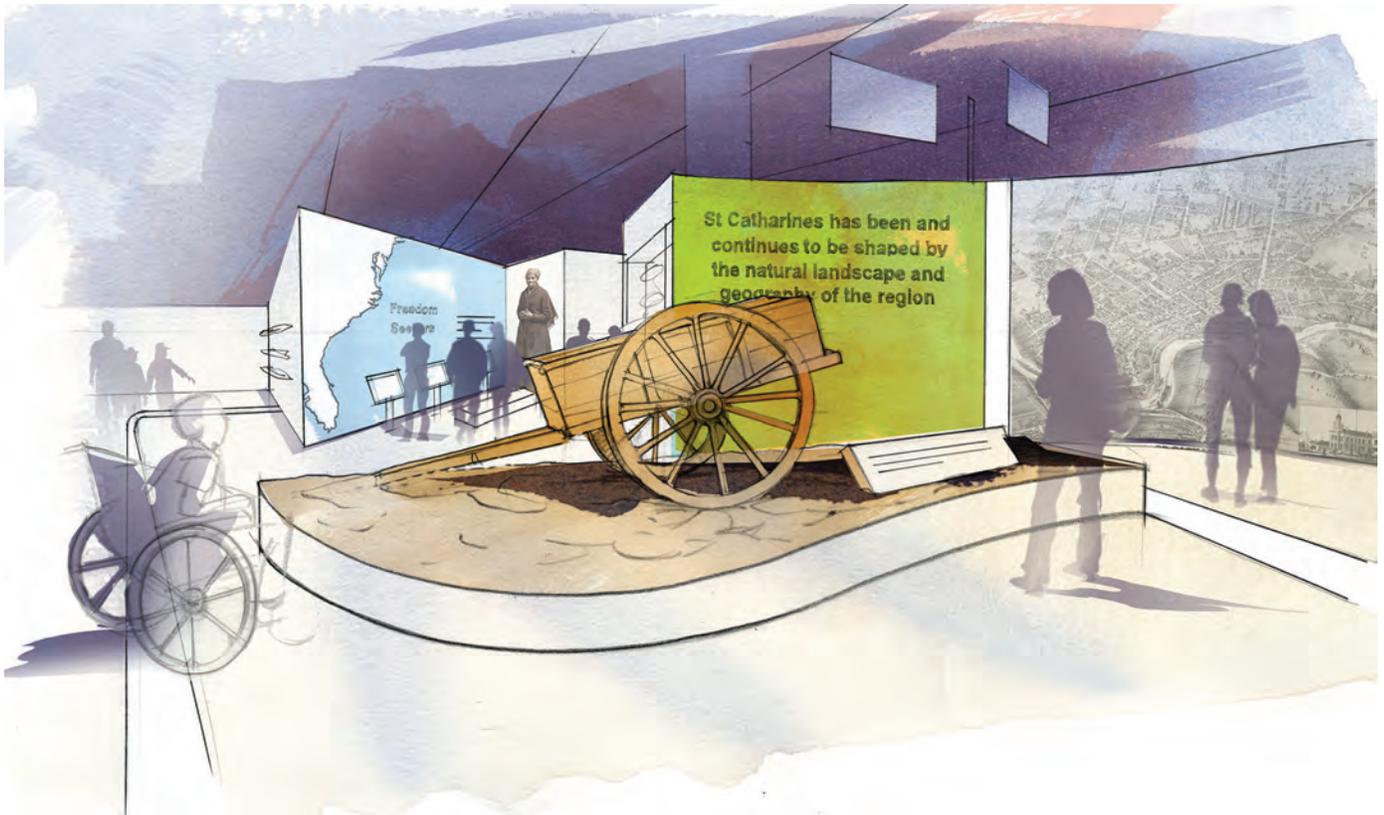
Sketches show options for visitor feedback stations:



(check Newscum in DC).



→ voting system + display
but no mediation needed.

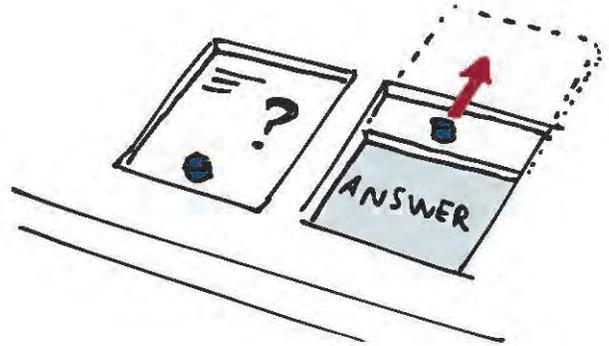
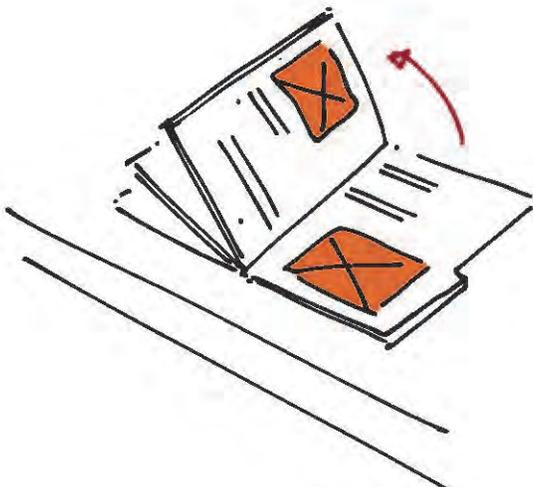


This illustration shows a view looking back toward the conclusion display, into Gallery C beyond. This represents a period in phasing when the larger display items (like the dump cart) may not have been relocated throughout the gallery spaces yet.

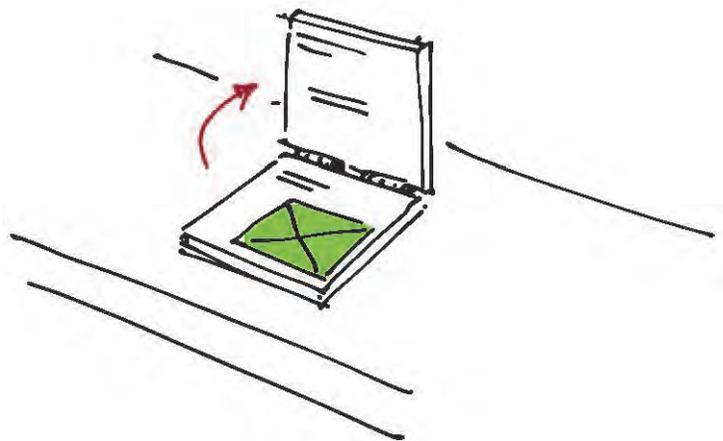
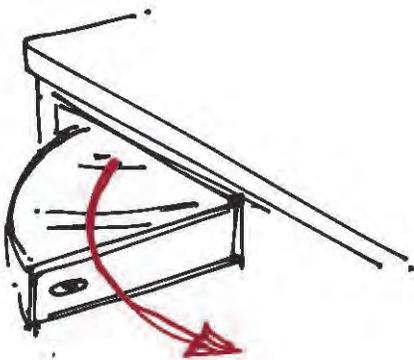
Galleries A-C

Simple yet engaging interactive elements, such as flip panels revealing hidden artifacts or answer-questions, drawers showing hidden artifacts or roller drums giving new information are fun ways to add a sense of discovery and wonder throughout the exhibit experience.

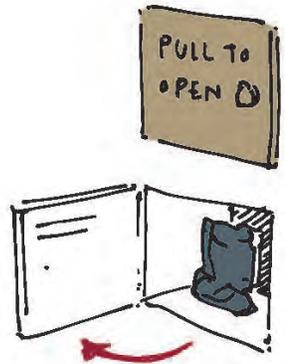
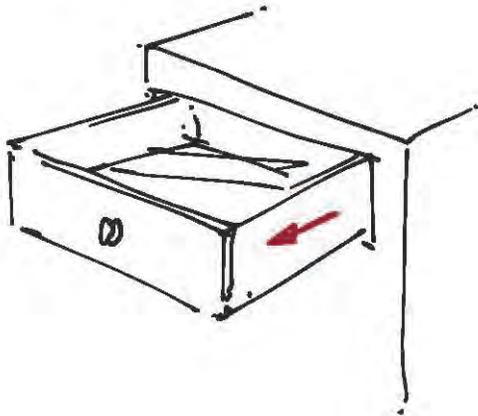
flipbook



rotating drawers.

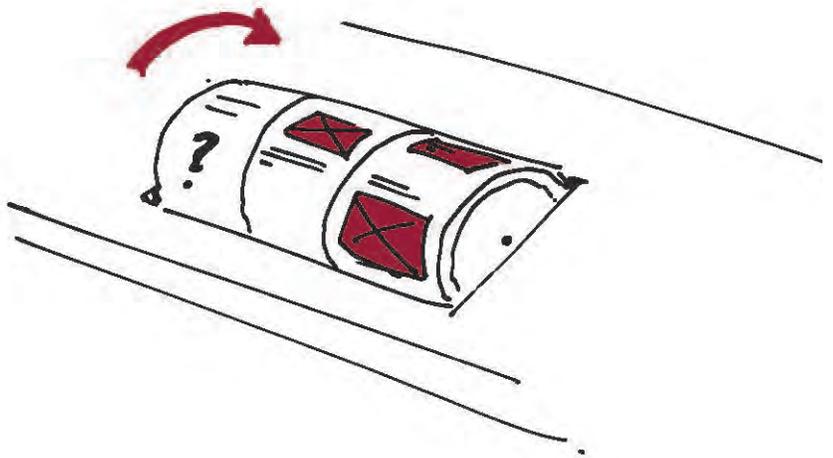
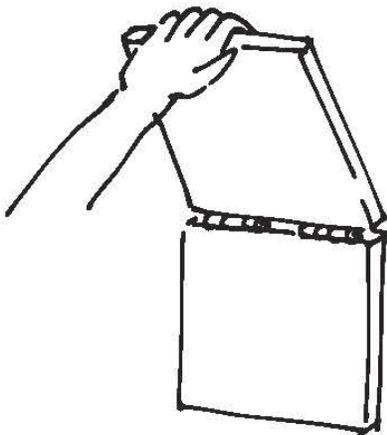


Discovery drawers -



secret artifacts.

roller drum.



Exterior Interpretation

After exiting the main museum galleries, wayfinding signage and floor graphics will direct visitors to the viewing platform to take in the Canal and ships passing through Lock 3.

Choosing to access the viewing platform via the second floor of the building, visitors will proceed upstairs using the stairs or elevator. After reaching the bridge level, visitors will exit the building to the viewing platform where they will have a clear view of Lock 3. As visitors wait for the ships to pass through the lock, reader rail graphics, installed at intervals along the length of the viewing platform, will give them more information about the Canals, ships, and shipping to further support what they have just learned in the Museum's galleries.

After enjoying the viewing platform, visitors can descend to the outdoor plaza where vertically installed interpretive panels will examine and tell stories about the landscape and St. Catharines. Nearby, a physical interactive will frame the view, encouraging visitors to take in the sights and perhaps take a picture to remember their experience.

Continuing along from the plaza, visitors will walk towards Discovery Park where they will notice architectural and ship elements with supportive interpretive labels positioned alongside. Sculptural elements installed to be protruding artfully along the edge of the Canal will reference a ship's sails, reminding visitors about what they have just learned on their visit through the Museum.

Passing through Discovery Park along the Welland Canals Trail, visitors will finally encounter the Fallen Workers Memorial, where they will be inspired to stop and reflect on those who were lost during the construction of the Welland Ship Canal.

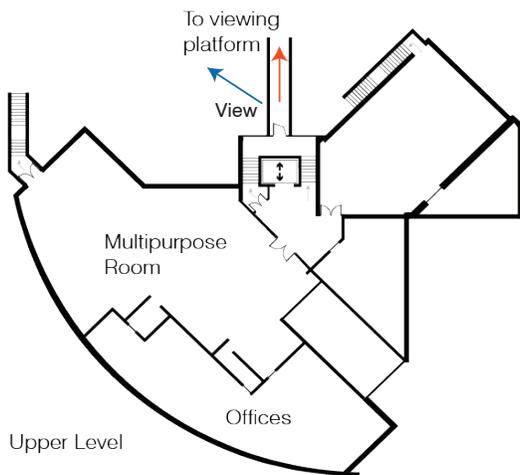
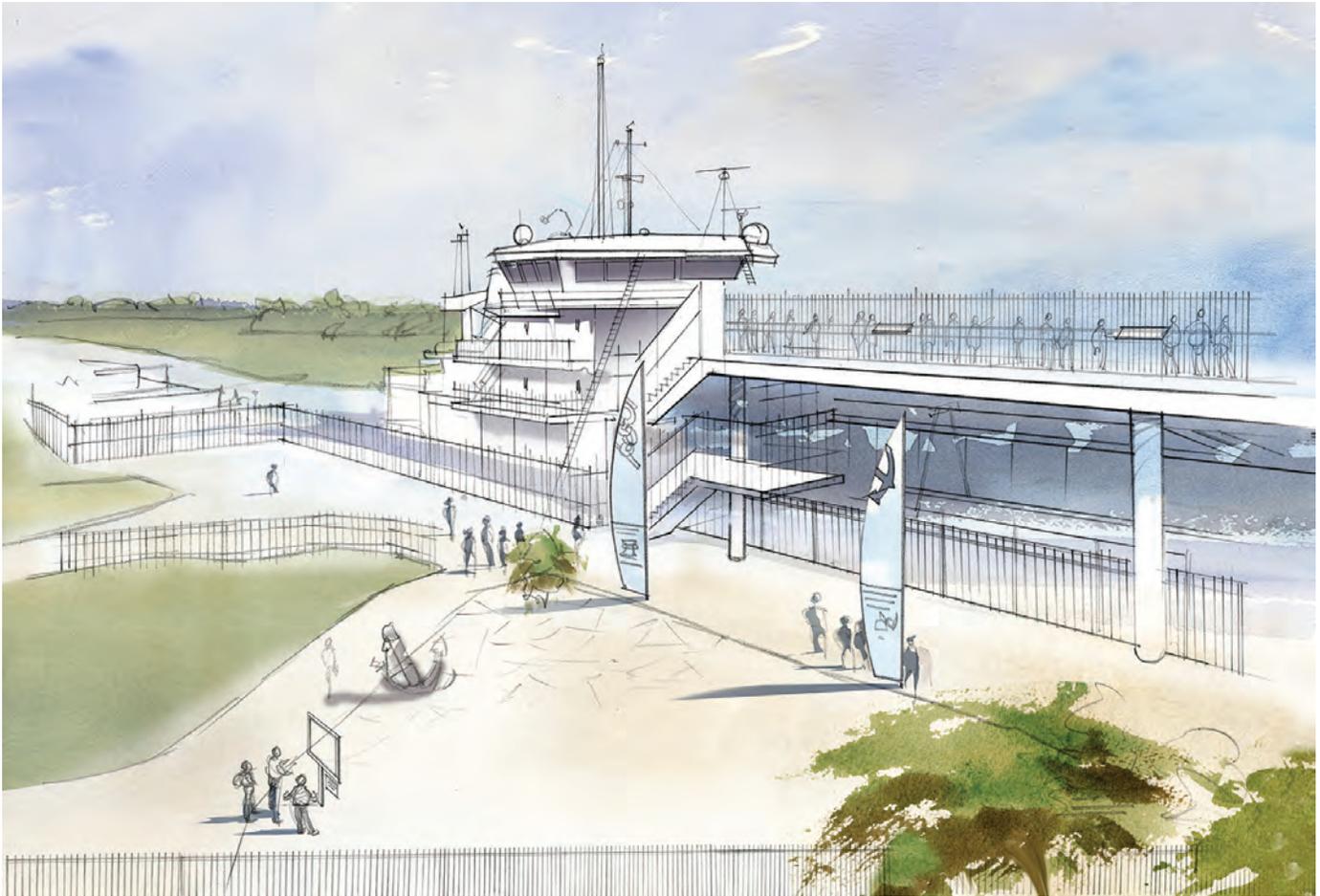
Alternative Exterior Interpretation

Alternatively, visitors may arrive at Lock 3 to watch the ships pass through before entering the Museum to see the galleries.

Walking from the parking lot to the Museum's outdoor plaza, visitors will notice vertically installed interpretive panels introducing elements of the story of St. Catharines and encouraging them to visit the interior galleries to learn more.

Choosing to watch the ships from the viewing platform, visitors take the exterior stairs to arrive on the platform where they will encounter reader rail graphics, installed at intervals along the length of the railing. Featuring some information about the Canals, the graphic content will encourage visitors to enter the Museum's galleries to learn more.

After seeing the ship pass through the lock, visitors will decide to enter the Museum to take a tour through the galleries, and to peruse through *Merritt's Mercantile*.



Action Plan

Implementation Phasing

The suggestions and developments contained in this Interpretive Plan should be implemented in a phased approach as staff time and funds are available.

Phase 1

Goal/Strategy	Priority	Cost	Notes/Sub-tasks
New centralized welcome desk	High	\$	Purchase or have built new centralized welcome desk. Exact size and details of desk to be determined.
			Review and adapt current responsibilities and workflows conducted at existing welcome desk to suit new configuration.
Paint Lobby	High	\$	Simplify colour-palette in lobby by painting the walls one neutral colour (i.e. grey).
Change History Hall (temporary exhibit space) into museum offices.	High	\$\$	Remove temporary exhibit elements from History Hall and change into office space.
			Add door to History Hall and remove or cover the built in-display window outside of the entrance to the Hall to offer staff privacy from visitors.
Create Orientation Room with doors that open to new Introduction Gallery	High	\$\$	Sliding doors to be added so that space can be closed off and completed. Note that space can still be used for orientation even if doors have not been added.
			Add high-level interpretive styling to Orientation Room so that space works interpretively with the Introduction Gallery when doors are open.
Create Canals Gallery in current TIC area	High	\$\$	Movement of large objects (skiff, lock model, ship models) to Canals Gallery will require some coordination and likely have significant cost and time implications.
			Develop and integrate supporting content/interpretation focussed on the Canals from stories within existing galleries (i.e. How does a lock work?).
Add graphic panels to viewing platform	High	\$	Develop interpretive content about the Canals, ships etc.
Add panels in plaza & Discovery Park linking to interpretive framework	Medium	\$	Develop interpretive content about the Canals, ships, St. Catharines' built history etc. This element can be added at any phase.

Phase 2

Goal/Strategy	Priority	Cost	Notes/Sub-tasks
Create Introduction Gallery space (in old temporary exhibits)	High	\$\$\$	This is an important element of the new interpretive approach for the museum, and therefore, a high priority. As this element is going into a space with no existing permanent structures or interpretation, it can be undertaken in an earlier phase of work. Specific additional elements within the new Introduction Gallery (i.e. interactive map) may need to be instituted in phases.
			Develop and integrate content/interpretation for Introduction Gallery.
Alter exhibits at entrance to galleries to encourage visitors to turn right and enter Introduction Gallery first	High	\$\$	Remove section of wall currently featuring W.H.M. cut-out and barrels to create a wider opening. Depending on how display elements have been fixed to the floor, etc. this may have a time and cost implication.
			Add signage that encourages visitors to turn right into the Introduction Gallery rather than progressing down the corridor.
Remove existing interpretive elements from corridor	High	\$	Corridor to have light interpretive elements (i.e. imagery) only so as not to overwhelm visitors as they exit. Exhibit elements including cases to be removed.
			Remove and relocate existing cases to Galleries B and C.
Straighten 'Sports' cases/corridor wall	Medium	\$\$	Depending on how display elements have been fixed to floor, etc. this may have a time and cost implication.
Add a graphic treatment to the freight elevator door	Low	\$	Add a graphic treatment (such as a large photograph) to the freight elevator door. This could occur immediately as it does not depend on the completion of other tasks.
Create 'conclusion' exhibit incorporating opportunity for visitor feedback in the corridor area	Low	\$	Develop content/interpretive elements to create a conclusion to the overall gallery experience.
			A conclusion can be added at any point of the phasing and can work with the cart, or after the cart has been removed from this display area.

Implementation Phasing

Phase 3

Goal/Strategy	Priority	Cost	Notes/Sub-tasks
Remove remaining Canals-focussed content from Gallery C and redistribute stories into Gallery A	High	\$\$	Relocate desired elements from Gallery C to Canals Gallery and Gallery A and develop additional/new supporting interpretation. (Gallery C needs to be emptied of Canals content to create space for cases and new content, such as the fire pumper, that will take ultimately take its place.)
Remove reconstructed ship interior from Gallery C	High	\$	Remove reconstructed ship interior from Gallery C and incorporate stories/content into the Canals Gallery. Removal of ship reconstruction needs to happen before other cases and gallery content (such as pumper) can be moved to Gallery C.
Relocate available cases to Galleries B and C	High	\$\$	Available cases from temporary galleries and storage can be moved into these areas as they are cleared of other content.
Relocate existing Gallery A stories and distribute through Gallery B and C	High	\$	Redevelop existing content from Gallery A (i.e. Manufacturing and Transportation stories) and shift to Gallery B. Redevelop existing content from Gallery A (i.e. Freedom Seekers, War and Sports stories) and shift to Gallery C.
Remove pumper truck platform	Medium	\$\$	Depending on how display elements have been fixed to floor, etc. this may have a time and cost implication.
Remove wall currently containing 'Stupendous Works' content	Medium	\$\$	Depending on how display elements have been fixed to floor, etc. this may have a time and cost implication.
Remove wall currently containing 'Portrait of a City' content	High	\$\$	Depending on how display elements have been fixed to floor, etc. this may have a time and cost implication.

Phase 3 - continued

Goal/Strategy	Priority	Cost	Notes/Sub-tasks
Shift all vehicles (dove cart, REO car, and fire pumper) into new gallery positions	High	\$	As content in Gallery A transitions to become Canals-focussed, replace REO Car with dump cart.
			Relocate REO Car to Gallery B, replacing Fire Pumper.
			Relocate Fire Pumper to Gallery C.
			These changes are pending removal of pumper platform, Portrait of a City and Stupendous Works walls.

Phase 4

Goal/Strategy	Priority	Cost	Notes/Sub-tasks
Turn Lobby Gallery space into expanded retail/café area	Low	\$\$	A doorway/opening to be added in wall between current retail space and current Lobby Gallery space to expand customer services.
Add floor graphics throughout for clear wayfinding in the galleries	Low	\$	To help with visitor wayfinding around the space. This device can be added at any phase but should be undertaken after movement of content areas, removal of walls and relocation of cases.



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