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Item No. 12.2.1
Audit & Finance Standing Committee
January 19, 2022

TO: Chair and Members of Audit & Finance Standing Committee

SUBMITTED BY: - Original Signed -

Jacques Dubé, Chief Administrative Officer

DATE: November 2, 2021

SUBJECT: Funding Request - Art Gallery of Nova Scotia

ORIGIN

December 9, 2020: presentation to Community Planning and Economic Development Standing Committee.

January 19, 2021: motion of Audit and Finance Standing Committee: MOVED by Mayor Savage, seconded Councillor Cleary:

THAT the Audit & Finance Standing Committee request a staff report regarding the request and to refer the matter to Committee of the Whole on Budget for consideration in the 2021/22 budget process as a parking lot item.

MOTION PUT AND PASSED.

LEGISLATIVE AUTHORITY

Halifax Regional Municipality Charter, S.N.S 2008, c.39:

Section 7A The purposes of the Municipality are to

...
(b) provide services, facilities and other things that, in the opinion of the Council, are necessary or desirable for all or part of the Municipality; ...

Section 79A (1) Subject to subsections (2) to (4), the Municipality may only spend money for municipal purposes if

- (a) the expenditure is included in the Municipality's operating budget or capital budget or is otherwise authorized by the Municipality;
- (b) the expenditure is in respect of an emergency under the Emergency Management Act; or
- (c) the expenditure is legally required to be paid.

RECOMMENDATIONS ON PAGE 2

RECOMMENDATION

It is recommended that Audit and Finance Standing Committee recommend that Halifax Regional Council direct the Chief Administrative Officer to:

- (1) include the requested funding from the Art Gallery of Nova Scotia as part of the 2022-2023 budget planning process for consideration during the Budget Adjustment List (BAL) debate with a recommended contribution to be phased over five years as follows:
 - a. \$600,000 in fiscal 2022/2023 budget;
 - b. \$600,000 in fiscal 2023/2024 budget;
 - c. \$600,000 in fiscal 2024/2025 budget;
 - d. \$600,000 in fiscal 2025/2026 budget;
 - e. \$600,000 in fiscal 2026/2027 budget; and

- (2) negotiate and execute a contribution agreement with the Art Gallery of Nova Scotia, for the provision of a multi-year, phased-payment of up to a total of \$3,000,000, and such contribution agreement is to be substantially in accordance with the terms and conditions set forth in Table 5 of this report.

BACKGROUND

This report originates with a letter dated December 9, 2019 from the Director and CEO of the Art Gallery of Nova Scotia (AGNS) formally requesting the opportunity to present to the Community Planning and Economic Development (CPED) Standing Committee. The purpose of the presentation, which was held on December 11, 2019, was to inform the Committee of the plans for a new waterfront gallery and arts district, and to request that HRM support the project's capital campaign in the amount of \$7,000,000 (or 5% of the overall \$130,000,000 budget for the project).

At the January 29 and January 31 Budget Committee meetings the \$7,000,000 request was captured as an unbudgeted 'pressure' in the 2020/21 Parks and Recreation Budget and Business Plan. The funding was not ultimately included in the 2020-2021 Municipal Budget.

In a letter dated November 12, 2020 the Director and CEO of the AGNS requested the opportunity to present to the CPED Standing Committee to provide an update on the development of the gallery project. A presentation to the Standing Committee entitled 'Art Gallery of Nova Scotia Halifax Waterfront Arts District' was delivered on December 9, 2020.

Because the project is requesting financial assistance from the Municipality the request was forwarded to the Audit and Finance Standing Committee.

The presentation to Audit and Finance Standing Committee took place on January 19, 2021 and included information on the selected conceptual design of the new gallery, projected timelines and anticipated project budget and funding sources, including the requested \$7,000,000 from HRM in either a lump sum or an incremental series of \$1.4 million payments phased over 5 years. A motion of the Committee requested a staff report responding to the request and referred consideration of the matter to the Committee of the Whole on Budget as a 2021/2022 parking lot item.

On February 11 staff requested information from the Director and CEO of the AGNS in order to establish the Gallery's formal funding proposal. Information requested was consistent with those documents required of past applicants for major capital funding, as follows:

- 1) Project Design and projected budget;
- 2) Projected Facility Program including any barrier-free or equitable public access considerations, community programming, public art and open space/event space considerations, etc;

- 3) Design Development Methodology including proposed model for community engagement (what is the approach for refining current design and how will public consultation inform building design and building program);
- 4) Projected Project Timeline, with benchmarks (design phase, consultation phase, construction phase, e.g.);
- 5) Project Feasibility Study (including Market Demand Analysis if available);
- 6) Proposed Municipal Benefit including the project's alignment with Council Priority Outcomes, but any other ways in which the Municipality achieves direct benefit, or ways in which the project advances the Municipality's objectives, from the applicant's perspective;
- 7) Confirmed and Pending Sources of Project Funding from government, private fundraising and sponsorship, with projected timeline for securing funding.

The requested information was received on February 25, 2021 and is contained in Attachment 1.

DISCUSSION

Art Gallery of Nova Scotia History and Current Location

AGNS is a Board-managed, body corporate with natural person powers operating as an agency of the Province for the acquisition, preservation and exhibition of works of art. The structure and powers of the AGNS and its relationship to the Province are formalized under the Art Gallery of Nova Scotia Act (the Act). With respect to grants to the AGNS, section 12 of the Act provides:

- (1) Subject to subsection (3), any grant, gift, devise, bequest or trust to or for the benefit of the Nova Scotia Museum of Fine Arts or the Board of Directors of the Nova Scotia Museum of Fine Arts or the Gallery or the Board shall, subject to its provisions, enure to the benefit of the Gallery and shall be held and applied for the purpose of this Act, and no grant, gift, deed or devise shall lapse or fail by reason of any defect in the designation of the Museum or the Gallery.
- (2) Any grant, gift, devise, bequest or trust coming within subsection (1) shall be and shall be deemed to be a grant, gift, devise, bequest or trust to Her Majesty in right of the Province and shall be exempt from tax under any Act of the Legislature.

Where AGNS is a Crown Corporation of the Province, and the art gallery building will be owned by the Province, the contribution to the AGNS is effectively a contribution to the Province.

The institution has been in existence as the Province's art gallery since 1908 when it was known as the Museum of Fine Arts. It was renamed the Art Gallery of Nova Scotia in 1975 and has been located at its current Hollis Street site since 1988. The site currently consists of two Provincially-owned buildings at 1741 and 1723 Hollis Street. 1741 Hollis Street (1868) is a provincially registered heritage building.

The Gallery's current site includes 65,000 sq. ft of viewing space, office space, some collection storage and other facilities. The Gallery stores the bulk of its collection in an offsite storage location in Dartmouth.

New Building Capital Campaign

Discussions regarding the possible move from its current location to a new, purpose-built gallery space began in advance of the Gallery's centennial year in 2008. The findings of a needs assessment for the AGNS developed that same year by Lord Cultural Resources reflected that the current conditions of the Gallery were not sufficient to serve the institution's current mandate or future ambitions with respect to collections, exhibitions and public programming. The assessment concluded that a relocation of the Gallery from its current space, and major capital investment in the range of \$60-\$70 million were required to provide the conditions necessary for the Gallery to serve its mandate. A follow-up assessment was conducted by

Lord in 2012 in the form of an operational feasibility study exploring options for a new site and building.

The Gallery's commitment to pursuing a new building was reinforced in the AGNS' 2012-2015 Strategic Plan, listing 'Build a New Home for the AGNS' as the first of its strategic priorities, and indicating that if the proposed project met the approval of the provincial government that the Gallery would develop the framework for a capital campaign.

The AGNS engaged the services of Lord Cultural Resources again in 2018 in partnership with Nova Scotia College of Art and Design University (NSCADU) to develop a feasibility study (Attachment 2) for the co-location of a new gallery with purpose-built facilities for the art college. The feasibility study includes marketplace analysis for art galleries, financial and operating projections, as well as key project assumptions, including the identification of the Salter Block site as the presumptive location for the project. While the NSCADU co-location is not currently part of the AGNS' plans, the feasibility study also includes a stand-alone analysis of the AGNS.

In April 2019 the Province of Nova Scotia announced plans for a \$130M construction of a new gallery on the waterfront, including a \$70M contribution from the Province and \$30M from the federal government. The AGNS would be responsible to raise the balance of funding.

Funding Request

The projected capital budget for the project is \$142,900,000 which includes new building construction (\$130M) and site development for the outdoor public space and commercial activation (\$12.9M). Site development and commercial activation are being managed by Develop Nova Scotia and are outside of the \$130M funding goal.

The Municipality has been asked to contribute \$7,000,000, or just over five per cent of the funding goal. The request indicates that funding could be provided as a lump sum payment or in phased \$1.4M payments over five years. The AGNS proposal (Attachment 1) indicates that AGNS is committed to raising the \$30M balance of construction costs, of which the requested HRM funding would be a portion.

Table 1: Project Expense Summary

In-Scope Project Expenses	
Construction Costs- Building	\$130,000,000
Public Space and Commercial Activation*	\$12,900,000
Total Capital Project Costs	\$142,900,000

Table 2: Project Revenue Sources Summary

Government Funding	\$112,900,000
Government of Canada New Building Canada Fund (confirmed)	\$30,000,000
Province of Nova Scotia (confirmed)	\$70,000,000
Develop Nova Scotia (public space/commercial activation)*	\$12,900,000
Art Gallery of Nova Scotia Commitment	\$30,000,000
Halifax Regional Municipality (requested)	\$7,000,000
AGNS Capital Campaign (confirmed)	\$10,000,000
AGNS Capital Campaign (unconfirmed)	\$13,000,000
Total Capital Project Costs	\$142,900,000

* indicates an in-scope capital cost but one which Develop NS is fully funding

Building Design and Facility Program

The proposed new location for the AGNS is the Salter Block of the Halifax Waterfront. A 142,000 square foot facility is proposed which will include 130,000 square feet of exhibition, classroom and outdoor public space, in addition to public art programming. The design concept of the building itself draws influence from elements of Mi'kmaq culture. The design concept summary is included as Attachment 3.

The Building Program includes:

- **A Family and Kids' Space** featuring creative play options and visual experience;
- **Retail and Food Services** including a new Gallery shop;
- **Exhibition Spaces**
 - Permanent Gallery Spaces and Presentation Rooms including the Maud Lewis Gallery;
 - Temporary Gallery Spaces including black box presentation space for touring exhibition and new media exhibits; and
 - Education Galleries.
- **Educational Programming Spaces** including group studio spaces multipurpose rooms and innovation spaces.
- **Collections and Preparatory Spaces** including storage, conservation laboratories and workshops

The Exterior Public Spaces Program is structured on the concept of an Indigenous Waterfront with an emphasis on reflecting Mi'kmaq culture, and includes:

Public Open Space mixing green and hardscape designs, consisting of a **Primary Open Area** which will accommodate major outdoor events and serve as a vibrant public space while not hosting event programming. The space will include public art and programmable areas to include:

- **Outdoor Multipurpose Space** designed as an extension of the interior multipurpose space;
- **Outdoor Studio Space** comprised of 1600 sq. feet of outdoor space and specifically designed as a safe space to accommodate children's programming; and
- **Outdoor Café**

The Event Space is proposed to accommodate a range of events hosted by independent producers. The components of the events space have been developed in relation to feedback from event stakeholders and include:

- **Small Permanent Stage** 6.1m X 4.9m with associated hardscaped area;
- **Large Mobile Stage Accommodation** in the form of a slab for 9.8m X 19.5m stage;
- **Back of House** infrastructure for performers;
- **Audience Area** designed to accommodate standing room attendance of 5000 with 250 VIP seating area; and
- **Concessions** area with associated servicing requirements.

Full details regarding the proposed building program are included in Attachment 4- New AGNS Building Program and Attachment 5- New AGNS Public Spaces Overview.

Public Benefit Consideration

Attachment 7 represents the proposed public benefit of the new Gallery as submitted by the AGNS. The listed categories of public benefit include Health and Wellness, Social Engagement, Tourism and Education.

A key focus of the public engagement process as described in Attachment 7 has been on the accessibility of the future Gallery and inclusive design process for the new building that would prioritize the elimination of barriers to entry. One of the key barriers has been identified as the current cost of entry to the AGNS, and one of the means of addressing this barrier is through the development of a pilot 'equitable access

pass' available to Nova Scotia residents which would eliminate the financial burden of entry. The access pass is part of a larger equitable access plan which is currently in development by the AGNS.

Planning Context

While the provincial government is not subject to municipal plan or permit requirements, Section 197 of the *Halifax Regional Municipality Charter* reads:

“A department of the Province, before carrying out or authorizing any development in a municipality, shall consider the planning documents of the municipality.”

The Province has indicated they will not be seeking municipal permits or approvals in relation to the AGNS project but have indicated a desire to work collaboratively with HRM to meet the intent of municipal policies and to ensure that municipal regulations are being considered through the facility's design. This intent has been reflected through the inclusion of HRM input during the technical review phase, and through ongoing discussions with municipal staff. During initial review, the AGNS project team have been informed that changes to the design would be required to achieve alignment with municipal policies, including issues related to traffic into and out of the site, view plane compliance, sea level rise and extreme water level projection design mitigation. As a result, the building is now sited so it is not in any view plane. Additionally, elements of the design including active uses on the ground floor facing Lower Water street, and programmatic attempts to animate the Salter Street extension are generally consistent with the intent of the HRM Downtown Plan.

Consultation with planning staff has indicated that the design of the gallery's public space is well-considered. Locating the loading dock to the centre of the site and on the southern elevation still allows for activation of the south façade but provides for a more pedestrian friendly experience along Lower Water and Salter Streets. This strategy meets the goals and intent of the Downtown Halifax Design Manual through minimizing conflict with pedestrians and minimizing the visual impact of uses typically considered as 'back of house' functions. Proposed landscaping considered impacts of winds that can make four season use more challenging, as cited in planning policies.

Assessment Lens

Alignment with Council Priority Areas

Three of HRM's Strategic Council Priorities align with the proposed new AGNS facility:

- 1) Prosperous Economy
- 2) Communities
- 3) Environment

Attachment 1 includes a response from the AGNS regarding alignment with Council priority areas from the applicant's perspective. Staff's assessment of alignment with Council priority areas is summarized below:.

- 1) Prosperous Economy

Strategic initiatives linked to the Prosperous Economy priority area include:

Economic Growth where *economic opportunities are seized to promote and maximize balanced growth...support local economies and showcase the region's strengths to the world*; and Talent Attraction and Retention which fosters a *welcoming community that attracts and retains the world's talent*.

The Halifax Regional Integrated Tourism Master Plan (ITMP) is listed as a driver for economic growth. The Tourism Master Plan is also referenced as a complimentary plan in the development of the Municipality's updated 2022-2027 5-year Economic Strategy.

Under the ITMP, the development of the new Waterfront Art District is listed as a strategic initiative-*demand generator*- in contributing to a place for everyone to experience Nova Scotia art and culture, specifically recommended as follows:

- Enhance demand generators through the continued designation of districts e.g. Arts District, Entertainment District, Heritage Conservation Districts; and
- Develop the new Waterfront Arts District as an inclusive place to experience art.

Attachment 6 is an Economic Impact analysis conducted by the Department of Finance and Treasury Board's Economic and Statistics Division. The report outlines direct and indirect benefits of the proposed new gallery to all three levels of government, both during the construction phase as well as under the ongoing operating model of the gallery. Projections have been based upon the information contained in the 2018 Lord feasibility study and include projections of enhanced visitations as well as more conservative 'low scenario' modelling projections. Attachment 7- the public benefit overview submitted by the AGNS- offers more detail on the perceived benefit of the Gallery as a cultural amenity space and corresponding impacts to tourism in the area.

2) Communities

Strategic initiatives linked to the Communities priority area include:

Involved Communities where *residents are actively involved in their communities and enjoy participating and volunteering in a wide range of leisure, learning, social, recreational, cultural and civic opportunities;* and Inclusive Communities where *residents are empowered as stewards and advocates for their communities, and work with the municipality and others to remove systemic barriers.*

Public engagement in the design of the new gallery has been extensive and is ongoing. Attachment 1 includes detail regarding the AGNS' efforts to generate public feedback to the gallery and the ways in which that feedback will contribute to the built form, public and amenity space and programming of the facility. It is expected that future engagements will still be able to influence elements of the building's interior and exterior spaces, the outdoor public space and the programming offerings.

Attachment 7, under the 'Access and Social Impacts' section, describes the focus of the public engagement process on gathering feedback from underrepresented communities as part of its process, and the ways in which the development of the building program is being informed through an inclusive design process. Barrier-free access initiatives are being considered as part of a larger equitable access plan for the new Gallery to ensure that this new facility is welcoming to all residents of HRM and Nova Scotia.

The proposed facility intends to reflect Mi'kmaq history and culture in terms of its design and programming which is consistent with Regional Council's focus on Reconciliation with our First Nation peoples and the spirit and intent of the recommendations of the Task Force on the Commemoration of Edward Cornwallis and the Recognition and Commemoration of Indigenous History

3) Environment

Strategic priorities linked to the Environment priority area include:

Climate Resilience where *communities, infrastructure and natural systems are prepared to withstand and recover quickly from climate impacts* and Protected and Sustainable Environment where *healthy and protected ecosystems support biodiversity and connected habitats, and enhanced quality of life.*

While the project will not be subject to the HRM permitting process, the applicant has indicated interest in incorporating coastal resilient design measures to address the site's vulnerability to sea level rise and extreme water levels. No formal design submission or relevant engineering documents have been shared with the Municipality as yet which would indicate how the project plans to satisfactorily address sea level rise and flooding.

The design of the public open space proposes an active marine edge to create an engagement with the waterfront as a means of protecting the site from storms and waves.

Attachment 1 indicates that the project is seeking certification of a third-party sustainability program. The sustainability and resilience aspirations for the AGNS project are consistent with the objectives of Nova Scotia's Bill 213 – The Sustainable Development Goals Acther . The net zero target also aligns with HalifACT goals.

Municipal Funding Precedents

The Municipality has provided large-scale capital funding contributions to not-for-profit organizations. Cultural organizations previously supported through capital grants include Neptune Theatre, Citadel Theatre Society (Spatz Theatre) and the Link Performing Arts Society. Contributions toward other not-for-profit capital projects include Soccer Nova Scotia, the Seaport Farmers Market, Tennis Canada and the Discovery Centre.

While the nature of HRM's support has varied, contributions have generally come in the form of cash grants, real property donation and/or in-kind supports. Past examples include:

- 1993 – Donation of former civic building to Neptune Theatre Foundation as part of Theatre expansion
- 1999 – 6199 Chebucto Road donation of municipally-owned building to the Maritime Conservatory of Performing Arts
- 2003 – Bella Rose Arts Centre Society \$300,000 in funding
- 2009 – Soccer Nova Scotia \$1.5M grant
- 2011 – Citadel Theatre Society \$500,000 in funding
- 2011 – Seaport Farmers Market, \$1M in funding;
- 2016 – Tennis Canada, \$2.5M in funding
- 2016 – Discovery Centre, \$2M in funding toward construction of purpose-built facility
- 2018 – 1588 Barrington Street Preservation Society \$1.5 M assessed value + \$250,000 holding costs
- 2018 – The Link Performing Art Society, \$1M in funding
- 2020 – The Bus Stop Theatre Cooperative Association, \$250,000 toward building purchase
- 2021 – Canoe 22, \$700,000 towards the Judges Tower, Return Lane, and Accessible Docks.

The Municipality does not operate a grant program to support major capital requests. Individual requests are assessed on a case-by-case basis and referred to Regional Council for consideration using funding precedent, alignment with Council priority areas and financial capacity of the Municipality as some of the basis for decision-making in those instances.

Previous Financial Support to AGNS

The Municipality supported a previous capital campaign for the expansion of the current location of the AGNS in 1998. At the June 30, 1998 meeting of Halifax Regional Council a motion was approved pledging \$250,000 in \$50,000 installments over 5 years to begin in fiscal 2001-2002.

Based on the public benefit and alignment with HRM's planning context and strategic outcomes, a municipal contribution to the project is recommended. Due to municipal fiscal constraints, it is recommended that the municipality not provide the full amount requested. To align more closely to previous contributions to capital projects, a contribution of \$3 million is recommended.

Risk Mitigation

When Council has provided capital contributions to not-for-profit community groups, funding has traditionally been structured under a contribution agreement. The use of the Municipality’s standard contribution agreement is proposed for this financial support. The agreement will tie the release of approved funding to defined project milestones, ensuring consistency with the original proposal, and the viability of the overall project.

Key terms and conditions that HRM would negotiate with AGNS and seek to incorporate into the Municipality’s standard contribution agreement include:

Table 4: Key Terms and Conditions of the Contribution Agreement

General
HRM’s contribution is not to exceed 5% of the total project costs. Total maximum contribution is \$3,000,000 to be disbursed as set forth below.
The contribution is to be used by the Gallery for the payment of capital costs directly incurred in the construction and development of the Art Gallery of Nova Scotia (the “Facility”), located at 1505 Lower Water Street, Halifax.
<ul style="list-style-type: none"> a. the contribution amount is a fixed contribution made directly to the Gallery, and HRM is not liable for any of the Gallery’s costs for the construction or operation of the Facility, nor is HRM a guarantor of the Gallery or the Facility; b. the contribution amount represents HRM’s complete financial commitment to the capital project; c. there shall be no supplemental or incremental funds available to the Gallery; d. The Gallery will indemnify HRM.
<p>Payment of the Municipality’s contribution shall be issued in five installments and is dependent on upon Council approval and will be identified in the annual budgetary approvals:</p> <ul style="list-style-type: none"> a. an initial payment of \$600,000 upon proof of construction readiness, in fiscal 2022/2023 budget; b. second payment of \$600,000 in fiscal 2023/2024 budget; c. third payment of \$600,000 in fiscal 2024/2025 budget; d. fourth payment of \$600,000 in fiscal 2025/2026 budget; e. fifth payment of \$600,000 in fiscal 2026/2027 budget.
No portion of HRM’s contribution shall be used for operating expenses associated with the subject property, the Gallery, or any other party.
<p>HRM’s contribution shall be contingent on:</p> <ul style="list-style-type: none"> a. Written confirmation to the satisfaction of HRM of the contribution of \$30,000,000 from the Government of Canada; b. Written confirmation to the satisfaction of HRM of the contribution of \$70,000,000 from the Province of Nova Scotia. c. Written confirmation of willingness to pay HRM a payment in lieu of tax.
The Gallery will submit final design plans, cost estimates and business plan for evaluation by an interdepartmental technical team to include representation from HRM Senior financial and asset management staff prior to the disbursement of the initial payment.
In return for HRM’s financial contribution, the Art Gallery of Nova Scotia shall provide recognition to HRM, with such recognition to be determined by both parties and commensurate with the level of investment in the Project.
HRM shall not be liable for any losses incurred by any parties associated with the Project in relation to any aspect of the construction or operation of the facility.
AGNS will provide acknowledgement and agreement that HRM has provided information and concerns to AGNS re: environment, climate change and planning and development and that the Province has considered such information in accordance with the HRM Charter.
AGNS will be required to provide various written reports for HRM’s review and consideration prior to each disbursement of HRM’s contribution.

FINANCIAL IMPLICATIONS

The funding requested by AGNS is a one-time contribution to the AGNS capital project either as a lump-sum or phased-payment grant. There is no anticipated ongoing operational cost to the Municipality beyond the requested contribution.

Should Council elect to provide funding for this request in the form of a multi-year annual grant to the AGNS, it would carry ongoing implications in the amount of \$600,000 annually to HRM operating budget until fiscal year 2026/2027. The 2022/23 contribution would be contingent on construction criteria being met and Regional Council debate on BAL items in the 2022/23 budget.

RISK CONSIDERATION

The risks associated with the recommendations in this report rate Low. In order to determine this, categories of risk assessment include financial and environmental.

The financial risk is that the public benefits that are the basis for the municipality's financial contribution are not realized. Risks associated with provision of grant funding are mitigated through the requirement of a contribution agreement as outlined in Table 4. The AGNS is fully responsible for the project and any budget overages.

Environmental risk to the Municipality is elaborated upon in the Environmental Implications section. This risk is irrespective of any municipal contribution and is primarily borne by the Art Gallery of Nova Scotia.

COMMUNITY ENGAGEMENT

No community engagement was undertaken in the preparation of this report. Community engagement is planned by AGNS to inform programming and the public experience of the new art gallery and public space.

ENVIRONMENTAL IMPLICATIONS

Based on current available studies there is consensus that the proposed site is vulnerable to sea level rise and extreme water level events. The most recent extreme water level analysis for Halifax Harbour is from the 2014 report by R.J. Daigle Enviro "Sea-level Rise and Coastal Flooding Estimates for Chignecto Isthmus and Halifax Harbour.

Based on extreme water level projections from the 2014 study the proposed site of the new AGNS is at substantial risk to extreme water levels and associated coastal flooding. At the lowest projection of 2.87m, the entire site of the AGNS experiences flooding. At the highest projection of 3.45m the flooding extends past Lower Water Street.

The Competition Brief for the design of the AGNS stipulated that the building must be designed to accommodate current projections for sea level rise. While the AGNS project has been clear in stating that they will not be submitting to a formal application and permitting process through HRM, they have indicated an intention to incorporate sufficient resiliency measures within their design. Initial discussions between AGNS and HRM have occurred regarding the project and HRM has provided information to AGNS and expressed its concerns regarding environmental and climate impacts.

Though HRM staff have made AGNS aware of various environmental and climate change-related risks, and will continue to do so through the design approval stages of the project, the risk of building on a site recognized as vulnerable to extreme water level projections is borne by the AGNS itself and includes risk to its collection of culturally significant works.

ALTERNATIVES

Alternative 1: Audit & Finance Standing Committee could recommend that Regional Council amend the proposed amount of the contribution and the phased payment schedule.

Alternative 2: Audit & Finance Standing Committee could recommend that Regional Council not approve funding for the AGNS project.

ATTACHMENTS

- Attachment 1: HRM Information Request
- Attachment 2: AGNS Feasibility Study 2018
- Attachment 3: Concept Design Summary
- Attachment 4: Building Program
- Attachment 5: Public Open Spaces Overview
- Attachment 6: Economic Impact Analysis
- Attachment 7: Public Benefit Overview

A copy of this report can be obtained online at halifax.ca or by contacting the Office of the Municipal Clerk at 902.490.4210.

Report Prepared by: Jamie MacLellan, Community Developer, Culture and Events, 902.490.1039

New Art Gallery of Nova Scotia Information Requested by HRM

February 25, 2021

Attachments to support request:

Attachment #1 – Concept Design Drawings
Attachment #2 – Concept Design Summary
Attachment #3 – New AGNS Building Program
Attachment #4 – Competition Concept Program
Attachment #5 – Public Open Spaces Overview
Attachment #6 – Feasibility Study Art Gallery of Nova Scotia
Attachment #7 – Arts District Pre-Design Report
Attachment #8 – Economic Impact Analysis

*Please note, all attachments have been provided as separate files and are available through the Dropbox link provided on February 25, 2021.

(I.) Proposal

In evaluating past requests for capital funding, the Municipality has generally required some version of the following information from applicants:

1) Project design and projected budget

Project Design

The project is currently in the Site Planning and Schematic Design phase. The starting point for this phase is the KPMB Architects design competition submission. **The details of the submission can be found in attachment #1, Concept Design Drawings and attachment #2, Concept Design Summary.**

Since starting with the KPMB led team in late November 2020, Transportation and Infrastructure Renewal (TIR), the Art Gallery of Nova Scotia (AGNS) and Develop Nova Scotia (DNS), have been working to provide feedback to inform the design evolution related to the functionality of the building and public space. This phase, which also includes robust public and stakeholder engagement, will inform the final schematic design for the Gallery and surrounding public space.

Please note, the design document shows elements which are outside of the scope of the project, including where the drawings show work done on Salter Street, Foundation Block, to the east of the Salter Boardwalk. The southeast corner of the site labelled the “Art Yard” is being reserved for a future development and will receive minimal finishes if that development does not commence prior to the completion of the New AGNS project.

Budget

The projected capital budget for the project is \$142.9 million. This includes the new building for the AGNS (\$130 million) and site development for outdoor public space, and commercial activation (\$12.9 million). The outdoor space and commercial activation are being managed by Develop Nova Scotia and not included in the AGNS’s \$130 million goal. In addition to the capital budget, the AGNS hopes to raise an additional \$10M to



support innovative arts programming and future operations. This portion of the project is separate and not accounted for in the capital budget of \$130 million.

2) Projected Facility Program including any barrier-free or equitable public access considerations, community programming, public art and open space/event space considerations, etc.

Facility Program

The building program for the New AGNS can be found in the attached program table and detailed program descriptions. **Please refer to attachment #3, New AGNS Building Program** for the building program and detailed description of spaces, and **attachment #4, Competition Concept Program** for the program areas presented in the competition submission and how it compares to the program requirements of the brief.

The outdoor public space program and use of indoor public spaces will be informed through the public engagement process, an outdoor public space program overview has been developed as the starting point of that engagement process. **Refer to attachment #5, Public Open Spaces Overview.**

Barrier-free or equitable public access considerations

This is a project for ALL Nova Scotians. According to Statistics Canada, 30% of Nova Scotians age 15 years and older identify as having at least one disability. This is the highest percentage of any Canadian province and represents nearly 230,000 Nova Scotians.

In 2017, the Province of Nova Scotia passed the Accessibility Act, committing to a more equitable and accessible province. The Act recognizes accessibility as a human right and outlines how we will improve accessibility by preventing and removing barriers.

The Province's newly established Accessibility Directorate has formed a Committee that is currently working on recommendations for Accessibility Standards for the Built Environment. At this time, the Nova Scotia Building Code establishes (minimum) requirements for accessibility in the Province, but it is anticipated that new regulations will come into effect before the project is complete. The design will consider the entire site and site access in their design for Accessibility – a 'whole journey approach'.

While there will be minimal parking provide onsite, accessible parking will be provided.

The project will embrace **Universal Design** as a guiding principle by giving consideration to all people who might wish to access it. The following seven principles of Universal Design were first put forward by Carolina State University Centre for Universal Design, and have since been adopted by many governments and institutions working towards a more accessible environment for all:



Equitable use: The design is useful and marketable to people with diverse abilities.

Flexibility in use: The design accommodates a wide range of individual preferences and abilities.

Simple and intuitive use: Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.

Perceptible information: The design communicates necessary information effectively to the user, regardless of the user's sensory abilities.

Tolerance for error: The design minimizes hazards and the adverse consequences of accidental or unintended actions.

Low physical effort: The design can be used efficiently and comfortably and without the user getting too tired.

Size and Space for Approach and Use: Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

Barrier-Free access to the building(s) and other site features should not be a secondary means or an after-thought. Everyone should have a similar experience of entering and exploring both outdoor and indoor spaces. As an example, while a grand central staircase could be an interesting architectural feature, the elevator experience should receive similar consideration as the stairs are not accessible to all.

Seasonal maintenance will also be considered early in the design process. Ease of snow clearing, and accumulated snow storage shall be an important consideration, as it relates to maintaining accessible and safe access to the building and site.

Accessibility requirements for the New AGNS Project must be designed to meet Nova Scotia Building Code Regulations and CAN/CSA B651 (CSA B651-18) Accessible Design for the Built Environment.

People need to be at the center of the Gallery on the Halifax Waterfront. Spaces are to be welcoming for all, inclusive, and create a feeling of belonging for all visitors, by eliminating physical, cultural, and social barriers to participation and finding an operating model that supports broad access for all Nova Scotians, regardless of their financial means. Nova Scotians and our visitors are diverse, and the amenities needed to support their experiences are to be responsive and varied.

Community programming, public art and open space/event space considerations

Found within these programming documents are spaces which facilitate opportunities to support arts and culture-based community programming and events at the New Art Gallery of Nova Scotia building and public space at Salter Block. Highlights of these spaces include a large indoor lobby which will be activated through art, programming, and comfortable places for the public to gather and spend time, as well as a family and kids space for creative play, and education. The proposed conceptual design includes a rooftop space which is publicly accessible, and another which is the extension of the multi-purpose rooms.



The outdoor public space will be designed for programmed activities and informal gathering and activation along the Halifax Waterfront. It will include outdoor event infrastructure for hosting large scale events, performances, and festivals as well as smaller scale events, and informal gatherings.

Public spaces will be supported by amenities including washrooms, a health and wellness room, water fountains, a coatroom, lockers, and bicycle parking.

The Art Gallery of Nova Scotia has partnered with diverse communities (artists, health care, educators) for decades to provide exhibitions and programs that support a wide range of learning styles and interests. A new art gallery and public space has the opportunity to build on that practice and create better integrated spaces that can accommodate an even greater diversity of artists, partners, and audiences. The Project will aim to be open, welcoming, inclusive and accessible to all, by prioritizing and engaging people at every turn.

The public spaces within the Gallery, and adjacent outdoor public spaces will be integrated with the rest of the site. These spaces will aim to provide a wide range of experiences, while also being flexible for multiple uses, all designed with art at the center of the experience. Although no formal public art program exists in the City or the Province, the AGNS is interested in ensuring that art is everywhere for all to enjoy.

3) Design Development Methodology including proposed model for community engagement (what is the approach for refining current design and how will public consultation inform building design and building program).

The Art Gallery team and project partners have been working with the KPMB led team since November 2020 to refine the conceptual design, which was presented in the design competition, to better meet the needs of the brief. All partners and key stakeholder have been working with the design team to address technical feedback related to art gallery function and operations, public outdoor space and event considerations, coastal resilience, budget verification, urban design and planning requirements, sustainability and construction. Concurrently, the public engagement and design consultant team have been developing an engagement plan to incorporate public feedback into the schematic design process.

The public engagement plan is currently being finalized by the consultant team. Community engagement, which is set to begin in March 2021, will aim to reach all Nova Scotians through various digital and traditional tactics. The following information, which outlines the approach to public engagement, is subject to Provincial review and approval.

About the Engagement

The engagement is focused on the public's desired experience at the New Art Gallery of Nova Scotia and public space at Salter Block on the Halifax Waterfront. The consultant team has been tasked to use the public feedback collected through this process to further inform the final design.



It is important to hear from many people and multiple perspectives on how they will use and interact with the building and surrounding public space. The public engagement process is a participatory interface to engage people around programming and the design elements that can be influenced by the public.

What's Open for Influence

The specific project elements that can be influenced through the engagement process include:

The Outdoor Public Space

Engagement will define the programmatic elements of the outdoor space. Public feedback will directly inform arts and culture programming and activities that take place in the public space and along the waterfront. Additionally, the engagement will help inform the types of commercial activation that take place on the site and the site infrastructure.

The Public's Interaction with the Building Interior

Engagement can help inform the nature of the spaces where people will feel comfortable, enjoy themselves and spend time. This may lead to design changes or may help to inform the detailed design of interior features, materials, furniture, amenities, and accessibility.

Programming

Engagement will help inform the types of programming and exhibitions that take place at the AGNS. Public feedback will help shape future experiences at the Gallery and the organization of space in the building may need to change to accommodate programming experiences recognized during engagement.

The Public's Interaction with the Building Exterior

Engagement can help inform the details and experience related to the exterior design of the building. Engagement will help inform specific items such as entry points, and rooftop experiences, and other exterior features which lead to these points of access.

Strategies for Engagement

The engagement is being designed to use various tools for collecting feedback including focus groups and interviews, public surveys, online events, and creative engagement strategies like engagement through art making and site activation in the summer months. The engagement plan is guided by principles of accessibility, transparency and equity and is being shaped through a co-design process with community leaders from across the province.

Engagement Timelines

The following is a draft schedule for the engagement process which is taking place in collaboration with the schematic design process and design development phases of the project.



Engagement Planning	Ongoing
Initial Public Engagement	March 15 – April 30
Site Activation Planning	May 1 – June 30
Site Activation	July 1 – August 31

The engagement information will be fed into the schematic design process and shared back to the public to show what has been heard and how the feedback has been incorporated into the final design.

In addition to public engagement, the consultant team will continue to have targeted meetings and conversations with key stakeholders and authorities regarding the Project Design development. Feedback will be incorporated into a schematic design report to be reviewed and approved by the Provincial Team prior to the start of detailed design development.

The Project will be delivered using the Construction Managed as Agent delivery method and the Province is in the process of procuring the Construction Manager. The project will be delivered using sequential tendering packages so that construction can begin prior to the completion of design.

4) Projected Project Timeline, with benchmarks (design phase, consultation phase, construction phase, e.g.).

The following provides a high-level schedule of projected milestone dates for the New AGNS. The schedule reflects our most recent project planning and is subject to change. Once procured, the Construction Management team will help confirm and meet our schedule.

Schematic Design (including site planning and engagement)	Ongoing, Anticipated Approval July 2021
Design Development	Begin July 2021, Anticipated Approval December 2021
Construction Documents	Accelerate Tender Package 1 September 1, 2021
Earliest Opportunity for Site Mobilization	November 1, 2021
Anticipated Tender Package #1 Issue	November 15, 2021
Substantial Completion	November 2024
Move-In/Exhibition Construction	5 months
Anticipated Opening	April/May 2025

5) Project Feasibility Study (including Market Demand Analysis if available).

Please note that both studies were concluded at a time when NSCAD University was considering co-locating with the AGNS on the site. Although that discussion is still ongoing please consider the stand-alone scenario in the Lord Report.



Refer to attachment #6, Feasibility Study 2018, March 2018 by Lord Cultural Resources.

Refer to attachment #7, Arts District Pre-Design Report, October 11, 2019, DTIR by Architecture 49

6) Proposed Municipal Benefit including the project's alignment with Council Priority Outcomes, but any other ways in which the Municipality achieves direct benefit, or ways in which the project advances the Municipality's objectives, from the applicant's perspective.

In November 2020, Council outlined four proposed priorities of which three – a prosperous economy, healthy community and a healthy environment – align with what we hope the Gallery and new arts district will achieve.

As outlined in **attachment #8 Economic Impact Analysis**, the new Gallery and waterfront arts district will help build a prosperous economy through the development of approximately 1100 construction jobs and additional permanent jobs (approximately 12) at the Gallery. Along with the creation of jobs, the Gallery is expecting a 180% growth in visitation as we become a major contributor to increased tourism on the Halifax waterfront. The Gallery will also play a role in making Halifax widely recognized as the favorite city in Canada by playing a lead role in two of the recommendations put forwards in the Integrated Tourism Master Plan, which was presented to City Council on February 24, 2021 by Discover Halifax.

In addition to job creation and the generation of tourism revenue, the new Gallery, with enhanced programming and exhibitions, will impact the creative economy through greater employment for artists, commercialization of the site in the arts and cultural realm, and through partnerships with post-secondary institutions and creative businesses. We also hope that as the anchor of an emerging arts district, we will contribute, through partnerships, to event generation year-round and bring local tourism to the City of Halifax and the waterfront.

To build a health community we need to invest in social infrastructure and provide community with spaces to interact, be social, and explore what it is that makes us a society. The public spaces, the waterfronts, the sidewalks and libraries and parks, and yes, a reimagined art gallery can be magnets to attract people and to bring them together. Research shows that social infrastructure can help fight inequality and polarization, and it can catalyze innovation. In communities that have robust social infrastructure people are more likely to build ties with their neighbours and invest in their communities. These communities are happier and more resilient.

With our partners at Develop Nova Scotia, we aim to build a place that people love. A place that attracts people to live here, to visit, to invest and to participate. With a new Gallery anchoring an arts district on the Halifax Waterfront, we aim to enhance quality of life and well-being for everyone and to stimulate inclusive, sustainable economic growth.



With Expanded programming, exhibitions, and collections we will use art as a catalyst to enhance diversity and inclusiveness, challenge perspectives and support life-long learning in our community. We will bring the world to Nova Scotia while also bringing Nova Scotia to the world.

We also want to contribute to the quality of life in our community (and beyond) and are hopeful that the approach we take to sustainability and supporting a healthy environment will set this project apart.

The New Art Galley of Nova Scotia Project will demonstrate leadership in design thinking and best practices aimed at advancing the resilience and sustainability of investments in public assets while providing outstanding public service. We have identified four critical areas of performance to be demonstrated in this facility: Energy, Carbon, Durability/Adaptability, and Indoor Environmental Quality. The Project will seek certification of a third-party sustainability program. We are currently comparing the outcomes between pursuing the LEED rating system or the CaGBC Zero Carbon Building Standard. The sustainability and resilience aspirations for this project are consistent with the objectives of Nova Scotia's Bill 213 – The Sustainable Development Goals Act, that will require Nova Scotia to: reduce greenhouse gas emissions by 53 per cent below 2005 levels by 2030; and reach a net-zero carbon footprint by 2050. The Project's key performance metrics comply with the 2030 goals and embed flexibility and adaptability strategies for migration towards the 2050 targets.

7) Confirmed and Pending Sources of Project Funding from government, private fundraising and sponsorship, with projected timeline for securing funding.

Funding sources include:

\$30M Federal Funding from the New Building Canada Fund - Confirmed

\$70M Province of Nova Scotia Funding - Confirmed

\$30M for building construction targeted through a capital campaign led by the Art Gallery of Nova Scotia - \$10M confirmed

\$10M for programming innovation raised through a capital campaign led by the Art Gallery of Nova Scotia

Each project is different, and some of these may be more-or-less relevant to the AGNS project, or more- or-less available given the current status of the project. The intent is for the applicant to represent the project as comprehensively as possible at the time of application to inform Council's decision-making.

(II.) Questions of Clarification

1) Given current timeline for project development, when would the AGNS require a decision from HRM Council? Is it possible for this funding to be considered in the 2022-2023 budget cycle?

In order to run a successful capital campaign and bring the project in on budget, we require a decision from HRM Council this year. By making a financial commitment now,



HRM will propel the campaign forward, inspiring the private sector and community members to come together with financial support and ensure the project's success. The reasons are clear:

- The federal and provincial governments and pace-setting donors have already indicated their support for this project. Having the financial commitment of HRM now will send the message that the City recognizes the importance of this historically significant institution as the anchor of the waterfront revitalization project and will inspire leading philanthropists and community members to come together in support.
- AGNS and its Capital Campaign Council, led by Jim Spatz, have begun working with community and business leaders asking them to join us in leading and supporting the capital campaign to raise \$40 million (in addition to the \$100 million committed by the federal and provincial governments).
- According to AGNS' Capital Campaign Manager, KCI Inc. – Canada's leading campaign consultancy with significant experience in Halifax - one of the priority questions donors and campaign volunteers ask in many campaigns across Canada is about the level of public sector investment.
- For local arts and culture entities that play a role in tourism and economic development, municipal support is a leverage for private sector contributions. (For example, the Winnipeg Art Gallery received \$5 million from the City of Winnipeg for their \$65 million capital expansion. The City of Saskatoon invested close to \$30 million in the Remai Modern Art Gallery.)
- Donors want to know that all levels of government, particularly the HRM, are financially supportive. Knowing we are "all in this together" gives these lead philanthropists confidence to make a significant financial investment. It encourages others to join in support, knowing their interest in city-building and creating this new gallery and gathering space is shared by the HRM and the public sector.

2) Regarding the \$130M construction budget v. the \$140M project budget, is municipal funding specifically requested for construction or would it be applied to other project costs?

The municipal funding would be for the \$130M construction budget for the Art Gallery of Nova Scotia and not the additional \$10M being raised from the community to support innovative programming.

3) Is the Municipal funding considered to be part of the AGNS' fundraising commitment? Or separate? If the Municipality was to support this request would it be committing funding to the AGNS or the Province of Nova Scotia?

The request for \$7 million (or 5% of the total project costs) is part of the AGNS' fundraising commitment of \$30 million for the capital portion of the project and HRM would be committing the funding to the AGNS. For clarification, the AGNS is a Crown Corporation of the province but the funding would come to AGNS for distribution.



ART GALLERY OF NOVA SCOTIA AND NOVA SCOTIA COLLEGE OF ART AND DESIGN UNIVERSITY

Co-Location Facility and Feasibility Study
Final Report

March 2018

Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

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EXECUTIVE SUMMARY

The Art Gallery of Nova Scotia (AGNS) and the Nova Scotia College of Art and Design (NSCAD) University have both long endured inadequate, inefficient and expensive to operate buildings. Both have also long sought new sites and facilities. For the AGNS, a new site and building would enable it to show more of the province's permanent collection, better serve residents and visitors, meet the needs of regional artists and the expectations of donors who would like to see more works on display. NSCAD, as a principal centre for research and higher learning in visual arts and culture in North America, has identified a new site and facilities as important to initiatives to increase enrollment levels and accessibility and to better achieve its academic and associated objectives.

Over the years, both the AGNS and NSCAD have separately explored opportunities for new sites and facilities and are now contemplating a co-location on the Salter Block of the Halifax central waterfront. While there has been a history of cooperation, a co-location should enable greater levels of collaboration and partnership between the two institutions. The co-location is intended to be a vibrant hub of innovation that will celebrate the rich arts and cultural heritage of Nova Scotia. It will bring together a community of academic research and studio practice, and serve as a catalyst for cultural and economic development on the waterfront.

While the co-location should result in capital and operating cost efficiencies, its greatest impact will be the potential for a centre of excellence that benefits both institutions, the City of Halifax and the Province of Nova Scotia. It is an opportunity to transform a parking lot on the waterfront of Halifax into a dynamic destination for creative innovation and contribute to the profound transformational changes remaking the city. It has the potential to concentrate specialized facilities and technical expertise in world-class, custom-built facilities that can maximize the potential impact of local, provincial, and national investments. The possibilities for innovation are far greater in a new paradigm when the two institutions work together.

The Art Gallery of Nova Scotia and NSCAD University have worked collaboratively over their respective histories. This shared mindset and mutual support of the arts and creative industries has allowed for partnership to blossom between the two institutions. Obvious links exist, such as AGNS providing exhibitions and curatorial support to artists teaching at the University, and AGNS employing students to teach its summer classes. Other rich opportunities have also developed including internships and shared lectures. The opportunity for co-location provides physical closeness for an already existing partnership between institutions. It is, however, not critical for the partnership's success, as the institutions will continue this shared path regardless of location.

The conclusions, recommendations, assumptions and projections in this study are based on contextual, comparables and market analyses detailed within the report. The core planning assumptions that underlie the co-location are as follows:

- The separate missions and governance structures of AGNS as a provincial art gallery and NSCAD as a degree granting educational institution will continue and necessitate the need for all spaces to be separately owned. Doing so will simplify the capital fundraising to allow for each institution to collaborate but raise its own capital funds.
- The essential concept of the co-location of the AGNS and NSCAD is one of horizontal integration in which the two facilities are side by side with some spaces owned by one and used by the other. Verticality is assumed to be within each separate institution.
- Although all spaces will be separately owned the co-location will help to reduce the space requirements and therefore lower capital and operating costs for both institutions.
- The galleries of the AGNS will remain primarily charged admission while the NSCAD galleries will continue to offer free admission.
- It has been agreed that the two institutions will not pay to use the spaces of the other. Rather, based on a positive spirit of collaboration and assuming the trade-offs are of about equal value, the underlying concept is one of barter.
- It is assumed that a Committee to include an equal number of representatives from AGNS and NSCAD, plus a designated person from within the Nova Scotia government, will address any disagreements that might arise both during construction and ongoing operations.

Regarding the attendance and financial impact of the co-location, two summary tables follow. The first focuses on projected attendance, operating revenues and expenses for the AGNS in its opening three years of operation. The projections are in two scenarios. One assumes that AGNS is a stand-alone institution on the Salter Block site, the other assumes a colocation with NSCAD on the same site. The second table summarizes the operating revenue and expense projections for NSCAD assuming the co-location with AGNS.

For **AGNS**, the annual attendance levels are estimated to be about 90,000 in the stabilized Year 3 assuming the stand-alone scenario, and 95,000 assuming a co-location with NSCAD, with the difference in large part because of the easier access by NSCAD students. This may be compared to the 37,000 current visitor range. Year 1 attendance is projected at 105,000 and 110,000, respectively, with a normal decline in the subsequent years.

The total AGNS annual operating budget, in 2017 dollars, is estimated to be in the range of \$5.5 million in the stand-alone scenario, compared to the FY2016 base level operating budget of about \$3.6 million. Operating expenses are estimated to be lower by over \$200,000 per year assuming the staffing and other efficiencies and economies of the co-location scenario. The additional operating revenues attributable to the co-location are not substantial because the additional attendance is largely from free admission and relatively low-spending NSCAD students.

Not surprisingly, the additional staff and other operating costs associated with a larger and enhanced AGNS facility exceed the additional revenues that may be generated on the waterfront Salter Block site. Accordingly **the additional amount that will be required from a combination of government, endowment and private sources will be in the range of \$808,000 to \$872,000 in the stand-alone scenario and \$586,000 to \$637,000 assuming the co-location with NSCAD. On balance the financial benefit to the AGNS of a co-location with NSCAD ranges from about \$216,000 to \$235,000.**

For **NSCAD** the core assumption that influences the revenue and expense projections is that the co-location on the waterfront Salter Block site will lead to increased enrollment and therefore tuition and associated revenue that will exceed the additional costs associated with the enrollment growth. Another other major impact on the projections for NSCAD is a substantial reduction in space and the reduced occupancy costs in the co-location relative to the energy inefficiency and high maintenance costs associated with the current Fountain and Academy campuses, which do not meet modern accessibility standards. The net impact is an **operating surplus in the range of \$174,000 to \$387,000 per year.**

It must be recognized that the increased enrollment and elimination of the Fountain Campus debt would be applicable in any relocation scenario for NSCAD assuming no new capital debt at a new site. As with AGNS, the benefits of co-location are less financial than they are about the synergies that result from the two institutions sharing the same site.

AGNS + NSCAD Final Report
Co-location Facility and Feasibility Study

Summary of Projections (rounded)	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario			Base Level	Year 3% Stand Alone	Year 3% Co-Located
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3			
Art Gallery of Nova Scotia										
Total Attendance	37,000	105,000	95,000	90,000	110,000	100,000	95,000			
Revenues										
Admissions	\$103,300	\$574,324	\$519,626	\$492,278	\$601,673	\$546,975	\$519,626	2.9%	9.0%	9.8%
Retail Sales	\$129,200	\$341,250	\$313,500	\$301,500	\$346,500	\$320,000	\$308,750	3.7%	5.5%	5.8%
Paid Memberships	\$48,000	\$132,000	\$123,420	\$120,166	\$134,750	\$126,225	\$123,027	1.4%	2.2%	2.3%
Facility Concession	\$18,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	0.5%	0.5%	0.6%
Public and Educational Programs	\$52,900	\$220,000	\$229,204	\$241,403	\$220,000	\$244,912	\$258,050	1.5%	4.4%	4.9%
Fundraising Events (net)	\$88,800	\$177,600	\$181,152	\$184,775	\$186,480	\$190,210	\$194,014	2.5%	3.4%	3.7%
Other Earned/Miscellaneous	\$49,200	\$100,000	\$125,000	\$125,000	\$100,000	\$125,000	\$125,000	1.4%	2.3%	2.4%
Existing Endowment Income	\$41,300	\$55,000	\$60,000	\$65,000	\$55,000	\$60,000	\$65,000	1.2%	1.2%	1.2%
Existing Private Support	\$83,800	\$83,800	\$83,800	\$83,800	\$83,800	\$83,800	\$83,800	2.4%	1.5%	1.6%
Existing Governmental Support	\$521,000	\$521,000	\$521,000	\$521,000	\$521,000	\$521,000	\$521,000	14.8%	9.5%	9.8%
Total Revenue	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	69.1%	44.5%	45.9%
Expenses	\$3,568,500	\$4,667,974	\$4,619,702	\$4,597,922	\$4,712,203	\$4,681,122	\$4,661,267	101.4%	85.2%	85.0%
Salaries, Wages, Benefits	\$2,152,000	\$3,008,040	\$3,023,080	\$3,038,196	\$2,852,040	\$2,866,300	\$2,880,632	61.2%	55.5%	54.4%
Occupancy	\$55,200	\$88,396	\$88,396	\$88,396	\$84,378	\$84,378	\$84,378	1.6%	1.6%	1.6%
Exhibitions	\$329,100	\$832,500	\$849,150	\$866,133	\$817,500	\$833,850	\$850,527	9.4%	15.8%	16.1%
Programs	\$99,300	\$213,120	\$217,382	\$221,730	\$223,776	\$228,252	\$232,817	2.8%	4.1%	4.4%
Conservation/Collections Care	\$142,600	\$180,000	\$185,000	\$190,000	\$180,000	\$185,000	\$190,000	4.1%	3.5%	3.6%
General & Administrative	\$231,800	\$391,045	\$362,770	\$364,583	\$370,765	\$343,956	\$345,676	6.6%	6.7%	6.5%
Marketing	\$73,300	\$210,000	\$171,000	\$162,000	\$220,000	\$180,000	\$171,000	2.1%	3.0%	3.2%
Development	\$56,900	\$115,000	\$120,000	\$125,000	\$115,000	\$120,000	\$125,000	1.6%	2.3%	2.4%
Retail Cost of Goods Sold	\$145,700	\$204,750	\$188,100	\$180,900	\$207,900	\$192,000	\$185,250	4.1%	3.3%	3.5%
Other Expenses	\$233,000	\$233,000	\$233,000	\$233,000	\$233,000	\$233,000	\$233,000	6.6%	4.3%	4.4%
Total Expenses	\$3,518,900	\$5,475,851	\$5,437,878	\$5,469,938	\$5,304,359	\$5,266,736	\$5,298,279	100.0%	100.0%	100.0%
Additional Amount Required from Endowment, Private and Government Sources to Break Even	\$49,600	(\$807,877)	(\$818,176)	(\$872,016)	(\$592,157)	(\$585,614)	(\$637,012)	1.4%	-14.8%	-15.0%

Summary of Projections (rounded)		Base Level	Year 1	Year 2	Year 3	Base Level	Year 3 %	
Nova Scotia College of Art and Design		AGNS/NSCAD Co-Location Scenario					Co-located	
Revenues								
Retail Sales		\$325,000	\$132,000	\$125,000	\$123,500	1.8%	0.7%	
Facility Rentals		\$500,000	\$13,000	\$14,740	\$16,000	2.8%	0.1%	
Extended Studies		\$312,500	\$343,750	\$350,000	\$360,000	1.7%	2.0%	
Other Earned/Miscellaneous		\$192,300	\$200,000	\$210,000	\$220,000	1.1%	1.2%	
Tuition, Student Fees		\$5,889,500	\$6,795,750	\$7,248,800	\$7,701,850	32.7%	42.1%	
Existing/Assumed Private Support		\$28,700	\$28,700	\$28,700	\$28,700	0.2%	0.2%	
Existing/Assumed Operating Grant		\$8,309,000	\$8,733,000	\$8,820,000	\$8,908,000	46.1%	48.6%	
Existing/Assumed Facility Grant		\$2,279,000	\$1,142,500	\$1,142,500	\$1,142,500	12.7%	6.2%	
Existing/Assumed Other Grants		\$174,000	\$174,000	\$190,000	\$200,000	1.0%	1.1%	
Total Revenue		\$18,010,000	\$17,562,700	\$18,129,740	\$18,700,550	100.0%	102.1%	
Expenses								
Salaries, Wages, Benefits		\$11,792,600	\$12,528,452	\$12,691,094	\$12,854,550	65.5%	70.2%	
Occupancy		\$2,268,500	\$1,573,560	\$1,657,260	\$1,740,960	12.6%	9.5%	
Programs		\$269,000	\$412,500	\$420,000	\$432,000	1.5%	2.4%	
General & Administrative		\$1,485,500	\$1,879,268	\$2,030,575	\$2,185,273	8.2%	11.9%	
Marketing		\$84,100	\$150,000	\$225,000	\$260,000	0.5%	1.4%	
Retail Cost of Goods Sold		\$207,500	\$79,200	\$75,000	\$74,100	1.2%	0.4%	
Port Debt Repayment		\$766,200	\$766,200	\$766,200	\$766,200	4.3%	4.2%	
Fountain Debt Repayment		\$1,136,600	\$0	\$0	\$0	6.3%	0.0%	
Total Expenses		\$18,010,000	\$17,389,180	\$17,865,129	\$18,313,083	100.0%	100.0%	
Operational Surplus		\$0	\$173,520	\$264,611	\$387,467			

1. INTRODUCTION

This chapter summarizes the vision for, background to, purpose and methodology to date of this facility and feasibility study for the co-location of the Art Gallery of Nova Scotia (AGNS) and the Nova Scotia College of Art and Design (NSCAD) University on the central waterfront Salter Block site in Halifax.

1.1 VISION FOR, BACKGROUND TO, AND PURPOSE OF THIS STUDY

The Vision for a New Paradigm

The AGNS and NSCAD view the opportunity for a co-location to be a principled approach to leveraging the past to build the future. They both believe that new co-located facilities will enable greater collaboration and partnership between the two institutions. It will bring together a community of academic research and studio practice; a modern and engaging presentation of the Art Gallery of Nova Scotia art and artefacts collections, exhibits and archives; opportunities for business and cultural entrepreneurship; a sense of pride for government, community and social organizations. They see it as a new paradigm and that “we are better together”.

A Vibrant Hub of Innovation

An arts and cultural collision space that promotes collective engagement and excitement, these new facilities will be a catalyst for cultural and economic development on the waterfront. The co-location is intended to be a vibrant hub of innovation that will celebrate the rich arts and cultural heritage of Nova Scotia and delight and inspire all participants.

The value of both organizations’ revitalized programming will engage wider community participation through public outreach to deliver a transformational experience. Through major public art exhibitions, lectures, creative interactive making, in a high profile venue, art and technology investigations will enable and advance innovation, strengthen education, partnerships and an understanding and awareness of arts and culture.

A Re-Imagined Vision

The Art Gallery of Nova Scotia and NSCAD University recognize that each share unique challenges and opportunities and are both ready to construct new facilities. With collective years of distinction, AGNS and NSCAD wish to present a bold and re-imagined vision to collaborate and build an art and culture destination for Nova Scotia. A signature waterfront location will provide the opportunity to create an outstanding and inspirational facility on the water's edge with excellent visibility from the harbour and waterfront. An adjacent public plaza for events and activities, accessible pedestrian traffic from the Boardwalk to the facility, will connect to a dynamic cluster of shared spaces.

The potential co-location of the AGNS and NSCAD University is an opportunity to transform a parking lot on the waterfront of Halifax into a dynamic destination for creative innovation and contribute to the profound transformational changes remaking the city. The co-location should result in capital and operating cost efficiencies, but its greatest impact will be the potential for a centre of excellence that benefits both institutions, the City of Halifax and the Province of Nova Scotia. While a co-location is a new concept, collaboration between the two institutions has in fact been in place for a century, dating back to when Group of Seven artist Arthur Lismer was both Principal of the predecessor Victoria School of Art and Design and the Chief Curator of the then Nova Scotia Museum of Fine Arts. Over the years works of art from NSCAD alumni and faculty have been shown in AGNS exhibitions and NSCAD students benefit from internships, project based assignments and free of charge access to AGNS collections. The AGNS also provides collections storage facilities for NSCAD and there have been other community based and mutually beneficial collaborations.

The co-location of two significant provincial arts institutions has the potential to concentrate specialized facilities and technical expertise in world-class, custom-built facilities which maximizes the potential impact of local, provincial, and national investments. The AGNS and NSCAD co-location reveals the values and passion that drive contemporary arts research and creative practice: social innovation, environmental sustainability, technological advancement, social justice and community building with sensitivity to the transformative power of the creative imagination and human potential. The possibilities for innovation are far greater when the two institutions work together.

The Need for New Facilities

The need for new facilities for both AGNS and NSCAD is very clear. The AGNS is an important showcase for the visual arts within Atlantic Canada but has long outgrown its current 67,000 gross sq. ft., inefficient and expensive to operate facilities, of which only about 19,500 net sq. ft. is exhibition space. Numerous studies over the years have concluded that the current space is unsuitable for an art gallery.

A new site and building would enable the AGNS to show more of the province's permanent collection, better serve residents and visitors, meet the needs of regional artists and the expectations of donors who would like to see more works on display. A new facility will also encourage collections to remain in Nova Scotia rather than be donated to galleries in Ottawa, Toronto or elsewhere.

NSCAD University is a principal centre for research and higher learning in visual arts and culture in North America. It has operated for 130 years and currently occupies three unique campuses in downtown Halifax. The Fountain campus at 175,000 sq. ft. is an interconnected row of 19 former Victorian era merchant shops and warehouses. The Academy Building with a focus on research, film and media was added in 2003, a short walk from the main campus in an 1878 former high school and includes 25,000 square feet of space. Given the very advanced age of these facilities it is not surprising that there is a deferred maintenance backlog of an estimated \$25 to \$30 million associated with these historic buildings. In addition, both of these buildings are inaccessible and it would cost upwards of \$40-\$50 million to retrofit them to meet modern accessibility standards.

It is the objective of NSCAD to sell both of these campuses and relocate to a single waterfront facility in partnership with the AGNS and retain its 70,000 sq. ft. industrial-focused Port Campus. The President of NSCAD has written that the co-location will help the university to “reaffirm our place as Canada’s premier school of the visual arts, craft and design.”¹

Opportunities for Sharing

Although the purpose of the AGNS and NSCAD are distinct, they are also complementary. The primary objective of a co-location is to create an innovative collaboration that marries the strengths of each institution, increasing the likelihood for implementation and ongoing sustainability of needed new facilities for both AGNS and NSCAD. A co-location is seen to be a means of bringing together academic research with studio practice and exhibition and programming opportunities for students and the general public, including both residents and tourists. The co-location suggests additional internship opportunities for NSCAD students at the AGNS and other opportunities that have or will be developed. These could include:

- Residencies for both student and professional artists;
- The development of an archive and library that is international in scope;
- Learning commons that provide scope for different *kinds* of exhibitions;
- Shared technical resources in studios and exhibition management
- Larger cultivation of the broader public through the gift shop, bringing about a larger audience and connoisseurship.

In part, this study entails an update to the facility plan conducted by Lord Cultural Resources for the AGNS in 2008 and the business plan and projections study completed for AGNS in 2012. It adds analyses associated with an assumed co-location with NSCAD, taking into account both the synergies possible in a co-location and the reality that AGNS is a public art gallery and NSCAD is an institution of formal education with a different governance and funding structure that will need to be maintained. There is therefore a need for continued separate identities and the planning of spaces that will be separate but also owned by one of the two institutions and used by the other.

¹ One Nova Scotia Arts and Cultural Destination (NSCAD University, September 2016) p. 1.

The Art Gallery of Nova Scotia and NSCAD University have worked collaboratively over their respective histories. This shared mindset and mutual support of the arts and creative industries has allowed for partnership to blossom between the two institutions. Obvious links exist, such as AGNS providing exhibitions and curatorial support to artists teaching at the University, and AGNS employing students to teach its summer classes. Other rich opportunities have also developed including internships and shared lectures. The opportunity for co-location provides physical closeness for an already existing partnership between institutions. It is, however, not critical for the partnership's success, as the institutions will continue this shared path regardless of location.

This facility and feasibility study is intended to provide the information needed to enable decisions to be made regarding whether or not to proceed to detailed site planning, architectural design, capital cost estimates and a fundraising feasibility assessment. The study is led by Ted Silberberg, the Lord Cultural Resources Senior Principal responsible for Market and Financial Planning, assisted by Senior Consultants Marina Ramirez (facility planning) and Christina Sjoberg (human resources and visitor experience), Co-President Barry Lord, Senior Consultant (business planning) Sarah Hill, and Research Consultant Maureen Marshall.

1.2 SCOPE OF WORK AND METHODOLOGY

In order to meet the objectives of this study we carried out the following work elements. We:

- Reviewed and analyzed background material provided to us as well as additional data that we gathered. This includes facility, collections, operational and financial data and annual reports provided by each of the institutions along with the following previous planning studies:
 - *Assessment of Buildings and Options for Expansion for the Art Gallery of Nova Scotia* (Lord Cultural Resources, March 2008)
 - *Operational Feasibility Study for New Site and Building: Art Gallery of Nova Scotia* (Lord Cultural Resources, WHW Architects, A.L. Arbic Consulting, and RBR Development Associates, 2012)
 - *One Nova Scotia Arts and Cultural Destination* (NSCAD University, September 2016).
 - *Assessment of Development Potential: Salter and Foundation Blocks, Halifax, NS* (Cantwell & Company and Fairwyn Developments, October 2016)
 - *NSCAD University Space Study* (Lydon Lynch Architects, Educational Consulting Services, 2016)
- Toured the AGNS and all three current campuses of NSCAD, as well as the waterfront Salter Block and areas around them.

- Facilitated two Visioning/Assumptions workshops. The first was with senior management and Board members from both AGNS and NSCAD and focused on strategic issues, opportunities and constraints. The second workshop combined other staff of both institutions to focus on a variety of specific operational issues.
- Analyzed contextual data regarding the overall museums marketplace in Nova Scotia, Canada and the US, art galleries/museums in relation to other museum types as well as published data regarding the art galleries of Canadian universities and colleges. These analyses are set out in Chapter 2.
- Analyzed data and interview feedback regarding the market for the existing AGNS and NSCAD operations, as well as potential resident, school and tourist markets for Halifax, which are set out in Chapter 3.
- Prepared a Phase 1 report, which detailed the analyses, conclusions and recommendations/assumptions in this study and helped to finalize the preliminary assumptions in Chapter 4. The assumptions are preliminary because they are subject to modification in future site and facility planning. The assumptions form the basis for attendance and financial projections for AGNS and NSCAD, assuming both a co-location and a stand-alone AGNS on the Salter Block site.

Bold italics are used throughout the document to highlight key findings, conclusions and recommendations or assumptions.

2. CONTEXTUAL AND COMPARABLES ANALYSES

The Art Gallery of Nova Scotia (AGNS) is a charged admission public art gallery displaying the works of professional artists from within and outside Nova Scotia. The Nova Scotia College of Art and Design (NSCAD) University is an institution of higher learning that includes modest free admission galleries that feature largely student works. The contextual and comparables analyses in this chapter are therefore focused on benchmarks to help guide the recommendations/assumptions in this report and the attendance, operating revenue and expense projections primarily for the AGNS. The following available data are considered:

- The overall museums marketplace in Nova Scotia, Canada and the United States, including comparisons of art galleries to other museum types and to data for the AGNS and NSCAD;
- The experience of Canadian university art galleries;
- The experience of the main existing waterfront museums in Halifax.

2.1 THE ART GALLERY/MUSEUM MARKETPLACE

A co-located AGNS and NSCAD should result in higher attendance and earned income and operating cost efficiencies. However, it is important to understand attendance and financial data for art and other museum types to help establish realistic attendance, operational and financial expectations. Both Canadian and US data follow.

2.1.1 ART GALLERIES WITHIN THE NOVA SCOTIA, CANADIAN AND US MUSEUM MARKETPLACE

The following table indicates what we term the “realities of the museum marketplace.” The primary objective is to convey that even with new, higher quality facilities on a great waterfront site, and the benefits of co-location, the extent of the likely increase in attendance and earned income levels must be realistic. The table offers realistic benchmarks from small, medium and large art galleries and museums Nova Scotia, Canada and the United States. Among the most relevant data² are the following points compared to data for the current AGNS and Anna Leonowens gallery operations. More detailed information regarding the AGNS and Anna Leonowens Gallery are set out in the following chapter:

- **Attendance:** The AGNS has averaged about 37,000 annual visitors in recent years. This is lower than the average and median figures for Canadian and US art galleries/museums set out in the table below. About 60% of AGNS visitors pay admissions. The Anna Leonowens Gallery reports about 12,000 visitors, all free admission. ***There are clearly opportunities to increase attendance levels at both galleries but the projected extent of the increase must be realistic and planning for the new co-located facility will need to take the different charge basis for each into account.***
- **School Groups as Percentage of Total Visitors:** The AGNS reports about 16% of its visitors are in school groups. This is a higher percentage than the benchmarks in the table below and may either reflect a very successful school program or weakness in attracting non-school market segments. The new facility should increase overall attendance and should cause the school group percentage to decline. The Anna Leonowens Gallery reports school groups at only 2% of its total attendance. This percentage should increase substantially as school groups attracted to the AGNS are exposed to the Anna Leonowens Gallery.
- **Memberships:** The 2,390 memberships at the AGNS is substantial but it must be understood that it is inflated by offering free membership to all permanent collection artists and to all NSCAD students. This causes it to be much higher than the comparative Canadian and US gallery figures in the table. NSCAD does not have a membership program for its galleries and it is not recommended that the co-location lead to the introduction of one.
- **Staffing Levels:** The AGNS currently has a full-time staff of 33, supported by 3.2 FTE part-time staff, 78 regular and 120 periodic volunteers, which is within the range expected of art galleries in Canada with similar operating budgets in the following table. In contrast the NSCAD galleries are staffed by 2 FTE personnel supported by students. ***The co-location should allow for a more substantial level of staff collaboration to benefit both institutions.***

² The Canadian data are averages and the US are medians.

- **Volunteers:** The AGNS reports 78 regular and 120 periodic volunteers, which exceeds the average and median figures for Canadian and US art galleries/ museums shown in the following table. NSCAD reports no formal volunteers for its galleries. The trend in Canada has been a decline in the percentage of Canadians who volunteer their time to any cultural or recreational organizations, as reported in the Canadian Index of Wellbeing.³ However, the increasing retirement and longevity of the large baby boom generation should increase volunteer levels in the coming years. It is likely that ***the excitement generated for the new co-located facility should increase volunteer support levels for AGNS further and also expose potential volunteers to opportunities at the Anna Leonowens Gallery. The co-location will also result in modestly paid internship opportunities for NSCAD students at the AGNS.***
- **Sources of Operating Revenue:** The AGNS reports that about 52% of its operating revenues are from the provincial government plus in-kind support from the province. Including other governmental support it is about 56% government support, which is in the same general range as other larger art galleries in Canada. In the United States non-earned income support is primarily from private sources. ***The AGNS should be able to increase earned income levels in the new facility.***
- **Sources of Operating Expenses:** Staffing costs in both Canada and the United States are generally in the range of 50% of total operating costs. For the AGNS it is about 55% and within the common range.

³ <https://uwaterloo.ca/canadian-index-wellbeing/>

REALITIES OF THE MUSEUM MARKETPLACE – NOVA SCOTIA

	Small NS M&AG	Medium NS M&AG	Large NS M&AG	All NS M&AG	Canada Museum	Canadian Art Galleries	All Canadian Heritage Institution	US Art Galleries	All US Museums
Sample Size	79	28	6	113	1,088	196	1,974	156	671
Attendance	2,881	11,199	41,904	7,014	23,019	56,451	31,336	44,878	26,500
School Groups as % of Total	5.7%	22.4%	6.5%	12.5%	8.5%	6.4%	6.0%	8.4%	12.3%
Members	45	233	922	138	374	2,143	767	999	795
Total Full-time Staff	0.4	2	19	2	4	10	6	15	7
Total Part-time Staff	2	6	22	4	7	12	9	9	5
Total Contract Workers	0.2	1	2	0	2	5	2	N/A	N/A
Total Volunteers	15	37	67	23	49	82	52	100	65
Sources of Operating Revenues									
Earned Income as % of Total	47.1%	30.0%	22.8%	27.0%	37.0%	29.6%	36.4%	21.5%	27.6%
Government Sources %	37.5%	60.3%	64.7%	60.9%	49.4%	44.6%	49.4%	13.3%	24.4%
Private Donations %	12.6%	9.5%	10.6%	10.5%	11.4%	24.1%	12.7%	46.6%	36.5%
Interest/Endowment %	2.9%	0.3%	1.9%	1.6%	2.3%	1.7%	1.6%	18.6%	11.5%
Total Operating Revenue	\$40,430	\$276,357	\$3.5million	\$283,496	\$838,000	\$2.2million	\$1.1million	\$2.4 million	\$1.2million
Sources of Operating Expenses									
Staffing	36.9%	41.3%	49.4%	45.7%	47.3%	42.4%	47.5%	48.6%	49.9%
Occupancy	17.3%	8.3%	13.4%	12.2%	13.1%	8.8%	12.0%	N/A	N/A
Collections Care	N/A	N/A	N/A	N/A	N/A	N/A	N/A	6.4%	8.0%
Marketing	2.0%	2.3%	4.0%	3.3%	3.5%	3.9%	3.1%	4.4%	4.1%

Source: 2013 Canadian Heritage Survey and 2013 Special Report on Museums & Art Galleries by Size and Province/Territory; 2005 National Survey of American Alliance of Museums
Note: *Museums categorized as small have annual revenue of under \$100,000; medium \$100,000 to \$999,999; large \$1million+
Canadian figures represent averages; US figures medians

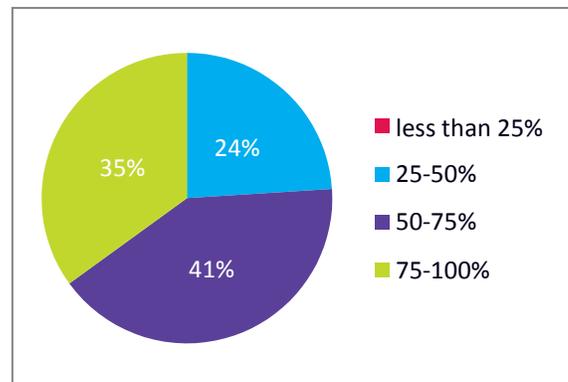
2.2 EXPERIENCE OF CANADIAN UNIVERSITY ART GALLERIES

In 2012 the University and College Galleries Association of Canada (UCGAC) conducted a survey of its 41 members. Responses were received by 29, or about 71% of the total, and serve to provide benchmarks for the Anna Leonowens Gallery of NSCAD, recognizing that some galleries show professional works as well. Among key findings, including some comparisons to the 2005 UCGAC survey, are the following points. A table comparing some of the key results from the 2012 and 2005 surveys follows:

- **Facilities:** The size of the exhibition space at the 29 respondent university art galleries ranged from 1,300 sf to 7,800 sf, with the median at 3,500 sf. The Anna Leonowens Gallery is currently 2,930 sf. Like NSCAD, 44% of respondents have multiple display sites with the second NSCAD site the long and narrow 1,780 sq. ft. Loggia Gallery at the Port, which is not to be relocated.
- **Artist Accommodations:** Some 25% of respondents, including NSCAD, offer accommodations or residences for visiting artists.

- **Permanent Collections:** Almost all (97%) of respondents have collections care responsibilities and 83% are actively collecting. Some 72% said that collections acquisitions are the responsibility of an Acquisitions Committee as opposed to the Director. About 66% have Category A status, down from 74% in the previous survey. NSCAD does not offer Class A space in its current facilities. Three of the respondents have a moratorium on collecting due to inadequate staff or space.
- **Exhibitions:** All the respondents, including NSCAD, display contemporary art, 10% show only contemporary art while the large majority display primarily contemporary art and some historical pieces from their collections.
- **Attendance and Markets:** Attendance estimates ranged from 3,680 visitors to a reported 100,000 annual visitors. It is not known which Gallery reported this figure. NSCAD reported about 15,700 free admission visitors in 2015, primarily from within the university community, which is the norm. Some 83% of Leonowens Gallery visitors are from within Metro Halifax.
- **Governance Relationship with Universities:** Some 83% of respondents report that they benefit from university Advisory Committees that are supportive not directive. Most universities help with fundraising to supplement the largely university funded operating budgets.
- **Staffing:** The largest full-time staff complement was 10 with the smallest at one while the median is three. NSCAD reports two. With all staff including students the range was 4 to 60, with a median of 10 compared to 7 in 2005.
- **Operating Budgets and Extent of University Support:** The range was \$100,000 to \$1,150,000, with the median at \$470,000. NSCAD reports an operating budget for its galleries of about \$157,000. Operating budgets increased in all but one case since 2005. University support to meet operating cost requirements represented the majority of funding for 76% of the university galleries. For 35% of university galleries, university funding accounted for 75% or more of the operating budget as shown in the following chart:

- less than 25% - 0%,
- 25-50% -24%,
- 50-75% - 41%
- 75-100% - 35%, which is lower than the 48% reported in 2005.



The data indicate an increased level of revenue to support university galleries from fundraising, grant writing, trusts or an endowment. Some 66% report having an endowment. About 60% of the galleries do fundraising through university development offices or as joint ventures. With respect to earned income, 39% have some level of retail sales as a revenue generator, 50% have a donation box and 32% report income from the rental of spaces during evening hours.

University and College Galleries Association of Canada Surveys, 2012 and 2005		
Issue	2012 Survey	2005 Survey
Sample Size	29	27
Gallery Status	66% have Category A designation	74% have Category A designation
Median Size - Total Space	827 sm (8,900 sf)	525 sm (5,675 sf)
Median Size - Exhibition Space	325 sm (3,500 sf)	N/A
Reporting Relationship	Over half report to Vice Presidents, others mostly to Deans	50% report to President or Vice President (mostly VP Academic),
Advisory Boards/Committees	83%	Majority, including both university and wider regional communities
Autonomy	Regardless of governance all reported full autonomy in artistic direction	Regardless of governance all reported full autonomy in artistic direction
Cross-Staffing with University	48% teach, 21% have option to teach for additional pay but do not have time to do so	One-third of Directors or Curators have cross appointments and 50% teach. Teaching accounts for only 5-10% of time
Staffing Levels	Median full-time staff of 3	Median full-time staff of 2
In-Kind Staffing Support	Most universities provide in-kind assistance	94% reported in-kind staffing assistance from University
Staffing Costs as % of Total	Staff costs still over half of total costs	Salaries and benefits over 50% of costs
Staff Workload	Substantial workload, including administrative and fund-raising	70% report working an average of 50 to 75 hours per week
Education Level of Director	94% held graduate degrees	80% held graduate degree, 23% doctorate
Median Annual Compensation for Director	\$87,000	\$73,000
Average Annual Attendance	Range from 3,680 to 100,000, based almost entirely on free admission	Close to 13,900, primarily based almost entirely on free admission
Median Operating Budget (excludes in-kind)	\$470,000	\$300,000
Sources of Operating Funds	35% reported 75% to 100% from parent university	48% reported 75% to 100% from parent university

Source: University and College Art Galleries Association of Canada, Survey Report on University Galleries, 2006 and 2013

2.3 EXPERIENCE OF SELECTED PUBLIC ART GALLERY AND ART SCHOOL CO-LOCATIONS

The proposed AGNS/NSCAD co-location is a ground-breaking concept, a new paradigm. No examples were identified that offer close comparability to an art museum/gallery and an art school to be co-located but to remain organizationally separate, which is assumed for the AGNS/NSCAD co-location. Four comparables are discussed and summarized below. Two of the four are physically now connected and the others were integrated when founded in the 19th century. The extent of the shared spaces and operations is summarized below with detailed data set out in Appendix A to this report. The four selected are as follows:

Art Institute of Chicago (AIC) and School of the Art Institute of Chicago (SAIC):

There was originally one integrated facility but both the museum and the school grew too large so they separated but are in connected buildings. Both are under the same Board governance. Shared spaces include a large auditorium with an agreed allocation of time between them, as well as shared loading dock and mechanical equipment. ***The school uses AIC event spaces for graduation ceremonies and galas. Centralized shared staff including human resources, accounting, IT, legal and CFO and some crossover of AIC curators who teach art history at the School.***

Boston Museum of Fine Arts and Tufts School of Boston Museum of Fine Arts:

There was a single governance until 2015 when the School became part of Tufts University and became administered by it. However, the School facility is still owned by the Museum. The Museum and school buildings are separate and across street from each other so there are no shared spaces. Operationally, Museum staff still lecture at the School and international artists work with School faculty and staff. ***As part of agreement with the University, Fine Arts School students/faculty still have free admission access to Museum exhibitions and to collections for research purposes and discounts for concerts, films and special events.***

Pennsylvania Academy of Fine Arts and Museum of PAFA, Philadelphia: Originally both occupied a single building but as both grew there was a need for a second adjacent building. The School and Museum share the same governance and some School and Museum functions are in both buildings. ***Centralized staff include marketing, development, finance, human resources, and security. There is some but not substantial crossover of curatorial and teaching staff.***

Rhode Island School of Design and RISD Art Museum, Providence: The School and Museum are both under the same governance. Although the Museum is part of the School it is nonetheless seen by the general public as the Rhode Island State Art Museum. The Museum used to be in five of the 61 buildings in the centre of campus and the extent of the sharing was a shared lecture hall and central power plant. ***The development of the Chace Center Museum building in 2008 with a downtown-facing entrance included a shared auditorium, 6,000 sf special exhibitions gallery, student gallery, classrooms, conservation lab, and both museum and school storage of works on paper. There is also centralized human resources, accounting, facilities management, but little crossover between teaching staff and curators.***

All of those interviewed believed it was a very good concept (“no brainer”) for an AGNS/NSCAD co-location for synergies and capital and operating cost savings.

2.4 ANALYSIS OF OTHER WATERFRONT MUSEUMS

It is useful to understand the market and operation of existing museums along the Halifax waterfront and the attendance benefits achieved by the waterfront locations. These include the Maritime Museum of the Atlantic and the Canadian Museum of Immigration at Pier 21. This will also provide benchmarks and lessons for the planning of the co-located AGNS/NSCAD. Also opening near the waterfront by the end of 2017 is the Discovery Centre, a hands-on science centre.

2.4.1 MARITIME MUSEUM OF THE ATLANTIC

The existing Maritime Museum of the Atlantic is in a building of about 55,000 sq. ft., of which 30,300 sq. ft. is exhibition space that features permanent exhibits on the Titanic, the 1917 Halifax Explosion, the CSS Acadia, shipwreck treasures, days of sail, age of steam, a recreated hardware and fish supplies store, convoy and other exhibits. The Museum is part of the Nova Scotia Museum system, and in fact is seen to be a revenue centre to support operation of less popular museums in the system. Attendance in 2016 was about 174,600, up from 155,900 and 148,900 the previous two years. Cruise ship visitors accounted for about 21% of visitors in 2016, but that figure has been as high as 35% of total annual visitors in the past, largely because of the Titanic exhibition. In the year of the Titanic movie the museum drew 244,000 visitors. Maritime history is also seen to be representative of Nova Scotia to cruise ship tourists who tend to seek experiences that are unique to the destinations they are visiting. Other high attendance years have been when Tall Ships visited. ***The challenge for the Art Gallery of Nova Scotia will be to be perceived as offering opportunities that are distinct from what is offered by art galleries/museums in communities from the cities and towns in which tourists and cruise passengers originate.***

About 53% of MMA visitors are American or international tourists, with 34% as tourists from outside Nova Scotia, and only 9% from within Metro Halifax and 5% from elsewhere in the province. Closer proximity to the Maritime Museum would therefore be very positive for the AGNS and the Anna Leonowens galleries from the perspective of widening potential attendance among tourist markets.

Relatively few school groups attend the Maritime Museum (3,044 in 2015, or 2% of total visitors). The low percentage is partly because of success in attracting non-school visitors. The peak grades for school field trips at the Maritime Museum are from grades 2-6, which is somewhat younger than grades which attend the existing AGNS.

About 85% of all MMA visitors arrive from May through October. This is despite the fact that admission charges are lowered during the other months of the year, as seen in the following table. The data reflect the reality that the bulk of the visitors during the warmer weather months are tourists, including cruise ship passengers.

Admission Prices 2015 - 16

	May 1 - Oct 31	Nov 1 - April 30
Adult	\$9.55	\$5.15
Senior 65 +	\$8.50	\$4.40
Youth 6 – 17 y/o	\$5.15	\$3.10
Child 5 y/o and under	Free	Free
Family/Youth under 17 y/o + 2 adults	\$24.75	\$11.85

Operating hours are also extended during the warm weather months, increasing to seven days from six during the other months (closed Mondays), adding a half hour per day until 5:30 p.m. and opening at 9:30 a.m. on Sundays, compared to the 1 p.m. for the rest of the year. Free admission is offered on Tuesday evenings until 8 p.m. and special programming is offered during this period. (The idea of offering free admission when the museum is most popular and charging admission when it is less popular is questionable from a market/financial perspective.)

The total operating budget for the Maritime Museum is in the range of \$1.47 million, plus the value of the centralized services the Museum benefits from as a consequence of being part of the Nova Scotia Museum. Admissions and other earned income account for 77% of revenue, with the remainder from provincial centralized services. This is far higher than average earned income among museums in Canada. Rentals income is limited to about \$52,000 per year, based largely on rental of the Small Craft Gallery.

2.4.2 THE CANADIAN MUSEUM OF IMMIGRATION AT PIER 21

The Canadian Museum of Immigration at Pier 21 became the second national museum outside the National Capital Region in February of 2011. As a consequence, it has received \$22 million in federal funds to expand facilities from the previous 50,000 to 80,000 sq. ft., and to re-do its exhibits. The federal government has allocated \$7.7 million per year in operating support for a 5-year period at which time the level of funding support will be reviewed. The Pier 21 operating budget used to be \$2 million and is now about \$10.2 million per year, excluding amortization. The Museum pays \$1.6 million in rent to the Port Authority for the 100,000 sq. ft. space plus \$200,000 per year in lieu of municipal taxes.

As a consequence of a larger operating budget and new facilities for rentals attendance levels increased substantially from the 45,000 visitor level to 130,000 of which 60,000 is paid attendance and 40,000 attending rentals opportunities and 30,000 free admissions. Cruise visitors have very easy access to Pier 21 and account for 5,000 of the paid admissions but represent 40% of retail sales. Pier 21 has volunteer greeters that meet cruise passengers when they depart the ships. School groups pay admission and account for 5,000 of the 40,000 paid admissions.

Noteworthy is that one in five Canadians has a direct connection to Pier 21. The existing market is primarily tourists, at 84% mainly from Ontario with 16% from within Nova Scotia. The cost of parking is modest at \$5.00 per full day during the week and free on weekends and evenings after 6 p.m. The Port receives the parking revenues.

Admissions are based on an adult admission charge of \$10.00 that was increased in January 2017 to \$14.50 (including HST). The senior rate (60+) is now \$11.25 with a youth rate (6-17) rate of \$9.25. These higher rates are likely to be acceptable to many tourists but may result in lower attendance among residents. A family rate is available at \$34.50 and includes two adults and up to three children. An annual Pier Pass is available for adults at \$38.00 and \$90.00 for families, which offers unlimited free admission and discounts on retail, programs and other opportunities.

Pier 21 had an operating budget of about \$10.2 million (excluding amortization) in 2016, of which \$7.7 million (75%) was from the federal government. Earned income totaled about \$1.4 million (14%) with the remaining \$1.1 million (11%) from donations and investments. Earned income includes \$408,000 from admissions. ***There is a very substantial \$500,000 from a combination of hall rentals and special events, reflecting large facilities with great water views. This includes 20 lucrative weddings and about 300 other events. Of the three spaces used for rentals, Heritage Hall is the largest and has a seating capacity of 250 and 500 for receptions. It is a waterfront location that should also substantially increase rentals revenue for AGNS.*** Other earned revenues are \$306,000 from retail sales and \$160,000 from the family history centre and various programming opportunities including a genealogy service.

Noteworthy is that Pier 21 has an exclusive caterer who must operate the Gateway Café, which would otherwise not be viable.

Staffing costs represent 53% of operating expenses but this percentage would be higher if Pier 21 did not pay rent (\$1.6 million) and also payment to the City in lieu of taxes at about \$200,000. Pier 21 had a staff of 22 before National Museum designation. It now has a staff in the 35 range. There are also about 100 volunteers.

3. MARKET AND OPERATIONS ANALYSES

Understanding the markets for and operations of the existing Art Gallery of Nova Scotia (AGNS) and the Nova Scotia College of Art and Design (NSCAD) University, including the market for the Anna Leonowens Gallery, is an important foundation for considering the opportunities and constraints of a co-location. This chapter also updates the data regarding potential resident, school and tourist markets for Halifax and the implications to the co-location.

3.1 EXISTING MARKETS FOR AND OPERATION OF THE CO-LOCATING INSTITUTIONS

3.1.1 ART GALLERY OF NOVA SCOTIA

The Art Gallery of Nova Scotia is already in a mixed-use building, located below government offices. It occupies 67,222 gross sq. ft., much of which is poorly laid out and inefficient space. The total exhibition space is only 19,532 net square feet (nsf) of which about 5,610 nsf is allocated to temporary exhibitions. There is a gift shop of 627 nsf and a separately operated café of 1,470 nsf. Other key existing spaces that affect the market for and operation of the existing AGNS include an 80-seat auditorium and seminar rooms.

The AGNS opens daily from May to October and closes on Mondays from November through mid-May. Hours were recently shortened from 10 a.m. to 5 p.m. to 11 to 4 p.m. with the exception of Thursdays during which the museum remains open to 9 p.m. when free admission is offered. However, a new better located facility will allow longer hours to be reintroduced.

Admission charges are \$12 for adults with discounts in other categories. Total annual attendance has averaged about 37,000 in recent years. Free admission currently is offered to elementary and secondary level school groups, which helped to double the school group percentage to about 16% from when it was charged several years ago. Free admission is also offered to students and faculty of NSCAD, children six and under, those attending during free admission Thursday evenings and Nocturne, which is one evening/night per year modelled after Nuit Blanche in Toronto which attracts 3,000 to 5,000 persons. Among non-school visitors about 40% attend for free. A better located and higher quality new AGNS co-located with NSCAD should help to increase both paid and free admissions.

The AGNS reports that about 55% of all visitors are female and that the market skews older, both of which are common. **Co-location with NSCAD will increase the number of younger people who attend.** Average length of stay for school groups is about 90 minutes and ranges from 45-60 minutes for most other visitors. Repeat visitation levels are relatively low at 30% and about 65% of visits take place on weekdays, reflecting the impact of the free school and Thursday evening attendance.

The AGNS has a current membership of 2,390 who account for about 10% of all visitors, but this figure includes free membership to all NSCAD students and all artists in the permanent exhibition. Excluding them there are about 1,200 memberships.

The AGNS currently has a full-time staff of 33, supported by 3.2 FTE part-time staff, 78 regular and 120 periodic volunteers. Its operating budget is in the range of \$3.6 million, of which about 52% is from the provincial government. Recommendations or assumptions and implications associated with the co-location are set out in the following chapters while financial aspects of the existing AGNS are considered in the Chapter 5 attendance and financial projections.

3.1.2 NSCAD UNIVERSITY

For 130 years, NSCAD has been teaching critical inquiry and creative thinking, bringing together education and research to connect practical skills with innovative thinking. NSCAD believes that the visual arts can play an even greater role in fostering innovation for Canada as we seek to create jobs and transition to an innovation-based creative economy in the long term.

NSCAD is a degree granting university with an enrollment of about 675 students, about 25% of whom are from the Halifax Regional Municipality, 25% from elsewhere in Nova Scotia and 50% from other provinces and international. **Enrollment levels are likely to be increased not only as a consequence of the co-location with AGNS but also because of an increased emphasis on recruitment, cutting edge technology and other program offerings, with estimates of a growth in enrollment to 850. This is particularly important to NSCAD because 45% of its operating funds are based on enrollment.**

The co-location expands efforts at creative capital clustering that have demonstrably revitalized the surrounding area of NSCAD's Fountain Campus with the introduction of the Cabaret Voltaire Atlantique and Art Bar + Projects programmed by the Anna Leonowens Gallery. The campus also includes various tenants including the Atlantic Film Festival. The co-location also builds archival infrastructure for the Library/Learning Commons and Anna Leonowens Gallery and knowledge mobilization apparatus through the NSCAD Press, contributing directly to Canadian heritage preservation and promotion.

NSCAD University has a unique mission and mandate in Atlantic Canada. The proposed campus on the shared site will house five of NSCAD's nine research clusters, each with its own research purpose: Library, Learning Commons and Digital Archives; CineFlux, including Immersive Black Box, Electronics Lab, Animation Lab; Institute of Contemporary Craft; Art Education Collaboratory and Art and Reconciliation Project; the Drawing Lab; and NSCAD Press.

Together, these research clusters will contribute to a lively university arts, craft and design research culture that encourages research collaboration and engagement with industry/post-secondary/non-for-profit partners, fosters ideation and innovation, supports arts, craft and design research and archival activity through the library/learning commons, promotes channels of reconciliation and understanding through research into arts-based/hand-based practices, and cultivates a public awareness/network of arts-based research through events/workshops.

NSCAD students have long received free admission to the AGNS, studied the collections and archives to inform their learning and have opportunities for internships and experiential learning. Works created by students and alumni and from the collection are shown in the free admission Anna Leonowens Gallery, which was established in 1968. The Gallery occupies three separate though linked spaces and is open from 11 a.m. to 5 p.m. from Tuesday through Friday and on Monday evenings when there is a show opening. Saturday hours are from noon to 4 p.m. There are generally more than 90 student exhibitions held each year. NSCAD students and faculty, friends and relatives account for 98% of the 12,000 annual visitors to the Anna Leonowens Gallery⁴, with school groups accounting for the remainder. ***The co-location with AGNS will serve to expose many more people to the Anna Leonowens Gallery, assuming it is visible and easily accessible to AGNS visitors.*** NSCAD has its own permanent art collection, some of which is already stored at the AGNS, and an archive. And there will be opportunities in the co-located facility for student works to be sold in the AGNS retail store.

NSCAD currently offers extensive summer camp programming for 5-18 year olds attracting over 350 participants. There is an opportunity for collaboration with the AGNS for mutual benefit. The Anna Leonowens Gallery and the Port Campus Loggia Gallery operates with a full-time staff of two, supported by student interns. The Port Campus is leased space with 33 years of a 40-year lease remaining. The total operating budget for the NSCAD galleries is about \$157,000, of which about 92% is allocated to staffing costs.

⁴ The Loggia Gallery on the Port Campus attracts a few thousand visitors as well and will remain in its current location after the co-location takes place.

3.2 POTENTIAL MARKETS

This section considers potential resident, school and tourist markets for Halifax and the waterfront Salter Block site, in particular. Since the AGNS is far more focused on attracting visitors than is the Anna Leonowens Gallery of NSCAD and the public programs offered by NSCAD, the analysis has a greater applicability to AGNS.

3.2.1 POTENTIAL RESIDENT MARKETS

The resident market is important to all museums and related institutions for the following main reasons:

- The resident market is readily accessible and available on a year-round basis.
- Residents can be made aware of the exhibitions and programs of the AGNS and the Anna Leonowens Gallery more easily and cost-effectively than may tourists.
- Residents are most likely to be repeat visitors.
- Residents are more likely to become volunteers, members and donors.
- Residents often advise, and accompany, visiting friends and relatives to area attractions.

The only 2016 census data that has been released is for population levels. This is reflected below. Other demographic and socioeconomic data are from the 2011 census.

3.2.1.1 Population Size and Projections

The following table offers an overview of population totals and growth trends for the Halifax Regional Municipality (HRM) compared to provincial and national figures. The data from the 2016 Census show a population growth for the HRM that substantially exceeds the provincial average but is lower than the Canadian average. Although substantial, relative to larger Metropolitan Areas in some of the other provinces ***the data indicate a limited resident population base and thus the importance of tourist market segments that should be far more likely to attend on the Salter Block site.***

Resident Population					
	2001	2006	2011	2016	% Change 2006-2016
Halifax Regional Municipality	359,111	372,679	390,096	403,390	8.2%
Nova Scotia	908,007	913,462	921,727	923,598	1.1%
Canada	30,007,094	31,612,897	33,476,688	35,151,728	11.2%

Source: Statistics Canada, 2016 Census and <http://www.statcan.gc.ca/tables-tableaux/sum-som/l01/cst01/demo05a-eng.htm>

Noteworthy is that there are about 800 residential units being developed in the downtown area, many of which are two and three bedroom units that will provide more of a built-in market, with the likelihood of additional residential development. The Halifax Partnership, for example, sees a trend to more conversions of offices to residential in the downtown area. This is positive for museum/gallery visits.

3.2.1.2 Age

The market for art galleries generally skews older, and most have difficulty attracting children. This is also seen from the experience of the existing AGNS in which only 5% of non-school visitors are under age 18, with 11% of AGNS visitors aged 18-24. Although NSCAD students and faculty already receive free admission, the opportunity for an AGNS/NSCAD co-location should help to increase attendance levels among youth. Appeal to younger children should also increase with the assumed implementation of a children’s hands-on gallery.

Of note as well is the general aging of the population over the next 20 years as more baby boomers become seniors, live longer and are more active than previous generations. This is positive for the AGNS.

Age of Population, 2011	HRM		Nova Scotia		Canada	
	#	%	#	%	#	%
0-9 years	39,120	10%	88,410	10%	3,686,990	11%
10-19 years	44,355	11%	107,250	12%	4,098,490	12%
20-29 years	59,630	15%	111,540	12%	4,357,040	13%
30-39 years	52,415	13%	107,925	12%	4,336,835	13%
40-49 years	60,910	16%	138,390	15%	5,000,005	15%
50-59 years	58,740	15%	148,425	16%	4,999,600	15%
60-69 years	40,680	10%	115,345	13%	3,574,385	11%
70-79 years	20,965	5%	64,050	7%	2,075,765	6%
80 years and older	13,270	3%	40,400	4%	1,347,585	4%
Median Age	39.9		43.7		40.6	
	390,085		921,735		33,476,695	

3.2.1.3 Education and Income

Level of education is the variable with the closest correlation to cultural attendance and participation, as supported by numerous studies. The higher the level of education of the individual the more likely it will be that this person will attend or participate. Like education, household income is an important indicator of potential cultural attendance, but is not as significant an indicator as education. That is, high education, low-income persons are more likely to attend than are persons of high income and low education.

As seen on the first table below, educational attainment levels are substantially higher in the Halifax Regional Municipality than either the provincial or national average. This is a positive indicator for the AGNS. Median family income levels in the HRM are somewhat higher than the national average and substantially higher than the provincial average. Positive as well is that the percentage growth between 2006 and 2011 in the HRM exceeded the national average. However, **interviews indicated a substantial degree of price consciousness that will need to be taken into account in establishing appropriate admission charges for the new AGNS.**

Educational Attainment	HRM	Nova Scotia	Canada
Less than high school	13%	20%	17%
High school	21%	21%	23%
Trade certificate	11%	13%	12%
College diploma or some university	26%	25%	24%
University diploma or degree	30%	21%	23%
Total	100%	100%	100%
<i>Source: Statistics Canada, National Household Survey 2011, total population 25+</i>			

Income	HRM	Nova Scotia	Canada
Median Family Income- all census families, 2011	\$ 78,690	\$ 66,030	\$ 72,240
Median Family Income- all census families, 2006	\$ 54,129	\$ 46,605	\$ 53,634
Percentage Change	45%	42%	35%
<i>Source: Statistics Canada: 2011 Census</i>			

3.2.1.4 Gender

Women account for a slightly larger percentage of the population but are generally a more important market for culture than men are for the following main reasons:

- Women tend to make the decisions in a household regarding educational experiences for their children. Therefore, the greater the perceived educational benefits of cultural opportunities the more likely they will be selected;
- Women account for a large majority of teachers who usually make the decisions regarding school field trip destinations;
- Women tend to make the decisions regarding attractions to visit while on family vacations and account for a large majority of bus tour passengers and trip planners.

About 55% of non-school visitors to the AGNS are women, which is within a common 55-60% female range for art museums.

3.2.1.5 Ethnicity

Compared to other urban centres Halifax has a relatively low percentage of visible minorities. The following table indicates that in 2011 about 9% of HRM were visible minorities compared to 19% for Canada as a whole and 5% for Nova Scotia. Where Halifax exceeds the national average on a percentage basis is with the black (African Canadian) and Arab communities. Although ethnicity is not a major consideration in the planning of the co-located AGNS/NSCAD facility, both institutions are conscious of a provincial focus on First Nations and welcoming recent immigrants.

Visible Minorities	Halifax (CMA)		Nova Scotia		Canada	
	Count	%	Count	%	Count	%
Total population in private households	384,540	100	906,175	100	32,852,320	100
Total visible minority population	35,040	9.1	47,270	5.2	6,264,750	19.1
South Asian	3,995	1.0	4,960	0.5	1,567,400	4.8
Chinese	4,620	1.2	6,050	0.7	1,324,750	4.0
Black	13,780	3.6	20,790	2.3	945,665	2.9
Filipino	1,320	0.3	1,890	0.2	619,310	1.9
Latin American	1,025	0.3	1,360	0.2	381,280	1.2
Arab	5,520	1.4	6,290	0.7	380,620	1.2
Southeast Asian	895	0.2	1,160	0.1	312,080	0.9
West Asian	1,205	0.3	1,365	0.2	206,840	0.6
Korean	845	0.2	955	0.1	161,125	0.5
Japanese	290	0.1	445	0.0	87,265	0.3
Visible minority, n.i.e.	445	0.1	720	0.1	106,475	0.3
Multiple visible minorities	1,090	0.3	1,285	0.1	171,935	0.5
Not a visible minority	349,500	90.9	858,905	94.8	26,587,575	80.9

3.2.2 SCHOOL/UNIVERSITY MARKETS

It is important for the AGNS and NSCAD to offer programming of particular interest to the school market for the following main reasons:

- Education is part of the mandate of all museums and galleries. There needs to be opportunities to broaden and deepen participation from this important market;
- Children brought to museum-related institutions as part of school field trips often convince their parents to take them again.
- For children in lower income/education families attending on a field trip is often the only opportunity to attend.

Whereas school groups often represent 15% to 25% of total attendance for the science and historical museum types, they generally account for 5-10% of attendance at art museums/galleries. This has also been the case for the AGNS whereas NSCAD reports that school groups account for about 2% of its visitors. This should increase in a co-located facility and therefore expose more students to future enrollment opportunities at NSCAD.

The key determinants for schools to attend on field trips are the size of the student population within a convenient distance, relationship to curriculum, student enjoyment, proximity and cost.

3.2.2.1 Enrolment Levels and Projections

The Art Gallery of Nova Scotia will seek to attract more students from throughout the province, and occasionally from elsewhere, but given the reality of transportation times and cost the vast majority of field trips are likely to be from within the Halifax Regional School Board. The Board includes 13 districts and 137 schools.

As seen on the following table, enrolment levels have declined over the past decade from 57,477 students in 2001/02 to 48,173 in 2014/15. Projections indicate a further enrollment decline in the short term which is cause for concern with respect to attracting school markets in general. However, the ***bigger issue, as discussed below, is a decline in field trips and also substantial competition among museum and other cultural institutions, particularly when preferences tend to be for science related field trip opportunities. This is because science museums are often believed to help result in better academic achievement, offer more interactivity, and because they are preferred by many parents who wish to encourage their children to pursue careers in the sciences. An advantage to AGNS of co-location with NSCAD is its integration of interdisciplinary programs such as animation and gaming.***

Halifax Regional School Board Enrolment	
Year	Enrolment
2001	57,477
2002	56,895
2003	56,528
2004	55,711
2005	54,215
2006	52,728
2007	52,173
2008	51,863
2009	50,983
2010	50,079
2011	49,531
2012	48,909
2013	48,565
2014	48,173

Source: HRSB, 2015

3.2.2.2 Curriculum Links

Interviews conducted with educators as part of the previous study indicate the visual arts are part of the curriculum in the following grade levels and for the duration indicated:

- Elementary to Grade 6 for 60 minutes per week:
 - Productive - Making of art
 - Reflective - Looking at art images
 - Historical – Understanding historical context
- Grades 7-9 for 60 minutes per week, currently an elective. However, one arts subject (art, drama, dance, music) is soon to be compulsory every other day.
- Grades 10-12: One arts subject is required to graduate.

There should also be other opportunities for wider art-science curriculum links associated with the better coordination that a co-location between AGNS and NSCAD would facilitate.

3.2.2.3 Interactivity and Student Enjoyment

Field trips have often been selected according to the extent to which they provide hands-on or interactive participation. With continuing cutbacks in the funds available to schools, there is likely to be an even greater emphasis on selecting field trip destinations that are learning-based and age-appropriate in relation to both content and activities, but also “fun” and interactive, thus offering students higher levels of learning enjoyment. This is rooted in the knowledge that children are more likely to learn if their experience is interesting, engaging and enjoyable. Assumptions for the new AGNS set out in Chapter 4 include a more substantial level of interactivity than has been possible in existing facilities, including painting, clay and print-making studios to be grouped together with an exterior and an interior entrance to allow for evening use by adults as well. More use of technology and a computer-equipped children’s gallery is recommended and assumed for AGNS while exposure to technology-focused art programming at NSCAD is also very positive.

It is commonly found that word of mouth among teachers is an important factor in field trip selection. Teachers are looking for staff and docents who are not only knowledgeable about the subject matter but who have the ability to communicate well and connect with the students. Increasingly important as well is positive social media feedback as well as perceptions held by some teachers that one may view art and understand historical context on line, without the need to physically visit a Gallery. The making of art in high quality studio space is of particular importance and a motivator to get teachers to view the “real thing” in the AGNS and to be exposed to the Anna Leonowens Gallery of NSCAD and the maker spaces on its Port Campus. Ideas heard in previous interviews include the printmaking experience, folk art based on wood, carving into Styrofoam, and opportunities to combine dance associated with folk art, as well as a focus on how technology has changed art to allow for a multi-disciplinary science-art focus.

3.2.2.4 Field Trip Policies and Cost

Field trips must meet curriculum guidelines and overcome concerns about cost of transportation, admission charges and even a requirement for costs associated with police background checks on parents wishing to chaperone the children on field trips. A local bus costs about \$300 per day, but within the day there is a limited window of opportunity of when the buses are available, often between 9:30 a.m. and 1:30 p.m.

3.2.2.5 University Markets

In addition to NSCAD University there are five other degree-granting institutions in Halifax. With a combined enrollment of over 35,000, including 6,000 international students, there is an opportunity for the AGNS and NSCAD’s Anna Leonowens Gallery and other programming offered by NSCAD to widen appeal to university students.

3.2.3 TOURIST MARKETS

The relatively low Canadian dollar has its greatest impact on keeping Canadians at home and has a small positive impact on American visitation. TripAdvisor ranks the Art Gallery of Nova Scotia as number 17 in things to do in Halifax. Highest is the Halifax Public Gardens, followed by the Central Library, Waterfront Boardwalk, the Citadel, Point Pleasant Park, the Maritime Museum and Pier 21. There should be opportunities for the co-location to increase the ranking for the AGNS.

This section considers input from key informants and relevant studies regarding potential tourist markets for the Halifax Regional Municipality and cultural tourists in general, including potential implications to the planning of the co-located AGNS and NSCAD on the Salter Block.

3.2.3.1 Tourism to Nova Scotia and the Halifax Regional Municipality

The following key data are from Nova Scotia Key Tourism Indicators, research compiled for Destination Halifax and from the interview process:

- **Size, Origin and Primary Motivation of the Tourism Market for Halifax:** Available data indicate that the Halifax area attracts close to three million tourists per year, of whom about 80-85% are leisure travelers. It is leisure travelers, including those visiting friends and relatives, who, unlike business travelers, have the time and inclination to attend art galleries and take part in other cultural opportunities. Close to 90% of tourists to Halifax have been domestic, of whom about three quarters are from elsewhere in Nova Scotia, with about 5% each from the United States and other international locations. Since the focus of the AGNS is Canadian art “with a Nova Scotian accent”, and it is the artistic heritage of Nova Scotia on display, it is logical for tourists from elsewhere in Nova Scotia and Atlantic Canada to be the most likely tourists to attend the new AGNS. In addition, there are opportunities for increased educational and cultural tourism, including more conferences, as a consequence of the AGNS/NSCAD co-location.
- **Growth of Visitation:** Visitation increased by 13% in 2016 over the previous year.
- **Origin of Visitors to Nova Scotia:** The following table compares data from 2006 to more recent data and indicates a substantial growth in visitors from Ontario and a decline in visitors from Atlantic Canada and the United States while international visitors have remained about the same. The most likely tourism markets to attend the AGNS and Anna Leonowens Gallery are from within Atlantic Canada not only because of the size of the markets but also given the more substantial galleries available in Ontario, Quebec and New England. However, the new waterfront location of the AGNS and Anna Leonowens galleries should help to increase attendance from among these other major markets.

Origin of Visitors to Nova Scotia	2015	2014	2013	2006
Atlantic Canada	51%	51%	54%	55%
Quebec	5%	5%	4%	5%
Ontario	24%	23%	23%	19%
Western Canada	7%	8%	7%	6%
Total Canada	87%	87%	88%	85%
New England	3%	3%	3%	4%
Middle and South Atlantic	3%	3%	3%	4%
Central, Mountain & Pacific	3%	3%	3%	4%
Total US	9%	9%	8%	11%
International	4%	4%	3%	4%
Total Canada	100%	100%	100%	100%
Total Visitation	2,069,200	1,958,900	1,893,100	2,115,400

Source: Nova Scotia Visits by Origin Survey, 2015-2006

- Point of Entry into Nova Scotia:** The following table indicates the point of entry of visitors to Nova Scotia. The primary entry point involving driving traffic from or passing through New Brunswick is Amherst while Halifax is the primary point of entry by air. Both reported increased volume in 2015 relative to the previous year.

Point of Entry and Total Visitation					
	2015	% of Total	2014	% of Total	% Change
Amherst	1,222,000	59%	1,126,000	57%	9%
Halifax Stanfield International Airport	631,000	30%	645,000	33%	-2%
Caribou	106,000	5%	86,000	4%	23%
North Sydney	51,000	2%	51,000	3%	0%
Yarmouth	23,000	1%	23,000	1%	0%
Digby	37,000	2%	28,000	1%	31%
Total Visitors	2,070,000	100%	1,959,000	100%	

Source Nova Scotia Key Tourism Indicators, 2016

- Length of Stay:** The average length of stay of leisure visitors usually exceeds the length of stay among business travelers, but that has not been the case in Halifax. The average length of stay among leisure visitors is 1.4 nights and is 1.9 nights for business travelers. This reflects a substantial number of day trip tourists to Halifax.

- **Cruise Market:** In 2015 there were about 222,000 cruise ship passengers on board ships that stopped in Halifax. This is a decline from the 261,000 in 2010. The peak months for cruise visits are September and October, accounting for over 70% of all passengers. About 65% of cruise passengers who exit the ships remain in the downtown area as opposed to going to Peggy's Cove, whale watching and other non-Halifax destinations. Many cruise ship passengers who take ship-booked excursions take buses, which include downtown tours. Others walk from the cruise port to the downtown along the waterfront walkway and waterfront streets. Cruise ship passengers are primarily from the Washington to Boston corridor. **Interviews indicated that the AGNS will not be a preferred destination for cruise ship passengers unless it emphasizes unique opportunities, particularly Maud Lewis and regional folk art in general. Exclusivity will also be important, including behind the scenes tour opportunities.**
- **Convention/Rentals Market:** The implementation of the new Convention Centre, which is scheduled to open in December of 2017, will allow for an increase in capacity over the current 1,200 to about 4,000 delegates. Convention business is now turned away in Halifax because the existing convention centre has only one ballroom, so that while there may be the occasional convention of 4,000 in the future the primary objective is to have more than one smaller convention at the same time. Many conventions/conferences seek one off-site venue for a special function. The AGNS is seen to fit the demographics of convention delegates well because most are in the 45-65 age range that is peak for art galleries. About 40% of delegates arrive with spouses. **There are opportunities for the co-location to increase convention delegate and spouse visits and to be a preferred off-site place for off-site functions.**

3.2.3.2 Cultural Tourism Market

Tourists most likely to attend the AGNS would be categorized as cultural tourists. A still relevant 2009 study by the US Cultural and Heritage Marketing Council reported that:

- 78% of adult US travelers attended a cultural activity or event while on a trip.
- 24% of those interviewed planned to take a trip whose primary purpose was to attend cultural or heritage destination. This suggest about one quarter of Americans may be categorized as a cultural tourism market.
- Cultural tourists are more likely to attend museums or galleries (54%) historic sites (66%), or an arts or crafts fair or festival (45%).
- Cultural tourists spend one-third more than non-cultural tourists
- Cultural tourists take 20% more trips than non-culture tourists

The data indicate the importance of cultural tourism and the role an expanded and relocated AGNS might play in enhancing the cultural tourism infrastructure of Halifax.

4. KEY ASSUMPTIONS UNDERLYING PROJECTIONS FOR CO-LOCATED AGNS/NSCAD

This chapter sets out a series of key approved recommendations/ assumptions and their rationale, which form the basis for the attendance, operating revenue and expense projections in Chapter 5 of this study.

4.1 PLANNING PRINCIPLES AND CORE ELEMENTS OF THE CO-LOCATION

The analyses in the previous chapters and the direction that emerged from the two vision/assumptions workshops help to lead to several key planning principles that help establish the core elements of the co-location. Some of these points are discussed in greater detail in subsequent sections of this chapter:

1. The separate missions and governance structures of AGNS as a provincial art gallery and NSCAD as a degree granting educational institution will continue and necessitate the need for all spaces to be separately owned. Doing so will simplify the capital fundraising to allow for each institution to collaborate but raise its own capital funds.
2. The essential concept of the co-location of the AGNS and NSCAD is one of horizontal integration in which the two facilities are side by side with some spaces owned by one and used by the other. Verticality is assumed to be within each separate institution.
3. Although all spaces will be separately owned the co-location will help to reduce the space requirements and therefore lower capital and operating costs for both institutions.
4. The galleries of the AGNS will remain primarily charged admission while the NSCAD galleries will continue to offer free admission.

5. It has been agreed that the two institutions will not pay to use the spaces of the other. Rather, based on a positive spirit of collaboration and assuming the trade-offs are of about equal value, the underlying concept is one of barter.
6. It is assumed that a Committee to include an equal number of representatives from AGNS and NSCAD, plus a designated person from within the Nova Scotia government, will address any disagreements that might arise both during construction and ongoing operations.

4.2 SALTER BLOCK SITE

The scope of this facility and feasibility study does not include a detailed site plan and architectural design for the co-located AGNS and NSCAD. At this point it is simply assumed that the site will be on the Salter Block.

7. Among the main strengths and weaknesses of the Salter Block site for the AGNS/NSCAD co-location are the following points:

Strengths:

- Some 2.5 million persons per year are reported to walk along the pedestrian waterfront boardwalk, largely in the warmer weather months, to be enhanced with additional cultural and engaging experiences.
- A central waterfront site offers proximity to downtown residences, offices, hotels, restaurants and retail stores as well as various festivals.
- There is substantial residential development being implemented nearby, thereby increasing the size of a built-in resident market within walking distance of the site.
- Waterfront views and access enhances opportunities for facility rentals, a very important revenue generator.
- There are no demolition costs associated with the Salter Block. An open site currently used for surface parking will help to limit capital cost requirements for the project.
- Of particular importance to NSCAD the site is close to the Port Campus, only a 6-10 minute walk.
- Proximity to the cruise terminal, Pier 21 and the Discovery Centre.
- Opportunities for open, public spaces to be programmed by AGNS, NSCAD and others.

Weaknesses:

- There is a high capital cost to develop underground parking on this site. This suggests the likelihood of high parking charges for visitors. The current assumption is for 540 underground parking spaces to replace about 1,000 surface spaces.

- Concerns about the rising ocean waters as a consequence of climate change will require higher capital costs but will allow for an increase in building heights of two metres.
8. It is assumed that **the AGNS/NSCAD co-location will be implemented on the Salter Block.**
 9. The Salter Block will be mixed use to include not only AGNS/NSCAD but also retail, restaurant and other commercial uses. However, **AGNS and NSCAD will both have substantial ground floor space.**
 10. **Building heights of four or five floors** will meet the Downtown Halifax Land Use By-Law and will not violate the City's view plane legislation.
 11. It is assumed that the building or buildings will be sited to adhere to Salter Block **right-of-way or easement restrictions** on which permanent structures may not be placed.
 12. **Capital and operating costs associated with parking**, whether underground or in a nearby garage, will not be the financial responsibility of AGNS or NSCAD.
 13. **Parking revenue** will accrue to the Waterfront Development Corporation. The WDC will also be responsible for ongoing maintenance costs associated with the parking.
 14. The site will offer good **access** for deliveries and school and tour buses.
 15. **Bus parking** opportunities will be found, whether on or off-site.
 16. There will be a **one-acre public open space** partially on each of the Salter and Foundation Blocks available for outdoor gathering and programming space that will benefit both AGNS and NSCAD.
 17. The Waterfront Development Corporation will be responsible for **maintenance of all spaces outside the buildings.**

4.3 OWNERSHIP

18. **It is assumed that the Province of Nova Scotia will own the AGNS facility while NSCAD will own its facility but not be required to pay for property acquisition.** The occupancy costs (utilities, repairs and maintenance, insurance and security/fire system) paid by the Province for the AGNS will continue to be applicable in the new facility while NSCAD will be responsible for paying occupancy costs for its spaces.
19. Although NSCAD University will own its building, the **province will need to approve any future sale or lease assignment.** The lease assignment is for the footprint of the building.

4.4 CAPITAL FUNDING

20. NSCAD expects to realize capital assets from the sale of the Fountain campus and the Academy campus. **Funds from these sales will be used to support the capital needs of the separate NSCAD facilities.**
21. It is assumed that in addition to obtaining **capital funds** from core supporters there will be coordinated but separate fundraising campaigns in alignment with a shared vision.

4.5 SPACES AND FACILITIES

The space program in this section is provided herein to show the spaces that a co-located AGNS and NSCAD would comprise of. It takes into consideration the sharing of spaces to minimize duplication of like functions currently held by both facilities, spaces and their minimum area requirements are provided to address synergies which will result from combining both facilities while balancing the needs of each, as well as the inclusion of functions that will make this new joint facility meet best art museum and art school practice.

The material that informed this space program includes:

- Submitted Facility, Market and Operations and Financial Data Request for existing Operation Questionnaire for AGNS and NSCAD.
- Site Tours of existing AGNS facilities and NSCAD campuses undertaken in November 2016
- Feedback during AGNS and NSCAD stakeholder and staff workshops of held in November 2016
- Background information received at the startup of this project, including the space program in the AGNS Operational Feasibility Study for New Site and Building Lord Report dated March 2012 and NSCAD University Space Study Report by Lydon Lynch Architects dated May 2016.
- Best practice art museum standards and art school requirements.

4.5.1 PROGRAM ZONE AND GROSSING FACTOR:

To best understand the capital cost implications of collecting institutions, it is best to divide the space list up into Zones. Zoning analysis is a valuable tool because cost per square feet varies for the different zones.

The zones are determined according to whether the space accommodates collections or not, and whether the space normally is open to the public, or not. The four zones are:

- Zone A: Public Areas - Public Non-Collection Zone

- Zone B: Exhibition and Collection Display - Public Collection Zone
- Zone C: Collection Care - Non-Public Collection Zone
- Zone D: Offices and Operations - Non-Public Non-Collection Zone

In the tables below, different colours are used to differentiate which zone spaces belong to AGNS and which are NSCAD spaces in the Space Program in Section 4.6.5. The four zones are:

AGNS	Public	Non-Public
Non-Collections	A. Public Areas (AGNS Public Non-Collections)	D. Offices and Operations (AGNS Non-Public Non Collections)
Collections	B. Exhibitions and Collection Display (AGNS Public Collections)	C. Collection Care (AGNS Non-Public Collections)

NSCAD	Public	Non-Public
Non-Collections	A. Public Areas (NSCAD Public Education)	D. Offices and Operations (NSCAD Non-Public Non Collections)
Collections	B. Exhibition and Collection Display (NSCAD Gallery)	C. Collection Care (NSCAD Non-Public Collections)

Zone A and Zone B will often have a higher (and more costly) level of architectural finish, typical of art museums, as these are spaces for public use only. Alternatively, Zone B and Zone C require climate control and security systems in keeping with the value and special requirements of collections and exhibitions. The NSCAD Gallery may not have as stringent requirements as those of AGNS which will want to have the capacity to welcome international exhibits, however if all galleries are placed in proximity to one another, which is desired, the mechanical systems will need to be designed to meet the most stringent requirements, those of the temporary gallery. Thus, although there may be operational saving by lowering environmental standards for some galleries, the initial costs estimates will be similar across the board for Zone B.

As a side note, it is assumed that to help control capital costs there will likely be one architectural team and one contractor for the entire AGNS and NSCAD complex.

4.5.2 THE FOUR ZONES

This section provides more detailed information regarding what is in each zone.

Zone A — Public Areas: This zone is typically the visitor’s first experience of the building. In this zone, visitors are present, but sensitive collections items are not. Zone A is among the most expensive to build, due to the high level of finish required, but it is less

expensive to operate, since it does not have as tight temperature and humidity requirements. Functional areas within this zone are:

- **Entry & Visitor Amenities:** Spaces that support the entry experience, such as lobbies, public restrooms, cloakrooms, and gift shop.
- **Event, Social & Public Program Spaces:** The museum's public programs, events and educational activities, and social spaces such as multi-purpose reception hall, theatre and cafe.
- **Instructional Spaces:** AGNS' Education Suite and spaces to support the delivery of the NSCAD's instructional mission.

Zone B —Exhibition and Collection Display: These are exhibition and collection display areas where visitors encounter works of art featured as part of exhibitions. This is the most costly part of the building (capital and operating), since it requires both high levels of finish to meet public expectations and environmental controls and security for collections. Functional areas within this zone are:

- **Permanent Galleries:** Galleries for the permanent collection
- **Temporary Galleries:** Exhibition spaces for changing exhibitions
- **Collection Study:** Includes visible storage for closer study of collections.

Zone C — Collection Care: Works of art are present in this zone, and access is typically restricted. All collections handling, management and support areas — from the collection shipping & /receiving area inward — are part of this zone. It is less expensive to build, as it only requires a basic level of finish, but it is more expensive to operate, since the space requires tight temperature and humidity controls and security needs to be to museum standards. Functional areas within this zone are:

- **Collection Storage:** Storage for works of art by medium
- **Collection/Exhibition Support:** Spaces that support the exhibition function of the museum.
- **Collection Care:** Conservation spaces that support collections.

Zone D — Offices and Operations: This includes areas that do not normally host the public or require specific environmental or security controls. Offices and work areas to support staff activities (Zone D1) and programs and building support are in this zone, as are storage and work areas (Zone D2). It is frequently the lowest-cost part of the building, since it requires neither a high level of environmental control and security nor the level of finish necessary to meet public expectations. Functional areas within this zone are:

- **Staff Offices & Amenities:** Areas for staff, student employees, and volunteers
- **Operations Workshops & Staff Areas:** Work spaces required to support the day- to-day operations of the museum and support spaces for NSCAD students and extended studies.

- Storage: Storage required to support the day- to- day operations of the museum.
- Building Support & Services: Areas such as custodial support rooms, garbage/recycling handling, and IT services equipment rooms.

4.5.3 NET VERSUS GROSS SQUARE FEET

Lord's approach to space planning is based on identifying the usable area known as the Total Net Floor Area, of space required to accommodate all the functions of a project. On this space program it is measured as imperial standards. Once the total Net Square Feet is established we apply a grossing factor to determine the overall Gross Floor Area of the facility.

Once we have established a list of Net Square Feet, we apply a grossing factor to take into account three factors:

- vertical and horizontal circulation space (stairwells, elevators, escalators) between net usable areas
- the thickness of walls between and around usable spaces
- mechanical and electrical equipment spaces.

All three of these factors can be determined precisely only when the architectural concept and the engineering specifications have been approved. For this reason these three components are projected at this stage of planning as a percentage increment or multiplier of the Net Square Feet usable space. This percentage increment or multiplier is called the Grossing Factor.

The grossing factor we recommend for planning purposes at this stage of an Integrated Nova Scotia Museum is 50% (a multiplier of 1.5). The following shows a generalized breakdown of what this gross square area represents within the total building package:

FUNCTION	% OF BUILDING SPACE
Wall thickness & Structural	10%
Horizontal and Vertical Circulation: Corridors, Elevator Shafts & Fire Exits/Stairs	20%
Mechanical Rooms/ Electrical & Mechanical Runs	20%
PROJECTED SPACE:	
Grossing Factor:	50% (1.5)

4.5.4 NEW CO-LOCATED AGNS AND NSCAD SPACE PROGRAM HIGHLIGHTS

Although subject to modification in detailed design, the following are program features, assumptions and recommendations that are present in the co-located AGNS and NSCAD in the space program that is found in Section 4.6.5:

- The central lobby will be considered as AGNS space for evening rentals but made available to NSCAD for its own events.
- There will be a separate entrance to NSCAD to allow for 24-hour student and faculty access to NSCAD facilities.
- There will be only one café, to be located within AGNS. It is assumed that the operator will be the near exclusive caterer for events and that an area in that café kitchen will help support catering events.
- About 1,800 sq. ft. of retail space will be in AGNS space but NSCAD products will be for sale in approximately 540 sq. ft. of that space. The retail storage room as AGNS space will serve both AGNS and NSCAD.
- NSCAD spaces and programs to be relocated to the co-located facility include painting, printmaking, drawing, film, animation, art history, media arts, library and archives with jewelry, fashion, textiles and design moving to the Port because of the industrial and maker space focus of the Port campus.
- There are numerous studios and classrooms in NSCAD. Some not involving specialized equipment could be made available to the AGNS for its programming.
- Separate classroom spaces will be required for NSCAD to discourage the general public from walking into scheduled university classes.
- The AGNS research library will be within NSCAD's library space.
- A 200-seat auditorium that will be dividable in NSCAD common instructional space but made available to AGNS on a periodic basis, therefore the 2000 sq. ft. theatre in the AGNS Stand Alone is not required. In place a multi-function reception hall (4000 nsf) is provided, which can be used for various types of programming and can be divided up into two spaces when needed.
- In the co-located program, AGNS will have one space for artists in residence; NSCAD will also have one space for artists in residence at 500 nsf.

- With the co-location, the AGNS education suite has been reduced slightly from what it would be in separate facilities.
- The Maud Lewis Gallery was enlarged slightly to better accommodate the future better accessibility around the house.
- The Temporary exhibition space was reduced in both scenarios from the 2012 AGNS space list to a total net of 6000 sq. ft. which would accommodate the large majority of major shows. The Contemporary Art and First Nations and Inuit Art Galleries could be flexible spaces that can be used to accommodate periodic larger traveling exhibits.
- Anna Leonowens Gallery will be in NSCAD space off the lobby and very close to AGNS spaces so that it is a seamless experience for the visiting public. It would be enlarged to 2500 nsf.
- NSCAD collections will continue to be stored at the AGNS. In addition, NSCAD archives storage will also be stored by AGNS but staffed by NSCAD.
- It is assumed that the current off-site storage of the AGNS will be maintained in Dartmouth until such time as a new collection storage facility is established.
- Archives will be stored in the AGNS to ensure museum level security and environmental controls are met.
- The Collection loading bay and Art Freight Elevator will be available to and used primarily by AGNS.
- NSCAD's Design Print Services are assumed to also support AGNS' Design Graphic Studio needs, along with dirty workshop and related support suites as these areas do not need special environmental controls or security. Access from both the AGNS and NSCAD are required and some spaces are owned by one and used by the other. Most are assumed to be owned by NSCAD.
- Some shared building support and services spaces were enlarged to consider use by two facilities instead of one.

4.5.5 SUMMARY SPACE PROGRAM

Below is the detailed space program which provides the following comparables:

- **AGNS Stand Alone 2012:** from the AGNS Operational Feasibility Study for New Site and Building Lord Report dated March 2012.
- **Scenario 1:** AGNS as a stand-alone building. This assumes that NSCAD will not be co-located with AGNS and AGNS will be in an independent building. This is based on the space program in the AGNS Operational Feasibility Study for New Site and Building Lord Report dated March 2012, however minor spaces have been altered based on feedback during workshops held in November 2016.
- **Scenario 2:** AGNS and NSCAD are co-located in one building with separate wings. Determination of which back of house spaces are owned by one but used by the other institution is subject to modification, but assumptions for the purposes of this report are as set out on the following table. Separately owned AGNS areas are based on Scenario 1 and separately owned NSCAD spaces are based on the NSCAD University Space Study Report by Lydon Lynch Architects dated May 2016. Owned by one and used by the other spaces take into consideration duplicated spaces in both space programs. Some spaces have been updated based on new information gained during workshops held in November 2016 and additional spaces were added where they were deemed to be required. Check marks indicate spaces that may be accessible to both institutions regardless of the ownership of those spaces.

AGNS	
A	Public Areas (AGNS Public, non-collection)
B	Exhibition and Collection Display (AGNS Public, collection)
C	Collection Care (AGNS Non-Public, collection)
D1	Office (AGNS Non-Public, non-collection)
D2	Operations (AGNS Non Public, non collection)

NSCAD	
	Public Areas (NSCAD Public Education)
	Exhibition and Collection Display (NSCAD Gallery)
	Collection Care (NSCAD Non-Public Collection)
	Offices (NSCAD Non-Public, non-collection)
	Operations (NSCAD Non Public, non collection)

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Zone A				Comments/Notes			
Space Name	AGNS Stand Alone 2012 (nsf)	AGNS Stand Alone 2017 (nsf)	AGNS Separately Owned (nsf)	Shared 50/50: Owned by AGNS (nsf)	Shared 50/50: Access	Shared 50/50: Owned by NSCAD (nsf)	NSCAD Separately Owned (nsf)
A.1	Entry/Visitor Amenities and Programming/Event Spaces						
A.1.1	Central Lobby	2000	2000		✓		A shared entrance to access AGNS and NSCAD. Entry, greeting and information are for visitors, admissions, membership services, audio-guide pick up/drop off, etc. Could be used for evening rentals but made available to NSCAD for its own events.
A.1.2	NSCAD Entrance				✓		A separate entrance to NSCAD to allow for 24-hour student and faculty access to NSCAD facilities.
A.1.3	AGNS Café	1250	1250		✓		To be leased out in AGNS to private operator
A.1.4	AGNS Retail Store	1250	1400	1800		✓	Adjacent to café so book browsers enjoy both, works by NSCAD products/supplies on sale here as well in a small part of the space (approx. 540sf, not 1076 nsf noted in the NSCAD FSP)
A.1.5	Art Sales and Rentals (Teichert Gallery)		1500	1500			Space rented from AGNS
A.1.6	Multi-purpose Reception Hall	4000	4000	4000		✓	Themed reception hall that could hold up to 400 standing or 250 in banquet layout for special events/functions. Assumes facing water. Also used for programming.
A.1.7	Theatre	2000	2000	0		✓	Substituted by Multi-purpose Reception Hall in co-located facility. Theatre provided below in NSCAD Education Program as Common Instructional - Theatre that can also be used by AGNS.
A.1.8	Public Cloakroom	150	150	150		✓	Adjacent to Lobby
A.1.9	Group Cloakroom	150	150	150		✓	Adjacent to Lobby
A.1.9	Group Check-in	250	250	250		✓	Adjacent to Lobby
A.1.10	Restrooms	1400	1400	1400		✓	Preliminary areas; includes gender neutral/family restrooms; some located by café; includes education restrooms. Ground floor restrooms can be shared.
A.1.11	First Aid Room		100	100		✓	
A.2	AGNS Education Suite						
A.2.1	Studios	3,750	2,500	2,500		✓	Three studios from the AGNS 2012 Space Program were reduced to two studios during our Nov 2016 Workshop, complete with sinks and AV for presentations, each 1250sf; space for art-making activities such as painting, clay and print-making. Sized to accommodate groups of 30-40 in classroom formats. Interior and exterior access important to enable evening use and revenue generation.
A.2.2	Resource Room	250	250	0		✓	Assumes that Education Collection Storage will support the Education Suite so not required; additional space could be used in NSCAD Library.
A.2.3	Seminar Rooms	1000	1000	1000		✓	One room that can accommodate 50 persons be subdivided into two to accommodate 20-25 persons each.
A.2.4	School Lunch Room	600	600	600		✓	Available for weekend birthday parties; Backpack storage can be provided here as well.
A.2.5	Early Childhood Education	500	500	500		✓	
A.2.6	Artist in Residence Studio	1000	500	500		✓	Both AGNS and NSCAD have artists in residence studios at 500sf, each independently owned, rather than 2 owned by AGNS

A.3	NSCAD Education Program								
A.3.1	Drawing & Painting Scheduled Studio/lab							4,700	
A.3.2	Drawing & Painting MFA Studio							350	
A.3.3	Printmaking Scheduled Studio/lab							3,600	
A.3.4	Printmaking MFA Studio							175	
A.3.5	Film Studios A & B							2,950	
A.3.6	Film Computer Lab Animation							475	
A.3.7	Film Pre-production Space							550	
A.3.8	Film Post-Production Space							650	
A.3.9	Film Audio Booths							125	
A.3.10	Film Audio Studio							1,550	
A.3.11	Intermedia Studios (Intermediate, Advanced, Electronic)							1,550	
A.3.12	Photography B&W dark rooms (Junior and Senior)							1,500	
A.3.13	Photography Lighting Studio							800	
A.3.14	Photography Studio Projects							425	
A.3.15	Photography Project Introduction							400	
A.3.16	Common Instructional - Classrooms (Classrooms and Crit Spaces) + lockers				✓			5,325	Theatre was removed from this number(2000 + 750sf for wings and theatre storage). Classrooms can be used to meet green room needs when required.
A.3.17	Common Instructional - Theatre				✓			2,000	Assumes 200 seat lecture theatre, dividable. Will be in a NSCAD space but made available to AGNS on periodic basis.
A.3.18	(Computer Lab and Cluster)				✓			975	
A.3.19	Research and Creative Practice				✓			2,150	
A.3.20	Library (collections)				✓			1,075	
A.3.21	Library Learning Commons/ Study Space							1,625	
A.3.22	Writing Centre (Computer Station/Tutors Office)							350	
A.4	NSCAD Student Support Spaces								
A.4.1	Student Lounge Space							1,075	
A.4.2	Student Restrooms							1600	Preliminary areas: Based on assumption of 825 FT ² Students in 2020; Includes gender neutral restrooms
Sub-totals		19550	17900	15900	0	0		36975	
Totals		19550	17900	15900	0	0	52875		

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Zone B	Space Name	AGNS Stand Alone 2012 (nsf)		AGNS Stand Alone 2017 (nsf)		AGNS Separately Owned (nsf)	Shared 50/50: Owned by AGNS (nsf)	Shared 50/50: Owned by NSCAD (nsf)	NSCAD Separately Owned (nsf)	Comments/Notes
B.1	Permanent Galleries									
B.1.1	Maud Lewis Gallery	1500	2000	2000						Space enlarged from 2012 Space Program by 500nsf to allow better accessibility around house.
B.1.2	Novus Scotia Folk Art Gallery	1000	1000	1000						
B.1.3	Canadian Art	5000	5000	5000						Contiguous space to allow for flexibility to have larger and smaller temporary exhibitions, Canadian and contemporary art shows. Ideally in proximity to Temporary Gallery.
B.1.4	Contemporary Art	5000	5000	5000						
B.1.5	First Nations and Inuit Art	2500	2500	2500			✓			
B.1.6	New Media	750	750	750			✓			
B.2	Temporary Galleries									
B.2.1	Temporary Exhibitions	9000	7500	7500			✓			Canadian Art and Contemporary Art Galleries are flexible spaces that can also be used to accommodate larger traveling exhibits, therefore they should be in proximity to Temporary Gallery.
B.2.2	NSCAD Galleries						✓		2,500	Anna Leonowens Gallery will be in NSCAD space off the lobby and very close to AGNS spaces so that it is a seamless experience for the visiting public.
B.3	Collection Study									
B.3.1	Children s/Education Gallery	2000	2000	2000			✓			Includes computer and related opportunities
B.3.2	Visible Storage	2000	2000	2000			✓			assuming 25ft/object can about show 1000 objects
Sub-totals		28750	27750	27250	0	0	0	0	2500	
Totals		28750	27750	27250	0	0	0	0	2500	

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Zone C	Space Name	AGNS Stand Alone 2012(nsف)	AGNS Stand Alone 2017 (nsف)	AGNS Separately Owned (nsف)	Shared 50/50: Owned by AGNS (nsف)	Shared 50/50: Owned by NSCAD (nsف)	NSCAD Separately Owned (nsف)	Comments/Notes
C.1	Collection Storage by Medium*							
C.1.1	Ceramics Storage	250	250	250				Assumes off-site storage; climate controlled.
C.1.2	Works on Paper Storage	250	250	250				Assumes off-site storage; climate controlled.
C.1.3	Painting Storage	1500	1500	1500				Assumes off-site storage; climate controlled.
C.1.4	Sculpture / Installation Storage	2000	2000	2000				Assumes off-site storage; climate controlled.
C.1.5	Textiles Storage	250	250	250				Assumes off-site storage; climate controlled.
C.1.6	NSCAD Archives Storage – climate controlled							Climate controlled. NSCAD Archives Storage will be in AGNS Collection Storage ; in proximity to NSCAD Library
C.2	Collection/Exhibition Support							Will also support NSCAD Curatorial and preparation space needs
C.2.1	Covered Loading Dock	1500	1500	1500				Needed for off-site storage shuttle & exhibitions
C.2.2	Collections Shipping/Receiving	800	800	800				Roll-up door from covered loading dock
C.2.3	Crating / Uncrating Area	800	800	800				Adjacent to Collections Shipping-Receiving
C.2.4	Isolation Room	100	100	100				Adjacent to Crating/Uncrating Area
C.2.5	Crates Storage	600	600	600				Adjacent to Crating/Uncrating Area
C.2.6	Temporary Exhibition Storage	1000	1000	1000				Adjacent to Crating/Uncrating Area
C.2.7	Photo Studio	750	750	750				Adjacent to Crating/Uncrating Area
C.2.8	Clean Workshop	600	600	600				Matts and frames fitted to works of art here
C.2.9	Staging Area(s)	750	750	750				Adjacent to galleries & freight elevator landings
C.2.10	Art Freight Elevator							part of grossing but would be dedicated to the AGNS
C.3	Collection Care							
C.3.1	Conservation Supplies	100	100	100				
C.3.2	Chemical Supplies	75	75	75				
C.3.3	Conservation Lab	1200	1200	1200				
C.3.4	Conservation Material Storage	100	100	100				
C.4	Other							
C.4.1	NSCAD Library	1250	1250	1250				1250 Access available to AGNS
Sub-totals		13875	13875	13875	12625	0	1800	
Totals		13875	13875	13875	14425	0	1800	

*Presumes an off-site storage facility

Zone D1	Space Name	AGNS Stand Alone 2012(nsf)	AGNS Stand Alone 2017 (nsf)	AGNS Separately Owned (nsf)	Shared 50/50: Owned by AGNS (nsf)	Shared 50/50: Owned by NSCAD (nsf)	NSCAD Separately Owned (nsf)	Comments/Notes
D1.1	AGNS Admin							
D1.1.1	Administration Offices	1000	1000	1000				
D1.1.2	Curatorial Offices	1475	1475	1475				
D1.1.3	Development Offices	675	675	675				
D1.2	AGNS Admin Office Support Spaces							
D1.2.1	Support Spaces	500	500	500	✓			Printing, fax, supplies etc.
D1.2.2	Volunteer Spaces	150	150	150	✓			
D1.2.3	Board Room	550	550	550	✓			
D1.2.4	Meeting Rooms	700	700	350	✓			Only one 350 nsf, meeting room will be provided assuming that classrooms or other meeting rooms in NSCAD can be used.
D1.2.5	Staff Lounge and Kitchenette		275	275	✓			
D1.2.6	Staff Lockers		50	50	✓			
D1.2.7	Staff Showers	400	0	0	✓			
D1.2.8	Staff Restrooms		75	75	✓			Preliminary areas.
D1.3	NSCAD Admin Office Spaces						400	Includes 2 private offices; 4 workstations.
D1.3.1	Admin - Academic Affairs and Research							
D1.3.2	Admin - Admissions							
D1.3.3	Admin - Finance & Administration							1450 Includes 1 private office; 2 workstations; 30% office support allowance
D1.3.4	Admin - Office of the President/Governance							650 Includes 4 private offices and 4 workstations
D1.3.5	Admin - Student and Academic Services							500 Includes 2 private offices; 1 workstation
D1.3.6	Admin - University Relations							800 Includes 5 private offices; 2 workstations
D1.3.7	Admin - Extended Studies				✓			325 Includes 2 private offices; 2 workstations
D1.4	NSCAD Admin Support Spaces						700	5 offices and office support spaces; storage space allowance
D1.4.1	Meeting/Boardroom							Part of Office of the President/Governance. Meeting/boardroom for 20 persons
D1.4.2	Admin - Service Center				✓			400 persons
D1.4.3	NSCAD Staff Lounge and Kitchenette				✓			1150 copy service centre; 3 workstations for sessional staff; interview room; allowance for mtg/print/copy space
D1.4.4	Staff Lockers				✓			200
D1.4.5	NSCAD Staff Restrooms				✓			75
D1.5	NSCAD Education Related Office Spaces							75 Preliminary areas.
D1.5.1	Fine Art Offices - Chair						125	
D1.5.2	Fine Art Offices - F/T - Private Office						850	
D1.5.3	Fine Art Offices - Shared Workstations & Storage						525	
D1.5.4	Fine Art Offices - Office Work Storage Allowance						450	
D1.5.5	Media Arts - Chair						125	
D1.5.6	Media Arts - F/T - Private Office						975	
D1.5.7	Media Arts - Shared Workstations & Storage						575	
D1.5.8	Media Arts - Office Work Storage Allowance						575	
D1.5.9	H & CS - Chair						125	
D1.5.10	H & CS - F/T - Private Office						750	
D1.5.11	H & CS - Shared Workstations & Storage						200	
D1.5.12	H & CS - Office Work Storage Allowance						200	
D1.5.13	Grad Studies - Admin Staff - Private Offices						100	
D1.5.14	Grad Studies - Admin Staff - Work stations						100	
D1.5.15	Shared Academic Office Space				✓			250
	Sub-total D1	5450	5450	5100	0	0	12775	
	Total D1	5450	5450	5100	0	0	17875	

Zone D2	Space Name	AGNS Stand Alone 2012 (nsf)	AGNS Stand Alone 2017 (nsf)	AGNS		Shared 50/50:		Shared 50/50:		NSCAD Separately Owned (nsf)	Comments/Notes
				Separately Owned (nsf)	Shared 50/50: AGNS (nsf)	Owned by NSCAD (nsf)	Separately Owned (nsf)				
D2.1	AGNS Collection Support										
D2.1.1	Moving Equipment Storage	300	300	300		✓					Adjacent to Collection Loading Dock
D2.1.2	Packing Supplies	300	150	150		✓					Adjacent to Collection Crating/Uncrating
D2.1.3	Lighting Workroom	150	150	150		✓					
D2.2	AGNS Education Support										
D2.2.1	Education Program Storage	125	125	125		✓					Adjacent to AGNS Education Suite
D2.3	AGNS Event Support										
D2.3.1	Lobby Storage		100		100	✓					Stanchions, signage, wheelchair storage etc.
D2.3.2	Exhibit Furniture Storage	500	500	500		✓					Showcases, plinths, panels; adjacent to galleries
D2.3.3	Table and Chairs Storage	500	500	500		✓					Adjacent to Event Spaces such as Lobby and Multipurpose Room
D2.4	Retail & Food Services Support Spaces										
D2.4.1	Retail Storage	350	350	350		✓					
D2.4.2	AGNS Café Warming Kitchen	500	500	500		✓					Assumed that preferred caterer will run café therefore no separate catering kitchen required but plating area needed.
D2.4.3	AGNS Kitchen - Food Storage	100	100	100		✓					
D2.5	NSCAD Education Program Lab Support Spaces										
D2.5.1	Theatre Stage and Wings	500	500	500		✓					500
D2.5.2	Theatre Storage	150	150	150		✓					Piano storage or other
D2.5.3	Theatre Technical Booth	150	100	100		✓					100 Sound and projection facilities
D2.5.4	Drawing & Painting Model Change Room										100
D2.5.5	Drawing & Painting Props and Materials Storage										200
D2.5.6	Drawing & Painting Storage Student Work										550
D2.5.7	Drawing & Painting Resource Centre/Technicians Workroom										125
D2.5.8	Printmaking Platemaking, acid room, etc. Workroom										725
D2.5.9	Printmaking Resource Centre/Technicians Workroom										125
D2.5.10	Film Equipment Cage/Storage										325
D2.5.11	Intermedia Storage Allowance										75
D2.5.12	Intermedia Resource Room/ Technicians Workroom										150
D2.5.13	Photography Digital Studio/Computer Lab										650
D2.5.14	Photography Film Processing Lab										550
D2.5.15	Photography Print Finishing										650
D2.5.16	Photography Equipment Cage										225
D2.5.17	Photography Storage Allowance - 5%										275
D2.5.18	Photography Resource Room/ Technicians Workroom										150

4.5.6 SPACE PROGRAM ANALYSIS AND SUMMARY

This section evaluates the net and gross floor areas provided above in the Total and Gross Floor Areas above as follows:

- AGNS Stand Alone 2012 is 74,375 nsf.
- Scenario 1: With an objective to reduce space somewhat and therefore capital and operating cost requirements, AGNS Stand Alone 2017 is approximately 71,875 nsf, close to 4% smaller than the 2012 version.
- Scenario 2: The AGNS Separately Owned space is about 66,300 nsf is about 8% smaller in net floor area than Scenario 1: AGNS Stand Alone 2017 version. NSCAD Separately Owned component is approximately 62,125 nsf which is approximately 47,725 nsf smaller than the current Fountain and Academy campuses (approx. 109,850 nsf) or approx. 43% smaller. This is also taking into consideration that some of the spaces from the Fountain and Academy campuses are going into the reorganized Port Campus. There is approximately 5,575 nsf of space that will be owned by one and used by the other institution, bringing the total net area to about 134,000 nsf. With a grossing of 1.5 the gross floor area of the co-located facility is approximately 201,000 gsf, and thus smaller than if the AGNS and NSCAD were completely separate and not co-located.

4.6 ENHANCED VISITOR EXPERIENCE

Although the AGNS has not yet developed a new artistic vision or plan some recommended or assumed items are as follows.

22. **An increased variety of art classes and workshops will be available for all age and skill levels** for both AGNS and NSCAD. Flexible art studio/classroom space will accommodate classes and workshops in a range of artistic disciplines. Studio space in either or both facilities will be able to accommodate easels, live models for drawing classes, printing equipment, oil painting, photography, digital art, animation, video art and media.
23. **A Committee will be established of AGNS and NSCAD representatives to identify specific programming opportunities** that could be developed for the benefit of both institutions and the community at large. This will address issues of avoiding unnecessary competition by allocating which types of programs at which times should be offered by each institution or whether or not joint programming with revenue-sharing is possible.
24. We recommend that the Maud Lewis House in AGNS be enhanced with technology to better animate it for visitors to be part of an increased **emphasis on folk art** at AGNS. This could include talks with Conservators to offer the “exclusivity” that cruise ship and other tourist visitors are seeking and help to emphasize the unique opportunities offered by the AGNS when tourists are seeking unique experiences that reflect the essence of Halifax.

25. There will be visible storage opportunities both on and off-site with opportunities to see people working on a periodic basis. This will not only enhance the visitor experience it will be a revenue generator as the opportunity will need to be guided and may be extra charged as **“behind the scenes” tour opportunities**.
26. Rather than making incremental changes in its permanent collection galleries gradually over the year, the **AGNS will undertake a re-hang every three years** and market it as an important new temporary exhibition. Each re-hang should be thematic, not chronological, and each should draw different aspects of the collection out of storage. For example, one year it could be works of art about the environment, the next year it's the image of women, and so on.
27. **The AGNS and NSCAD will introduce a ‘Bad Weather’ strategy.** Most museums and galleries find that attendance increases during inclement weather but do not seek to develop strategic approaches to encourage even more visitors to attend. We recommend offering and marketing special public programming during non-winter inclement weather days. And the Gallery will shift staff responsibilities to gallery talks and other programming and encourage volunteers to come in during bad weather, knowing there is likely to be a larger audience for them to interact with.
28. **New technologies will be introduced:** This will help to widen access and use by younger people to include, for example, a series of podcasts about exhibitions, selected art works, or the permanent collection that may be downloaded from iTunes or the institution's website.
29. **A weekday afternoon strategy to target seniors and bus tours will be introduced.** A weekday afternoon strategy recognizes that weekend days are peak periods for family visits, while weekday mornings are when school groups attend. Weekday afternoons are commonly slower attendance periods. The market segments for which weekday afternoons are particularly convenient are seniors and bus tours, which are often comprised primarily of seniors, but include more women than men. Emphasizing weekday afternoons as quieter times will need to be marketed.

4.7 STAFFING

The Art Gallery of Nova Scotia is currently authorized to have 36.2 full time equivalents (FTE). The NSCAD galleries are staffed by 2 full time equivalent (FTE) staff and further supported by students. The full NSCAD staff is 128 FTE personnel.

If the two institutions were to be co-located, a higher level of staff collaboration could benefit both institutions, allowing for greater efficiency of services. However, it must be emphasized that the governance of the two institutions will remain separate and distinct, and so the extent of potential staff reductions and sharing is limited. We estimate that, with co-location, NSCAD would not reduce any FTE positions and AGNS could see a potential reduction of 2.4 FTE as compared to a fully independent AGNS and NSCAD. But in reality, it is likely there will be redeployment of staff as opposed to reductions.

In preparing the staffing plan for this report the following main assumptions were made:

- It has been assumed that NSCAD and AGNS will retain separate governance.

- Both institutions are working at a base level of staffing. A redeployment of staff has been assumed as opposed to layoffs as a consequence of the co-location of the two institutions.
- It is assumed that the Province of Nova Scotia will continue to provide security and janitorial staff services in the new facility and that NSCAD will require its own security and janitorial staff. Currently NSCAD outsources security and janitorial services. It has been assumed this will continue.
- NSCAD has a strong technical staff from which AGNS could benefit through collaboration.
- Both institutions will keep separate Development staff.
- Volunteers will supplement and not replace existing staff.

4.7.1 AGNS STAFFING

The table below shows AGNS' current staffing as well as recommended/assumed staffing for both a stand-alone AGNS and an assumed co-location with NSCAD. Regarding current staffing, the first column indicates the staff level that is authorized but there are currently unfilled positions as reflected in the second column that are to be filled based on a reorganization effective in April 2017. To accommodate for larger facilities and to reach operating efficiency staff numbers have been increased from the currently authorized 36.2 FTE to 48.7 FTE assuming a stand-alone AGNS or 46.3 FTE assuming the co-location with NSCAD.

Art Gallery of Nova Scotia: Assumed Staffing Plan: Current, Independent and Co-Located						
A. Administration						
B. Curatorial						
C. Development						
D. Marketing						
		Current Authorized (2017)	Current Reorg. April 1, 2017	Future Independent (New Building)	Future Co-Located (New Building)	Notes
A. ADMINISTRATION						
Director/CEO		1.0	1.0	1.0	1.0	
Executive Assistant		1.0	0.0	1.0	1.0	
Receptionist (Secretary)		1.0	1.0	0.0	1.0	
CFO		1.0	1.0	1.0	1.0	
Senior Accounting Clerk		1.0	1.0	1.0	1.0	
Operations/Visitors Services Manager		0.0	0.0	1.0	1.0	
Building Engineer		0.0	0.0	0.0	1.0	Co-located assumed 50% shared with NSCAD Director Facilities Management
Head of Security		1.0	1.0	0.0	1.0	Co-located assumed 50% shared with NSCAD Facilities Manager
Security		6.8	6.8	1.5	1.8	Assumed 50% shared with NSCAD
Visitor Services/Interpretive Staff		2.0	2.0	7.2	7.4	
Contract Manager		0.0	0.0	1.0	1.0	
Sub-total		14.8	13.8	14.7	18.2	16.3
B. CURATORIAL						
Chief Curator		1.0	1.0	1.0	1.0	
AGNS Yarmouth Gallery Coordinator		1.0	1.0	1.0	1.0	
AGNS Yarmouth Gallery Assistant (P/T)		1.0	0.5	0.5	0.5	
Curatorial Secretary/bookings		1.0	1.0	0.0	1.0	
Curator of Modern/Contemporary Art		1.0	1.0	1.0	1.0	
Curator of Art (subject TBD)		0.0	0.0	0.0	1.0	
Assistant Curator		0.0	0.0	1.0	1.0	
Collections Manager and Registrar		1.0	1.0	1.0	1.0	
Assistant Registrar		1.0	1.0	1.0	1.0	
Manager of Programs and Engagement		1.0	1.0	1.0	1.0	
School Programs Coordinator		1.0	1.0	1.0	1.0	
Educator: Public Programs		0.0	0.0	0.0	1.0	
Educator: Studio Programs		0.0	0.0	0.0	1.0	Co-located assumed 50% shared with NSCAD Exhibitions Coordinator
Education Assistant		0.6	0.6	0.6	1.0	
Museum Technicians		2.9	2.9	2.9	3.0	
Conservator		1.0	0.0	1.0	1.0	
Sub-total		13.5	12.0	13.0	17.5	17.0
C. DEVELOPMENT						
Director of Development		1.0	1.0	1.0	1.0	
Development Coordinator (Sponsorship)		1.0	1.0	1.0	1.0	
Development Coord (Members/Vol)		1.0	0.0	1.0	1.0	
Development Coordinator (Grants)		0.0	0.0	0.5	1.0	
Development Coord (Events/Rentals)		1.0	1.0	1.0	1.0	
Sub-total		4.0	3.0	4.5	5.0	5.0
D. MARKETING AND COMMUNICATIONS						
Director of Marketing and Sales		1.0	1.0	1.0	1.0	
Social Media/Web Coordinator (currently Marketing Officer)		0.0	0.0	0.0	1.0	
Graphic Designer		1.0	1.0	1.0	1.0	
Retail Manager		0.0	0.0	1.0	1.0	
Gallery Shop Staff		1.9	1.5	1.0	2.0	
Weekend Evening/Part-time Allocation		0.0	0.0	0.0	2.0	
Sub-total		3.9	3.5	4.0	8.0	8.0
TOTAL FTE POSITIONS		36.2	32.3	36.2	48.7	46.3

4.7.2 NSCAD STAFFING

Most NSCAD divisions would not be affected by the co-location and have therefore not been included in the following table that compares an independent and a co-located NSCAD staff. Among staff that could be affected by the co-location, only a slight reduction in FTE staff from 26.0 FTE to 25.4 FTE is estimated in the following table. However, just as there would be sharing of spaces there would also be a cross pollination of ideas of co-located staff.

Assumed Staffing for NSCAD Independent and Co-Located				
Administration				
Curatorial				
A. ADMINISTRATION		Independent (Current)	Co-Located	Notes
Position Name				
President		1.0	1.0	
Executive Assistant to the President		1.0	1.0	
Executive Assistant, Governance		1.0	1.0	
VP Finance and Administration		1.0	1.0	
Executive Assistant to the VP Finance & Administration		1.0	1.0	
Director of Human Resources		1.0	1.0	
Controller		1.0	1.0	
Compensation & Finance Manager		1.0	1.0	
Accounts Payable Clerk		1.0	1.0	
Coordinator, Student Accounts and Receivables		1.0	1.0	
Finance Office Assistant		1.0	1.0	
Director of Facilities Management		1.0	0.5	
Facilities Manager		1.0	0.5	AGNS Building Engineer
Coordinator of Facilities Services		1.0	1.0	Co-located assumed 50% shared with AGNS Head Security
Maintenance Technician (Granville)		1.0	1.0	
Carpenter/Cabinet Maker		1.0	1.0	
Maintenance Technician (Port)		1.0	1.0	
Security		0.0	0.9	
Sub-total		17.0	16.9	Co-located assumed 50% shared with AGNS Security
B. CURATORIAL				
Position Name				
Director, Anna Leonowens Gallery		1.0	1.0	
Exhibitions Coordinator		1.0	0.5	
Multimedia staff		6.0	6.0	Co-located assumed 50% shared with AGNS Educator: Studio Programs
Technician		1.0	1.0	
Sub-total		9.0	8.5	
TOTAL FTE POSITIONS		26.0	25.4	

4.8 OPERATING SCHEDULE

30. At present the AGNS opens daily from May to October and closes on Mondays from November through April. Hours were recently reduced from 10 a.m. to 5 p.m. to 11 a.m. to 4 p.m. with the exception of Thursdays when the museum remains open to 9 p.m. **No changes are recommended/assumed to the regular operating schedule** with the exception of a return to 11 a.m. to 4 p.m. hours as it reflects fewer visitors during the colder weather months and allows time for closing to the public in advance of evening rentals. Opening Friday evenings will also be considered based on public demand but is not assumed for the purposes of this study.
31. As discussed in Chapter 2, art galleries/museums have greater challenges in attracting children and school groups. To help the AGNS attract larger numbers of school groups we recommend/ assume **a period of “exclusive school use” before 10 a.m. on open weekdays** during the school year.
32. A **studio education program, with flexible hours** including periodic all-night operation if found to be net revenue producing, will be introduced. The AGNS will book and schedule usage 24 hours on some days. On most days it would involve school groups during the day and paid usage by adults in evenings, weekends and early mornings.

4.9 ADMISSION CHARGES

In 2015 the AGNS generated \$94,386 in admission revenue. Based on about 37,000 total visitors that year this figure translates to an average of \$2.55 per visitor. In part this reflects attendance by members, rentals and programs visitors from whom admission is not collected as well as persons attending on free Thursday evenings and others who receive free admission. These include NSCAD students and faculty, museums with which the AGNS shares reciprocal agreements, tour operators and front line staff of local hotels. The \$94,386 in admissions revenue accounted for only 2.0% of the operating budget. However, free admission is not assumed because of the expectation it might set for the Nova Scotia Museums and the unfair competition it would create for other museums and galleries that must charge admission. Moreover, cruise ship and other tourists would expect to pay admission and represent an important revenue source.

Our recommendations/assumptions associated with admission charges are as follows:

33. The Salter Block site will lead to a substantially greater level of tourist exposure to the AGNS/NSCAD galleries. This leads to the issue whether there should be different admission charges for Nova Scotia residents relative to tourists, as occurs in some US cities and states, or to have a price difference by season as takes place at the existing waterfront Maritime Museum of the Atlantic. **Taking into account that attendance at art galleries is influenced primarily by the art on view and not the seasonality of tourism we recommend continuation of the current year-round admission policy with no price differentiation between residents and tourists.**
34. The Anna Leonowens Gallery of NSCAD will continue to be accessible to all visitors at free admission.

35. The interview process in 2012 and again in 2016 confirmed a perception that the AGNS is over-priced at \$12.00 for adults. However, given a better location and enhanced facilities it is assumed that the **adult admission charge will be at \$14.00.**
36. Most temporary exhibitions will be included with the price of admission. It is assumed there will be **one blockbuster level exhibition every two years for a period of three months or more that will be capable of surcharge over the basic admission charge.** For the purposes of these projections the average surcharge is estimated to be \$5.00. The first blockbuster exhibition is not assumed to be implemented until after the three years projected in this study.
37. We recommend the **re-definition of an adult for the purposes of admission charges to age 25-64.** This encourages youth to attend whether or not they are university students. NSCAD students will continue to receive free admission.
38. CAA/AAA members will continue to receive a discount on admissions. **Discounts** will also be offered in association with hotels, other museums and additional opportunities that emerge.
39. We recommend that **cruise ship passengers arriving as individuals receive the same discount as offered to organized tour groups.** It is unlikely the AGNS will become a significant formal excursion of most cruise ships but that those who walk along the waterfront boardwalk and attracted to the Titanic and other exhibits of the Maritime Museum of the Atlantic will be exposed to the AGNS and should be provided with a discount. This takes into account limited time on shore and will require simple signage that cruise ship passengers will receive a discount simply by showing the ship-issued cards they must have when exiting and returning to the ship.
40. The notoriety of the new Art Gallery of Nova Scotia should bring attention to the AGNS satellite in Yarmouth. It opened in 2004 and has reportedly had limited attendance. In order to encourage some AGNS visitors to attend the Yarmouth Gallery admission to the AGNS will include **free admission to Yarmouth** within a 30-day period by showing the AGNS ticket stub or other proof of purchase during the charged admission period. Conversely, visitors to Yarmouth would receive a half-priced admission to the AGNS for a 30-day period.
41. **Free Thursday evenings have already been eliminated. We recommend/assume that in the context of the new co-located facility there be Half-Priced Thursdays** thus avoiding a situation in which people wait for the free admission. This is partly because young people 18 -24 are required to pay the adult admission charge. Sponsorship should be sought for additional programming, such as live music and special lectures, to enhance the visitor experience during this period. A lower cost membership, as discussed below, is recommended/assumed for those seeking repeat visitation at a lower cost.
42. Admission will be described as a **“full day pass”** entitling visitors to leave to eat and shop then return, thus contributing to downtown revitalization and economic development.

43. **Assumed admission charges** for the AGNS (including HST) are as follows:

Assumed Admissions for New AGNS	
Category	Charge
Adult (25-64)	\$14.00
Senior (65+)	\$12.00
Youth (13-24)	\$11.00
Child (0-12)	\$0.00
School Group (self-guided, per person)	\$5.00
Tour Group (per person) including individual cruise passengers	\$10.00
Indirect Paid/ Other Unpaid	\$0.00

4.10 REVENUE CENTRES

4.10.1 RETAIL

44. There will be a single integrated retail store in space designated for the AGNS but this will include **some shelf space to NSCAD**, say 30% of the total, with product coding to be able to allocate revenues from the sales.
45. **The store will be operated by AGNS staff** and volunteers as opposed to being concessioned out. This will enable the Gallery to ensure an operation consistent with its mission and also serve to retain as much revenue as possible.
46. **The store will be integrated with admissions/information to allow** the same staff to operate both during slower attendance periods.
47. The **retail store will be visible from and accessible to persons who do not pay to enter the facility** in order to expose the retail store to more than Gallery visitors. In fact, access to an art gallery/museum retail store is another way to break down the intimidation factor experienced by some people with respect to attending a public art museum.
48. The **product line will include** a selection of collection related and other art and craft books and journals, specialty art supplies, reprints, NSCAD student works for sale and also items that reflect the AGNS and NSCAD brands.

4.10.2 CAFÉ

There is a 1,470 sq. ft. privately operated café space in the AGNS building, which pays 5% of gross sales and catering to AGNS. This is expected to generate close to \$18,000 in the current fiscal year.

49. It is assumed there will be a café within AGNS and no café or other food service operation within NSCAD.

50. The AGNS café will continue to be concessioned out to a private operator who will also be the exclusive caterer for events/rentals in the AGNS, as discussed further below. The menu and pricing will be similar to that of the current café operation.

4.10.3 RENTALS

Rental of spaces in museums and galleries for functions and other events is the fastest growing revenue center for museums/galleries and most new facilities are being designed to maximize income from this source. Among the various museum types art museums/galleries are the most successful in generating income from rentals. Lobbies are being designed as multi-purpose, to not only provide gathering spaces, ticketing and information but also larger than needed for those purposes in order to generate rentals income. Rental opportunities using lobbies during evening hours when museums are usually closed creates a very efficient use of the space and often helps to meet the desire for unique spaces. Some museums/galleries have developed other multi-purpose spaces to enable rentals to take place during museum open hours. This is the recommended approach for the new AGNS as set out above in the space and facilities program. Recommendations/assumptions associated with facility rentals are as follows:

51. There will be two primary spaces used for facility rentals. One will be the **proposed Multi-Purpose Reception Hall, to include waterfront views**, and the second the lobby during evening hours when the Gallery is otherwise closed. Other spaces available for rental include the Theatre, classroom and studio space. The school lunchroom will also be available on weekends for birthday parties.
52. The AGNS will designate a **preferred caterer** to have near exclusive rights to events, with opportunities for other caterers for special circumstances like kosher or other specialty foods. It is assumed the caterer will have access to kitchen facilities.
53. There will be opportunities for NSCAD to generate rental income from the use of the auditorium in its space by performing arts and other groups.

4.10.4 MEMBERSHIP

There are essentially two main motivations for membership. The most common, particularly for the lower level membership categories such as family, individual and student, is value for money spent in unlimited free admission, discounts on retail purchases, programs and rentals. A second motivation is love of the institution and what it represents or associated civic pride. These persons tend to become upper level members, in categories with names like patron, sustainer, benefactor, etc. and are easier to transition to donor categories. At the AGNS the upper level categories are Gallery Circle, (\$150-\$299), Curator's Circle (\$300-\$499), Director's Circle (\$500-\$999), and Chairperson's Circle (\$1,000 and up). The upper level members receive tax receipts, guest passes, discounts on space rentals and other benefits that vary by level. The NSCAD galleries have no membership program and it is not needed in the context of the co-located facility.

Rates for lower level memberships of AGNS are currently as follows, with **increases to reflect increased admission charges**:

	Current	Assumed
Individual	\$60	\$70
Family/Dual	\$85	\$95
Senior (60+)	\$40	\$50
Senior Couple (60+)	\$60	\$70
Student	\$30 (but NSCAD free)	\$40 (but NSCAD free)
Non-Profit Organization	\$50	\$60

Upper level membership categories for AGNS include corporate (\$100) and a variety of “Circle” categories” ranging from \$100 to \$1,000, which are part of donation income for the AGNS.

54. The AGNS will introduce a **corporate membership**.
55. For upper level membership we recommend introduction of **guest passes** distributed through social service agencies, religious institutions and schools to those who cannot afford admission in varying amounts depending on the level of “Circle” membership. Tax receipts should be issued to the upper level members who participate.

4.10.5 OTHER SOURCES OF INCOME

Additional recommendations/assumptions associated with earned and other income sources are as follows:

56. It is assumed that a **Foundation or other entity to support the AGNS** will be established and that it will not only help to raise capital funds but also a fund to support a larger operating endowment. The AGNS has an endowment whose principal is \$3.6 million.
57. Design of the AGNS will include planning for a very attractive staircase that would be a highly desired great **photo opportunity** associated with weddings.
58. A **menu of sponsorship and programming opportunities** will be developed and promoted to potential private funders. This might include sponsored free admission tickets for children and school groups, sponsored staff positions and other ideas developed by management.
59. The AGNS will encourage a volunteer to create an **interactive donation box** that not only seeks funds on the basis of supporting the mission of the institution but also on interactive features in which the box responds mechanically to the donation of money, perhaps something related to the mixing of colors. Additional sources of revenue for NSCAD as a consequence of the co-location could include a larger audience for its successful fashion show, which is also supported by donations.

4.11 MARKETING

The best form of marketing is the product or visitor experience itself as it leads to favourable word of mouth. A very good site and much improved facilities featuring high quality exhibition space and enhanced public and educational programs will help to boost resident, school and tourist attendance for the AGNS. Nonetheless additional marketing expenditures and other initiatives will also be required. For example, it is recommended/assumed that:

60. **The AGNS marketing budget will increase** to help boost awareness and attendance levels and exposure to revenue centers, but also reflect the need to control operating costs. The NSCAD marketing and public relations budget will also increase as part of a strategy to bolster enrolments and public relations exposure for the university.
61. The AGNS **web site and brochure** will focus very much on showing people enjoying their experiences and to communicate the opportunities available to visitors.
62. Given the visual nature of an art gallery, **media placement** will focus primarily on print, web-based and social media.

4.12 OTHER ASSUMPTIONS

63. The AGNS and NSCAD will not be responsible for payment of any property **taxes**.
64. It is assumed that **building occupancy costs** will be separate with the province of Nova Scotia continuing to be responsible for the AGNS costs while NSCAD would pay for these costs associated with its separate spaces.
65. The project will be free of debt and there would consequently be **no annual outlay for debt service** payable by the AGNS or NSCAD.
66. All revenue and expense projections will be stated in year **2017 constant dollars**, thus a specific inflation factor is not included in our estimates. However, some revenues and expenses tend to increase at a higher rate than the rate of inflation. For example, staff compensation levels (salaries, wages, benefits and taxes) will be projected to grow on an annual basis by 0.5% above the prevailing rate of inflation each year for the AGNS. Increases that reflect a primarily unionized faculty and staff for NSCAD are calculated separately.

It must be noted that financial projections are subject to the inherent uncertainties of the future. There is no representation that the projections will be realized in whole or in part. However, taking the assumptions into account and based on the scope of our work, we believe the projections set out in Chapter 5 are reasonable.

5. ATTENDANCE, OPERATING REVENUE AND EXPENSE PROJECTIONS

This chapter sets out attendance, operating revenue and expense projections for an expanded and relocated Art Gallery of Nova Scotia (AGNS) assuming a stand-alone site on the Halifax waterfront Salter Block and also assuming a co-location with the Nova Scotia College of Art and Design (NSCAD) University on the same site. The projections focus very much on the AGNS as a public art gallery dependent on visitor attendance and the generation of earned income. That is much less applicable to NSCAD as an institution of higher learning and so the projections applied to NSCAD include fewer and sometimes different revenue categories.

The projections for the AGNS and NSCAD are for the opening three years of operation in both scenarios, recognizing that Year 3 will be representative of subsequent years of operation. Although a blockbuster level exhibition at AGNS may take place to affect the staffing and other operational assumptions and projections it is not assumed within the opening three years of operation. The revenue and expense figures for AGNS also integrate the Yarmouth satellite operation.

The projections are based on the contextual/comparables analyses in Chapter 2, the market analysis in Chapter 3 and the site, space, visitor experience, operational and other recommendations/ assumptions in Chapter 4, as well as the judgment and substantial experience of the consultants and AGNS and NSCAD staff.

All revenue and expense figures are in constant 2017 dollars. However, some revenues and expenses, including staffing costs, are estimated to increase at a rate above whatever the prevailing rate of inflation is. These are indicated where applicable.

The projections build upon a base level that is the rounded mid-point of the FY2016 actual revenue and expense figures and the FY2017 budget figures for the AGNS, plus adjustments as advised. The base level of NSCAD is the FY2016 actuals and takes into account current figures, as provided.

5.1 ATTENDANCE PROJECTIONS

It has been assumed that the Anna Leonowens Gallery will be a free admission gallery in an area to be owned by NSCAD but for the visiting public the gallery experience will be very much seamless with the AGNS. Visitors to paid AGNS exhibitions will have free access to the Anna Leonowens Gallery and while there will be some persons who enter the building only to attend the Anna Leonowens Gallery there will also be AGNS visitors who choose not to attend it despite the free admission. Therefore the focus of the attendance projections is largely on the Art Gallery of Nova Scotia and assumed to be also to the Anna Leonowens Gallery.

To estimate the number of visitors likely to attend the future AGNS and the Anna Leonowens Gallery first requires a reasonable definition of who would or would not be defined as a visitor. For the purposes of this analysis a visitor is someone who attends an exhibition or program within the facility, including those who attend evening rentals in AGNS spaces. This definition excludes persons who only use the gift shop or café or who are served on outreach programs. It also excludes staff and volunteers, service and delivery people and those who access either AGNS or NSCAD through the internet.

5.1.1 BENCHMARKS FOR ON-SITE ATTENDANCE PROJECTIONS

Benchmarking data detailed in Chapter 2 help to establish parameters for the attendance projections and consideration of how attendance levels might vary if the AGNS were standalone or co-located with NSCAD on the Salter Block. The benchmarking and associated analyses lead to various ratios, and while each has its weaknesses, they have been used to inform our judgment regarding the likely level of attendance. It must be noted, however, that comparing attendance levels is inherently risky since there are a variety of definitions of what constitutes a visitor and uncertainty regarding the accuracy of the data reported.

The attendance impact on AGNS of a co-location with NSCAD is not easily quantifiable given the fact that there were no examples found of co-locations involving art galleries/museums and educational institutions that are organizationally separate. However, as set out in Chapter 2.3 and Appendix B of this report, there are attendance advantages of co-locations of art museums and educational institutions that are organizationally related. **Based on these co-locations and our judgment and experience we have estimated a 5% attendance increment associated with the NSCAD co-location. This has been applied to each of the ratios in which there are no quantifiable size differences.**

5.1.1.1 Extrapolation from Base Level Figures of the AGNS and the Anna Leonowens Gallery

The attendance figures for the existing AGNS cannot be comparable to what is being planned for the expanded and relocated new AGNS facility but it is nonetheless a common method to extrapolate attendance based on a ratio of existing visitors per sq. ft. of exhibition space.

The AGNS has averaged about 37,000 annual on-site visitors, both paid and free, over the past several years. The paid admissions (averaging about 19,000) category also includes visits from complimentary passes and member visits. The existing AGNS offers about 19,500 nsf of exhibition space. That translates to about 1.90 visitors per net square feet of exhibition space. In general an attendance per square foot ratio increases with a better product but the ratio declines in a larger space. The assumption for the future AGNS is for a total of 27,750 nsf of exhibition space if standalone and 29,750 nsf, including the seamlessly accessed Anna Leonowens Gallery, if co-located. ***If the current 1.90 visitors per net sq. ft. ratio of base level attendance is applied to the new AGNS it suggests about 52,700 on-site visitors in a stabilized attendance year for the stand-alone scenario and about 56,500 visitors assuming co-location.*** This method, however, does not take into account site and other qualitative factors, including easier access by free admission NSCAD students and is clearly below a reasonable range.

5.1.1.2 Benchmarks from Canadian Art Galleries

Three methods are used that consider benchmarks from other Canadian art galleries that may help to inform attendance projections at the AGNS. One is based on operating budgets, the second on exhibition space and the third on population.

Operating Budgets:

Data in Chapter 2.2 indicate that the average attendance of Canadian art galleries with a medium-sized \$2.2 million operating budget is about 56,500 annual visitors. The current AGNS operating budget is in the range of \$3.9 million, 77% higher. This suggests the opportunity for a better located and enhanced AGNS to achieve attendance levels higher than the 56,500 average. Applying the 77% ratio to the average figure for Canadian art galleries suggests an attendance total of about ***100,000 annual visitors in the stand-alone scenario and 105,000 in the co-location.***

Visitors per Square Foot Exhibition Space:

The following table updates ratios of visitors per square foot for the art galleries used as comparables in the 2012 Business Plan for the AGNS prepared by Lord Cultural Resources. The assumption is for 27,750 net square feet of exhibition space in the stand-alone scenario. Applying the 3.4 visitors per square foot exhibition space ratio from the comparables suggests an attendance total of about ***94,400*** annual visitors to the AGNS. With 29,750 net square feet assumed in the co-location scenario that leads to an attendance estimate of ***101,200 visitors.***

Visitors per Thousand Metro Population:

Ratios from Selected Canadian Art Galleries	Reported On-Site Attendance	Exhibition Space	Visitors per Sq. Ft. Exhibition Space	2016 Metro Population	Visitors per Thousand Metro Population
Art Gallery of Alberta, Edmonton	80,000	30,130	2.7	1,392,600	57.4
Art Gallery of Greater Victoria	100,000	35,100	2.8	370,900	269.6
Vancouver Art Gallery	260,000	57,500	4.5	2,548,700	102.0
Art Gallery of Hamilton	160,000	32,400	4.9	778,400	205.5
McMichael Canadian Collection, Vaughan	90,000	28,090	3.2	6,242,300	14.4
Average	138,000	36,644	3.6	2,266,580	129.8
Median	100,000	32,400	3.2	1,392,600	102.0
Mid-Point	119,000	34,522	3.4	1,829,590	115.9
Excluding McMichael for Population					156.2

Source: 2016 Canadian Census, published attendance data and 2012 Lord report data on exhibition space

The table above also indicates a ratio of 156.2 visitors per 1,000 population data based on 2016 Census Metropolitan Area (CMA) figures and applied to the 425,900 Halifax CMA population. The data indicate an attendance of **66,500 annual visitors in the stand-alone scenario and about 68,800 in the co-location scenario.**

5.1.1.3 Ranking AGNS Against Other Halifax Waterfront Museums

As discussed in Chapter 2.4, there are two existing major museums along the Halifax waterfront. This method seeks to consider what features of the AGNS might lead to higher or lower attendance than the latest figures for the Maritime Museum of the Atlantic and Pier 21.

Attendance levels at the Maritime Museum of the Atlantic have generally been increasing over the past three years and averaged about 160,000 annual visitors during that period. Pier 21 attendance levels have increased substantially from the 45,000 annual visitor level five years ago to about 130,000, largely because of a focus on facility levels. Both of these sites benefit from location along the waterfront walkway and access from cruise ship passengers. The AGNS and Anna Leonowens Gallery will also receive these benefits, as well as far more substantial rentals visitors given an assumed waterfront location and view.

In our judgment the AGNS will attract fewer visitors than the Maritime Museum since it offers the mass market appeal of the Titanic story, and fewer than Pier 21 because of its uniqueness. We estimate attendance figures for the stand-alone AGNS in the range of **90,000 visitors per year in a stabilized year of operation, and 95,000 assuming co-location with NSCAD.**

5.1.1.4 Averaging of Figures from the Benchmarks

It is clear that there is no single or simple formula that leads to accurate attendance projections. Accordingly, although each of the benchmarks above has weaknesses they have been averaged to provide a starting figure for attendance projections that will be modified to also take into account various qualitative factors discussed below. ***The table here indicates that once all the estimates are averaged, attendance at the Art Gallery of Nova Scotia would be in the range of 80,500 visitors in a stabilized year of operation, including persons attending on-site exhibitions, programs, events and evening rentals assuming a stand-alone operation, or 85,300 assuming co-location with NSCAD.***

Benchmarking Method	AGNS Stand-Alone Attendance	AGNS Co- Location Attendance
Extrapolation from Base Level Figures for AGNS	52,700	56,500
Benchmarks Based on Operating Budgets of Canadian Art Galleries	100,000	105,000
Benchmarks Based on Size of Exhibition Space at Selected Canadian Art Galleries	94,400	101,200
Benchmarks Based on Metro Population of Selected Canadian Art Galleries	65,500	68,800
Ranking AGNS Against Other Halifax Waterfront Museums	90,000	95,000
Average from Benchmarks (rounded)	80,500	85,300

5.1.2 FACTORS SUGGESTING HIGHER OR LOWER ATTENDANCE PROJECTIONS FOR AGNS

The ratios above suggest an attendance range in a stabilized year of operation (Year 3) of about 80,500 visitors to the Art Gallery of Nova Scotia assuming a stand-alone operation and 85,300 assuming a co-location with NSCAD. The following points represent factors that suggest actual attendance levels will be either higher or lower than indicated in the various ratios and also consider the impact of the co-location with NSCAD:

Positive Factors:

- A Site Along the Waterfront Walkway:** This is a very positive feature and ideally the design of the building will allow visual access to some studio and programming spaces to help break down the intimidation factor that some people have about attending an art gallery. Positive to attendance in the co-location scenario is that NSCAD students from the Port campus will have easier access to the co-located campus and thus both the AGNS and the Anna Leonowens Gallery. These aspects should help to boost attendance levels.

- **Visitor Experience Oriented to the General Public:** The substantial emphasis on participatory art programs and art-science-technology links with NSCAD along with more capacity for hands-on studio learning should lead to higher attendance than indicated by the ratios above.
- **Limited Art Gallery Competition:** The other art galleries in the Halifax area are university galleries with limited space and limited ability to attract substantial numbers of visitors. This is positive for potential attendance at the new AGNS and for exposure to the NSCAD Anna Leonowens Gallery.
- **Population, Educational and Income Market Indicators are Mixed:** The population of the Halifax Regional Municipality (HRM) grew from 390,096 in 2011 to 403,131 in 2016, an increase of 3.3% compared to the national growth rate during that period of 5.0%. The other demographic data in Chapter 3.2.1 indicate somewhat higher levels of educational attainment and income for HRM residents than the national average, although the figures for Nova Scotia as a whole are lower. It is persons with higher levels of educational attainment and income who are more likely to attend museums in general and art galleries in particular. The market data are somewhat positive.
- **More Substantial Marketing Expenditures:** An assumption of an increased marketing budget should help to increase attendance levels somewhat, recognizing that there is a need to limit the size of the operating budget, including marketing expenditures.

Negative Factors:

- **More Competition for Facility Rentals:** This includes not only Pier 21 but also the very successful Halifax Public Library. This increased competition will have a negative impact on rentals attendance relative to the assumptions and estimates in 2012.
- **Changed Assumptions Regarding Admission Charges:** The assumption in 2012 was for fixed admission charges during the six warmer weather months and admission by donation for the other months, including free admission to school groups. The current assumption is for fixed admission charges year-round and charged admission to school groups but continued free admission to children 12 and under. In 2012 the assumption was for continued free admission on Thursday evenings but the assumption for the purposes of this study is half-price admission on Thursday evenings and more of an emphasis on the additional programming offered during this period. Relative to the attendance projections in 2012 these modified assumptions will result in lower attendance but more admissions revenue per visitor.
- **Declining School Enrollment and Fewer Field Trips Balanced Against More Studio Opportunities:** The declining enrollment and a trend to fewer field trips for financial reasons suggests greater challenges in attracting school markets and, along with charged admission to school groups, therefore represents a negative factor associated with potential attendance. However, this is offset somewhat by an assumed greater emphasis on studio opportunities and joint programming with NSCAD.

Taking the points above into consideration suggests that the positive factors outweigh the negative ones somewhat and thus an attendance level in a stabilized year of operation that is somewhat higher than indicated in the ratios. Given the greater cross-over visits in a co-location relative to a stand-alone we estimate attendance levels in stabilized Year 3 at **90,000 visitors assuming a stand-alone AGNS and 95,000 assuming a co-location with NSCAD.**

5.1.3 PROJECTED ATTENDANCE PATTERNS AND LEVELS

Virtually all new and relocated/expanded museums or galleries experience their highest attendance level in the first year. This is because of the novelty factor and the media attention paid to a newly opened or reopened attraction, which causes area residents to be more likely to attend. Opening year attendance for AGNS is estimated to be a common 20% higher than the stabilized stand-alone Year 3 figure of 90,000 because of this phenomenon. We estimate Year 2 attendance at about 5% higher than the stabilized Year 3. We have also estimated a 5% increment applied to the attendance estimates each year to take into account the positive impact of the co-location with NSCAD.

Given the foregoing the rounded attendance projections for the AGNS over the three years projected is as follows, with Year 3 representative of subsequent attendance years:

Annual Attendance	Stand-Alone AGNS	Co-Located AGNS
Year 1	105,000	110,000
Year 2	95,000	100,000
Year 3	90,000	95,000

Taking into account that the most important factor affecting attendance will be the specific exhibitions to be offered at the time, the attendance projections are segmented as follows:

- Attendance by Weekday/Weekend and Design Day Attendance:** Most museum-related institutions report about equal attendance between weekdays and weekends. The existing AGNS reported about 65% on weekdays to reflect free school group and free Thursday evening attendance. This is assumed to decline to a more common 55% at a tourism-friendly site, with charged admission to school groups and assumed half-price rather than free admission Thursday evenings. The weekday/weekend estimate helps to calculate “design day” attendance. A design day represents a higher than average day in a higher attendance month that leads to an estimate of the number of people in the building at one time. Although attendance levels at art galleries vary less on the basis of season than on the specific exhibitions in place the substantially higher tourism levels in the summer, particularly along the waterfront, should lead to higher attendance in July and August. We have assumed the design month at 15% higher than average and that 30% of daily visitors will be in the building at one time.

- **Attendance by Main Market Segment:** Chapter 3 sets out our analysis of potential markets. Resident market attendance is likely to be highest in the opening year, while tourist attendance should grow over time and school attendance will be fairly steady. With rounding, no difference is estimated for the stand-alone or co-location scenarios.
- **Attendance by Ticket Category:** The highest percentage of paid visitors (25%) will be in the large adult ticket category, with seniors, defined as 60 plus at 15% and youth (13-24) and free admission children at about 10% each. Assuming charged admission for school groups we project them at about 5% of substantially more visitors with tour groups and cruise passengers at 5%. Indirect paid visitors are those who have paid for entry on the basis of membership, public programs and evening rentals. In addition to children 12 and under, unpaid visitors include NSCAD students, researchers, VIPs and others offered free admission. Combined, the indirect paid and unpaid visitors are estimated to represent 30% of total visitation compared to the current figure of over 40%. No significant differences in these percentages are estimated for the stand-alone or co-location scenarios.

AGNS Projected Attendance (rounded)	Base	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
		AGNS Stand-Alone			Co-Located			AGNS Stand-Alone			Co-Located		
Projected Total On-Site Attendance	37,000							105,000	95,000	90,000	110,000	100,000	95,000
Attendance by Weekday/Weekend													
Weekdays	65%	55%	55%	55%	55%	55%	55%	57,750	52,250	49,500	60,500	55,000	52,250
Weekend Days	35%	45%	45%	45%	45%	45%	45%	47,250	42,750	40,500	49,500	45,000	42,750
Total								105,000	95,000	90,000	110,000	100,000	95,000
Design Day Calculation													
Total Projected Attendance								105,000	95,000	90,000	110,000	100,000	95,000
Total Weekend Attendance								47,250	42,750	40,500	49,500	45,000	42,750
Average Weekend Day Attendance								454	411	389	476	433	411
Weekend Day Attendance in Higher Attendance Month (15% above average)								522	473	448	547	498	473
Maximum Number of People in Building at One Time (30% of daily total)								157	142	134	164	149	142
Attendance by Main Segment													
Residents (50-mile radius)	70%	65%	60%	55%	65%	60%	55%	68,250	57,000	49,500	71,500	60,000	52,250
School Groups	15%	5%	5%	5%	5%	5%	5%	5,250	4,750	4,500	5,500	5,000	4,750
Tourists	15%	30%	35%	40%	30%	35%	40%	31,500	33,250	36,000	33,000	35,000	38,000
Total	100%	100%	100%	100%	100%	100%	100%	105,000	95,000	90,000	110,000	100,000	95,000
Attendance by Ticket Category													
Adult (25-59)		25%	25%	25%	25%	25%	25%	26,250	23,750	22,500	27,500	25,000	23,750
Senior (60+)		15%	15%	15%	15%	15%	15%	15,750	14,250	13,500	16,500	15,000	14,250
Youth (13-24)		10%	10%	10%	10%	10%	10%	10,500	9,500	9,000	11,000	10,000	9,500
Child (0-12)		10%	10%	10%	10%	10%	10%	10,500	9,500	9,000	11,000	10,000	9,500
School Groups		5%	5%	5%	5%	5%	5%	5,250	4,750	4,500	5,500	5,000	4,750
Non-School Groups		5%	5%	5%	5%	5%	5%	5,250	4,750	4,500	5,500	5,000	4,750
Indirect Paid/Other Unpaid		30%	30%	30%	30%	30%	30%	31,500	28,500	27,000	33,000	30,000	28,500
Total		100%	100%	100%	100%	100%	100%	105,000	95,000	90,000	110,000	100,000	95,000

5.2 PROJECTED OPERATING REVENUES

The projections of operating revenues during the first three years of operation of a stand-alone and co-located Art Gallery of Nova Scotia (AGNS) and a co-located Nova Scotia College of Art and Design University (NSCAD) are set out in the following categories:

- Admissions - AGNS
- Retail Sales – AGNS and NSCAD
- Paid Membership - AGNS
- Café Concession - AGNS
- Facility Rentals – AGNS and NSCAD
- Public and Educational Programs/Extended Studies – AGNS and NSCAD
- Fundraising Events (net) - AGNS
- Other Earned/Miscellaneous Income – AGNS and NSCAD
- Tuitions, Student Fees and Student Material Fees - NSCAD
- Existing Endowment – AGNS
- Existing Private Support – AGNS and NSCAD
- Existing and Assumed Government Support – AGNS and NSCAD

Grant, endowment and private support will change for both AGNS and NSCAD on an annual basis. However, for the purposes of these projections, grant, endowment and private support is shown to be maintained for AGNS at the base level for each year projected. This will allow the bottom line of the projections to be projected expenses minus projected earned and endowment income to indicate the amount required from additional government, endowment and private sources to break even on operations in both the stand-alone and co-location scenarios.

5.2.1 ADMISSIONS - AGNS

In FY2016 the AGNS generated about \$94,400 from admissions revenue and is forecasting about \$112,200 in the current year. The mid-point of \$103,300 has been established as the base level. Applied to the base level 37,000 annual visitors, both paid and free, this indicates about \$2.79 per visitor. The assumption regarding admission charges is that the current adult admission charge will increase to \$14.00, with lower charges for seniors and youth and school groups as set out in Chapter 4 as well as free admission for children.

Indirect paid visitors include members, rentals and programs visitors and along with other unpaid visitors are estimated to account for 30% of total visitors. AGNS will also offer discounts with other museums, hotels, CAA/AAA, etc. and is assumed to offer half price rather than free Thursday evenings. For the purposes of these projections we estimate that discounts will reduce total admissions revenue by 10% in both scenarios, recognizing that the discounts help to boost attendance levels. In addition, since the admission prices include HST, 15% is deducted from the total.

These estimates and assumptions lead to the following projections.

AGNS Admission Revenue (rounded)			AGNS Stand Alone Scenario						AGNS/NSCAD Co-Location Scenario					
Ticket Categories	Base Level	Charge	Year 1 Visitors	Year 1 Admissions	Year 2 Visitors	Year 2 Admissions	Year 3 Visitors	Year 3 Admissions	Year 1 Visitors	Year 1 Admissions	Year 2 Visitors	Year 2 Admissions	Year 3 Visitors	Year 3 Admissions
Adult (25-59)		\$14.00	26,250	\$367,500	23,750	\$332,500	22,500	\$315,000	27,500	\$385,000	25,000	\$350,000	23,750	\$332,500
Senior (60+)		\$12.00	15,750	\$189,000	14,250	\$171,000	13,500	\$162,000	16,500	\$198,000	15,000	\$180,000	14,250	\$171,000
Youth (13-24)		\$11.00	10,500	\$115,500	9,500	\$104,500	9,000	\$99,000	11,000	\$121,000	10,000	\$110,000	9,500	\$104,500
Child (0-12)		\$0.00	10,500	\$0	9,500	\$0	9,000	\$0	11,000	\$0	10,000	\$0	9,500	\$0
School Groups		\$5.00	5,250	\$26,250	4,750	\$23,750	4,500	\$22,500	5,500	\$27,500	5,000	\$25,000	4,750	\$23,750
Non-School Groups (avg.)		\$10.00	5,250	\$52,500	4,750	\$47,500	4,500	\$45,000	5,500	\$55,000	5,000	\$50,000	4,750	\$47,500
Indirect Paid/Other Unpaid		\$0.00	31,500	\$0	28,500	\$0	27,000	\$0	33,000	\$0	30,000	\$0	28,500	\$0
Total before discounts			105,000	\$750,750	95,000	\$679,250	90,000	\$643,500	110,000	\$786,500	100,000	\$715,000	95,000	\$679,250
Total after discounts (10%)				\$675,675		\$611,325		\$579,150		\$707,850		\$643,500		\$611,325
Total after 15% for HST	\$103,300			\$574,324		\$519,626		\$492,278		\$601,673		\$546,975		\$519,626
Admissions Revenue per Visitor	\$2.79			\$5.47		\$5.47		\$5.47		\$5.47		\$5.47		\$5.47

5.2.2 RETAIL SALES - AGNS AND NSCAD

The current AGNS retail store is 627 net sq. ft. It generated about \$146,100 in gross sales in FY2016 and is budgeted at \$112,200 in the current year. The base level is the mid-point of about \$129,200, or about \$206 per net square foot and \$3.49 per visitor. NSCAD currently operates with an art supply store that generated \$300,000 in sales in FY2016. However, in the co-location scenario it is assumed there will no longer be a separate NSCAD store. Rather, there will be 1,800 net sq. ft. of public space devoted to a retail store to be operated by AGNS with 30% of the shelf space (540 sq. ft.) available to NSCAD and whose revenues will accrue to NSCAD. In a stand-alone scenario the entirely AGNS retail space would be smaller at 1,400 nsf.

Taking into account the assumed hiring of a Retail Manager, we estimate retail sales per visitor of AGNS products on the basis of \$3.25 per visitor in Year 1 of the stand-alone scenario and \$3.15 per visitor in the co-location scenario because many of the additional visitors to the co-located facility will be NSCAD students. It must be recognized in considering sales per visitor that the higher the attendance, particularly among the general public as opposed to art enthusiasts, the lower the average sales per visitor.

Sales per visitor take into account purchases by non-visitors as well as discounts to members and are projected to grow slightly beyond the prevailing rate of inflation in subsequent years to reflect better product and market knowledge over time.

For NSCAD, a much larger attendance but a smaller allocation of space in the co-located facility will expose more people to its retail products, a combination of specialty art supplies, branded items and the works of students. The NSCAD sales per visitor are estimated to be in the range of \$1.20 - \$1.30.

The assumptions and estimates above lead to the following retail sales projections. (Costs of goods sold are included with the expense projections while staffing and other overhead costs are included with those expense projections later in this chapter.)

Retail Sales	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Art Gallery of Nova Scotia							
Total Size of Public Retail Space (nsf)	627	1,400	1,400	1,400	1,260	1,260	1,260
Total On-Site Attendance	37,000	105,000	95,000	90,000	110,000	100,000	95,000
Sales per Visitor	\$3.49	\$3.25	\$3.30	\$3.35	\$3.15	\$3.20	\$3.25
Total Sales	\$129,200	\$341,250	\$313,500	\$301,500	\$346,500	\$320,000	\$308,750
Sales Per Sq. Ft.	\$206	\$244	\$224	\$215	\$275	\$254	\$245
Nova Scotia College of Art and Design							
Total Size of Public Retail Space (nsf)					540	540	540
Total On-Site Attendance					110,000	100,000	95,000
Sales per Visitor					\$1.20	\$1.25	\$1.30
Total Sales	\$325,000				\$132,000	\$125,000	\$123,500
Sales Per Sq. Ft.					\$244	\$231	\$229

5.2.3 PAID MEMBERSHIPS - AGNS

There are two levels of membership, lower and upper. In some museums or art galleries both are reflected in the membership revenue category. The AGNS allocates upper or donor level membership revenue to donations. In FY2016 the AGNS reported 2,390 total memberships, but this includes unpaid membership for all NSCAD students, life members and permanent collection artists. Excluding the free memberships, there were 1,212 paid memberships in AGNS in FY2016. In that year, membership revenues totaled a rounded \$50,500 or \$42 per paid membership. In the current year, the membership revenue is budgeted to decline to about \$45,500. The mid-point base level is therefore \$48,000, or \$40 per paid membership.

The excitement of the new facility should lead to an increase in paid memberships. The level of that increase will not match attendance growth because tourists are unlikely to purchase a membership. Taking into account the foregoing assumptions and analyses, including more dynamic programming and more changes in the exhibitions on views, as well as the experience of other art galleries, we estimate that the Art Gallery of Nova Scotia will open with 2,400 paid memberships and that, like attendance levels, membership totals will decline in subsequent years to a stabilized level in Year 3 in the stand-alone AGNS scenario. Taking into account the increased membership charges we estimate memberships as follows, with a modest increase in the number of paid memberships to reflect positive feelings about the concept of co-location.

These assumptions lead to the following projections of paid membership revenues for the AGNS.

Paid Memberships Art Gallery of Nova Scotia	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Memberships	1,212	2,400	2,200	2,100	2,450	2,250	2,150
Average Revenue per Membership	\$40	\$55	\$56	\$57	\$55	\$56	\$57
Total Revenue	\$48,000	\$132,000	\$123,420	\$120,166	\$134,750	\$126,225	\$123,027

5.2.4 CAFÉ CONCESSION - AGNS

The AGNS currently operates with a 1,470 nsf café space that is concessioned out to a private operator and is paid 6% of gross sales. Since the café opened in April 2016 there were no revenues reported in fiscal 2015-2016. It is estimated by AGNS projections, that \$17,800 will be paid in fiscal 2016-17 and will grow slightly to \$18,000 per year under the current contract. The base level has therefore been established at \$18,000.

Given the substantial existing and new food service opportunities to be developed along the waterfront we have recommended and assumed a slightly smaller café within AGNS at 1,250 nsf regardless of the co-location with NSCAD or not. The café is assumed to continue to be concessioned out to a private operator which will also be the preferred caterer for events/rentals in the AGNS. The new site should enable the concessionaire to pay a higher rent on the basis of the far more substantial foot traffic on the waterfront walkway, which is leisure oriented in the warmer weather months. The site is also close enough to office buildings to be able to attract government and other office workers, as well as the growing number of nearby residents.

Although the amount of the concession/rent paid to the AGNS will be subject to future negotiation, for the purposes of these projections we estimate an increase in the amount payable to AGNS to \$2,500 per month, regardless of the gross sales, and that this amount will be constant during the three years projected. The concessionaire would also not be responsible for utility costs associated with the café operation. This indicates **\$30,000 per year in income to the AGNS, with no difference in the stand-alone and co-location scenarios.**

5.2.5 FACILITY RENTALS - AGNS AND NSCAD

In FY2016 the AGNS generated about \$48,800 in rentals income. Of this, \$18,000 was from rental of space by the Teichert Art Sales and Rental, which is assumed continue to operate within the new waterfront AGNS facility. The budget for all rental income, including facility and Teichert rentals, in the current year is for combined \$57,000. As the mid-point the base level rental is therefore established at \$52,900.

NSCAD has rented out spaces to community groups that have an association with NSCAD and so rent has not been charged for the use of those spaces. In the context of a co-location with AGNS, we have assumed there will be some revenue generated to NSCAD for periodic rental of its theatre and classrooms.

The primary rental space to be available in the AGNS, whether as a stand-alone or co-location, is a 4,000 sq. ft. multi-purpose Reception Hall assumed to provide waterfront views and to allow for seated events of up to 250 and receptions of up to 400, and also available for educational and public programming. The other main AGNS-owned space available for rental is the 2,000 sq. ft. central lobby. The NSCAD-owned spaces available for rental include the 200 seat theatre and various classrooms. Although the various spaces are to be owned by either AGNS or NSCAD they are to be made available to the other institution on a barter basis in the spirit of collaboration.

The projection of revenue to be derived from facility rentals primarily by the AGNS is informed by common experience that art galleries/museums are the most successful type of cultural institution in being selected for corporate and other functions and weddings. And often because of their “classy” nature they are able to charge more than similar sized venues. However, competition in Halifax has been increasing with, for example, the expansion of Pier 21 and the opening of the new Halifax Public Library. On the other hand, the new AGNS is assumed to be designed to maximize rentals business and should become a preferred rentals venue in the area given not only that it is an art gallery but also because of the waterfront site and the size and quality of the rentals spaces assumed.

It is also assumed that the AGNS will receive a commission on catering with a preferred caterer assumed to be at a higher level than the present arrangement. Moreover, although the financial arrangement with the Teichert Gallery art sales and rentals is subject to negotiation at a better site and a new facility, we have estimated a rent of \$25,000 per year compared to the current \$18,000.

Our estimates regarding rentals income to be generated by the AGNS are based on earlier interviews conducted and the experience of other art galleries/museums to indicate 75 major rentals per year starting in Year 1, and growing modestly over time. We estimate net average income of \$2,000 per rental in Year 1, including a commission on catering, with income increasing by 2% above inflation per year. We also estimate smaller rentals of the lobby and other spaces at 30% of the income from major rentals and the revenue from rental of space for the Teichert Art Sales and rentals. No difference is estimated in the stand-alone vs. co-location scenario,

Regarding NSCAD, one of the advantages of the co-location to the waterfront is that it will allow for a smaller building and therefore lower building occupancy costs. In the current Fountain and Academy facilities there is excess space that is leased out to various tenants. That will not be possible in the smaller new facility and NSCAD will therefore no longer be able to generate the \$500,000 generated in FY2016. The rent that will be achievable for NSCAD will be from its theatre and classroom facilities. However, it is understood that the large majority of uses of its theatre/ auditorium and classrooms will be internal or used by organizations with a link to NSCAD. On the other hand, in the context of a building complex that will be strongly oriented to facility rentals, it is assumed there will be some users interested in an auditorium/theatre space and some interested in classrooms and that these will be made available with the relatively modest revenue from them allocated to NSCAD.

These estimates and assumptions lead to the following projections.

Facility Rentals		AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
Art Gallery of Nova Scotia	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Major Rentals per Year		75	77	80	75	77	80
Average Net Income per Major Rental		\$2,000	\$2,040	\$2,081	\$2,000	\$2,040	\$2,081
Total Revenue from Major Rentals		\$150,000	\$157,080	\$166,464	\$150,000	\$157,080	\$166,464
Income from Smaller Rentals		\$45,000	\$47,124	\$49,939	\$45,000	\$62,832	\$66,586
Income from Teichert Sales and Rentals		\$25,000	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Total Combined Revenues	\$52,900	\$220,000	\$229,204	\$241,403	\$220,000	\$244,912	\$258,050
Nova Scotia College of Art and Design		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
External Tenants	\$500,000				\$0	\$0	\$0
Theatre Rentals					25	28	30
Avg. per Rental					\$500	\$505	\$510
Total Revenue from Theatre Rentals					\$12,500	\$14,140	\$15,300
Revenue from Classroom Rentals					\$500	\$600	\$700
Total Revenues	\$500,000				\$13,000	\$14,740	\$16,000

5.2.6 PUBLIC AND EDUCATIONAL PROGRAMS/EXTENDED STUDIES - AGNS AND NSCAD

Public and educational programs are already the primary earned income source for the AGNS, accounting for about \$84,000 in FY2016 with about \$93,500 budgeted in the current year. The mid-point base level is therefore about \$88,800. Much of the revenue is from March Break, summer and PD day programs. Similar programs at NSCAD are shown in the Extended Studies projections below.

Whether as a stand-alone or co-located it has been assumed that there will be an increased variety of art classes and workshops for all age and skill levels at the AGNS, including more registered programs. And it has been assumed that there will be increased programming on Thursday evenings. The AGNS school program revenues are in addition to the admissions revenue received from charged school group visits.

Gross income that may be earned from new or expanded public and educational programs may vary widely depending on the specific programs to be implemented. Our estimates of revenues from public and educational programs are that they will double from the FY2016 level in the stand-alone scenario, and grow by 2% per year above the prevailing rate of inflation to reflect better market knowledge over time. We estimate the same 5% higher revenue increment for revenue from public and educational programs as attendance levels attributable to the co-location with NSCAD.

The NSCAD School of Extended Studies includes adult and youth programs, including March Break and other camps. The revenues generated from these programs totaled about \$312,500 in FY2016. The impact of a new waterfront location, with better quality facilities and enhanced programs should not only help to boost tuition levels and income, as discussed below, it should also help to increase interest levels and revenues from extended studies.

Although the additional amounts may vary widely based on specific programs to be introduced, we have used the NSCAD estimates of growth in revenue from Extended Studies as follows. This leads to the following projections.

Public and Educational Programming		AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
Art Gallery of Nova Scotia	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Revenue	\$88,800	\$177,600	\$181,152	\$184,775	\$186,480	\$190,210	\$194,014
Extended Studies		AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
Nova Scotia College of Art and Design	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Revenue	\$312,500				\$343,750	\$350,000	\$360,000

5.2.7 FUNDRAISING EVENTS (NET) - AGNS

The AGNS generated net income of about \$76,000 from fundraising events in FY2016 and had no major event in the current year, resulting in net income of \$20,300. The mid-point base level is \$49,200. The revenue from NSCAD fundraisers is allocated within a larger miscellaneous revenue category and therefore considered as part of Other Earned Income below.

The new waterfront location and a much better quality facility should enable an increased emphasis on fundraising events within the new building. This will lower costs and increase the net income achievable. However, it is also assumed that donor fatigue after the capital campaign will limit the funds raised in the opening year of the new AGNS. ***Although the amount generated from the gala and other potential fundraising initiatives may vary widely we have estimated a growth to net income at \$125,000 per year in Years 2 and 3 and \$100,000 in Year 1 to take donor fatigue into account. No difference is estimated in the two scenarios.***

5.2.8 OTHER EARNED/MISCELLANEOUS INCOME - AGNS AND NSCAD

Including touring revenue, the AGNS reported about \$38,300 in other/miscellaneous earned income in FY2016, with \$44,300 budgeted in the current year. The base level is therefore \$41,300. NSCAD reported \$192,300 from a variety of sources including fundraisers. There may be opportunities for other earned income in the context of the new facility for both institutions. We have estimated a relatively modest increase in revenue in the opening year, with growth in subsequent years for both. We do not estimate a difference in revenue for AGNS in the two scenarios.

Other Earned/Miscellaneous Income		AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
Art Gallery of Nova Scotia	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Revenue	\$41,300	\$55,000	\$60,000	\$65,000	\$55,000	\$60,000	\$65,000
Nova Scotia College of Art and Design	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Revenue	\$192,300				\$200,000	\$210,000	\$220,000

5.2.9 TUITIONS, STUDENT FEES AND STUDENT MATERIAL FEES - NSCAD

These amounts combined to total \$5,889,500 for NSCAD in FY2016, primarily from tuitions, based on an enrollment of about 650. That translates to an average of about \$9,060 per student. It is assumed that the new site and co-located facility will assist with a growth in enrollment and therefore in tuitions and associated revenues. Based on NSCAD expectations, we estimate a growth in enrollment to 750 in Year 1, 800 in Year 2 and stabilizing at 850 in Year 3. Assuming the same \$9,060 revenue per student leads to the following projections of substantial increases in revenue from these sources.

Tuition, Student Fees and Material Fees Nova Scotia College of Art and Design Base Level		AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Enrollment	650				750	800	850
Average Revenue per Student	\$9,061				\$9,061	\$9,061	\$9,061
Total Revenue	\$5,889,500				\$6,795,750	\$7,248,800	\$7,701,850

5.2.10 EXISTING ENDOWMENT INCOME – AGNS

NSCAD has an endowment but does not use it to support operating costs. AGNS reported \$92,500 in endowment income in FY2016, with \$75,000 budgeted in the current year, leading to a base level of about **\$83,800**. We have maintained this level for each year projected to allow the bottom line to be the additional amount required to break even from endowment, government and private sources. Chapter 5.4.1 includes a scenario of substantially increased revenue from the endowment.

5.2.11 EXISTING PRIVATE INCOME – AGNS AND NSCAD

This category for AGNS includes sponsorships, donations, upper level (Circle) memberships, and acquisitions revenue. Amounts have varied substantially on a year by year basis. AGNS advises that an appropriate base level would be the average for the past five years, or **\$521,000**.

For NSCAD, contributed income totaled about **\$28,700** in FY2016.

For the purposes of these projections we have assumed that these base level amounts will continue for each year projected. This allows the bottom line to be the additional or reduced amount required from government, endowment and private sources to break even. Chapter 5.4.1 includes a scenario of increased revenue from private sources.

5.2.12 EXISTING AND ASSUMED GOVERNMENTAL SUPPORT – AGNS AND NSCAD

In FY2016 the AGNS received a combined \$2,544,000 from a combination of provincial and federal sources, largely from the province. The budget for the current year is about \$2,322,000, leading to a mid-point base level of **\$2,433,000**. For the purposes of these projections we have assumed that these amounts will continue for each year projected to allow the bottom line to be the additional or reduced amount required from grant, endowment and private sources to break even.

NSCAD receives operating grants, facilities grants and other grants. Whereas facility grants are assumed to be unchanged the operating and other grants are assumed to increase as shown on the following table

Existing Government Support		AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
Art Gallery of Nova Scotia	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Revenue	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000
Existing/Assumed Operating Grants							
Nova Scotia College of Art and Design	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Revenue	\$8,309,000				\$8,733,000	\$8,820,000	\$8,908,000
Existing/Assumed Facilities Grants							
Nova Scotia College of Art and Design	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Revenue	\$2,279,000				\$1,142,500	\$1,142,500	\$1,142,500
Existing/Assumed Other Grants							
Nova Scotia College of Art and Design	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Revenue	\$174,000				\$174,000	\$190,000	\$200,000

5.3 PROJECTED EXPENSES

The categories of projected operating expenses for the Art Gallery of Nova Scotia (AGNS) and/or the Nova Scotia College of Art and Design (NSCAD) University are:

- Salaries, Wages and Benefits - AGNS and NSCAD
- Building Occupancy Costs - AGNS and NSCAD
- Exhibitions - AGNS
- Educational and Public Programming/Materials – AGNS and NSCAD
- Conservation/Curatorial - AGNS
- General and Administrative – AGNS and NSCAD
- Marketing – AGNS and NSCAD
- Development – AGNS
- Retail Cost of Goods Sold - AGNS and NSCAD
- Other Expenses – AGNS
- Debt Repayment - NSCAD

5.3.1 SALARIES, WAGES AND BENEFITS – AGNS AND NSCAD

The largest operating cost of any cultural or educational institution is staffing. For art galleries/museums staffing costs generally account for 50-65% of the total operating budget. In FY2016 staffing costs at over \$2.1 million accounted for about 58% of the total AGNS operating budget of about \$3.6 million. Staffing costs are budgeted in the current year to be closer to \$2.2 million, with the mid-point base level at \$2,150,000.

For NSCAD, staffing costs at close to \$11.8 million accounted for about 65% of the \$18 million operating budget.

As shown in Chapter 4.8 the new facility is estimated to result in an increased level of staffing for the larger AGNS to result in a growth from 36.2 FTE to 48.7 FTE staff assuming a stand-alone operation or 46.3 FTE if a co-location with NSCAD. For NSCAD the relocation For NSCAD the co-location is expected to result in a very small reduction of 0.6 FTE staff as the benefits of co-location are assumed to allow the filling of unfilled positions.

Given issues of confidentiality we have not shown existing or new salaries. Instead, we have estimated that the average salary/wage and benefit for the additional AGNS staff will be \$65,000 per FTE. Therefore the additional 12.5 FTE staff in the stand-alone scenario would require add about \$813,000 to staffing costs while the 10.1 FTE in the co-location scenario would add about \$657,000 to AGNS staffing costs.

For NSCAD, the assumption is for a reallocating of staff as opposed to reducing them as a consequence of the relocation at opening. However, given an assumed increase in enrollment we have assumed more part-time and contract instructors, maintenance and other personnel. We estimate an increase in staffing costs as a consequence of the increased enrollment combined with the escalation of salaries of primarily unionized faculty and staff for a total of \$500,000 in Year 1, \$600,000 in Year 2 and \$700,000 in Year 3.

Although all revenues and costs are in 2017 constant dollars and staff salaries are subject to negotiation, we have estimated that staffing costs for AGNS will exceed the prevailing rate of inflation by an average of 0.5% per year during the three-year period projected. For the purposes of these projections we have assumed the opening year in mid-2021 and have thus added a 2% increment to account for the time until then. These estimates and assumptions lead to the following staffing costs.

Staffing Costs		AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
Art Gallery of Nova Scotia	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Base Level Salaries, Wages and Benefits	\$2,152,000	\$2,195,040	\$2,206,015	\$2,217,045	\$2,195,040	\$2,206,015	\$2,217,045
Additional FTE Positions - Stand Alone Scenario	12.5	\$813,000	\$817,065	\$821,150			
Additional FTE Positions - Co-Location Scenario	10.1				\$657,000	\$660,285	\$663,586
Total Costs	\$2,152,000	\$3,008,040	\$3,023,080	\$3,038,196	\$2,852,040	\$2,866,300	\$2,880,632
Nova Scotia College of Art and Design	Base Level	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$11,792,600				\$12,528,452	\$12,691,094	\$12,854,550

5.3.2 OCCUPANCY COSTS – AGNS AND NSCAD

Occupancy costs are defined to include all costs, excluding salaries, associated with building repairs and maintenance, utilities, security systems and building insurance. And in the case of the existing AGNS they include rent and utilities costs associated with off-site collections storage. For NSCAD there is a combination of rent, common area costs and property taxes and other items discussed below. In general, occupancy costs vary by the extent of the environmental controls required, the weather conditions, the extent of public use, and the condition of the building, with a new building requiring lower maintenance and utilities costs.

The existing AGNS is part of a larger office building and so is not fully comparable to occupancy cost data for museums and galleries in their own self-standing buildings. Moreover, most occupancy costs for AGNS are provided in-kind by the Province of Nova Scotia. In FY2016 the occupancy costs paid directly by AGNS totaled a modest \$86,500. This included an allocation for the Yarmouth satellite site. The budget for the current year is only about \$23,900. The mid-point base level is therefore set at \$55,200. At about 67,200 gross sq. ft. of space, this translates to \$0.82 per gross square ft. The benefits of the lower energy and repair costs associated with a new building would accrue to the Province and not directly to AGNS. We have therefore applied the current \$0.82 per gross sq. ft. to the assumed rounded 107,800 gross sq. ft. of space in the stand-alone scenario, resulting in an occupancy cost of about \$88,200 payable by AGNS. In the co-location scenario there is 102,900 gross sq. ft. of space to be owned by AGNS (the Province of Nova Scotia). The total for the co-location scenario is about \$84,100, as summarized in the following table.

For NSCAD, the categories included under building occupancy costs are utilities, rent and common area costs, repairs and maintenance, insurance, facilities renewal, property tax, security and custodial costs. In FY2016 these costs combined to total about \$2,268,500 for all three NSCAD sites. At a combined 270,000 gross square feet, that translates to \$8.40 per sq. ft. However, there are limited building systems at the Fountain and Academy campuses and NSCAD estimates higher costs in the co-located facility to prevent a backlog of deferred maintenance, as now exists in the current facilities. The NSCAD estimates are \$9.40 per gross sq. ft. in Year 1, increasing to \$10.40 by Year 3. These figures are applied to the rounded 97,400 gross sq. ft. of the co-located space assumed to be owned by NSCAD plus the 70,000 Port campus, or a total of 167,400 gross sq. ft. of space.

These assumptions and estimates lead to the following projections, which indicate occupancy cost savings for NSCAD associated with smaller facilities that offset the loss of tenancy rental income.

Occupancy Costs	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Art Gallery of Nova Scotia							
Size of Space (gross sq. ft.)	67,200	107,800	107,800	107,800	102,900	102,900	102,900
Costs Per Sq. Ft.	\$0.82	\$0.82	\$0.82	\$0.82	\$0.82	\$0.82	\$0.82
Total Costs	\$55,200	\$88,396	\$88,396	\$88,396	\$84,378	\$84,378	\$84,378
Nova Scotia College of Art and Design							
Size of Space (gross sq. ft.)	270,000				167,400	167,400	167,400
Costs Per Sq. Ft.	\$8.40				\$9.40	\$9.90	\$10.40
Total Costs	\$2,268,500				\$1,573,560	\$1,657,260	\$1,740,960

5.3.3 EXHIBITIONS – AGNS

Non-staff exhibitions expenses associated with permanent and temporary exhibitions vary depending primarily on the nature of the specific exhibitions offered during the course of a year. For the AGNS in FY2016 the total was about \$414,400. In the current year they are budgeted at about \$243,800. The mid-point is \$329,100. For the purposes of these projections we have estimated an increase in the cost of exhibitions partially on the basis of the growth in exhibitions space. The AGNS currently includes about 19,500 net sq. ft. of exhibition space. With a \$329,100 exhibition budget that translates to \$16.88 per square foot. This figure has been increased to \$30.00 per square foot in Year 1 assuming the ability to attract better quality but also higher cost exhibitions and the greater use of technology. We have also assumed an annual increase above the prevailing rate of inflation by 2% per year as applied to the assumed 27,750 net sq. ft. of exhibition space in the stand-alone scenario and 27,250 nsf in the co-location scenario for space owned by AGNS.

The costs associated with exhibitions in the NSCAD Anna Leonowens Gallery are not substantial. This will not change in the new facility as the modest costs would be part of other expense categories.

Our estimates for non-staff costs associated with permanent and temporary exhibitions at AGNS are as follows:

Exhibition Costs Art Gallery of Nova Scotia	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Size of Space (gross sq. ft.)	19,500	27,750	27,750	27,750	27,250	27,250	27,250
Costs Per Sq. Ft.	\$16.88	\$30.00	\$30.60	\$31.21	\$30.00	\$30.60	\$31.21
Total Costs	\$329,100	\$832,500	\$849,150	\$866,133	\$817,500	\$833,850	\$850,527

5.3.4 EDUCATIONAL AND PUBLIC PROGRAMMING/MATERIALS – AGNS AND NSCAD

These costs include those expenses, exclusive of staff salaries, associated with a variety of educational and public programs to be offered in the relocated, expanded and enhanced AGNS. These expenses cover a wide range of items specific to the nature of each program. In FY2016 the AGNS incurred about \$95,000 in direct, non-staff expenses associated with educational and public programming. The budget for the current year is about \$103,600, resulting in a mid-point of \$99,300. With a base level revenue figure of about \$88,800 this indicates programming costs that exceeded revenues by about 12%, when staff are excluded.

Assuming a strong emphasis on studio courses, workshops and other charged public programs, the revenue generation potential of the AGNS should be higher than is currently the case. This is reflected in the revenue projections. On the other hand there will be more public and educational programs that will generate no income at all given the educational mission and mandate of the AGNS and efforts to widen access and attendance including a half-price rather than free admission policy on Thursday evenings. We have therefore estimated that, exclusive of staff salaries, the direct operating costs associated with public and educational programs will be 20% higher than the projected revenues. This leads to the following projections, with slightly higher costs associated with the co-location scenario that reflect the similarly higher revenues projected.

For NSCAD these costs have been defined to include instructional materials, library costs and financial aid to students and totaled about \$269,000 in FY2016. Assuming higher enrollment and a greater focus on extended studies there will need to be a larger allocation for instructional materials and likely more financial aid to students. For the purposes of these projections, we estimate that the increased costs will also be will be about 20% higher than the projected revenues. This leads to the following projections.

Programming Costs Art Gallery of Nova Scotia	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$99,300	\$213,120	\$217,382	\$221,730	\$223,776	\$228,252	\$232,817
Nova Scotia College of Art and Design	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$269,000				\$412,500	\$420,000	\$432,000

5.3.5 CONSERVATION/COLLECTIONS CARE - AGNS

Collections care expenses include such items as conservation, storage, collection handling supplies and equipment, and photography. The AGNS allocated close to \$143,700 in FY2016 with close to \$141,600 budgeted in the current year, and therefore a base level of about \$142,600. It is likely that collections care costs will increase associated with new demands for conservation as the collection is relied upon more heavily for exhibitions and that costs will increase over time. On this basis we estimate collections care expenses to be as follows, with no difference projected in the stand-alone and co-location scenarios.

Collections Care Costs Art Gallery of Nova Scotia	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$142,600	\$180,000	\$185,000	\$190,000	\$180,000	\$185,000	\$190,000

5.3.6 GENERAL AND ADMINISTRATIVE – AGNS AND NSCAD

The definition of what is included in a general and administrative category varies by institution and generally includes office and related supplies, equipment, mailing, printing, telephone, travel, conferences, volunteer perquisites, professional services, dues and subscriptions, bank charges and credit card fees, entertainment, and items that do not fit into the other expense categories.

For AGNS, excluding one-time costs, these costs totaled about \$231,800 in FY2016 with about the same amount budgeted in the current year. For NSCAD, general and administrative costs totaled about \$1,485,500.

General and administrative costs are very closely related to staffing levels and vary depending on how an institution allocates its operating expenses. The range is often 10-20% of staffing costs but can vary in both directions. In FY2016 general and administrative costs were about 11% of the staffing costs of AGNS. For the purposes of these projections we have estimated Year 1 general and administrative costs at 13% of staffing costs to take initial purchases and other extraordinary costs into account, with 12% assumed in subsequent years.

For NSCAD the general and administrative costs were about 13% of staffing costs in FY2016. For the purposes of these projections we have estimated that the growth in enrollment will lead to higher general and administrative costs estimated at 15% of staffing costs in Year 1, 16 in Year 2 and 17% in Year 3.

These assumptions and estimates result in the following projections.

General and Administrative Costs	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Art Gallery of Nova Scotia							
Total Costs	\$231,800	\$391,045	\$362,770	\$364,583	\$370,765	\$343,956	\$345,676
Nova Scotia College of Art and Design							
Total Costs	\$1,485,500				\$1,879,268	\$2,030,575	\$2,185,273

5.3.7 MARKETING – AGNS AND NSCAD

Marketing staff has been accounted for in the staffing projections. The focus here is on non-staff marketing costs, including advertising and promotion and associated materials.

The AGNS allocated about \$78,900 to these costs in FY2016, with \$67,100 budgeted in the current year, leading to a base level of \$73,000. At 37,000 base level visitors this translates to \$1.97 per visitor. For context, the median figure of US art museums is \$2.15 per visitor. Taking into account a general trend to declining marketing expenditures with an increased emphasis on lower cost social media balanced against the need for a more substantial marketing budget, our estimate of marketing costs is based on non-staff expenditures of \$1.80 per visitor, with an allocation of \$2.00 in Year 1 to reflect a grand opening celebration. Tying marketing expenditures to attendance levels there is a slight increase in these costs for the co-location scenario.

For NSCAD, without a significant need to attract the general public to exhibitions, marketing expenditures were relatively low at about \$84,100. Given an objective of increased enrollment associated with the new facility, and enhanced public relations, NSCAD estimates the need for an increase in marketing expenditures to grow from \$150,000 in the opening year to \$260,000 by Year 3.

These estimates and assumptions lead to the following projections of marketing expenditures for both AGNS and NSCAD as follows.

Marketing Costs Art Gallery of Nova Scotia	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$73,300	\$210,000	\$171,000	\$162,000	\$220,000	\$180,000	\$171,000
Nova Scotia College of Art and Design	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$84,100				\$150,000	\$225,000	\$260,000

5.3.8 DEVELOPMENT – AGNS

NSCAD development costs are included as part of the General and Administrative and Other Expenses categories. The AGNS reported an allocation for development/fundraising and special event-related expenses at about \$24,000 in FY2016, with about \$89,800 budgeted in the current year. The mid-point base level is therefore about \$56,900.

With needed increased revenues from Private Sources and Fundraising events the allocation of costs associated with Development will need to increase as well. For the purposes of these projections we estimate that the amount will double on a rounded basis from the base level in Year 1 and increase modestly each year, with no difference in the stand-alone or co-location scenarios. This results in the following projections.

Development Costs Art Gallery of Nova Scotia	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$56,900	\$115,000	\$120,000	\$125,000	\$115,000	\$120,000	\$125,000

5.3.9 RETAIL COST OF GOODS SOLD – AGNS AND NSCAD

The cost of retail goods sold is generally in the range of 50-60% of retail sales. For the AGNS they were about \$146,300 in FY2016 and budgeted at \$145,100 in the current year, resulting in a base level of \$145,700. These exceed the revenues generated, but that is considered an anomaly. These projections assume cost of goods sold will be at 60% each year.

For NSCAD, the cost of goods sold in FY2016 was about \$207,500, or about 69% of the \$300,000 in gross sales. We estimate that these costs will decline to 60% in the co-located facility. This leads to the following projections.

Retail Cost of Goods Sold Art Gallery of Nova Scotia	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$145,700	\$204,750	\$188,100	\$180,900	\$207,900	\$192,000	\$185,250
Nova Scotia College of Art and Design	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario		
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Total Costs	\$207,500				\$79,200	\$75,000	\$74,100

5.3.10 OTHER EXPENSES - AGNS

Both AGNS and NSCAD have expenses that do not fit into the expense categories above. For AGNS they include acquisitions and amortization costs. Acquisitions vary on a year by year basis with an average of about \$181,000 over the past five years. The appropriate base level cost for amortization is advised by the AGNS to be \$50,000 per year. These figures have been used for each year projected plus about \$2,000 in other expenses and therefore **\$233,000 each year**, with no change in both scenarios.

5.3.11 DEBT REPAYMENT - NSCAD

There are two operating costs associated with debt repayment. One is close to \$1.4 million for the Fountain Campus, which would no longer exist with its sale. The current Port debt is projected to remain at the **\$766,200** level for each of the three years projected.

5.4 SUMMARY OF ATTENDANCE AND FINANCIAL PROJECTIONS

Two summary tables follow. The first focuses on projected attendance, operating revenues and expenses for the Art Gallery of Nova Scotia (AGNS) in its opening three years of operation. The projections are in two scenarios. One assumes that AGNS is a stand-alone institution on the Salter Block site, the other assumes a colocation with NSCAD on the same site. The second table summarizes the operating revenue and expense projections for NSCAD assuming the co-location with AGNS.

5.4.1 ART GALLERY OF NOVA SCOTIA

For AGNS, the annual attendance levels are estimated to be about 90,000 in the stabilized Year 3 assuming the stand-alone scenario, and 95,000 assuming a co-location with NSCAD, with the difference in large part because of the easier access by NSCAD students. This may be compared to the 37,000 current visitor range. Year 1 attendance is projected at 105,000 and 110,000, respectively, with a normal decline in the subsequent years.

The total annual operating budget, in 2017 dollars, is estimated to be in the range of \$5.5 million in the stand-alone scenario, compared to the FY2016 base level operating budget of about \$3.6 million. Operating expenses are estimated to be lower by over \$200,000 per year assuming the staffing and other efficiencies and economies of the co-location scenario. The additional operating revenues attributable to the co-location are not substantial because the additional attendance is largely from free admission and relatively low-spending NSCAD students.

Not surprisingly, the additional staff and other operating costs associated with a larger and enhanced AGNS facility exceed the additional revenues that may be generated on the waterfront Salter Block site. Accordingly **the additional amount that will be required from a combination of government, endowment and private sources will be in the range of \$808,000 to \$872,000 in the stand-alone scenario and \$586,000 to \$637,000 assuming the co-location with NSCAD. On balance the financial benefit to the AGNS of a co-location with NSCAD ranges from about \$216,000 to \$235,000.**

Although the financial benefit to the AGNS is not substantial in the context of its overall operating budget, potentially very substantial are the synergies and benefits associated with the co-location. As jointly stated by the CEO of AGNS and the President of NSCAD: “The co-location of two significant provincial arts institutions has the potential to concentrate specialized facilities and technical expertise in world-class, custom-built facilities which serve to maximize the potential impact of local, provincial, and national investments. The AGNS and NSCAD co-location reveals the values and passion that drive contemporary arts research and creative practice: social innovation, environmental sustainability, technological advancement, social justice and community building with sensitivity to the transformative power of the creative imagination and human potential. The possibilities for innovation are far greater when the two institutions work together.”

5.4.2 NOVA SCOTIA COLLEGE OF ART AND DESIGN UNIVERSITY

The core assumption that influences the revenue and expense projections for NSCAD is that the co-location on the waterfront Salter Block site will lead to increased enrollment and therefore tuition and associated revenue that will exceed the additional costs associated with the enrollment growth. Another other major impact on the projections for NSCAD is a substantial enhancement in space efficiency and the reduced occupancy costs in the co-location relative to the energy inefficiency and high maintenance costs associated with the current Fountain and Academy campuses. By locating to a new campus NSCAD will be in a fully accessible building and will be in full compliance with the pending Bill 59. The net impact is an **operating surplus in the range of \$174,000 to \$387,000 per year**.

It must be recognized that the increased enrollment and elimination of the Fountain Campus debt would be applicable in any relocation scenario for NSCAD assuming no new capital debt at a new site. As with AGNS, the benefits of co-location are less financial than they are about the synergies that result from the two institutions sharing the same site.

AGNS + NSCAD Final Report
Co-location Facility and Feasibility Study

Summary of Projections (rounded)	Base Level	AGNS Stand-Alone Scenario			AGNS/NSCAD Co-Location Scenario			Base Level	Year 3% Stand Alone	Year 3% Co-Located
		Year 1	Year 2	Year 3	Year 1	Year 2	Year 3			
		AGNS Stand-Alone Scenario	AGNS/NSCAD Co-Location Scenario							
Total Attendance	37,000	105,000	95,000	90,000	110,000	100,000	95,000			
Revenues										
Admissions	\$103,300	\$574,324	\$519,626	\$492,278	\$601,673	\$546,975	\$519,626	2.9%	9.0%	9.8%
Retail Sales	\$129,200	\$341,250	\$313,500	\$301,500	\$346,500	\$320,000	\$308,750	3.7%	5.5%	5.8%
Paid Memberships	\$48,000	\$132,000	\$123,420	\$120,166	\$134,750	\$126,225	\$123,027	1.4%	2.2%	2.3%
Café Concession	\$18,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	\$30,000	0.5%	0.5%	0.6%
Facility Rentals	\$52,900	\$220,000	\$229,204	\$214,403	\$220,000	\$244,912	\$258,050	1.5%	4.4%	4.9%
Public and Educational Programs	\$88,800	\$177,600	\$181,152	\$184,775	\$186,480	\$190,210	\$194,014	2.5%	3.4%	3.7%
Fundraising Events (net)	\$49,200	\$100,000	\$125,000	\$125,000	\$100,000	\$125,000	\$125,000	1.4%	2.3%	2.4%
Other Earned/Miscellaneous	\$41,300	\$55,000	\$60,000	\$65,000	\$55,000	\$60,000	\$65,000	1.2%	1.2%	1.2%
Existing Endowment Income	\$83,800	\$83,800	\$83,800	\$83,800	\$83,800	\$83,800	\$83,800	2.4%	1.5%	1.6%
Existing Private Support	\$521,000	\$521,000	\$521,000	\$521,000	\$521,000	\$521,000	\$521,000	14.8%	9.5%	9.8%
Existing Governmental Support	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	\$2,433,000	69.1%	44.5%	45.9%
Total Revenue	\$3,568,500	\$4,667,974	\$4,619,702	\$4,597,922	\$4,712,203	\$4,681,122	\$4,661,267	101.4%	85.2%	85.0%
Expenses										
Salaries, Wages, Benefits	\$2,152,000	\$3,008,040	\$3,023,080	\$3,038,196	\$2,852,040	\$2,866,300	\$2,880,632	61.2%	55.5%	54.4%
Occupancy	\$55,200	\$88,396	\$88,396	\$88,396	\$84,378	\$84,378	\$84,378	1.6%	1.6%	1.6%
Exhibitions	\$329,100	\$832,500	\$849,150	\$866,133	\$817,500	\$833,850	\$850,527	9.4%	15.8%	16.1%
Programs	\$99,300	\$213,120	\$217,382	\$221,730	\$223,776	\$228,252	\$232,817	2.8%	4.1%	4.4%
Conservation/Collections Care	\$142,600	\$180,000	\$185,000	\$190,000	\$180,000	\$185,000	\$190,000	4.1%	3.5%	3.6%
General & Administrative	\$231,800	\$391,045	\$362,770	\$364,583	\$370,765	\$343,956	\$345,676	6.6%	6.7%	6.5%
Marketing	\$73,300	\$210,000	\$171,000	\$162,000	\$220,000	\$180,000	\$171,000	2.1%	3.0%	3.2%
Development	\$56,900	\$115,000	\$120,000	\$125,000	\$115,000	\$120,000	\$125,000	1.6%	2.3%	2.4%
Retail Cost of Goods Sold	\$145,700	\$204,750	\$188,100	\$180,900	\$207,900	\$192,000	\$185,250	4.1%	3.3%	3.5%
Other Expenses	\$233,000	\$233,000	\$233,000	\$233,000	\$233,000	\$233,000	\$233,000	6.6%	4.3%	4.4%
Total Expenses	\$3,518,900	\$5,475,851	\$5,437,878	\$5,469,938	\$5,304,359	\$5,266,736	\$5,298,279	100.0%	100.0%	100.0%
Additional Amount Required from Endowment, Private and Government Sources to Break Even	\$49,600	(\$807,877)	(\$618,176)	(\$672,016)	(\$592,157)	(\$585,614)	(\$637,012)	1.4%	-14.8%	-15.0%

Summary of Projections (rounded)	Base Level	Year 1	Year 2	Year 3	Base Level	Year 3 %
Nova Scotia College of Art and Design	AGNS/NSCAD Co-Location Scenario				Co- Located	
Revenues						
Retail Sales	\$325,000	\$132,000	\$125,000	\$123,500	1.8%	0.7%
Facility Rentals	\$500,000	\$13,000	\$14,740	\$16,000	2.8%	0.1%
Extended Studies	\$312,500	\$343,750	\$350,000	\$360,000	1.7%	2.0%
Other Earned/Miscellaneous	\$192,300	\$200,000	\$210,000	\$220,000	1.1%	1.2%
Tuition, Student Fees	\$5,889,500	\$6,795,750	\$7,248,800	\$7,701,850	32.7%	42.1%
Existing/Assumed Private Support	\$28,700	\$28,700	\$28,700	\$28,700	0.2%	0.2%
Existing/Assumed Operating Grant	\$8,309,000	\$8,733,000	\$8,820,000	\$8,908,000	46.1%	48.6%
Existing/Assumed Facility Grant	\$2,279,000	\$1,142,500	\$1,142,500	\$1,142,500	12.7%	6.2%
Existing/Assumed Other Grants	\$174,000	\$174,000	\$190,000	\$200,000	1.0%	1.1%
Total Revenue	\$18,010,000	\$17,562,700	\$18,129,740	\$18,700,550	100.0%	102.1%
Expenses						
Salaries, Wages, Benefits	\$11,792,600	\$12,528,452	\$12,691,094	\$12,854,550	65.5%	70.2%
Occupancy	\$2,268,500	\$1,573,560	\$1,657,260	\$1,740,960	12.6%	9.5%
Programs	\$269,000	\$412,500	\$420,000	\$432,000	1.5%	2.4%
General & Administrative	\$1,485,500	\$1,879,268	\$2,030,575	\$2,185,273	8.2%	11.9%
Marketing	\$84,100	\$150,000	\$225,000	\$260,000	0.5%	1.4%
Retail Cost of Goods Sold	\$207,500	\$79,200	\$75,000	\$74,100	1.2%	0.4%
Port Debt Repayment	\$766,200	\$766,200	\$766,200	\$766,200	4.3%	4.2%
Fountain Debt Repayment	\$1,136,600	\$0	\$0	\$0	6.3%	0.0%
Total Expenses	\$18,010,000	\$17,389,180	\$17,865,129	\$18,313,083	100.0%	100.0%
Operational Surplus	\$0	\$173,520	\$264,611	\$387,467		

APPENDIX A: DETAILED DATA REGARDING SELECTED ART MUSEUM/ART SCHOOL CO-LOCATIONS

A.1 HISTORY & RELATIONSHIP

- **Art Institute of Chicago (AIC) and the School of the Art Institute of Chicago (SAIC)** can trace its history to an art students' cooperative founded in 1866, which then grew into the museum (founded 1879) and school. However, as both institutions have grown considerably overtime, their current scale and unique missions, means that there is much less sharing of facilities and staff than in the past.
- **The Museum of Fine Art (MFA) in Boston was established in 1870 and the School of the Museum of Fine Art (SMFA) in 1876.** Until recently, the two institutions had a single governance. However, in 2015 MFA signed a memorandum of understanding with Tufts University to transfer SMFA. Under the agreement, Tufts assumed operational responsibility for the school, however the building remains under MFA ownership. The MFA director has said that the decision to transfer the SMFA to Tufts was a strategic move for the school, which has struggled financially amid low enrollment numbers and a lack of full accreditation. SMFA and Tufts have enjoyed a 70-year partnership and affords Tufts with the opportunity to acquire a highly developed arts program. SMFA will be integrated into Tuft's administrative structure.
- **Founded in 1805, Pennsylvania Academy of Fine Art (PAFA)** is the oldest art museum and school in the nation. PAFA has one mission rather than separate institutional statements for the museum and school. Partnership mentality has always been part of the DNA of the institution from the beginning and staff understand and see that the positive synergies of working together outweigh any negatives that might arise.

- **The Rhode Island School of Design** was established in 1877 and the provision of a museum was outlined in the school's founding documents. The RISD Museum is unique from the other museums in that it is very much seen as the Rhode Island state museum. RISD has had a long, checkered past. In the 1980s, the museum curatorial committee became too powerful due to its ability to raise more funds than the school and began to overstep its mandate, thinking it could influence wider school operations. This resulted in a diminishing and ostracizing of the role of Museum Director from the overall school governance. Recently, the museum has seen a turnover of 4 directors in the last 5 years. This has been predominantly due to a polarized difference in opinion on who the museum is for – students or the community? Another recent change in leadership – both the President and Museum Director – has ushered in yet a new era for the institution where both now understand the value of each other and are willing to work in symbiotic partnership.

Conclusion: Historically, the relationship between art schools and museums have been established together at the same. These relationships have grown and evolved over time, waxing and waning as one becomes more influential and prominent than the other and vice versa. The success of these relationships is entirely based on a mutual recognition of the symbiotic and beneficial relationship of the two. MFA/SMFA present an example of when the financial viability of one diminishes to a point that is no longer sustainable for the other. AIC/SAIC present an important example of when both school and museum become too successful and reach a scale where complete integration is no longer needed.

A.2 PHYSICAL PROXIMITY AND SPACE SHARING

- AIC is comprised of 2 interconnected buildings – the original (2) Beaux Art building (562,000 sq ft) and a (3) modern expansion (264,000 sq ft) which opened 2009. SAIC's downtown campus consists of 6 academic buildings and 4 other residential buildings located in the immediate vicinity of the AIC building. The (1) 280 Columbus Drive building (120,364 sq ft) dating from 1979 is the only building conjoined with the AIC contemporary extension. Students are able to move freely between 280 Columbus and the museum through an internal access point. Both parties share loading docks and mechanical equipment which have individual usage meters attached. SAIC has shared use of the Rubloff Auditorium, as is able to use the collection, historic library and archive, and event spaces to host SAIC orientation sessions, graduation ceremonies and galas.



- MFA and SMFA occupy two separate but adjacent buildings which can be accessed across Museum Road. The museum has undergone several expansions over its history and now comprises approximately 616,937 sq ft. The SMFA also underwent expansion in 1987 and now comprises 45,000 sq ft. It is unclear from public sources the extent to which spaces are shared between the two buildings. SMFA students have free access to museum collections and exhibitions, as well as the Morse Study Room where works on paper not currently on view can be examined up close. Students often benefit from invitations to concerts, films and special events.



- PAFA – museum and school – were originally located together in a single building called the Furness Hewitt Building (or the Landmark Building) which was built in 1896. In 2002, Dorrance H. Hamilton made a large donation to PAFA that allowed it to purchase the former federal building and automobile factory immediately adjacent. Both buildings are located on the west side of N Broad St, separated by a pedestrianized portion of Cherry St. The Furness Hewitt Building displays the museum collection for the public and also includes classrooms, an auditorium, and offices. The Hamilton building (240,000 sq ft over 10.5 floors) includes student display galleries on the first 2 floors, classrooms, studios, and offices.
- RISD campus is located on College Hill and is made up of 61 buildings. It is also contiguous with the Brown University Campus. The RISD Museum is located in the heart of the campus and is comprised of 5 interconnected buildings: Waterman Building (57), Pendleton House (44), Radeke Building (50), Farago Wing (29), and Chace Center (17) for a total net assignable space 72,056 sq ft. The Chace Centre is a 5 storey complex that was opened in 2008 and provided the museum with a downtown-facing entrance. The centre includes a main floor lobby, gift shop and Metcalf auditorium shared between museum and school. The rest of the building includes a student gallery, object classrooms, a conservation lab, and first year student studios for the school, as well as a special exhibitions museum gallery (6,000 sq ft), storage for the works on paper collections, and curatorial offices.



Conclusion: The AGNS and NSCAD co-location between a separate art and educational institution is a ground-breaking concept. All of those interviewed were asked about examples that would be comparable to the AGNS/NSCAD co-location but none could think of anything of substantial comparability. The four institutions provide distinctly different options for co-location, fully integrated like PAFA (although the school outgrew this building and expanded into another adjacent building), entirely separate buildings like MFA/SMFA, and semi-integrated buildings such as AIC/SAIC and RISD which benefit from adjacencies, connectivity and partially integrated facilities. Shared facilities are typically those that are needed by both but are too large to maintain and program independently such as auditorium space. A centralized booking calendar and a regular schedule of annually occurring events seems to make the sharing process easier.

A.3 OPERATIONAL SHARING

- AIC and SAIC have several centralized services including human resources; accounting, payroll, accounts payable; IT infrastructure; the legal office (shared 50/50, 4 attorneys on staff) and the CFO who often looks after large capital projects, issuing bonds, etc. The AIC and the SAIC issue a joint annual report. There is some cross-over of AIC curators who also teach art history. Some joint shows are held occasionally as teaching staff also include artists. AIC and SAIC have historically been comingled from the institutions founding.
- SMFA has now been integrated into Tuft's administrative structure. It is unclear from public information sources whether there continues to be any shared operations. However, it is known that the SMFA community has access to the MFA's curatorial and conservation staff, and students have opportunities to intern or assist with installations. Internationally acclaimed artists visiting the MFA frequently make exclusive trips to the SMFA to meet, lecture, and work with SMFA students and faculty.
- A single Board of Trustees and the President oversee all PAFA governance and operations. The President is supported by the Museum Director and the Dean of the School who monitor their respective operations. Central services between the museum and school include marketing, development, finance, human resources, and security (The Director of Security is also in charge of events management). There is not a great deal of crossover with teaching staff and curatorial staff. The faculty curate school gallery spaces and the curatorial staff (3) curate museum gallery spaces. Faculty staff sit on exhibitions committee and the collection committee.
- RISD has a number of centralized services including human resources; accounting, and facilities management. There is very little crossover between teaching staff and curators. Curators are always accessible to students, however only rarely do they teach courses, as faculty union rules prohibit museum staff from joining. The museum also tries to maintain tight boundaries on exhibition planning and museum operations so that faculty staff do not think they have curatorial powers. The museum registrar oversees intake/insurance for the faculty biennial event. The high turnover in leadership has really taken its toll on RISD, particularly on staff morale, reputation, status amongst peers. These problems have really set RISD back. Only now is the governance structure being changed again so that the Museum Director role is reinstated in the President's cabinet along with the other VPs. The museum board is only philanthropic and provides some advice on exhibition plans.

Conclusion: Most institutions have centralized services such as human resource and, accounting. Those activities that are not required on a regular basis. Most students seem to benefit from direct access to curatorial staff, but union regulations may limit the amount of cross-staffing for faculty teaching positions.

A.4 FUTURE PLANS

- PAFA has just built a 300 sq ft glazed artist studio within the museum on the main floor – this initiative puts the school mission on show for everyone to see and elevates the school's presence with visitors. They are also working to build a shared auditorium. The \$25 million capital campaign for infrastructure is ongoing and will be opened in 2018.
- RISD Museum recently installed new sprinkler systems. This \$2 million campaign was entirely fundraised by the museum committee. A new Dean for Libraries was also recently appointed – a new position. Furthermore, the institution has also reframed its approach/thinking to be an “artist’s museum”, supporting all artists at any stage of their career. They now leverage this thinking for their interpretation present a cohesive narrative and talk about how artistic approaches have changed throughout history.

Conclusion: The museum plays the public facing role for these institutions and as such is often better known than the school. Providing greater opportunities to showcase the school and its work is a priority with PAFA in order to redress the balance. RISD’s new approach to focus on the artist and not the art provides a more holistic narrative that ties museum, collection, school and student together. It also appears to alleviate any tensions caused by the question “who is the museum for?”

Advice for AGNS and NSCAD

- AIC & SAIC – All challenges are easily overcome as long as both institutions and their Presidents are committed to the idea of partnership and have a shared understanding of the value and benefit that each other provides. A clear structure should be put in place early which outlines who does what, and how spaces are used so that there is no room for “bickering over the small things”. The key to success is being balanced, fair and transparent with each other. A co-location of AGNS and NSCAD “seems like a no brainer” and use common sense – share those items too big or too complex to have two of.
- PAFA – The institution’s very singular focus on fine art has allowed them to streamline mission, mandate and operations. Challenges identified for AGNS and NSCAD going forward will be to ensure that everyone is aware of the benefits and synergies of the relationship and work towards “floating all boats” together. As each department within the institution will need staff and resources to complete their work, it is important that the parameters of the relationship are set early on and very clear. Other challenges that PAFA faces that AGNS and NSCAD may face are getting museum audiences, donors and stakeholders interested in the school and vice versa. Market budgets may be higher as you are branding/marketing to multiple audiences. Other words of advice include – build projects as you get money and collaborate with outside institutions to get free programming and access to visiting lecturers.
- RISD – Address agreements and issues with as much clarity as possible from the outset of the relationship. Recognize that both school and museum bring a real richness to each other and try to stay away from adversarial language – “ours” and “theirs”.

	Art Institute of Chicago & School of the Art Institute of Chicago	Museum of Fine Arts, Boston and Tufts School of the Museum of Fine Arts	Pennsylvania Academy of the Fine Arts and Museum, Philadelphia	Rhode Island School of Design and Art Museum, Providence
Relationship	Partnership (historically conjoined, but both institutions grew too big to stay together. Integration stops working effectively at a certain scale)	Partnership	Integrated	Integrated
Mission	<ul style="list-style-type: none"> Museum School 			
	<p>AIC: The Art Institute of Chicago collects, preserves, and interprets works of art of the highest quality, representing the world's diverse artistic traditions, for the inspiration and education of the public and in accordance with our profession's highest ethical standards and practices.</p> <p>SAIC: "To provide excellence in the delivery of a global education in visual, design, media, and related arts, with attendant studies in the history and theory of those disciplines set within a broad-based, humanistic curriculum in the liberal arts and sciences. To provide instruction for this education in a range of formats: written, spoken, media, and exhibition-based."</p>	<p>MFAB: To house and preserve its preeminent collections and to serve a wide variety of people through direct encounters with works of art. The Museum's aim is to encourage inquiry and to heighten public understanding and appreciation of the visual world through increasing the standards of quality in collections, exhibitions, programs, research, and publications; assuming conservation as a primary responsibility; celebrating diverse cultures and welcoming new and broader constituencies; and creating educational opportunities for a wide range of visitors.</p> <p>SMFAT: To provide an education in the fine arts—for artists at all levels—that is interdisciplinary and self-directed. This education values cultural, artistic and intellectual diversity; it embraces a wide range of media; it stresses the development of individual vision and its relation to culture in general; it values equally the knowledge gained by thinking and doing; it is deeply engaged with the world as a whole. If the mission is constant, its practice is always transforming.</p> <p>School has separated from the museum and merged with Tufts University 2015/16</p>	<p>PAFA: Founded in 1805, PAFA is the oldest art museum and school in the nation. Through the rare combination of our spectacular galleries, our internationally known school of fine arts, and our public programs, PAFA strives to provide students and visitors alike with a unique and thrilling experience. PAFA promotes the transformative power of art and art making and will inspire the future of American art by creating, challenging, cultivating, and celebrating excellence in the fine arts.</p>	<p>Museum: The RISD Museum acquires, preserves, exhibits, and interprets works of art and design representing diverse cultures from ancient times to the present. Distinguished by its relationship to the Rhode Island School of Design (RISD), the Museum educates and inspires artists, designers, students, scholars, and the general public through exhibitions, programs, and publications.</p> <p>Museum provision established in the founding documents of the school.</p>
Collection	<p>AIC: African, American, ancient and Byzantine, architecture and design, arms, armor, Medieval and Renaissance, Asian, contemporary, European decorative art, European painting and sculpture, Indian art of the Americas, modern, photography, prints and drawings, textiles, miniatures</p> <p>Museum does not actively collect alumni work</p> <p>SAIC: Roger Brown Study Collection (RBSC); Flaxman Library Special Collections house an array of archives, rare films, artists' publications and other unique materials; Randolph Street Gallery Archives features photographs, event calendars, posters, and other materials documenting the nearly twenty-year history</p>	<p>MFA: contains more than 450,000 works of art, making it one of the most comprehensive collections in the Americas.</p>	<p>Museum: 19th and 20th century American paintings, sculptures, and works on paper. Its archives house important materials for the study of American art history, museums, and art training. Works by leading American artists, as well as distinguished Academy alumni and faculty. Includes of works by modern and contemporary American artists, every spring semester concludes with the purchase of a student work for the permanent collection - \$1 million for contemporary work, \$1 million for historic collection. Managed to accredited museum standards.</p>	<p>Museum: Houses about 100,000 objects—ranging from ancient art, Asian art, contemporary art, costume and textile, decorative arts and design, painting and sculpture, prints, drawings and photographs, trying to make more effort to bring in works by alumni (internal initiative)</p> <p>Campus Collection: not kept to accredited standards, used to decorate offices and houses.</p>

	Art Institute of Chicago & School of the Art Institute of Chicago	Museum of Fine Arts, Boston and Tufts School of the Museum of Fine Arts	Pennsylvania Academy of the Fine Arts and Museum, Philadelphia	Rhode Island School of Design and Art Museum, Providence
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<p>Mission</p> <ul style="list-style-type: none"> Museum School 	<p>AIC: The Art Institute of Chicago collects, preserves, and interprets works of art of the highest quality, representing the world's diverse artistic traditions, for the inspiration and education of the public and in accordance with our profession's highest ethical standards and practices.</p> <p>SAIC: "To provide excellence in the delivery of a global education in visual, design, media, and related arts, with attendant studies in the history and theory of those disciplines set within a broad-based, humanistic curriculum in the liberal arts and sciences. To provide instruction for this education in a range of formats: written, spoken, media, and exhibition-based."</p>	<p>MFAB: To house and preserve its preeminent collections and to serve a wide variety of people through direct encounters with works of art. The Museum's aim is to encourage inquiry and to heighten public understanding and appreciation of the visual world through increasing the standards of quality in collections, exhibitions, programs, research, and publications; assuming conservation as a primary responsibility; celebrating diverse cultures and welcoming new and broader constituencies; and creating educational opportunities for a wide range of visitors.</p> <p>SMFAT: To provide an education in the fine arts—for artists at all levels—that is interdisciplinary and self-directed. This education values cultural, artistic and intellectual diversity; it embraces a wide range of media; it stresses the development of individual vision and its relation to culture in general; it values equally the knowledge gained by thinking and doing; it is deeply engaged with the world as a whole; if the mission is constant, its practice is always transforming.</p> <p>School has separated from the museum and merged with Tufts University 2015/16</p>	<p>PAFA: Founded in 1805, PAFA is the oldest art museum and school in the nation. Through the rare combination of our spectacular galleries, our internationally known school of fine arts, and our public programs, PAFA strives to provide students and visitors alike with a unique and thrilling experience. PAFA promotes the transformative power of art and art making and will inspire the future of American art by creating, challenging, cultivating, and celebrating excellence in the fine arts.</p>	<p>School: The mission of Rhode Island School of Design, through its college and museum, is to educate its students and the public in the creation and appreciation of works of art and design, to discover and transmit knowledge and to make lasting contributions to a global society through critical thinking, scholarship and innovation.</p> <p>Museum: The RISD Museum acquires, preserves, exhibits, and interprets works of art and design representing diverse cultures from ancient times to the present. Distinguished by its relationship to the Rhode Island School of Design (RISD), the Museum educates and inspires artists, designers, students, scholars, and the general public through exhibitions, programs, and publications.</p> <p>Museum provision established in the founding documents of the school.</p>
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	Art Institute of Chicago & School of the Art Institute of Chicago	Museum of Fine Arts, Boston and Tufts School of the Museum of Fine Arts	Pennsylvania Academy of the Fine Arts and Museum, Philadelphia	Rhode Island School of Design and Art Museum, Providence
	Roger Brown Home and Study Collection, 4,020 sq.ft. , 2 stories with 1 basement. Departments: Museum			
Size of exhibition space (nsf)	AIC Beaux Arts: 273 galleries AIC Modern Wing: 66,640 sq.ft	MFA: Art of the Americas Wing (121,307 sq.ft) devotes 51 ,338 sq.ft to 53 galleries	Landmark/Furness Building (Museum): 22,000 sq.ft gallery	Chace Center has 6,000 sq.ft of special exhibitions space Museum Net assignable sq.ft 72,056 (Source <i>RISD FAQ factbook 2016</i>)
• Museum	SAIC: Sullivan Galleries offer 32,000 sq.ft for thesis shows	SMFA: Exhibitions feature internationally recognized artists and curators, as well as work by celebrated faculty, alumni, and students. Major annual exhibitions include: SMFA Art Sale, Students Curate Students MFA Thesis Exhibitions, Senior Thesis Program Exhibition.	Hamilton Building (School): First 2 floors, Fisher Brooks Gallery 7,000 sq.ft, alumni gallery 600 sq.ft	
• School		Barbara and Steven Grossman Gallery, 1,720 sq.ft. , primary exhibition space used several times/year, hosts exhibitions of work by artists of international stature as well as work by current students and alumni. Anderson Auditorium 2,100 sq.ft. used for lectures and exhibitions. Weems Center/Atrium , used for large scale exhibition 850 sq.ft; 3 stories tall. Project Space (Weems Center) , dedicated to exhibitions organized by students. BAG Gallery holds frequently rotating exhibitions featuring student work, often curated by students. Mission Hill Building Gallery 2,000 sq.ft. Tufts University Art Gallery: Aldekman Arts Center 4,000 sq.ft hosts MFA thesis		
Distance Between Facilities	280 Columbus Dr & Modern extension – conjoined facility	0.3 miles. School situated within 1 block of the Museum. The School's main campus is adjacent to and just to the west of the Museum of Fine Arts.	The Academy is comprised of 2 buildings located at 118 and 128 North Broad Street. They are situated across the street from each other.	The Museum is located at the heart of the RISD campus. Also located adjacent to Brown University Campus and is used often by the students and staff there as a teaching museum.
Shared Facilities	<ul style="list-style-type: none"> • Large auditorium – agreed allocation • Mechanical – chiller plant, boilers with individual meters • Loading docks 		<ul style="list-style-type: none"> • Very cooperative relationship. • School takes overall Hamilton Galleries for thesis show (1.5 mth installation) • Sometimes school curate shows at SFA Gallery • Coordinates events/weddings/parties 	<ul style="list-style-type: none"> • Main floor lobby • Gift shop • Metcalf auditorium

	Art Institute of Chicago & School of the Art Institute of Chicago	Museum of Fine Arts, Boston and Tufts School of the Museum of Fine Arts	Pennsylvania Academy of the Fine Arts and Museum, Philadelphia	Rhode Island School of Design and Art Museum, Providence
<p>School Facilities Used by Museum (e.g. classroom, theater spaces)</p>		<ul style="list-style-type: none"> • Van Alan Clark Jr Library? • Writing Studio? • Grossman Gallery? • Computer Labs? • Advanced Production Lab? • Media Stockroom? • School Store? • Café des Arts? • Shuttle? 	<ul style="list-style-type: none"> • Shared calendar for scheduling management 	
<p>Museum Facilities Used by School (e.g. rentals spaces, retail)</p>	<ul style="list-style-type: none"> • Historic library and archive • SAIC orientation/graduation/gala uses museum event spaces • Students walk freely between the school at 280 Columbus and museum – separate door 	<p>SMFA students have free access to museum collections and exhibitions, as well as the Morse Study Room where works on paper not currently on view can be examined up close.</p>		
<p>Other Benefits of Close Proximity</p>	<ul style="list-style-type: none"> • Students continue to have open access to the museum, its research library, and its collections • Visiting artists lecture at the school and for the museum's public • Collaborative education programs – able to teach museum studies in a practical setting • Have a “much deeper bench” when it comes to staff and are able to attract more experts and specialized knowledge • Keep each other fresh and energized 	<p>In addition to invitations to concerts, films and special events, the SMFA community has access to the Museum's curatorial and conservation staff, and students have opportunities to intern or assist with installations. Internationally acclaimed artists visiting the MFA frequently make exclusive trips to the School to meet, lecture, and work with SMFA students and faculty.</p>	<p>Students from a list of recognized colleges and universities receive free admission</p>	
<p>Approximate Current School Enrollment</p> <ul style="list-style-type: none"> • Full-Time Undergraduate • Full Time Graduate • Part-Time Undergraduate 	<ul style="list-style-type: none"> • Undergraduate students: 2,842 • Graduate students: 748 • Total Enrollment: 3,590 (2015) 	<ul style="list-style-type: none"> • Undergraduate 385 • Graduate 163 • Total Enrollment: 548 • Incoming Freshmen: 70 • Undergraduate Acceptance Rate: 90.4% • Tuition: \$40,388 	<ul style="list-style-type: none"> • FT Undergraduate students 173 • PT Undergraduate students 9 • FT Graduate students 112 • PT Graduate students 0 	<ul style="list-style-type: none"> • FT undergraduates 1,971 • PT undergraduates 0 • FT Graduate students 415 • PT Graduate students 0 • Total: about 2,400 <p>(Source: 2016 Niche.com)</p>

<ul style="list-style-type: none"> Part-Time Graduate 	Art Institute of Chicago & School of the Art Institute of Chicago	Museum of Fine Arts, Boston and Tufts School of the Museum of Fine Arts	Pennsylvania Academy of the Fine Arts and Museum, Philadelphia	Rhode Island School of Design and Art Museum, Providence
<ul style="list-style-type: none"> Average Annual Museum Attendance Past 3 Years Estimated Museum Audience Characteristics: Museum school students, faculty staff as % of total Residents (50-mile radius) School groups (elementary and secondary level) Tourists 100% 	<ul style="list-style-type: none"> 1.55 million (2015) 1,424,105 (2014) 1,539,716 (2013) 	<ul style="list-style-type: none"> 1,227,163 (2015) 1,132,206 (2014) 1,029,734 (2013) MFAB: <ul style="list-style-type: none"> Visits to mfa.org: 4,876,260 Education and public program attendees: 137,999 Member households: 72,356 Youth visitors: 86,467 Visitors to MFA touring exhibitions: 809,876 Patron Members: 831 Council Members: 342 Corporate Members: 123 	<ul style="list-style-type: none"> 132,532 (estimate), 2016, 2015, 2014, 2013 <ul style="list-style-type: none"> Museum visitors predominantly come to see the collection and attend the end of year student show where works are on sale 39.7 million visitors to Philadelphia in 2015, 88% for leisure purposes (source: <i>Visit Philadelphia 2015 annual report</i>) 	<ul style="list-style-type: none"> 2016: 100,987 (estimate) 2015: 100,987 (estimate) 2014: 100,000 (estimate) 2015 Museum Visitor Information (Source RISD FAQ Facebook 2016) <ul style="list-style-type: none"> Adult (general admission) 39,575 or 39.1% Seniors 7,240 or 7.2% College Student other than RISD 12,789 or 12.6% Youth (5-18) 8,308 or 8.2% Children under 5 years 894 or 0.9% Museum Members 2,544 or 2.5% RISD Students 15,344 or 15.2% RISD Staff Member 1,632 or 1.6% Brown University Student/Staff 4,519 or 4.5% Student Tour (incl. chaperone) 8,365 or 8.3% <ul style="list-style-type: none"> Museum has one mission but multiple constituencies Museum attendance has never been higher Museum donors tend not to be alumni but members of the community – RISD Museum very much seen as the Rhode Island State Museum 6,000 artworks pulled per year by students for research Museum has little access to alumni network

	<p>Art Institute of Chicago & School of the Art Institute of Chicago</p>	<p>Museum of Fine Arts, Boston and Tufts School of the Museum of Fine Arts</p>	<p>Pennsylvania Academy of the Fine Arts and Museum, Philadelphia</p>	<p>Rhode Island School of Design and Art Museum, Providence</p>
<p>Approximate Total Size of Buildings – gross sq. ft.</p> <ul style="list-style-type: none"> Museum School 	<p>(1979-1998) of an important Chicago cooperative, gallery, and performance space; 16mm Film Study Collection - discipline specific and managed by the department</p> <p>AIC: 2 interconnected buildings, Beaux Arts building (562,000 sq.ft) and 2009 expansion (264,000 sq.ft) increased footprint to nearly 1 million sq.ft; second largest museum in the US after the MET. Includes 15,300 sq.ft Ryan Education Center</p> <p>SAIC: downtown campus consists of 6 academic buildings located in the immediate vicinity of the AIC building, 280 Columbus Drive 120,364 sq.ft, built 1976, conjoined with AIC comprises 3 floors, 1 basement, Departments: Ceramics, Painting and Drawing, Performance, Photography, Print media, and Sculpture, classrooms, departmental offices, studios, Betty Rymer Gallery, Sharp Building 193,681 sq.ft, 13 stories with one basement, Departments: Contemporary Practices, Art Therapy, Art Education, Writing, Fiber and Material Studies, Visual Communication Design, Deans and Division Chairs, President's Office, Flaxman Library, Campus Life, Maclean Center, 237,256 sq.ft, 17 stories with 3 basements, Departments: Art History, Theory, and Criticism; Visual and Critical Studies; Liberal Arts; New Arts Journalism; Art and Technology Studies; Film, Video, New Media, and Animation; graduate studios; undergraduate studios; 116 South Michigan Ave, 43,527 sq.ft, 17 stories with 1 basement, Departments: Historic Preservation, IRFM main office, Wellness Center, graduate studios, general use classrooms, science labs, and Art Institute of Chicago museum offices, Sullivan Center, 150,693 sq.ft, 4 floors leased to SAIC, departments: Architecture, Interior Architecture, and Designed Objects; Fashion Design; Office of Exhibitions and Exhibition Studies; Student Affairs; Admissions; Financial Aid; Registrar; Continuing Studies; and graduate studios, Spartus Institute, Departments: 5 leased classrooms for Liberal Arts/Art History.</p>	<p>MFA: 1909 Beaux Arts building, Jean S. and Frederic A. Shart Visitor Center 5,000 sq.ft West Wing (designed by I.M. Pei) in 1981</p> <p>Art of the Americas Wing (121,307 sq.ft) opened 2010, includes Barbara and Theodore Afrond Auditorium, 150-seat, 2,128 ft., Gund Gallery 8,300 sq.ft, 16 ft. high, Shapiro Family Courtyard (12,000 sq.ft), enclosed by glass. Increased building's total sq.ft by 28%, from 483,447 sq.ft to 616,937 sq.ft.</p> <p>Total: Latest expansion increased building's total sq.ft by 28%, from 483,447 sq.ft to 616,937 sq.ft.</p> <p>SMFAT: Original building (45,000 sq.ft) designed by Guy Lowell, completed in 1927. 1987 renovation and expansion designed by Graham Gund. More than doubled the size of the existing structure and provided an auditorium, enlarged library, expanded studios and classrooms, a spacious new entrance, cafeteria, and increased gallery and exhibition spaces.</p> <p>Central Katherine Lane Weems Center/Atrium connects the two buildings, houses Café des Arts and the community gathering area, and is also a popular spot for exhibitions and performances.</p> <p>Mission Hill building, recently renovated, includes studio spaces for graduate and Post-Baccalaureate students as well as classrooms, workshops, the Writing Center, and the Registrar's office.</p>	<p>Museum: Furness Hewitt Building (National Historic Landmark), built 1896, 18-20th century galleries, 72,000 sq.ft total, of that 11,000 sq.ft classroom – not accessible to public, and storage, mechanical, office, Auditorium, Theatre seating - capacity 140 guests, Washington Foyer and Rounda, offices, classrooms, and gallery space for PAFA</p> <p>Samuel M.V. Hamilton Building 240,000 sq.ft, 10.5 floors (approx. 25,000 sq.ft/floor), of that 136,000 sq.ft classrooms, Fisher Brooks Gallery 7,000 sq.ft, 3,000 sq.ft student studios, rest are offices, first 2 stories used for galleries, opened 2006, includes a doubling of gallery space, café, and gift shop; specific floors for administration, library, and student services; several levels for sculpture, printmaking, and foundry shops; individual student studios; and major painting studios with northern light, Center for the Study of the American Artist 4,000 sq.ft, 5th floor, Works on Paper Collection storage space.</p>	<p>Museum: comprised of 5 interconnected buildings: Waterman Building, Pendleton House, Radake Building, Farago Wing, and Chace Center - opened 2008 with 6,000 sq.ft for special exhibitions and a downtown-facing entrance</p> <p>Total net assignable sq.ft: 72,056 sq.ft (<i>Source RISD FAQ factbook 2016</i>)</p> <p>The Chace Center is a 5-story complex:</p> <ul style="list-style-type: none"> Main floor shared lobby, gift shop and Metcalf auditorium 2nd floor student gallery 3rd floor special exhibitions museum gallery (6,000 sq.ft.) 4th floor works on paper collections storage, 3 curatorial offices, 2 object classrooms and a conservation lab 5th floor RISD first year student studios <p>School: Total net assignable sq.ft for Academic space 396,347 sq.ft</p>

New Art Gallery of Nova Scotia

as part of a Waterfront Arts District

With Nova Scotians for Nova Scotians

KPMB ARCHITECTS with
OMAR GANDHI ARCHITECT
JORDAN BENNETT STUDIO
ELDER LORRAINE WHITMAN
(NATIVE WOMEN'S ASSOCIATION OF CANADA)
PUBLIC WORK
TRANSSOLAR
PR HIVE



AGNS

Mawiomi – a gathering place and gathering of people. This is where feasting, pow wows, ceremonies and visiting happens. No other art space exists that began from Mi'kmaw ways of knowing; a space that breaks away from a square box. Our starting point is rooted within Mi'kmaw knowledge and culture which is universal wisdom and knowledge regarding all living beings in harmony with one another on Mother Earth here on Turtle Island. Our design responds to the call for 'New Ways of Thinking': a catalyst for changing how we build sustainable, inclusive spaces for future generations.

Jordan Bennett, Artist

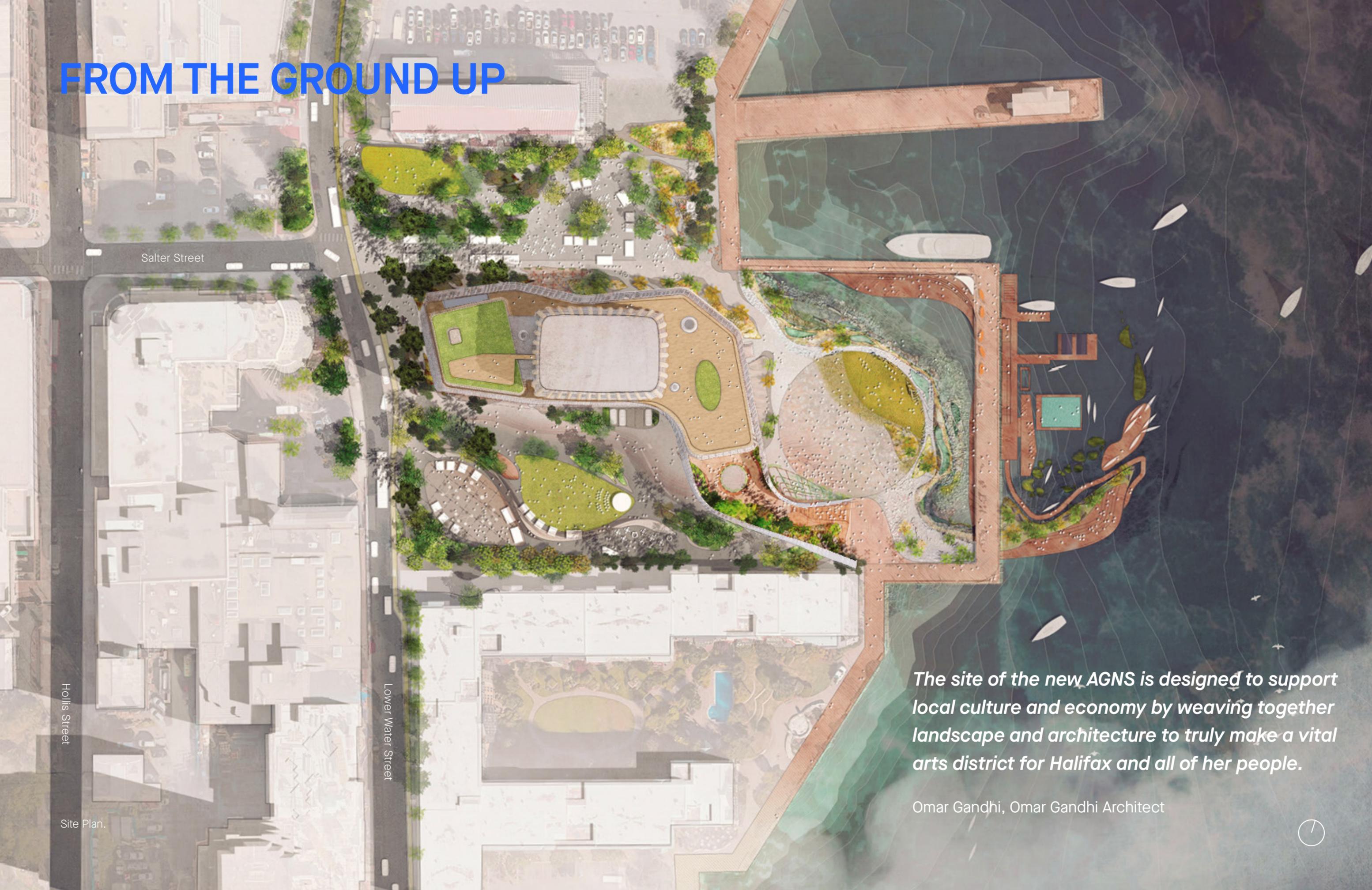


Exterior view of the outdoor public space on the Harbour

A NEW PLACE FOR NEW WAYS OF THINKING

We are proposing a sinuous building surrounded by regenerative gardens that will signal this as a radical new beginning for the AGNS, the waterfront, for all people in Halifax, Nova Scotia, and the world of art. We want people to experience art in a great setting. We want people to feel welcome and at home. We believe we have created a place for everyone.

FROM THE GROUND UP



Salter Street

Lower Water Street

Hollis Street

Site Plan.

The site of the new AGNS is designed to support local culture and economy by weaving together landscape and architecture to truly make a vital arts district for Halifax and all of her people.

Omar Gandhi, Omar Gandhi Architect



REGENERATING THE PUBLIC SHORELINE

The site design expands the experience of the waterfront past the boardwalk to embrace the scale and geometry of the Harbour. The landscape of Salter Block is regenerated with a diversity of ecologies familiar to all Nova Scotians, and is inviting to all through all seasons.

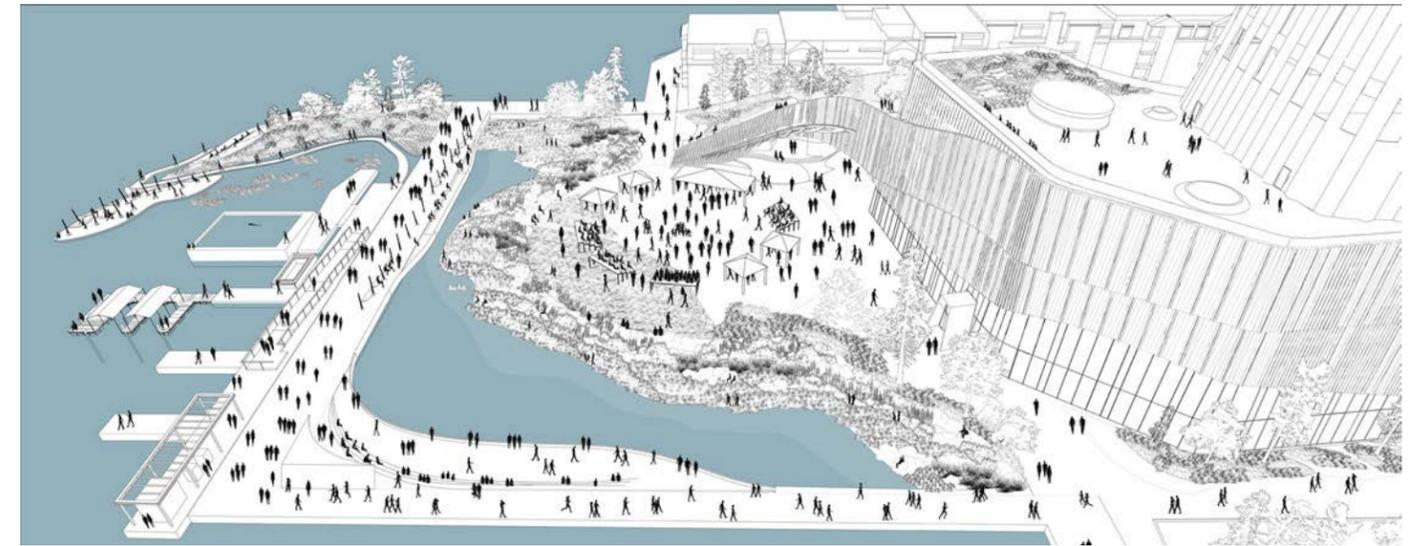
Marc Ryan, PUBLIC WORK



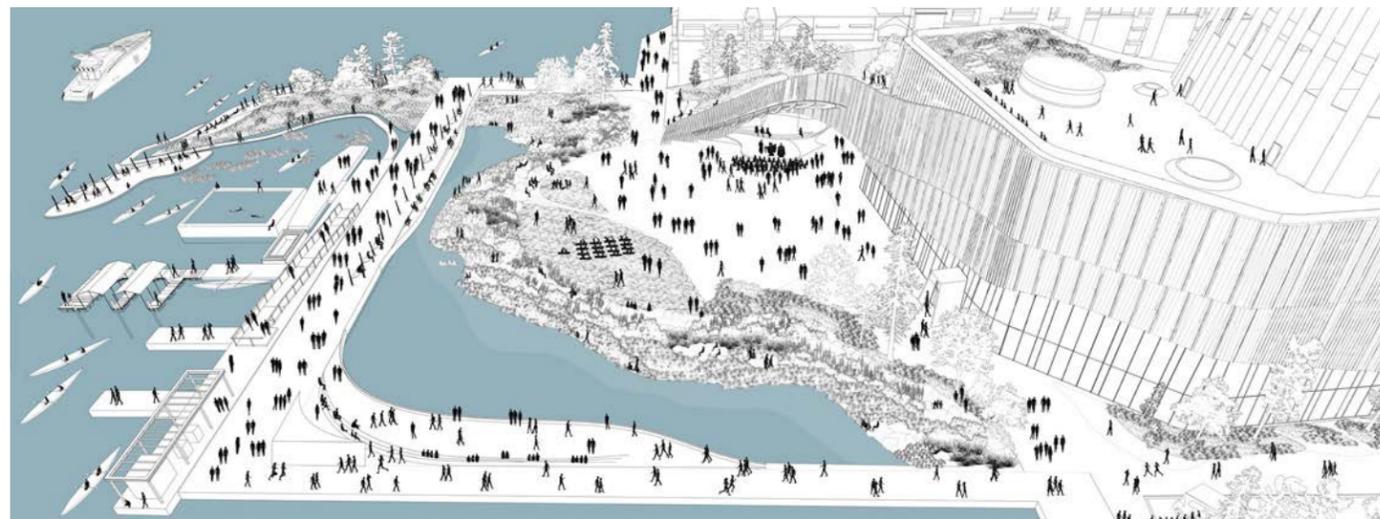
A PLACE FOR ALL SEASONS

The landscape design expands and contracts, flexing seasonally from the human-scaled, intimate gathering spaces at the heart of Salter Block to a large gathering space at the scale of *K'jipuktuk*, the Great Harbour.

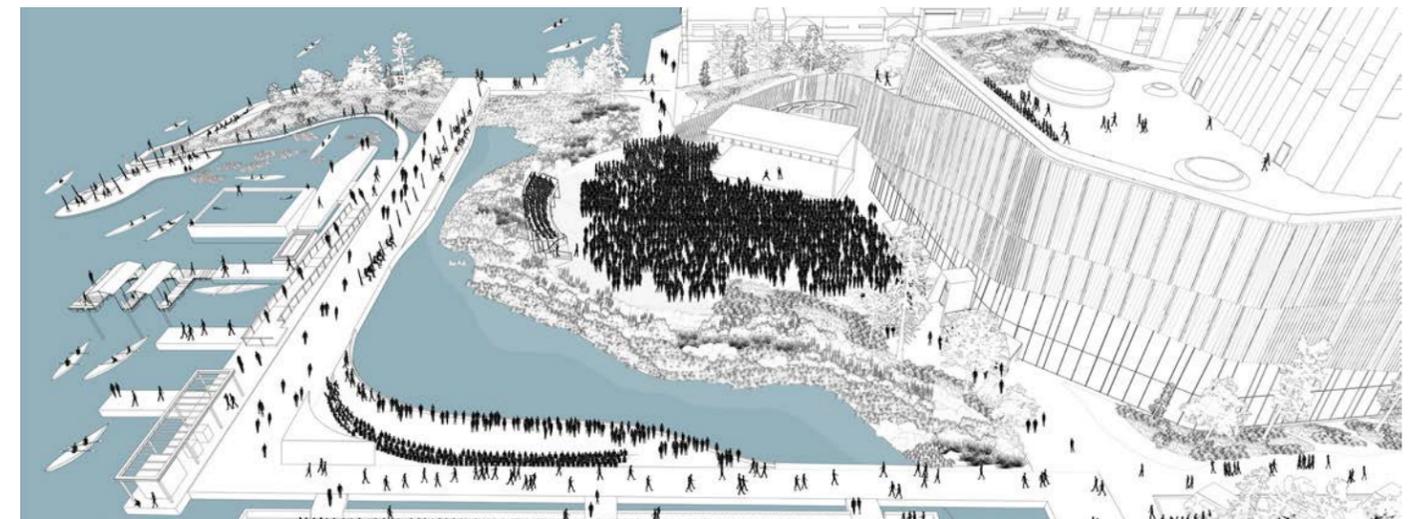
The new AGNS offers an array of accessible experiences for all senses, and at all scales.



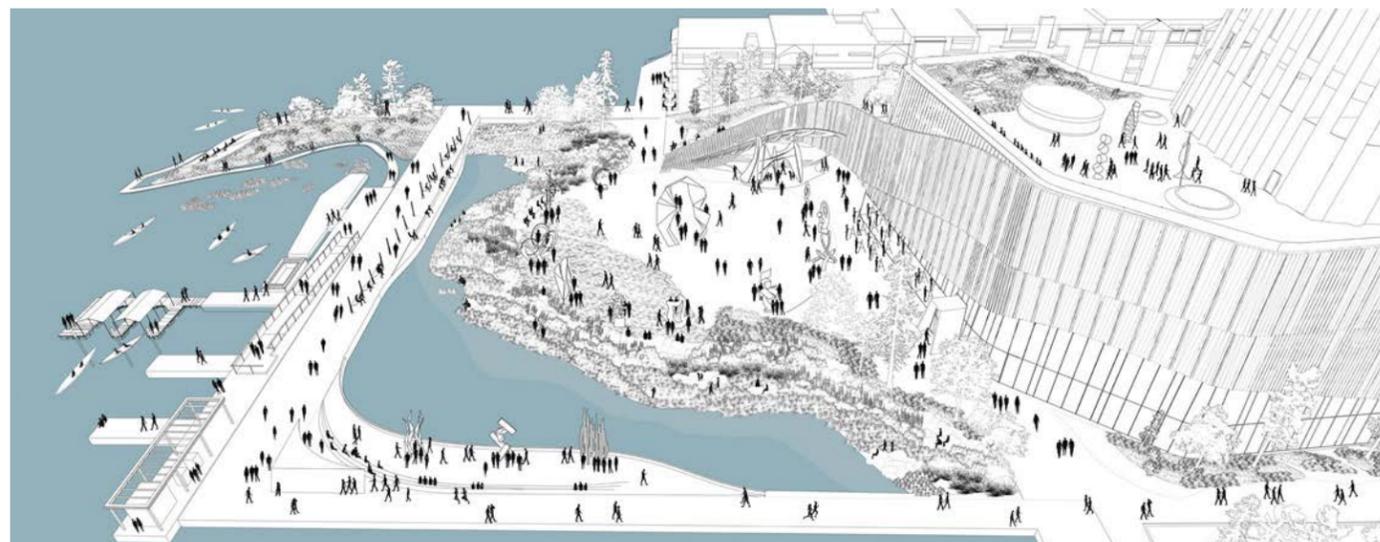
Summer Season: Pow Wow Celebration



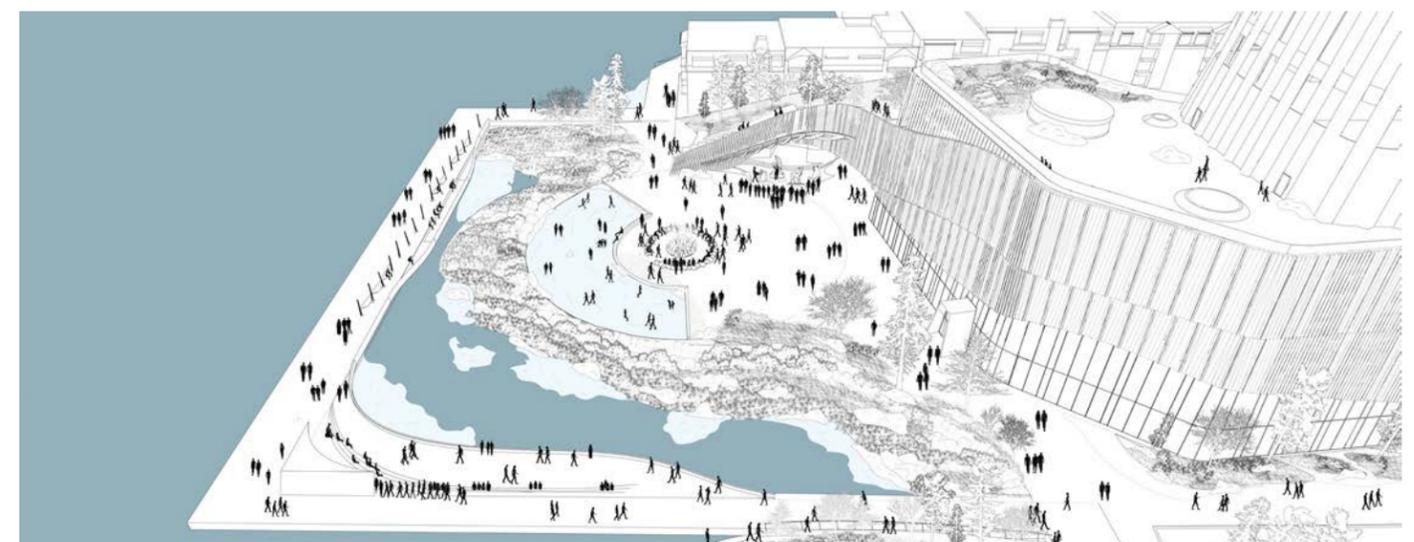
Summer Season: Weekend Gathering



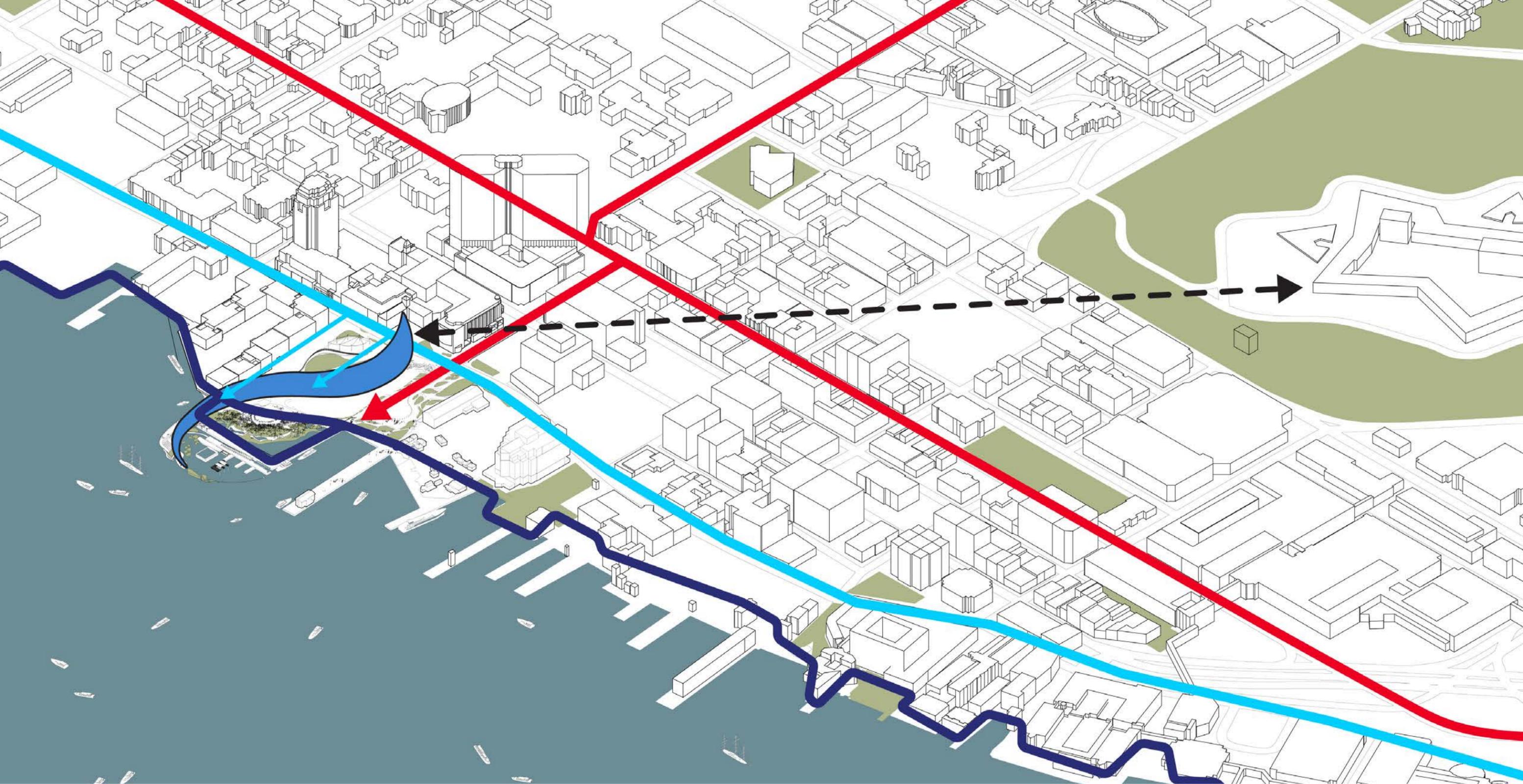
Summer Season: Peak Large-Scale Performance



Shoulder Season: Autumn Sculpture Exhibition



Winter Season: Fire Ceremony / Festival



URBAN DESIGN - SCALES OF IMPACT

The paradigm shift that you are calling for inspired a larger gesture of gathering, and building and landscape forms that are not bound to the grid of piers and buildings that served the industrial period. An undulating serpentine line is inscribed on the site. Its elongated S-curve connects the city and the water.

Bruce Kuwabara, KPMB Architects

Netukulimk, the Mi'kmaq concept of sustainability which respects all living things is at the heart of the design of the new AGNS - in harmony with nature and the seasons, always comfortable in the maritime climate, made with local materials by Nova Scotians for Nova Scotians.

PASSIVE DESIGN FIRST

As designers, we have the responsibility to provide design solutions able to be robust and resilient, especially in consideration of an uncertain future. The design is the result of a passive-design-first approach, which leads to a higher than usual resiliency and will allow the building to rely less on the local grid and to behave in a robust manner against unpredictable future extreme weather and environmental conditions.

NATURE-BASED APPROACH TO RISING WATER LEVELS

Our ecologically integrated design challenges conventional flood-protection-thinking with a layered series of protective solutions that respond to both coastal and inland flood conditions. Each of these conditions have been addressed through a hybrid nature-based approach to resilience.

NET ZERO BEFORE 2050

Together with a passive-design-first approach, and by carefully choosing system and construction materials, the design is set to meet the AGNS expectations for net zero carbon emissions before 2050.

The building is designed today with a minimized energy use intensity (EUI) and will be fully electric in order to avoid any form of fossil combustion on-site and also to facilitate the transition to a future carbon-neutral operation, according to the planned de-carbonization of the local grid (NS Bill 213).

The unique design and performance of the AGNS will have a global impact as an exemplar and send a clear message: the building industry can achieve zero-carbon emissions before 2050, but only with out-of-the-ordinary designs and boldly engineered solutions. We do this by building on Indigenous knowledge and current science, to create a regenerative, enduring, inviting, and beautiful place of Nova Scotians and all people.

Tommaso Bitossi, Transsolar

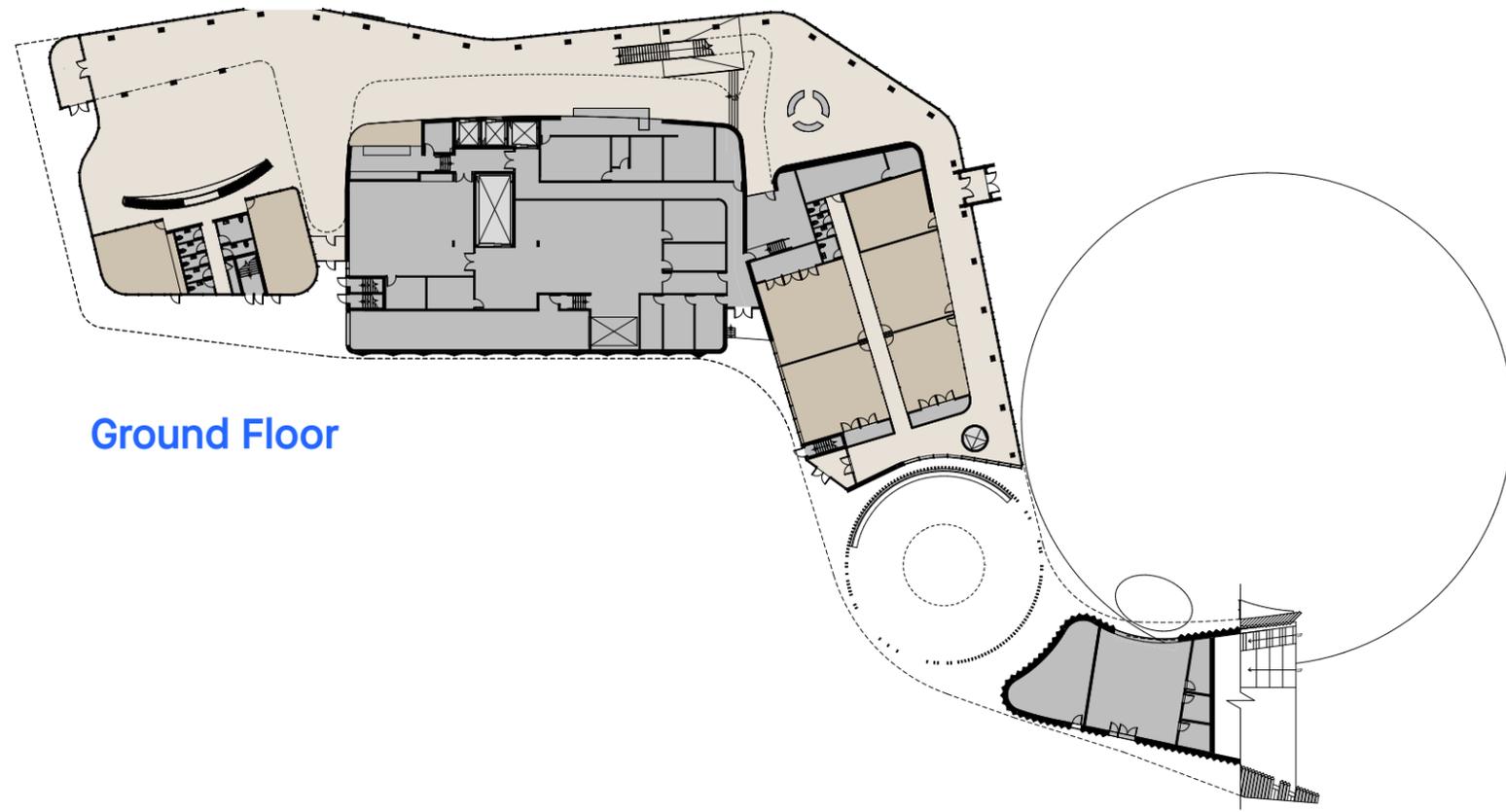
KAT (KATEW) & TAIL

The body of *Kat (Katew)*, or eel, inspired the design, emerging from and returning to *K'jipuktuk*, the Great Harbour. The eel, a universal measure of the health of the environment, is also significant to the culture, knowledge, and sustainable practices of the Mi'kmaq. The sinuous form allows the building to flow across the site, outside of the colonial grid and connecting to the movement and rhythms of ocean waves. The sheen of its greyish-blue terracotta canted walls aid in regulating light, air and temperature within the AGNS.

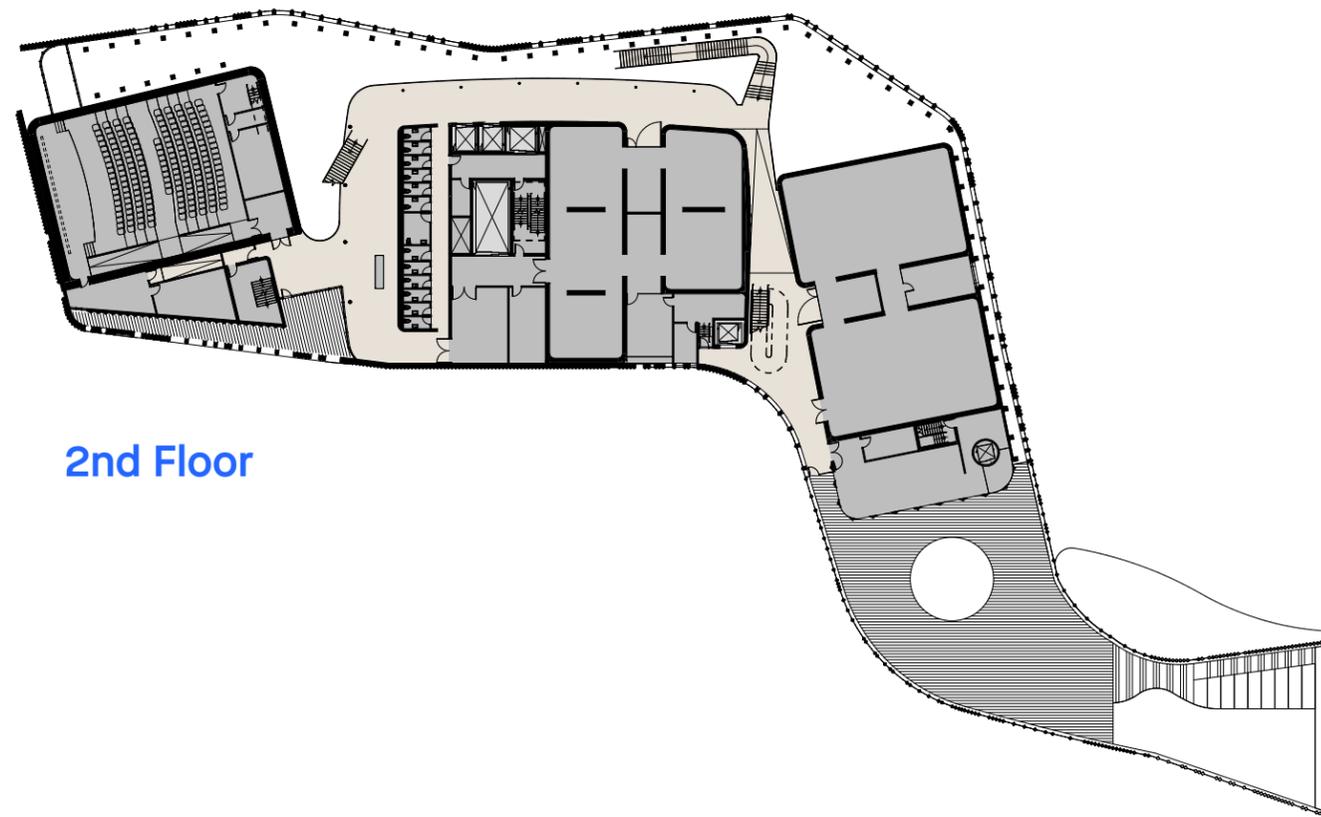


Eel petroglyph

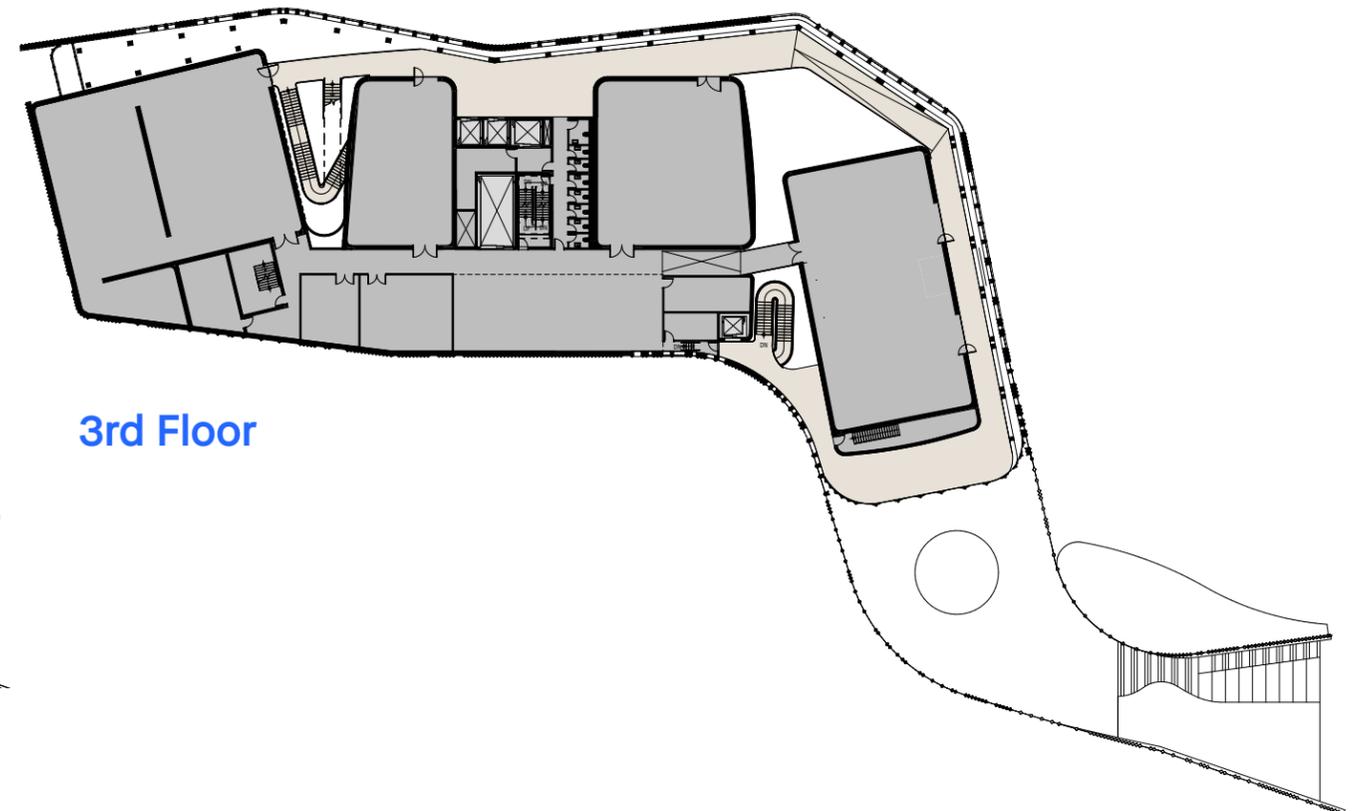




Ground Floor



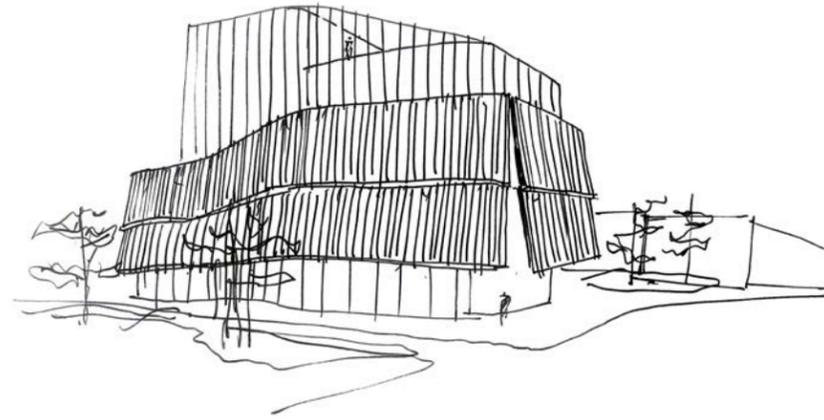
2nd Floor



3rd Floor

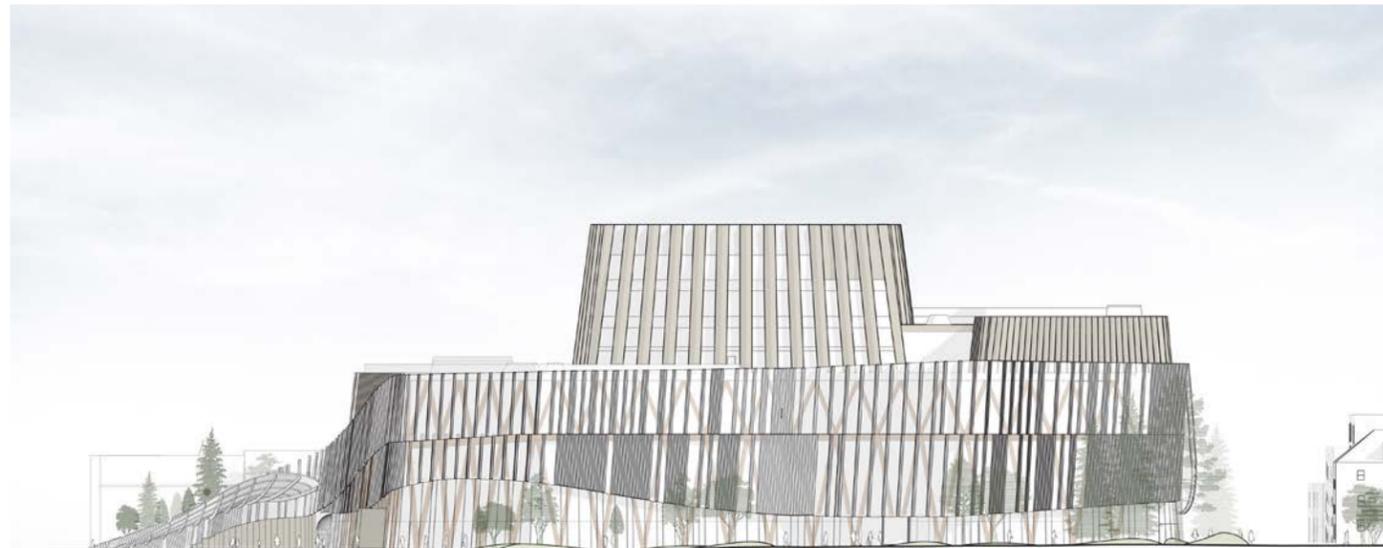
BETWEEN THE CITY AND THE HARBOUR

The new AGNS responds to the scale of its neighbouring buildings which include the Marriott Hotel, Bishop's Landing, and the Alexander Keith's Brewery by keeping the edges of the building low. The main entrance at Lower Water and Salter Street is inspired by the shape of the peaked hats worn by Mi'kmaw matriarchs.

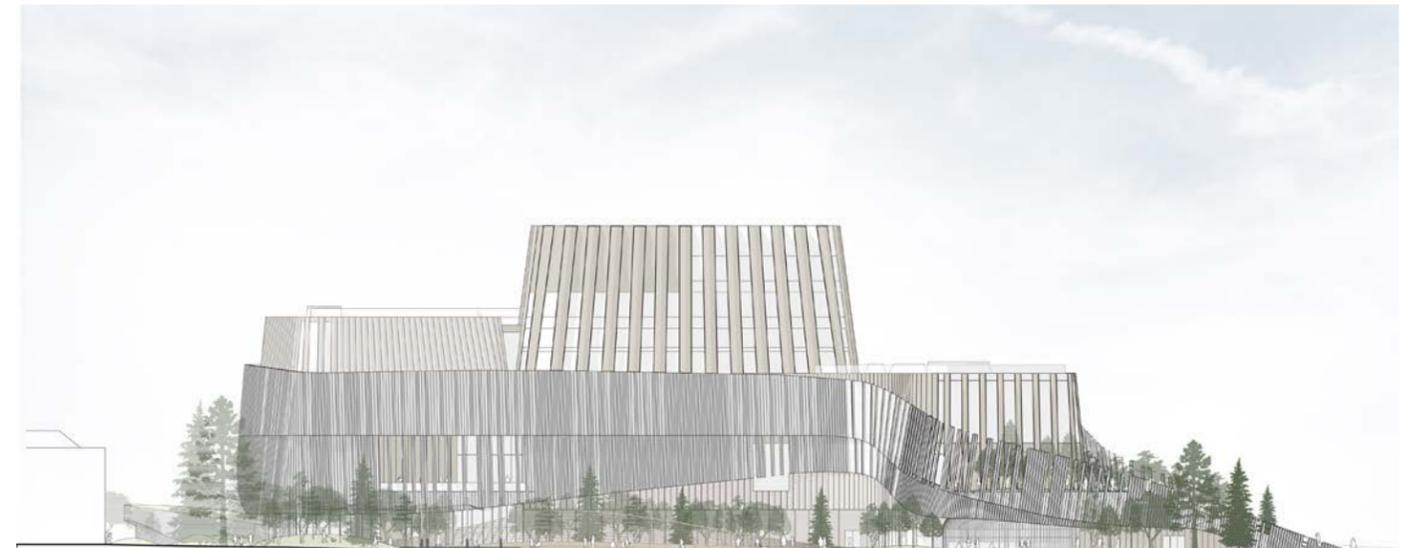


The Mi'kmaq narrative inspired a warm, welcoming, inclusive gallery experience to give all Nova Scotians a strong sense of belonging.

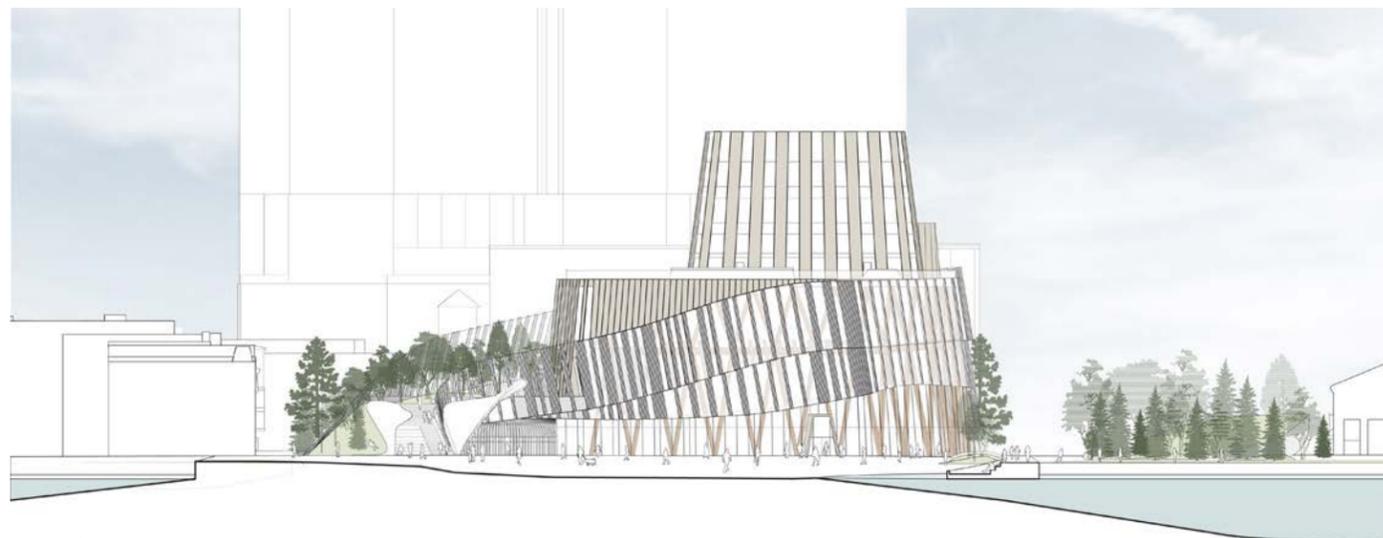
Shirley Blumberg, KPMB Architects



North Elevation: Salter Street



South Elevation



East Elevation



West Elevation

THE PEAKED HAT ENTRANCE

The recognized shape of the Mi'kmaq women's peaked hat inspired the shaping of the main entrance at Lower Water and Salter Street to create a welcoming, nurturing experience where everyone feels at home. The iconic shape is also a symbol of the strength, wisdom, love and power that women hold within Mi'kmaq communities.



Elder Whitman wearing the Peaked Hat (2020)



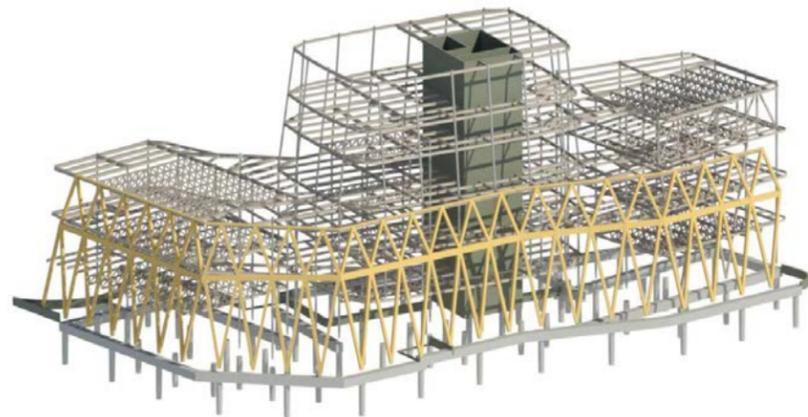
The main entrance to the AGNS the corner of Lower Water and Salter Streets.

MAWIOMI ODEUM

When you enter through the Peaked Hat entrance from Lower Water and Salter Streets, you will arrive in the Mawiomi Odeum, a warm, open public gathering space where art, learning and community come together.

Mawiomi, the Mi'kmaq word for gathering, is at the heart of the design of the new Art Gallery of Nova Scotia. It embodies the design objectives for a welcoming visitor experience, *'prioritizing and engaging people at every turn.'*

It will feature a canted timber diagrid that frames the public space and flows from the main entrance to the Harbour.



Interior view of the Mawiomi Odeum with fireplace gathering. Mural (far right) by Jordan Bennett. Used with the permission of the artist.

The design reflects feedback from the public, Mi'kmaq elders and leaders, and others in our community. And we look forward to many more conversations in order to create a place that promotes inclusivity, curiosity and discovery.

Heather Hanson, PR Hive



Looking from reception to retail and Harbour.
The Outer Seam by Amy Malbeuf. (far right)
Used with permission of the artist.

We wanted to create a space that echoed our natural environment - no sharp edges. In accordance to our Elders' wishes, there are no places for energy to be trapped in corners. We moved away from the idea of the square and the square building.

Jordan Bennett, Artist

*Artworks shown here in the Temporary Exhibition Hall:
Asiniy Iskwew by Lori Blondeau.
Ugstakamuid by Hannah Claus.
Miss Chief's Wet Dream by Kent Monkman.
Speaking to Their Mother by Rebecca Belmore.
Used with permission of the artists.*





When people arrive at the fourth floor by either the elevators or the interconnecting stair in the west court, they will be greeted with a view into the beloved Maud Lewis House and Gallery.

Materials will reference, abstract and adapt those rooted in this place that have been utilized since time immemorial, such as ash wood, porcupine quill and earth metals. Our choices will become part of this continuum.

Jordan Bennett, Artist

The materials - timber, terracotta, metals all reinforce the objectives of the AGNS to create something unique, and achieve a sustainable design with significant reductions in embodied carbon. The vertical rhythm of the façade composition makes references to vertical patterns of Mi'kmaq baskets woven from quills, pine needles, and strips of ash. The idea is to invite local suppliers and trades to participate in the making of the architecture and landscape.



On Lower Water Street, the open space reserved for a future building will be activated as a landscaped public space for outdoor events, art-making, and gathering through all seasons.



Exterior view of the building from Lower Water Street looking north.

*This is a chance to
start a new circle.*

Lorraine Whitman, Elder
and President, NWAC

The Oculus is an open-air, circular
gathering place located between the
Tail and the AGNS gallery building.
It provides a pedestrian connection
from Lower Water Street to the
Harbour and will be used for formal
and informal gatherings.



This space is a presence - not in the traditional sense of imposing or aggressive, but rather it demonstrates the power of culture, unity, and positivity in the most respectful and creative way possible. This scheme demonstrates the marriage between internal, external, land and water. Quite simply, it's breathtaking.

Lorraine Whitman
Elder and President, NWAC





3.0 Program

3.1 BUILDING PROGRAM OVERVIEW

The Project is made up of three major components: The Art Gallery of Nova Scotia, commercial activation spaces and the outdoor public space. Though we distinguish these components in text and descriptions, the user will experience these components as a cohesive whole and their design should be integrated and complementary. The functional program for the building is outlined over the following pages, including all indoor major space titles and associated program areas.

All spaces for the New Art Gallery of Nova Scotia building are defined as net functional area: true net space devoted to each function measured to inside face of defining partitions or boundaries. Internal circulation within exhibition spaces and aisles/manoeuvring space in collection storage spaces are counted as part of the functional area. Otherwise no circulation, building structure, or building service space is counted in the numbers provided.

The intended relationships between the spaces, zoning, and circulation concepts are presented in Section 3.2, as well as descriptions of the functions and general requirements. Art gallery specific technical requirements are presented in Section 3.3 Technical Requirements.

SUMMARY BY SPACE GROUP:		NET SPACE REQUIREMENTS	
		sf	sm
A	VISITOR SERVICES	13,134	1,220.2
B	EXHIBITIONS	31,017	2,881.6
C	EDUCATION / PUBLIC PROGRAMS	17,050	1,584.0
D	OPERATE: ADMINISTRATION	8,655	804.1
E	OPERATE: COLLECTIONS / CURATORIAL	13,420	1,246.8
TOTAL ALL FUNCTIONS		83,276	7,736.6
Assumed Gross Area at Ratio of 1.5 : 1.0		124,914	11,604.9

A - VISITOR SERVICES				
Group	Subgroup	Space Name	NET SPACE REQUIREMENTS	
			sf	sm
A.1		Lobby		
A.1	.1	Vestibules (assume 2)	200	18.6
A.1	.2	Hall - Foyer	5,000	464.5
A.1	.3	Information - reception counter	400	37.2
A.1	.4	Visitor Services Office	400	37.2
A.1	.5	Family / Kids Area	650	60.4
		<i>Subtotal A.1</i>	<i>6,650</i>	<i>617.8</i>
A.2		Public Amenities		
A.2	.1	Public Restrooms	893	83.0
A.2	.2	Cloak room - lost and found	300	27.9
A.2	.3	Lockers	100	9.3
A.2	.4	Employee/Guest Health Room	250	23.2
A.2	.5	Health Room Washroom	62	5.8
		<i>Subtotal A.2</i>	<i>1,605</i>	<i>149.1</i>
A.3		Retail		
A.3	.1	Gallery Shop	2,100	195.1
A.3	.2	Gift Shop Manager's Office	250	23.2
A.3	.3	Storages	530	49.2
		<i>Subtotal A.3</i>	<i>2,880</i>	<i>267.6</i>
A.4		Food and Beverage		
A.4	.1	Lobby Café Bar Lounge	1,291	119.9
A.4	.2	Kitchen	500	46.5
A.4	.3	Scullery	108	10.0
A.4	.4	Staff Changing / WC	100	9.3
		<i>Subtotal A.4</i>	<i>1,999</i>	<i>185.7</i>
		TOTAL A Group	13,134	1,220.2

B - EXHIBITIONS				
Group	Subgroup	Space Name	NET SPACE REQUIREMENTS	
			sf	sm
B.1		Permanent Galleries		
B.1	.1	Permanent Gallery 1	2,500	232.3
B.1	.2	Permanent Gallery 2	2,000	185.8
B.1	.3	Permanent Gallery 3	2,000	185.8
B.1	.4	Permanent Gallery 4	2,000	185.8
B.1	.5	Permanent Gallery 5	1,500	139.4
B.1	.6	Permanent Gallery 6	1,500	139.4
B.1	.7	Presentation Room 1	250	23.2
B.1	.8	Presentation Room 2	250	23.2
B.1	.9	Presentation Room 3	250	23.2
B.1	.10	Interstitial 1	225	20.9
B.1	.11	Interstitial 2	225	20.9
B.1	.12	Interstitial 3	225	20.9
B.1	.13	Maud Lewis	2,000	185.8
B.1	.14	Maud Lewis Presentation Room	200	18.6
B.1	.15	Permanent Gallery Storage/Support	300	27.9
		<i>Subtotal B.1</i>	<i>15,425</i>	<i>1,433.0</i>
B.2		Temporary Galleries		
B.2	.1	Temporary Gallery 1	4,000	371.6
B.2	.2	Temporary Gallery 2	3,000	278.7
B.2	.3	Temporary Gallery 3	2,500	232.3
B.2	.4	Temporary Gallery 4	2,000	185.8
B.2	.5	Black Box Gallery	2,000	185.8
B.2	.6	Gallery Lounge	500	46.5
B.2	.7	Temporary Gallery Storage/Support	500	46.5
		<i>Subtotal B.2</i>	<i>14,500</i>	<i>1,347.1</i>
B.3		Education Gallery		
B.3	.1	Education Gallery	500	46.5
		<i>Subtotal B.3</i>	<i>500</i>	<i>46.5</i>
B.4		Visitor Amenities		
B.4	.1	Public Restrooms	592	55.0
		<i>Subtotal B.4</i>	<i>592</i>	<i>55.0</i>
		TOTAL B Group	31,017	2,881.6

C - EDUCATION / PUBLIC PROGRAMS				
Group	Subgroup	Space Name	NET SPACE REQUIREMENTS	
			sf	sm
C.1		Lecture Theatre		
C.1	.1	Seating Area	1,991	185.0
C.1	.2	Main Stage	500	46.5
C.1	.3	Green Room	300	27.9
C.1	.4	Restrooms and Changing Room	700	65.0
C.1	.5	Sound control room	50	4.6
C.1	.6	Lighting control room	50	4.6
C.1	.7	Projection room	150	13.9
C.1	.8	Translator's room	65	6.0
C.1	.10	General store	100	9.3
		<i>Subtotal C.1</i>	<i>3,906</i>	<i>362.9</i>
C.2		Multi-purpose Rooms		
C.2	.1	Multi-Purpose Room	3,700	343.7
C.2	.2	Seminar Room - 60 persons	1,291	119.9
C.2	.3	Meeting Room - 20 persons	431	40.0
C.2	.4	Meeting Room - 20 persons	431	40.0
C.2	.5	Furniture Storage	300	27.9
C.2	.6	A/V Storage	75	7.0
C.2	.7	Catering Prep	440	40.9
C.2	.8	Group Kitchen	250	23.2
		<i>Subtotal C.2</i>	<i>6,917</i>	<i>642.6</i>
C.3		Education		
C.3	.1	Group Orientation / Lunch	750	69.7
C.3	.2	Group Orientation / Lunch	750	69.7
C.3	.3	Public restrooms	600	55.7
C.3	.4	AGNS Studio 1	1,000	92.9
C.3	.5	AGNS Studio 2	1,000	92.9
C.3	.6	Education Prep	300	27.9
C.3	.7	Washer/Dryer	35	3.3
C.3	.8	Education Storage	500	46.5
		<i>Subtotal C.3</i>	<i>4,935</i>	<i>458.5</i>
C.4		Innovation Spaces		
C.4	.1	Atelier 1	646	60.0
C.4	.2	Atelier 2	646	60.0
C.4	.3	Shared working spaces	0	0.0
		<i>Subtotal C.4</i>	<i>1,292</i>	<i>120.0</i>
		TOTAL C GROUP	17,050	1,584.0

D - OPERATE: ADMINISTRATION				
Group	Subgroup	Space Name	NET SPACE REQUIREMENTS	
			sf	sm
D.1		Direction		
D.1	.1	Director / CEO	275	25.5
D.1	.2	Executive Assisant	150	13.9
D.1	.3	Office Reception/Waiting Area	108	10.0
		<i>Subtotal D.1</i>	<i>533</i>	<i>49.5</i>
D.2		Administration		
D.2	.1	Director of Finance/Ops	150	13.9
D.2	.2	Controller	100	9.3
D.2	.3	Accounting Clerk	75	7.0
D.2	.4	Operations Manager	75	7.0
D.2	.5	Administrative Assistant	75	7.0
		<i>Subtotal D.2</i>	<i>475</i>	<i>44.1</i>
D.3		Curatorial		
D.3	.1	Curator of Collections	75	7.0
D.3	.2	Senior Curator	100	9.3
D.3	.3	Assistant Registrar	75	7.0
D.3	.4	Chief Curator Deputy Director	150	13.9
D.3	.5	Assistant Curator	100	9.3
D.3	.6	Indigenous Curator	100	9.3
D.3	.7	Prep-Museum Tech Supervisor	75	7.0
D.3	.8	Prep-Museum Tech	50	4.6
D.3	.9	Other Museum Techs	50	4.6
D.3	.10	Curatorial (and Programs) Secretary	75	7.0
D.3	.11	Curator of Art (subject TBD)	100	9.3
		<i>Subtotal D.3</i>	<i>950</i>	<i>88.3</i>
D.4		Development		
D.4	.1	Director of Development	150	13.9
D.4	.2	Development Officer Sponsorship	100	9.3
D.4	.3	Development Officer Philanthropy	100	9.3
D.4	.4	Development Services Officer	75	7.0
D.4	.5	Development Office TBD	75	7.0
		<i>Subtotal D.4</i>	<i>500</i>	<i>46.5</i>
D.5		Marketing / Visitor Experience		
D.5	.1	Education Program Specialist	100	9.3
D.5	.2	Program and Education Assistant	75	7.0
D.5	.3	Program and Education Assistant	75	7.0
D.5	.4	Summer Student	50	4.6
D.5	.5	Summer Student	50	4.6
D.5	.6	Indigenous Prog Assistant	75	7.0

D - OPERATE: ADMINISTRATION (CONTINUED)				
Group	Subgroup	Space Name	NET SPACE REQUIREMENTS	
			sf	sm
D.5	.7	Rental and Event Technician	50	4.6
D.5	.8	Rental and Event Technician	50	4.6
D.5	.9	Manager of Community Engagement	100	9.3
D.5	.10	Public Programs Specialist	100	9.3
D.5	.11	Public Program Assistant	50	4.6
D.5	.12	Public Program Assistant	50	4.6
D.5	.13	Public Program Assistant	50	4.6
D.5	.14	Graphic Designer	75	7.0
D.5	.15	Manager Visitor Experience	100	9.3
D.5	.16	Director, Marketing/Visitor Experience	150	13.9
D.5	.17	Digital Integration Officer	75	7.0
D.5	.18	Marketing and Comms Coordinator	100	9.3
		<i>Subtotal D.5</i>	<i>1,375</i>	<i>127.7</i>
D.6		Administration Support		
D.6	.1	Board Room	646	60.0
D.6	.2	Meeting Room	250	23.2
D.6	.3	Meeting Room	250	23.2
D.6	.4	Volunteers Room	430	39.9
D.6	.5	File Room/Supply Storage	161	15.0
D.6	.6	Mailroom, Photocopy, Fax, Supplies	215	20.0
D.6	.7	Toilet Facilities and Janitorial Closet	215	20.0
D.6	.8	Changing / Showering Room	323	30.0
D.6	.9	Staff Kitchen and Lounge	430	39.9
D.6	.10	Staff & Visitor Cloak Room	108	10.0
		<i>Subtotal D.6</i>	<i>3,028</i>	<i>281.3</i>
D.7		Building Support		
D.7	.1	Buiding Engineer / Plans Office	161	15.0
D.7	.2	AV Workroom Storage	215	20.0
D.7	.3	IT Server Room	215	20.0
D.7	.4	IT Equipment Storage	108	10.0
D.7	.5	Security Office	204	19.0
D.7	.6	Security Booth	161	15.0
D.7	.7	Security Lockers and Storage	161	15.0
D.7	.8	Non-Art Shipping/Receiving	300	27.9
D.7	.9	Garbage and Recycling Bins	161	15.0
D.7	.10	Staff and Service Entry	108	10.0
		<i>Subtotal D.7</i>	<i>1,794</i>	<i>166.7</i>
		TOTAL D GROUP	8,655	804.1

E - OPERATE: COLLECTIONS / CURATORIAL				
Group	Subgroup	Space Name	NET SPACE REQUIREMENTS	
			sf	sm
E.1		Collection Care		
E.1	.1	Emergency Conservation / Photo	850	79.0
E.1	.2	Conservation Materials	150	13.9
E.1	.3	Frame Storage	151	14.0
E.1	.4	Collections Storage	500	46.5
		<i>Subtotal E.1</i>	<i>1,651</i>	<i>153.4</i>
E.2		Storage		
E.2	.1	Temporary Exhibition Storage	2,000	185.8
E.2	.2	Exhibition Furnitures Storage	1,076	100.0
		<i>Subtotal E.2</i>	<i>3,076</i>	<i>285.8</i>
E.3		Workshops		
E.3	.1	Carpentry Workshop	1,500	139.4
E.3	.2	Paint Room	150	13.9
E.3	.3	Electronics Workshop	250	23.2
E.3	.4	Lighting Storage	150	13.9
E.3	.5	Matting / Framing	1,200	111.5
		<i>Subtotal E.3</i>	<i>3,250</i>	<i>301.9</i>
E.4		Shipping / Receiving		
E.4	.1	Interior Truck Bay	2,000	185.8
E.4	.2	Collection Shipping - Receiving area	861	80.0
E.4	.3	Crating - Uncrating	430	39.9
E.4	.4	Crate Storage	861	80.0
E.4	.5	Packing Supplies	484	45.0
E.4	.6	Observation Room	323	30.0
E.4	.7	Isolation Room - Quarantine	269	25.0
E.4	.8	Toilet Facilities and Janitorial Closet	215	20.0
		<i>Subtotal E.4</i>	<i>5,443</i>	<i>505.7</i>
		TOTAL E GROUP	13,420	1,246.8

3.2 PROGRAMMATIC CRITERIA

FUNCTIONAL MODEL

This section of the Art Gallery of Nova Scotia requirements identifies the ideal conceptual relationships between the various functions, circulation, zoning, and relationships with points of access to the building and other external factors. This is presented in an overall functional diagram. This is not meant to imply particular architectural design but rather give guidance on the functional planning principles that need to be followed in the design process. As the design develops, consultation with the Gallery will be important in achieving a functional layout that serves the institution's needs.

There are several organizing principles that guide the grouping and placement of functions.

The functions of the AGNS are organized in five groups:

A. Visitor Services

The visitor services spaces include the lobby, admission and orientation, visitor amenities, and retail and food services.

B. Exhibitions

This group includes both permanent and changing exhibition galleries, specialized galleries such as the black box and education galleries, gallery support spaces, and related gallery amenities.

C. Education / Public Programs / Maker Spaces

Education spaces include group orientation, education studios, and artist residency ateliers. Public programs spaces include the lecture theatre and support as well as multi-purpose rooms and their support.

D. Administration

Administration/Operations spaces include work and support spaces required for AGNS staff. This group also includes meeting rooms and volunteer facilities.

E. Collections/Preparation

The collections/preparation group accommodates the back-of-house functions of the physical care, handling, and storage of art works and preparation and installation of exhibitions. This includes the dedicated shipping/receiving facilities.

PLANNING PRINCIPLES

The functions of the Gallery need to be arranged in zones defined by the type of access and security that is appropriate. The visitor services and education/public programs spaces are to be in a pre-admission public access zone that is easily entered from the exterior and which does not require admission. From time to time specific spaces within this zone require admission control but this can be handled

at the entrances to those spaces. The exhibition spaces are to be grouped in a post-admission public zone entered from the lobby through an admission control point or pay wall. The administration zone is essentially a non-public zone with controlled access of colleagues and people having business with Gallery staff. The collections / preparation functions are to be in a secure collections zone, although may be accessible through appropriate design considerations.

The site presents the challenge and opportunity to have visitors arriving from multiple sides of the site. Both Lower Water Street, for those coming by foot, bike, car, taxi, public transit, tour bus, and the Harbour side, for pedestrians using the popular Harbour Walkway, are important directions of arrival for the Gallery. Salter Street as well may be an important orientation to consider. The design challenge is for people arriving from these multiple directions to recognize the building as the Art Gallery of Nova Scotia and have convenient access to the entrance or entrances to the Gallery's lobby.

The Gallery's lobby / foyer is a gathering place that will be the venue for both informal and planned social activity. It is the point of direct access to a number of spaces such as the gift shop, lecture theatre, café, multi-purpose rooms, and education suite. All of these spaces are to be used by the Gallery visitors as well as by other organizations for programs. The lobby/foyer and any of the directly accessed functions may be open outside of normal gallery hours.

The lobby/foyer has the primary function to be the place for welcoming and orienting visitors to the Gallery. A prominently located and visible portal gives controlled access to the exhibition galleries. Its character and placement should be indicative of the centrality of the exhibitions to the Gallery experience.

A closure of some kind should be incorporated to secure the exhibition spaces when galleries are closed but the pre-admission public zone is open. It is also necessary to incorporate a set of doors, at some point, to segregate the controlled relative humidity environment of the gallery and collection spaces from the more variable conditions in the visitor services spaces. These closures need to be applied with care so as to make the movement from lobby/foyer into the exhibition galleries as fluid and natural as possible.

The exhibition spaces form the heart of the visitors' experience. The changing galleries should be prominently placed. These spaces will be frequently reconfigured for different exhibitions, including multiple shows at the same time. For this reason, each gallery space should have its own entrance. Access to the permanent collection galleries should also be direct and obvious and again, each gallery should have its own entrance.

The movement of works of art drives the spatial organization of the collection and other back-of-house functions. An interior truck bay is used for all art movement in and out of the building. The greatest intensity of this movement is the arrival and departure of traveling exhibitions. A direct route to the changing exhibition galleries and their support spaces is important but access to the permanent galleries is also required.

The collection truck bay serves as a shipping/receiving area dedicated to art movement. This area should have quarantine and pest control facilities and function as the 'gateway'. All other shipping/receiving, as well as garbage and recycling occurs at a separate service entrance.

The administration offices should be as close as possible to other staff workspaces, so staff are as consolidated as possible. The administration offices also require reasonable access from the lobby/foyer, preferably not through secure areas of the Gallery. Meeting rooms should be more directly accessible from the public areas.

The diagram that follows on page 28 indicates the application of these principles to the AGNS program.

APPLICATION TO MULTIPLE FLOOR LEVELS

It is understood that the building will have multiple levels. In distributing the functions to multiple floors, it is generally required that each of the functional groups be maintained on a single level. The visitor services and education / public programs groups are logically placed on the ground level. However, such functions as the multi-purpose rooms and café could take advantage of an elevated position with views and access to exterior terraces. If this is considered, access should not be through the post-admission zone but rather through a means of direct circulation from the lobby.

It is preferable for exhibition galleries to be one floor up from the ground level to further mitigate risks to the collection. The exhibitions group could be split on two levels with the permanent galleries on one and the temporary galleries on another. Vertical and horizontal circulation to these spaces should be maintained within the post-admission zone.

The collections functions would ideally be maintained in a single group at ground level with the truck bay. If necessary, the collections care, workshops, and storage functions could be placed on an elevated floor provided that the art elevator connects these two groups directly. All levels on which art functions occur should be connected by a large freight elevator meeting the dimensional criteria noted in other sections.

PUBLIC ART – BUILDING DESIGN CONSIDERATIONS

Public Art is far more than traditional art forms, like sculpture and landscape art. Public Art can include sound art, projection and light-based works, interactive new media pieces, temporary fiber-based works, and performance-based, both permanent and temporary.

Art should activate the public spaces, feature a broad range of artists working in a variety of media. Specifically, the art should activate the Arts District in a way that considers the site users (the Art Gallery of Nova Scotia, events, etc.) and not detract from the goals of that institution or events.

Opportunity sites for public art within the Project should be identified early in the design. Exterior sites should include:

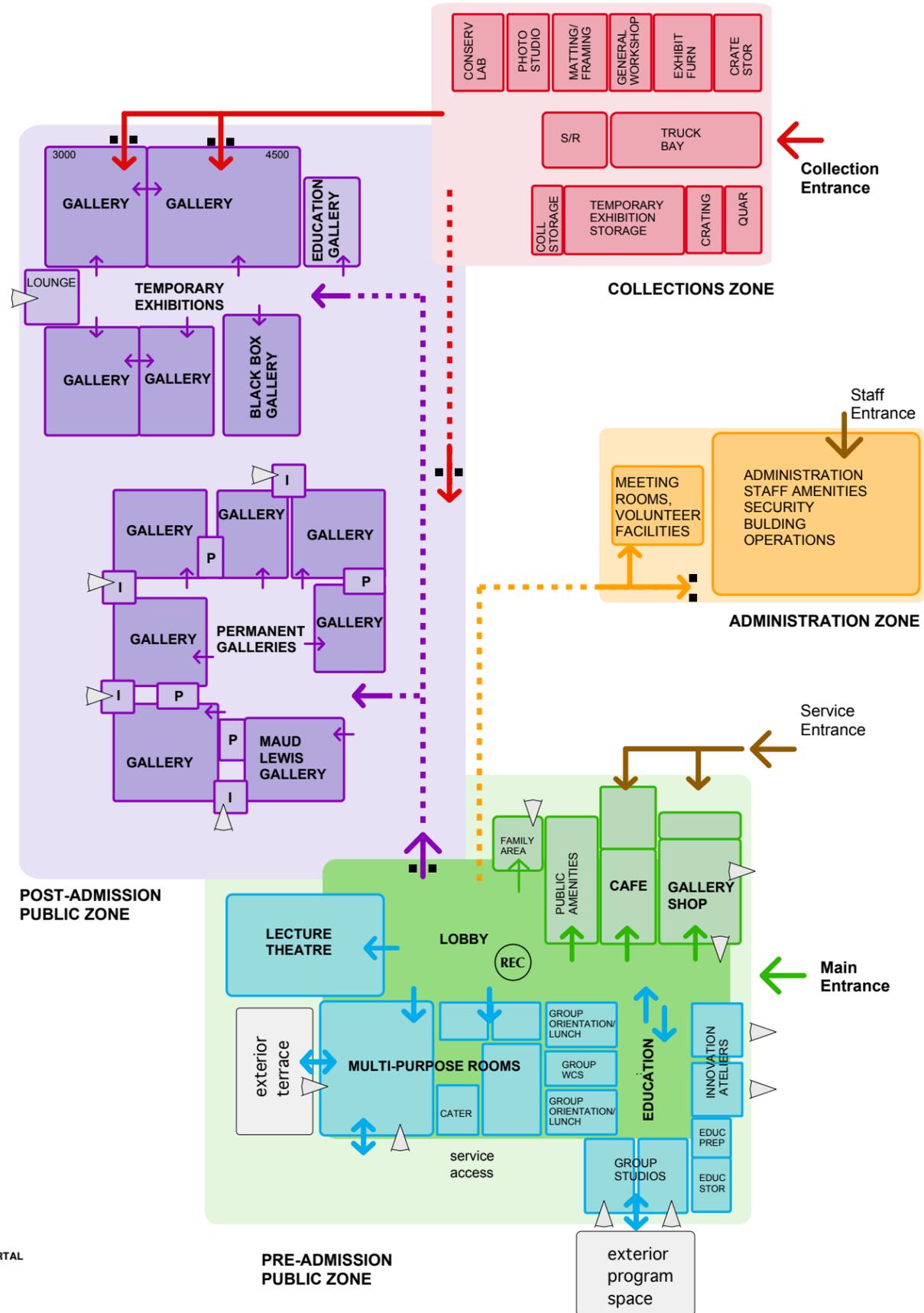
1. Building façade, with an anchor for a single, programmable, visible site for rotating commissions.
2. Exterior programming should be facilitated by the design, including built in projection site as well as performance platform.
3. Gardens - soft landscaping opportunities are encouraged. These will be used by community and programmed by artists.
4. Furnishings, public furniture, and fixtures should be considered as opportunity sites for artists' input and can be used as such.

CIRCULATION

Depending on layout, a minimum of two public elevators are required so that one is always available for accessibility during breakdown or maintenance. Cab size should be sized to allow movement of a group of 12 to 15 people on a guided tour, or participating in an art gallery program, to move together without breaking up. Both elevators should also, at a minimum, be able to hold at least two wheelchairs or strollers with caregivers or parents at one time. If spaces in the pre-admission zone area are on floors other than the ground floor, additional elevators are required. It is not acceptable for circulation to these spaces to be within the post-admission zone.

In addition to the closed exit stairs required by code, generous open stairs for public use should be provided, given increased public concern for environmental sustainability and an interest in public health.

**ART GALLERY OF NOVA SCOTIA
FUNCTIONAL DIAGRAM**



FUNCTIONAL DESCRIPTIONS

The following descriptions and requirements for the Art Gallery of Nova Scotia spaces are organized by functional group as shown in the space list and functional diagram. Note that where flexibility in the number or size of spaces is acceptable this is expressed as a range.

A. VISITOR SERVICES

The spirit and personality of the new Art Gallery will acknowledge its place on Mi'kmaq territory. It will represent an artistic expression of the importance of the land to the Mi'kmaq people, be a place to celebrate Mi'kmaq culture and serve as that central place to welcome to all visitors.

The Art Gallery of Nova Scotia will come alive in a new home on the Halifax Waterfront, with rich and vibrant experiences, both inside and out. As waterfront wanderers explore the four kilometers of boardwalk lining the shores of the Halifax Harbour, they are astonished to discover the Art Gallery of Nova Scotia and public spaces at the Arts District. Both day and night, art experiences, retail, live performances, art making, festivals, and public art spills out of the Gallery into the public realm.

The Art Gallery of Nova Scotia strives to be a community space based in art that embraces diversity and welcomes all Nova Scotians and visitors. The architecture of the Gallery needs to reflect that ambition by being porous and welcoming, offering a series of invitations to engage. Common spaces, like the lobby, café, multipurpose rooms, studios, and other non-gallery spaces should smoothly transition from indoor to outdoor, allowing passers-by to easily immerse themselves in diverse cultural experiences.

When walking past the Gallery, individuals are met with a range of fascinating art experiences at every step. Public art, art making, and the ability to purchase works by local artisans and crafts people from various pop-ups permeate the Arts District and create an experience like no other.

A SUB-GROUPS:

A.1 Lobby

Upon entering the lobby, visitors feel a sense of wonder and excitement while still experiencing an intimate space. Visitors should have a full experience before passing the admission point. From the lobby, visitors have access to art making studios, retail, food, family space, and event space. Ample distribution of comfortable seating allows them to spend time in a welcoming space. While in the lobby, visitors should have the opportunity to make choices about their Gallery visit.

Visitors should also be inspired by the public and private support that helped to create the new Art Gallery as well as the exhibitions, programming and events spaces throughout and around the building. Public acknowledgment of donor, sponsor and other support throughout the building is important. From named-space signage to static or digital donor recognition, celebrating support and inspiring others to contribute is key to the future of the building and the activities within it.

The space should support human connectivity, social interaction, technology and experiences with art, which could include things like works on view, furniture design, special installations, digital signage, and/or art making activities.

The admission point or 'paywall' incorporates a multi-functional point for welcoming, providing information and admissions. When guests arrive, they should have a clear line of sight to interact with front line staff. All guests should be welcomed in the same fashion. All group and venue sales/bookings are centralized and coordinated by staff operating this area. This space serves as a way for the Gallery to control access to exhibition spaces and other parts of the building. It is important for front line staff to be aware of who is in the building at any given time and to connect with security when incidents occur.

A self-serving ticket kiosk option is also available for members and visitors and is close enough for staff to troubleshoot technology and interact with visitors. This area needs to be functional for staff and visitors and creative approaches to queuing is required both for admissions and to access the lecture theatre from the lobby.

Since the Lobby is the hub of activity for a range of audiences, the choice of building materials needs to be considered regarding noise and over stimulation for those with sensory sensitivity and the ability for staff to focus on the visitor. Careful and inclusive acoustic design and material selection is needed for this space and the other large gathering spaces.

The Family and Kids' Space

The Family and Kids' Space will be a destination for parents and caregivers - a place on the waterfront where they could bring their young children for creative play followed by a stop in the café or participation in Gallery programs. This child-friendly space would be adjacent to the lobby in the pre-admission public zone and would offer a well-designed interactive visual experience in a safe and fun environment for our youngest Gallery-goers.

Open-ended, intuitive, child-directed, and multi-sensory elements would be embedded into the design of the space. Technology with child-focused hands-on activities, (light show, projections), a tactile center, and other imaginative and developmentally appropriate materials and resources would be available. The design of the room would include comfortable seats for adults and would also provide a designated toddler space.

This area could be tiered to allow for people to have their coffee, or for a child to have a snack next to the play space. This is a space where kids can be physically more active, touch objects, and have artful activities that are age-appropriate. A requirement would be close access to family washrooms/change tables, and stroller parking. The activities and design of the space inspires engaged, calm and safe play. Comfortable seating should also be provided in a quieter space for families.

A.2 Public Amenities

Public amenities, including washrooms, health and wellness room, water fountains, coatroom, and lockers, should be directly accessible from the lobby space. These spaces are open to the public during regular operating hours. During after hour events, the coat room needs to be available in a secure area that can be closed off to serve the multi-purpose spaces. The coat room should be flexible, giving the option of self-service options and the ability to be staffed. Phone and other device charging stations should be available in appropriate spaces throughout the Gallery.

Washrooms should be gender neutral, single-stalled and have both child and adult changing stations and visitor safety amenities including bio-waste reciprocals and emergency pull cords. Refillable water bottle fountains should be in this area as well as in the Lobby, multi-purpose and education spaces.

The health room will accommodate several different functions from time to time under the control of AGNS staff. It will serve as the first aid room for minor care of visitors and staff as well as an area for persons awaiting emergency medical services. For these purposes it will need a lockable closet for medical supplies. It will also serve as a quiet and private space for prayer or meditation. It will also be offered as a private space for breastfeeding.

A.3 Retail

The Gallery Shop is a key revenue driver for the Gallery but is also considered a supplement to the visitor experience. The Shop showcases and fosters work of artists and crafts people from across Atlantic Canada and reflects the diversity of our region. In addition to local, hand-crafted products, the shop offers a range of products inspired by the Gallery's collection and feature other notational and international art history products.

Although the shop is not positioned as the exit point for exhibition space, it should be highly visible in the lobby and from the street or harbour walkway. The Shop design should provide flexibility for a variety of products as displays change several times throughout the year. It is also well appointed and outfitted with a cohesive range of retail display furniture to support attractive merchandising techniques. There is an efficient space for speedy customer checkout as well as dedicated space earmarked for receiving and storing inventory and for packaging and shipping online and wholesale orders.

A.4 Food Services

Food service is an essential amenity for visitors to the Art Gallery of Nova Scotia. The Café is a fully accessible space that offers coffee, drinks, lunches and light meals. Located off the lobby, and with a direct entrance from the exterior, seating spills into common spaces inside the building and to an outdoor patio. The culinary experience should reflect the Gallery's vision and mission and meet the needs of all of its users from the casual visitor to families.

The café is accompanied by a program of catered food events, some of which would be coordinated with

Gallery openings, programs, venue rentals, and lecture theatre performances. Catering services should also reflect the vision and mission of the Gallery and meet the needs of Gallery clients and internal events. Several spaces will be used for catered events, including the lobby, the multi-purpose rooms, studios, and outdoor spaces. See catering requirements under C.3 Multi-purpose Rooms.

The extent of food service will adjust over time, based on other culinary options available on the Arts District. The intent is to complement other offerings in the area, not compete with them.

B. EXHIBITIONS

The Art Gallery of Nova Scotia presents an engaging program of exhibitions that addresses relevant issues while challenging perspectives. The exhibition program also continues to celebrate the rich and varied historical collection but from a fresh point of view by bringing contemporary concerns to its presentation. This is done through several temporary exhibitions (including traveling/touring exhibitions) and the re-hang of the permanent collection (via permanent and/or semi-permanent exhibitions). The exhibition space requirements, as outlined here, support these initiatives.

B SUB-GROUPS:

B.1 Permanent Galleries

Permanent Collection Galleries

The Permanent Collection Galleries will be used to exhibit works that showcase the different facets of the Art Gallery of Nova Scotia's permanent collection: visual artists with strong ties to Nova Scotia and the Atlantic Provinces; Canadian artists, both historical and contemporary; and international artists that complement various collection areas. This is intended as a permanently configured set of gallery spaces with fixed partitions that support permanent and/or semi-permanent exhibitions developed in-house along thematic lines and/or focused on specific collection areas: Indigenous art, pictures/photography, folk art, etc.

A "permanent exhibition" is on public view for an extended period (5+ years). This doesn't look past the need for continued monitoring, maintenance and upkeep of such exhibitions. As permanent exhibitions are ongoing, they are developed exclusively from the permanent collection. Example: Maud Lewis.

A "semi-permanent exhibition" has very similar characteristics as a permanent exhibition but are on view for a period of 3 years ±. This doesn't look past the need for continued monitoring, maintenance and upkeep of such exhibitions. Given the length of time on public view, these types of exhibitions are developed almost exclusively from the permanent collection. Connections to school curriculum are considered in their change. Examples: A View from the Atlantic; Terroir: A Nova Scotia Retrospective; Buoys & Gulls.

A series of interconnected gallery spaces provide an overarching sense of cohesion to the Permanent Collection Galleries. Within this configuration of approx. 5-6 gallery spaces, a range of scales of gallery

spaces offers a variety of viewing conditions and experiences. The largest of these gallery spaces will be allocated approx. 2500 sq. ft., with the others ranging from 1500-2000 sq. ft.

These gallery spaces will cover all media: paintings, photography, works on paper (drawings, prints, etc.), sculpture, installations, and multi-media works (video, sound, etc.). Accordingly, the fit-up of these gallery spaces and smaller presentation rooms needs to accommodate a wide assortment of works and media needs.

The permanent collection galleries are behind the paywall. This suite of gallery spaces should have multiple points of access from the primary visitor circulation, and indirect access from adjoining galleries. Periodic exhibition changes and ongoing maintenance in the permanent collection galleries can take place after hours using the public circulation routes. Therefore, direct back-of-house access is not required for the permanent collection galleries though the proximity to the back-of-house should be considered.

The permanent collection galleries include gallery spaces of various sizes defined by fixed partitions. For long term flexibility, these subdividing partitions should not contain services other than the power and communication needed in the galleries themselves. Further subdivision may be used from time to time through portable walls, temporary built walls and/or display units.

Presentation Rooms

As well, approximately 2-3 smaller presentation rooms annexing the Permanent Collection Galleries themselves, such as an alcove, allows for more intimate display opportunities (a room to watch a video on a monitor, a small selection of works on paper, etc.). The smaller presentation rooms are allocated 200-250 square feet. Accordingly, the fit-up of these gallery spaces and smaller presentation rooms need to accommodate a wide assortment of works and media needs.

Interstitial Spaces

There is a strong interest in having some of the Permanent Collection Galleries linked by "interstitial spaces". The interstitial spaces are viewed as in-between spaces that serve to connect one gallery space to the next while providing an intimate platform to support a range of in-gallery activities and functions (reading nook, resource room, hangout zone, in-gallery program, etc.).

As specialized rest spaces, there is a real potential to offer gallery-goers a view to the outside from such a space. For example, large windows might provide a view of the Halifax Harbour in combination with furnishings to create an inviting environment to read books related to the permanent collection. This would, of course, be contingent upon the design of the interstitial spaces and their ability to contain daylight and not impede other gallery-related controls and requirements. Visitor comfort in moving from low light to brighter light levels is also a consideration.

These spaces serve multiple program objectives, but key is re-visioning and embracing the possibilities for deeper public engagement with the art experience. For example, an interstitial space might present documentation of the conservation of a painting that is on exhibit in an adjacent gallery. Another interstitial space might include an Indigenous Knowledge Nook with various publications and resource materials to provide more information about the history and culture of the Indigenous People. Or it might be a space to reflect after viewing contemporary African Nova Scotian works from the Permanent Collection.

Some interstitial spaces could be larger walkways that help the visitor transition from one gallery to the next by creatively connecting the two larger spaces, encouraging contemplation and reflection. There could be a comfortable bench and a view to the outside. Other interstitial spaces could be self-contained and would not require the viewer to walk through the space to move to the next gallery. This could provide a more intimate space for a program.

The spaces would require AV access for technology, flexible seating, shelving and display options, and lighting including natural lighting and a view to outside in some of the spaces. These spaces provide dynamic and intriguing ways to program, extend learning and the visitor's experience. They also allow for more voices reflected in the curatorial and programming choices.

Maud Lewis Gallery

One of the most unique objects in the Art Gallery of Nova Scotia's permanent collection is the Maud Lewis house (see Object ID: A1998.1). The Maud Lewis house measures 4.4m x 4.1m x 3.8m (14'-5" x 13'-5" x 12'-5"). To display and animate a conversation around this object, a dedicated gallery space is required.

This is considered a stand-alone gallery space for the permanent exhibition of the Maud Lewis house itself and, more broadly, the permanent and/or semi-permanent exhibition of the artist's work held in the permanent collection. As suggested, in addition to the Maud Lewis house, this gallery space covers a range of other media related to Lewis' work and the folk art genre: paintings, works on paper (drawings, watercolours, etc.), and painted household objects (lamps, trays, etc.).

As well, a smaller presentation room annexing the Maud Lewis Gallery itself, such as an alcove, will allow for more intimate display and programming opportunities (a room to watch a video on a monitor, a small selection of works on paper, in-gallery programming, etc.). The smaller presentation room will be allocated 200-250 square feet. Accordingly, the fit-up of the Maud Lewis Gallery space and smaller presentation room needs to accommodate a wide assortment of works and media needs.

The Maud Lewis Gallery is behind the pay wall. This gallery space should have multiple points of access from the primary visitor circulation, and indirect access from adjoining galleries. Periodic exhibition changes and ongoing maintenance in the Maud Lewis Gallery can take place after hours using the public circulation routes. Therefore, direct back-of-house access is not required for the Maud Lewis Gallery

though the proximity to the back-of-house should be considered.

Fixed partitions in The Maud Lewis Gallery is limited to a large extent as to allow for an open feeling to the gallery space. For long-term flexibility, any sub-dividing partitions should not contain services other than the power and communication needed in the galleries themselves. Further subdivision may be used from time to time through portable walls, temporary built walls and/or display units.

The character of this space should consider the character of the work within this area of the permanent collection (folk art) while reflecting the professional nature of the institution and its respect for the works on public view.

B.2 Temporary Exhibition Galleries

Temporary Exhibition Galleries

The temporary exhibition galleries are the venues for temporary and/or traveling/touring exhibitions that maintain public and media interest in the Art Gallery of Nova Scotia.

A "temporary exhibition" is on public view for up to 6 months. This, however, depends on the type of artwork, loan arrangements, etc. Temporary exhibitions are developed in-house from the permanent collection and/or outside sources. Examples: Jordan Bennett: Ketu'elmita'jik; Perfect Brightness: Discovery and Escape in Contemporary Photography.

A "traveling/touring exhibition" is also a temporary exhibition and typically lasts 3 to 6 months. Again, this depends on the type of artwork, loan arrangements, etc. Traveling/touring exhibitions are organized and circulated by other museums, partner institutions, etc. These exhibition types have the potential to cover a broader subject matter than the permanent collection exhibitions. Therefore, the temporary exhibition galleries are needed to support a range of media: paintings, photography, sculpture, installations, and multi-media works.

Accordingly, the fit-up of these gallery spaces needs to accommodate a wide assortment of works including new media and IT needs.

The temporary exhibition galleries consist of a configuration of approximately 3-4 gallery spaces that are subdivided relatively permanently. The largest of these gallery spaces will be allocated 4000-4500 square feet, with the others ranging from 2000-3000 square feet. The temporary exhibition galleries should be grouped on one level. The configuration of these unique rooms allows each to house a separate exhibition, or they can be treated as a single platform for a larger exhibition. As to facilitate such flexibility, there should be generous openings between each of the gallery spaces.

Teams are to consider an ability to further subdivide the temporary exhibition galleries into smaller spaces of variable sizes and arrangements. The method of temporary subdivision should be studied as

part of the design process.

A lounge area within this configuration of gallery spaces is also required. The lounge area measures approximately 500 square feet. As well, the interest in having some of the gallery spaces linked by “interstitial spaces”, as described in the permanent collection galleries section of this document, could be extended to the temporary exhibition galleries.

While behind the pay wall, the temporary exhibition galleries should be prominently located as visitors are often seeking out specific exhibitions that have been advertised.

Due to the frequency of exhibition changes, the changing exhibition galleries should be arranged so that the galleries can be closed off from public view during the installation of new exhibitions. They require unobstructed access from the back-of-house areas, which include the art receiving / shipping, preparation and exhibition support zones. Ideally an art circulation corridor will connect each changing gallery space with the back-of-house.

The character of the spaces should be minimalist and neutral, reflecting the professional nature of the institution and its respect for the works on public view.

Black Box Gallery

“The term ‘black box’ has been applied to exhibition galleries as to avant-garde theatre spaces, where architectural detailing of the space is minimal, with structures and services largely exposed but made to disappear from view by using matte painting [surface treatment] and directional lighting.” – The Manual of Museum Exhibitions, Barry Lord and Gail Dexter Lord (eds.)

The black box gallery is a venue for temporary and/or traveling/touring exhibitions with a time-based focus. This gallery space covers a range of new media applications and practices. Examples include, but are not limited to, installations and/or presentations involving video, film, sound, multi-media, computer-aided art, and performance.

Accordingly, the fit-up of this gallery space needs to accommodate and support a variety of new media and IT needs. For example, floor and wall grids for electrical supply and communication trunking, and drop-down services from the ceiling, allowing for maximum flexibility. A depressed structural floor with a raised access floor could be considered for this space.

The black box gallery is a stand-alone gallery space, a room that is ideally of open, free span construction without fixed partitions.

In addition to the primary function as a platform for the exhibition of time-based art, this gallery space will be used as a “collision space” that can be jointly programmed by the curatorial and/or education teams

in partnership with community groups and organizations (poets, dance troops, schools, etc.). Therefore, an ability on a project-to-project basis to further subdivide the gallery into smaller spaces of variable sizes and arrangements should be considered. The method of temporary subdivision, as referenced in the temporary exhibition galleries overview, should be studied as part of the design process. Options may be reviewed and discussed during the design phase.

While behind the pay wall, the black box gallery should be prominently located as visitors are often seeking out specific exhibitions that have been advertised. Due to the frequency of exhibition changes, like the temporary exhibition galleries, this gallery space should be arranged so it can be closed off from public view during the installation of a new exhibition. Direct back-of-house access, however, is not necessarily required though the proximity to the back-of-house should be considered.

As described above, the character of the space should be minimalist and neutral, reflecting the professional nature of the institution and its respect for the works on public view. The black box gallery requires a minimum ceiling height of 4.27m (14'-0”).

The floors, walls, and roof or ceiling structure should have the capability to support the weight of works of art and other exhibition elements. The specific design loads require a consultation between the structural engineer and AGNS staff.

B.3 Education Gallery

The Education Gallery will be the venue for temporary exhibitions developed in-house by the education and public programming team in dialogue with community partners and collaborators. Examples: Autism Arts; Artful Afternoons; and exhibition response projects by young emerging artists. This is a formal platform for exhibitions that support and complement the other education and public programming-led activities and spaces that are primarily located in the pre-admission public zone (see the following C.1 Education / Public Programs section).

It is vital to have a dedicated education exhibition space as well as interstitial spaces for these kinds of exhibitions, whether they exhibit the work of underrepresented young artists, focus on the work of one artist or address a global issue.

This gallery space covers a range of media: paintings, photography, works on paper (drawings, prints, etc.), sculpture, installations, and multi-media works (video, sound, etc.). Accordingly, the fit-up of this gallery space needs to accommodate a wide assortment of works and media needs.

The education gallery is a stand-alone gallery space, a small room that is ideally of open construction without fixed partitions. The education gallery will be behind the paywall. Due to the frequency of exhibition changes, this gallery space should be arranged so it can be closed off from public view during the installation of a new exhibition. Direct back-of-house access is not required though the proximity to

the back-of-house should be considered.

The character of the space should be minimalist and neutral, reflecting the professional nature of the institution and its respect for the works on public view. The education gallery will require a minimum ceiling height of 3.05m (10'- 0").

The floors, walls, and roof or ceiling structure should have the capability to support the weight of works of art and other exhibition elements. The specific design loads require a consultation between the structural engineer and AGNS staff.

B.4 Visitor Amenities

Washrooms and related facilities such as drinking fountains should be distributed in the exhibitions areas. It should not be necessary for visitors to leave the post-admission zone to find these facilities.

Specific Requirements for the Exhibitions Group

All Permanent Collection Galleries require a minimum ceiling height of 5.49m (18'-0") throughout. As a point of reference, artist Kent Monkman's painting entitled Miss Chief's Wet Dream (see Object ID: 2019.9) measures 365.7 x 731.5cm (12' x 24'). It should be noted, however, that the approximate 2-3 smaller presentation rooms that annex the gallery spaces would have a lower ceiling height, minimum 3.05m (10'-0").

The Maud Lewis Gallery requires a minimum ceiling height of 5.49m (18'-0"). It should be noted, however, that the smaller presentation room that annexes the gallery space would have a lower ceiling height, minimum 3.05m (10'-0").

To allow for maximum flexibility in responding to a diverse range of contemporary art practices, there is a strong interest in having at least one of the temporary exhibition galleries exceed the minimum ceiling height of 5.49m (18'-0") and provide a minimum of 7.62m (25'-0"). The other temporary exhibition gallery spaces will require a minimum ceiling height of 5.49m (18'-0") throughout.

The floors, walls, and roof or ceiling structure should have the capability to support the weight of works of art and other exhibition elements. The specific design loads require consultation with AGNS staff.

Door and corridor access sizing should meet the requirements for object movement indicated in the Collections / Preparation section. During the design phase, consultation with AGNS and the construction manager is required for the particular logistics of installing the Maud Lewis house.

The ability on a project-to-project basis to further subdivide the temporary exhibition galleries into smaller spaces of variable sizes and arrangements should be studied. The method of temporary subdivision should be studied as part of the design process. Approaches reviewed, examples, and a summary of pros

and cons follow. Each of these and others the architect may suggest should be reviewed and discussed during the design phase.

C. EDUCATION / PUBLIC PROGRAMS

Education and public programs allow visitors to participate in meaningful experiences through unique interactions with art, creation, and creative learning. Attending a public program or educational program at the Art Gallery of Nova Scotia is not a passive experience. Programmatic offerings allow the Gallery to engage audiences in meaningful and long-term ways that change and shape community through art.

It is through our public programs that visitors can engage with art, artists, and culture in a social environment. These programs allow non-traditional visitors to explore the Gallery in new ways that are immersive, responsive, and interactive. Public programs allow the Gallery to further its mission while embracing diverse communities, engaging new audiences, and diversifying the way our audiences experience art and culture. The scale of public programming is vast and ranges from large scale events, such as concerts, culinary events and art themed parties, to daily activities such as gallery tours, themed presentations, and interpretive activities for all ages. In the new Gallery, many of the public programs will be executed in the multi-purpose spaces and supported through unvarying interaction with exhibition spaces.

Educational programming also provides visitors and participants with a wide range of experiences based in art making and curriculum-based learning. The education team at the gallery works closely with the department of education to ensure the gallery meets the curriculum-based objectives for the many school groups that visit on an annual basis. Group visitation for educational programs is a daily occurrence. In the same day, a school group may choose to have a gallery tour in addition to an extended art workshop so they would use both the orientation rooms and the studios. These spaces should allow visitation by multiple groups throughout the day, ideally the Gallery would have the ability to host up to four groups of 30 students per day (two in the morning, two in the afternoon).

Public and educational programming will take place throughout the entire facility, with concentrated pockets for more specific activities like art making, lectures and special presentations. The designated programming spaces, both indoor and outdoor, should provide flexibility to match the diverse range of programs and visitor experiences that are integrated into the programmatic offering. In addition to this, the Art Gallery of Nova Scotia works closely with community partners to offer programming that service underrepresented communities. This programming addresses issues related to health, mental health, aging populations, youth, and diverse cultural inclusion.

C SUB-GROUPS:

C.1 Lecture Theatre

The Lecture Theatre accommodate 200 patrons with fixed seating on a tiered or sloped floor. Its primary functions include lectures, artists talks, symposiums, film screenings, digital presentations, small scale

performances, and meetings for both in-house usage and rentals. Acoustic qualities and lighting should consider the diversity of uses. The floor at the front of the lecture theatre should be level and portable staging used as required. Complete with built in state-of-the-art technology this space provides a turn-key option for theatre-style programming and events. This space should be equipped with a greenroom, washrooms, changing rooms and accompanying space for technical booths for sound and lighting, a projection room, translation room and storage space.

C.2 Education

Studio art classes, hands-on workshops, school programs, special presentations, art camps, and large group orientation make up the primary focus of the education spaces. The spaces include opportunities for people of all ages, cultural backgrounds, gender identities, abilities, and social standing to have art experiences through making and educational art programming.

Direct access from the education studios to an exterior terrace is required as an extension of art making studios enabling the Gallery to accommodate specific programs that need to take place outside. The exterior space will be defined by an architectural treatment to maintain safety protocols for younger school groups and external daycare groups. The outdoor classroom should have enough space for tables and chairs for up to 30 participants. An outdoor sink is needed for programming and participants.

Group Orientation Rooms

School groups and other large groups enter the building from the main entrance and proceed to the group orientation rooms to drop off their coats and begin their program. Group orientation rooms provide flexible seating for a variety of activities including a general introduction to the Gallery and theme of the tour, guidelines for viewing artworks in exhibition spaces, dry art making activities such as sketching, and the necessary facilities for lunch/snacks as well as restrooms and sinks.

Group Studios

The two studios are designated for a diverse range of art making workshops. These large group studios are the main venues for hands-on education and public programs. The two studio spaces will have the capability of being divided by soundproof (best technology), movable partitions or the ability to open up into one large space. The studios should also be large enough to each accommodate at least 35 people of any age when partitioned. The ceilings should be a minimum of 10 feet. The space should not restrict creative activity including larger wall works.

Aligned with the Gallery's dedication to inclusiveness, the group studios' facilities should be physically accessible to all. They should be equipped with mobile furniture (large tables with lockable wheels and chairs) and heavy-duty sinks mounted for people requiring different heights. Sinks need to be equipped with suitable plumbing traps for clay, papermaking and paint clean up. Tap fixtures should also include a hose for cleaning silkscreens and easy wash-up of hands by participants. Flexible seating arrangements are necessary for working at tables, on large wall areas, and on the floor. Small chairs and tables for

preschool and early elementary children should also be considered for this space, with ability to be easily stored when not in use, or if the room requires different configurations.

Proper ventilation is a priority to allow for diverse artmaking techniques. Air systems and soundproofing needs to address potentially distracting ambient noise and be able to address the heat generated by a pottery kiln and other art making equipment that generates heat, flames and chemical emissions. Electrical requirements to support art making equipment, like a pottery kiln is essential. Suitable electrical and digital cabling and hookups should also be provided to support technology-based classes and activities. A screen/monitor permanently installed is also essential for projections, artist facilitations and instruction. Multiple ports with in-floor power and connectivity are required so table groupings can be configured in multiple ways. Storage (cupboards, closets, racks) should be located throughout the spaces in addition to the designated education storage space.

Controllable natural light is desirable, to enhance the experience in the studios/activity rooms, with overhead lighting controlled by dimmer switches to accommodate for light sensitivities, ambiance and artmaking. All furniture and finishes should be durable and easy to maintain as the studio spaces are heavily used by children, youth, and adults on a regular basis. There is a very high demand for art making activities.

A space to display artworks created by program participants, and an area to share upcoming program information with visitors would also be important. The inclusion of a white board or smart board is needed for instructors in the group studios.

Education Support

The studios require access to the education storage room and abundant built-in, flexible and visible storage for art supplies should be provided for these rooms. Carefully planned storage space for art materials and supplies of various sizes such wood, tools, large easels, lighting equipment, boxes of clay, and a printing press is necessary. Ample storage for artwork-in-progress created by participants in regularly occurring programs, and mobile or mounted drying racks, should also be included. The pottery kiln may also be located in this room and requires proper fencing so participants cannot accidentally touch the kiln while it is being fired. An education prep space is to be provided for staff and volunteers to prepare materials for classes and other activities.

C.3 Multi-purpose Rooms

Multi-purpose Room

The multi-purpose areas are venues for many of the Gallery's programs and special events. Their design should be open, comfortable and welcoming with ample flexibility to address the needs of multiple users in the spaces. The multi-purpose areas are dedicated for use by community groups, organizations, businesses, and direct program participants.

The multi-purpose areas are located as either a space which extends from the lobby or, if located on a level other than the ground floor, they maintain a spatial and visual relationship with the lobby. It is desirable to have access to an outdoor patio or terrace, and a harbour view. If located away from the lobby it should be connected by public circulation that does not pass through the post-admissions zone. Multi-purpose spaces also need to have flexibility while ensuring the rest of the Gallery is secure. These spaces should have the ability to be closed off during after-hour events and private receptions. These spaces need to be self-sustaining without reliance on the amenities that are in other common spaces.

The largest event space in this multi-purpose area is approximately 3700 square feet with capacity to accommodate about 300 standing guests or 200 sit-down guests. This large multi-purpose area facilitates both in-house programs such as exhibition openings, symposiums, and lectures, as well as rentals for events such as corporate receptions and meetings. Although generally an open space interconnected with the lobby, an enclosing device such as a movable wall system should also be provided to mitigate noise levels and provide privacy as required.

A designated storage space adjacent to the multi-purpose area is required to store all event furnishings, including tables and chairs for sit-down receptions, floor coverings, podiums, staging, and three portable bars. A separate A/V equipment storage space adjacent to the multi-purpose area will store equipment used in those spaces. Storage space needs to be accessible from both inside and outside of the multi-purpose spaces to ensure access when event spaces are in use.

Regular food services for Gallery visitors is provided by the café. This would be supplemented by a program of catered food service for events. Events would include Gallery openings, programs, venue rentals, and lecture theatre performances. Several spaces will be used for catered events, including the lobby, the multi-purpose rooms, studios, and outdoor spaces. A catering prep space should be located adjacent to the multi-purpose spaces and the lobby and be a logistics space for caterers who have prepared food off site. The catering prep space contains large counter space with sinks and plug in points for catering carts. This space should have direct access to spaces requiring catering service and should also have easy access to the service shipping/receiving and waste disposal areas. External caterer could be preparing food service for up to 400 guests. In no case should it be necessary to traverse collection areas for food services.

A small kitchenette, the Group Kitchen, will also be provided for groups using the three smaller multi-purpose spaces. This kitchenette space should have adequate counter surfaces for food preparation, a standard sink, refrigerator, small commercial dishwasher, and plugins for small appliances such as coffee makers, microwaves and kettles. This is a space for outside groups providing their own small scale catering and self-serve refreshments. This is not to a space to prepare meals. It should also contain storage space for dishes, cutlery, glasses, linens.

Multi-purpose spaces need to have flexibility for operating hours while ensuring the rest of the Gallery

is secure. The exhibition zones need the ability to be closed off during after-hour events and private receptions. The multi-purpose spaces need to be self-sustaining without reliance on the washrooms and amenities that are in other common areas.

Lighting: Multiple sources of controllable light are important to accommodate light sensitivities, program design requirements, and ambiance. Consider multiple uses of space including openings, performances, dinners, etc.

Finishes:

Floor - high quality hard surface which is long wearing and easily maintained (not carpet)

Walls - discretionary finish for public areas but robust for intense public usage

Ceiling - discretionary – consider acoustic properties

Ventilation: Appropriate ventilation for the presence of smudging ceremonies.

Services: Identify location(s) for portable stage and lighting for special events, and equip with appropriate power supply, and communication and AV outlets, including media feed.

C.4 Innovation Spaces

Ateliers

The innovation ateliers are flexible spaces designed for collaborative and innovative artist-based programming. These multi-functional spaces are used for Creative Residencies which host a workspace for artists to create, instruct, and collaborate with visitors and community members. They are also used as collision spaces for non-profits, artists collectives, and community groups, and by cooperatives to create new partnerships and experiences outside of the formal AGNS program offerings. These ateliers have external access.

These spaces also house the digital suite, allowing for media-based workshops to occur. A dry workshop with internet access, computer(s), and a printer can be used by program participants doing media-based art classes and family programming. The space would include natural light with blinds, large walls, AV/ internet capabilities, and ceiling height a minimum 10 feet. Flexible tables and seating would allow for seated workshops, gatherings, and lecture style presentations as well. A sink would be required in addition to storage space for works in progress and art materials.

There would be opportunities for the public to view and speak with the artist(s) but also times that the studio would be closed to the public so that the artist(s) could work without interruptions or interaction with the public.

D. ADMINISTRATION

The Administration group of spaces include work and support spaces required for AGNS staff. This

includes permanent and occasional staff, security personnel, building operations staff, and volunteers. Office spaces that should be located with a specific function such as visitor services and shop staff are listed with those functions.

D.1 through D.5 Office Spaces

Since many functions of AGNS staff require confidentiality such as negotiation with donors, discussion of loans and exhibitions with other institutions, as well as financial and human resources matters, many of the staff require closed offices. Open office areas should be designed to foster group project work. Both closed and open office space requires careful acoustic and lighting design.

The areas given for both closed and open work spaces are the footprints of the actual work areas. Additional space should be added for circulation to these spaces.

D.6 Administrative Support

Board and meeting rooms should be located close to office areas but accessible by outside users without passing through post-admission collection areas. These spaces should be outfitted for contemporary meeting practices including video-conferencing and individual laptop usage.

The volunteers room is a lounge with facilities for coats and belongings and some work and reference space for preparation.

D.7 Building Support

Security workspace should be situated to allow supervision of the art shipping/receiving area and the staff entrance. Building engineer offices could be located with the primary HVAC control room depending on system design.

E. COLLECTIONS / PREPARATION

The collections / preparation group encompasses the back-of-house functions responsible for the physical care, handling, and storage of art works. Activities in this category include documentation, evaluation, installation of exhibitions, shipping / receiving, and storage. This group supports the exhibition program and also carries out functions related to the AGNS collections, the majority of which are stored in an off-site facility.

While the majority of the permanent collection functions are carried out in an offsite storage facility, this facility has yet to be detailed and so as we prepare the requirements for the AGNS building, we are operating on a number of assumptions which have to be taken into careful consideration when developing the offsite storage facility plan. New policies and procedures have to be developed to accommodate the separation between the collection storage and the primary exhibition facility.

The collections and preparation requirements for the Art Gallery of Nova Scotia are focused on the

requirements to successfully receive, move, and install artwork to support the exhibition programs. There will, by necessity, be some duplication of workshops and functions between the offsite collection facility and the new waterfront building.

Professional responsibility for collections requires safeguarding artworks and ensuring that relevant agreements and laws are observed, including loan agreements, international cultural property agreements, customs regulations, copyright, and tax laws. These agreements obligate the AGNS to provide secure, clean, and environmentally stable collection handling, exhibition, and activity areas. Environmental controls throughout these spaces should meet the same standards as the exhibition spaces, as detailed in the technical specifications.

Access Requirements

Pathways for moving art from the shipping/receiving area to all other gallery and collection support spaces should ideally be restricted to art, rather than being shared corridors for movement of building maintenance, cleaning, and garbage in order to maintain the highest standards in protecting artwork in transit.

Considering the artwork in the collection or that the Gallery has exhibited, we have identified four examples of objects that should be able to move without difficulty from the shipping/receiving area to all collection, storage, and exhibition spaces, the freight elevator and with consideration for the equipment needed to safely move the items and their turning radii:

- A painting 3.66 m high (12 feet)
- A painting 7.32 m long (24 feet)
- An object 3.25m high x 2.25m wide x 2.5m deep
- An object that weighs 1,300 kg

Preventive conservation design criteria for all collection areas should meet recognized gallery standards as described in Section 5 Technical Requirements.

E SUB-GROUPS:

E.1 Collection Care

The Collection Care group of functions is a small-scale duplication of what is found in the offsite facility. It is used to document the condition of incoming objects borrowed from other lenders, allow for emergency, small-scale conservation treatments and associated photo documentation, storage for conservation materials and chemicals, storage for items actively being treated (“frame” storage), some office space for conservation or collection staff as required, and temporary storage space for permanent collection works that are in transition between onsite exhibition and offsite storage.

If it is necessary to have the collection spaces on more than one level, they should be vertically aligned

with the freight elevator within that area. All vaults, storages and workrooms should be clean, secure, and meet all collection access requirements. Doors for vaults, storage, and workspaces should be sized according to the access requirements indicated earlier to ensure easy access for works of all sizes. The ability to leave doors open while moving artworks is also required. For security reasons, access to these spaces is controlled for limited staff.

Collection storage spaces should be easy to clean and maintain without the risk of contaminating the artworks. Mechanical equipment that poses the risk of water leakage or requires maintenance access should be kept away from collection storage, workshops, and collection care spaces.

Emergency Conservation Laboratory

This is a flexible space that functions as a place for emergency, short-term treatments as well as a space for collections staff to work on documenting incoming loans or related temporary exhibition work. This is clean workspace with excellent lighting, room for flat workspaces and easels, and movable fume extraction options. Office space/workstations should be included as there are regular collection care activities that occur on-site (dusting and cleaning of items on exhibition) beyond the emergency and temporary exhibition work. Storage for conservation materials and a small chemical storage unit should be adjacent to the lab or accessed from within the lab (with specialized ventilation for solvent storage).

Conservation Storage

This is a versatile storage space that can accommodate works being treated. This should include flat file or drawer storage, slot, rack, and shelf storage. It does not need to be a separate room from the conservation lab but can be a defined space within it.

Included in this space is a separate 200 sf dark box photo studio with no exterior light and the ability to shut off all lights in that space and close doors. Photo lights, tripod, and photography easel and tables should remain in this space.

Collection Storage

This is temporary storage for AGNS artworks transitioning between exhibition spaces and offsite storage. The purpose of the collection storage is to provide a secure and stable environment to preserve the artworks. The collection storage should have varied storage furniture including hanging racks (paintings), flat files (works on paper), and shelf storage (folk art, ceramics, sculpture).

E.2 Storage

Temporary Exhibition Storage

A regular part of the exhibition program includes borrowing exhibitions from other institutions. Space is required to temporarily house these packed artworks between receiving and installation and again between deinstallation and shipping. The area required is identified as the capacity required to accommodate two temporary exhibitions. It should be an open space to allow for the variety of crates

and packed artworks that are housed there temporarily.

Exhibition Fixtures Storage

To house display cases, stanchions, and related exhibition furniture. A clean, open space to allow for the storage of a variety of display cases and allow for easy movement and removal of the furniture as required. This space should have the same environmental controls as collection spaces to avoid the necessity of acclimatization procedures.

E.3 Workshops

The workshops include the facilities for exhibition preparation and limited fabrication. The workspaces should be segregated into “clean” and “dirty”.

Carpentry Workshop

The carpentry workshop is involved in exhibition-related fabrication. The carpentry workshop houses tools and equipment associated with rough and finished woodworking. It requires dust removal system for power equipment. Shop equipment requires special power supply to suit special equipment. Proper ventilation and other safety requirements should be met to ensure a high level of workplace health and safety. This includes movable fume extraction, like that found in the Conservation Lab, dust collection, and ambient air filtration. A small spray booth and drying area would also be ideal. It should be planned for material storage to be contained within the footprint of the carpentry workshop.

Paint Room

For paint storage and activities related to painting gallery walls. Should include sinks, paint storage, associated painting equipment, and flammables storage with specialized ventilation.

New Media Workshop

This is an office and small electronics workshop that can house exhibition AV storage related to ongoing or upcoming exhibition projects. Surplus exhibition AV items will be housed in a larger offsite space.

Lighting Storage

While there is storage space for lighting associated with both the Permanent and Temporary exhibition spaces, this Lighting Storage space is additional storage for items before transitioning into associated storage spaces. Special exhibition lighting requirements are housed here in advance of exhibition changeovers as well as the equipment needed to work with the exhibition lighting.

Matting / Framing Workshop

The matting/framing workshop is a relatively clean space. Natural light is preferred for this space, especially if north-facing for consistent and accurate colour rendering. The space is used for picture framing, large format cutting, vinyl cutting, and other preparation work that requires large, clean surfaces.

This versatile, open space should allow for storage of materials and artworks that are in process of being framed or de-framed, as well as an office space for the museum technician(s) working in this space. Additionally, a section of this space is for frame storage related to specific exhibition activities. A larger frame storage will be maintained offsite.

E.4 Shipping / Receiving

This section includes the spaces required for the arrival and departure of collection material to and from the Gallery, as well as storage for art handling equipment. To ensure the ease of moving large artworks, it is crucial for the art handling spaces to meet the artwork access criteria described earlier.

Truck Bay and Shipping / Receiving

All exhibitions entering or leaving the Gallery require a clean, safe, secure, environmentally controlled space for shipping and receiving. Because of the potential risk of contamination to artwork from the receiving and shipping of general services such as food and waste, art shipping/receiving and service shipping/receiving should be segregated. The design of these spaces should also consider how to protect from high winds and precipitation entering the receiving area while a truck is maneuvering in or out of the bay.

The interior truck bay should have the capacity to receive the longest tractor-trailer allowable in the province of Nova Scotia, which is a WB-21 as defined by the Transportation Association of Canada. It should be an enclosed and temperature controlled space operable in all seasons. Bay doors should be designed to accommodate the full width of the tractor-trailer. The typical procedure is for the truck to enter, the exterior door is closed, the space allowed to recover to room temperature, and only then is the trailer door opened.

A hydraulic platform should be installed to handle the height difference between the shipping/receiving area and variable truck bed heights. The size of the lifting device should be (W x D) 3.05m x 4.88m or 10' x 16'. The lift in its lowered position should be flush with the truck bay floor with a load capacity of 4,545kg (10,000lbs).

The truck bay and shipping / receiving should be located adjacent to the crating/uncrating room.

Crating/Uncrating

Because there will be regular movement of permanent collection items between offsite storage and the new building, and the packing methods used to transfer the artworks differ from those used for external loans, a clean space where the AGNS collection can be safely packed and unpacked in preparation for that transfer is required.

Crate Storage

Crate storage temporarily stores empty crates after traveling artwork has been received and sent to the

exhibition space. This space is environmentally controlled to maintain the crates consistent with the art they transport. The empty crate stays at the crate storage until the artwork leaves the building again.

Packing Supplies

A clean space to accommodate packing supplies including plastic, large cardboard sheets, rolls of ethafoam, sheets of ethafoam, coroplast, tape, frame corners, and so forth.

Isolation Room – Quarantine

A sealed room with the same environmental controls as the rest of the Collections spaces, where items can be isolated from other objects and collections to limit the possible spread of pests or mold contamination. Safety measures to limit cross-contamination from this space into other collection and public spaces is important, so additional air filtration and other isolating factors should be incorporated into the design, including the need to be able to sterilize the room if necessary.

Observation Room

Once an item has been removed from the Isolation room, it is moved to the Observation room for examination to ensure any issues are gone. If it's cleared, it can then be moved into the rest of the collections space. If not, it is returned to the Isolation Room while further actions are planned, such as removing it to the offsite facility where more proactive treatment can be undertaken. The ability to sterilize this space and any furnishings should also be considered.

Toilet Facilities and Janitorial Closet

Toilet facilities for the collections and preparation staff are required. As previously noted, pathways of moving art from the shipping/receiving area to all other gallery and collection support spaces should ideally be restricted to art, rather than being shared corridors for movement of building maintenance, cleaning, and garbage in order to maintain the highest standards in protecting artwork in transit.

Note: Culture is manifested at different layers of depth and experiences.

The Project's owner team of will work with Mi'kmaq communities in order for them to determine how they would like to participate on the site. The successful consultant team will take the outcome of this work and incorporate this into the public space design.

In addition to the overarching waterfront principles and site design principles, the following are site elements should also be considered in the design of the Arts District public space.

Public Open Space

The site is large and deep and extends from an active street to an active water's edge. With the addition of the New Art Gallery of Nova Scotia there is ample opportunity to create a variety of outdoor spaces and treatments. Participation during the design process by Mi'kmaq, African Nova Scotia, Acadian, new immigrants, and other underrepresented communities is an important part of the process to creating a welcoming and celebratory public open space with art and culture at its centre.

A scan of the waterfront and the revisiting of past public consultations reveals that there is an opportunity to introduce more green space to the waterfront. This has been driven by a natural public preference for green space and by the fact that more people are living in multi-unit housing in the downtown and there is not a great deal of green public open space close by to service them.

Creating opportunities for either vertical, horizontal green spaces, or both, will be built into the public space design. Consideration of access in all ways, maintenance and activation of green space elements should be thoughtful considered given the marine environment, climate, the desire to create an all-season destination, and need to provide a flexibility to support a multitude of programming. Use of native and edible species of vegetation should be considered.

It is not intended that all of the site be greened but rather a variety of treatments involving hardscape, softscape and wetscape be employed in aid of supporting the public realm program and creation of place. Likewise opportunities exist for intimate spaces with a finer level of granularity as well as wide open spaces upon the large site.

The interaction of the public space with the art gallery exterior and interior is of particular importance if we are to achieve the overall objectives of the Arts District on the waterfront. A ground floor building edge for the new Art Gallery which is highly porous, active and of a human-scale is critical in order to achieve a successful and animated public open space. It is our experience that some existing buildings on the waterfront do not fully interact with the millions of locals and visitors flowing by annually. The placement of the new Gallery on the waterfront, the most visited destination in Nova Scotia, is intentional. It is centre ice, and the Gallery by its public nature and strategic location needs to create a building edge that fully

3.4 EXTERIOR PUBLIC SPACES PROGRAM OVERVIEW

Indigenous Waterfront - Evidencing Mi'kmaw Culture on the Waterfront

Rather than simply representing a single historical event or cultural group the defining characteristic of the new Art Gallery will reflect the cultural landscape of Kijipuktuk, the Great Harbour and embody the narratives of those groups who have contributed to the present personality of our community. As narratives change and grow, so too does the cultural landscape—this helps us to understand the dynamic relationship of place. The umbilical cord of Kijipuktuk is the Shubanacadie River and demonstrates the crucial role that landscape represented and continues to represent in Mi'kmaw culture.

engages with the public, inviting them in, and supporting a vibrant public realm.

In developing the design and programming for the Arts District public space, using an approach to engage all the senses through activities, animation, infrastructure and programming should be adopted.

Primary Open Area

There is a need for a significant open area on the Salter Block site in order to accommodate special events. The challenge is how to create a large open plaza to meet this requirement while ensuring that, when not in use for major events, it remains a vital and vibrant place on the waterfront. The layering of the visual arts, the performing arts, commercial and marine activity, as well as daily life surrounding the site is the central point to tether vitality and vibrancy. On the existing waterfront public spaces, Develop Nova Scotia practices active programming in its placemaking efforts. Some reconfiguration, disruption and effort necessary to transform a space from one use to another is expected. Currently, Develop Nova Scotia is accustomed to changing out spaces for various uses, but neither they, nor the Art Gallery will have the kind of resources that one would find in some national sites or multi-purpose sporting venues. Transformation should be operationally simple with elements easily reconfigured or set to the side when not required.

The outdoor public space should have strong relationship to the Art Gallery building in order to draw waterfront visitors into the building and for the waterfront to benefit from Art Gallery programming and the presentation of visual arts. The same is true for the public space and building's relationship with Lower Water Street and Downtown Halifax.

Site Entrances

The Salter block has 4 sides, which provides a unique opportunity to create a variety of key entrances and connections into the site, and back into the city and the surrounding waterfront.

Lower Water /Salter Street intersection: This serves as the prominent civic entrance into the site. This entrance ties the city grid to both the site and to the harbour – a protected view corridor reinforces visual access to the water's edge.

Lower water Street/Mid-Block Connection(s) - Given the width of the site along Lower Water Street, and the civic prominence of the Salter Street connection, the opportunity to create mid-block connection(s) for either pedestrian or servicing requirements should be explored.

North-South Boardwalk Connection: The continuity of the north-south boardwalk is the spine of the Halifax waterfront. Exploring how connections are made into adjacent sites to the north along the water's edge should be a consideration. The north-south boardwalk should maintain a continuous minimum width of 8 metres to be consistent with the rest of the waterfront and to accommodate peak crowds.

Bishops Landing Corridor: An access corridor, that services the adjacent Bishop Landing development, runs along the south boundary of the site. Although this corridor is off the site, it may be explored as another connection into the site, or role it could play for the future development site.

The entrance to the Gallery should be visible from both the street and the waterfront and should have connection to all entry points to the site. The doors to the building should be clearly visible and should be a feature of the design that is welcoming and encourages visitation. The space leading up to the entrance, approximately 1000-1500 square feet will contain public art elements to draw people into the space. The space also needs to be fully accessible and should consider the occasional need for queuing.

Outdoor Multi-Purpose Space

With direct access from the indoor multi-purpose spaces, this 2000 sq feet of outdoor space will act as an extension of the multi-purpose space. This space will host events, outdoor exhibitions, and provide a superior space to enjoy some of the activities that will take place in the public space.

Landscaping incorporated into the space should consider functional greenery like micro greens for the café along with white sage, sweet grass, cedar and lavender which is commonly used for smudging. The beauty and functionality of the space is important.

Outdoor Studio Space

The 1600 square foot outdoor studio space will be accessible from both indoor studios. This space should be flexible and have the ability to allow for artmaking, including access to a sink, power, drainage, and seating with tabletops. This space will be regularly used by children so consideration should be made around ensuring the safety of children through fencing, landscape design or other measures. Seasonality and various weather conditions should be considered when designing this space.

Outdoor Café Space

The café should have an adjoining outdoor space of 300 - 900 square feet. This space will be adjacent to other food service and retail offerings on the site. Landscaping and seating should be incorporated into the space.

Event Space

Salter Site as primary stage and festival venue

The site will host a number of types and scales of events ranging from singular buskers, noon hour concerts by local performers, concerts and festivals and be a component of waterfront wide celebrations. Not all events need to be fully accommodated within the boundaries of the Salter Block property. As a place within a larger destination, Salter Block is able to take advantage of adjacent spaces. For the purposes of the competition, competitors should consider the appropriate use of the public right of way of Salter Street, the south end of Foundation and the use of the SaltYard and boardwalk at the adjacent Maresk wharf area, as being able to host ancillary elements of events centred within the Salter Block

property. However, the primary functions of back-of-house, stage, performance viewing, and allowance for a minimum of five concessions to serve any concert viewing audience should be located on the Salter site. In determining outdoor event space requirements, it will be critical for the consultant team awarded the project to engage with event and festival stakeholders to understand their requirements and needs.

It will be necessary to maintain open public access along the boardwalk throughout any event where admission is ticketed, and portions of the site closed to the general public. Likewise, easy and clear access to the Art Gallery building should also be assured. Use of the Art Gallery interior building spaces for events, may be considered on a case-by-case basis, but is not guaranteed and therefore the outdoor public space should accommodate event space requirements such as green rooms and washrooms facilities.

Events are not generally hosted by Develop Nova Scotia but rather by independent producers, and they typically have some unique requirements. Most of the events on the waterfront are staged by non-profit associations and aim to provide some betterment for the community and province. The aim of Develop Nova Scotia is to provide a suite of core infrastructure to assist producers with staging events by making event production easier and removing barriers so that more organizations would be able to produce events.

In the objective of integration of the visual arts with the performing arts on the site there is a need to host events which have a concurrent indoor and outdoor performing arts and visual art events. These would include receptions, concurrent performances, outdoor exhibitions, installations, film screenings, festival partnerships, and other events not yet conceived of.

A key area of focus is back-of-house. Feedback from existing producers has identified that by having a high level of accommodation for performers and their staff, producers would be able to attract higher level performers.

The requirements for events are as follows:

1. Small Permanent Stage
 - a. Able to accommodate small events and “plug and play” performances
 - b. Stage area approximately 6.1m (20’) wide and 4.9m (16’) deep
 - c. Hardscape pad in front of small stage measuring 12.2m (40’) deep and 26.8m (88’) wide capable of placing a 9.8m (32’) deep and 19.5m (64’) wide mobile stage
 - d. Covered (permanent or temporary)
 - e. Overhead sound and light truss
 - f. Basic area lighting
 - g. Audience area of 500 persons
 - h. Convertible to become back of house and, possibly, loading facility for larger mobile stage

2. Large Mobile Stage Area
 - a. Pad for large stage able to accommodate a large portable covered stage 9.8m (32’) deep and 19.5m (64’) complete with tie downs and the ability to maneuver the stage trailer in place and complete with tie downs
 - b. Ideally located in front of the small permanent stage
 - c. Electrical power to the stages require 1x400 amp and 2x200 amp services (one of those 200 amp services would service the small permanent stage)
 - d. Power access for front of house sound hut require 2x30 amp services
 - e. Orientation of the front of stage should be slightly to the northwest to reduce the impact of undesirable sound spillage from performances into the surrounding neighbourhoods
 - f. Adequate accommodation for load in and load out phases of the events and stage set-up (i.e. ramps, tractor trailers, fork lifts)
3. Back of House
 - a. Ability to accommodate configurations of one 40’ trailer or two 20’ trailers within that back of house area for mobile office, green rooms, bathrooms
 - b. Water, electrical, sewage hookups
 - c. Access to permanent rooms within a building for washrooms and green/change rooms. This may be permanent as part of the commercial activation spaces, or temporary, but can not be assumed to be within the Art Gallery Building.
4. Audience Area
 - a. Prime viewing and access for individuals with accessibility and inclusion needs
 - b. Main audience area able to accommodate crowds of up to 5000 standing and 1000 on bleachers
 - c. VIP area able to accommodate up to 250 persons with bleacher seating and small concession area
 - d. Sound and lighting hut with cable connection to stage
5. Vending Concessions and Services
 - a. Area at the rear of the audience for five concessions
 - b. Other areas for receptions, concessions, washrooms/toilets
 - c. Distributed electrical and water to accommodate concession immediately adjacent to audience area
 - d. Power at site edge for concessions and other event formats require 3 distribution cabinets with 200 amps a piece
6. Circulation and Security
 - a. Separate and secure means to access back of house area for performers, and organizers
 - b. Entry and exit for ticket holders including a separate VIP entrance
 - c. Ability to temporarily secure the area for ticketed events
 - d. Admissions gate

- e. Accommodate gathering places for pre-event audiences and adequate exterior areas for exiting crowd and end of show dispersal
 - f. Either Salter Pier boardwalk or main boardwalk to be left open and accessible for continuity of the waterfront boardwalk during ticketed event
 - g. Public and service access to the Art Gallery will still be required during eventsok
7. Load-in/Load-out Capability
- a. Make Load-in and out easier to reduce downtime of the site and efficiency for crews/producers
 - b. Accommodate two tractor trailers (WB-21) at a time to main stage
 - c. Means to create loading dock/ramps for main stage
 - d. Accommodate cube vans, fork lifts, dolly etc.
 - e. Resilient materials
8. Services
- a. Electrical services to stage areas and sound hut
 - b. Electrical distribution throughout the site to accommodate vendors/concessions aimed to minimize cable matting
 - c. Water to back of house and spigots distributed around perimeter of site
 - d. Sewage connection at back of house area

Structures required for event spaces would be included in the “commercial activation spaces” budget in Section 5.1.

Water’s Edge

(not within project budget, but a key contextual consideration)

The Arts District public space design should recognize and tie into the marine edge, which will be developed a separate, but related, project.

The marine edge does not only provide opportunity for visitation from the water to the site, and the overall waterfront, it also allows those on land to have a different kind of experience, through the marine animation and articulation of the space with a representative of this place and our place by the ocean.

This active marine edge along the site will tie into the adjacent Maresk Wharf and Bishops Landing developments and it will incorporate flexible marine infrastructure to support of a variety of marine visitation and vessel size, including public berthing and visiting boats accommodated along the marginal wharf of the Salter Pier Walk. Shore power, water supply, adequate tie-up and access for service trucks are key infrastructure components to support the activation of the marine edge.

The outer edge of the Salter Pier Walk is exposed to storms especially from the south east. Therefore it is not conducive to floating docks and best serves accommodation of larger vessels which do not require

floats. This is a prime area for tall ships, naval vessels and working ships. The skirting of the Salter Pier Walk serves to dampen wave energy and helps to create a more placid basin behind that along with the unconsolidated fill material has shaped itself into tidal pools. During major storms and storm surge the basin is inundated and subject to flooding and higher wave energy. A future cut-off structure may be required to protect the site from storm and wave, and should be considered in the design approach. This basin is not found anywhere else on the Halifax Waterfront. It is an enormous opportunity for creativity, experience and contact with the water, recreation and the means to integrate art with natural systems.

Active Streets

Lower Water Street

The streetscape at the edge of the property is offered as an opportunity to extend the presence of the Art Gallery to Lower Water Street and enhance Lower Water Street. As a landmark building with a unique offering compared to its neighbours, the Art Gallery and associated public open space will be one of the highlights of this street.

Salter Street

While a public right of way, the east block of Salter Street’s primary purpose currently is to deliver people and services to the waterfront. With lands on both sides of the street owned by Develop Nova Scotia, enhancing the function and experience of the east block of Salter Street as part of the waterfront and as a significant part of the Arts District is something which cannot be ignored. Salter Street is also a view corridor as per HRM bylaws, and as such, a clear view from the city into the harbour should be retained.

Commercial Spaces

Small scale commercial businesses enhance visitors experience on the waterfront and create an accessible platform for small scale entrepreneurs. The Salter Block site will play a role in this strategy. It is necessary that food and beverage be provided within the site but a particular focus should be placed on providing opportunities for artists to showcase and sell their product as well as small scale commercial art production. This will reinforce the concept that art is at the centre of this place, while providing economic opportunity for local artists and artisans in the most-visited destination in Nova Scotia.

Providing opportunities for the public to eat, drink and socialize also helps to provide increased opportunities for connections and to linger. Engaging the senses in all ways is a key to creating a memorable and animated experience of the public open spaces. Commercial activity plays a large role in that. Thinking about the distribution, and location of this (these) retail spaces should be strategic in helping to activate a very large and deep site. These may be either stand along structures or a consolidated structure as long as it supports the overall objectives and principles for the site.

Outdoor Café and Food and Beverage Spaces

Engaging the senses in all ways is a key to creating a memorable and animated experience of the public open spaces. Providing opportunities for the public to eat, drink and socialize helps to provide

increased opportunities for connections and to linger. This should be accomplished by providing small local businesses opportunities to showcase local food product and beverages, as both an economic platform and as a way to create an authentic experience of this place.

Service Access

As a primary access point and the deepest property on the waterfront providing good service access within the Salter Block site is imperative. Utility services, maintenance, refuse pickup, special events, commercial/retail delivery, parking at the south side of Foundation Block and access to the Maresk Wharves and the southern end of SaltYard all involve Salter Street and the parking area currently on the Salter Site. A frequent tour excursion using amphibious vehicles, the Harbour Hopper, uses Salter Street and the south side of Foundation Block from the end of May to end of October. Develop Nova Scotia is working to relocate this use.

The access described in the paragraph above is in addition to the servicing requirements for the Art Gallery of Nova Scotia building outlined in Section 3.2 Functional Descriptions.

The provision of adequate means to service the Arts District development as well as the adjacent uses that rely on this property for service access currently is a requirement of the design.

Commercial Activation Spaces

Event infrastructure, outdoor café and food and beverage opportunities, as well as commercial tenants that are arts and culture focused, will form part of the “Commercial Activation Spaces”. This program is defined under a separate budget in Section 5.0. Proponents are asked to provide a strategy for activating the site with event infrastructure, commercial retail, food and beverage, light production associated with professional artists, or other commercial opportunities to activate the Arts District. The buildings to support this program may be fixed, light or movable structures. An overall square footage is not provided for this program, and instead the design concept presented should meet the program aspirations. Proponents are asked to be clear about their concept design strategy for this program and identify what of the design presented budgeted for in this Project, and if applicable, what of the design presented represents how the strategy might evolve or expand over time. Develop Nova Scotia will lease commercial spaces and intend to focus on diverse small business centred on arts and culture.



ECONOMIC IMPACT ANALYSIS

TO: Colin Stinson, Director, Art Gallery of Nova Scotia
FROM: Economics and Statistics Division, Finance and Treasury Board
DATE: August 16, 2019
SUBJECT: Economic Impact Analysis of new Art Gallery of Nova Scotia

EXECUTIVE SUMMARY

The Art Gallery of Nova Scotia has requested the Economics and Statistics Division of the Nova Scotia Department of Finance perform an economic impact analysis of the planned new Art Gallery of Nova Scotia.

The Art Gallery of Nova Scotia (AGNS) is the largest art museum in Atlantic Canada. The gallery has been in its current location since 1988 and is moving from its current location to a new building planned for the Halifax waterfront. The new building will be 13,000 square metres, nearly doubling the current gallery space.

In 2018, Lord Cultural Resources authored a feasibility report of the new AGNS location, outlining the benefits of a new location, including operations and visitation projections. The AGNS will generate economic impacts through the construction of the new building, annual operations, and increased tourist visitation. Based on the report and other information from AGNS, Economics and Statistics Division estimated economic impacts of projected expenditure and revenue on the Nova Scotia economy. Note that economic impact estimates are model generated using sector averages and are based on the presumption of stable relationships as a share of total output. GDP, labour income, employment estimates may be valid for the sector as a whole but could vary for this specific project. Tax revenue projections are similarly based on provincial averages and not guaranteed to be realized.

Table 1 shows the simulated direct and spinoff impacts of the capital investment for the construction of the new AGNS in terms of employment, household income, federal, provincial and municipal government revenue, and gross domestic product (GDP). These impacts are only during the time that the construction project is active.

Table 1 – Economic Impact of Construction of New Art Gallery of Nova Scotia on the Nova Scotia Economy.

	Direct	Spinoff	Total
Employment (PYs)	651	506	1,157
Household Income (\$'000)	\$40,767.3	\$25,298.7	\$66,066.0
Gross Domestic Product (\$'000)	\$48,665.5	\$45,079.0	\$93,744.5
Federal Gov't Revenue (\$'000)	\$4,893.6	\$2,921.2	\$7,814.8
Provincial Gov't Revenue (\$'000)	\$5,255.6	\$3,293.2	\$8,548.8
Municipal Gov't Revenue (\$'000)	\$652.3	\$417.9	\$1,070.2

Table 2 shows the change in simulated direct and spinoff impacts of the annual operations of the new AGNS in terms of employment, household income, federal, provincial and municipal government revenue, and gross domestic product (GDP) compared to an estimate of current

AGNS operations. Future operating impacts are higher than historical impacts because of higher projections of visitors and earned revenue of the new AGNS. ***Scenarios are discussed in this report that highlight differences between these high projections and more conservative projections.***

Table 2 – Change in Economic Impact of Annual Operations of New Art Gallery of Nova Scotia on the Nova Scotia Economy, Year 3. Lord report projections.

	Direct	Spinoff	Total
Employment (PYs)	11	4	15
Household Income (\$'000)	\$399.5	\$195.0	\$594.5
Gross Domestic Product (\$'000)	\$442.9	\$407.0	\$849.9
Federal Gov't Revenue (\$'000)	\$43.4	\$22.3	\$65.7
Provincial Gov't Revenue (\$'000)	\$52.3	\$25.5	\$77.8
Municipal Gov't Revenue (\$'000)	\$6.9	\$3.3	\$10.2

Table 3 shows the change in simulated direct and spinoff impacts of the tourist visitation due to the new AGNS relative to an estimate of current AGNS tourist visitations. The difference is reported in terms of employment, household income, federal, provincial and municipal government revenue, and gross domestic product (GDP).

Table 3 – Change in Economic Impact of Tourist Visitation to the New Art Gallery of Nova Scotia on the Nova Scotia Economy, Year 3. Lord report projections.

	Direct	Spinoff	Total
Employment (PYs)	15	5	20
Household Income (\$'000)	\$512.2	\$251.7	\$763.9
Gross Domestic Product (\$'000)	\$747.2	\$490.7	\$1,237.9
Federal Gov't Revenue (\$'000)	\$55.2	\$28.8	\$84.0
Provincial Gov't Revenue (\$'000)	\$67.0	\$32.9	\$99.9
Municipal Gov't Revenue (\$'000)	\$8.8	\$4.2	\$13.0

Introduction

The Art Gallery of Nova Scotia has requested the Economics and Statistics Division of the Nova Scotia Department of Finance perform an economic impact analysis of the new Art Gallery of Nova Scotia.

The Art Gallery of Nova Scotia (AGNS) is the largest art museum in Atlantic Canada. The gallery has been in its current location since 1988, expanding into two floors of the neighboring Provincial Building in 1998. AGNS is moving from its current location to a new building planned for the Halifax waterfront. The new building will be 13,000 square metres, nearly doubling the current gallery space. The site of the new location is Salter Block on Lower Water Street in Halifax, between Bishop's Landing (residential condominiums) and Salter Street. Currently the site will be home only to the art gallery, while there may be opportunity in the future for the Nova Scotia College of Art and Design to join.

The new AGNS is expected to generate economic impacts through the construction of the new building, annual operations, and increased tourist visitation. Methodology and assumptions for each component of the economic impacts are outlined in the following sections.

Methodology and Data

The Nova Scotia Input-Output (NSIO2014) Model is used for economic impact analysis. Economic impacts are divided into three components: direct; spinoff; and total impacts. Direct impacts are those that result directly from the company's or non-profit organization value-added activity in the Nova Scotia economy. Spinoff impacts are the sum of indirect impacts (due to inter-industry transactions) and induced impacts (from earned labour income being spent by households). Total impacts are the sum of direct and spinoff impacts. Detailed assumptions for each component of the AGNS economic impacts are in the following sections.

The direct impact on federal and provincial government revenue, comprised of personal income, sales and commodity taxes, is estimated from wages, salaries and benefits and from a personal income and consumption tax template developed by the Department of Finance and Treasury Board. Spinoff provincial (federal) government revenues are also estimated from spinoff wages and salaries and from the tax pro forma developed by the Department of Finance and Treasury Board, including personal income taxes, provincial and federal portions of HST and commodity taxes by average Nova Scotia household. Direct and spinoff local property taxes on owned dwellings ("municipal government revenue") are also included based on averages. Tax revenue impacts do not include provision for provincial taxes paid on corporate profits. The non-profit organization produces a taxable supply and thus will not pay HST on inputs.

Note that economic impact estimates are model generated using sector averages and are based on the presumption of stable relationships as a share of total output. GDP, labour income, employment estimates may be valid for the sector as a whole but could vary for this specific project. Tax revenue projections are similarly based on provincial averages and not guaranteed to be realized.

Construction of new building:

The construction of the new AGNS building on the Halifax waterfront is estimated to cost \$126.7 million. Capital expenditures were categorized into appropriate industries in the NSIO2014 model to estimate the economic impacts of the investment. Construction is expected to take place over several years, but there has not yet been a start date or timeline announced. As such, economic impacts of construction are presented as a total over the life of the project.

Annual operations:

Annual operations of AGNS has an economic impact on the Nova Scotia economy. Impacts are estimated using the annual and projected operating revenue of AGNS. Operating revenue is expected to increase when the new AGNS is built due to increased interest and visitation. A significantly portion of operating revenue is endowment income, private and government support, and net fundraising revenue. Earned revenue (based on visitor spending on admissions, retail, facility rental, etc.) are the source of most of the variation in the annual operations impacts. Scenarios based on visitor projections are presented to show the impact of annual operations as it depends on visitor levels. Visitor projections are discussed in the following section.

According to the 2018 Lord Cultural Resources Co-Location Facility and Feasibility Study (henceforth "Lord report"), the new AGNS location is projected to have significantly higher visitation levels than historical. Historically, visitation to AGNS has averaged 37,000 annually with about 19,000 of those as paid visitors. The Lord report projects visitation to increase to 105,000 in the first year at the new location, declining to 95,000 in Year 2 and 90,000 in Year 3. Year 3 projections are expected to be representative of subsequent years. In this report, only results for the current operations and Year 3 projections are shown. Not all of these visitors are tourists. Other visitors include residents and school groups.

Assumptions about the number of visitors to the new AGNS, and therefore operating revenue, are based on the assumptions outlined in the 2018 Lord report. As these projections are significantly higher than the historic data suggests on visitation levels, there is a risk that these projections will not be realized. If projected visitor revenue is not realized, the stated economic impacts would be overestimated. An alternative scenario for visitor projections is provided to show the economic impact of a more conservative number of visitors to the new AGNS.

The alternative scenario ("low scenario") for visitor projections assumes the lowest level of visitors among the 5 estimates made in the Lord report. It is based on there being a relationship between floor space and number of visitors. This scenario estimates a total of 52,700 visitors annually when the new AGNS is built.

Economic impacts are presented for overall operations for each scenario ("total revenue") and the additional portion due to the new AGNS location, largely due to increased visitation, compared to current operations.

Annual tourist visitation:

Tourism has an economic impact in the province when non-residents visit Nova Scotia and spend money on accommodations, restaurants and bars, retail, and local attractions (including AGNS). Resident spending is not considered incremental as it is assumed that residents would have spent money within the province on similar activities regardless, and they are simply shifting their spending to Halifax area when they visit. Little is known about annual non-resident tourist visitation to AGNS. ***For more accurate and reliable economic impacts assessments, it is recommended that AGNS keep a record of visitor origin to gain baseline knowledge of the share of non-resident tourists visiting AGNS.***

The Lord report assumes that currently 15% of visitors are tourists, with this proportion increasing to 40% in Year 3 with a new AGNS. These assumptions reflect an increase from 5,550 tourists to 36,000 tourists annually in Year 3 and in subsequent years. In the low scenario, it is assumed that the share of visitors that are tourists remains at 15% of 52,700 for a total of 7,905 tourists annually. The low scenario reflects that there will be more visitors overall, with the same share of tourists as are currently assumed. As the tourist numbers are based on assumptions and have not been measured, there is risk that economic impacts could be misstated.

The Lord report states that the average length of visit to current AGNS is about 45-60 minutes for most visitors, besides school groups. It is assumed that AGNS tourism visitors are associated with a half-day worth of personal spending while they visit the area. Spending by tourists is modelled using results from Tourism Nova Scotia 2017 Visitor Exit Survey, which reports that tourists spend an average of \$128 per visitor, per day. These expenditures are modelled to be reflective of average tourist spending patterns, including transportation, accommodations, food services, and other expenditures. Since some of these expenditures could occur at the AGNS (i.e. recreation, retail shopping and food services) there is risk that a portion of the typical expenditures are also included as part of AGNS revenue.

Economic Impact

The economic impacts of the new AGNS are divided into three segments, including construction impacts, annual operations and annual tourist expenditures.

Economic Impact - Construction

The following assumptions are used to determine the economic impacts from construction of a new building for AGNS on the Halifax Waterfront.

- The Art Gallery of Nova Scotia provided the build cost estimates for the new AGNS totaling \$126.7 million.
- Analysis is based on the gross investment value of eligible costs that have been stated.
- All values are reported in constant 2019 dollars.
- Expenditure estimates were categorized into industries in the NSIO2014 model, including non-residential building construction (BS23B000), architectural, engineering and related services (BS5413000), machinery, equipment and supplies merchant wholesalers (BS417000), truck transportation (BS484000) and legal services (BS541100).
- Only the wholesale margin for likely imported machinery and equipment expenditures is used in impact modelling.
- The construction will take place over several years. The economic impacts are presented as total impacts over the life of the project.

The total economic impact of the construction of the new AGNS building on the Nova Scotia economy is presented in Table 4:

	Direct	Spinoff	Total
Employment (Person-Years)	651	506	1,157
Household Income (\$'000)	\$40,767.3	\$25,298.7	\$66,066.0
Gross Domestic Product (\$'000)	\$48,665.5	\$45,079.0	\$93,744.5
Federal Gov't Revenue (\$'000)	\$4,893.6	\$2,921.2	\$7,814.8
Provincial Gov't Revenue (\$'000)	\$5,255.6	\$3,293.2	\$8,548.8
Municipal Gov't Revenue (\$'000)	\$652.3	\$417.9	\$1,070.2

Economic Impact - Annual Operations

The following assumptions are used to determine the economic impacts of AGNS annual operations on the Nova Scotia economy.

- Total revenue impacts are not assumed to be incremental to the Nova Scotia economy because they reflect ongoing operations of an existing attraction.
- Additional impacts are due to the new AGNS location, largely from increased visitation.
- Operations projections are sourced from the 2018 Lord report.

- All values are reported in constant 2017 dollars.
- I-O industry multiplier for the non-profit arts, entertainment and recreation sector (NP710000) of the NSIO was used as a proxy for annual operations activity in Nova Scotia.
- In addition to the current operating level, two scenarios are analysed for each of the two perspectives on operations in Year 3 after the new AGNS is built:
 - 1) Visitor projections assumed in the Lord report totalling 90,000 annual visitors in Year 3.
 - 2) A low scenario assuming 52,700 annual visitors in Year 3.

The economic impact of AGNS annual operations on the Nova Scotia economy is presented in Table 5:

	Total revenue			Change in economic impact		
	Direct	Spinoff	Total	Direct	Spinoff	Total
Employment (PYs)						
Current operations	40	15	55	-	-	-
Year 3 – Lord report	51	19	70	11	4	15
Year 3 – Low scenario	44	16	60	4	1	5
Household Income (\$'000)						
Current operations	\$1,385.1	\$676.3	\$2,061.4	-	-	-
Year 3 – Lord report	\$1,784.6	\$871.3	\$2,655.9	\$399.5	\$195.0	\$594.5
Year 3 – Low scenario	\$1,553.8	\$758.6	\$2,312.4	\$168.7	\$82.3	\$251.0
Gross Domestic Product (\$ '000)						
Current operations	\$1,535.0	\$1,410.7	\$2,945.7	-	-	-
Year 3 – Lord report	\$1,977.9	\$1,817.7	\$3,795.6	\$442.9	\$407.0	\$849.9
Year 3 – Low scenario	\$1,722.0	\$1,582.5	\$3,304.5	\$187.0	\$171.8	\$358.8
Fed. Gov't Revenue (\$ '000)						
Current operations	\$150.8	\$77.1	\$227.9	-	-	-
Year 3 – Lord report	\$194.2	\$99.4	\$293.6	\$43.4	\$22.3	\$65.7
Year 3 – Low scenario	\$169.1	\$86.5	\$255.6	\$18.3	\$9.4	\$27.7
Prov. Gov't Revenue (\$ '000)						
Current operations	\$181.4	\$88.3	\$269.7	-	-	-
Year 3 – Lord report	\$233.7	\$113.8	\$347.5	\$52.3	\$25.5	\$77.8
Year 3 – Low scenario	\$203.5	\$99.1	\$302.6	\$22.1	\$10.8	\$32.9
Mun. Gov't Revenue (\$ '000)						
Current operations	\$23.7	\$11.3	\$35.0	-	-	-
Year 3 – Lord report	\$30.6	\$14.6	\$45.2	\$6.9	\$3.3	\$10.2
Year 3 – Low scenario	\$26.6	\$12.6	\$39.2	\$2.9	\$1.3	\$4.2

Economic Impact - Annual Tourist Visitation

The following assumptions are used to determine the economic impacts of tourist visitation attributed to AGNS on the Nova Scotia economy.

- All values are reported in constant 2017 dollars.
- Tourism levels under the current AGNS operations are assumed to be 15% of the average visitors per year, according to the assumptions in the Lord report. This reflects 5,550 annual tourists.
- In addition to the current level of tourists, two scenarios are analysed: (1) visitor projections of 90,000 annual visitors from the 2018 Lord report, (2) low scenario assuming 52,700 annual visitors
 - 1) The Lord report assumes that tourists make up 15% of historic visitor levels. With the new AGNS, the Lord report assumes that tourists will represent 30% of visitors in Year 1, 35% in Year 2, and 40% in Year 3 and subsequent years. Economic impacts are presented for Year 3 when tourists represent 36,000 of the annual visitors.
 - 2) The low scenario assumes that tourist visitors continue to represent 15% of visitors, reflecting 7,905 annual tourists.
- The report assumes that tourists include residents outside of a 50 mile radius of AGNS. Other visitors are groups within 50 miles and school groups and are not included in this analysis.
- Tourists are assumed to spend an additional half day in Nova Scotia while visiting AGNS. This half day of spending averages \$64 and reflects a portion of the visitor's transportation, accommodations, restaurant meals, shopping, and other purchases while visiting the area.

The economic impact of tourism spending associated with AGNS tourist visitors on the Nova Scotia economy is presented in Table 6:

Table 6 – Economic Impact of Tourism Spending related to the Art Gallery of Nova Scotia, Current operations and Year 3 Projections, by scenario.

	Economic impacts			Change in economic impacts		
	Direct	Spinoff	Total	Direct	Spinoff	Total
Employment (PYs)						
Current operations	3	1	4	-	-	-
Year 3 – Lord report	18	6	24	15	5	20
Year 3 – Low scenario	4	1	5	1	0	1
Household Income (\$ '000s)						
Current operations	\$93.3	\$45.9	\$139.2	-	-	-
Year 3 – Lord report	\$605.5	\$297.6	\$903.1	\$512.2	\$251.7	\$763.9
Year 3 – Low scenario	\$133.0	\$65.3	\$198.3	\$39.7	\$19.4	\$59.1
Gross Domestic Product (\$'000s)						
Current operations	\$136.2	\$89.4	\$225.6	-	-	-
Year 3 – Lord report	\$883.4	\$580.1	\$1,463.5	\$747.2	\$490.7	\$1,237.9
Year 3 – Low scenario	\$194.0	\$127.4	\$321.4	\$57.8	\$38.0	\$95.8

Fed. Gov't Revenue (\$'000s)						
Current operations	\$10.1	\$5.2	\$15.3	-	-	-
Year 3 – Lord report	\$65.3	\$34.0	\$99.3	\$55.2	\$28.8	\$84.0
Year 3 – Low scenario	\$14.3	\$7.5	\$21.8	\$4.2	\$2.3	\$6.5
Prov. Gov't Revenue (\$'000s)						
Current operations	\$12.2	\$6.0	\$18.2	-	-	-
Year 3 – Lord report	\$79.2	\$38.9	\$118.1	\$67.0	\$32.9	\$99.9
Year 3 – Low scenario	\$17.4	\$8.5	\$25.9	\$5.2	\$2.5	\$7.7
Mun. Gov't Revenue (\$'000s)						
Current operations	\$1.6	\$0.8	\$2.4	-	-	-
Year 3 – Lord report	\$10.4	\$5.0	\$15.4	\$8.8	\$4.2	\$13.0
Year 3 – Low scenario	\$2.3	\$1.1	\$3.4	\$0.7	\$0.3	\$1.0

Appendix: Sector Profile

AGNS is categorized as belonging to the non-profit arts, entertainment and recreation sector (NP710000). This sector comprises establishments primarily engaged in operating facilities or providing services to meet the cultural, entertainment and recreational interests of their patrons. These establishments produce, promote or participate in live performances, events or exhibits intended for public viewing; provide the artistic, creative and technical skills necessary for the production of artistic products and live performances; preserve and exhibit objects and sites of historical, cultural or educational interest; and operate facilities or provide services that enable patrons to participate in sports or recreational activities or pursue amusement, hobbies and leisure-time interests.

Table 7 presents latest select economic indicators for the non-profit arts, entertainment and recreation (IOIC NP710000) sector. Definitions and estimation methodology for each concept follow.

	Value	Units	Year
Gross Output			
Direct value	\$63,200,000	Current dollars	2015
Share of provincial total	0.09%		
CAGR** 2010-2015	6.1%		
Gross Domestic Product, nominal			
Direct value	\$28,605,000	Current dollars	2015
Share of provincial total	0.08%		
CAGR** 2010-2015	6.4%		
GDP per worker			
Compared to provincial average	296.8%	Current dollars per FTE* worker	2015
CAGR** 2010-2015	-2.1%		
Real GDP, growth rate			
	2.9%		2018
CAGR** 2010-2018	4.0%		
Productivity			
	\$15.60	Chained (2012)	2018
Compared to provincial average	34.7%		
CAGR** 2010-2018	-3.4%		
Employee compensation			
Direct value	\$40,637,000	Current dollars	2018
Share of provincial total	0.17%		
CAGR** 2010-2018	9.6%		
Direct value	\$25,937,000		2015
Compensation per worker			
Compared to provincial average	\$38,776	Current dollars per FTE* worker	2018
CAGR** 2010-2018	64.8%		
	1.9%		
Compensation per hour			
	\$19.39	Current dollars per hour	2018
Unit labour cost			
Compared to provincial average	1.243	Current dollars per unit of real	2018
	186.6%		

CAGR** 2010-2018	5.4%	GDP	
Operating surplus	\$2,638,000	Current dollars	2015
Share of provincial total	0.03%		
CAGR** 2010-2015	17.6%		
Employment			
Direct value	1,390	Number of jobs	2018
Share of provincial total	0.30%		
Direct value	753	FTE* jobs	2015

Footnote:

For the concepts in Table 7, only direct impacts are presented.

Gross Output – Represents the value of total output attributable to the sector valued in current dollars. The direct value is sourced directly from Statistics Canada Table 36-10-0488-01, using Input-Output Industry Code NP710000.

Gross Domestic Product – Represents the dollar value-added attributable to the sector, valued in chained 2012 dollars (real) and current dollars (nominal). The direct value is sourced directly from Statistics Canada Table 36-10-0480-01, using Industry Code NP7100.

Employment – Represents the number of jobs in the industry, including employees and self-employment. This is sourced directly from Statistics Canada Table 36-10-0480-01, using Industry Code NP7100.

Full-time equivalent (FTE) workers – Calculated for each sector as “Total hours worked in all jobs” divided by “Average hours worked in full-time jobs”, where the latter is assumed to be equal to 2,000.

Employee compensation – Represents total compensation paid to all employees in the sector, valued in current dollars. This is sourced directly from Statistics Canada Table 36-10-0480-01, using Industry Code NP7100.

Unit labour cost equals total compensation per hour divided by productivity. It increases when labour compensation per hour increases more rapidly than labour productivity. This is calculated using Statistics Canada Table 36-10-0480-01, using Industry Code NP7100.

Productivity – Represents the average value-added per hour worked in the sector, valued in chained 2012 dollars. This is sourced directly from Statistics Canada Table 36-10-0480-01, using Industry Code NP7100.

Gross operating surplus – For incorporated enterprises, represents gross output less the cost of intermediate goods and services and compensation of employees. That is, it is the income accruing to the capital factor in production. This is sourced directly from Statistics Canada Table 36-10-0478-01, using Input-Output Industry Code NP710000.

Art Gallery of Nova Scotia Impact Overview

Health & Wellness, Social Engagement, Tourism, and Education

The Future of Art in the Heart of HRM

In April 2019, The Art Gallery of Nova Scotia announced a project to re-imagine the Gallery in a new home on Halifax's waterfront. That home will anchor a new Arts District and through a collaborative, community facing approach, create a dynamic public place that brings people together to experience the best historical and contemporary art, and celebrate Nova Scotia's diverse and unique stories. Soon to be one of Canada's largest and most exciting art museums, the Art Gallery of Nova Scotia aspires to exhibit the provincial art collection and exhibitions from around the world to attract local, national and international attention for the city of Halifax and the Province.

The New Gallery and Arts District project took significant steps forward in 2020-21, with a vision to increase opportunities for all to access and experience art and enhance the overall experience of Halifax and the waterfront. In November 2020, the team of KPMB Architects with Omar Gandhi Architect, Jordan Bennett Studio, Elder Lorraine Whitman, Public Work and Transsolar were announced as the winners of the international competition to select a design team. The design team, together with Art Gallery of Nova Scotia, Develop Nova Scotia and the province of Nova Scotia, began focused stakeholder engagement activities in March 2021, reaching out first to groups and communities that are not always invited to participate and whose voices have not been heard. The intent is to ensure the new Gallery and Arts District is a welcoming and inclusive public gathering place on the Halifax waterfront that showcases the best in contemporary art and public programs, while also emerging as a vibrant public space that supports and showcases many of our region's most anticipated events.

A new Art Gallery and Arts District will become a catalyst for increased economic development in Halifax and will contribute to the growing creative economy in the province. In order to attract people and investment to Halifax and Nova Scotia we need to invest in a better quality of life for residents. The new Gallery will help create a better Halifax for residents, bolstering the Halifax Regional Integrated Tourism Master Plan, HRM Centre Plan, Halifax Economic Growth Plan, and Place Making Strategies put in place by Develop Nova Scotia.

This new home for art on the Halifax waterfront will have positive impacts on Tourism, the health of our citizens, civic engagement, the economy, and education, making a stronger Nova Scotia and a more vibrant city centre.

Arts Impact our Health

Health and wellness programs built around the combination of artist, specialized practitioner, therapist or partner in care, and participant in the program create a rich ground for healing, wellness, and connection through art and art practice. Residents of Halifax and Nova Scotia have experienced this first-hand through the many programs at the Gallery that address issues related to health and wellbeing, like Afternoon Shift which provides a safe space for youth living with mental health challenges.

Addressing issues related to health and the social determinants of health is a key programmatic pillar for the Gallery now and in the future. A purpose-built space will allow AGNS staff to continue key programs, which reach hundreds of Nova Scotians annually, that address challenges related to dementia, autism, arthritis, mental health, and challenges related to health and wellness. A new space will also further the expansion of public offerings and key community partnerships to further reach those living with health and socioeconomic challenges.

A study completed by the World Health Organization indicates that the arts play an important role in the prevention and promotion of social determinants of health, child development, caregiving, health

promoting behaviours, and the prevention of ill health. More specifically, it allows for the prevention and promotion of:

- Social cohesion and inequalities
- Speech and language
- Educational attainment
- Well-being
- Mental health
- Trauma
- Cognitive decline
- Frailty and premature mortality
- Healthy living
- Engagement with health care
- Health-related stigma

The same study shows that the arts can also be used for the management and treatment of mental health, acute conditions, neurological conditions, noncommunicable diseases, and end-of-life care. A new Art Gallery and its programs can assist in providing alternative and unique care to Nova Scotians and Haligonians facing various health challenges. Health programming can be delivered on location at the Gallery, online through digital platforms, and in community to best serve participants and their partners in care.

Access and Social Impacts

Evidence shows that the arts promote and advance social inclusion and arts venues, like the new Gallery and Arts District, serve as an effective venue for social dialogue, help resolve community conflicts, and mitigate tensions among community groups. Audience-based arts participation also has a positive and statistically significant effect on civic engagement, with strong evidence showing that persons who attend art events have higher levels of civic engagement, and tolerance. For these reasons, and others, it is important that all residents feel welcome at the new Gallery and Arts District.

As the Gallery enhances its accessibility plans through an inclusive design process, staff are also reviewing feedback from community engagement and best practices to enhance accessibility efforts and eliminate multiple barriers of entry. One major barrier identified through community engagement is the cost of admission. To address this, an important initiative is the introduction of a pilot equitable access pass for all residents of Nova Scotia. This approach would ensure that residents in the 16 districts across HRM and other Nova Scotians would have access to the Gallery without financial burden. An equitable access plan, which is under development, is part of ensuring that all residents within HRM and Nova Scotia feel welcomed at their AGNS.

As part of the design process, the team has been engaging with underrepresented communities with the goal of reflecting all communities in the design and experiences offered at the AGNS. The Gallery is a resource through which the city of Halifax can become a more diverse place to work, visit, live, and learn. It is important that spaces and experiences are reflective of diverse communities and incorporate BIPOC voices, ensuring an end result that is inclusive and part of a diverse community.

Through the inclusive design process, the design team has been working to ensure the Gallery and its surrounding space is inclusive, accessible, and reflective of community. This approach involves taking steps to ensure that the final design is not anti-homeless, reflects communities across HRM, ensures crime prevention through design, and that community voices are reflected through the engagement process. The final design will be an authentic, inclusive, sustainable places that people love and that empowers the communities that work together to build them.

In this purpose-built facility, the Gallery will be able to continue and enhance community reach through the development of new community partnerships and through longstanding partnerships with Autism Nova Scotia, Phoenix Youth Programs, the Department of Education, Wonder'neath Art Society, the Arthritis Society, Northwood, and others. The community work undertaken by the Gallery makes art accessible to communities throughout HRM and the Province and brings art practice and education into community. As the Gallery looks to increase access to art, while also meeting its provincial mandate, a provincial program strategy is being developed. This approach will allow the Gallery to deploy art programming across the province through partnerships with community organizations, schools, and other museums. Through the implementation of a provincial strategy, the Gallery will bring in person and virtual art programming to rural communities while increasing access to those living in HRM who are not able to visit in person.

Arts Education

We know that engagement with art is important to education and the human experience. When motor skills are developed, children are able to express themselves and communicate through artistic expression. Relatedly, the arts have been shown to help build social cohesion and support conflict resolution through developing cognitive, emotional and social skills for constructive engagement with conflict, and by supporting empathy, trust, social engagement, collaboration and transformative learning, thereby producing more cooperative relationships. Yet, more and more, we are seeing art being removed from curriculums throughout the province, which is creating a gap in P-12 education and in life-long learning.

To address this challenge, the AGNS, in partnership with the Department of Education, has been offering ArtReach and ArtSmarts programs in schools across the province, bringing art back into classrooms. These programs establish connections with Nova Scotia schools, supporting opportunities to work with students, teachers, artists, and communities across the province. They are dedicated to improving the lives and learning capacity of children and youth by supporting innovative arts-based learning projects in schools. In a new facility the Gallery will be able to expand these programs to reach more school age children and will also have the proper facilities to host classrooms from across HRM at the Gallery.

Youth and young adults who were actively involved in visual and performing arts programming in middle and high school demonstrate higher propensity for volunteering and are more likely than their peers to engage in school and neighbourhood politics and community service activities. The incorporation of art education into the lives of children and youth helps to create engaged citizens, which is key to making Halifax a more vibrant city. In a new facility, the Gallery will be primed to grow its educational art programming to better serve HRM and Nova Scotians across the province. The Gallery will be able to further reach children and youth across the province through the provincial program strategy, which will bring art into more schools and communities, and the further introduction of digital art programming and virtual tours.

Impacts on Tourism

Pre-COVID data indicates that the Halifax area attracts close to three million tourists per year, of whom about 80-85% are leisure travelers. Leisure travelers, including those visiting friends and relatives, who, unlike business travelers, have the time and inclination to attend art galleries and take part in other cultural opportunities. Close to 90% of tourists to Halifax have been domestic, of whom about three quarters are from elsewhere in Nova Scotia, with about 5% each from the United States and other international locations.

Leisure travelers are seeking engaging attractions that will draw them to this destination. Gallery programming, both local and traveling exhibitions, developed in partnership with local, national, and international institutions will attract those leisure visitors to Halifax while elevating the overall tourism product. An internationally recognized art museum located in the middle of our most popular destination (the Halifax Waterfront) will also generate spin-off revenue for shops and other operators, while increasing hotel night stays in the HRM and beyond.

The average length of stay for leisure visitors usually exceeds the length of stay among business travelers, but that has not always been the case in Halifax. The average length of stay among leisure visitors is 1.4 nights and is 1.9 nights for business travelers. With world-class attractions and increased access to national and international experiences, like traveling art exhibitions, those traveling to Halifax for leisure are more likely to turn their trip into multi-night stay.

In addition to leisure travel, there are opportunities for increased educational and cultural tourism, including more conferences, festivals, and secondary events which can be hosted at the AGNS or in the Arts District. Prioritizing this project will allow Halifaxians and other Nova Scotians to gain access to the best art experiences, making Halifax a better place to call home and attracting new residents and professionals to the region.

Tourists most likely to attend the AGNS would be categorized as cultural tourists. A study by the US Cultural and Heritage Marketing Council reported that:

- 78% of adult US travelers attended a cultural activity or event while on a trip.
- 24% of those interviewed planned to take a trip whose primary purpose was to attend cultural or heritage destination. This suggests about one quarter of Americans may be categorized as a cultural tourism market.
- Cultural tourists are more likely to attend museums or galleries (54%) historic sites (66%), or an arts or crafts fair or festival (45%).
- Cultural tourists spend one-third more than non-cultural tourists
- Cultural tourists take 20% more trips than non-culture tourists

The data indicates the importance of cultural tourism and the role an expanded and relocated AGNS might play in enhancing the cultural tourism infrastructure of Halifax. The AGNS is also seen to fit the demographics of convention delegates and their spouses as well, with most being in the 45-65 age range which is peak for art galleries. There are opportunities to increase convention delegates and spouse visits and to be a preferred place for off-site functions. The Gallery will also offer an ideal attraction for pre and post travel for conference delegates.

As outlined in the economic impact analysis (HRM Attachment 6), the capital investment and ongoing operations for the new Gallery will create jobs and will have direct and spinoff economic impact. Quality of place is among our province's most important comparative advantages and differentiates us in a global context. The Art Gallery of Nova Scotia, Develop Nova Scotia, and the Province are working to build and steward a sustainable place in Halifax that people love, to attract people to Nova Scotia and to ensure all Nova Scotians can participate, in their communities and in the economy through art.