



2019 Report



NOVA SCOTIA
MUSEUM
THE FAMILY of PROVINCIAL MUSEUMS



Executive Summary

The *Drawn to Life* projects contributed to the goals of the **Culture Action Plan** (Strengthen Education Partnerships) and aligned with the **Interpretive Master Plan** themes of Understanding our World (B7), Scientific Inquiry 19th - 21st century (B7.1), and Popularizing Science in the Modern World (MNH, D5).

As part of the international **Big Draw Festival**, the **Nova Scotia Museum** built new and strengthened educational partnerships with provincial groups and experts to promote the value of drawing for culture, creativity and wellness.

A new exhibit ***Drawn to Life: Understanding The World Through Drawing***, was developed and on display at the **Museum of Natural History** (Sept. 21 – Dec. 8, 2019). The exhibit promoted the benefits of drawing in science, education, art and personal learning. A series of public events and talks were held throughout the month of October.

New partnerships were built between the Nova Scotia Museum, NSCAD University and Dalhousie University (NSCAD Drawing Lab), Dalhousie Medical Humanities, Halifax Regional Arts, local artists (Gerald Gloade, Michael deAdder, Bruce MacKinnon, Briana Corr Scott, Emma Fitzgerald, Dr. Mark Gilbert) and the Royal British Columbia Museum.

#TheBigDraw #DrawnToLife #NSMdraw

Report Date: December 15, 2019.

Table of Contents

EXECUTIVE SUMMARY	2
BACKGROUND AND PLANNING PROCESS	4
EXHIBIT DESIGN TEAM.....	10
EXTERNAL COLLABORATORS AND CONTRIBUTIONS.....	10
EXHIBITS AND PANELS	12
SPECIMEN LABEL TEXT.....	14
PROMOTING DRAWING IN EXHIBITS	16
ARTS AND CRAFT NIGHT: OCTOBER 2 - SUMMARY	20
WEEKLY DRAWING	24
NSM BLOG POST – NSIS AND DR. JOHN KENNEDY	26
EDUCATION TECHNOLOGY PANEL DISCUSSION – OCTOBER 16, 2019.....	29
NOCTURN AND THE DRAWING EXPERIMENT	32
ELEMENTARY SCHOOL – BIG COD FISH: OCT. 21	33
DRAW WITH US!	35
ILLUSTRATORS PANEL DISCUSSION – OCTOBER 30, 2019	37
<i>SEEING THE PATIENT</i> – EXHIBIT WORKSHOPS.....	39
HALIFAX REGIONAL ARTS	44
BIGDRAW.ORG – NSM PROMOTIONS	45
SOCIAL MEDIA.....	47
NSM BIG DRAW SOCIAL ANALYTICS	48
MUSEUM VISITATION - PUBLIC AND SCHOOLS.....	48

Background and Planning Process

The following is a summary of the background and planning of the Nova Scotia Museum's participation in the 2019 Big Draw Festival #DrawntoLife and reports of the events and project results. Dr. Tim Fedak, Curator of Geology

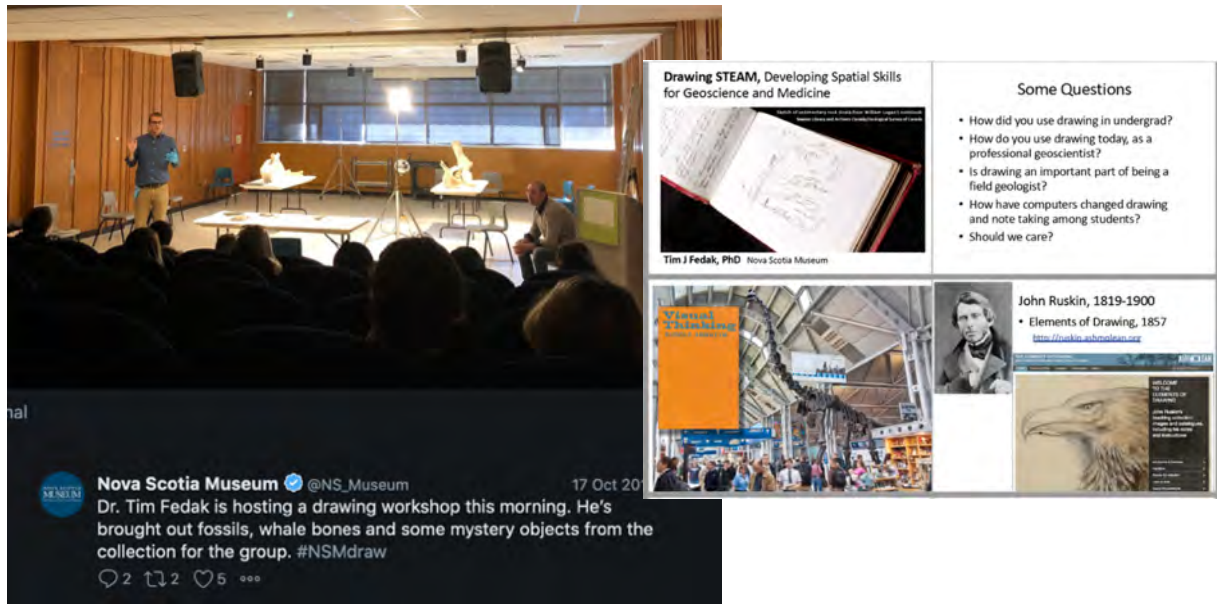
In 2010, I began exploring the value of facilitated museum drawing sessions with Dalhousie Medical Humanities of *Anatomy Drawing Club*. The medical and nursing students who joined me to draw in the Dalhousie Anatomy Museum appreciated the opportunity of the small social groups taking time to draw and observe the anatomical models and bones. I have also previously incorporated drawing activities into teaching undergraduate palaeontology classes (2013-15), and piloted an outdoor *Geology Landscape Drawing* experience at the Fundy Geological Museum.

In 2015, Corey Mullins, exhibit preparator at the Nova Scotia Museum expressed interest in encouraging visitors to draw items featured in an exhibit case that changed frequently. Martin Hubley, Curator of History, promoted this idea to encourage drawing of exhibits.

When the *Body Worlds* exhibit came to the Museum of Natural History (2017) it demonstrated effective incorporation of drawing into the exhibit design, with animated drawing intro, drawings on panels, and dramatic (Caravaggio) lighting. During this time the geology area of the MNH was also updated with four "Case Study" exhibits. To role model the use of draw for visitors, 'sketchy drawings' were incorporated into interpretation panels and social media. Drawing in both of these exhibits was encouraged on social media with examples #NSMdraw.



New discussions about value of drawing for interpretation were happening between curatorial, interpretation, and exhibit preparation colleagues. In October of 2018, Corey Mullins and I collaborated on hosting a NSCAD drawing class with special specimens on display and drawing in gallery, and during the popular *Dinosaurs* exhibit, Corey created an #NSMdraw cart and piloted engagement with visitors to encourage drawing.



The interest in encouraging drawing led our museum group to learn more about the Big Draw festival that occurred every October. The Big Draw “largest drawing festival” started in 2000 by the Guild of St. George, a charity established in 1871 by John Ruskin (1819-1900). The educational booklets and resources published by the Big Draw became references that the museum colleagues were exploring

I presented an overview of my previous work on promoting drawing in science at the international conference Resources for Future Generations (Vancouver, June 2018) - “*Drawing STEAM, Developing Spatial Skills for Geoscience and Medicine.*” The following year, building on all of this background work the participation in a Big Draw event was identified in the Museum’s Collection Unit work plans.

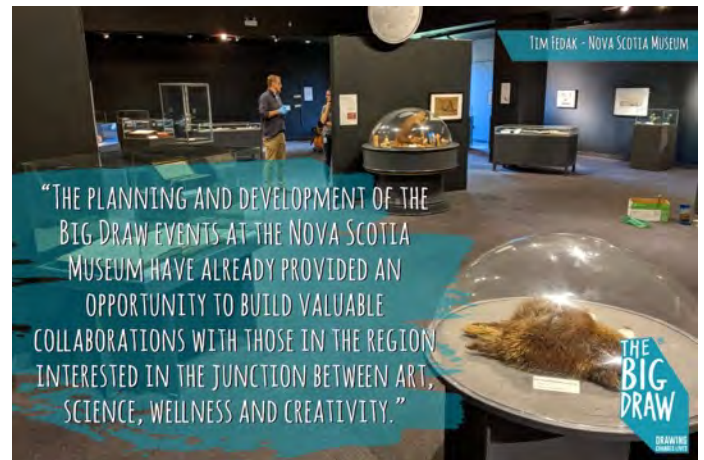
The following timeline provides an overview of how the project was deployed and the organizational tools used to facilitate the collaboration across units and teams.

Big Draw 2019 - Planning Timeline

May 14 - June 6.	Four individual meetings to identify Big Draw Events , opportunities, planning schedule, partners, and decision to participate. Created shared Calendar for event planning.
June 13	An initial scoping of potential Big Draw Exhibit and brainstorm list of potential specimens (Excel). Created <i>OneDrive</i> folder for exhibit files.
June 21	Formal exhibit proposal developed (Martin Hubley and Tim Fedak) using NSM Exhibit Template and one-page project plan timeline.
June 26	Leadership approval to proceed with exhibit plan and Committee established chaired by the Manager of Collections.
June 29	<i>Museum Sketchers</i> group begins meeting every two weeks.
July 5	First Committee meeting.
August	Committee meeting (weekly) to identify themes, and specimens
Sept 5	Initial gallery layout design with SketchUP.
Sept 6, 12	Final selection of specimen list.
Sept 19	In gallery meeting, cases in place, reviewing final specimens
Sept 20	Initial install completed.
Sept 21	Exhibit opens and available to visitors.
Sept 23	Completing final details, and publishing drawing sheets.

Planning Tools and Technology

- NSM Exhibit Planning Template - Word
- One Page Project plan - Excel
- Specimen Inventory List – Excel
- Onedrive - shared folders
- Shared online Calendars
- Initial gallery floorplan drawing, MNH
- SketchUp – digital exhibit layout
- Adobe Illustrator – panel layout



Participating Sponsor: The Big Draw

The Nova Scotia Museum registered as a Participating Sponsor (\$650), which provided listing on the Festival webpage, a focused blog-post interview, listing of events, social media engagement, and use of branded logos and design elements. The use of the well designed branding elements for signs and exhibit text (fonts) provided valuable assets to efficiently develop a unified exhibit and promotional material for print and web. Online engagement through social media is facilitated through tags #TheBigDraw #DrawnToLife and #NSMdraw

Draft NSM Exhibit Planning Form

This tool is being drafted for the planning, creative design, fabrication, installation, delivery and evaluation of temporary and permanent exhibits at CCM sites. Includes 3D, VR and virtual exhibits, production workflow and spatial and environmental design.

Overview Note: Version 2 27 June 2019

Proposed Working Title:	Drawn to Life: Drawing and Natural History #DrawnToLifeNSM
Type of exhibit:	<input type="checkbox"/> Long Term <input checked="" type="checkbox"/> Temporary <input type="checkbox"/> Travelling <input type="checkbox"/> On line/Virtual <input type="checkbox"/> Other:
Estimated Square Footage:	2800 to 4000 ft ²
Proposed Opening Date:	September 23, 2019 (TRC), Museum of Natural History
Brief Description:	<p>(How you would explain the exhibit to visitor.)</p> <p>As part of the Drawn to Life @ Draw Festival, the Nova Scotia Museum is partnering with the NSCAD Drawing Lab, Dalhousie Medical School, the Robert Bateman Foundation, and the graphic novel and comic book community to provide a series of special programs and events throughout the month of October to foster collaboration and sharing of the value of drawing in natural sciences.</p> <p>The Drawn to Life - Drawing in Natural History exhibit will exhibit specimens and content in dynamic ways to encourage visitors to draw natural history specimens, from creating ribbings and sketches, and to examine inspiring drawings used by historical and modern scientists working in natural history.</p>

Content:

Program Theme (based on IMP): (1 sentence with 1 key that describes what the exhibit is about.)	<p>IMP Themes include: Evolving Changing Life Through Time: Understanding Our World (B7), Scientific Inquiry 19th - 21st Century (B7.1) Museum of Natural History: Education - Lifelong & Informal Learning Popularizing science in the modern world. (D5)</p> <p>Culture Action Plan Strengthen Education Partnerships: Expand and build on existing educational partnerships related to culture.</p>
Objectives: (2-5 measurable objectives) What will the visitor learn or experience?	<p>Visitors will...</p> <ul style="list-style-type: none"> - Learn the benefits of direct observation and drawing, in various professions as well as in daily life and for personal well-being. - Learn the personal stories of Nova Scotians and the use of drawing historically in the natural sciences. - Learn how the technology of drawing (both as social technology and "hard" technology) has changed over time, and what the future of drawing may hold with new technologies. - See not only a new temporary exhibit, but view the entire Museum of Natural History in a new light, via the installation of Drawn to Life podium/drawing stations in each permanent gallery to highlight new specimens in each.

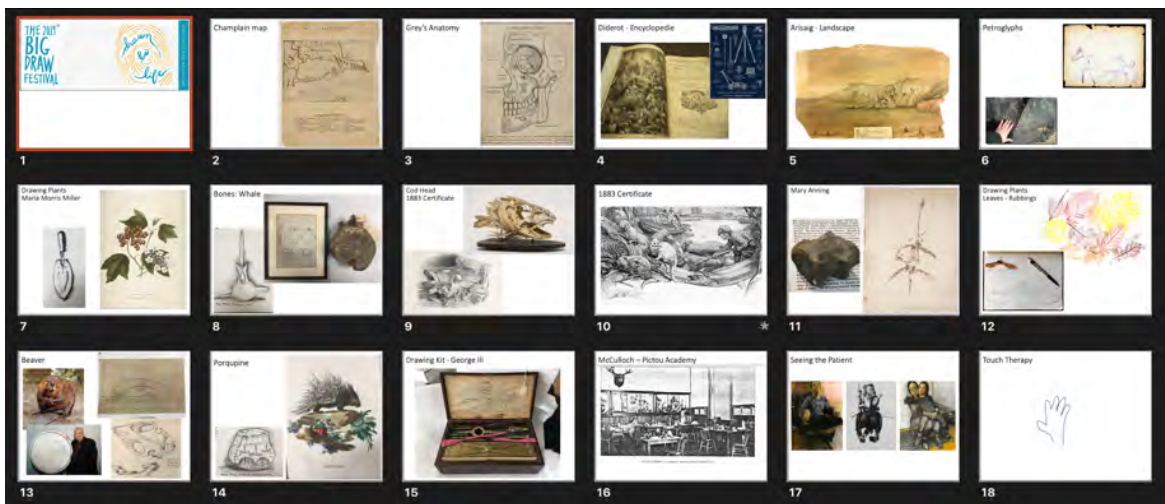
NSM Exhibit Planning Template was used to scope out goals and plan for the new exhibit. A One-page Project Plan was used to scope out project goals and timelines.

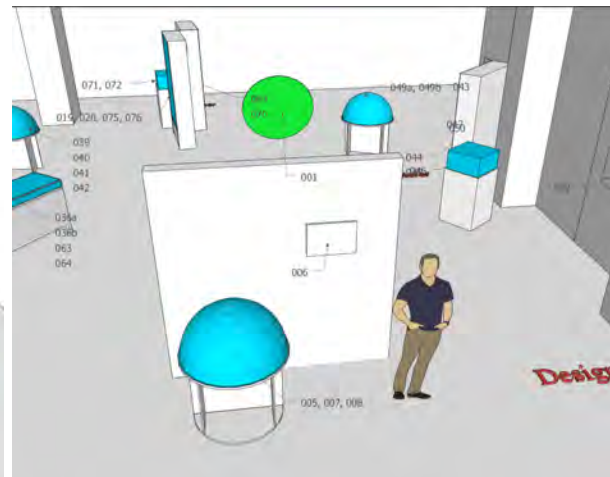
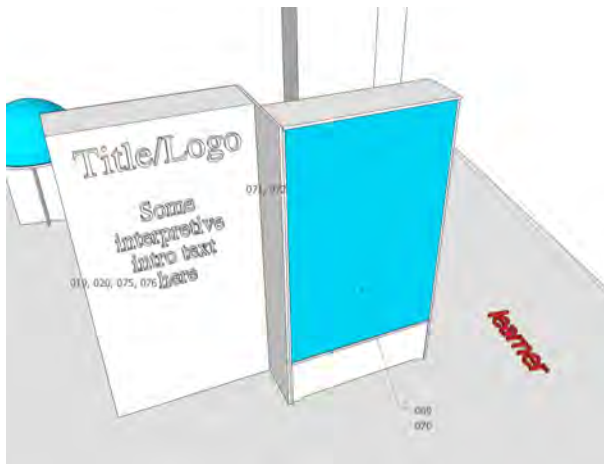
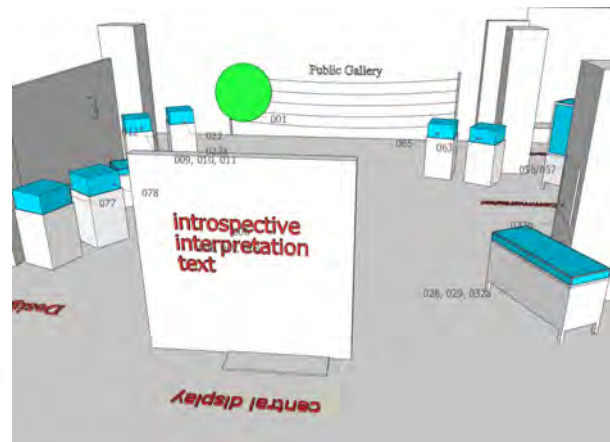
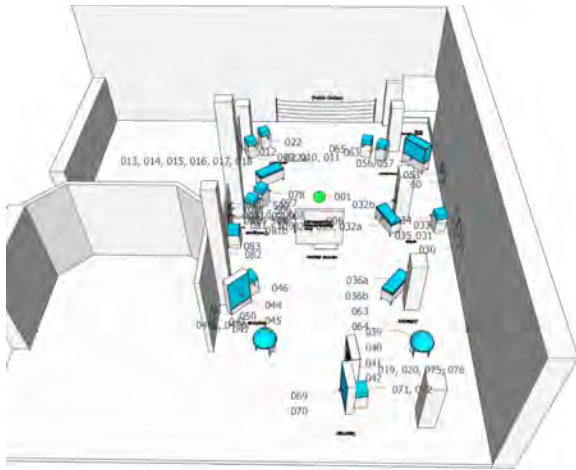
One Page Project Plan		Drawn to Life - Exhibit												Date: July 9, 2019				
Project Objective: To present an exhibit at MNH about drawing in natural science.																		
Objectives	Major Tasks	Project Completed By: _____												Owner / Priority				
Part 1 - Concept and Partners																		
<input checked="" type="checkbox"/>	1 Establish Exhibit Proposal - Drawing Natural Sc															1	1	2
<input checked="" type="checkbox"/>	2 Meet education partners (NSCAD, Halifax, Bateman)															1	1	
<input checked="" type="checkbox"/>	3 Engagement surveys for exhibit content															1	1	
<input checked="" type="checkbox"/>	4 Confirm Funding and Resources															1	1	
Part 2 - Exhibit Build Plan																		
<input checked="" type="checkbox"/>	5 Inventory Cases, Lighting) and Layout Plan																2	1
<input checked="" type="checkbox"/>	6 Research content, write curatorial overview															1	2	2
<input checked="" type="checkbox"/>	7 Confirm Specimen Inventory															1	2	2
<input checked="" type="checkbox"/>	8 Draft interpretive content															1	2	1
<input checked="" type="checkbox"/>	9 Photography, conservation and exhibit mounts																	2
Part 3 - Construct, Install, & PackUp																		
	10																	
	11																	
	12																	
	13																	
	14																	
	15																	
<input checked="" type="checkbox"/>	16 Exhibit take down, return specimens															2	1	2
Part 4 - Open and Program																		
	17																	
	18																	
	19																	
Phase 5 - Wrap and Review																		
<input checked="" type="checkbox"/>	20 Debrief of internal team, results, impact															1	1	1
<input checked="" type="checkbox"/>	21 Engage with Community Partners															1	2	3
<input checked="" type="checkbox"/>	22 Summary report/article - CMA Muse															1	2	2
<input checked="" type="checkbox"/>	23 Submit to Big Draw Awards															1	2	2
	A Confirm Promotional Material, Distribute															1	1	2
	B Social media engagement															1	2	1
	C																	
	D																	
	E																	
# People working on the project:														3	2	2	3	0
Enhance use of Collections Build collaborations in community Increase interest in drawing Build community support, interest	Major Tasks																	
	Objectives																	
	Summary & Forecast																	
	Target Dates	01-May	01-Jul	15-Jul	23-Jul	31-Jul	08-Aug	16-Aug	24-Aug	01-Sep	09-Sep	17-Sep	25-Sep	07-Oct	21-Oct	04-Nov	15-Nov	
Costs	Capital																	
	Expenses																	
	Other																	

General Individual Perspective	Individual	Subtype	Type of Drawing	Artifact	Dimensions	Case
Central Installation/Starting point	001 Gerald Gloade	Professional Artist	Life	Large Royal Canadian Mint repro of Gloade beaver nickel	90cm diameter foamcore	Hung from ceiling
	005 Campbell Hardy	Collector	Life/Analytic	Sketch of Campbell Hardy Beaver Dam and (edge marker, with descriptive label by Piers (two sheets))	25 cm x 19.5 cm w/ in Natural History. Could be mounted or lie flat or framed on wall	Dome Case 1
	006 JB Gilpin	Hobbyist Artist	Life	JB Gilpin beaver watercolour	51 L x 36W. Bottom left and right corners damaged, may want wide mat to cover. Needs mount or mat/frame	Framed on wall
Dimensions	007			Beaver taxidermy specimen or beaver lodge reconstructed to above in Natural History	TBD	Dome Case 1
	8			Beaver skull - because skeleton will not likely fit	41 L x 26W x 5.5H (can be repositioned to an extent)	Dome Case 1
Scientists:						
	009 Donald Baird	Paleontologist	Perspective / Analytic	Sceloporus skull drawing and Baird letter		Vanguard Case 1
	010 Donald Baird	Paleontologist	Perspective / Analytic	Sceloporus skull	Mount required. Dimensions TBC	Vanguard Case 1
	011 Tim Fedak	Paleontologist	Perspective / Analytic	Oligokyphus tooth	Very small, with sketchbook	Vanguard Case 1
	012 Tim Fedak	Paleontologist	Perspective / Analytic	Drawing of full Oligokyphus skeleton extrapolated from tooth		Small Panel near Vanguard 1.
	013 John Andrew Campbell	Archaeologist	Perspective / Analytic	Field sketch book from Fort la Tour/Fort St. Louis 2017-2019	44 L x 28.5W x 3.5H open to pp. 22-23 with no mount (can lie flat)	Document Case 1
	014 Katie CottrEAU-Robins	Archaeologist	Perspective / Analytic	Basque roofing tile from, Fort St-Louis c. 1550s?	20L x 15W x 3.5H	Document Case 1
	015 Katie CottrEAU-Robins	Archaeologist	Perspective / Analytic	Trade Axe AIGI-01 #25 Fort St-Louis	16L x 9W x 7H	Document Case 1
	016 Katie CottrEAU-Robins	Archaeologist	Perspective / Analytic	Small Green-glazed Jar w/handle Fort St-Louis	11 L x 10W x 4H	Document Case 1
Potential removal if space is limited	017 Vanessa Smith	Archaeologist	Perspective	AIGI-01 Profile Drawing East Profile	43 L x 28W	Document Case 1
Potential removal if space is limited	018 Vanessa Smith	Archaeologist	Perspective	Fort St-Louis Lot 3 Lot 4 Interface	43 L x 28W	Document Case 1
	022 Henry Gray author: Henry Vandylke Carter Illustrator	Doctor	Life/Analytic	Gray's Anatomy medical book (borrowed from Dalhousie Special Collections)	Dimensions TBC. Mount required.	Vanguard Case 1
	022 a			Complimentary material/specimens to add to the Case with Gray's = ???		Vanguard Case 1

An Excel spreadsheet developed by Martin Hubley was used by the team to track specimen lists with content linkages, dimension data, and assignment to case numbers that were used for exhibit layout design using SketchUP.

A Powerpoint was created during the exhibit design phase to visualize the specific specimens and content themes discussed by the committee. This helped build consensus of content and themes and improved linkages in exhibit design.





A selection of **exhibit plan images** developed by Corey Mullins using SketchUP software. Each specimen was numbered and assigned to specific cases from the **inventory of cases** available. This 3D layout of the exhibit prior to build and install greatly increased efficiency of the exhibit development process and enhanced collaboration among the committee members.

Exhibit Design Team

Project Sponsors

Laura Bennett Manager of Collections – Nova Scotia Museum, NSM
Jeff Grey Curator of Marketing, Museum of Natural History, MNH

Curatorial Leads

Martin Hubley Curator of Cultural History, NSM
Tim Fedak Curator of Geology, NSM
Corey Mullins Museum Technician Lead Exhibits, MNH

Exhibit Team

Maggie MacIntyre Interpretive Research, NSM
Katherine Ogden Assistant Curator, Natural History, NSM
Lisa Bower Assistant Curator, Cultural History, NSM
Ian Loughhead Senior Conservator, NSM
Christian Laforce Museum Photographer, NSM
Mary MacDonald Curator of Interpretation, MNH
Victoria Castle Digital Marketing, NSM

Exhibit Install

Victoria Castle Exhibit panel design and editing.
John Tate Exhibit mounts and install.
M. Boucher-Guilbert Exhibit mounts and install.
Daniel Wendt Exhibit install and lighting.
John Kemp Exhibit panel printing.



External Collaborators and Contributions

Organizations

NSCAD Drawing Lab, Events and museum-based research.
NSCAD Library, Loan of historical rare books on drawing education.
CBU Beaton Institute, Loan of Diderot Encyclopedie.
Dalhousie University, Medical Humanities Program
Nova Scotian Institute of Science Public Talk.
Halifax Regional Centre for Education, Fine Art

Contributors

Dr. Mark Gilbert Artist, *Seeing the Patient* exhibit
Gerald Gloade Mi'kmaw artist and educator. Coin design.
Michael deAdder Newspaper Political Cartoonist. Artworks.
Bruce MacKinnon Newspaper Political Cartoonist. Artworks and sketchbook.
Emma Fitzgerald Artist and Illustrator.
Jacob Ogden Drawings of dinosaurs.

DRAWN TO LIFE:

UNDERSTANDING

THE WORLD

THROUGH

DRAWING

Drawing has been used for thousands of years to communicate, connect, and understand the world around us. Today you are invited to explore how scientists, artists, learners, and others use drawing.

HOW DO YOU USE DRAWING TO UNDERSTAND YOUR WORLD?

Have fun and try sketching in the museum today. Add your drawing to the gallery wall. Tell us why you draw or how drawing helps you understand your world. Keep the conversation going by sharing your thoughts on Facebook or Twitter.

Slow down, observe, and use drawing to understand your world – it might even change your life.



The Nova Scotia Museum is a Participating Sponsor of the 2019 Big Draw Festival, Drawn to Life. The Big Draw is an arts education charity that promotes visual literacy and the universal language of drawing as a tool for learning, expression and invention. Along with this exhibit, the Museum will host a series of events, public presentations and workshops, to encourage creativity and wellbeing through drawing.

#DRAWNTOLIFE #NSMDRAW

Introductory Panel – *Drawn to Life* exhibit.

Exhibits and Panels

The gallery space at the Museum of Natural History had black walls and ceiling, which provided opportunities to create dramatic lighting effects on specimens. Lighting was from overhead track lighting, with some internal LED lights added to cases.

Panels were designed to be small (printed in house 20 x 30") and distributed throughout the exhibits. The font of the Big Draw festival was used to provide continuity of branding.





Specimen Label Text

Scientist

Archaeological field sketch book from the Fort St. Louis excavation project in Port la Tour, 2017-2019
Nova Scotia Museum Archaeology Collection

Coarse earthenware roofing tile from the early fur trade period excavated at Fort St. Louis, Port la Tour.
Nova Scotia Museum Archaeology Collection

Green-glazed coarse earthenware fragment of ceramic jar with handle from Fort St. Louis, Port la Tour
Nova Scotia Museum Archaeology Collection

Drawing of East profile of archaeology excavation unit, Fort St. Louis, Port la Tour
Nova Scotia Museum Archaeology Collection

Iron trade axe head from Fort St. Louis, Port la Tour
Nova Scotia Museum Archaeology Collection

Drawing of Lot 3/Lot 4 Interface, Fort St. Louis, Port la Tour
Nova Scotia Museum Archaeology Collection

Anatomy, descriptive and surgical, Henry Gray, drawings by H.V. Carter, with 395 engravings, Philadelphia, 1867
Dalhousie University Killam Library Special Collections Rare Books QS 4 G77a 1867



Artist

View on Sandy Lake and Road Scene (Mr. Holland's), in John Elliott Woolford's Lord Dalhousie sketch album, with Woolford's pencil, line and wash drawing on paper, c. 1817
Nova Scotia Museum History Collection 78.45.27 and 28

Views of Shelburne, line and wash drawing on paper, John Elliott Woolford, c. 1817
Nova Scotia Museum History Collection 78.45.63 and 64

Fragaria virginica [Wild Strawberry], watercolour drawing, Maria Morris Miller
Nova Scotia Museum History Collection 1868.14

Rubus Textilis, Bramble [Raspberry], watercolour drawing, Maria Morris Miller
Nova Scotia Museum History Collection 1868.58

Collector

Mi'kmaw birchbark and porcupine quillwork card case with beadwork edging, c. 1800
Nova Scotia Museum Ethnology Collection 1967.65 A and B

Mi'kmaw woven maple splint basket with porcupine curlique weave, 19th century
Nova Scotia Museum Ethnology Collection 1966.139.4 E

Pen and ink drawings of quillwork card case and curlique weave basket by Curator Emerita Ruth Holmes Whitehead
Curatorial Report No. 25, *The Micmac ethnology collection of the Nova Scotia Museum*, Ruth Holmes Whitehead, 1974, p. 24.

Explorer

Port de La Heve and Port du Rossignol maps, Samuel de Champlain, c. 1613
Art Gallery of Nova Scotia 1995.125 and 126

The American Atlas: Or, A Geographical Description Of The Whole Continent of America, Thomas Jefferys, London, 1778
Maritime Museum on the Atlantic Library Rare Books 912.7 J95

Jefferys map of Nova Scotia (reproduction)

Drawings from *Legends of the New England, Quebec and North America* Jefferys' maps (reproductions)

Cartography drafting instruments in rosewood box originally made for King George III, c. 1762
Nova Scotia Museum History Collection 2004.7.141

A plan of the harbour of Chebucto and town of Halifax, attr. Moses Harris, c. 1750
Nova Scotia Museum History Collection 80.11

Canadian Porcupine, pen and ink/coloured chalk drawing on brown paper, J.B. Gilpin, c. 1850
Nova Scotia Museum History Collection 19.1.3

Commentator

It's a mystery what is killing all the Right Whales? editorial cartoon, 2017 (reproduction)
Courtesy of Michael de Adder

Right Whales editorial cartoon, 2017 (reproduction)
Courtesy of Michael de Adder

Apparently this stuff will last 450 years editorial cartoon, 2019 (reproduction)
Courtesy of Michael de Adder

Sketch, pencil, pen and ink, of polar bear skull
Courtesy of Michael de Adder

Drawing tools used by Bruce MacKinnon
Courtesy of Bruce MacKinnon

Concept sketchbook of caricatures of Canadian Prime Ministers
Courtesy of Bruce MacKinnon

One Million Species Face Extinction editorial cartoon, 2019 (reproduction)
Courtesy of Bruce MacKinnon

Illustrated logbook of schooner *Lady Vivian* with sketches, cartoons and caricatures by James C. Cogswell. Pencil, ink and watercolour on paper. James C. Cogswell, 1846.
Nova Scotia Museum Marine History Collection M2005.9.1

Learner

The Complete Instructor in Drawing, William Marshall Craig, 1806.
Nova Scotia Museum Library Rare Books 743 C844 Rare 1806

Copy work sketches from Lady Dalhousie's portfolio, pencil on laid paper, c. 1820.
Nova Scotia Museum History Collection 85.119.27

Geraldine Uniacke's family cookbook from Uniacke House museum, 1902
Nova Scotia Museum History Collection
Lace with drawn pattern pinned to circular pillow.
Nova Scotia Museum History Collection 73.17.1

Portable wooden drawing board, c. 1889
Nova Scotia Museum History Collection 2004.7.112

Designer

Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et métiers, vol. VIII, Denis Diderot et al, eds., Paris, 1762-1772.
Cape Breton University, Beaton Institute Archives, Fortress of Louisbourg Collection

Silver and wood coffeepot, with initials of Lt. Col. Dettlieb Christopher Jenson, Justice of the Peace, of Lunenburg, NS, family crest and other engraving, c. 1781.
Nova Scotia Museum History Collection 2004.7.52

Elevation drawing of Province House, pen and ink on paper, Arthur W. Wallace, c. 1931
Nova Scotia Museum History Collection 76.116.476

Details of Exterior Stonework, Province House, Halifax, Nova Scotia, pen and ink on paper, Arthur W. Wallace, c. 1931
Nova Scotia Museum History Collection 76.116.479

Drawings of details of Executive Council and Committee Room fireplace mantels of Province House, pencil on paper, Arthur W. Wallace, c. 1935
Nova Scotia Museum History Collection 76.116.507, 509 and 510

Perspective view of Province House with Mi'kmaw women vendors, aquatint and etching in brown ink, John Elliott Woolford, 1819
Nova Scotia Museum History Collection 85.119.2B

Owl head copper alloy ornament, possibly part of a doorknocker, from the Charles Morris House, Halifax, c. 1764.
Nova Scotia Museum Archaeology Collection, BdCv-60:0037

Flowerly lace murex (*Murex florifer*), West Indies, 1962
Nova Scotia Museum Zoology Collection 2214

Central installation

Canadian beaver, castor canadensis canadensis (Schreber), coloured chalk drawing on brown paper, J. B. Gilpin, c. 1850. Nova Scotia Museum History Collection 19.1.10

Weekly drawing

Albertus Seba: Cabinet of Natural Curiosities. I. Müsch, J. Rust, R. Willmann. Köln, Germany: Taschen, 2005
Courtesy of Katherine Ogden

Cod Skull. Prepared by Robert Morrow. 1883.

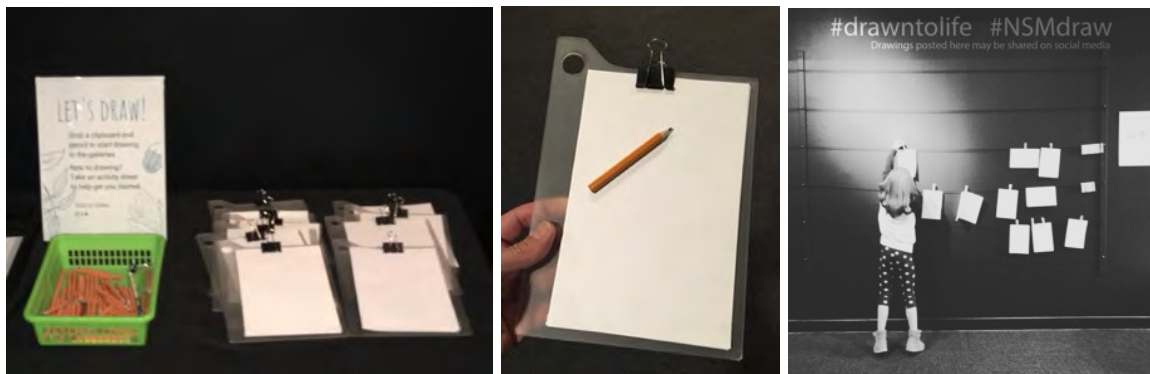
Note, not all specimen artefacts on display had text labels. This is only a portion of items that were on exhibit.



Promoting Drawing in Exhibits

One of the main objectives of the *Drawn To Life: Understanding The World Through Drawing* exhibit – was to encourage visitors to the exhibit to draw. To support this goal exhibit design included:

- A public display area (**String Gallery**), which demonstrated to visitors that previous visitors had drawn and acts to establish the social norm of drawing, to encourage participation and action through role modeling. The String Gallery was immediately successful, filling up quickly so that regular ‘pruning’ was required to free up display space. The pruned drawings were stored by date, and provide a visual record of the public participation.
- Drawing **Clip-Boards** were designed specifically to encourage drawing on a folded 8.5 x 11 sheet, which was a good size for youth to hold in their hands. The *Clip-Boards* were designed to resemble an artist’s palette, and used a (name?) clip with plain photocopy paper which kept supply costs low. The design included a hole that could be used to hang clip boards on stands.
- Golf **Pencils** were provided on a table at the beginning of the exhibit where the *Clip-Boards*, and drawing prompts were provided near the start of the exhibit. Erasers were slipped on the end of some pencils at the beginning of the exhibit and were appreciated by some participants, reducing the level of drawing anxiety.
- Three **Drawing Sheets** were prepared with prompting text to encourage visitors as further encouragement to try drawing. A sheet encouraged observation and drawing of Gerald Gloade’s coin design, another promoted Marie Morris Miller and encouraged drawing from a different (natural history) perspective of how an insect might see a plant, and a third sheet provided a grid of prompts that were fun and promoted visitors to produce several drawings on one page.
- The exhibit panels included drawings and playful lines that supported a playful and creative atmosphere throughout the exhibit.



Try these fun activities to help get you drawing. No experience necessary!

<p>Draw an object <u>without</u> lifting you pencil off the page.</p>	<p>Draw the shape of an object <u>without</u> looking down at your paper.</p>
<p>If you are right-handed, try drawing with you left hand. If you are left-handed, try drawing with your right hand.</p>	<p>Try drawing and object using only straight lines.</p>



DRAWN TO LIFE: UNDERSTANDING THE WORLD THROUGH DRAWING

Look at the coins in your pocket.
Do you have a Gerald Gloade Nickel?



Gerald Gloade is a Mi'kmaw artist and educator from Millbrook, Nova Scotia. Gerald's design won a national competition for the Canada 150 commemorative 5-cent coin. His drawing reimagines the beaver through Mi'kmaw eyes. Called "*Living Traditions*", it incorporates both traditional and contemporary art elements, and highlights the beaver's significance to First Nations cultures.



Fold Here

5 CENT - DRAWING CHALLENGE

Try to draw Gerald Gloade's coin design.
Did you see new details while drawing?

Or

Use the template to draw
your own coin design.



Share on social
#DrawnToLife #NSMdraw

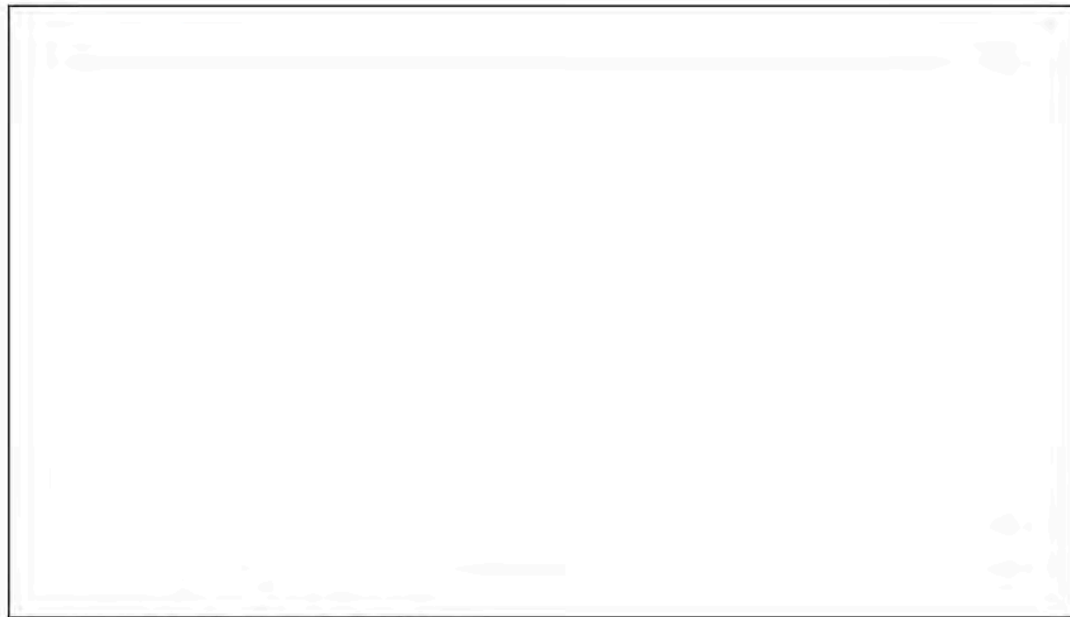
DRAWN TO LIFE: UNDERSTANDING THE WORLD THROUGH DRAWING



Maria Morris Miller (1810-1875) studied at the Drawing School at Dalhousie College between 1829 and 1831, and later became head of the School of Drawing and Painting. A botanist and an artist, she would produce dozens of watercolour drawings of Nova Scotian wildflowers throughout her life.

DRAWING - PLANTS

Draw a plant model in the Museum, or try drawing what you imagine the plant looks like to an insect.



Share on social #DrawnToLife #NSMdraw



Arts and Craft Night: October 2 - Summary

An evening event to celebrate opening of the exhibit and start of *The Big Draw*, with schedule of a few brief talks and drawing experiences, food, and samples of craft cider (by Bulwark). Opportunity to showcase exhibits and bring collaborators together, including artist Dr. Mark Gilbert, NSCAD Drawing Lab members, Emma Fitzgerald, and museum curator (Tim Fedak) and exhibit designer (Corey Mullins). Drawing events included demonstration of blind contour, and different drawing styles, and a group activity of a scaled-up very big drawing.

Event Organization: Jeff Gray, Mary MacDonald, Joni Thomas, and Victoria Castle.

Promotion: Social media and several direct email invitations.

Drawn to Life: Understanding the World Through Drawing

Visitors to the exhibit are using the drawing tools (clip boards, paper, pencils) available or drawing in sketchbooks that they brought with them. It was interesting to note how much more time visitors are engaging with the artefacts while drawing, spending up to 5 or 10 minutes in one location. Yet, there are some laughter and occasional conversations while people share information about the objects being drawn.



Seeing the Patient – Art Exhibit

The value of engaging drawing and art into medical care was demonstrated by Dr. Mark Gilbert's talk about his work and the exhibit "***Seeing the Patient***". In describing the relationships and connections that develop between the portrait artist and sitter, the shared silence and intimacy that develops through discussion and depiction, Mark conveys the value of drawing to "*make something matter*". The portraits in the exhibit are the product of a process, but the focus of the artist was on the sitter, developing that relationship, and understanding. Mark avoided temptation of embellishing the artwork, to keep his attention focused on understanding the person, the challenges of living with epilepsy as well as what is to be celebrated through family and community supports, dreams and fears. The artwork and the project that created it are examples of how drawing provides a powerful linkage between creativity and wellness.



Artist and Illustrator

During the opening celebration, Emma Fitzgerald provided comments and demonstrations to encourage drawing in the museum gallery exhibits. The importance of *carefully observing the subject rather than the focussing on the product of the drawing* was highlighted by Emma's demonstration of blind contour drawing. Emma also highlighted how drawing can be used to 'collect' and bring together objects, ideas, and cultures, into close proximity that encourages new relationships and understanding. A drawing done during the evening was used as an example – shows a Mi'kmaw basket and 18th century coffee pot, by Mara So,



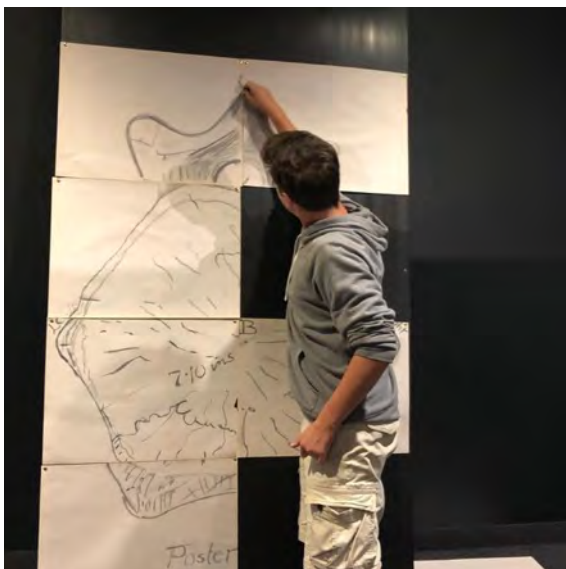
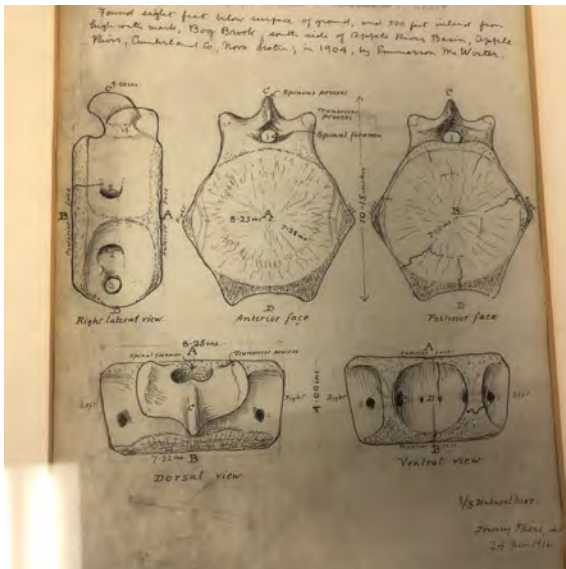
Corey Mullins, exhibit designer for *Drawn to Life*, shared a few thoughts and insights about the value of museum exhibits, for conveying stories that engage and enrich our lives today. The opportunity to design an exhibit that engages and encourages drawing, an activity that everyone can use to build closer relationships and understanding in our lives.



A BIG Drawing

A facilitated group drawing experience was led by Tim Fedak. Using gridded reference images, the group created a very large version of a drawing originally done by Harry Piers in 1916. This 'scaled up' drawing activity was fun and encouraged group discussion. Contributors included two teenagers, three adult 'drawers' and a professional artist. This activity provided opportunity for diverse individuals to contribute, with the collage of contributions resulting in a new collective depiction. A tribute to Harry Piers who did this drawing over 100 years ago.

Based on a social media post about the vertebra drawing, the Museum is now in contact with Harry Piers' great granddaughter (Katherine Stanley) who lives in the UK. Katherine has many of Harry's old journals, an unpublished book with hand illustrations, and hand drawn map of Shubenacadie Canal. These new connections demonstrate results of using social media to reach new audiences, at home and internationally.



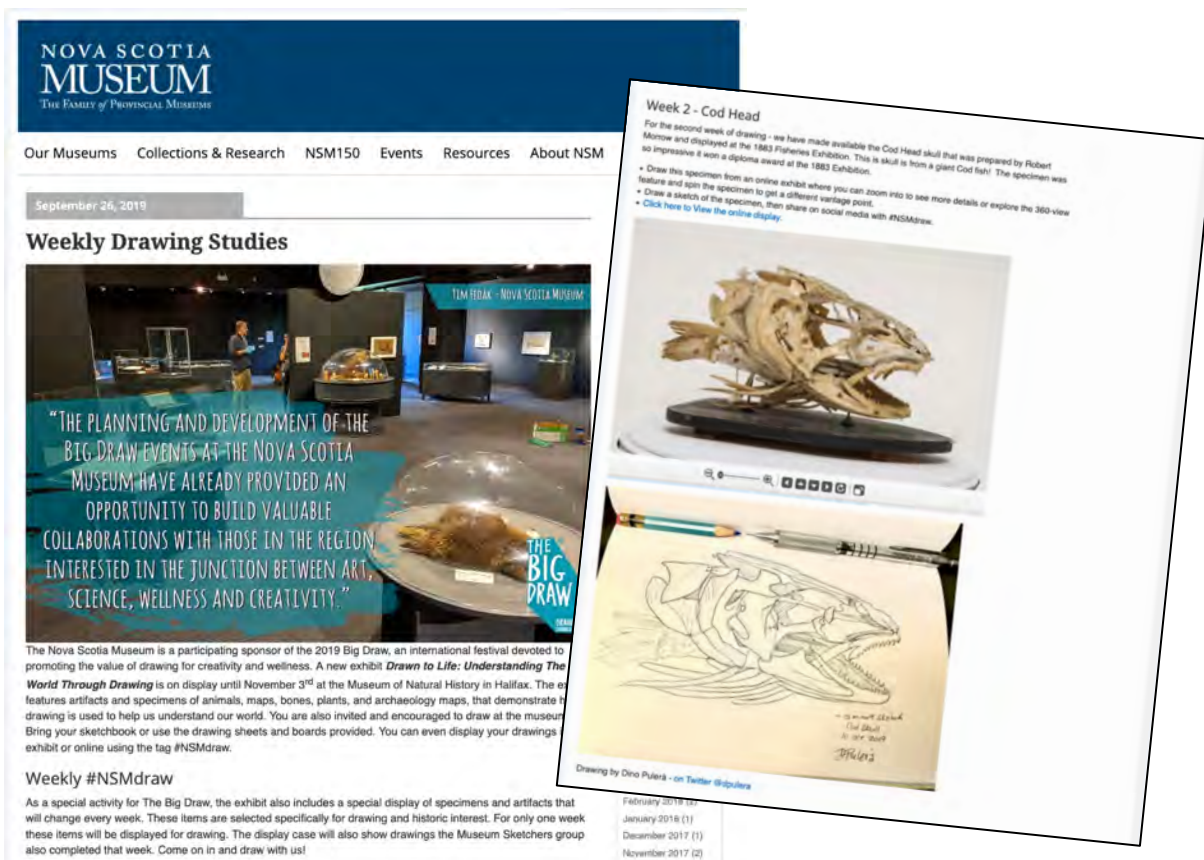
Weekly Drawing

Part of the exhibit design included one case that would be updated frequently with new specimens that were being drawn by the Museum Sketchers group. This “Weekly Case” was established with LED lighting and flexible back-wall shelving to accommodate a diversity of artefacts and documents.

NSM Blog Post – “Weekly Drawing”

Along with the in-gallery weekly drawing case, social media was used to encourage people to use online museum resources (Made/Used/Found) to draw specimens and share with #NSMdraw

<https://museum.novascotia.ca/blog/weekly-drawing-studies>



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September 26, 2019

Weekly Drawing Studies

“THE PLANNING AND DEVELOPMENT OF THE BIG DRAW EVENTS AT THE NOVA SCOTIA MUSEUM HAVE ALREADY PROVIDED AN OPPORTUNITY TO BUILD VALUABLE COLLABORATIONS WITH THOSE IN THE REGION INTERESTED IN THE JUNCTION BETWEEN ART, SCIENCE, WELLNESS AND CREATIVITY.”

The Nova Scotia Museum is a participating sponsor of the 2019 Big Draw, an international festival devoted to promoting the value of drawing for creativity and wellness. A new exhibit *Drawn to Life: Understanding The World Through Drawing* is on display until November 3rd at the Museum of Natural History in Halifax. The exhibit features artifacts and specimens of animals, maps, bones, plants, and archaeology maps, that demonstrate how drawing is used to help us understand our world. You are also invited and encouraged to draw at the museum. Bring your sketchbook or use the drawing sheets and boards provided. You can even display your drawings exhibit or online using the tag #NSMdraw.

Weekly #NSMdraw

As a special activity for The Big Draw, the exhibit also includes a special display of specimens and artifacts that will change every week. These items are selected specifically for drawing and historic interest. For only one week these items will be displayed for drawing. The display case will also show drawings the Museum Sketchers group also completed that week. Come on in and draw with us!

Week 2 - Cod Head

For the second week of drawing - we have made available the Cod Head skull that was prepared by Robert Morone and displayed at the 1863 Fisheries Exhibition. This is skull is from a giant Cod fish! The specimen was so impressive it won a diploma award at the 1863 Exhibition.

- Draw this specimen from an online exhibit where you can zoom into to see more details or explore the 360-view feature and spin the specimen to get a different vantage point.
- Draw a sketch of the specimen, then share on social media with #NSMdraw.
- [Click here to View the online display.](#)

Drawing by Dino Pulera - on Twitter @dpulera

February 2018 (1)
January 2018 (1)
December 2017 (1)
November 2017 (2)

NSM Blog Post – NSIS and Dr. John Kennedy

As a special event of the 2019 Big Draw Festival, Dr. John Kennedy from the University of Toronto gave the *Nova Scotian Institute of Science (NSIS)* Public Lecture on October 7, 2019. Dr. Kennedy spoke about “*Drawing Among the Blind and Sighted*”, summarizing his research on a theory of drawing and development.

The Museum of Natural History is currently hosting two exhibits as part of the Big Draw Festival. The NSIS lecture was held within the gallery space that includes an art exhibit called *Seeing the Patient* by Dr. Mark Gilbert. Visitors also had an opportunity to explore the *Drawn To Life: Understanding the World Through Drawing* exhibit that features specimens and historical drawings related to the value of drawing to support creativity and wellness. Both exhibits are on display until December 1.

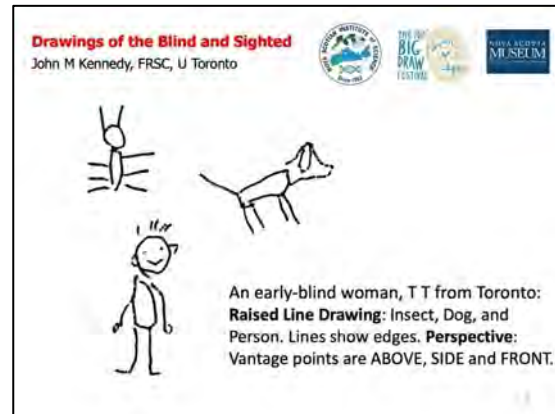
Prior to the start of the talk, visitors gathered into the seats, or chatted and explored the exhibits on display. Dr. Kennedy mixed among the visitors as they arrived, introduced himself and demonstrated the “raised line drawing” tools and technique that he uses to study drawing among the blind.



The raised line drawing boards and paper are of great interest for quickly producing a raised line with a normal ball point pen. These drawing tools and techniques will be of great interest to museums interested in encouraging drawing among the blind and visually challenged.

During his talk, Dr. Kennedy provided an overview of his research but specifically focussed on some ongoing research he is doing with Selene Carboni from Bergamo, Italy. Through his studies, Dr Kennedy has been able to demonstrate that the blind can draw, that lines stand for surfaces (available to see and touch), that the blind understand and can draw perspective, as well as draw metaphor and emotion.

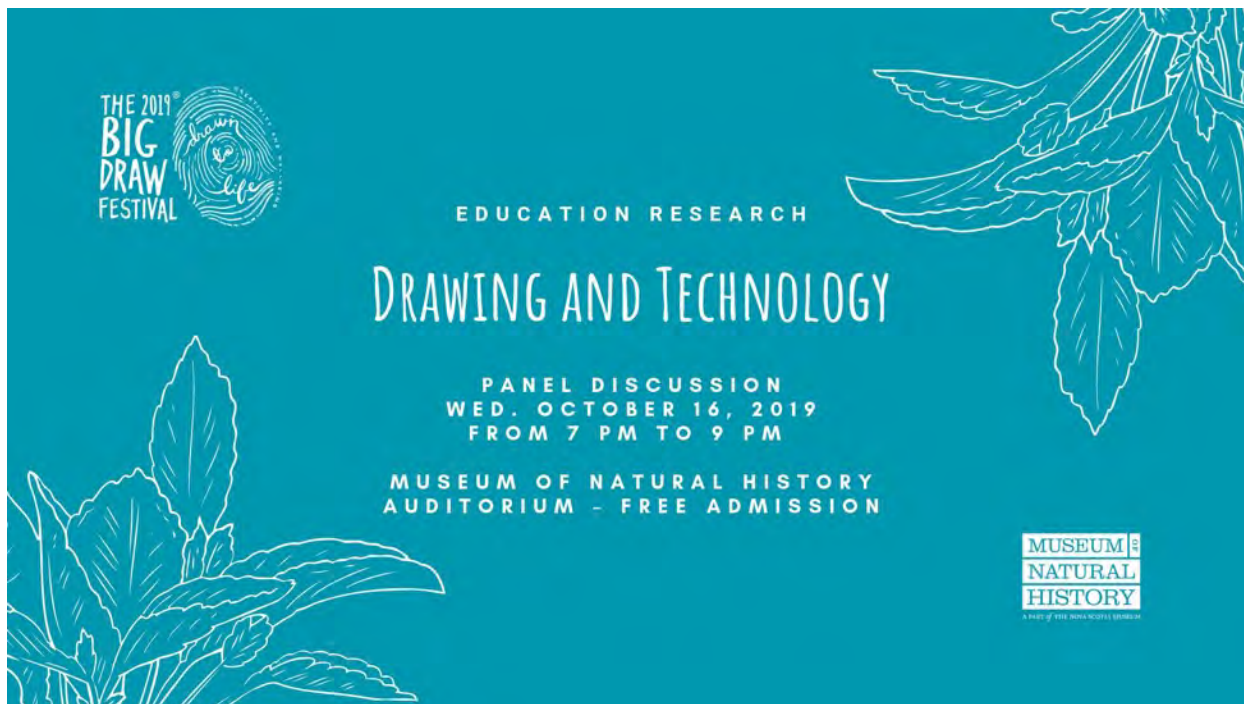
While in Halifax, John Kennedy was also visiting researchers at the Department of Psychology at Dalhousie University. Dr. Raymond Klein hosted Kennedy for the departmental lecture the day after the NSIS public lecture. Drs. Ray Klein and John Christie (Dalhousie) are members of the NSCAD Drawing Lab, a research group based in Halifax that conducts research on the psychology of drawing and learning.



The special NSIS talk by Dr. Kennedy was an excellent and inspiring contribution to the Big Draw Festival events in Nova Scotia. Through the examples provided by drawing among the blind and sighted, Dr. Kennedy and his colleagues provide new ways for us all to think about our world and the benefits of drawing for learning, creativity, and wellness.

The Big Draw is a visual literacy charity that promotes the universal language of drawing as a tool for learning, expression and invention. The charity leads a diverse programme of advocacy, empowerment and engagement, and is the founder and driving force behind The Big Draw Festival – the world's biggest celebration of drawing. The Nova Scotia Museum is excited to be a Sponsor partner for the [Big Draw Festival 2019](http://www.bigdrawfestival.org). A series of events and programs will focus on the power of drawing to improve learning and wellness.

The Nova Scotian Institute of Science (NSIS) is a membership organization which represents and promotes science to Nova Scotians since 1862. <http://nsis.chebucto.org>




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Education Research - Drawing and Technology

October 16, 2019

Museum of Natural History, Halifax
Panel Discussion from 7 pm to 9 pm

Museum of Natural History Auditorium – Free Admission

As part of the 2019 Big Draw Festival, the Nova Scotia Museum is hosting a series of exhibits and events to promote the value of drawing for creativity and wellness. Join us as we learn about new approaches and the latest education research focused on drawing and education. Members of the NSCAD Drawing Lab and Faculty from Dalhousie University will share updates on their research interests and approaches to studying the importance of drawing for learning and wellness. This session of great interest to high-school and university educators, and those interested in the value of drawing in education.

Panel Speakers:

- Dr. John Christie, Experimental Psychologist at Dalhousie University and member of the NSCAD Drawing Lab, will present a summary of their research approach and findings. The Drawing Lab formed in 2005 and has been using eye-tracking technology to do research on how to improve drawing education.
- Dr. Anne Marie Ryan, Senior Instructor at Dalhousie Earth Science, will present a summary of her research interests and overview of why drawing matters in science education. Anne Marie will also give a brief summary of her plans for using eye-tracking technology for education research.

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Education Technology Panel Discussion – October 16, 2019

An evening panel discussion titled **Education Research: Drawing Technology** at the Museum of Natural History was part of the events for the 2019 Big Draw Festival. The panel discussion involved members of the NSCAD Drawing Lab, a collaborative research group with members from NSCAD University and Dalhousie University experimental psychologists, and Dr. Anne-Marie Ryan, a nationally recognized educator from Dalhousie Earth Sciences.

The event was organized at the museum to provide an opportunity to share information about new research methods, findings from previous studies, and to explore best practices in teaching and the use of drawing in education programs.

NSCAD Drawing Lab

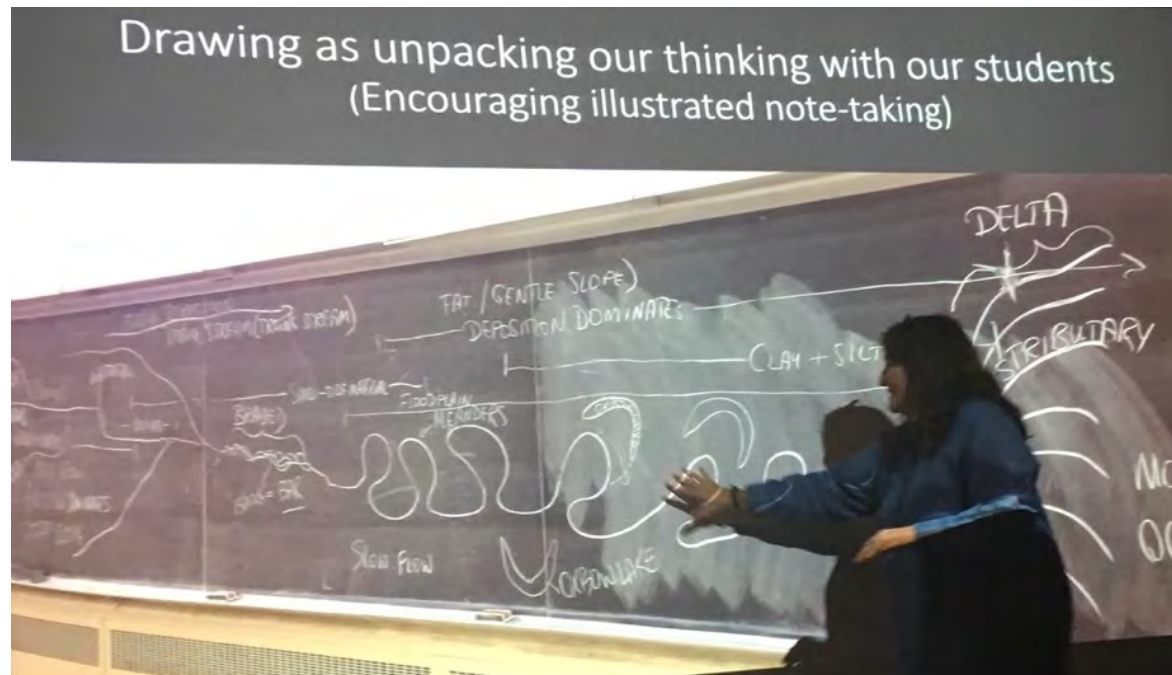


Dr. John Christie, Experimental Psychologist at Dalhousie University, and Mathew Reichertz, Associate Professor at NSCAD University, are members of the NSCAD Drawing Lab research group. They provided an overview of three recent studies that examined the relative importance of the fovea and peripheral vision systems for observing and drawing scenes, and benefits for drawing accuracy of focused observing or describing a scene before drawing.

The **NSCAD Drawing Lab** was formed in 1995 as a collaboration between Bryan Maycock (NSCAD) and Dr. Raymond Klien (Dalhousie University). Initial studies of the Drawing Lab used eye-tracking devices to study eye movements during drawing. Participants eye movements and drawings of specialized shapes and scenes were recorded and used to improve drawing instruction.

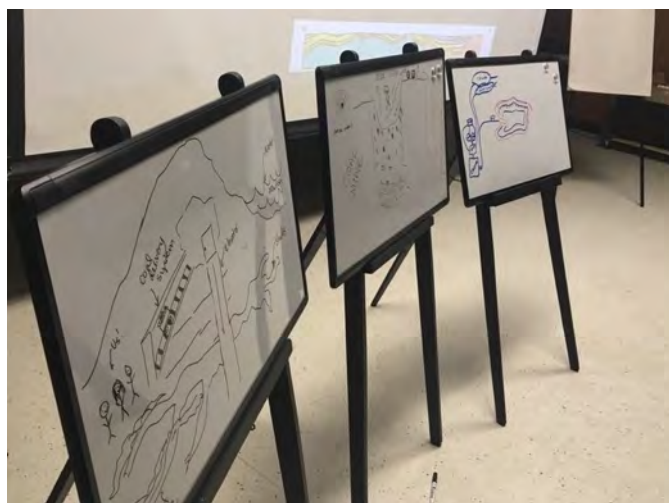
<https://nscaddrawinglab.nscad.ca/>





Dr. Anne-Marie Ryan, Senior Instructor and 3M Teaching Fellow at Dalhousie Earth Sciences, demonstrated how she embeds drawing into teaching practices and role models the use of drawing for knowledge construction.

Dr. Ryan provided an overview of several ways she incorporates drawing into university level education programs and the importance of visual skills in earth science. Drawings are used by learners to construct and share ideas during learning, as adult learners build upon their scaffold of knowledge and experiences. The value of drawing for learning visual codes and depictions in a geology (or any profession) was highlighted through the complex scenes and maps that are part of learning.



Open Discussion

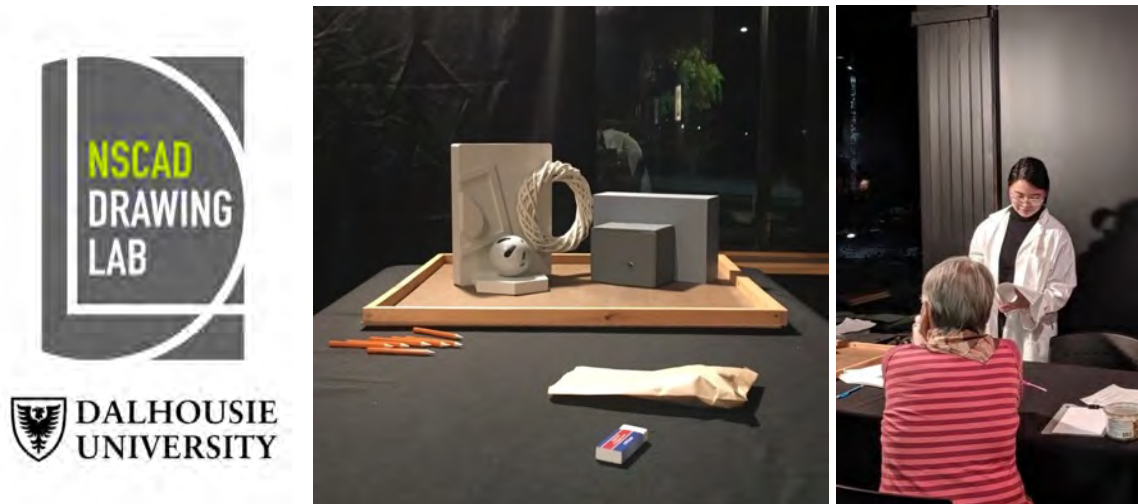
Following the presentations the audience members asked questions related to the experimental design and findings. Audience members included a selection of faculty and students from NSCAD and Dalhousie University, and staff from the museum.

- The relative value of assessing drawing accuracy by experts versus experiment participants was highlighted.
- The use of eye-tracking for future studies of expert versus novice geologists was discussed. How students learn and adopt visual systems within professional education programs may provide further insights into how drawing contributes to learning and discovery.
- Discussion and questions about how we encourage students of all disciplines to use drawing for their learning and future professional practice.
- Audience members identified importance of encouraging drawing what you see, not what you think is there. Drawing to observe more critically.
- Knowledge about how fundamentals of vision and how drawing supports learning can be framed within the growing importance of visual literacy in the digital age.
- New technologies will surely incorporate new ways to draw, but the fundamental benefits of slowing down and observing carefully will remain as technology evolves.
- What roles can museums play in promoting the value of drawing for personal learning?

This Big Draw panel discussion event was an opportunity to bring together educators and education researchers together to discuss the value of drawing in university level education programs. The event resulted in a positive discussion among the participants and may support future collaborations.

Nocturn and the Drawing Experiment

As part of the Big Draw activities, several staff at the Museum met with members of the **NSCAD Drawing Lab** (Dr. Raymond Klein, Dr. John Christie and Matthew Reichertz) to discuss goals of developing a “*drawing experiment*” that would be the focus of a Dalhousie Honours BSc (Neuroscience) research project.



Mara So, a Dalhousie Honours student - created a research project that seeks to examine if drawing an object/scene before describing that object/scene leads to improved quality of description. In conjunction with **Halifax Nocturn**, Mara offered the “*drawing experiment*” on October 19, 2019. Participants filled out the consent form, answered some questions and completed timed drawings and/or descriptions of a designed scene of objects.

Twenty participants completed the “*drawing experiment*” during the evening of Nocturn.

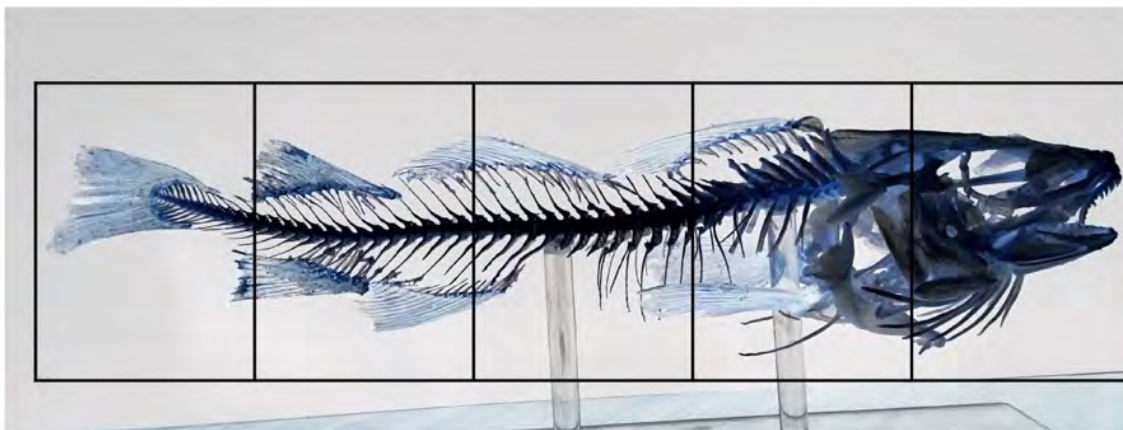
Reflecting on carrying out the university research project within the Museum exhibits during The Big Draw and Nocturn, Mara said:

“It was an extremely useful platform onto which I could recruit people interested in art, the key and central demographic to this study. Having the study coincide with Nocturne allowed the study to be advertised in a very exciting way, almost like an event.”

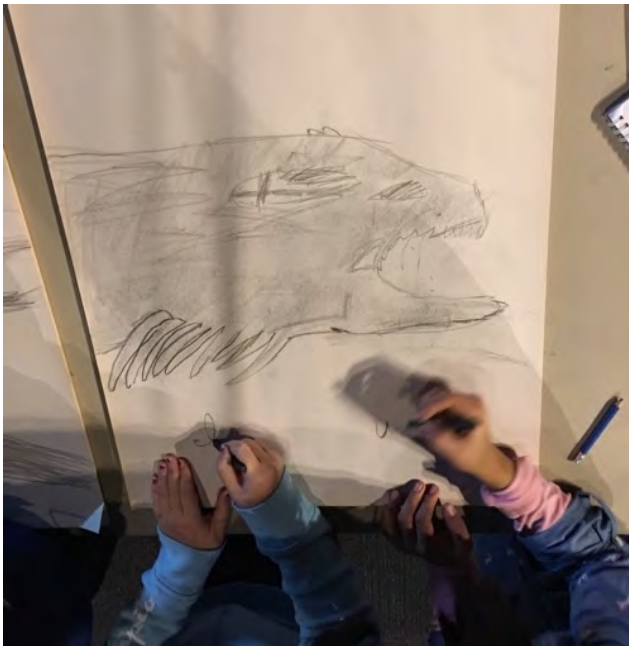
“The museum events allowed me to be more creative with the research design and enabled me to focus more on the rationale of the study, rather than worry about getting enough participants. The Big Draw was a serendipitous event through which I could run my study. It was also the perfect environment, centred around art and learning through art, that tied in perfectly with the premise of my study”

Elementary School – Big Cod Fish: Oct. 21

A group of **sixty grade-seven students** from Duc d'Anville school visited the Museum of Natural History specifically to take in the *Drawn to Life: Understanding the World through Drawing* exhibit. The students brought their own sketchbooks, and explored the museum, drawing what was of most interest to them. As a special program, the students collaborated on a big drawing of a cod fish skeleton.



- An image of a cod skeleton was divided into five separate images, printed to fill 8 ½ x 11" page.
- Students selected one of the five images.
- The students worked alone or in pairs to create a scaled-up drawing to fill the page 23 x 30".
- 18 students participated and produced multiple versions of each panel.



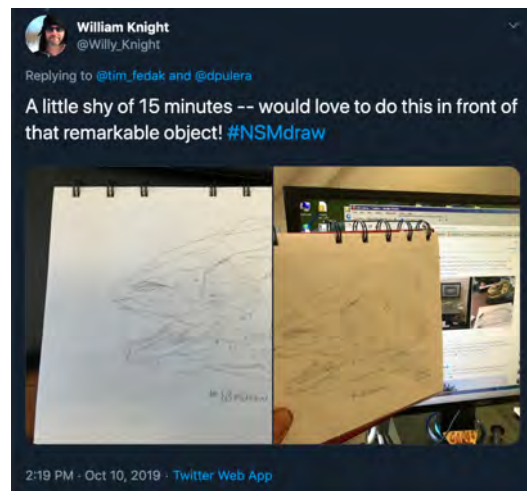
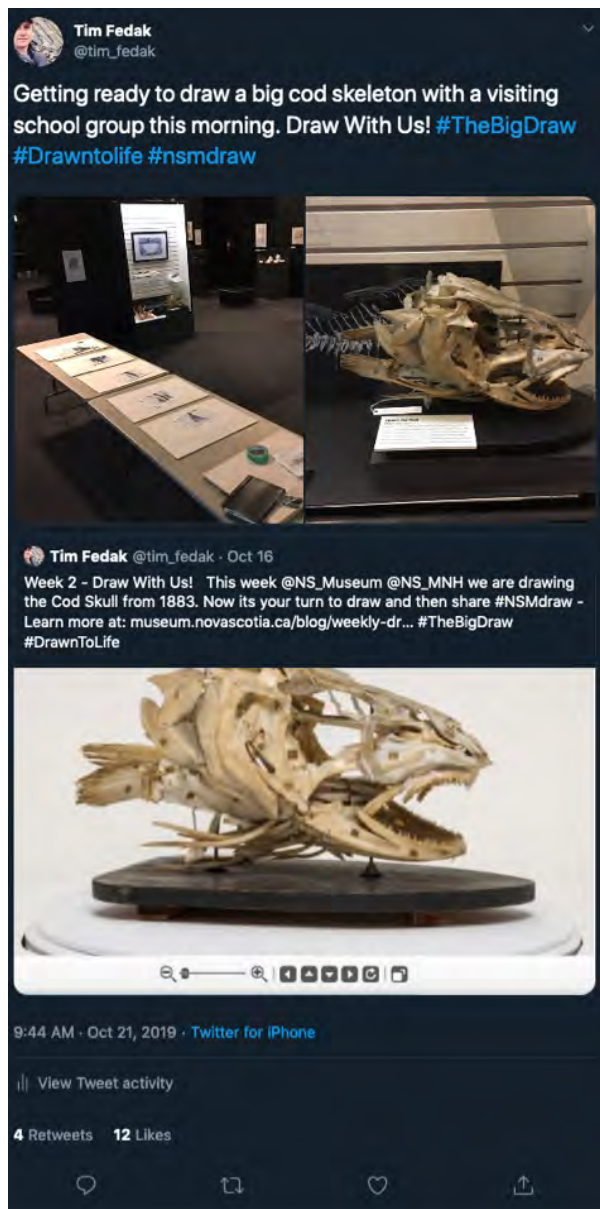
Special thanks to **Robin Jensen**, Fine Arts Specialist-VISUAL ARTS, Halifax West Family of Schools. Robin attended visioning and planning sessions for the Museum's Big Draw events in May, well before the plans for the exhibit were even established. During these early meetings she provided excellent suggestions for potential approaches for integrating visual art with science and history topics. Robin also assisted with organizing the school visit.

Draw With Us!



In conjunction with drawing the cod fish skeleton, we also reached out online with [#NSMdraw](#) and encouraged people to use a zoomable image of the historic 1883 cod skull to create their own drawing and share online. There were several great drawings shared online.

Try yourself – create a drawing from the online cod skull at:

<https://museum.novascotia.ca/collections-research/made-used-found/gallery/objects/atlantic-cod-head>





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Daily Events	<h2 style="color: #800000;">Understanding our World through Comics and Graphic Novels</h2> <p>October 30, 2019</p> <p>Panel Discussion from 7 pm to 9 pm</p> <p>Museum of Natural History Auditorium – Free Admission</p> <p>Get inspired by Comics and Graphic Novels during this panel discussion as we discover worlds of Mi'kmaq stories, science, and personal exploration. Short presentations of illustrators and their work will be followed by discussion and opportunities for questions.</p> <p>Panel Speakers:</p> <ul style="list-style-type: none"> Gerald Gloade, Mi'kmaq artist and educator from Millbrook, Nova Scotia, is an accomplished and proficient illustrator of comic art. He has combined his art and educational work with comics focused on Mi'kmaq stories. Dr. Victoria Arbour, Curator of Palaeontology at Royal British Columbia Museum, has become well known from her work describing the new dinosaur Zuul. Dr. Arbour also uses drawing extensively in her public education work and personal learning. Briana Corr Scott, Nova Scotia paper doll artist, and author and illustrator of the book "She Dreams of Sable Island" used the exhibits at the Museum of Natural History as reference for her artwork.
Events	
This Is What I Wish You Knew	
Siawa'sik	
Permanent Exhibits	
Animal Tracks and Signs for Cub Scouts	
Museum Treasure Hunt for Beavers & Brownies	
Wee Wild Ones!	
Gus	
Museum Week - #foundbunny	
Salamander Meander	
Drawn to Life: Understanding the World through Drawing	

Illustrators Panel Discussion – October 30, 2019

An evening panel discussion **Understanding your World through Comics and Graphic Novels** at the Museum of Natural History was the final event for the Nova Scotia Museum's contribution to the 2019 Big Draw Festival. The panel discussion involved Gerald Gloade, Mi'kmaq artist and educator, Dr. Victoria Arbour, paleontologist from Royal British Columbian Museum, and Briana Corr Scott, illustrator and artist.

The event was organized at the museum to provide an opportunity to share information about how drawing, illustrations, graphic novels and comics help us understand our world. Drawing is not just for children. Many adults use drawing in their creative professional work. This creative work includes science, art, engineering and education focused projects.



Gerald Gloade

Gerald provided an overview of his experience with drawing, comic art and depiction of Mi'kmaq culture through graphic novels and posters. Gerald feels that the action (verb based) Mi'kmaq language encourages a visual thinking process. His comic art has been recognized internationally in online communities, which has provided opportunities to work with industry leaders in animation, film and comic art.

Dr. Victoria Arbour

Drawing is used extensively in the scientific process that Victoria uses in her field of dinosaur palaeontology. Dr. Arbour uses drawing when examining specimens of ankylosaur dinosaurs and when conveying her research in public gallery displays like the *Zuul* project at the ROM. Drawing helps her to record and enhance observations, as well as inspire and educate.

Briana Corr Scott

The process Briana adopted in the writing of the book *"She Dreams of Sable Island"* began with drawing exhibits at the Museum of Natural History. Briana demonstrated how "drawing is thinking", and how drawing provides an opportunity to build deep understanding and enhance curiosity for new discoveries.

Discussion

Following the presentations, the audience members and panel engaged in a thought-provoking discussion about drawing. Discussion included insights about how valuable museums are as cultural spaces where drawing is important for engaging, learning, and discovery.

- Briana draws scenes when she visits destination rather than taking pictures. She conveyed the idea that; *"When we take a photo with our camera, our minds know that we have taken a picture and that we don't need to attend as deeply. When we draw, we become highly focused on being present, and observing details with curiosity."*
- Museum visitors are very interested in the process of creating. People want to see the step by step process and that is something that can be done more in the museum. When visitors are shown the creation process or given them a "peak behind the curtain" they respond very positively. It's like they are being let in on a secret.
- Victoria described how new exhibit panels were done in a comic book style, heavy on illustrations, colorful and more story based. This approach that is more image and story based can make the museum less intimidating for those with lower literacy, and English as a second language.

Additional Reflections from Corey Mullins:

"Gerald Gloade has not just been living in his imagination, he has been constructing a place for himself in the world through drawing. This is particularly evident in the on-line community. He has come in contact with and become a part of a great community. Being someone who draws is a personal and a cultural identity that has great value. It is a method of communicating history and knowledge."

Additional Reflections from Mary MacDonald:

"Briana mentioned that we are more likely to fully experience and remember something if we take the time to observe it rather than just taking a picture. That really made me reflect on my own experiences. It is something I used to be much better at doing and will make a concerted effort to not rely on pictures for memories."

Seeing the Patient – Exhibit Workshops

On November 2, Dr. Wendy Stewart and Dr. Mark Gilbert held workshop sessions with medical students and patients in the gallery space of the Seeing the Patient exhibit. The following was an online blog post published by one of the participants, Lyndsay Allison.

Fearlessly Perfect

Tuesday, November 26, 2019 Posted by [Lyndsay Allison](#) at [8:33 AM](#)

<https://web.archive.org/web/20191203132151/http://fearlesslyperfect.blogspot.com/2019/11/reflections-on-seeing-patient-art.html>

Reflections on 'Seeing the Patient' art exhibit: children with epilepsy

My Personal Reflections after viewing 'Seeing The Patient' Art Exhibit and Presentation, 'Exploring The use of Portraiture and Narrative to Explore the Lived Experience of Children with Epilepsy and their Caregivers'

On Saturday November 2nd I had the opportunity to view an art exhibit at the Museum of Natural History in Halifax NS that will be shown until December 1st. It is a collaborative project between Paediatric Neurologist, Dr Wendy Stewart, and portrait artist, Dr Mark Gilbert.

Paediatric Neurologist, Wendy Stewart and Artist, Mark Gilbert with a piece from the exhibit.

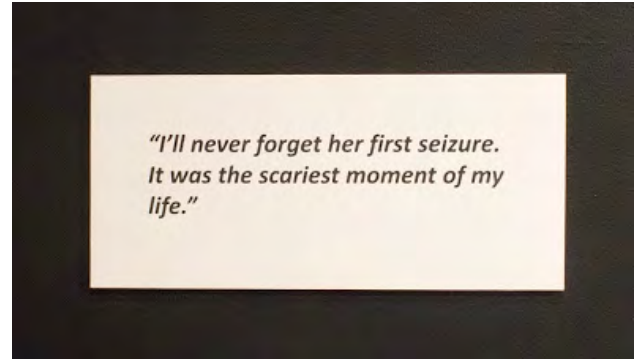


I knew little about this event on my arrival, apart from its relation to children with epilepsy. However, as a person who has been having seizures for almost 20 years, I was already very interested in seeing it. When I stepped into the space that day, where the artist, the neurologist and the art all were, I was roused. I felt kindness, connection and openness from the creators and from the pieces, and I was instantly intrigued. My appreciation of this showing was only beginning to take shape.

The story behind this project is eloquent and powerful in its simplicity:

Working together with Dr Stewart's patients, their caretakers, and their families, Mark Gilbert spent many hours getting to know these children and young adults, personally, through many portrait sessions and discussions. In so doing, he was able to capture a raw and eloquent view of the patients and their caregivers.

Another important aspect of this research project were the detailed journals that Mark kept, of the thoughts and feelings of the subjects and their families. On the walls, showered amongst the art pieces were powerful quotes, mainly from family members and caretakers of the patients.



On leaving the presentation, my mind was alive, and as soon as I made my way home, I knew that I needed to write, needed to figure out what all of this was bringing up in me. Something inside me was alive and needed attention. And so attention was given, and some ideas and thoughts finally, albeit slowly, have taken some shape:

With personal certainty, I have always been drawn to; and have often felt a kindred connection to people who have gone through uncertain medical challenges in their lives. And on getting to know many people in my life, I have realized that so very many of us have experienced such struggles.

I am inspired and amazed by the astounding things that people can persevere through, when they must. And I, so often, see within these fighting souls, a silently poetic understanding of what is important in life - a humble clarity, and I think I have an idea of where it may come from...

Mark Gilbert, "Letitia", Charcoal on paper, 2018

I have witnessed that during our most overwhelming and overtaxing battles, that all of the unimportant things evaporate in the fires of our fight, and what remains after, is only the gem; only the part that can truly shine in a person. It's the essence, the substance, the marrow of who we are; as potent and as real as anything can be. And I believe that this glistening part that remains through the storms is the single spot where connections ignite from.

This exhibit is lit with this openness of purity. These images are the portrayal of the most powerful and vulnerable parts of these people, who's young lives are made of challenge, and uncertainty, every and each day. It is the shining spirit of the fighters; the fragile gentleness, and the beastly strength of a young person and a family who's perseverance

gets each of them through anything and everything together. It is a child and a family who deserves acceptance and support and community.

During the presentation, Mark spoke about the power of the experience of a patient being made a portrait. He told us about the healing, and empowerment that a person can experience merely by feeling the justification, and acceptance in being invited to be, and in being the artists subject. To be chosen as an artists work is exciting; but in this act, and process, being reminded that we are perfect as we are, is priceless.

"Basically our life is very isolated because people are afraid of the seizures. So we don't have somebody that...can take him once in a while."



**Mark Gilbert, "Sebastian Dancing",
mono print 2018**



Mark Gilbert, "Sebastian", 2018

As someone who has epilepsy, I am quite sure that I have forgotten more than I have remembered in my life. But in many ways, I feel lucky about this, because I can't necessarily maintain the airs, the tallies, the obligations, or the duties that I might have felt the need to if I could remember the slights, the fights, the scores, the tiffs. All of those little things that may keep us heavy, guarded, and may separate us have little power over me. And in some ways I am forced back to seeing things as someone more innocent might, unencumbered by pride or misunderstandings. So I take my fresh mind for the gift that I believe it is.

And I do know for certain as well, that no matter how much I have forgotten about my own life experiences, or about the mistakes that I may have made, I know that allowing ourselves to be vulnerable enough to make a connection to someone else, especially in the moments that we want to look away or judge, is the only thing, in fact, it is every thing that really matters. And I also know that this is the easiest thing for us to forget or to lose sight of; the quickest thing for us to set down or leave out when things get busy or chaotic.

In these eloquent works, the artist and the subjects allow us into a small but profound piece of their personal world. They welcome us into their life of their challenges and of their love. And as much healing as I know was experienced in the creation of this exhibit, I am certain that in its being shown to us, that the healing for all of us, as we are invited to witness and join the life of a fighter and to remember the gem that we all possess, will be tenfold. If we allow it into our hearts, and remember what we may have forgotten.

We all deserve a community, acceptance and to be loved for who we are, as we are. We are all forged from a strength that is more stunning than anything there is, and it grows still, when we bring it together with others.

Look at these pieces, let them remind you of the true beauty in people, and then, go into the world, let yourself see it in others, and most importantly, let them know that you see it.



Mark Gilbert, "Lucas and Michaela", Pastel on paper, 2018

Mark Gilbert has been working tirelessly as an artist in the medical community bringing art into medicine, showing the benefits of such on patients, their families and for people in the medical field. His work reminds us to see patients as a whole, complete, perfect person, and not just their illness.

He is currently Research Associate with Geriatric Medicine Research, Dalhousie University in the final six months of a two year study portraying and exploring the experience of older adults, many with dementia and their partners in care.

Here is an article about this project:

<https://www.thestar.com/halifax/2019/03/03/scottish-artists-work-looks-at-experience-of-dementia-patients-and-their-caregivers.html>



Mark Gilbert, "Sebastian seizure", mono print, 2018

Halifax Regional Arts

During the Big Draw planning and events, the Nova Scotia Museum staff benefited from collaborations with Robin Jensen, Fine Arts Specialist with [Halifax Regional Arts](#).

Beyond contributing excellent suggestions and feedback during planning of museum events, Robin also developed a distinct Big Draw event with Halifax Regional Arts. The complimentary program at Fairview Heights during the Big Draw provided increased awareness and engagement of the teaching community with themes of drawing, creativity, and wellness. The Big Draw increased collaboration between the museum staff and the professionals and teachers at Halifax Regional Arts.



<https://twitter.com/1robinjensen/status/1201536566650449921>

BigDraw.org – NSM Promotions


The Nova Scotia Museum registered as a Sponsor Partner of the 2019 Big Draw Festival. The registration provided access to branded logos and design elements that were useful for event promotion and were incorporated into the *Drawn to Life: Understanding The World Through Drawing* exhibit. These provided affordable design solutions for the museum programs. Participation also provided visibility and network development among the other international partners.

SPONSOR PARTNERS 2019




Registration also provided opportunities to contribute online articles, event listings, and social media collaborative engagement. Each of these provided opportunities to highlight local partners and goals, raising attention of regional communities to goals of the international drawing festival. The 2019 theme of the Big Draw Festival was *Creativity and Wellness*.

The Big Draw - Event Listings



FESTIVAL **BLOG** **SUPPORT** **SHOP** **GALLERY** **OUR WORK**

DRAWING CHANGES LIVES



DRAWINGS OF THE BLIND AND SIGHTED

with Dr. John Kennedy
Nova Scotia Museum of Natural History

Mon 07 Oct 7:30 pm

Dr. John Kennedy, Professor of Psychology at the University of Toronto shares insights on Drawings of the Blind and Sighted.

In drawings over 50,000 years old, outlines stand for the borders of surfaces, the basis for perceiving the world. For centuries, we thought that pictures are only for the sighted. We have now discovered that blind people can draw. They too use line for the borders of surfaces. Their drawings show objects and scenes. They show dogs from the literal, showing movement, the chimes of bells, wandering thoughts and good and evil.

This presentation is part of the 2019 Big Draw Festival and cosponsored by the NSIS, Nova Scotia Museum, Dalhousie University and the NSCAD Drawing Lab.

Dr. John Kennedy, Professor of Psychology at the University of Toronto, conducts research focused on psychology of perception and cognition with special reference to representation by pictures. In drawings over 50,000 years old, outlines stand for the borders of surfaces, the basis for perceiving the world. For centuries, we thought that pictures are only for the sighted. We have now discovered that blind people can draw. They too use line for the borders of surfaces. Their drawings show objects and scenes. They show dogs from the side, insects from above and people from in front. Often they are not literal, showing movement, the chimes of bells, wandering thoughts and good and evil. This presentation is part of the 2019 Big Draw Festival and cosponsored by the NSIS, Nova Scotia Museum, Dalhousie University and the NSCAD Drawing Lab.

More info / book »

This is a free event

Suitable for ages: All

Organised by Nova Scotia Museum


Contact
 Mr Jeff Gray
 t: (902) 424-7353
 e: museum@novascotia.ca

Family Friendly Facilities: Discover the answer to these questions and more as you explore the wonders of Nova Scotia's land and sea at the Museum of Natural History. See ancient fossils, glittering gold, stunning Mi'kmaq artifacts, sea creatures from an ocean tide pool, deadly mushrooms, frogs and snakes and whale skeletons. From an eagle's nest to the ocean floor, there's something for everyone.

Accessibility:
 The Museum of Natural History is wheelchair accessible. We host sensory friendly event the first Sunday of Each month.

Nova Scotia Museum of Natural History
 1747 Summer Street
 Nova Scotia
 Halifax
 B3H 3A6
 (902) 424-7353

[Visit the venue's website](#)



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@THE BIG DRAW

The Big Draw @The_Big_Draw
 Looking for #TheBigDraw events in #LynnRidge?

THIS Mon Tue & Weds, create a life line of images inspired by @LynnRidgeMuseum's collections to be displayed throughout the museum from the top of the Rotunda to the Marine Gallery on the ground floor 📍📍
thebigdraw.org/event/9101



The Big Draw! @The_Big_Draw
 Thank you to everyone who has exhibited at #TheBigDraw «DrawnTolife events so far!

Please share your creations by tagging us «don't forget to vote for the organisers! Most voted for

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First to first Member of
EAST LONDON CHAMBER
OF BUSINESS AND INDUSTRY
 Promoting Domestic Business Deal

Foster + Partners



Social Media

Metrics

- No. of visits
- Facebook likes
- Shares & mentions
- Twitter: retweets
- Instagram: likes
- Track customer engagement

Guidelines

Even tone. High quality content.

Engagement

Activate social channels. Like, retweet, or share with social media. Share different styles of drawings.

Goals

1. Explain
2. Explain
3. Celebrate
4. Share
5. Start
6. Raise
7. Empower
8. Record

Start date

September

Stakeholders

- Nova Scotia
- Museum of Natural History
- NSM
- Public

Responsive Websites	Celebrate Festival. Encourage visitors to be creative/draw.
Newsletter (NSM Events)	Inform about the festival and the competition.
Facebook (NSM parent)	Celebrate the festival. Encourage visitors to be creative/draw.
Facebook (MNH)	Celebrate the festival. Encourage visitors to be creative/draw.
Twitter (NSM parent)	Celebrate the festival. Encourage visitors to be creative/draw.
Twitter (MNH)	Celebrate the festival. Encourage visitors to be creative/draw.
Instagram (NSM)	Celebrate the festival. Encourage visitors to be creative/draw.
Instagram (MNH)	Celebrate the festival. Encourage visitors to be creative/draw.

Audience

Families, drawing enthusiasts, history information on creative process.

Digital Engagement Framework DRAFT – Big Draw Festival and Exhibit - Nova Scotia Museum and the Museum of Natural History

The Nova Scotia Museum is a Sponsor-Partner of the Big Draw festival. This year's theme "Drawn to Life" aims to celebrate and explore the benefits of being actively creative to make positive change and improve wellbeing. We will leverage the existing Nova Scotia Museum social media accounts to promote the festival, our events and our companion exhibit. We will tell stories about and related to the theme and have personal interactions with our followers. We will use the digital engagement framework to develop a digital strategy that aligns with the communication plan of the Big Draw Festival in order to involve multiple people from across the NSM in this new endeavor and to structure a collaborative effort to deliver on our goals, and to help connect people to their world and to this project.

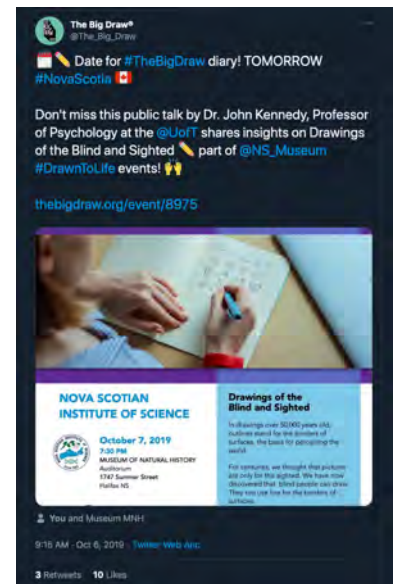
Assets

- Big Draw website and assets
- Existing #NSMDraw content
- NSM drawing meet ups
- Partnerships with NSCAD Drawing Lab, Nova Scotia Institute of Science, Robin Jensen, Michael deAlder, Batemen Institute, TBD
- NSM Blog
- Exhibit content
- Events and programming

Channel	Objective	Audience	Content
NSM Parent Website	Celebrate the Big Draw Festival. Encourage visitors to be creative/draw.	People who have decided to visit the NSM parent site.	Description of the Big Draw, Exhibit and event. Call to action to be creative.
MNH Website	Celebrate the Big Draw Festival. Encourage visitors to be creative/draw.	People who have decided to visit MNH website.	Description of the Big Draw, Exhibit and event. Call to action to be creative.
NSM Parent Website Blog (Facebook Notes)	Blog posts by Tim Fedak and other about how that use drawing/creativity for learning/wellness.	Visitors interested in the Big Draw.	Blog post, scans of drawings.

Prior to the launch of the exhibit, a Digital Engagement Framework was established to plan out social media engagement and identify specific objectives, audiences, and content that would be used during the Big Draw.

The official events were given social media exposure from The Big Draw accounts (@The_Big_Draw), and the social media channels #TheBigDraw and #DrawnToLife were used throughout the Museum related tweets to engage the Festival audience. The Museum also used the #NSMdraw channel to track social media reach and engagement.



NSM Big Draw Social Analytics

September and October Big Draw Tweets/Posts

Twitter

Impressions **61479**
Engagements **1094**

Impressions refer to the total number of times a tweet shows up in somebody's timeline. *Engagements* are the total number of times a user interacted with a tweet.

Facebook

Impressions **22510**
Reach **17640**
Engagements **698**

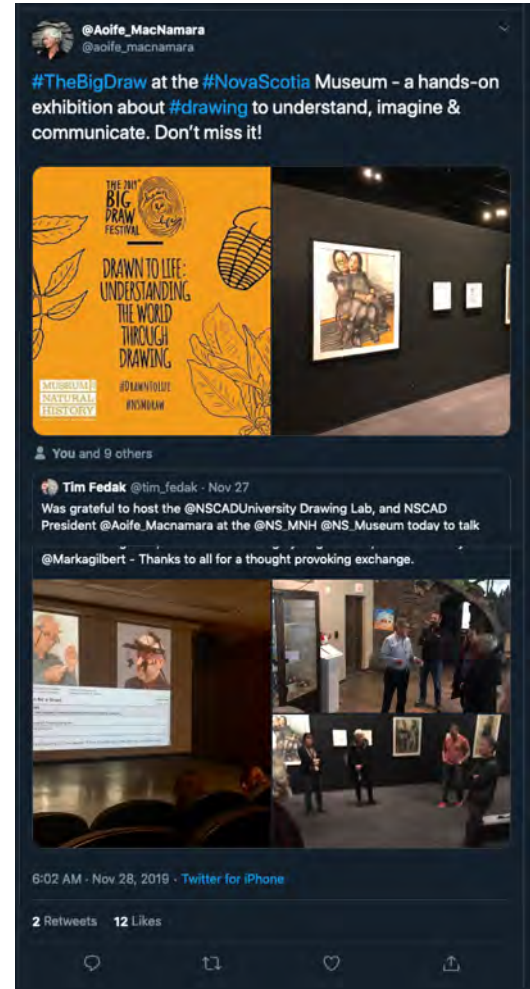
Reach refers to the total number of unique accounts that have seen your post. *Impressions* measure the total number of times users saw your post.

Engagement is any action someone takes on your Facebook Page or one of your posts.

Instagram

Reach **8078**
Likes **460**

Reach refers to the total number of unique accounts that have seen your post.



Museum Visitation - Public and Schools

Overall visitors to Museum of Natural History: September 21 to December 8, 2019

Seniors (65+)	674
Adults (18 to 64)	4621
Youth (6 to 17)	2344
<u>Child (5 and under)</u>	<u>2115</u>
Total	9,754

Of the above numbers, 1539 were school visitors and the Museum offered 33 school programs.