



# SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

*PREPARED FOR:*  
**KITIMAT MUSEUM & ARCHIVES  
HAISLA NATION COUNCIL  
DISTRICT OF KITIMAT**

**JULY 2023**

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# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 1. INTRODUCTION

The Kitimat Museum & Archives (KMA) has demonstrated strong community leadership, and has a profile and impact that far outweigh its physical limitations. During the last five decades, its existing building has served the community well. It is now at a stage where it cannot physically accommodate any further growth, and is therefore limiting operations. The KMA has worked for a number of years to develop a renewed facility, which has advanced significantly through the *Kitimat Museum & Archives Strategic Plan 2020-2030*. The clear conclusion of the *Plan* is that a renewal of the KMA will necessitate the development of a new physical facility.

During the course of the *Strategic Plan*, ongoing discussions with the KMA, community stakeholders, the District of Kitimat and the Haisla Nation confirmed the desire to think more broadly about the development of a new museum and cultural facility that could serve both communities. Throughout the consultation process, the public embraced the concept of a shared museum facility that would act as a cultural anchor for the community. The KMA has already welcomed the Haisla as an integral part of its governance, exhibits and programming. The concept of a dynamic new museum and cultural facility – potentially shared with the Haisla Nation – was the centrepiece of the *Plan*.

The *Shared Museum Cultural Facility Feasibility Study* continues these discussions, and explores how such a concept can be conceived and brought to reality. It answers key questions – is such a facility possible? Where could it be built? How much will it cost? Most importantly, what will it achieve for the communities of Kitimat? And what have we lost if we don't build a new cultural heart that embraces both communities? The *Feasibility Study* has reviewed the museum facility needs of the Haisla Nation, KMA, and the District of Kitimat; assessed potential synergies and opportunities; explored the nature of what a shared museum facility could achieve; and developed options for meeting regional and community cultural needs.

### 1.1 THE CONCEPT OF A SHARED MUSEUM CULTURAL FACILITY

The KMA and the Haisla Nation have already taken significant steps toward integrating their cultural initiatives. In 2017, three museum standard display cases were purchased to house the Haisla heritage artifact collection. A Haisla Nation Council paid employee digitized the Haisla Photographic Image Collection, and on November 9, 2018 a Memorandum of Understanding was signed between the KMA and Haisla Nation Council for the use of Haisla community images of activities and events. Interpretive panels on Haisla history and culture have been added to the display cases and walls in the permanent gallery area; consultation on the panels has occurred between the KMA, the Haisla Education Centre, and the Haisla Language Group. There is ongoing Haisla representation on the KMA Board. These initiatives lay the foundation for future partnership opportunities.

Canadian museums are finally identifying in policy and action how vital partnerships with First Nations are to their future. Many of our cultural institutions have developed respectful policies with First Nations that allow for the sharing of information, programs and even artifacts. Notably, the Canadian Museum of History maintains a team of seven people dedicated to repatriation issues. In BC, the Museum of Anthropology (MOA), the Royal BC Museum (RBCM) and the Museum of Vancouver (MOV) have developed policies and protocols in collaboration with Indigenous peoples as to the care of sensitive objects, objects with intangible cultural elements, and access to First Nations objects that are integral to Indigenous cultures. In 2019, the RBCM released a comprehensive *Indigenous Repatriation Handbook*. This handbook outlines the steps the RBCM is taking to honour these policy frameworks through the new *Indigenous Collections and Repatriation Policy* and the RBCM's *Strategic Plan*. Similarly, MOA has

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released *Guidelines for Repatriation*. Among MOA's other significant initiatives, the Reciprocal Research Network (RRN) is an online tool to facilitate reciprocal and collaborative research about cultural heritage from the Northwest Coast of British Columbia. Currently shared by 29 institutions, members can build their own projects, collaborate on shared projects, upload files, hold discussions, research museum projects, and create social networks. The MOV revised its repatriation policies in 2020.

In British Columbia, there are examples of returned and repatriated cultural artifacts, such as: the return of the G'psgolox pole to the Haisla from Sweden in 2006; U'Mista Cultural Centre, 1980, return of seized potlatch artifacts; Nuyumbalees Cultural Centre, 1979-80 return of seized potlatch artifacts; Nisga'a First Nations Treaty Repatriation 2000-10; RBCM's return of a Nuxalk totem pole in 2023; and Harvard University agreement to return a house post to the Gitxaala Nation, 2023. Repatriation is actively being pursued by many First Nations. There are also many artifacts in Canadian Museums that are held in trust for, or joint ownership with, First Nations.

The repatriation of Haisla artifacts would add to the existing local collection with artifacts potentially re-housed in THE new museum facility. The existence of a Class A rated environmentally controlled repository would facilitate any future negotiations and transfers. The Museum of Anthropology (MOA) at the University of British Columbia houses 264 objects of the George Raley collection; other artifacts may not be properly identified as Haisla. The Royal BC Museum collection includes 39 artifacts of the Haisla culture. In view of the above findings, a cultural facility located on Haisla territory would be a unique opportunity to focus on both the significant tangible and intangible culture of the Haisla Nation and its contribution to Pacific Northwest Coast Indigenous cultural heritage.

In a review of cultural facilities in Canada, there are many that share specific artifacts or collections, but very few joint facilities shared by two cultures. A far-reaching search was conducted of Canadian museums and archives that house Indigenous artifacts, objects, documents, and photographs to determine what policies and protocols are in place in regard to the care, conservation, and access of Indigenous cultural objects, and in regard to protocols that are in place that foster collaborative approaches and shared stewardship.

There are examples of community support in the establishment of a cultural facility, including the Lhtako Dene Nation's vision to develop a cultural centre, which is being supported by the City of Quesnel. The proposed project will be the home of Lhtako Dene artifacts, currently stored at UBC. Repatriating these artifacts to Lhtako Dene traditional territory will provide new learning opportunities for local Indigenous and non-Indigenous people and visitors. The proposed Centre will also include a 250-seat community assembly space which may be used for meetings, lectures, and cultural, musical, and theatrical performances. An art gallery, gift shop and café have also been included.



**Quesnel Indigenous  
Cultural Centre, Quesnel,  
Concept Design  
[Formline Architecture]**

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Salishan Place by the River,  
Township of Langley.

Research into appropriate models for a shared or partnered museum facility reveal that a similar project has been undertaken in Fort Langley. Salishan Place by the River, established through a Memorandum of Agreement between the Township of Langley and the Kwantlen First Nation and other local First Nations, is now under construction. This facility has been assessed as a potential model for the Kitimat / Haisla Shared Museum Cultural Facility.

There are also a number of emerging ideas regarding how museum facilities can advance reconciliation. Key issues currently under discussion include the need to provide regional storage for provincial archaeological collections, the need to decentralize the provincial collections held at the Royal BC Museum, and ongoing initiatives by institutions to repatriate significant artifacts.

If a Shared Cultural Museum Facility is pursued between the Haisla Nation, the District of Kitimat and the KMA, it would create a pioneering partnership model in British Columbia and Canada. A Shared Facility would offer many potential advantages, including:

- The development of a larger facility that would increase overall value to the community and visitors.
- Create an opportunity for visitors to experience the complete area story in one facility.
- Achieve professional standards in a shared museum and archives facility and partnership.
- Avoid competition for visitors and duplication of services.
- Avoid competition for available funding.
- Enhance opportunities for community programming and outreach.
- Achieve efficiencies by sharing facilities and staffing.
- Advance scientific, historic and archaeological functions.

Discussions for the development of a Shared Facility are now ongoing between the Haisla Nation, the District of Kitimat and the KMA.

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## 2. BACKGROUND

### 2.1 THE URGENT NEED

The KMA has demonstrated community leadership, and has a profile and impact that far outweigh its physical limitations. Despite its ongoing success, the KMA is now at a point of stasis in its development, and has reached the limits of what it can achieve with its aging infrastructure. The current facility fails Kitimat citizens and visitors by limiting storytelling, staffing, projects, activities, events, research opportunities, travelling exhibitions, donations and access. In addition, the KMA facility presents the problems now evident in many museum facilities established at the time of Canada's Centennial: size constraints; lack of designed accessibility; lack of visual transparency; seismic deficiencies; and aging and inadequate mechanical and electrical systems. Only strategic items can now be accepted into the collection, as there is limited storage. Large items cannot be accommodated onsite. There is no adequate space for visual arts display. There can be no further growth of community programming. The current situation therefore puts the KMA at a standstill until the issue of physical growth is resolved.

The KMA currently has only limited space to tell the Haisla story, and the Haisla Nation has not yet established a cultural facility. In order to tell the stories of Haisla history and culture, new public space will be required. The issue of Haisla historic artifact repatriation could also be advanced with the development of a proper museum space. Given the public discussions held for this study and the previous strategic plan process, the desire for a new facility is commonly embraced, and the need for a variety of new community and meeting spaces is emphasized.

There is an urgent need for a new museum cultural centre for both the Kitimat and Haisla communities. The concept of a Shared Facility addresses this need, and there are many advantages in proceeding with a partnership between the Haisla and Kitimat communities.

### 2.2 BEST PRACTICES

In order to determine the best focus for the development of a Shared Facility, the focus and mandate of other institutions around the province were examined:

- The Reach, Abbotsford
- The Exploration Place, Prince George.
- Gulf of Georgia Cannery National Historic Site, Steveston
- Royal British Columbia Museum, Victoria.
- Museum of Vancouver.
- The Museum of Anthropology, University of British Columbia.
- Salishan Place by the River, Township of Langley.

In addition, the focus and mandate of several Northern museums were assessed:

- Haida Gwaii Museum, Skidegate.
- The Museum of Northern British Columbia, Prince Rupert.
- The Nisga'a Museum, Laxgalts'ap.
- North Pacific Cannery, Port Edward
- Heritage Park Museum, Terrace

Each of these facilities offer models of governance, operations, interpretation and programming that have provided guidance for what is working, what is innovative and what to avoid in the development of a new Shared Facility.

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## 2.3 EMERGING MUSEUM CULTURAL FACILITY TRENDS

### *Preamble*

Canada's history is an experience shared by many unique and diverse cultures. In addition to a broadening of the community stories presented at existing museums, Indigenous cultural centres are being established throughout Canada. These facilities present community-based narratives emphasizing respect for the land as well as traditional and contemporary values that are relevant to all. We feel that highlighting the connections and relationships between cultures is a key component in learning from our collective past. "All things (and people) are connected."

The following paragraphs highlight a few points we believe are worthy of consideration when designing future museums and cultural facilities.



### *Connections*

For many years the trend for museums was to present material grouped in defined scientific disciplines, e.g. natural history, human history, First Nations history, individual cultural groups etc. As a result, the deeper connections between disciplines, and the richness of the historical narrative, did not fully engage community histories. Recently, scientists are making discoveries, not so much by exploring deeper into a given discipline, but by exploring connections between them e.g. medicine; how parts of the body all relate to one another or nature; how everything is interdependent. Likewise when presenting stories, some of the most interesting material is in relationships between disciplines e.g. people and nature, First Nations and European history, science and art. This breaking down of academic borders and exploring connections and relationships help people gain insights into how things work in the real world and that everything is interconnected (a message that is becoming ever more important as we try to address sustainability and decolonialization issues).

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## ***Museums and Cultural Centres as a Reflection of the Community***

Museums and cultural centres today are beginning to engage the community like never before through a variety of creative activities and programs. Recent trends suggest that cultural facilities need to act more as facilitators to assist people in telling their own stories, and in their own words. Community participants should have the opportunity to create their own stories and programs and present them in public. This approach encourages more people to become engaged and also tends to produce very honest, diverse, insightful presentations; provides a bridge connecting storytellers to a receptive public; and creates a meeting place for people to exchange ideas, share views and learn from one another.

Museums and cultural centres are now beginning to fuse in the same trajectory, where collections remain important as a critical part of the narrative, but the community is increasingly invited into storytelling, programming and content development. This has shifted the nature of cultural facility staffing to accommodate both community connections and programming.



## ***Developing Participants Rather Than Observers***

If a cultural facility is going to be a vibrant and active hub within the community and deserving of community support, it needs to provide programs that engage people in meaningful activities and discussions. In order to attract participants, it's important to broaden the focus from merely historic issues and include the present and future as well. History helps us to appreciate today, however if we stop short of connecting the past with the present, it's sometimes hard for people to relate these stories to their own real life experiences. The spin off benefits of meetings with community members can be exhibits and programming, but the emphasis is on both the dialogue as well as the resulting content, one fueling the other.

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## ***To Stay Relevant, Change is Necessary***

For many years, traditional museums developed mostly permanent exhibits with limited programming. At considerable expense, these exhibits were designed to impress but not to change. As a result the first visit was impressive, but visitors did not return because once they'd seen it, there was little reason to return.

The trend today is for museums and cultural centres to create exhibits designed to be impressive and memorable, but also provide other exhibits that can facilitate changing content and support programming and storytelling. In this way a cultural facility can create an exciting, dramatic and memorable environment in which to exhibit many intriguing and evolving exhibits. However, in order to facilitate change, flexible/ reusable exhibit structures need to be considered so change in content does not require throwing out old, expensive, exhibit structures in order to tell new stories. Staffing is also evolving to accommodate exhibits, programming and storytelling that is more flexible and responsive to community needs and input.

## ***Cultural Facilities as Edifice***

Some museums have adopted the premise that a unique building can be the answer to creating a successful facility. There have been several unusual building types that have drawn attention and contributed significantly to the success of a given institution. There are also unique buildings that have not had these desired results. A unique building form may therefore increase the chance for success, but in itself, does not guarantee it, especially if it doesn't service the required activities, within the centre. Rarely does the architecture of a cultural facility remain over time as iconic. The best museums and cultural facilities are designed from the inside out, not the outside in.



## ***Emerging Exhibit Techniques***

Cultural facilities have noted the popularity of science centres that put emphasis on interactive exhibits changing presentations and programming (demonstrations and activities). These include both high-tech and low-tech interactive exhibits, and A.V. presentations providing layered information that can add a great deal to a visitors appreciation of a given theme or story. However, it's important to note these interactives need to be designed to complement and provide insights into a given story, and not let the exhibit techniques dominate and compete with the story being told. If the medium becomes the message, the message sometimes becomes lost.

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## ***What's the Point?***

Cultural centres are becoming a lot more aware of establishing a clear vision for their institutions with well-defined objectives. It's no longer good enough to just collect and present artifacts in the hope people will find something of interest. The late Mr. Steven Weil, a learned fellow from the Smithsonian Institute once stated, "the only way to evaluate the success of a cultural institution is if it 'touches' visitors and, as a result, in some small way, changes them forever."

## ***Interaction between Staff and the Visitor***

Nothing communicates better than people to people. For some time there was a very big separation between staff and the visitor – to the point where some staff were not very aware of the visitor's experience within the public galleries. The trend today is to break down the barriers; show visitors behind the scenes so they can gain an appreciation of how much a museum does, and the staff can learn in return about the needs and expectations of visitors. In developing new exhibits and programs the cultural centre staff would invite staff to participate at the planning phase. Periodic evaluations of the exhibits would provide feedback as to what visitors are experiencing and what they are taking away from their participation and how they would like to see it improved. In fact the more the general public can participate in related activities and programs the more the institution will reflect the

community and the more the community will come to support it. The benefits of knowledgeable facilitators and presenters interacting with the general public, cannot be underestimated.

## ***Community and Sharing between Institutions***

Modern communication technologies are having a profound effect on society on all levels. Since the development of the Internet, the potential of sharing information and materials has revolutionized the world, including the cultural community. Never before have people been able to collaborate on so many levels. Partly because of poorly conceived collaboration agreements and competitive funding structures, collaboration between institutions has not been very effective to date, however there is a growing realization of the tremendous benefits that could be realized through collaborations locally, nationally and internationally. These collaborations will greatly improve the effectiveness of those cultural facilities who choose to take advantage of this incredible opportunity.

## ***Improving the Design Process***

This is not a trend yet, but hopefully someday it will be. The design process traditionally involves hiring an architect who designs a building and then content and exhibit consultants are hired to develop story lines and exhibits to fill it. This model sets the architect up as leader in the decision making process and relegates others into support roles.

A more dynamic and, from our experience, a more successful approach is to hire a team of compatible consultants representing all the skills required to address architecture, content development, exhibits design marketing, and programming. This team would work together from the beginning of a project, sharing expertise and ideas. In this way, all disciplines would be working together and on the same schedule. This model allows team members to learn from each other, at each stage of the design development process, and allow for the best possible end results from each discipline.

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## 2.4 CULTURAL AND NATURAL TOURISM

A vibrant, dynamic Shared Facility would be a unique destination with a high profile, and would be in an excellent position to take advantage of this growing trend of cultural engagement. The Facility’s marketing initiatives can be tied to the larger tourism opportunities of Northern BC.

Northern BC is British Columbia’s largest tourism region and covers 569,000 square kilometres of the province, has more than 60 provincial, national and marine parks, and wildlife refuges that offer access to globally unique ecosystems and priceless cultural heritage treasures. Northwest BC received over 1,000,000 visitors from 2019-2021 and in 2021, the average length of their stay was 6.5 nights.

VISITOR STATISTICS				
	Northern BC Tourism: Canadian Visitors		Kitimat Visitor Centre	Kitimat Museum & Archives *
	Northern BC	Northwestern B.C.		
2018				8,041
2019	859,300	352,000	3,207	7,823
2020	775,900	342,100	1,677	3,544
2021	732,300	330,500	453	5,068
2022			2,809	7,361

\* Does not include school programs. Spring break programs cancelled 2020 and 2021.

In 2019, the total visitor spending across Northern BC was \$1.1B, with a total direct GDP of \$364.4 million and a total of almost 5,000 direct full time jobs. Overnight travellers who spent one or more nights in Northern BC took part in a number of outdoor activities during their trip, including boating, wildlife viewing, visiting national/provincial parks, fishing, hiking and camping. Some cultural activities, including visiting historic sites and museums/art galleries, also ranked as top trip activities among international travellers. [Destination British Columbia, *Northern BC Regional Tourism Profile*, 2017].

Between 71% and 73% of the visitors to Northwest B.C. were from BC and between 14-17% were from Alberta. The remaining 12-13% were from other provinces. There were two categories of visitors most likely to visit a museum or a cultural centre. One is the “Personal History Explorers”, with a median age of 55, 46% have children living at home, they are culturally diverse, have slightly below average income and spent \$1650 on their last vacation. The other group “Authentic Experience” have a median age of 57, 49% have children living at home, spend on average \$1738 per vacation. The preferred social media for both these groups is Facebook, 76%.

The majority of visitors to Northwest B.C. are seeking an outdoor experience. Kitimat is located in the Coastal Mountains at the mouth of the Kitimat River and the head of Douglas Channel, and is an ideal destination of adventure and nature activities including adventure and photo tourism. In addition to local industrial development, which responds to boom and bust cycles, the development of a stable natural tourism industry offers numerous economic development opportunities. This could include both high-end tours (such as the current cruises and fishing experiences) and experiences tailored for a broader demographic. These activities could be promoted at the Shared Facility and would also include a visit to the centre.

As a unique cultural facility, a new Shared Facility represents many opportunities to take advantage of cultural tourism, one of the world’s fastest growing tourism sectors. Prior to the pandemic, international tourism arrivals in Canada had been growing consistently at an average of 4% per year. Tourism is an important sector in B.C., generating 7.2 billion dollars in 2019. Even in 2020 it generated 7.1 billion slightly above Forestry & Logging. Employment in the B.C. tourism sector in 2019 totalled 130,000; 12% of jobs in the Province were in the tourism sector (highest in Canada). Approximately 20,000 B.C. businesses operated in the tourism sector in 2019.

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Cultural tourism includes travellers engaging in cultural events and activities while away from their home communities. This umbrella term includes, but is not limited to: visits to museums and historic sites; performing arts; visual arts; heritage events; genealogical research; multicultural events; and destination attractions. Education is also a significant part of cultural tourism, as these elements may involve a high degree of interactivity. Regional cultural tourism can also be tied to other facilities within relatively easy reach, such as: Nisga'a Museum; North Pacific Cannery National Historic Site, Terrace Heritage Park Museum; Museum of Northern British Columbia, Gitwagak Battle Hill National Historic Site, Kitselas Canyon National Historic Site, and others. As part of the broader tourism spectrum for the region, a Shared Facility would be uniquely positioned to tell the story of the land, its settlement, its people and its industries. A key element is telling the combined story of the Haisla and Kitimat communities.

## 2.5 BUSINESS RECRUITMENT AND RETENTION

*The new world is a truly global economy, driven by information, ideas and discoveries. It is a creative economy, where art and culture are the building blocks of innovation, invention and understanding.*

Speech from the Throne, Province of British Columbia, February 2006

The 2006 BC Speech from the Throne is just as relevant now as in 2006. Today there is the added shortage of workers as baby boomers retire and others have made the decision not to return to work after Covid. Recruitment and retention are ever growing issues and in an employee's market, community amenities driven by art and culture are a potential attraction for new workers and a means of retaining people already working.

*In the world of Human Resources in 2021, you couldn't read a think piece, attend a conference, or join a discussion group without hearing about The Great Resignation. For most in HR and leadership, it's at the top of their list for 2022 concerns, and that makes retention a critical business initiative for the coming year.*

*BambooHR, the 2022 Essential Retention Guide.*

Communities can be created around local arts and cultural hubs and workers are less likely to leave their jobs if there is a sense of community for them and their families.

*Museums have the power to create unity on both a social and political level, but also on a local one. Local museums are able to provide a sense of community and place by celebrating a collective heritage, offering a great way to get to know the history of a particular area.*

*"Why we need museums now more than ever" By Rebecca Carlsson, October 26, 2022.*

*Museums are not only a place to showcase artwork and historical items, they are also a place where the community can come together. Museums provide a space for people to learn about different cultures and to experience art and history firsthand. They also offer a place for people to gather and share their own experiences. Museums can help to build a sense of community by providing a common space for people to come together and learn. They can also help to break down barriers between different groups of people. By providing a space for people to interact and learn from each other, museums can help to create a more cohesive and understanding community.*

*"The Importance of Museums in Building Community; Museum of African American History and Culture" December 14-December 19, 2022.*

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There is much evidence to illustrate that a vibrant arts and cultural sector plays a significant role in attracting and retaining “creative employees.” Cultural life and amenities in resource-based communities like Kitimat are crucial factors in attracting talented people, jobs and investments. The \$4.8 billion (US) Kitimat Modernization Project has increased the Rio Tinto aluminium smelter's production capacity by 48% to approximately 420,000 tonnes of aluminum ingot per year.

In *From Bronze to Gold: A Blueprint for Canadian Leadership in a Transforming World*, the Canadian Council of Chief Executives concluded that artistic and cultural creativity plays an important role in transforming communities into destinations of choice for skilled people in any occupation. A community's cultural infrastructure has a direct impact on quality of life and on the competitiveness of communities in attracting people and investment.” *From Restless Communities to Resilient Places: Building a Stronger Future For All Canadians*, the June 2006 Final Report of the External Advisory Committee on Cities and Communities concluded that those Canadian cities and communities that have recognized the importance of culture are better prepared to meet future challenges and opportunities. “Strong cultural engagement can substantially improve the cohesiveness, confidence and international image and attractiveness of places. The economic impact of the arts and our creative resources is far greater than the employment or economic multipliers our creative industries generate. The arts attract people to live and work in our Province, reduce turnover for employers, and contribute to the stability of our workforce. The arts also help create cross-cultural understanding, improve workplace and customer relationships and contribute to more successful enterprise. Increased arts and cultural activity is key to attracting gifted professionals.

The proposed new Shared Facility will provide stimulating arts and cultural experiences, a way for the various communities to interact and get to know each other and be a gathering place for all people in the community. It will be critical for Kitimat to develop its arts and cultural sector to support its quickly growing creative economy, in order to attract and retain the type of workers required for this new economic focus. This kind of facility will prove to be a community asset in both the recruitment and retention of skilled workers in Kitimat.

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## 3. VISION

A new, vital Shared Museum and Cultural Facility will be a catalyst to bring the Haisla and Kitimat communities together, and provide a new cultural heart for the communities. It will tell shared stories of the past, present and future and reflect the local, regional and national context – physically, temporally and spiritually. It will interpret this unique and significant history through a layering of community stories – past and present, and look forward to a digital future. A shared museum facility will be a community anchor that will invite participation and engage the public by reflecting cultural diversity.

### 3.1 GUIDING PRINCIPLES

The Shared Facility will serve and enhance the Haisla and Kitimat communities in many significant and diverse ways.

#### RECONCILIATION

**Goal:** Advance the goals of Reconciliation and strengthen community relationships:

- Haisla participation and partnership.
- Inclusion and engagement of both the Haisla and Kitimat communities.
- Have meaningful dialogue and include the Haisla history, language and culture in a renewed facility (e.g., limited partnership or Joint Venture) that would provide space for cultural practices, shared artifact display and storage, shared curatorial staff, training and mentorship; and programming (joint opportunities).
- Explore connections to Haisla outside of territory, such as the Museum of Anthropology's Reciprocal Research Network, an online tool to facilitate reciprocal and collaborative research about cultural heritage from the Northwest Coast of British Columbia.
- Grow the collection through the return and sharing of cultural artifacts.
- Collaborative approach towards assisting repatriation of artifacts (e.g., Raley Collection).
- Consider shared cultural objectives in the design aesthetic of a new facility.

#### DESIGN

**Goal:** Achieve excellence in architecture:

- The renewed facility should be an iconic structure with an appropriate but unique design; the building should be an attraction in itself with equally unique and engaging museum programming and exhibits.
- The aesthetics could reflect a Northern character; including the use of wood [potential alignment with the Province of BC *Wood First Initiative*].
- The architecture could also reflect a mid-century Modernist aesthetic in keeping with the City of Tomorrow, a phrase coined in the 1950s and given to Kitimat, the new modern town with the construction of smelter and power project.
- Plan for future expansion to avoid obsolescence.
- Respond to other civic needs.
- Build responsibly within an approved budget envelope.

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## COMMUNITY PROGRAMMING

**Goal:** Serve as the collective memory of the communities, through programming and interpretation:

- Focus on contemporary educational needs.
- Show connections between disciplines.
- Ensure the facility reflects the wants/needs of the communities.
- Encourage the communities to be participants rather than observers.
- Stay current and relevant to the communities.
- Allow stories and programming needs to drive the exhibits.
- Address needs of different types of learners through programming and choice of exhibit techniques.
- Ensure the museum facility touches visitors at least in some small way.
- Allow visitors to see behind the scenes and encourage visitor participation and engagement with staff.
- Encourage collaboration and sharing between institutions.
- Support cultural and natural tourism initiatives and enhance the success of local businesses.
- Thrive on community support, and on partnerships and strategic alliances in the public and private sectors.
- Ensure all the diverse cultural communities in Kitimat have a voice.

## SUSTAINABILITY

**Goal:** Meet exemplary standards for sustainability:

- The building should achieve the highest standards of sustainability (Architecture 2030 Challenge for carbon-neutrality; potential for a Net-Zero facility).
- Sustainability must be a key aspect of museum content and interpretation.
- Integrate triple bottom line accountability based on the Three Pillars of social, environmental and economic sustainability.
- Access “Green Funds” and Green infrastructure grants.
- Achieve long-term durability.

## ACCESSIBILITY

**Goal:** Meet exemplary standards for physical and cultural accessibility:

- Consider the physical accessibility of the Shared Facility in all aspects of its built structure and programming objectives.
- Ensure the highest standards of cultural accessibility to interpretation, content and collections.

Achieving these Principles will ensure the success and sustainability of the Shared Facility.

## 3.2 INTERPRETIVE THEMES

During the course of this study, a number of potential interpretive themes were explored. The entire ‘Kitimat Story’ past, present and future can be interpreted through a layering of local, regional, provincial, national and international stories and connections that present both a local and a global focus. Based on current trends in museum thinking and the comments of the stakeholders and the public, the new Shared Facility should balance its important collections with an emphasis on people telling relevant stories about real people, past and present.

The focus on Canada and the Northwest Coast in particular also provides another point of contact with First Nations culture. This has been the traditional territory of the Haisla First Nation for thousands of years. Today, Indigenous Peoples of Canada are brought together by common purposes, including cultural preservation, education and



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presentation. A new Shared Facility could host gatherings and could also facilitate interaction through exhibits covering a range of historical or contemporary artifacts and cultural initiatives. It is an opportunity for the Haisla to share their history, culture and artifacts with the rest of the community and with visitors from around the world. The interpretation themes should be based on the messages, programs, philosophies and approaches developed during this consultative and research process.

Predominant among these themes is the potential for the new Shared Facility to be based on the interconnected story of the Haisla Nation and the town of Kitimat with its industries that give this community a global reach. Kitimat has much in common with other Canadian resource towns such as Elliott Lake, Ontario. Both towns sprang up in the 1950s to develop natural resources that served a global market. Kitimat also reflects the history of post Second World War immigration to Canada to recruit people to work in resource communities. It has been indicated throughout the consultation process that the broader context of the Kitimat Story is also part of the Canadian story, which encompasses First Nations history and culture and reconciliation, shared exploration, geography, immigration and emigration, cultural links, trade ties, historical and family links and many other varied and exciting themes that could also be explored. This is an exciting possibility for further exploration. Background research and public consultation have informed how the themes, messages and programs could be realized in the physical space of the new Shared Facility.

## **INTERPRETIVE THEME GOALS**

- Expand on identified themes, messages and programs.
- Create opportunities for people to experience the rich history and culture of the Haisla Nation and to understand the current concerns of preserving their culture in the modern day context.
- Create opportunities to experience the development of a resource town and include the various cultural groups who helped build the community and continue to call Kitimat home.
- Identify themes that can be developed into programs with a provincial, national and international context.
- Identify most effective ways of presenting themes, such as interactive technology (interactive exhibits, storytelling, theatre, public forums, films, demonstrations, etc.) that will effectively generate curiosity and tell local and regional stories.
- Allow the community to define itself, its themes, its diversity, and its “past, present and future” through a sense of ownership of the Shared Facility.
- As themes are developed ensure that they inspire programming that has an appeal for different age groups; children, young adults and adults.

The interpretation themes should be based on the messages, programs, philosophies and approaches developed during this consultative and research process. The market research and public consultation have informed how the themes, messages and programs could be realized in the physical space of the new cultural centre. The Interpretive themes and programs would be further developed in an Interpretation Plan for the Shared Facility that would include further public engagement and participation.

## **POTENTIAL INTERPRETIVE THEMES**

The facility needs to provide a dynamic space, with changing exhibits and lots of activities and demonstrations that feature the talents and creativity of the community. Community members need to play a significant role in deciding how stories should be presented and involved in their presentation. This facility needs to turn observers into participants. It should be a place for people to come together; a gathering place to share experiences, and develop ideas together. This is not to say that artifacts are not important, but the public today expects much more relevant information and activities from museums than they did in the past. For a new cultural centre to be relevant it needs to directly reflect the community’s energy, interests and concerns, plus adapt to changes as the community evolves over time.

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The focus on Canada and the Northwest Coast in particular also provides another point of contact with First Nations culture. This has been the traditional territory of the Haisla First Nation for thousands of years. Today, indigenous people of Canada are brought together by common purposes, including cultural preservation, education and presentation. A new cultural facility could host gatherings and could also facilitate interaction through exhibits covering a range of historical or contemporary artifacts and cultural initiatives.

The interpretation themes should be based on the messages, programs, philosophies and approaches developed during this consultative and research process. The market research and public consultation have informed how the themes, messages and programs could be realized in the physical space of the new Shared Facility.



## ***THEME 1: THE LAND***

*Tell the story of the extraordinary natural northern landscape and geography of the region, its spectacular natural beauty and rich resources.*

- 1.1 Ancient life and land
- 1.2 Habitat – wetlands, forest, mountains, ocean, rivers/creeks
- 1.3 Importance of the Douglas Channel and other ocean waterways to the Haisla and industry
- 1.4 Culture and economy – ancient to the present and into the future.
- 1.5 Sustainability
- 1.6 The connection of the Haisla to the land

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY



Paul Windsor illustration, from the *Haisla Origin Story*.

## ***THEME 2: PRE-CONTACT HAISLA***

*Tell the story of Haisla art, culture and economy over time.*

- 2.1 Haisla Traditional Territory
- 2.2 Haisla origin stories and histories
- 2.3 Haisla Language
- 2.4 Haisla art, culture and economy
- 2.5 Haisla governance and leaders
- 2.6 Everyday life in the Haisla community



Kitimaat Village, 1920 [British Columbia Archives D-01309]

## ***THEME 3: CONTACT AND COLONIALIZATION***

*Tell the stories of the arrival of the Europeans and ongoing impacts on the Haisla*

- 3.1 European exploration, mapping and naming
- 3.2 Fur trade and whiskey trade
- 3.3 Colonizers: settlers, prospectors, trappers and surveyors
- 3.4 Impacts of colonialism
- 3.5 Kitimat Mission
- 3.6 Residential School

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Loading aluminum ingots, 1964 [British Columbia Archives I-11336]

## ***THEME 4: INDUSTRIAL DEVELOPMENT***

- 4.1 Raw materials brought to Kitimat from around the globe; northern land and water used by industry
- 4.2 Connecting with the world through exports
- 4.3 Development of a model planned community
- 4.4 Creation of a multicultural work force; some Haisla move into Kitimat and work in industry; people from many other cultures become part of the workforce and community
- 4.5 Economic dependence on industries that use land and water
- 4.6 Environmental protection and economic growth
- 4.7 The impact of industrialization on the lives of the Haisla people



Cedar LNG Project

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## ***THEME 5: PRESENT DAY***

- 5.1 Boom and Bust cycles continue in a resource town
- 5.2 Reconciliation continues to bring cultures closer
- 5.3 Increased respect for all cultures
- 5.4 Language revitalization – Haisla Culture and Language Program
- 5.5 Environmental degradation and recovery
- 5.6 Resolving environment and industry; new technology to preserve the environment
- 5.7 Resource use continues to bring prosperity to the area

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 3.3 COLLECTIONS

### 3.3.1 KITIMAT MUSEUM & ARCHIVES COLLECTION



The KMA has human history artifact and archival collections and natural history specimens unique to the Kitimat Valley and surrounding area, including the Douglas Channel. This includes:

- **Natural History Collections:** There is a large 400-specimen fossil collection dating back to the Jurassic Period (136-190 million years) and a collection of geology samples representative of the region's geology. Some crab and mollusk shells and dried specimens of seaweed and coral are on display – representative of the Douglas Channel environment. The Museum also has collected taxidermy specimens of birds of the region, nests, migratory birds, and raptors. Woodland and estuary mammals of the region are also on display.
- **Early Valley Settlement Collections:** The Haisla of the region, explorers, trappers, prospectors, homesteaders, adventurers, and missionaries have all called the Kitimat Valley and Douglas Channel home. Artifacts have been collected that document the history and culture of the Haisla Nation and the impact of others, drawn to the Kitimat Valley and the Methodist Mission at Kitimaat. On display, a digital copy of the ban of the potlatch of 1898 (BC Archives) for the Haisla, and artifacts of the Royal Templars of Temperance, Kitimaat (1890s). The Museum has the original diary of George Anderson and that of his first wife Cora.
- **Haisla Heritage Collection:** The KMA displays a collection of Haisla heritage artifacts on both floors. The collection includes those artifacts held in trust for the Haisla Nation such as the three bentwood box artifacts with Haisla design. The exhibition is an opportunity for the Museum to foster a stronger relationship and bond with the Haisla Nation through consultation, collaboration, providing improvements to the safety of Haisla heritage artifacts, and cultural information for public education and understanding. The Museum has installed the heritage artifacts in museum-quality cases along with nine information panels featuring Haisla culture, arts, technology, and history, and an exhibit on eulachon harvesting and processing.

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The Haisla panels include information on:

- Nuyem (social teachings)
- Clans
- Feasts
- Haisla Territory and Wawais (family stewardship areas), Place Names
- Neighbours and Amalgamation
- Language
- Food
- Knowledge
- Winter Village and Seasonal Camps
- Repatriation
- Arts—Traditional and Contemporary



- ***Kitimat Alcan Project History Collections:*** Kitimat has received much attention over the years for its provincial and national story. The massive Kitimat Project in the early 1950s was completed in just five years – dam, tunnel, powerhouse, the village of Kemano, transmission line, smelter, and the town of Kitimat. This construction event received worldwide attention from the media and thousands took part in the construction. The Museum collection features oral histories, souvenir memorabilia, photographs, published materials, maps and plans, Kitimat furniture (by American designers Ray and Charles Eames and Canadian designer Robin Bush), and Morrison-Knudsen plans.
- ***Kitimat Town Collections:*** Memorabilia, photographs, documents, and published materials highlight the town’s early beginnings to the present day. The Town Collection has the largest artifacts, and home business and social artifacts from the 1950s on. Of particular note, the Museum has the Max Patzelt Photograph Collection with documentary images of the town and Ocelot/Eurocan construction. The Museum also has the Northern Sentinel Photograph Collection, commercial records of Helen’s Cafe (an early-Kitimat restaurant) and the Kitimat Business and Professional Women’s Club records. The collection also includes a historic Jeep and Fire Truck.

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## 3.3.2 HAISLA COLLECTION AND ARTIFACTS



Haisla Artifacts held by the Museum of Anthropology, UBC.

The Haisla, meaning “*dwellers downriver*,” have occupied their traditional territory since time immemorial. The Haisla culture is unique, rich and significant, with art and language as mainstays. The Haisla Nation has produced a long lineage of talented and creative artists, who work to preserve traditional methods and craft new techniques. The Haisla have a long-standing history of art and sculptural excellence, with skills passed down generation to generation. The Haisla language is spoken by the descendants of the Gitamaat and Kitlope bands from the Kitimat area of the northern coast of British Columbia. Haisla is one of the Wakashan tongues, related closely to Kwak’wala (previously called Kwakiutl) and Heiltsuk (Bellabella) and more distantly to the Nuuchahnulth (Nootka), Nitinat and Makah. The Wakashan Language Family is one of the six language families of the northern Northwest Coast cultural area. Haisla names and words are written in a phonetic alphabet developed to allow the sounds of the Haisla language to be distinguished. Several different scientifically accurate alphabets have been used for writing Haisla.

Due to contact and colonialization, the majority of Haisla artifacts have been scattered and dispersed to museums and private collections throughout the world. One of the key aspects of a Shared Facility would be opportunities to pursue the repatriation of Haisla artifacts and establish ‘hold in trust’ opportunities.

A Shared Facility could act as the catalyst to build the Haisla Heritage Collection. A preliminary stage would be initial contacts to understand what institutions currently hold Haisla artifacts. There are significant artifacts known to be held by the Royal British Columbia Museum, the Museum of Anthropology at UBC, and the Museum of Vancouver. Each of these institutions have developed policies regarding artifact repatriation.



Significant artifacts may also be held in private collections; one example is a Haisla Moon Mask, circa 1840-60, held by the Audain Art Museum in Whistler (left). There may be future opportunities to negotiate short- and long-term loans of significant Haisla artifacts.

Design parameters for exhibition space must take potential repatriation and loaned artifacts into account, including the length of canoes (the MOA Canoe is 18 feet long) and the height of totem poles (allow 35 feet). Sufficient allowance must also be made to allow the placement of larger artifacts in exhibit spaces.



# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 3.4 INTERPRETIVE PROGRAMMING

The KMA currently runs a number of different programs. The following chart provides statistics for the current situation:

### CURRENT MUSEUM PROGRAMMING STATISTICS

	Explorer	Art Workshops	Summer	Cultural Arts	Class Tours		Museum Visitors *
	In Class	In Class	At Museum	At Museum	At Museum		At Museum
<b>2017</b>							
Number of Classes/Tours/Workshops	21	90	56	16	11		7630
Number of Participants	419	1934	361	145	181	3040	
<b>2018</b>							
Number of Classes/Tours/Workshops	12	83	66	20	7		8041
Number of Participants	240	1745	610	244	115	2954	
<b>2019</b>							
Number of Classes/Tours/Workshops	14	94	66	20	9		7823
Number of Participants	263	1883	801	289	115	3351	
<b>2020 - Pandemic</b>							
Number of Classes/Tours/Workshops	-	63	31	1	3		3544
Number of Participants	-	1337	186	7	44	1574	
<b>2021 - Reopening</b>							
Number of Classes/Tours/Workshops	9	88	31	-	3		5068
Number of Participants	147	1818	582	-	37	2584	
<b>2022</b>							
Number of Classes/Tours/Workshops	12	82	60	20	13		7361
Number of Participants	248	1734	572	207	253	3014	
<b>* Does not include In-Class Numbers</b>							

Several different types of programming were explored for an expanded facility. The intent is to be responsive to changing cultural conditions, rather than having acquisition as a primary focus.

**Programming:**

- Enhances the exhibits and creates something new for return visitors
- Creates connections with the community and fosters community involvement
- Reaches out to non-traditional visitors
- Interests children and youth in becoming life-long participants

**Programming happens:**

- In the exhibits
- In the programming rooms
- In the community

**Programming includes:**

- Demonstrations and classes: arts and crafts such as wood carving, medicinal preparations and painting
- Films & talks
- School programs & adult education
- Ceremonies & celebrations: dancing, singing and drumming

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

The Shared Facility will be a gathering space that community members consider their own. It will be a living room for the community, where people gather for sharing ideas, hosting celebrations and creating and participating in events. An expanded facility will provide the opportunity to enhance programming initiatives. Artifacts are connections to culture, and as the collections grow, and as more Haisla artifacts become available, there will be permanent and temporary exhibits that will support new and evolving community engagement.

- **Exhibits:** In addition to the permanent exhibits the Shared Facility will host a variety of temporary and travelling exhibits. The exhibits will be responsive to changing cultural conditions, and will highlight new acquisitions.
- **Travelling Exhibits:** Provide the space, environmental controls and security to host a variety of travelling exhibits.
- **Temporary Exhibits:** Provide the opportunity for flexible spaces in and around the more permanent exhibits that can be easily refreshed to tell other stories.
- **Programming Through Storytelling:** Stories will come from the community and staff will facilitate turning the stories into programs. This Shared Facility will engage the local population, from the Haisla who have lived on this land for thousands of years, to the newcomers from different cultural backgrounds. The Shared Facility can be seen, in part, as a storytelling centre, where people get a chance to reflect on and tell their stories that connect past and present. These will be stories that explore transitions, celebrate memory and encourage collaborations.
- **Food Service Programming:** Food Service is one of the best ways to integrate programming into daily operation of the Centre. An onsite restaurant could feature the cuisine of Haisla and diverse Kitimat cultures. A commercial kitchen could take Kitimat cuisine into the community by catering to community events. Cooking classes held in the community kitchen could be accompanied by an activity related to each culture. Through sharing diverse cuisines, visitors have a first-hand and sensory cultural experience.
- **School Programs:** School Programs are already offered by the KMA, and will be key to the success of this Shared Facility. New programs can be developed in conjunction with teachers to ensure the programs are a match for their curricula. The community can be involved both in creating and delivering school programs.
- **Outreach Programs:** To make the stories of Kitimat available to a wider audience it is important to develop an outreach program. Other options to reach out to the community can be explored. Outdoor camps could be at remote sites and offer land-oriented programming.
- **Communication and Networking:** Sensory perception, expression, creation, inspiration and motivation based on human experience will connect the Shared Facility to the community and enrich the visitor experience. Space can be provided for culturally based multimedia programs, updated and refreshed on an on-going basis, including interactive programming, forums and community debates. The Shared Facility could have broadcasting capabilities and could contain flexible performance spaces.
- **Activities, Demonstrations, Classes & Workshops:** The talents and creativity of the community will be experienced through activities focused on an aspect of the culture. These could involve learning about and making clothing; carving cultural icons such as totems and paddles, and a variety of art and history classes.
- **Partnerships:** Various methods of “cultural exchange” can be explored in conjunction with other partners, including local institutions such as the Museum of Anthropology. By remaining flexible and seeking partnerships, the new Shared Facility can be more responsive to evolving needs and community desires.
- **Lectures, Plays, Films and Concerts:** Participatory space could be made available for members or organizations to host a variety of different events and activities.
- **Festivals & Outdoor Events:** Concerts, events and outdoor programming could be held on the Entry Plaza. The plaza would be an opportunity to host the community in celebrating events such as Canada Day. Different cultural groups could host celebrations, with and food kiosks or food trucks.

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 3.5 DIGITAL STRATEGY

A Digital Strategy will need to be developed for the Shared Facility in advance of construction, to determine how best to equip the facility, to guide the choice of equipment and its intended function, and to allow flexible upgrading over time. A key issue with the design of the cultural facility will be forecasting what level of technology is appropriate and what is anticipated over the projected lifespan of the building. As the relevant technology is constantly changing, anything technological built in at the time of construction must be state-of-the-art but also flexible enough to change over time.

What are the emerging and defining trends that will help forecast the needs for the next few decades? Certainly the idea of welcoming an audience will not change – there will always be a direct need to connect people, stories and content. But if the Shared Facility is to achieve broader goals of acting as a dynamic and creative hub for the community, it needs to respond to new technology, new means of audience engagement and new educational opportunities. We appear to be on the brink of radical change, so how will we adapt in the future?

Global connectivity is a new phenomenon. The Internet has had an enormous impact on cultural facilities, opening up programming to new audiences physically far away from their location. The importance of simulcasts, streaming and multimedia is just beginning to emerge, allowing for the creation of a “virtual facility” that can exist alongside the physical facility. These are important developments and may also create new revenue streams over time. A balance must be achieved between the technology and what it is required to do. A virtual facility can take advantage of new digital media to enable instantaneous communication, and engage audiences in interactive programming and educational programs. This allows many people who might never physically visit distant venues to view and understand what they offer through making an “electronic visit.” Some studies have found that the virtualization of facilities can increase public interest, and indicate that virtual visitors to websites already out-number physical (on-site) visitors. The technology of a virtual facility builds on the concept of interactive environments, and many cultural facilities now routinely include a variety of educational material on their websites. There are many programs that support digital access, and the websites of virtually all cultural facilities have become a critical component in their outreach, marketing and fundraising strategies.

Wiring and AV equipment throughout the building needs to be carefully considered, as many of the spaces will be used for multipurpose events. As part of a multi-purpose space within the facility, a control room could also serve as a recording studio, useful for both the media needs of the facility as well as a place for the recording of community stories.

## 3.6 PHYSICAL AND CULTURAL ACCESSIBILITY

All new construction projects should meet or exceed mandated building code requirements. Accessibility guidelines are provided through the Canadian Standards Association CSA B651, *Accessible Design for the Built Environment*, and its accompanying *Implementation Handbook*. Requirements are established for making buildings and other facilities accessible to persons with a range of physical, sensory, or cognitive disabilities, including but not limited to mobility impairments, reaching or manipulation disabilities, hearing impairments, and visual impairments. The Handbook was developed to include commentary to help organizations and individuals understand how to apply the principles of universal design to achieve accessible environments that can be accessed, understood, and used to the greatest extent possible by all people regardless of their age, size, ability, or disability.

Critically, our understanding of accessibility in cultural institutions has evolved well beyond the concept of physical accessibility, and includes equity of cultural and social access to all programming and services. The idea of cultural accessibility encompasses programmatic, attitude and communication accessibility. Concepts of equity, diversity and inclusion are now an integrated part of program delivery and should be considered within the overall design of the Shared Facility and all aspects of its programming.

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 4. DESIGN



Architectural excellence is a desirable goal, but the importance of the visitor experience cannot be overstated. A distinctive design can provide a public brand and identity for the facility, and will also signal its importance as a civic icon. Many recent cultural facilities have embraced the “starchitecture” premise that a unique iconic building is the answer to creating a successful institution. There have been several unusual building types that have drawn significant public attention and contributed to success by providing a

unique identity; the most famous example is the Guggenheim Museum in Bilbao, Spain. An example closer to home is the Museum of Glass in Tacoma, Washington. There are also unique – and extremely expensive – buildings that have failed to provide these desired results, most notably the Michael Lee-Chin Crystal at the Royal Ontario Museum, which has been criticized as inappropriate and unfunctional. This does not mean that exciting contemporary architecture cannot be an important part of cultural facility design, but a unique building form does not in itself guarantee success. It is also true that today’s trendy design can date very quickly; the architectural hit of the moment can become passé when the next new one is built.

As the building itself is a major capital expense, it is wise to ensure long-term functionality and flexibility over short-term flash. Iconic architecture is possible, even desirable and achievable, but it should not take precedence over other important considerations. As always, architecture should be appropriate to its location and its function. Despite the potential pitfalls of hyper-kinetic design, globally there are many exciting examples of cultural facilities that combine excellent design and superior functionality. Within identified budget constraints, there should be an aspiration to achieve a superior design.

It is important that every square foot of space is used every day, twelve months of the year. If the architecture and the exhibit structures are designed with this in mind, we can see no reason why this is not achievable (similar to a hotel that has moveable partitions that can open up a space or divide it up into smaller rooms). A key factor will be the ability to expand the facility in the future. It should be designed to grow to meet future demands, rather than be too large to succeed at its inception.

Key goals that should guide the design development of the new facility can be summarized as follows:

- *Identity and Branding*
- *Design Inspiration*
- *Architecture*
- *Interior Design*
- *Sustainability*

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 4.1 IDENTITY AND BRANDING



Left: Public Branding for The Reach, Abbotsford.

A Brand is the “name, term, design, symbol, or any other feature that identifies one seller’s product distinct from those of other sellers.” In other words, it is the public identity by which one is known. The brand of the new facility should work effectively to convey the full range of its capabilities, interests and ambitions.

Rebranding is a marketing strategy in which a new name, image, symbol or design is created for an established brand with the intention of creating a new identity in the minds of potential audience, while retaining the existing audience. Ideally, this is meant to reposition the brand within the marketplace, in an improved direction, and communicate a new message.

The new facility needs to build on the success of the KMA but signal the clear new direction of a Shared Facility. It should build on the strengths of the established brand but also signal the intention to build an exciting new partnership with the Haisla with a shared vision for educational, outreach and engagement opportunities. A bold new public identity will launch the development of the Shared Facility, and is foundational to its success.

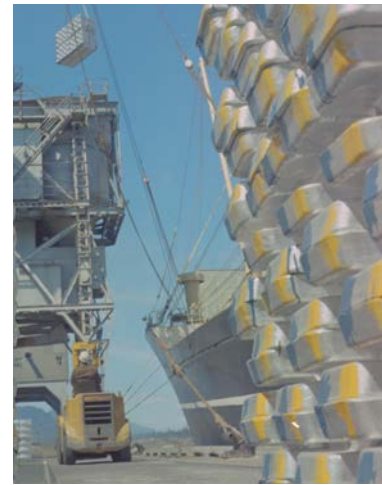
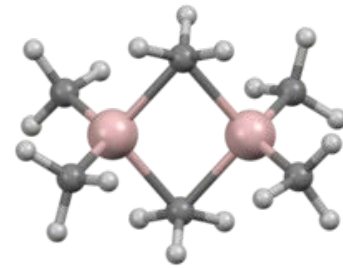


# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 4.2 DESIGN INSPIRATION

**Goal: Look for unique design inspiration:**

- Inspiration for the design of the Shared Facility can be inspired by an unlimited number of natural forms and materials, landscapes, cultural references and traditions, natural materials, molecular forms, or crystalline structures.
- Ideally, design ideas can have more than one meaning, and may be interpreted in many ways.

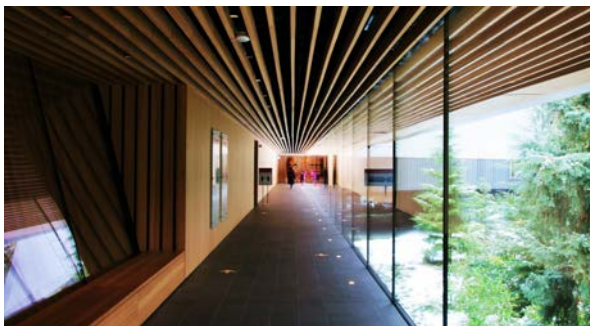


# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 4.3 ARCHITECTURE

### Goal: Achieve excellence in architecture:

- This building should express what Kitimat is, how it is developing and what it aspires to.
- It should express its location in Northern B.C. and should acknowledge traditional Haisla cultural design.
- It should be an iconic structure with an appropriate and unique design; the building should be an attraction in itself with equally unique and engaging programming.
- Engage the public using transparency, visibility, digital projections, screens and programmed outdoor spaces.
- Plan flexibly for future expansion to avoid obsolescence.
- Build responsibly within an approved budget envelope.
- Ensure the design supports sustainable operations.
- Support British Columbia's Wood First Initiative and explore innovative structural techniques such as CLT (cross-laminated timbers), glue-laminated structural members, etc.
- Design for adaptability and expansion over time.



Precedents for the use of wood in contemporary museums.

British Columbia is home to one of the world's most sustainable and globally competitive forest sectors. The Province's Wood First Initiative aims to build on that reputation by promoting the use of B.C. wood products. The overall goal is to encourage a cultural shift toward viewing wood as the first choice for construction, interior design and daily living. To support implementation of the Wood First Initiative, the provincial government passed the Wood First Act in 2009. The Act requires wood to be considered as the primary building material in all new publicly funded buildings, in a manner consistent with the British Columbia Building Code. It is important to align the architecture of the new facility with this initiative in order to help secure provincial capital funding.

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Precedents for the use of structural mass timber.

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# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 4.4 INTERIOR SPACES

**Goal: The interior spaces should enhance the visitor and interpretive experience:**

- Provide a comfortable and welcoming environment that starts at the front door.
- Create grand and memorable spaces.
- Consider both the visitor and performer experience throughout the facility.
- Provide clearly articulated circulation and wayfinding.
- Ensure comfort, safety, accessibility, durability of finishes and ease of maintenance.
- Support British Columbia's Wood First Initiative through use of wood as required for both structure and finishes.
- Ensure that there is inherent flexibility to allow response to changing conditions.

Although the options for the Shared Facility have not been fully “designed,” they were conceptually developed to the point where space allocations could be determined. The following interior design vision was created to help understand the potential of what could be unlocked in the next phases of development, depending on the chosen site and available budget.

### **ENTRY AND LOBBY**

A welcoming plaza with trees, benches, interpretation and art reflecting on historical themes. The exterior and the interior visually flow together. The main entry is at ground level and connects to surrounding open spaces. A wide welcoming entrance draws a visitor into an open atrium with much natural light, and appropriate materials and textures. A reception desk with a greeter welcomes you as an honoured guest.



### **ORIENTATION GALLERY**

From the lobby a visitor can see in front an Orientation Gallery with a large interactive audiovisual map. This map can be programmed to show the changing face of Kitimat over time. Because this map uses satellite images or computer generated animation it is possible to change scale and address the location of Kitimat's relationship to B.C. and the Pacific Rim countries, (which introduces the origins of many diverse cultural groups now living here). Also part of this Orientation Gallery would be a small theatre that would show a 15-minute presentation on the evolution through time of the Kitimat Valley and its people. The map, theatre, and other exhibits within this space would be to help orient the visitor to the region; its size, location, and relationship to other places, all with an emphasis on people and their wonderful, amazing stories, past and present.

Other services on the main floor would be washrooms and a coffee shop / restaurant. When standing in the Orientation Gallery, it is possible to see out to a view of the landscape, plus up to the second floor. This view would be designed to invite a visitor to explore the exhibits and other features of the facility.

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# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## **TREASURE BOX**

The introduction to the exhibits would be a display of the art, spirituality and culture of the Haisla Nation. An intimate welcoming to the exhibits would include backdrops or projections of the Spectacular natural setting and landscapes of Douglas Channel and Kitimat Valley, and provide an area for the display of Haisla cultural artifacts, both repatriated and loaned.



## **MAIN FLOOR GALLERY**

This Gallery is for storytelling about the people of Kitimat, brought together by a common bond relating to work, home, education, transportation, art, etc. The exhibits will be tied together with a thematic storyline. Each story could be the creation of a specific group with a specific story or focus. Working with the museum's staff, they would share responsibility for the exhibits' content (although it could also be an event or theatrical presentation within this space as well). Each one of these exhibits becomes a stand-alone 'island' exhibit, but by grouping these exhibits the visitors will begin to discover the overlaps and connections between all the stories being presented.

Different stories will be developed over time, replacing the first set of exhibits so the Gallery is always in transition and the various communities are always involved with the museum and its staff in creating new presentations. We suggest this will bring a dynamic energy to this museum and ongoing involvement by community members. If they see this museum as relevant to their needs and they can use it to tell their stories, we suggest they will see it as theirs and help sustain it in the future.



# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY



## **GIFT SHOP**

Located adjacent to the lobby, a gift shop could offer a wide variety of local crafts and artwork, as well as high-end gift merchandise, books and souvenirs. There will be enhanced opportunities for Haisla and local artists to display and sell their work through the Gift Shop.



## **DISPLAY SPACES**

Flexible exhibit space would be provided for visual arts shows and temporary exhibits. Movable walls could be incorporated to allow different room configurations. An overall grid of lighting and power would support easy changes of partitions.



## **ARCHIVES AND READING ROOM**

Dedicated space would be allocated to safeguard the archival collection and provide an opportunity for an archivist position. Public access would be enabled through a Reading Room, where materials could be viewed as required. Additional space could also be allocated for conservation.

## **BACK OF HOUSE SPACES**

The facility will require functional areas that are not public, including staff and volunteer offices and rooms, secure loading bay and preparation areas, collections storage and additional dedicated space.



## **COFFEE SHOP / RESTAURANT**

The provision of food service provides an opportunity for people to meet and gather. Through the inclusion of a Teaching Kitchen, this could also be an integral part of community programming. The provision of food service could also generate revenue through leasing opportunities, and allow for the catering of public events.

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY



## FOOD SERVICE / CATERING / TEACHING KITCHEN

An innovative way to engage community members is through the use of food. A model for this may be seen in the Origins Kitchen at the Exploration Place in Prince George, which offers both food services plus community programming based on cooking and nutrition. The philosophy of Origins Kitchen is:

*We want to make a positive lasting impact on our community through teaching the history and value of cooking in a welcoming environment that encourages discovery and creativity. We are here to help teach about the primacy of good quality and naturally produced ingredients. We aim to empower and teach basic nutrition education and culinary skills through hands-on cooking classes. The education we provide will give you the ability to improve your food skills, cook at home more often, and make healthy food choices. Our Kitchen is designed to induce a lifestyle change in participants' eating behaviours through collaborative skill-building and recipe strategies for measurable health outcomes.*

The inclusion of a teaching kitchen, combined with a catering kitchen, would be a meaningful way to integrate community programming plus traditional Haisla knowledge regarding plants and food preparation. It would also support community gatherings and generate revenue by providing food services. This could be a key part of the community outreach to Kitimat's historic and current multicultural communities, such as Filipino, Portuguese, South Asian, Italian, Greek and other residents.

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY



## **PROGRAM ROOMS**

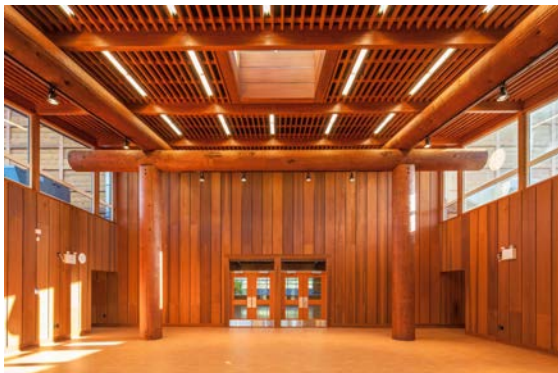
The program rooms would host school groups, children's summer camps, children's specialized programming, programs for adults, screening of movies and community activities.

### **Components of Programs Rooms**

- Approximately the size of a school classroom
- Cupboards to store tables and chairs
- Sink and cupboards to store supplies
- Dedicated storage space for drums and paddles to support events, practices and programs
- Overhead projector built into the ceiling with a drop down screen
- Door to the outside to allow easy entrance of school groups without having them pass through another area where activities might be going on.
- Place to hang children's outer clothing, hang up rain and snow gear and boots
- Flexible tables and chairs

### **Uses of Program Rooms**

- Place to hold art classes for artists of all types; the artist can use the audio visual equipment to show samples of artwork and then class could do art work
- Place to hold small presentations and movie screenings for up to 40-50 people
- Place to do arts and crafts with school groups; to store their outer clothing, to prepare them for tour of the galleries, activities related to the galleries
- Hold specialized classes for teens or children.



# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## ***Second Floor***

There needs to be a strong vertical connector through the building to allow visitors to appreciate that there is more to see as they ascend into the building and that the floors are connected thematically as well as visually.

## ***Rooftop Deck***

Access to the roof would provide a commanding view out over the Kitimat Valley. There could be a small glazed pavilion that would accommodate receptions, corporate events, special events and exhibit openings. It is also seen as a flexible space, used as rental space, small gatherings or meeting facilities.



## ***Outdoor Space***

The amount and quality of the outdoor space will be determined once the site is selected. Programmable outdoor performance space would take the function of the facility out into the public realm. Covered areas would be required to address the rainy climate of Kitimat. This could include a covered stage area, raked amphitheatre seating, outdoor event lighting and sound systems, digital projections and screens. If located next to a street that could be closed for events, outdoor performances could spill out even further. Access to washrooms, adequate power sources and water are essential to animating the outdoor spaces. If a food & beverage service area is included, an outdoor patio would be an asset. Covered outdoor spaces could be provided through the use of tensile structures. The way in which the outdoor spaces are designed will be site specific, but should aspire to be a high-quality expression opening out into the public realm. Opportunities for dramatic exterior lighting should be explored as a means of enhancing the character and identity of the facility.

The Jeep and Fire Truck could also be displayed in and onsite, outdoor structure.



## ***Parking and Loading***

Parking requirements will need to be determined once a site is selected. It will be important to provide onsite parking, ideally at ground level to avoid excavation and ramping costs. The extent to which public parking can be provided is unknown, and only limited parking could be provided at some sites, given their constrained footprints. Parking requirements will also be dependent on location. It is therefore critical to understand the overall implications for access before the choice of a site is finalized. Loading requirements will be site-specific. There will need to be adequate allowance for loading areas and also for truck access. The amount of required parking will need to be fully considered and negotiated as part of the site development, and may impact the cost of the facility.

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 4.5 SUSTAINABILITY

It is increasingly important and responsible to ensure that capital facilities aim for the highest possible levels of sustainability. This goes beyond just energy-efficiency and recycling measures, but rather an attitude towards sustainable operations that will help support long-term financial viability. High standards of sustainable construction and operation will signal a commitment to long-term operations and neighbourliness. Alternate sources of energy such as ground source / geothermal heating and the use of solar panels should be considered if possible. In addition to potential cost savings, a strong commitment to sustainability policy compliance will also target specific funding programs.

### SUSTAINABILITY

**Goal: The cultural facility should meet or exceed target goals for sustainability:**

- Sustainability must be a key aspect in the building design and operations.
- Integrate triple bottom line accountability based on the Three Pillars of social, environmental and economic sustainability.
- Access “Green Funds” and Green infrastructure grants whenever possible.
- Support British Columbia’s Wood First Initiative.



The criteria for federal Green and Inclusive Community Buildings grant will guide the building design, which is that new construction projects will be required to meet the following minimum standards:

- Built to be net-zero carbon; or built to be net-zero-carbon-ready; or be exempt from net-zero-carbon and net-zero-carbon-ready and built to the highest standard.
- Climate Resiliency: To be eligible for funding, new building projects must demonstrate they have conducted a climate risk assessment and identify measures mitigating all medium and high risks. For instance, new buildings in areas prone to flooding or wildfires, should take into account the effects these events can have on the building and should include resiliency measures in their building's design to mitigate the risks that these events will pose to the building and to the community.

# **KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY**

## **4.6 BUILDING PERFORMANCE**

In addition to a high-performance building envelope, the highest possible level of mechanical and electrical system excellence needs to be considered to ensure 'Class A' environmental controls in sensitive parts of the building. Every aspect of the mechanical and electrical systems must be carefully designed and implemented, and include appropriate redundancies, in order to provide maximum protection for the collections and artifacts. This includes everything from the air handling system and plumbing to lighting and wiring. Mechanical systems should be designed so that the various spaces in the building are acoustically isolated to prevent sound transmission. Mechanical and electrical engineers should be engaged at the very start of the design process, as their input is absolutely crucial to the success of the project.

Lighting is a crucial component and must be flexible enough to accommodate a wide variety of exhibits, and also facilitate video recording and streaming. This will include an overall lighting strategy for the building, which should also consider the exterior. In addition, the use of decorative exterior lighting could be an exciting enhancement to the architecture and could highlight the building's nighttime appearance and identity.

There should also be a clear commitment that the approved mechanical and electrical systems will not be "dumbed-down" or cut back. There should be an identified construction budget that ensures that the mechanical and electrical systems are built to meet the designed performance specifications.



# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 5. FEASIBILITY

### 5.1 SPACE ALLOCATION

The following space allocation outlines estimated sizes for the anticipated program elements. These square footages can be combined or adjusted in many ways. In addition to square footage, cubic footage must also be considered, as some spaces will need to be a minimum height. These figures are order-of-magnitude estimates only, and will need to be confirmed once a site is secured and schematic design can proceed.

In order to develop the options for space allocation, the needs and wishes for the new Shared Facility were assigned various sizes on a sliding scale to test how they could be fit into a building envelope. Some basic assumptions were made to allow the development of these options:

- The options contain the core functions of the proposed Shared Facility.
- For the purposes of comparison, it has been assumed that each option would be constructed in a single phase. Opportunities for phasing, and for future expansion have not been assessed, but should be considered in the site selection and the further development of the concept.
- It is assumed that there will need to be vertical as well as horizontal integration. There is a perceived need for height to make this a landmark structure. Even though the building could be designed to be more horizontal, it was considered desirable and efficient to keep the footprint smaller and elevate certain functions.
- Public access, including ticketing and security control, would be at the ground floor level.
- Mechanical/service areas/loading and other adjunct functions would be placed at the ground level.
- The design for these options assumes that covered parking will not be provided within or under the building. Sufficient parking cannot be provided in the given footprints and other parking would need to be provided. Parking requirements will also be dependent on location.
- The floor area can conceptually diminish as the building rises to allow outdoor or rooftop terracing.
- It is desirable to accommodate outdoor programmable and festival space, which would include preparation space for outdoor activities, storage and outdoor washrooms. Provisions for staging would include power, water servicing and lighting.
- The area required is unknown and would be dependent on the site and also parking requirements.
- It has been assumed that the KMA's historic Jeep and Fire Truck will be accommodated onsite but in protected outdoor space.

These options have been prepared to reflect a stand-alone Shared Facility, and have not assessed any potential co-location or partnership opportunities, which would require additional square footage.

## KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

	OPTION #1 15,000 Sq Ft	OPTION #2 20,000 Sq Ft	OPTION #3 25,000 Sq Ft
FUNCTIONAL SPACE	Square Feet	Square Feet	Square Feet
<b>BACK OF HOUSE</b>			
Mechanical	400	500	750
Loading Bay / Receiving	900	1,000	1,250
Workshops / Preparation	400	500	750
Storage + Collection	3,000	4,000	4,750
Administration	400	500	750
Staff and Volunteer Services / Elders' Retreat	600	750	900
Recording studio	0	250	500
<b>Subtotal Private Space</b>	<b>5,700</b>	<b>7,500</b>	<b>9,650</b>
<b>FRONT OF HOUSE</b>			
Major Sub-dividable Exhibit Space	3,000	4,000	4,500
Archives + Reading Room	1,000	1,250	1,500
Program Space / Theatre Function	1,000	1,500	1,750
Community Meeting Rooms	400	500	750
Gift Shop and Storage	400	500	750
Ticketing / Coat Room	200	250	500
Lobby / Atrium Space	500	750	1,000
Coffee Shop / Restaurant	400	500	700
Food Service / Catering / Teaching Kitchen	400	750	900
<b>Subtotal Public Space</b>	<b>7,300</b>	<b>10,000</b>	<b>12,350</b>
Circulation and services / Washrooms	2,000	2,500	3,000
<b>BUILDING TOTAL</b>	<b>15,000</b>	<b>20,000</b>	<b>25,000</b>

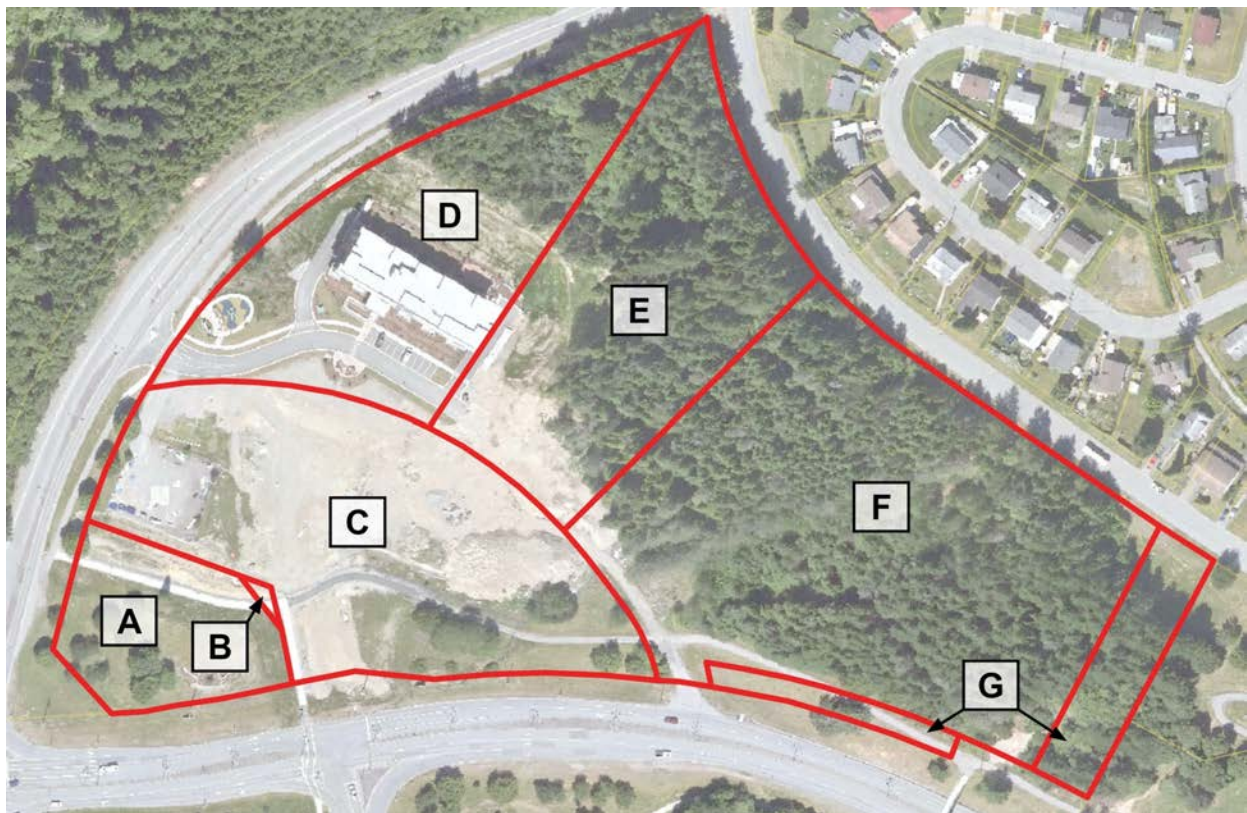
# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 5.2 LOCATION

Building a new and substantial facility in Kitimat presents a number of challenges, but four sites offer some potential as a possible location. The existing KMA site is far too small to accommodate a larger facility. Through consultation with the Haisla Nation and the District of Kitimat, four sites have been identified for consideration.

1. Haisla Centre, Downtown Kitimat (old Hospital site)
2. Lot 14, Downtown Kitimat
3. Lots B, C & D, Downtown Kitimat
4. Minette Bay

### 1. HAISLA CENTRE



The old Hospital site is now owned by the Haisla Nation, and consists of seven lots, one fully developed and one partially developed:

- **LOT A:** Legal: Plan PRP3808  
PID: N/A  
Area: 0.47 hectares (50,590 sq. ft.)
- **LOT B:** Legal: Plan EPP52803 ("Dedicated as Park")  
PID: N/A  
Area: 0.01 hectares (1,076 sq. ft.)
- **LOT C:** Legal: Lot 4, Plan EPP52803  
PID: 029-624-274  
Area: 1.58 hectares (170,069 sq. ft.)

## KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

- **LOT D:** Legal: Lot 1, Plan EPP52803  
PID: 029-624-231  
Area: 1.27 hectares (136,701 sq. ft.)
- **LOT E:** Legal: Lot 2, Plan EPP52803  
PID: 029-624-258  
Area: 1.35 hectares (14,5312 sq. ft.)
- **LOT F:** Legal: Lot 3, Plan EPP52803  
PID: 029-624-266  
Area: 2.42 hectares (260,486 sq. ft.)
- **LOT G:** Legal: Lot 5, Plan EPP52803  
PID: 029-624-282  
Area: 0.10 / 0.26 hectares (10,763 sq. ft. / 27,986 sq. ft.)



The Haisla Centre site has sloping terrain, and is elevated from the Highway. It offers spectacular sweeping views and is at the prominent key entry to the downtown area. In addition to the views to and from the site, it offers additional design opportunities as the slope offers the ability to set a structure into the site with ground access to both the upper and lower levels. There are no current plans for further development of the site that would preclude the consideration of this as a potential location for a Shared Facility.

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# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 2. LOT 14



- **LOT 14: Area: 275,117 sq. ft.**  
Legal L 14 DLS 6032 & 6037 R5C PL 8976 EXC PLS 10468 & 11095  
PID: 006535739  
Area: 2.56 hectares (275,117 sq. ft.)

Lot 14 is a large undeveloped site owned by the District of Kitimat. The topography is currently constrained with ditches and low spots, and there may be environmental sensitivities on parts of the site. Lot 14 is not serviced but is relatively close to existing services on either frontage. There are no known servicing constraints, but fire flow capacities will need to be investigated further. There are also surface drainage needs to be considered.

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# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 3. LOTS B, C & D



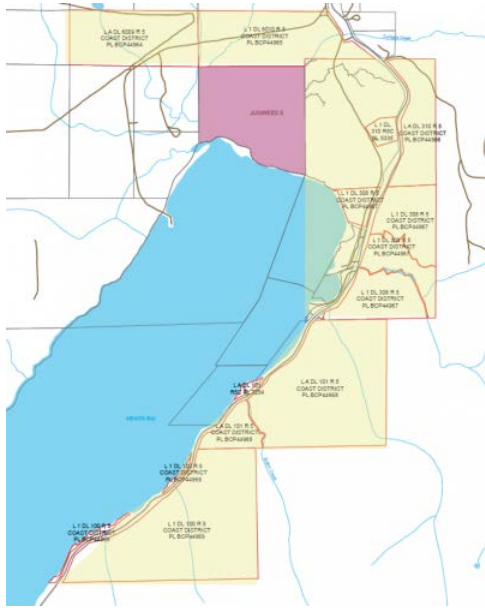
### **LOTS B, C & D: Area: 22,359 sq ft**

- LOT B: DL 6037 R5C PL 10468  
PID: 005311101  
Area: 0.127 hectares (13,715 sq. ft.)
- LOT C: DL 6037 R 5 COAST DISTRICT PL 10468  
PID: 005311110  
Area: 0.054 hectares (5,805 sq. ft.)
- LOT D: DL 6037R 5 COAST DISTRICT PL 10468  
PID: 005311128  
Area: 0.028 hectares (3,009 sq. ft.)

Lots B, C & D are contiguous undeveloped sites owned by the District of Kitimat. The Lots are flat, serviced and adjacent to Mountainview Square parking. The combined lots are not large enough to accommodate the Shared Facility, and it is unknown if some of the adjacent lands could be procured to add additional area. The Two Peaks Micro Brewery has now opened on the lot to the south.

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 4. MINETTE BAY



As of August 18, 2021, a number of parcels of lands in the Minette Bay area were returned to the Haisla Nation. This ends a wrong dating back to 1952 when the Government of Canada illegally took a portion of Indian Reserve (IR) 9, which is an area that is near the Service Centre area of the District of Kitimat. In 1986, the Haisla Nation submitted a claim against the government, and in 1993 a settlement was reached that recognized this wrong, provided financial compensation, and opened the door to the Addition to Reserve process. The Minette Bay lands have been discussed as a potential site for a Haisla cultural camp or cultural centre.

**Left: A map around the Minette Bay area. The red section is the original IR5 (Jagwees). The yellow-highlighted lots are the 276.45 hectares Addition to Reserve.**

## LOCATION ANALYSIS

Each site was evaluated for its overall “fit” with the agreed-upon Vision, including minimum lot size for the proposed Shared Facility.

SITE	1. HAISLA CENTRE	2. LOT 14	3. LOTS B, C & D	4. MINETTE BAY
<b>AREA</b>	<b>Over 200,000 Sq. Ft.</b>	<b>275,117 Sq. Ft.</b>	<b>22,359 Sq. Ft.</b>	<b>Over 200,000 Sq. Ft.</b>
<b>CHARACTERISTICS</b>				
<b>Ownership</b>	Haisla Nation	District of Kitimat	District of Kitimat	Haisla Nation
<b>Developed</b>	Partially developed	Undeveloped	Undeveloped	Undeveloped
<b>Serviced</b>	Serviced	Unserviced	Serviced	Unserviced
<b>Meets Minimum Size</b>	Yes	Yes	No	Yes
<b>Room for Onsite Parking</b>	Yes	Yes	No	Yes
<b>Visibility to Public</b>	Highest Visibility	High Visibility	High Visibility	Low Visibility
<b>Views</b>	Yes	No	No	Unknown
<b>Slope</b>	Yes	No	No	Unknown
<b>Ease of Public Access</b>	Highly Accessible	Highly Accessible	Highly Accessible	Low Access
<b>Environmental Constraints</b>	No	Unknown	No	Potentially significant

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## LOCATION ADVANTAGES AND DISADVANTAGES

### 1. HAISLA CENTRE, DOWNTOWN KITIMAT

#### PROS

- Central downtown location.
- Highest visibility site, located directly on Highway.
- Easiest access for tourist and visitors.
- Offers a number of design advantages due to slopes and views.

#### CONS

- Unknown which portions of the site are available.

### 2. LOT 14, DOWNTOWN KITIMAT

#### PROS

- Central downtown location.
- Not as highly visible from the Highway.
- Easy access for tourist and visitors.

#### CONS

- Unknown topographical challenges.
- Possible environmental constraints.

### 3. LOTS B, C & D, DOWNTOWN KITIMAT

#### PROS

- Central downtown location.
- Not as highly visible from the Highway.
- Easy access for tourist and visitors.

#### CONS

- Does not meet minimum lot size without acquisition of additional lands.

### 4. MINETTE BAY

#### PROS

- Offers an alternative view for a lands-based cultural centre.
- Potential connections to the land for cultural programming.

#### CONS

- Remote and much less accessible for town residents and visitors.
- Does not fit with the Vision of a Shared Facility that serves both communities.
- Unknown availability of services and potential servicing challenges.
- Unknown topographical challenges.
- Unknown soil conditions could lead to extensive site preparation.
- Environmental constraints are potentially significant.



# **KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY**

## **5.3 CAPITAL COSTS**

Until a site is chosen and schematic design can proceed, only conceptual order of magnitude costs can be determined. Given the volatile conditions in construction industry supply chains and other construction that is proceeding in the area, it is unknown what a reasonable costs allocation would be, and would require further intensive study. Currently, a reasonable estimate for construction costs would be approximately \$1,400 per square foot, but could be higher given the specialized design requirements of the Shared Facility, the need for over-height spaces and the requirement for Class A environmental controls. An additional allocation would have to be made for furniture, fixtures and equipment. Any proposed exhibits would also have to be conceptualized and costed.

## **5.4 GOVERNANCE AND OPERATIONAL REQUIREMENTS**

It is assumed for the purposes of this study that the Shared Facility would be operated by a dedicated non-profit society, with a board of governors that would represent both communities, and that it would be built on leased land.

The governance framework will need to be established with critical documents, including a Memorandum of Understanding between the Haisla Nation and the District of Kitimat, and an enhanced policy framework including cultural safety, physical and cultural accessibility, diversity, equality and inclusion.

An increase in the scale of programming and the expansion of the facility will require an expansion of human and financial resources. In comparison to the current KMA staffing, a larger facility will require additional staff and will likely include, at a minimum: a Curator of Indigenous Collections; a Programming Coordinator; an archivist to manage an expanding archives and reading room; Haisla heritage researcher (s); as well as positions in programming delivery, reception, the gift shop and food services. There may be a need for specialized language and cultural staff, depending on anticipated programming,

Potential operational costs are unknown at this point, as expanded staffing requirements will need to be determined. Core funding for operations should be split equally between the Haisla Nation and the District of Kitimat, supplemented by federal and provincial funds, grants and private sector donations, and unrestricted revenue streams (gift shop, consignment sales, food service, etc.). The financial structure and expectations require further study and the development of a Business Plan and Fundraising Strategy.

# KITIMAT / HAISLA NATION SHARED MUSEUM CULTURAL FACILITY FEASIBILITY STUDY

## 6. IMPLEMENTATION

The new Shared Facility will provide an opportunity to share the stories and artifacts of the people of the Haisla Nation together with the stories and artifacts of the District of Kitimat. It will allow the Haisla Nation to bring its artifacts home to its Territory and display them in a cultural facility for all to enjoy. The new facility allows for economies of scale in combining staff as well as physical spaces such as exhibit and storage facilities, food services, and additional community spaces.

Community fundraising, marketing, patronage, naming rights and corporate sponsorship are now considered essential parts of both capital funding costs and sustaining ongoing operations. As part of the renewal process, a capital fundraising campaign will be required, that will involve exploration of all of the partnerships and grant applications listed above, as well as an appeal to the public for private donations. It is crucially important to demonstrate grass-roots support as well, as engagement of the community and private investment will promote long-term sustainability of the facility. Each of these steps will inspire confidence in potential donors, and demonstrate both private and public sector support.

### 6.1 COMMUNITY ECONOMIC DEVELOPMENT INITIATIVE

In March 2022, the Haisla Nation Council and the District of Kitimat announced their participation in the Community Economic Development Initiative (CEDI). This is a national program delivered by the Council for the Advancement of Native Development Officers and the Federation of Canadian Municipalities. CEDI's aim is to improve economic prosperity of participating First Nations and municipalities through joint community economic development and land use planning. The program is funded by Indigenous Services Canada. The Haisla Nation and the District of Kitimat are one of eight partnerships in Canada taking part in this two-year First Nation and municipal collaboration.

Through the CEDI process, a number of projects are being considered as joint economic development opportunities, one of which is a Museum / Shared Facility. As this Feasibility Study has advanced the concept of a Shared Facility, the CEDI Working Group has been exploring different aspects of potential project delivery. These initiatives are advancing in tandem, and will continue to evolve over time.

### 6.2 FUNDRAISING

The capital budgets of recently constructed cultural facilities in British Columbia have varied widely in terms of support from senior government grants, private donations and corporate sponsorships. The approach to capital funding for each cultural facility can vary with the business model selected, the scale of project, the level of effort to attract outside financial support, and overall community engagement. Each project is therefore unique, and requires a specific fundraising strategy.

There are important shared values among the community stakeholders. In addition to this core support, the Shared Facility will draw on a broad array of potential users and attract a diverse audience. A key part of the Vision is that the facility will act as more than just a museum, and that it will become a more active cultural hub for the district and region. During the course of this study, partnership opportunities were explored that can augment the current museum function. Other potential revenue-generation opportunities include programmable community space, dedicated activity spaces and admissions. These will assist in long-term financial stability and sustainability, and inspire confidence in community, corporate and government sponsors to invest in the future of this facility.

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As a new Shared Facility fulfills a demonstrated need, it is anticipated that there would be a strong pitch for senior level funding for capital costs. Federal and provincial funding will, however, be dependent on local participation – which is already strongly supportive – and the assertion that this facility is a high priority. This study has been developed with the intention of meeting senior government criteria without compromising local identity and programming, and the proposed concept aligns with the requirements for senior level funding. The Shared Facility would be well positioned to take advantage of cultural, infrastructure and northern development grants.

Although it is too early to ask for specific sums of money, our preliminary consultation has indicated strong support at all levels of government as well as local industry in achieving the concept of a Shared Museum Facility.

The need for physical enhancements will require a capital program, the order of magnitude of which has been outlined in this report. A detailed fundraising plan is one of the next steps in the planning process. The following considerations relate to a fundraising program that would cover the costs of capital improvements.

## 6.2.1 PUBLIC SECTOR PARTNERSHIPS

The following section outlines the specific public sector funding programs that could be explored to achieve the implementation of the Vision for Renewal.

### GOVERNMENT OF CANADA

A number of federal programs are available through the federal government. Further investigation will be required to understand eligibility of different parts of the renewal. The following indicates current programs that are available.

- ***Western Economic Diversification Canada***  
For more than 30 years, Western Economic Diversification Canada (WD) has been working to diversify the western economy while improving the quality of life of western Canadians.
- ***Canada Cultural Spaces Fund***  
The CCSF supports the improvement of physical conditions for arts, heritage, culture and creative innovation for increased access to Canadians to cultural spaces. The Fund supports renovation and construction projects, and the acquisition of specialized equipment and feasibility studies related to cultural spaces. The CCSF will continue to invest in traditional arts and heritage facilities, such as museums, theatres and performing arts centres. The CCSF annual grants and contributions budget is \$54 million for the period 2018-2028.
- ***Canada Cultural Investment Fund***  
CCIF encourages private sector investment, partnership and sound business practices to help arts and heritage organizations be better rooted and recognized in their communities. The Strategic Initiatives component provides financial assistance for projects involving multiple partners that will help arts and heritage organizations improve their business practices and diversify their revenues. By supporting collaborative projects, Strategic Initiatives encourages knowledge and resource sharing and the strategic use of technologies that will strengthen the business operations of arts and heritage organizations, helping them make stronger contributions to Canadian society and the economy. The Endowment Incentives component encourages arts organizations to build new revenue streams. Canadians are encouraged to support the arts by providing donations to professional arts organization's endowment fund. The government provides a funding incentive for these donations.
- ***Museums Assistance Program***  
MAP supports heritage institutions and workers in the preservation and presentation of heritage collections. The program fosters the preservation of Indigenous culture and facilitates access to heritage collections for all Canadians. It also promotes professional knowledge, skills and practices related to key museum functions.

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## OTHER NATIONAL PROGRAMS

There are several possible programs that are unfunded but could provide funding in the future, including Infrastructure grants, Green Infrastructure grants and Western Economic Diversification Canada grants. These opportunities should be explored as program funds become available.

- **Canadian Conservation Institute**  
The CCI advances and promotes the conservation of Canada's heritage collections through its expertise in conservation science, treatment and preventive conservation. The CCI works with heritage institutions and professionals to ensure these heritage collections are preserved and accessible to Canadians now and in the future. The CCI also provides professional assessments and is an information source for establishment of a Class A facility.
- **Federation of Canadian Municipalities**  
The FCM has funding programs that would be available to the District of Kitimat, including the Green Municipal Fund.

## PROVINCIAL PROGRAMS

The proposed centre meets the provincial government's vision of decentralizing cultural facilities throughout the province, developing a tourism industry in all regions of the province, facilitating the repatriation of First Nation treasures, and bringing about reconciliation between First Nation communities and others. The planning process for this proposed cultural facility is unique in that the Haisla have been involved from the conception stage and will continue to be an equal partner in planning and operating the new facility. There are no specific provincial programs that provide support for cultural facility capital funding. Case-by-case opportunities may lie in direct discussions with the Province to determine whether any funding can be provided through direct allocation, or provided to cost-match any federal or municipal allocations. Other grant programs may be available and should be assessed as to whether or not they can fund specific aspects of the new facility.

- **Northern Development Initiative Trust**  
The NDIT offers a range of funding programs suited to a diverse set of economic development priorities in central and northern British Columbia, including Capacity Building and Community Development.
- **Union of BC Municipalities**  
The UBCM has funding programs that would be available to the District of Kitimat.
- **Wood First Initiative**  
British Columbia is home to one of the world's most sustainable and globally competitive forest sectors. The Province's *Wood First Initiative* aims to build on that reputation by promoting the use of B.C. wood products. The overall goal is to encourage a cultural shift toward viewing wood as the first choice for construction, interior design and daily living. To support implementation of the Wood First Initiative, the provincial government passed the *Wood First Act* in 2009. The Act requires wood to be considered as the primary building material in all new publicly funded buildings, in a manner consistent with the British Columbia Building Code. It is important to align the architecture of any new facility with this initiative in order to help secure provincial capital funding.
- **Community Gaming Grants**  
Community Gaming provides \$140 million annually to not-for-profit organizations throughout B.C., to support their delivery of ongoing programs and services that meet the needs of their communities. The Capital Project Grants provide \$5 million annually to not-for-profit organizations throughout B.C., to support the completion of inclusive, accessible capital projects that meet community-identified needs and priorities. Capital projects that demonstrate public accessibility and widespread community benefit are eligible. Projects must fall into one of the three project categories (facilities, community infrastructure and acquisitions) and have a total cost of \$20,000 to \$1,250,000.
- **CleanBC Commercial New Construction Program**  
[CleanBC Commercial New Construction Program - Better Buildings \(betterbuildingsbc.ca\)](https://www.betterbuildingsbc.ca)

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## 6.2.2 PRIVATE SECTOR PARTNERSHIPS

There are a number of potential corporate sponsors that may be interested in partnering on one or more aspects of the facility. Corporate sponsors can be acknowledged through donor recognition programs, and different areas of the facility can be named after a diversity of partners and sponsors. A variety of corporate sponsors already participate in the KMA's Museum in the Classroom initiative.

Kitimat is fortunate in having several key large Industry Partners and their contractors that could be uniquely included in the development of a community cultural facility. In addition, other companies such as Fortis BC provides a Community Investment Program that may align with the project goals. BC Hydro also offers funding programs such as Community Giving and Indigenous Relations. Some companies have already shown an interest in sponsoring future programs and specific components of the facility such as a tech lab.

## 6.2.3 COMMUNITY PARTNERSHIPS

There are a number of stakeholders that have been involved in an ongoing basis in the KMA, demonstrating the interest and connections already surrounding the project. It is anticipated that this new shared facility will be so unique that many stakeholders will want to be part of this project. Other community partners may also come forward as the projects proceeds toward implementation. As the concept continues to develop, mutually supportive connections will be initiated, with the potential to grow these partnerships over time. These partnerships may or may not be financial, as support can be provided in many different ways, including cross-promotional initiatives, member benefits and support for grant applications and fundraising activities.

## 6.3 ACTION PLAN

This implementation strategy outlines the stages and priorities to achieve a new Shared Museum Facility. At every stage in the implementation process, the community should continue to be engaged in the planning and development of the facility.

The stages do not need to be sequential, and can proceed based on available resources and other opportunities. It is essential to ensure that each stage is considered as part of the larger process, and that the architectural design of the facility flows from the proposed vision rather than preceding it.

**Stage One:** Continue the established CEDI process as a primary component of project delivery.

**Stage Two:** Continue discussions between the District of Kitimat and the Haisla Nation to determine partnership opportunities to achieve a new facility through a Memorandum of Understanding.

**Stage Three:** Continue consultation with the Haisla and Kitimat communities regarding their shared vision for the new facility, and engage with other facilities throughout the region through tours and networking.

**Stage Four:** Secure a site for the facility use that meets the minimum requirements for the chosen option, including additional parking and outdoor space. Consider the potential for future expansion.

**Stage Five:** Set up a dedicated Task Force, comprising a blue-ribbon group of corporate, community and political leaders from both communities to focus on the establishment of the Shared Facility.

**Stage Six:** Undertake a planning exercise that would include:

- *Building Feasibility Study* (including final option and costing)
- *Business Plan / Financial Sustainability Plan*
- *Fundraising Study*

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**Stage Seven:** Undertake a *Master Plan* that would include the following components for a new Shared Facility, that would provide direction for integrated architectural and exhibit design:

- Vision, Mission Statement and Mandate
- Governance and administrative structure
- Programming, interpretation and storyline
- Detailed programming
- Design requirements
- Funding Strategy Implementation

**Stage Eight:** Hire a fundraising professional to lead the capital campaign, to work with and be guided by senior Staff, Board and partners as key visionaries.

**Stage Nine:** Continue to explore partnerships and co-location opportunities. Begin the major capital fundraising campaign.

**Stage Ten:** Proceed with preliminary design, including the selection of a design team.

**Stage Eleven:** Commence final integrated architectural and exhibit design and planning as fundraising continues through to target.

**Stage Twelve:** Continue to augment the shared collections, and determine opportunities to acquire significant artifacts for the new facility, including repatriation initiatives.

**Stage Thirteen:** Commence construction once financing is secured.

**Stage Fourteen:** Prior to completion of the facility, ensure that core staff have been hired and are ready to help open the new facility.

**Stage Fifteen:** Complete and open the new Shared Facility.

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## ACKNOWLEDGEMENTS

The Kitimat Museum / Haisla Nation Shared Facility Feasibility Study was undertaken in 2022-23 by Donald Luxton, Principal of Donald Luxton & Associates; David Jensen, President and Kathy Curry, D. Jensen & Associates Ltd.; and Janet Leduc, President, Kinexus Consulting Inc.

Images in Section 2.3 are courtesy D. Jensen & Associates.

We would like to express our sincerest thanks to the Kitimat Museum and Archives: Louise Avery, Executive Director, KMA, who acted as project liaison; and the KMA staff for their assistance and support: Angela Eastman, Collections & Programming; Zelia Marleau, Finance and Administration; and Denise Pedro, Research & Marketing.

We would also like to thank the following for their comments, suggestions and contributions to the project; Dr. Diane Archibald, Architecture Builds Culture Consulting; Peter Tulumello, Director, Arts, Culture & Community Initiatives Division, Township of Langley; Tracy Calogheros, Chief Executive Officer, The Exploration Place, Prince George; Haida Gwaii Museum: Jisgang Nika Collison, Executive Director and Aye Aye, Research and Repatriation Coordinator; Kris Foulds, Curator of Historical Collections, The Reach, Abbotsford; and Isaac Vanderhorst, Education Coordinator, West Vancouver Art Museum.

We express our sincerest gratitude to the following for their interest, advice and support:

- Haisla Nation Council
- The Haisla Elders
- Kitimat Museum & Archives Board
- District of Kitimat Council
- Members of the communities who participated in the stakeholder engagement process

### ***Haisla Nation:***

- Teena Grant, Deputy Chief Administrative Officer – Administration
- Lisa Grant, Deputy Chief Administrative Officer – Development
- Ron Poole, Principal, Poole Consulting Ltd.
- Kailee Gardiner, Office Administrator, Finance and Administration
- Candice Wilson, Environment Manager, Environmental Department
- Minnie Rosso, Cultural Curriculum Development, Kitamaat Valley Education Society
- Shelley Bolton, Community Cultural Coordinator, Kitamaat Valley Education Society
- Michelle Cross, Haisla Nation Elders Coordinator

### ***District of Kitimat:***

- Warren Waychesen, Chief Administrative Officer
- Kiona Enders, Director of Corporate Administration
- Walsham Tenshak, Director, Economic Development and Communications
- Maggie Hall, former Director, Economic Development and Communications
- Alex Ramos-Espinoza, Director of Engineering Services
- Cameron Orr, Business and Communication Manager
- Anmol Anand, Planner
- Vandana Solanki, Planner
- Sussi Reese-Hansen, Leisure Services Clerk, Tamitik Jubilee Sports Complex
- Theresa Rachao, Leisure Services Administration Coordinator

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**JULY 2023**

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## ***Additional Acknowledgements:***

- Chief Jasee Sammy Robinson
- Arthur Renwick, Deputy Chief Councillor, Haisla Nation Council, and Vice-Chair and Haisla Nation Representative on the Kitimat Museum & Archives, Board of Trustees
- Marilyn Furlan, Haisla Elder, Kitimat Museum & Archives, Board of Trustees
- Nelson Grant, Haisla Elder
- Taylor Bachrach, Member of Parliament for Skeena-Bulkley Valley
- Ellis Ross, Member of the Legislative Assembly for Skeena
- Laurel D'Andrea, Executive Director, Kitimat Chamber of Commerce and Tourism
- Devrie Sanghera, Business Partner, Communities and Social Performance, Rio Tinto
- Morganne von Schleinitz, External Relations Advisor / Social Performance Advisor, LNG Canada

**We gratefully acknowledge the financial support of the  
Province of British Columbia through the  
*150 Time Immemorial Grant Program.***

**Additional funding was provided by the Haisla Nation Council,  
the District of Kitimat, the Kitimat Community Foundation  
and the Kitimat Museum & Archives.**