



Art Gallery *of* Nova Scotia



2018-2019
Report
to the
Community



Premier's Message

On behalf of the Province of Nova Scotia, it is my pleasure to congratulate the Art Gallery of Nova Scotia on another year of showcasing fine arts for Nova Scotians and visitors alike.

Our province is proudly home to a vibrant and thriving arts community and our culture sector is a source of pride for all who appreciate great art and creativity.

As a province, we lead with a bold vision for our arts, crafts and cultural sector. A vision to have Nova Scotia known for its strong, empowered and vibrant communities – a province known for its thriving creative economy. To this end, recently we announced that the Art Gallery of Nova Scotia will move to a new, modern space on the Halifax waterfront. This move will even further enhance the province's position as leader in the visual arts, inviting the world to celebrate our culture.

As Premier of Nova Scotia, I am proud of the work done by the Art Gallery of Nova Scotia and the role it plays in showcasing and promoting our vibrant creative sector and in inspiring the next generation of artists.

Sincerely,

A handwritten signature in black ink that reads "Stephen McNeil". The signature is written in a cursive, flowing style.

Honourable Stephen McNeil, M.L.A. Premier

Remarks from the Board Chair and CEO

The Art Gallery of Nova Scotia had an exceptional year. Visitors experienced exhibitions highlighting Nova Scotia's unique history, contemporary works that challenged our perceptions of Canadian history, including those by Indigenous artists. The Gallery showcased 28 exhibitions, which 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 Bennett, which further explored his Mi'kmaq roots. These two exhibitions, along with others, allowed the Gallery to further diversify and better reflect our community.

Our exhibitions and programs celebrated artists from across the country and attracted an increased number of visitors from around the world. 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.

As we look to the future, there are exciting changes on the horizon. Our new vision, to be an inclusive public gathering place that connects people with art to inspire new ways of thinking, will guide our plans for a new building on the Halifax 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
Board Chair, Art Gallery of Nova Scotia



Nancy Noble
Director and CEO, Art Gallery of Nova Scotia



Eric Sande, Board Chair and Nancy Noble, Director and CEO

The Gallery welcomed

70,570

visitors to Halifax
and Yarmouth in
2018-2019

Laying the **Groundwork**

2018-2019 was an exciting year for the Art Gallery of Nova Scotia. During the spring and summer, the Gallery undertook 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 will lay the groundwork for a new type of Gallery that will evolve as we move towards building a new home on Halifax's waterfront. The vision, mission and beliefs were formalized in early 2019-2020 and act as the cornerstone of gallery operations and public offerings.

The Gallery also worked closely with Develop Nova Scotia, Communities, Culture and Heritage, and NSCAD University, along with local and international consultants, to evaluate location options, space requirements, and a vision for an arts district on the Halifax waterfront, anchored by a new Art Gallery of Nova Scotia. On April 18, 2019, Premier Stephen McNeil and the Honourable Bernadette Jordan announced federal and provincial funding for this project.

The Gallery hosted

28

exhibitions in 2018-2019

**Exhibition
Highlights**



Installation view of *Shame and Prejudice: A Story of Resilience*.

Shame and Prejudice: A Story of Resilience by Kent Monkman

Halifax: October 14 – December 16, 2018
Curated by Kent Monkman

Kent Monkman created *Shame and Prejudice: A Story of Resilience* as a critique of Canada's colonial policies in response to the celebrations of Canada's 150th birthday. The work served as a journey through Canada's history guided by Monkman's gender-fluid, time-travelling alter-ego Miss Chief Eagle Testickle, which starts in the present and goes back to the years around Confederation. The journey starts in the harsh urban environment of Winnipeg's north end before travelling back to the period of New France and the fur trade, addressing some of the darkest chapters of Canada's past and narrating a story through the lens of First Nations' resilience.

As both artist and curator of the exhibition, Monkman placed his own paintings, drawings, and sculptures in dialogue with historical artifacts and artworks borrowed from museum and private collections across the country.

Supported by:



Ketu'elmita'jik by Jordan Bennett

Halifax: December 1, 2018 – March 31, 2019

Curated by David Diviney

For this solo exhibition, Jordan Bennett was invited to create a site-specific wall painting that responded to the architecture of the gallery space. Drawing influence from historical and pop cultural references, Bennett's new composition, together with examples of recent work, resulted in an immersive environment that considered the institutional mechanisms through which Indigenous Peoples and practices are often framed.

In arriving at this installation, Bennett researched Mi'kmaq objects from the Art Gallery of Nova Scotia's Permanent Collection as well as other institutions, expanding upon their patterning and iconography within the mural format alongside which they are displayed.

Ketu'elmita'jik, which means, "they want to go home" in the Mi'kmaq language, was Bennett's first solo exhibition in Nova Scotia and included an artist residency at the Art Gallery of Nova Scotia.

Supported by:



Installation view of Ketu'elmita'jik.



Close to the Edge... The Work of Gerald Ferguson

Halifax: September 15, 2018 – January 20, 2019

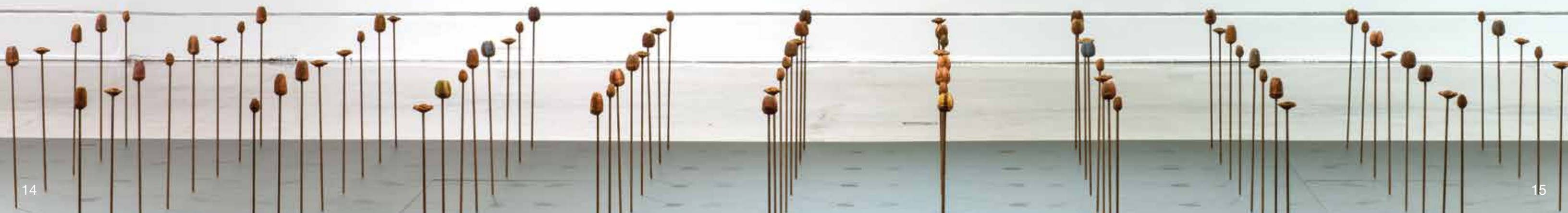
Curated by David Diviney

Close to the Edge... The Work of Gerald Ferguson offered a comprehensive overview of Gerald Ferguson's practice through signature works from the Art Gallery of Nova Scotia's Permanent Collection such as *1,000,000 Pennies* (1979), *Halifax City Hall – A Painting* (1980) and *Neoclassical Still Lives* (1994).

The exhibition included examples of painting, printmaking, drawing, and sculpture made by the late artist over the forty-year period that followed his arrival to Halifax in 1968. In tracing his lengthy career, of primary attention is Ferguson's ongoing relationship with the history and discourse of painting.



Installation view of *Close to the Edge... The Work of Gerald Ferguson*.





The Light Fantastic

Halifax: March 23 – September 16, 2018

Artists in this exhibition shone a greater light on uncomfortable issues as they questioned identity, sexuality, and the seeming futility of existence through works that utilized neon, video, print, paint and photograph.

Recalled from John Milton's poem of 1645, the title line, while seeming to extoll a light and bright dance, is rooted in heavier political movements and questions about the nature of existence.

Installation view of
The Light Fantastic.



Blue Rocks

Gerald Ferguson, Marsden Hartley,
and John Hartman

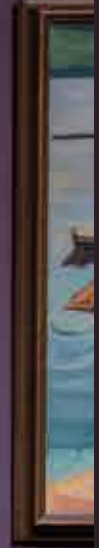
Halifax: May 19 – October 11, 2018

American modernist painter Marsden Hartley spent two summers in Nova Scotia, in 1935 and 1936, where he captured the sea's harshness in paintings and writings. Painter and conceptual artist Gerald Ferguson recaptured the works of Hartley in his own works as we witness his conversation with the past. Artist John Hartman added to the conversation, building on Ferguson's examination of Hartley's time in Nova Scotia. Together, this collection offered an opportunity to trace the full circle between each of these artists' exploration of a single theme: Blue Rocks, Nova Scotia.

Supported by:



John Hartman, *Marsden Hartley's Studio, Blue Rocks, NS* (detail), 2011. Gift of the Artist, Penetanguishene, Ontario, 2014, with assistance from the Fred and Elizabeth Fountain Endowment for Contemporary Art.



On the Edge of Modernism

The Group of Seven and Lismer's Legacy in Nova Scotia

Halifax: May 19 – September 3, 2018
Curated by Sarah Fillmore

This exhibition explored the rise of modernism in Canada and the legacy of the Group of Seven, including Arthur Lismer, in Nova Scotia. In 1920, the Group of Seven introduced a new, triumphant, Canadian modernism to Canadian art audiences where they explored the unique character of the Canadian landscape together. Some of these works were seen here, such as views of Algonquin Park and suburban Toronto as well as of Nova Scotia, painted by Arthur Lismer.

Supported by:



Installation view of *On the Edge of Modernism: The Group of Seven and Lismer's Legacy in Nova Scotia*.



Installation view of A Sense of Site.

A Sense of Site

Halifax: February 9 – May 12, 2019

Curated by David Diviney

A Sense of Site drew upon the conceptual framework of *Landmarks2017/Repères2017*, a cross-Canada project that invited people to explore and deepen their connection to the land through a series of commissioned contemporary art projects in and around Canada's National Parks and Historic Sites.

Artists: Michael Belmore, Rebecca Belmore, Chris Clarke and Bo Yeung, Raphaëlle de Groot, Jeneen Frei Njootli, Maureen Gruben, Ursula Johnson, Cheryl L'Hirondelle and Camille Turner, Douglas Scholes, and Jin-me Yoon.

Supported by:



In 2018-2019
the Gallery hosted

567

programs in Halifax
and Yarmouth

Program Highlights



Afternoon Shift

The Art Gallery of Nova Scotia recognized the emotional and mental health challenges young adults face through *Afternoon Shift*, a new drop-in program launched last year that provided them and their families and support networks with a space to channel their efforts into self-directed creative projects. Through a partnership with Wonder'neath Art Society, the Gallery transformed its studio into a comfortable gathering space for creation, conversation, and self-care with art-making materials, snacks, and artist facilitators.

Supported by:



Worn Inward A Response Exhibition and Mentorship Program

In 2018-2019, eight young emerging artists from across the region participated in the development of a response exhibition to Jordan Bennett's *Ketu'elmita'jik*. These artists aimed to collaboratively create an exhibition grounded in Indigenous self-representation, cultural resurgence, and professional development which will launch in 2019. Diving into museum collections, group discussions, and workshops, these artists explored self-representation through adornment and wearable design. *Worn Inward*, will host a collection of multimedia practices including photography, painting, and embroidery, shedding layers of self-preservation in celebrating ongoing survivance.

Supported by:



Mark Bursley
and Jane Wells





Artful Afternoon - Hannah's Story

Art has connected Hannah Minzloff and her father Rainer for as long as she can remember. Now a filmmaker and sixth-generation photographer, Hannah got her passion and appreciation for art and music from her father. When she heard about *Artful Afternoon* at an Alzheimer Society conference, she knew it would help keep the connection going.

Hannah and Rainer have been participating in *Artful Afternoon* at the Art Gallery of Nova Scotia since 2016. The program has been offered since 2012 in partnership with the Alzheimer Society of Nova Scotia and is designed for individuals living with dementia and their partners in care. In each monthly session, they participate in Gallery tours, art discussions, and creative hands-on activities led by artist Lux Habrich. It's a program that Hannah says is "a great way for us to connect outside of our usual care-driven routine."

She notes the long-lasting impacts of each session where Rainer will talk with his wife about what he saw, what was discussed, and what was made for months afterward.

"It's amazing to see how Dad opens up to the staff and volunteers, participating a little more each session," she said. It took two years before her father started to draw spontaneously at the sessions, so a memory she cherishes is watching him draw a flower on kraft paper, which she used as a template for a felted pin that Rainer gave to his wife.

"Be sure to come," said Hannah. "Especially on days when the person you are caring for doesn't want to. It will magically turn their day around."

In partnership with:

Soci t 
Alzheimer
Society
NOVA SCOTIA

The Windsor Foundation

Hannah and Rainer during *Artful Afternoon* at the Art Gallery of Nova Scotia.

The Gallery acquired

724

new works in 2018-2019

Acquisition Highlights



Miss Chief's Wet Dream

Miss Chief's Wet Dream is the largest work produced by artist Kent Monkman and was generously gifted to the Art Gallery of Nova Scotia by Donald R. Sobey on October 12, 2018. The piece, measuring 7.5 meters by 3.5 meters, is showcased permanently on view in Gallery 5 as part of *An Exhibition Highlight: Monkman, Johnson & Bennett*.

Kent Monkman, *Miss Chief's Wet Dream*, 2018, acrylic on canvas, 365.7 x 731.5 cm. Pending gift of Donald R. Sobey, 2018.



Helen Weld

Lowell, Massachusetts, USA, 1904–
1996, Pembroke Dyke, Nova Scotia

**Untitled [Landscape with Distance
View of Ocean]** (detail) n.d.

Watercolour on wove paper
42.7 × 35.1 cm

Gift of Mark Connell, Sussex,
New Brunswick, 2018

NTL2018.26

David Milne

Burgoyne, Ontario, 1882–1953,
Bancroft, Ontario

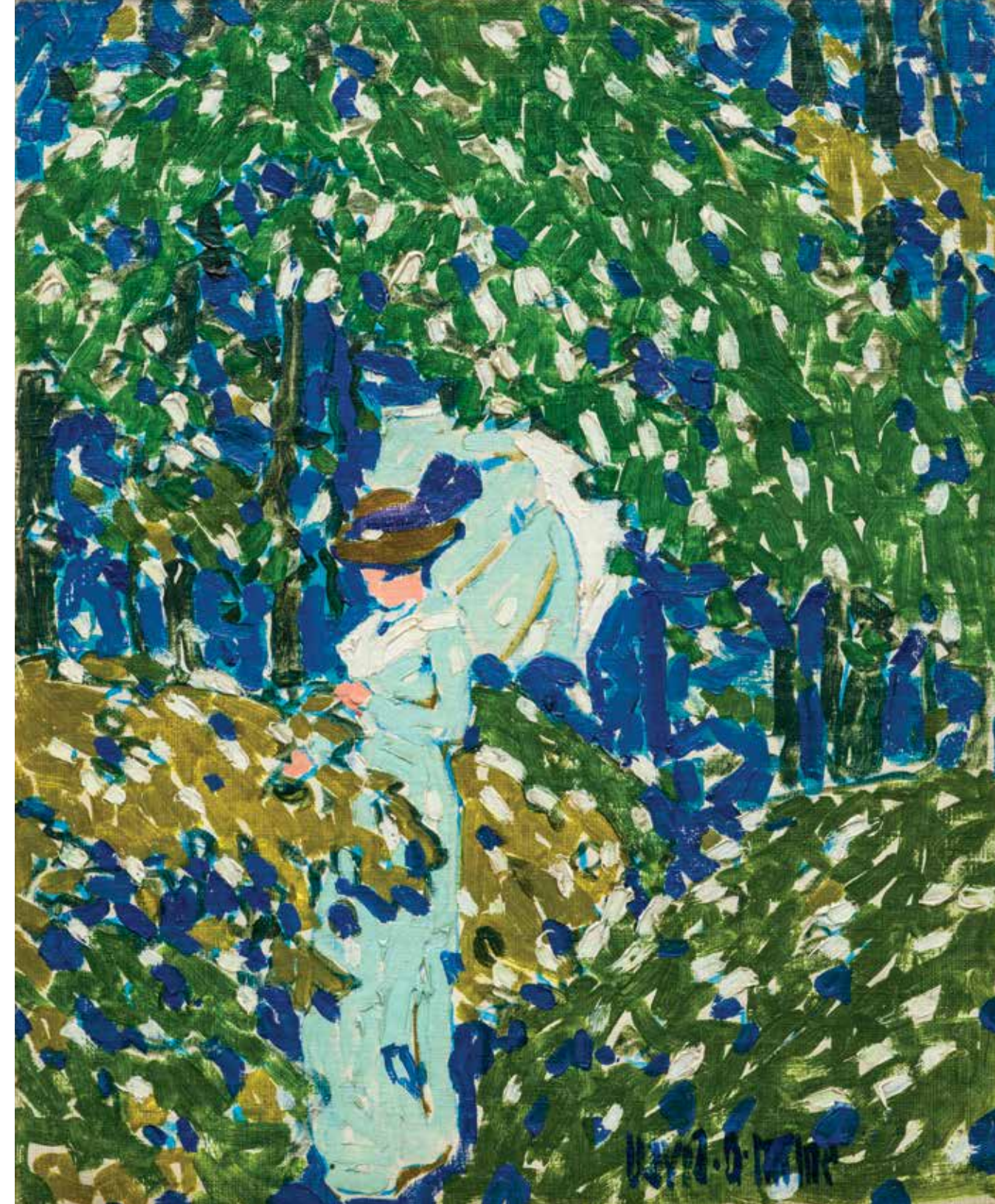
Lady in the Park 1913

Oil on canvas

56.2 × 46.0 cm

Gift of Sumac Corporation Limited,
Stellarton, Nova Scotia, 2018

2018.10



York Wilson

Toronto, Ontario, 1907–1984

Speech from the throne c.1970

Watercolour on wove paper

44.3 × 59.6 cm

Gift of Patti Vaison, Nova Scotia, 2018,

with assistance from the Sheldon and

Marjorie Fountain Endowment Fund

2018.48





Micah Lexier

Winnipeg, Manitoba, 1960

Duly Noted 2013

8 custom-made light boxes, backlit
transparency film

11.5 cm overall

Gift of the artist, Toronto, Ontario,

2018, with assistance from the

Fred and Elizabeth Fountain

Endowment for Contemporary Art

2018.28

Charley Young
Calgary, Alberta

**Shroud: the Macara Barnstead
Building 2** 2013

Pencil, crayon, mylar, ink and image
transfer on somerset paper

57.0 x 75.8 cm

Purchased with a gift from
Mark Bursey and Jane Wells,
Halifax, Nova Scotia, 2018
2018.2





Bill Vazan

Toronto, Ontario, 1933

**P.E.I. Low Tide Works (Sandforms
Seaweed Disk) Paul's Bluff, P.E.I.**

1968, 2003

Chromogenic photo prints

(Lambda-Flex) on paper, 1/1

151.7 × 126.7 cm

Gift of Danielle Vazan, Montreal

Quebec, 2018, with assistance from

the Sheldon and Marjorie Fountain

Endowment Fund

NTL2018.675

Hangama Amiri
Afghanistan, 1989

The Shore, Wind 2018
Acrylic and oil on canvas
91.8 x 61.0 cm
Purchased with funds from the Elizabeth
Connor Endowment Fund, 2018
2018.8

View in Gaff Point 2018
Acrylic and oil on canvas
91.7 x 61.2 cm
Purchased with funds from the Elizabeth
Connor Endowment Fund, 2018
2018.9





Norman Laiberté

Worcester, Massachusetts, USA, 1925

Tulip Cortege c1980

Wool, fabric, thread, mirrors

134.0 × 146.4 cm

Gift of Roger Salhany and Tannis
Yankewicz, Ottawa, Ontario, 2018,
with assistance from the Sheldon and
Marjorie Fountain Endowment Fund
2018.22

Edith A. Smith

Halifax, Nova Scotia, 1866–1954,
Petite Riviere, Nova Scotia

At the Gorge, N.W.A. 1920s

Oil on canvas

40.2 × 52.0 cm

Gift of Brian Oickle,
Ottawa, Ontario, 2018

2018.45



David Haigh

Leeds, Yorkshire, England, 1936–2003,
Halifax, Nova Scotia

Starry Starry Night 1999

Oil on canvas

101.8 × 127.1 cm

Gift of Elizabeth Haigh, Halifax,
Nova Scotia, 2018, with assistance
from the Sheldon and Marjorie
Fountain Endowment Fund

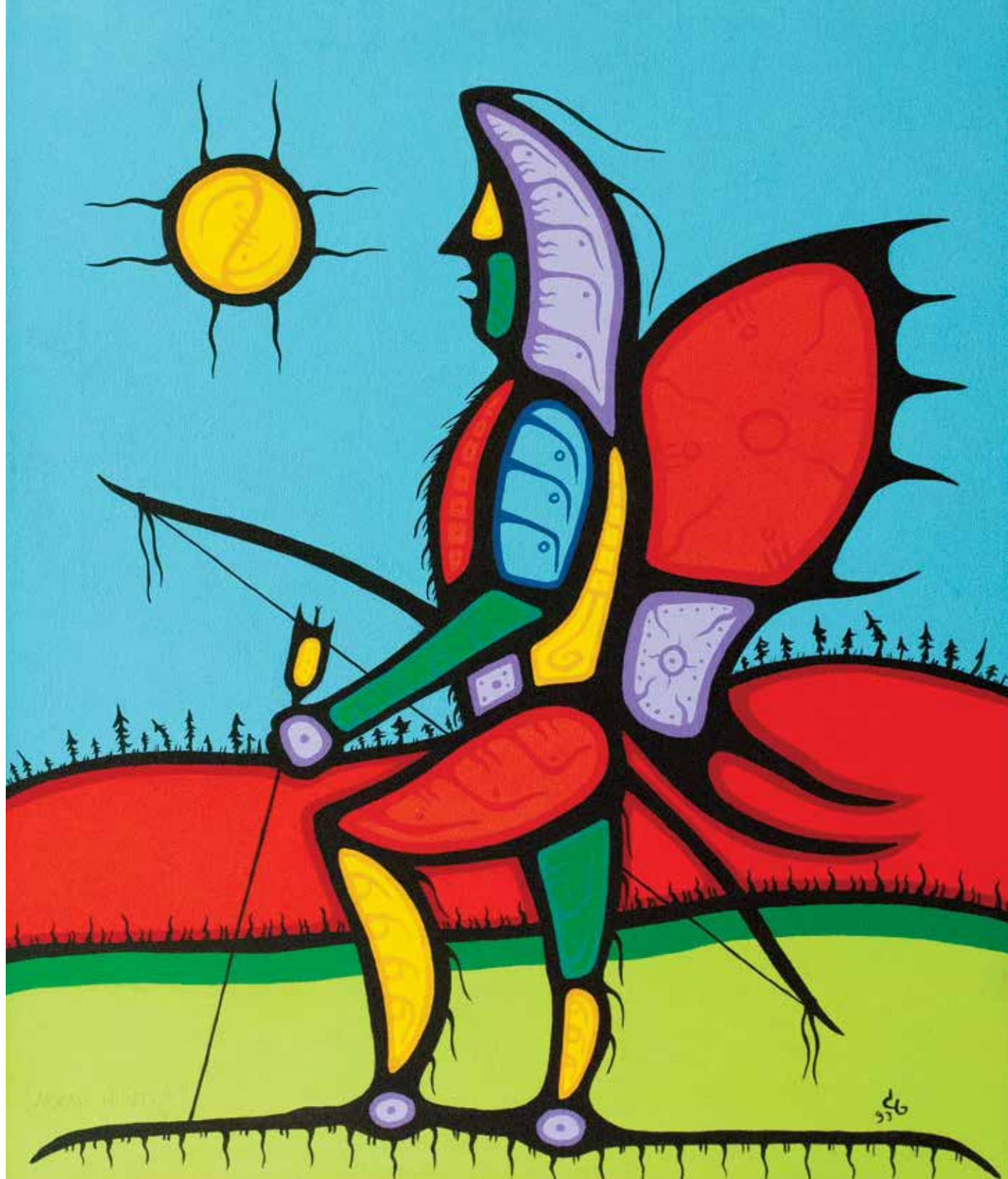
2018.24





William Woollett
(after Benjamin West)
Maidstone, England, 1735–1785,
London, England

The Death of General Wolfe 1776
Hand coloured engraving
on wove paper
47.5 × 61.7 cm
Gift of John and Norma Oyler, Halifax,
Nova Scotia, 2018
NTL2015.185



David J Brooks

Truro, Nova Scotia, 1950–2014,
Indian Brook, Nova Scotia

Moose Hunter 1993

Acrylic on canvas

60.7 × 50.3 cm

Gift of Nova Scotia Teacher's College,
Nova Scotia

2018.20

2018-2019 Supporters

Annual Giving

April 1, 2018–March 31, 2019

The Art Gallery of Nova Scotia gratefully acknowledges the generosity of individuals, corporations and foundations that made contributions in support of 2018-2019 annual operations.

\$5,000+

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\$2,500 - \$4,999

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In Honour of

Malcolm Fraser

Permanent Collection Support

We are grateful to the following donors who supported the Permanent Collection with works of art in 2018-2019.

Hank Bull
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Joan & David Cogdon
Mark Connell
Estate of Marita McNulty
Steve Farmer
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Every effort is made to ensure proper recognition of each donor. Please email rachel.solomon@novascotia.ca regarding any omissions or corrections.

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Exhibitions

*Blue Rocks: Gerald Ferguson,
Marsden Hartley and John Hartman*

May 19—October 11, 2018

CBCL Limited

FBM Architecture • Interior Design

*On The Edge Of Modernism: The Group Of Seven
And Lismer's Legacy In Nova Scotia*

May 19—September 3, 2018

CBCL Limited

FBM Architecture • Interior Design

Jordan Bennett: Ketu'elmita'jik

December 1, 2018—March 31, 2019

Stewart McKelvey

Artful Afternoon: Seaside Memories

December 15, 2018—June 2, 2019

The Windsor Foundation

A Sense Of Site

February 9—May 12, 2019

Partners in Art

Autism Arts

July 23, 2018—June 2, 2019

The Craig Foundation

Programs

Accessible School Tour Program

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Afternoon Shift

Medavie

Artful Afternoon

The Windsor Foundation

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Autism Nova Scotia

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Thursday Night Open Art Studio

Phoenix Youth Programs

Worn Inward: Ketu'elmita'jik Response

Exhibition and Mentorship program

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Yarmouth Programs

Friends of the Art Gallery of Nova Scotia,

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Government Support

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NOVA SCOTIA

Membership

Members of the Art Gallery of Nova Scotia form a community of art enthusiasts that celebrate culture and diversity through the visual arts.

Support from our 2,595 members is vital in allowing the Gallery to fulfill our mission of engaging people with art and inspiring new ways of thinking. Their generosity benefits every visitor, school group, and community partner served by our exhibitions and programs.

2018-2019 Highlights

- 4 exhibition previews
- 168 reciprocal member visits
- 578 students engaged
- 3,086 visits from members

This year, we relaunched our membership levels with some exciting new additions and offerings. Our new auto-renew option allows members to save on their annual membership fee. We are thrilled to offer a new membership level for professional artists. Our Patron Memberships were introduced in the fall; these enhanced memberships offer a unique way for members to experience art through two exclusive programming series, while providing significant support to the Gallery.



Members attend the opening celebration of Kent Monkman's *Shame and Prejudice: A Story of Resilience*.



Life Members gathered in Chester for a special event.

Volunteers

Through the tireless efforts of more than 200 volunteers in both Halifax and Yarmouth, we were able to deliver an enriching experience for our visitors in 2018-2019.

Sarah An	Jean Clulee	Dan Earle	Beth Hawco
Ava Austin	Linda Marie Coakley	Heather Elms-Wood	Annette Henderson
Judy Ballah	Louise Ann Comeau	Pamela Evans	Keara Higgins
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- | | | | |
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| Barbara McCurdy | Renee Patterson | Shannon Stride | |
| Peri McFarlane | Sandra Phinney | Clare Sully-Stendahl | |
| Carol McGillvary | Jeremy Pommier | Charlotte Sutherland | |

TOP: Congratulations to Robbie Shaw for receiving a 2019 HRM Volunteer Award (pictured) and a 2019 Provincial Volunteer Award. The impact of Robbie's long-term commitment to the Gallery is immeasurable, and we offer a heartfelt thanks for the many ways he gives back to his community as a volunteer. (Photo: Paul Darrow) LEFT: Volunteer guides Vicky Parker and Liam Ross were on-hand during Nocturne to help animate the exhibitions to hundreds of visitors throughout the night. Pictured here with Gerald Ferguson's *1,000,000 Pennies* (1979). RIGHT: Volunteer docents and guides tour *On the Edge of Modernism* with Chief Curator, Sarah Fillmore.

Board of Governors

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 Wendy Connors-Beckett
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*Director/CEO,
 ex-officio*

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 Robert Geraghty
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 Don MacVicar
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 Donald Oliver
 Sir Christopher Ondaatje
 Merv Russell
 Elizabeth Ryan
 Rob Sobey
 Donald Sobey
 Farhad Vladi



David Fielding, Honorary Governor Fred Fountain and Board Member Bonnie Kirby at a special summer celebration.



Honorary Governors Donald and Rob Sobey pictured with artist Kent Monkman, Monique and Jane Sobey and Bernard Doucet during the opening of *Shame and Prejudice: A Story of Resilience*.

2018-2019 Staff

Krissy Arbuckle <i>Development Officer, Sponsorship</i>	Helen Hayward <i>Director of Finance and Operations</i>	Bahaiyyih Pride <i>Executive Assistant, Director/CEO</i>	<i>Casual Preparators:</i> Oliver Hill Aaron Mangle Kyle Martell Jesse Mitchell Marc Montanez Ben Mosher James Norton Bruce Smith Alex van Helvoort
Amy Batchelor <i>Graphic Design</i>	Frank Lively <i>Preparator</i>	Dale Sheppard <i>Curator of Education & Public Programs</i>	
Laura Carmichael <i>Assistant Curator of Education</i>	Michael McCormack <i>Assistant Curator</i>	Rachel Solomon <i>Development Officer, Donor Relations</i>	
Angela Collier <i>Yarmouth Gallery Coordinator</i>	Sue Melvin <i>Contract Admin Officer</i>	Colin Stinson <i>Director, Marketing and Visitor Experience</i>	
David Diviney <i>Senior Curator</i>	Shawn Miner <i>Gallery Shop Coordinator</i>	Don Van Buskirk <i>Preparator</i>	
Sarah Fillmore <i>Chief Curator and Deputy Director of Programs</i>	Dianne O'Neill <i>Associate Curator of Historical Prints & Drawings</i>	Troy Wagner <i>Assistant Registrar</i>	
Natalie Downie <i>Manager, Visitor Experience</i>	Nancy Noble <i>Director and CEO</i>	Kris Webster <i>Assistant Curator of Programs</i>	
Aiden Gillis <i>Indigenous Arts Programmer</i>	Shannon Parker <i>Laufer Curator of Collections</i>		
	Mary Ann Parsons <i>Senior Accounting Clerk</i>		

2018-2019 Financial Results

Statement of financial position

As at March 31

	2019 \$	2018 \$
Financial assets		
Cash	240,464	607,153
Accounts receivable	328,751	166,030
Inventory for resale	118,913	128,283
Investments – endowment	4,146,918	3,827,925
	<u>4,835,046</u>	<u>4,729,391</u>
Financial Liabilities		
Accounts payable and accrued liabilities	285,150	319,106
Deferred revenue	413,786	339,768
	<u>698,936</u>	<u>658,874</u>
Net financial assets	<u>4,136,110</u>	<u>4,070,517</u>
Non-Financial Assets		
Tangible capital assets, net	23,007	50,610
Prepaid expenses	34,875	14,529
Other assets	35,694	16,861
	<u>93,576</u>	<u>82,000</u>
Accumulated surplus	<u>4,229,686</u>	<u>4,152,517</u>
Accumulated surplus is comprised of:		
Accumulated operating surplus	3,994,215	3,951,484
Accumulated remeasurement gains	235,471	201,033
	<u>4,229,686</u>	<u>4,152,517</u>

Statement of operations and accumulated surplus

Year Ended March 31

	2019 \$	2018 \$
	[actual]	[actual]
Revenue		
Operating	3,079,697	2,914,433
Programming	365,140	369,710
Gallery shop	534,724	539,822
Other revenue	128,321	122,208
	<u>4,107,882</u>	<u>3,946,173</u>
Expenditures		
Salaries and benefits	2,228,713	2,244,112
Programming	564,729	485,731
Administration	408,750	333,153
Development and marketing	237,281	211,314
Acquisitions	7,905	12,752
Western branch	159,645	148,822
Gallery shop	418,081	395,524
Building operations	12,441	14,557
	<u>4,037,545</u>	<u>3,845,965</u>
	<u>70,337</u>	<u>100,208</u>
Amortization of tangible capital assets	27,606	45,487
Annual surplus	<u>42,731</u>	<u>54,721</u>
Accumulated operating surplus, beginning of year	3,951,484	3,896,763
Accumulated operating surplus, end of year	<u>3,994,215</u>	<u>3,951,484</u>

Statement of remeasurement gains and losses

As at March 31

	2019 \$	2018 \$
Accumulated remeasurement gains, beginning of year	201,033	288,803
Unrealized (losses) gains attributable to investments	36,974	(83,634)
Capital gain reclassified to statement of operations	(2,536)	(4,136)
Net remeasurement (losses) gains for the year	34,438	(87,770)
Accumulated remeasurement gains, end of year	235,471	201,033

Image

Installation view of
Jordan Bennett: Ketu'elmita'jik.

Chair Seat Cover:

Artist was known, Mi'kmaq,
Nova Scotia, Chair Seat Panel,
c. 19th Century, Porcupine quill,
birchbark, root. Collection of the
Canadian Museum of History,
III-F-268.

