

Art Gallery of Nova Scotia
Annual Accountability Report
for the Fiscal Year 2018-2019

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Accountability Statement

The Accountability Report of the Art Gallery of Nova Scotia for the year ended March 31, 2019 is prepared pursuant to the Finance Act and government policies and guidelines. These authorities require the reporting of outcomes against the Art Gallery of Nova Scotia's Business Plan for the fiscal year just ended. The reporting of the Art Gallery of Nova Scotia outcomes necessarily includes estimates, judgments and opinions by the Art Gallery of Nova Scotia management.

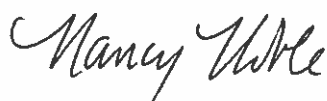
We acknowledge that this Accountability Report is the responsibility of Art Gallery of Nova Scotia management. The report is, to the extent possible, a complete and accurate representation of outcomes relative to the goals and priorities set out in the Art Gallery of Nova Scotia's 2018-2019 Business Plan.



Leo Glavine, Minister of Communities, Culture and Heritage



Erik Sande, Chair, Board of Governors



Nancy Noble, Chief Executive Officer

Message from the Chair/CEO

On behalf of the Board of Governors and management of the Art Gallery of Nova Scotia (AGNS), we are presenting the 2018-2019 Accountability Report.

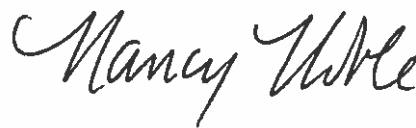
The Art Gallery of Nova Scotia had an exceptional year. Visitors experienced exhibitions highlighting Nova Scotia's unique history, and contemporary work that challenged our perceptions of Canadian history, including those by Indigenous artists. They included the national touring exhibition *Shame and Prejudice: A Story of Resilience* by Cree artist Kent Monkman, and the exhibition *Ketu'elmita'jik*, by artist Jordan Bennet, which explored his Mi'kmaq roots. As a result, the gallery was able to further diversify its programming and better reflect our community.

The gallery showcased 28 exhibitions, welcomed over 70,000 visitors, acquired 724 new works of art, and hosted 567 programs in our two locations and throughout Nova Scotia. We also created an exhibit featuring the work of Maud Lewis and six other Nova Scotia artists, *Maud Lewis and the Nova Scotia Terroir*, that began touring China. Our commitment to make art more accessible continued with a range of programming that gave participants the opportunity to experience art first-hand. More than ever, the continued efforts of our volunteers, staff, and supporters helped make this past year one of our most successful to date.

Our successes were buoyed by an intensive public consultation and engagement process to rethink what it means to be a gallery for all people. The result was the articulation of a new vision, mission and belief pillars which lays the groundwork for a new type of Gallery that will evolve as we move toward building a new home on Halifax's waterfront. This important development will add to the evolving landscape of the city's downtown and further the Province's reputation as a cultural destination. The Art Gallery of Nova Scotia looks forward to creating an exciting new space and program for all Nova Scotians.



Erik Sande
Chair of the Board



Nancy Noble
Director and CEO

Financial results 2018-2019

<i>As at March 31</i>	Budget	Actual	Variance
Revenue			
Operating	3,475,780	3,079,697	(396,083)
Programming	466,260	365,140	(101,120)
Gallery Shop	586,110	534,724	(51,386)
Other Revenue	66,800	128,321	61,521
Total Revenue	4,594,950	4,107,882	(487,068)
Expenses			
Salaries and benefits	2,304,321	2,228,713	(75,608)
Programming	746,682	564,729	(181,953)
Administration	322,839	408,699	85,860
Develop. & marketing	437,300	237,281	(200,019)
Acquisitions	36,344	7,905	(28,439)
Western branch	186,147	159,645	(26,502)
Gallery shop	447,871	418,081	(29,790)
Visitor experience	40,500	51	(40,449)
Building operations	17,100	12,441	(4,659)
Total Expenditures	4,539,104	4,037,545	(501,559)
Surplus/Deficit	55,846	70,337	14,491
Amortization of tangible capital assets	55,846	27,606	(28,240)
Annual Surplus	0	42,731	42,731

Notes to financial results

The AGNS had an operating surplus of \$42,731. Operating revenue was \$3,079,697, a decrease of \$396,000 compared to budget. Development revenue was \$607,000 below budget primarily driven by lower donation and sponsorship revenues but this was mitigated by increases in federal and provincial grants to fund the curatorial visioning project as well as programming initiatives. Admission revenues were down \$65,000 from budget however visitation numbers were higher due to sponsorships of programs like BMO Free Access Thursday Nights and the Afternoon Shift program. Programming revenue was down \$101,000 compared to budget due in part to the timing of the delivery of some programs; however, expenditures in this area were also down in the amount \$181,000. Gallery Shop revenue decreased by \$51,000 compared to budget with corresponding decrease in expenditures of \$30,000 due to lower costs of sales.

The Endowment Fund realized returns of \$116,000 with donations amounting to \$6,000. Overall revenue in the Endowment Fund was up \$55,000; \$61,000 increase from returns on the portfolio and a decrease of \$6,000 from donations

Overall expenditures were down \$530,000 from budget driven primarily from reduced spending in programming (\$181,000), marketing (\$111,000) and development (\$88,000). Due to the decrease in fundraising revenues, discretionary costs were tightly managed. Only administration costs were overbudget (\$66,000) which was the unbudgeted costs for the curatorial visioning project and costs related to the public consultation on the arts district. These costs were funded through provincial grants.

Measuring Performance

The AGNS's 2018-2019 Business Plan identified the following outcomes and goals.

Goal 1: Enhance the visitor experience.

One key to the Gallery's success is to create a more visitor-centric model of operations. The visitor experience needed to be prioritized by reorganizing our approach, hiring and training staff, and, by changing the culture of the organization to ensure that every touch point with the visitor (from the website to the front door) is positive.

Outcomes:

Visitor experience improves.

Visitors are satisfied with exhibitions and programs.

Number of visitors maintained at previous year levels.

Attendance at public programs increases.

Admissions revenues increase.

Results:

Visitor experience improves.

The gallery has implemented a new approach to the visitor experience that is garnering positive feedback. Security staff have transitioned to new roles and additional staff have been hired and trained to engage with visitors in positive ways throughout the gallery. The new "Gallery Animators" work all aspects of the experience from front-desk to gallery interactions and have improved how visitors experience the Gallery. Additional training and evaluation of the new approach will continue in 2019-2020.

Visitors are satisfied with exhibitions and programs.

In 2018-2019, a survey of gallery members indicated a satisfaction level of 4.25 out of 5. In addition to satisfaction surveys, the Art Gallery of Nova Scotia undertook significant public consultation in relation to a new gallery on the waterfront. The public consultation provided strong indications of the types of exhibitions and programs people would like to see now and in a new building. These included national and international touring exhibitions, as well as exhibits from the AGNS

collection, increased educational programs, and special exhibitions and programs that reflect Nova Scotia's diversity.

Number of Visitors

Visitation to the Art Gallery of Nova Scotia's two locations grew from 69,421 to 70,570 meeting our target to maintain the previous year's visitation. This was a significant accomplishment given the success of the Maudie film and its impact on growing visitation in 2017-2018.

In addition, the gallery saw 10,800 people visit during BMO Free Access Thursday Nights, a significant increase over the previous year. In fact, this program has grown 173 per cent since its inception in 2015. This contributed to meeting our goal to be more accessible to those with socioeconomic challenges.

Attendance at public programs increases.

Public programming was further normalized with regular curator talk and tours, additional programming with artists, including lectures, film nights and partnerships with Prismatic, the Mi'kmaw Friendship Centre and others. Additional programs were added to BMO Free Access Thursday Nights to increase access to arts programming. Accurate counts to these drop-in style programs was not possible.

Admissions Revenues

Although visitation grew, admission revenues declined by 8 per cent. This is a result of the growth in the BMO Free Access Thursday Nights and other community programs that are bringing in more people but not more revenue. In addition, both visitation and revenue were down at Yarmouth, further contributing to the decline.

Goal 2: Increase AGNS's accessibility to the community.

AGNS's audiences have grown significantly since 2015 as a result of rethinking our programming, marketing it better and considering how new audiences can be cultivated and maintained. We need to build on that growth and continue to diversify our audiences and make the Gallery more accessible for all. We have grown programs like BMO Free Access Thursday Nights through additional marketing and the outcome has been very positive. Additional partnership in the community have also allowed us to diversify our programming making it more accessible to those who do not always see themselves in the gallery. Much work remains to be done, particularly to ensure that the gallery's board, staff and volunteers reflect community diversity and help all to understand and address the barriers to access.

Outcomes:

Accessibility is improved.

Partnerships increase and are strengthened.

AGNS has better knowledge of its audience and community interests and needs.

Diversity increases at all levels of the organization.

Diversity is better reflected in our membership.

Results:***Accessibility is improved.***

In 2018-2019, key initiatives were undertaken to improve accessibility. Growth of BMO Free Access Thursday Nights was a result of increased marketing and saw an additional 1,800 people. Hours of operation were also reviewed, which led to expanded operational hours in the spring of 2019. Exhibition and program planning and implementation also focused on bringing in more diverse audiences primarily through greater variety in our programming. In 2018-2019 the focus was on exhibitions by Indigenous artists, increased programming related to those exhibitions, and diversification of our audience through partnerships with Indigenous artists and organizations.

Partnerships increase and are strengthened.

The gallery continued to work with various communities to deliver its unique suite of collaborative, community-based programs with marginalized communities. These partners included the Alzheimer's Society of Nova Scotia, Autism Nova Scotia, Phoenix Youth, and others. The gallery also launched a new program, Afternoon Shift, supported by Medavie and developed in partnership with Wonder'neath Art Society. The gallery transformed its studio into a comfortable gathering space for creation, conversation and self-care with artmaking, materials, snacks, and artist facilitators. This drop-in style program recognized the emotional and mental health challenges facing young adults.

The gallery has also made major strides towards the development of a publication celebrating our Autism Arts programs. Foundation funding has been secured for this publication, which will be released in 2019-2020. AGNS has better knowledge of its audience and community interests and needs.

The gallery undertook significant community consultation in the spring and summer of 2018 to inform its current and future programming. It began with a visioning session that brought together a group of artists, stakeholders, staff and the board to articulate a new way forward for the Art Gallery of Nova Scotia. This was followed by a variety of stakeholder meetings with members, Board, Indigenous communities, and African Nova Scotian communities throughout

the province. In addition, we teamed up with the Nova Scotia College of Art and Design University and Develop Nova Scotia to host community workshops, public open houses and a variety of surveys to determine Nova Scotians interest and ideas for an arts district that includes the gallery, on the Halifax waterfront. This consultation helped us to forge a new vision, mission and belief pillars which is reflective of our audience and the community. In addition to this, the community consultation has allowed the gallery to better understand our provincial audience and to identify the needs of communities across the province.

Diversity increases and is better reflected in our membership.

The Gallery continues to work toward diversifying its staff, volunteers and membership to better reflect the community it serves. We certainly succeeded in terms of the diversity of our programming and audiences and continue with our efforts in recruiting diverse staff and volunteers.

In 2018-2019, the gallery's membership program was relaunched with new additions and offerings. A discounted level for professional artists was introduced. A survey conducted in summer 2018 provided feedback from members on their interests, allowing us to be informed when implementing new programs. Increased marketing efforts to numerous communities throughout the Halifax Regional Municipality is helping us to identify new, diverse audiences. These strategies are actively building an awareness of all that the gallery offers, including programming and membership opportunities.

Goal 3: Integrate Indigenous voices and perspectives into AGNS's work.

The gallery has made significant strides toward accomplishing this outcome, but much remains to be done. Indigenous voices and perspectives were better reflected through exhibitions, programs and collections. This was accomplished through hiring, partnerships and work with Indigenous artists. New models of authority were considered and implemented, particularly through *Worn Inward*, a response exhibition and mentorship program that saw several emerging Indigenous artists respond to Jordan Bennet's exhibition *Ketu'elmitajik*. Less progress was made on increasing Indigenous representation, however. The gallery did hire an Indigenous Programmer and intends to hire an Indigenous Curator in 2019/20, but recruitment to staff, volunteers and the board was not as successful. We remain committed and will seek new methodologies to improve our outcomes.

Outcomes:

The Truth and Reconciliation recommendations are part of the AGNS decision-making on relevant issues.

Indigenous representation increases at AGNS.

Indigenous artists are better reflected at AGNS.

Results:

The Truth and Reconciliation recommendations are part of AGNS decision-making.

While not formally adopting these recommendations or the UN Declaration on the Rights of Indigenous Peoples, the gallery's decision-making processes were influenced by the spirit of these important documents. The gallery continues its work by educating board and staff on reconciliation and are championing for the formal adoption of these and other relevant protocols.

Indigenous representation increases at AGNS.

The gallery went to market to find hire an Indigenous Curator, but a successful candidate was not found in 2018-2019. Plans are still in place to fill this important role. We did, however, hire an Indigenous Arts Programmer, who has helped the gallery in forming new partnerships. This position has also helped staff think differently about how we work with Indigenous communities as we work towards increasing Indigenous representation. Diversity in recruiting board, staff and volunteers will continue to be a priority.

Indigenous artists are better reflected at AGNS.

In addition to *Worn Inward*, the gallery's programs did showcase many more Indigenous artists than in previous years. Through *Shame & Prejudice: A Story of Resilience*, the work of Kent Monkman offered a critique of Canada's colonial policies in response to the celebrations of Canada's 150th birthday. This was followed by *Ketu'elmita'jik* by Jordan Bennett, a Mi'kmaq artist now living in Halifax. Bennett was invited to create a site-specific wall painting that responded to the architecture of the gallery space. *A Sense of Site*, a cross-Canada project that invited artists to explore and deepen their connection to the land through a series of commissioned works, was adapted for a gallery space and highlighted the work of several more Indigenous artists. The Gallery was also honored to receive, through the generous donation of Donald R. Sobey, *Miss Chief's Wet Dream*, a remarkable painting by artists Kent Monkman that is now permanently showcased at the Gallery.

Goal 4: Foster a culture of collision and intersection between artists and the community.

AGNS is fostering a culture of collision and intersection between artists and the community by developing exhibitions and programs that embrace difference, encourage multiple points of view and encourage dialogue and debate. We want to continue to be able to provide a safe place for important conversations to occur for all.

Outcomes:

A new approach to programming challenges audiences to think differently.
Greater links exist between artists, makers and audiences.

Results:

A new approach to programming challenges audiences to think differently.

The gallery's 2018-2019 programming brought together multiple points of view, particularly through additional artists talks and film nights. Artists, gallery staff, and the public explored topics related to social justice, the environment, and cultural issues that included tackling challenging issues. The best example was the artist's talk by Kent Monkman, delivered in partnership with NSCAD University at the public library, which led to challenging discussions regarding colonialism, residential schools and their negative impacts on Canada's Indigenous communities.

Greater links exists between artists, makers and audiences.

Several of the gallery's programs worked to forge close links between artists, makers and audiences. *Worn Inward*, for example, connected emerging artists with professional artists through a mentorship style program. Kent Monkman's exhibition, *Shame and Prejudice: a Story of Resilience*, allowed us to host the Aboriginal Curatorial Collective and opened the doors for private businesses and government departments to learn more about Indigenous histories in Canada. In addition, we held two watercolour workshops that allowed artists and makers to work with the public. As well, the Gallery Shop made it easier for everyday consumers to collect art through the development of the Jordan Bennett collection, which feature custom designed products and apparel.

Goal 5: Lay the groundwork to build AGNS into a national and international leader in its field.

The Art Gallery of Nova Scotia has been discussing the potential for a new home for many years due to the physical deterioration of the buildings, limitations on space sizes (to house oversized art works) and location. During the past year, significant progress was made and in April 2019, a joint announcement with significant support from the Provincial and Federal Governments, was made that a new art gallery will be built on the Halifax waterfront.

This announcement was the culmination of significant undertakings by the gallery in 2018-2019. A new vision, mission and belief pillars were articulated through significant community engagement, laying the foundation for a new type of gallery for Nova Scotians. A functional program plan, based on the new vision and public consultation, was developed to guide the design of a new building on Halifax's waterfront. Together with Communities, Culture and Heritage, the Gallery launched its first international touring exhibition in China.

Outcomes:

AGNS has a new strategic plan.

A concept for a touring exhibition is complete.

Digital literacy at AGNS and in Nova Scotia arts community is improved.

Results:***AGNS has a new strategic plan.***

The gallery's booklet, *New Ways of Thinking*, is the basis for a new strategic plan which will be completed in 2019-2020. It outlines the gallery's new vision, mission and belief pillars:

Vision

The Art Gallery of Nova Scotia is an inclusive public gathering place that connects people with art to inspire new ways of thinking.

Mission

The Art Gallery of Nova Scotia seeks to present the most vital and engaging contemporary art from around the world. We will embrace tradition and the past by applying a contemporary viewpoint that addresses relevant issues and challenges perspectives.

Belief Pillars

Be welcoming

Be contemporary

Be challenging

Be ambitious

A concept for a touring exhibition is complete.

Throughout 2018-2019, curatorial staff created *Maud Lewis and the Nova Scotia Terroir*, a travelling exhibition that opened at the Guangdong Art Museum in May of 2019. Featuring the work of Maud Lewis and six contemporary Nova Scotian artists, it will travel to two other museums in China until the end of 2019. This exhibition is Nova Scotia's first cultural export to China. In addition to this, the gallery toured the *Prime Suspects* exhibition by Artist Bruce MacKinnon to Port Hawkesbury, which allowed us to further deliver on our provincial mandate.

Digital literacy at AGNS and in Nova Scotia arts community is improved.

The gallery's first application to the Canada Council for a digital strategy grant was unsuccessful. A second application in 2018-2019 resulted in a grant of \$211,000 over two years to increase access to the gallery's collection for Nova Scotians across the province by engaging educational partners in the design of an interactive online portal. Work begins in 2019/20.

Performance Scorecard 2018-2019

Outcome: Visitation in-house and online increases.

Measure	Trends		Result
Number of visitors to AGNS increases.	2014-15	45,836	Visitation to the Art Gallery of Nova Scotia was flat for some years. In 2017-18, we increased overall visitation to both locations by almost 24,000 people or 53%. This has stabilized with similar numbers in 2018-19.
	2015-16	43,507	
	2016-17	45,455	
	2017-18	69,421	
	2018-19	70,570	
Number of visitors to the website	2014-15	102,257	In 2018-2019 a change to the footer of the website caused a tracking error, meaning that visitation between April 2018 and August 2018 was not properly captured. This has resulted in the appearance of decreased website traffic.
	2015-16	97,164	
	2016-17	96,575	
	2017-18	246,147	
	2018-19	113,571*	

Outcome: Earned Revenues (admissions, shop, membership, events) increase.

Measure	Trends		Result
Earned revenues increase.	2014-15	845,972	Earned revenues grew significantly in the period between 2015-16 to 2017-18 but dropped off in 2018-19 largely because we did not do an event fundraiser.
	2015-16	799,866	
	2016-17	507,383	
	2017-18	1,145,959	
	2018-19	1,072,901	
Admissions	2014-15	111,077	Revenue from admissions has been up and down until 2017-18, when it grew exponentially to \$284,148. In 2018-19 it normalized dropping over \$20,000 despite visitation being higher. That was due to more people coming to BMO Free Access Thursdays.
	2015-16	94,386	
	2016-17	111,960	
	2017-18	284,148	
	2018-19	260,219	
Gift Shop Revenue	2014-15	185,692	Revenue from the gift shop grew 372% from 2016-17 to 2018-19 and has stayed consistent in 2018-19. This is the result of better management, marketing and Maud Lewis merchandise.
	2015-16	146,135	
	2016-17	114,253	
	2017-18	539,822	
	2018-19	534,724	

Outcome: Contributed revenues (sponsorship, donations, private grants) increase.

Measure	Trends		Result
Contributed Revenue	2014-15	755,689	Contributed revenues have decreased over time, largely due to decreases in the endowment and acquisitions funds. Donations have fluctuated and sponsorships have grown in recent years. Increased and more focused staff should assist in stabilizing. Note, the 2015-16 fiscal year is skewed because some investments in the endowment fund were sold and they realized gains of \$581,000.
	2015-16	1,285,668	
	2016-17	498,233	
	2017-18	436,282	
	2018-19	353,988	

Outcome: Government funding is reduced as a portion of the whole.

Measure	Trends		Result
Level of government funding from all sources.	2014-15	2,489,677 (61%)	Government funding from all sources has traditionally fluctuated due to special projects. In 2018-19 funding increased from government sources by almost \$300,000 from the previous year due to additional funding for the cultural exchange in China, and expenses related to the creation of a curatorial vision and engagement around the proposed arts district on the waterfront.
	2015-16	2,593,862 (55%)	
	2016-17	2,543,746 (72%)	
	2017-18	2,363,932 (60%)	
	2018-19	2,660,243 (83%)	
Funding from CCH	2014-15	2,229,226	Funding from CCH fluctuates based on special project funding. In 2018-19 they invested an additional \$100,000 in the curatorial vision and the cultural investment in China.
	2015-16	2,305,884	
	2016-17	2,285,441	
	2017-18	2,109,655	
	2018-19	2,216,260	