

Year 2022

Not open to the public this first year. Focus is on fund-raising and media campaigns, repair work and conservation. Year-one will be a volunteer-lead effort with fundraising contracted to SaltWreck, a fine art and technology partner that will help us monetize the tools that Adolphe has left us.

June

- There's a lot of cleaning to do and small incidental repairs.
- Finalize fundraising and sustainability plan with SaltWreck.
- June 15th tour of site with SNA.
- Issue RFP for Quote to Shell-Tight.
- Finalize incorporation and banking details.
- Issue Press Release & coordinate media inquiries.

July

- Place a nice professional sign on the old signposts, (QR code for donations)
- We raise an Acadian flag on the flagpole.
- Move remaining content of the house to Harold's garage, repatriate collection.
- SaltWreck launches initial **"by-invitation-only" funding campaign**. (Deportation map & DNA)

August

- Identify conservation projects, do inventory of the museum's contents and collections, digitize paper perishables, stabilize textiles, etc.
- Finalise stewardship agreement with owners.
- First issue of point-of-sale/**consumer level prints** by SaltWreck.
- ***Sell prints! Sell Prints! Sell Prints!*** Every way and everywhere we can! Online? Festivals? Church Bulletin? QR codes? Phil Comeau endorsement video? Lemonade stand?
- First payment from SaltWreck.
- Award construction contract to licensed and insured builder.

September – November

- *Construction Phase 1*. Priority is getting the building "shell-tight and mitigated from further decay". This includes repairing the roof, and repairing/securing windows and doors, installing temporary jackposts or braces as needed to secure the weakened areas concerning the foundation.
- Apply for basic membership level at Association of Nova Scotia Museums.

December

- To honour tradition, a small group will meet in the house at Christmas Eve to have eggnog from a crystal bowl - even if it's bitter cold.

Year 2023

Spring 2023

- Construction Phase 2: This includes *repairing* weakened areas concerning the foundation, cosmetic and conservation repairs, masonry, repairs to outside cladding, installing electrical, plumbing, fire toggles & security systems.
- INSURANCE. No public event can happen in the building until one of two things has happened: the Board itself has become bonded by a commensurate D&O Policy, OR the building itself has become insurable. (or both.)
- First **public** *Annual General Meeting* of the Society
- Second and third issue of **consumer level prints** through SaltWreck.
 - By this time, we've already issued 12+ high end fine arts to major patrons.
 - We've followed by issuing a consumer-level print in the image of the house.
 - Issue 2 = Bonaventure Chair; Issue 3 = horse-drawn carriage
 - Launching issues 2 & 3 of the consumer level prints will be a major media event.
 - We want people to buy these prints like hotcakes all summer long.

Summer 2023

- **NOT A MUSEUM YET.** After insurability the empty building can start to see an increased use for events: storytelling, dance, historical conferences, films, media events, etc. These can be of our own initiative, or let out to other organizations. Activity breeds activity.
 - Imagine: a "Phil Comeau Film Festival" using the empty space on select evenings through the summer – while generating passive income and creating interest in the SaltWreck campaigns...
 - or maybe it's the CMA2024 that rents the space to hold a televised media conference?
 - We hold a media/soft-launch event to coincide with the Festival Acadien de Clare?
 - Le Téléjournal en directe de La Vieille Maison?
 - Perhaps we'd use the empty house as an in-person store and gallery for **patrons** to purchase the fundraising prints?
 - Maybe all of the above?
- Museology committees are formally created.
- We start aligning museum procedures and policies for future accreditation.

Fall 2023

- Dependant on *anchor tenancies during CMA2024*, the Museology committee can begin staging the rooms from artifacts from the collection.
- On Christmas Eve, a group of volunteers and patrons will gather for eggnog from a crystal bowl.

Year 2024 (year of the CMA)

- Spring: Complete staging of museum artifacts & final display of collection.
- Redact Standard Operating Procedures, Policy Manual, and daily checklists required to operate the museum.
- Fourth & fifth issue of **consumer level print** (our “Acadie CMONDIAL” editions)
 - Dance shoes? *Intended for USA audience/market.*
 - Eiffel tower pose? *Intended for French audience/market.*
 - Limit issue one (house) to 10 prints annually – increase price commensurately.
 - Discontinue issue two (Bonaventure chair) to create collectability
- Summer: First year operating as a museum, free admission, open to public from May-October.
- Cohabitation may be required *if* we have an anchor tenancy during the CMA2024.
- An Arts Guild can be created to repair and operate the looms.
- Revenue generating events (special events where admission *is* charged)
- TRUST FUND: Second issue of **ultra-high-end art campaign**.
 - SaltWreck Brand image of Adolphe dance pose in purple on map of Boston.
 - DNA extracted from Lilacs at La Vieille Maison
 - Target markets: Robicheau Academy alumni in the USA
 - The first and only Authenticated DNA & NFT backed fine art print available to commemorate American-Acadian relations.

Delivery: Online and in-person auction during CMA2024? Immediately after or before?

Goal: 1MM\$+

- On Christmas Eve, patrons will be invited for eggnog from a crystal bowl.

Year 2025

- We apply for accreditation with the Nova Scotia Museum network
- Operating normally as a museum May through October
- Award the first annual Adolphe Robicheau Scholarships
- Apply for Charitable Status
- On Christmas Eve, patrons will be invited for eggnog from a crystal bowl.

THE OLD WAY of funding the museum:

Primary sources of income:

- Core funding government grants (and closing when the grants dry up)
- collecting *rent-in-kind* from a Tourist Information Bureau
- soliciting donations ad nauseum

Secondary -*negligible*- sources of income:

- charging admission to visitors (under 3000\$ annually)
- proceeds of gift shop (none)
- Society membership fees (under 1000\$ annually)

The NEW way of funding the museum:

Primary sources of income:

- ~~Society membership fees~~ - ***Income from Patrons who purchase art prints***
- ~~Proceeds of gift shop~~ – *non-patrons who purchase consumer/souvenir art (to be defined)*
- ~~Soliciting donations ad nauseum~~ – QR Code/smartphone driven voluntary donations under 50\$ (donor receives a digital copy of a print, or something like that)

Secondary sources of income:

- ~~Core funding government grants~~ *Project-based government grants*
- ~~Charging admission to visitors~~ – *Charging premium admission to special events*
- ~~collecting rent-in-kind~~ – Hourly letting for bespoke, private functions (ei: hourly rental to a dancer who will hold weekly evening dance class; hourly rental as film set; hourly rental for wedding photos; hourly rental for third-party media event, etc.)

Old Way: MEMBERSHIP

General Membership = members of the public that paid an annual fee to the society

Trustees = Large donors that held defacto positions on the Board.

**A quorum of Trustees could veto the Board.*

and donors = random people who made donations because it's a good cause.

Could not issue valid tax receipts without Charitable Status. Large donors were at a total loss.

New way: PATRONS

MAJOR PATRON Category:

A **major patron** has:

- Purchased any issue or multiple issues of the ultra-fine-art collection valued at 4999\$ CND or more.

Each **major patron** will receive:

- A single, non-transferable lifetime membership to the society, with all of the rights and privileges of general membership, as described in the society's by-laws. Purchasing multiple editions does not issue multiple lifetime-memberships and does not issue multiple ballots. Any participation in the society's Administration is purely voluntary and according to the society by-laws as any individual member.
- Their name permanently displayed in the museum as a **Major Patron**.
- A receipt from SaltWreck and certificate of valuation as Investment Art

Supporting PATRON Category:

- Any person who has purchased one or more editions of a **consumer art print** valued at 49.99\$ or more and opts into the mailing list is a **Supporting Patron** of the society. The purpose of opting into the mailing list is to ensure we have a mechanism to inform our new Patron of upcoming fine art prints and offers, and annual membership fees renewal.
- All patrons receive an annual individual membership in the society for the calendar year of their purchase. Purchasing multiple editions does not issue multiple transferable memberships. Individual Membership can be renewed by purchasing successive prints or by 25\$ annual fee. Any participation in the society's Administration is purely voluntary and according to the society by-laws as any individual member.

General Patron 25\$ - the minimum an individual can donate for membership in the society without purchasing an art print.

Examples of our consumer (50\$) fine art prints
(Deon **mockups only** – these are NOT production drafts)



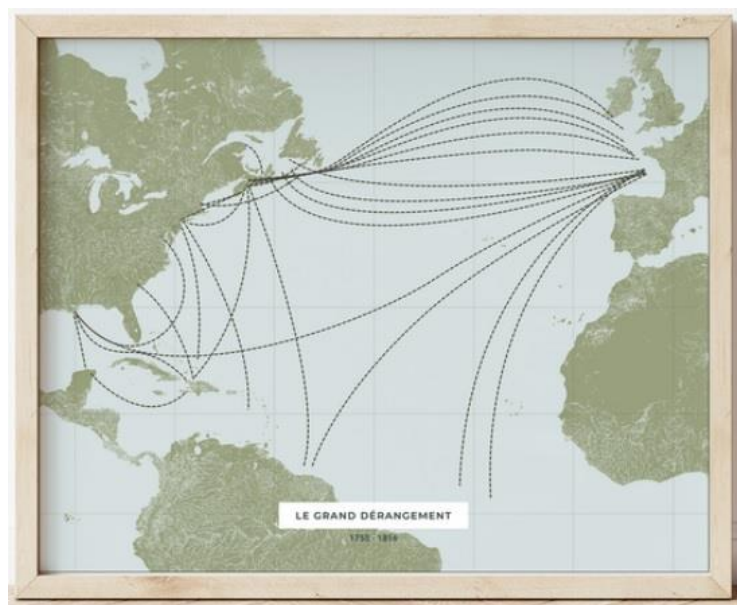
8x10 B&W Fine Arts Prints
Price starts as a **rolled print** (no frame) 50\$ ea.

Examples of the Ultra-high-end (5000\$) fine arts prints

2024 Trust Fund Edition with DNA from LVM Lilacs



2022 Initial Campaign Edition with DNA from Belliveau Apple



Gallery grade canvas measuring 18x24 inches, wrapped around a 1.5" solid wood frame.

Examples of derivative price point products :

(Mockups created by Daniel)



6" x 6"



7" x 5"



14" x 11"