



AT THE  
**ROOMS**

The Rooms  
Corporation

**Annual  
Report**

**2019 /  
20**





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## A Message from the Chair of the Board of Directors

This past year marks my third year serving as Chair of The Rooms Board of Directors; it also marks the completion of The Rooms Corporation's 2017-20 Strategic Plan. This plan has been built on the goals and priorities The Rooms has identified over the past 15 years and has set the strategic priorities for the 2017-20 planning cycle.

The 2017-20 Strategic Plan capitalized on the success The Rooms Corporation (the Corporation) has achieved during its first fifteen years – with renewed emphasis to connect emotionally with its visitors, members and the people of Newfoundland and Labrador.

Committed to increasing the number of people and program-based experiences, in support of government priorities, The Rooms introduced a new cultural immersion program commencing in Spring 2017. The Corporation developed a range of new programs based on the province's unique culture incorporating provincial collections to increase engagement with residents and nonresident visitors.

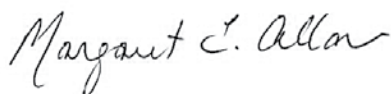
The Rooms has augmented its world-class permanent exhibits, as well as its constantly changing array of art exhibitions, with lively and engaging experiences that begin the moment visitors enter the building – thereby delivering deeper, broader, increased public engagement.

Key to the delivery of this visitor experience has been the involvement of the Scotiabank Volunteer Program at The Rooms – Cultural Ambassadors. A team of volunteers who welcome and interact with visitors as they move through the building.

Over the past three years the Corporation has reviewed its governance principles and practices and, where necessary, has revised and updated them. In addition, The Rooms has worked to develop a comprehensive risk management registry to address the full range of risks facing the organization.

I am pleased to be able to report on The Rooms achievements during this planning cycle and I look forward to guiding the organization through developing its 2020-23 Strategic Plan.

The Corporation is a category one Crown Corporation under the **Transparency and Accountability Act** of the Government of Newfoundland and Labrador. The 2019-20 Annual Report is submitted in accordance with government's commitment to accountability. It has been reviewed and approved by the Board of Directors, which is accountable for the results reported for The Rooms.



Margaret E. Allan  
Chair, Board of Directors  
The Rooms Corporation of Newfoundland and Labrador





## Overview of the Corporation

A ten-day closure in January 2020 as a result of an unprecedented snowstorm (Snowmegeddon), coupled with a 13-day closure at the end of March 2020 due to the COVID-19 pandemic, drastically affected what is typically a strong quarter for the organization.

### Number of Employees

The Rooms employs 41 permanent staff, including five permanent seasonal staff to operate The Rooms Regional Museums. These positions are funded in part by The Rooms operating grant from the Government of Newfoundland and Labrador and earned revenue. The Rooms also employs a number of part-time staff on an annual basis for the Archives Reference Room at The Rooms, and admissions and visitor services to provide service to The Rooms and its three Regional Museums.

### Physical Location

The Rooms is located in St. John's, with regional museums in Grand Falls-Windsor (Mary March Provincial Museum), Grand Bank (Provincial Seamen's Museum) and North West River (Labrador Interpretation Centre).

## Other Key Statistics

### Visitation

The Rooms welcomed 122,231 people through its doors during 2019-20, this includes paid admissions, complimentary admissions, student admissions, and visits to the Archives, café and gift shop. The Rooms received 76,871 admissions in 2019-20, compared to 79,340 admissions in 2018-19 for a decrease of 2,469 admissions or approximately 3 percent. Of this total number of admissions, 43.57 percent were free and 56.43 percent were paid.

Visitation to the three Regional Museums reached 8912 visitors during the 2019 operating season, a slight increase of 51 visitors compared to 8861 visitors in 2018. The Labrador Interpretation Centre experienced a slight decrease of 70 visitors from 2018, Mary March Provincial Museum maintained the same visitation numbers and the Provincial Seamen's Museum had a slight increase of 120 visitors from 2018.

Membership renewals and new memberships at The Rooms have decreased. From April 1, 2019 until March 31, 2020, 1405 annual memberships were purchased, 138 fewer memberships or 8 percent decrease from 2018-19; however, 457 memberships were new.



### **Paid Parking**

Beginning June 27, 2017, parking fees were implemented at The Rooms. Parking fees are in effect 24 hours a day, seven days a week for a fee of two dollars an hour. Parking is free for members of The Rooms during regular operating hours. From April 1, 2019 to March 31, 2020, The Rooms collected approximately \$70,985 from paid parking. A decrease of \$16,015 or 18 percent from the \$87,310 collected during the previous year.

### **The Rooms Gift Shop**

The Rooms Gift Shop experienced a decrease of 8 percent in sales from 2018-19 with total sales of \$403,291. Despite closures in January 2020 as a result of an unprecedented snowstorm (Snowmegeddon) and the 13-day closure at the end of March 2020 due to the COVID-19, this was the Gift Shop's second best year to date.

### **Researcher Visits and Use – Archives Reference Room**

Throughout fiscal year 2019-2020, there were 13,445 requests for reference services made to the Archives. This included general inquiries about the collections and how to use them, as well as detailed questions about historical records, events, places and people and what is within the Archives to assist in studying and documenting them. While Genealogy and Family History researchers comprise the largest sector of its researcher base, The Rooms Provincial Archives also serves researchers such as lawyers, medical professionals, students of all school levels, authors and writers, etc. First-time users of the Archives visiting The Rooms are provided with an individual orientation to the Archives and its collections, and then professional direction on how to focus or narrow research topics if needed. Sources are recommended, records are pulled, consulted and copied if needed. In 2019-2020, the number of distance inquiries (made by email, postal mail, phone calls) increased by over 10% - a trend which will likely continue as more and more content and descriptions about records are made available online for accessing digitally.



## **Government Records Acquisition & Information Management**

In 2019-2020, Rooms Archives staff appraised over 715 boxes of government records (in a wide variety of formats) that had been submitted to the Government Records Committee for adjudication and disposal authorization as part of the Government Records Lifecycle Unit administered by the Office of the Chief Information Officer. The role of Rooms Archives staff and management is to select records from these submissions deemed to have archival value which are then physically transferred to The Rooms for permanent archival retention. These records are then processed, catalogued and made available to the public as resources and time permit. Approximately 175 boxes were selected for the Archives during this process in fiscal year 2019-2020 and they come from a wide variety of Government Departments, Agencies, Boards and Commissions.

## **Archival Holdings Available Online**

Digitizing archival records and information about them for inclusion in online databases and collections software for the public to use is a core function of the Archives. It allows content to be accessed virtually but is also an important outreach tool for The Rooms – to get its services and products out to as large an audience as possible. During fiscal year 2019- 2020, the Archives' Description team created/revised and authorized over 11,300 records for inclusion in The Rooms online archival database (WebGencat). This work included additions of newly-available records from both government and private sources such as individuals and families, and records in a wide variety of formats and mediums - textual and paper records such as newspapers, books and maps, audio visual material such as films, photographs and slides, as well as a small amount of “born digital” material including computer hard drives and digital images. Materials selected for inclusion in the online database may be accessed via The Rooms website at <https://www.therooms.ca/collectionsresearch/>

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## **Revenues and Expenditures**

Please refer to The Rooms Corporation of Newfoundland and Labrador Audited Financial Statements for the year ending March 31, 2020 (Appendix A).





Installation shot of the exhibition **Future Possible: Art of Newfoundland and Labrador from 1949 to Present**, 2019, The Rooms.

## Highlights

### **The Return of Nonosabasut and Demasduit**

In March 2019, the remains of two Beothuk, Nonosabasut and Demasduit, were successfully repatriated from Scotland to Newfoundland and Labrador, the place of their origin.

The transfer was arranged with National Museums Scotland by the federal Department of Canadian Heritage. The remains were transported through a careful and respectful process and transferred into the care of The Rooms in St. John's.

The repatriation of the remains represents a significant achievement in the long-running effort to return the Beothuk remains to the province. Saqamaw Mi'sel Joe of Miawpukek First Nation advocated for the return of the remains of Nonosabasut and Demasduit in 2015 and called on the cooperation of National Museums Scotland and the Provincial Government. The remains will stay at The Rooms until a decision on their final resting place is reached in consultation with the five Indigenous Leaders.

### **Exhibitions – Art Gallery**

#### **Future Possible: Art of Newfoundland and Labrador from 1949 to Present**

May 18 – September 22, 2019

Bringing together historical and contemporary artworks, this exhibition was the second part of a ground-breaking, two-part exhibition series that looked at the art history and iconography of our province.

Taking place on the 70th anniversary of Confederation with Canada, this exhibition gathered close to 100 artworks, images and objects from across The Rooms Art Gallery, Archives and Museum collections to ask questions about how histories are told and re-told. The exhibition examined the period after Confederation in 1949, placing historical works in conversation with works by contemporary artists.

The 2019 installation followed one mounted in 2018 looking at pre-confederation art in Newfoundland and Labrador. An accompanying publication, placing the visual art of this province within a local and national context, will be published in Spring 2021.





Billy Gauthier. **Northern Voices (Owl/Human Transformation)**, 2008, Serpentine, anhydrite, grouse feathers, ptarmigan feathers. Collection of Chris Bredt and Jamie Cameron.

Artists included: Angela Antle, Anne Meredith Barry, Jordan Bennett, David Blackwood, Luben Boykov, Fanny Broomfield, Kailey Bryan, Marlene Creates, Emily Critch, Andrea Cooper, Emily Flowers, Caroline Gillet, Scott Goudie, Kym Greeley, Jonathan S. Green, Pam Hall, James Hansen, John Hartman, Barbara Hunt, George Hunter, Thaddeus Holownia, Daze Jefferies, Frank Lapointe, Jamie Lewis, Arthur Lismer, Marc Losier, Marlene MacCallum, Logan MacDonald, Mary Ann Penashue, Rae Perlin, Robert Pilot, Barbara Pratt, Christopher Pratt, Mary Pratt, Barry Pottle, Daniel Rumbolt, Nicholas Aiden Ryan, Helen Parsons Shepherd, Reginald Shepherd, Gerald Squires, Melissa Tremblett, Scott Walden, Terry White, D'Arcy Wilson, Don Wright, and Faune Ybarra.

### **Billy Gauthier: Saunituinnaulungitotluni | Beyond Bone**

**Guest curated by Jessica Winters with curatorial advisors**

**Heather Igloliorte, Darryn Doull** June 1 – September 2, 2019

**Saunituinnaulungitotluni | Beyond Bone** was the first mid-career retrospective by renowned sculptor Billy Gauthier.

An artist and activist of Inuit and Métis ancestry, Gauthier's inspiration comes directly from an intimate connection with the land and culture of his home in North West River, Labrador. For decades, he has developed his artistic practice into a complex, detailed, and vibrantly dynamic body of work. Gauthier's sculptures are characterized by attention to detail and an ability to illustrate stories. In telling these stories, Gauthier has become a vocal advocate for the protection of the environment alongside traditional Inuit practices that were forbidden with the establishment of the first missions in the 18th century. Collectively, Gauthier's activism and artistic output work to bring awareness to many issues faced by the Inuit and others as a result of environmental degradation and colonial legacies. Issues of food security, drug and alcohol abuse, and environmental neglect all feature in his work. Gauthier remains driven to continue making new work and acting in the world until tangible positive change has been affected for him, his family and generations yet to come.





Skate activate event, **Border X** exhibition launch, September 2019, Fortis Courtyard and Amphitheatre, The Rooms.

## **Boarder X**

**Organized and circulated by the Winnipeg Art**

**Gallery, curated by Jaimie Isaac** September 21,

2019 - January 5, 2020

**Boarder X** presented contemporary work by artists from Indigenous nations across Canada who surf, skate and snowboard. The exhibition revealed how these practices are vehicles to challenge conformity and status quo, as well as demonstrated knowledge and performed relationships with the land. Whether reading the urban terrain, making a cement jungle a playground, riding the natural contours of white immovable mountains, or shredding the ever-changing waves, it's not about controlling land and water, but being humbled by their power.

Through painting, mixed media, carving, weaving, photography, performance and video, the artists reflected cultural, political, environmental and social perspectives, as well as critiques about the territories we occupy. The paintings presented narratives and observations of traditions, movement, balance, and entanglements of space, place and belonging. Mobilizing traditional histories, the artwork conceptually bridged the past and present with reinventions in carving, weaving and performance. Video and photography captured the energy of boarding with unbridled motivation and physicality. The exhibition presented cultural thrivence and active presence – creating a space for engagement through art, culture and boarding. It was an affirmation and transmission of cultural resilience.





Installation shot of **What Carries Us: Newfoundland and Labrador in the Black Atlantic**, featuring Camille Turner's **Afronautic Research Lab: Newfoundland** (2019). Video installation.



## **What Carries Us: Newfoundland and Labrador in the Black Atlantic**

February 29 - September 7, 2020

As a Newfoundlander of African and Caribbean descent, guest curator, Bushra Junaid, brought the three strands of her family history together to shed light on the hidden histories of African-descended peoples in Newfoundland and Labrador where she grew up.

**What Carries Us** pivoted on Black-British philosopher Paul Gilroy's concept of "The Black Atlantic" — a term that describes the cultural (and many other) contributions of African- descended peoples to societies on both sides of the Atlantic. In particular, the exhibition brought an African-diasporic perspective to Newfoundland and Labrador's place in centuries-long global migration and trade relationships.

Making visible these connections meant reckoning with the ways in which this province, like other communities along the Atlantic, was at the crossroads of the movement of ships, goods and enslaved people between Europe, Africa and the Americas, known as the triangle trade. It also meant appreciating the enduring influence this transatlantic trade has had on the food, language, culture and traditions of both Newfoundlanders and Labradorians and Caribbean peoples.

The exhibition was inspired by, and reflected on, British-Ghanaian artist John Akomfrah's **Vertigo Sea** (2015) — an epic meditation on the sea and the history of migration, slavery and conflict. Acting in conversation with these themes, **What Carries Us** included video, mixed media, mural and photo-based works by Canadian artists Sandra Brewster, Shelley Miller and Camille Turner, and British artist Sonia Boyce, as well as historical items from The Rooms collections. Together, the artistic works, items from The Rooms collections and archival materials offered alternative strategies for reading between the lines of established histories.





Dennis Minty. **Abandoned Mission Houses, Hebron, Labrador** [detail]  
2008. Digital print. 33 x 48 cm. The Rooms, Government of Newfoundland  
and Labrador Collection

## **Exhibitions – Regional Museums**

At the **Labrador Interpretation Centre** in North West River:

### **I Went to Hebron Once ...**

Developed by The Rooms

With a focus on Hebron, Labrador, this exhibition considers place and the distance between here and there – present and past – through memories, photographs, and archival documents.

At the **Provincial Seamen’s Museum** in Grand Bank:

### **Newfoundland And Labrador From A to Z**

Developed by The Rooms

A whimsical “A to Z” introduction to the province. Come explore a variety of treasures that provide insights into this place and its people’s special characters.

At the **Mary March Provincial Museum** in Grand Falls-Windsor:

### **Geoff Goodyear: My Photographic Journey**

Developed by The Rooms

A photographic retrospective of Grand Falls-Windsor native Geoff Goodyear, covering his early years in central Newfoundland to recent works from Labrador.

## **Other Exhibition-related Activities**

### **Mary March Provincial Museum and Rug Hooking Guild of Newfoundland and Labrador Partnership**

Through the Summer and Fall of 2019, Curator Connie Penton at the Mary March Provincial Museum worked with our St. John’s staff to develop a 25<sup>th</sup> anniversary exhibition featuring the story and work of the Rug Hooking Guild of Newfoundland and Labrador.

### **Phase 2 the Mary March Permanent Exhibition Upgrade installed**

This ongoing special project to renew the permanent exhibition spaces at Mary March moved to completion of Phase 2. The focus this season was on re-telling and updating content on the lumbering and pulp and paper industries of Central Newfoundland, re-doing the exhibition’s parlour diorama and creating a magnet board interactive. Phase 3 was underway as of the Fall of 2019 with added support from Connie Penton.



## Donor Highlights

The Rooms is grateful to its donors for their contributions. Between April 1, 2019 and March 31, 2020, The Rooms received more than \$430,000 in financial contributions from previous commitments, as well as donations of works of art, artifacts and archival material valued at more than \$750,000.

## Acquisitions to the Archives

The Rooms continues to add to its archival holdings on a regular basis, reviewing donations of archival records in a wide variety of formats to see if they should be added to the collections for permanent retention. In addition to this archival appraisal process, other considerations taken into account include the medium of the records, their physical condition, whether or not similar collections exist at The Rooms or in neighbouring institutions and the amount of work and resources needed to process the collections and make them available for public use and consultation.

## Non-Government

The Rooms accepts archival records from a wide variety of non-government sources. This can include individuals, groups and clubs, institutions, companies and businesses, churches and community groups, families, associations and other record-creators deemed to have provincial significance. In the last fiscal year, acquisitions from non-government sources have included the Newfoundland and Labrador Pony Society, a collection of manuscript maps donated in memory of a Newfoundland and Labrador family, the records of several local law firms from the early 1900s, photographs from the International Grenfell Association, additional accruals from Christopher Pratt's personal archive and a large personal collection of David Quinton material created when he was travelling the Province during his broadcasting and television production career.

## Government

By virtue of the **Rooms Act**, The Rooms is the official archival repository for archival records created by Government Departments, Agencies, Boards, Commissions, etc. In cooperation with the Office of the Chief Information Officer, and specifically via the Government Records Committee (which consists of senior representatives from a variety of Government Departments), The Rooms participates in adjudicating submissions of records for disposal – and is the repository of those records deemed to be

“archival” in the process. Rooms staff also advise Government Departmental staff on records retention schedules and practice, conservation measures to store and care for records properly and securely and in the preservation of records (both paper and electronic) so that future access can be ensured.

From April 1, 2019 to March 31, 2020, The Rooms Archives’ staff reviewed over 20 retention schedules submitted by Government Departments to the OCIO to ensure valuable archival records were captured and added to its collections.

### **Acquisitions to the Art Gallery Fry Family Foundation**

In September 2019, The Rooms hosted a reception to announce a generous donation, received in 2018, from the Fry Family Foundation. The Foundation purchased the Christopher Pratt work, *Trongate Abstract, Art School Fire* (2018), for donation to The Rooms at a cost of \$120,000. The work



depicts memories of a place that Pratt associates with his time as a student at the Glasgow School of Art, 1957-9. Painted almost entirely from memory, this artwork was started just before a major fire at the school on June 15, 2018, destroyed the Mackintosh Building — an iconic structure. Pratt hints at this fire with a band of flame-colored sky in the background of the painting. Pratt lived in Glasgow with fellow artist and then-wife, Mary Pratt, who passed away the year this painting was made. On the back, Pratt has written: “In Memory of Mary (1935-2018).” This is a significant donation to The Rooms collection. During the presentation ceremony, artist Christopher Pratt called the work his most important work to date.

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### **Acquisitions to the Art Gallery**

A total of 12 donors contributed artworks to The Rooms collections between April 1, 2019 and March 31, 2020.

The following artists donated their own work:

Karen Stentaford – 2 photographs

Sylvia Bendsza – 1 intaglio

Shawn O’Hagan – 55 illustrations for 6 publications

Marlene Creates – 1 artwork

Barb Hunt – 1 artwork



The following works of art were donated to The Rooms collections:

A Christopher Pratt painting  
 A Peter Bell painting  
 An Arthur Lismer painting  
 3 Joe Carter prints  
 A Helen Gregory painting  
 A Bill Ritchie lithograph  
 A Millicent K. Penny painting  
 A Hannah Kigusiuq artwork  
 An April White intaglio  
 A Bill Rose artwork  
 9 Phyllis Armour Hertzberg artworks

The following works of art were purchased by The Rooms for the collection through funding from Canada Council – with a focus on Women and Indigenous Artists:

A Jerry Evans lithograph  
 A Karen Stentaforde artwork  
 A Wesley Harris mixed media  
 A Margaret Campbell Macpherson painting  
 A Billy Gauthier sculpture  
 A Nelson White painting  
 A Bill Ritchie lithograph  
 A Mark Igloliorte painting  
 A Davidee Ningeok Sr. (II) sculpture  
 A Rodney LaTourelle artwork  
 An Angela Antle commissioned artwork

### **Acquisitions to the Museum**

A total of 69 individual donors contributed artifacts/collections to the Museum between April 1, 2019 and March 31, 2020.

Highlights include:

- An 1868 silver serving presentation set engraved with “A.M. MacKay Esqr From the Directors of the New York, Newfoundland & London Telegraph Company in recognition of his long and faithful services. New York February, 1868”. This artifact represents a prominent figure in the early telegraph story, and a cabinet minister in Premier William Whiteway’s cabinet from 1882-1884.

- A large collection of artifacts from Boy Scouts of Canada, Newfoundland and Labrador branch, donated after local offices closed. Items represent scouting in the province over many years.
- A donation of well-known Newfoundland and Labrador artist Mary Pratt's tools and materials (paint brushes, paints, projector, etc.)
- A christening bowl used by Rev. Laurence Coughlan for which Coughlan College at Memorial University is named. Coughlan was a Methodist preacher from Ireland. This bowl may be the only remaining artifact relating to this early religious leader in Newfoundland and Labrador. Indeed, the Methodist denomination in Conception Bay can be traced back to his work.
- A large collection of over 500 Newfoundland and Labrador stamps and first-day envelopes.
- Ongoing donations associated with First World War, including several donations that had been on loan to The Rooms but which the lenders now decided to donate.
- 3100 artifacts transferred through work with the Provincial Archaeology Office. Transfers include a sextant from World War II era Rose Castle shipwreck off Bell Island.
- For the natural history collections, there were 15 accessions with a total of 466 specimen lots. These consist of mammals, birds, terrestrial, freshwater and marine invertebrates, plants, and fossils, from areas across the island of Newfoundland and central Labrador.

Amongst the significant items were:

- Fossils of the Ediacaran Period from Ferryland, considered significant as per the provincial Paleontological Resources Regulations, corroborating research conducted for a M.Sc. thesis (Dept. of Earth Sciences, MUN).
- A study skin of the Newfoundland subspecies of Red Crossbill, a bird listed as Endangered under the federal Species at Risk Act and the provincial Endangered Species Act, this subspecies is endemic to Eastern Canada, the island of Newfoundland may be the only location where it breeds.
- A first specimen for the collection of the introduced, and now established, Scottish heather. The specimen is from Whitbourne, the general locality where it was first introduced to the island of Newfoundland (Sir Robert Bond's property, early 1900s), a sample from the same population will be analysed as part of a German study on the genetic structure of the species across its global distribution range.





Chevron Open Minds at The Rooms class sketching the view.



## Shared Commitments

The Rooms carries out its mandate in association with various parties including funding agencies, government departments and professional associations. During 2019-20, The Rooms worked in association with:

### **Department Of Tourism, Culture, Arts and Recreation (TCAR)**

As a Category 1 Crown Corporation of the Government of Newfoundland and Labrador, The Rooms is accountable to the Minister of Tourism, Culture, Arts and Recreation (formerly Department of Tourism, Culture, Industry and Innovation) through The Rooms Board of Directors. Funding received from TCAR sustains operations of The Rooms each year. The Rooms works closely with the department on a number of shared commitments including: the Art Bank Program of the Government of Newfoundland and Labrador; the restoration of the Colonial Building; development of the Cultural Action Plan; as well as assisting with the Arts and Letters Awards Program annually by providing curatorial and technical support and gallery space to mount the exhibitions, as well as space to host the awards ceremony. The Rooms continues to provide and manage collections for the ten Provincial Historic Sites.

### **Department of Education, Kindergarten to Grade 12 Cultural Connections Program**

Programming and Public Engagement at The Rooms continued to offer school programs, which highlight collections and exhibitions from the Archives, Art Gallery and Museum.

Approximately 255 school programs were offered for students from Kindergarten to Grade 12 from September 2019 to March 2020. Approximately 6884 students from Kindergarten to Grade 12 participated in the school programs at The Rooms from October 2019 – March 13, 2020.

To assist with programming delivery during the 2019-20 school year, three amateurs were hired. These amateurs were trained by The Rooms Education Programmers to assist with program delivery weekly from Tuesday to Friday. The Rooms continues to run a successful Education Volunteer Program – with approximately 50 committed volunteers who assist with the delivery of school programs.

Educators had a selection of more than a dozen curriculum-based programs to choose from. A number of special school programs were offered throughout the year, strengthening existing partnerships with the Department of Education's Social Studies and Fine Arts Departments, and personnel within the English School District and Francophone school system. In addition, The



Rooms partnered with the Newfoundland Symphony Orchestra to offer seven music-related programs. A partnership with Parks Canada to deliver the Making Fish program also took place during that period.

The Rooms has compiled travelling education kits or edukits pertaining to three different subject matters covering topics relevant to: The Rooms BMO Who Are You? Cultural Expressions Edukit; the UpRooted: Resettlement in Newfoundland and Labrador Edukit; and, the BMO First World War Edukit. A total of 23 edukits were distributed to schools throughout the province between April 1 2019 and March 31, 2020. A fourth Healing and Commemoration focused kit featuring learning material about the residential school experience in Newfoundland and Labrador is under development and will be available by Fall 2020.

Programs were cancelled from January 17, 2020 resuming January 27, 2020 as a result of the unprecedented snow storm Snowmagedden 2020. The final school program for the year was March 13, 2020 due to the COVID-19 pandemic and the resulting shutdown.

### **Chevron Open Minds Program**

Chevron Open Minds at The Rooms is an innovative school program where students, teachers and community experts come together for a week of hands-on, experiential learning to strengthen and connect provincial, national and global cultures. Learners connect with our collections through intellectually rich opportunities and passionate experts. Interaction with historic artifacts, natural history specimens, archival records and historic and contemporary art stimulate inquiry and critical thinking in authentic ways. Chevron Canada has funded Open Minds at The Rooms since 2009. Since its inception, the program has been offered to more than 5600 students. Chevron has given a commitment for funding to the end of the 2020-21 school year.

### **International Grenfell Association (IGA) Collection Project**

In fiscal year 2019-20, The Rooms concluded the latest phase of its multi-year project to work on the archival records of the International Grenfell Association (IGA) which it has been collecting since 1985. Beginning in 2002, the IGA provided funding to the Provincial Archives (now The Rooms) to complete dedicated work on IGA-related collections within its holdings. This work included arranging and describing records, reformatting, preservation and conservation work, acquisition activities and even a transfer of IGA records from St. Anthony, NL to The Rooms facility in St. John's for better preservation. This project which

finished on March 31, 2020 has helped and will continue to benefit researchers from all over the world who have used or continue to use the IGA collections for research. It is hoped that additional funding and Phase Five of the partnership may be negotiated with the IGA in the coming fiscal year.

### **Government of Canada's Department of Crown and Indigenous Relations and Northern Affairs**

In fiscal year 2019-20, The Rooms Provincial Archives completed Phase One of an exciting partnership with the Department of Crown and Indigenous Relations and Northern Affairs to support the Canadian government's settlement and commitment to Healing and Commemoration with Indigenous Peoples across the country. Records, student statements and commemorative art pieces were collected, preserved and catalogued during this year, and a series of edukits for children and schools were designed – along with a lengthy resource guide for teachers and students looking to explore this subject within the province's education system. Work also began on two other important initiatives from this partnership – the design and fabrication of a travelling exhibition about Labrador students' experience in residential schools throughout the province, as well as the design of a Rooms mentorship program to train individuals from Labrador communities in the basis of records preservation and access, so they can collect, manage and preserve their own memories and stories within their own regions. This partnership project continues into 2021 with the new exhibition scheduled for opening in September 2020.

### **Government House: Common People Exhibition**

In April 2019, The Rooms installed the exhibition Common People at Government House in St. John's. Throughout much of history, most portraits were of the privileged – the wealthy, royalty, and those who were considered important religious and historic figures. At various times, focus shifted toward the everyday. Following the Italian Renaissance, for example, some painters took an interest in portraits of common life. Their work included details of mundane, quiet subject matter that would have been considered insignificant in earlier times. The 18th and 19th centuries saw things shift again. The attitudes about humanity following the Age of Reason, combined with the social upheavals fueled by the Industrial Revolution, saw artists depicting middle and working class life. Their imagery was as much political statement as portrait. Many contemporary artists continue to celebrate the lives of common people. They depict family, friends, or strangers going about their day. Their images are an important reminder of what is often hidden from official historical records.



### **Canada Council for the Arts**

The Canada Council for the Arts, reporting to Parliament through the Minister of Canadian Heritage, is a national arm's-length agency that fosters the development of the arts in Canada through grants, services and awards to professional Canadian artists and arts organizations, as well as administering scholarly awards.

The Rooms applied in October 2018 for the new four-year cycle of core operational funding from the Canada Council for the Arts to assist in developing exhibitions, education initiatives, publications and collecting activities focused around contemporary Canadian art.

In April 2019, The Rooms received notification from the Canada Council for the Arts that its core grant application to the Artistic Institutions component of the Engage and Sustain Program was successful. The peer assessment committee that evaluated The Rooms application recommended it for financial support to the amount of \$945,000 over a four-year period. These funds will be used to support local, national and international artists in the creation of new artistic works presented in innovative exhibition contexts at The Rooms.

### **Inuit Futures in Arts Leadership: The Pilimmaksarniq / Pijariuqsarniq Project**

This project is an initiative that aims to support Inuit and Inuvialuit in Canada in their pursuit of higher education and professional opportunities in all aspects of the arts and humanities. Mentors include Inuit and other partners across Canada who are committed to ensuring that Inuit students receive high level training and meaningful opportunities in all aspects of academia and professional practice across the arts, including film, theatre, the visual arts, museum studies, curatorial practice, arts administration and other areas. The Inuit Futures project enabled The Rooms to hire Jessica Winters as a guest curator for the exhibition **Billy Gauthier: Saunituinnaulungitotluni | Beyond Bone**. This is a multi-year partnership.

### **Art Bank Program**

The Rooms continues to manage this annual art acquisitions program on behalf of the Government of Newfoundland and Labrador.

The Art Bank Jury met in October 2019 and selected 22 new artworks from 268 submissions. In 2019-20, 109 artists made submissions to the program, including 37 artists from outside St. John's. The selection reflected

a wide range of artists and practices from all over the province. Artworks are available for selection and placed in government offices and buildings throughout the province.

Highlights from this year's selection were three new works by Indigenous artists Nelson White, Mary Ann Penashue, and Jerry Evans, and work from artists who are new to the collection including Nan Lee and Bojan Fürst. The selection also included purchases of works by more established artists such as Barbara Pratt and Frank Lapointe. Eleven of the selected artworks are by artists outside of St. John's.

In 2019, Art Bank technical staff moved and installed over 392 artworks in government buildings.

### **Additional Art Gallery Partnerships**

The Rooms holds organizational memberships in the **Canadian Museums Association**, the **Canadian Art Museum Directors' Organization**, **International Council of Museums (ICOM)**, and the **Atlantic Province's Art Gallery Association (APAGA)**. Our Curator of Contemporary Art is Vice-President of APAGA, and our CEO sits on the ICOM Canada Board of Directors. Our staff have served on juries for **The Canada Council for the Arts**, **Canadian Heritage**, the **RBC Painting Competition**, **Scotiabank Photography Award**, and the **Sobey Art Award**.

The **National Gallery of Canada (NGC)** continued to be a valuable partner through 2019-20. The Board of Directors and Sasha Suda, the new Director and CEO of the NGC, met in St. John's and held a special reception for the local artist community at The Rooms in September 2019. Dr. Suda extended a commitment to continue to work with The Rooms on loans of significant artworks and exhibitions so that the people of our province can continue to engage with this national institution. Our Curator of Contemporary Art, Mireille Eagan, worked closely with Jonathan Shaughnessy, Associate Curator of Contemporary Art at the NGC, to develop the exhibition **John Akomfrah: Vertigo Sea** which opened in February 2020.

**Boarder X** on exhibit at The Rooms from September 2019 to January 2020 was organized and circulated by the Winnipeg Art Gallery, curated by Jaimie Isaac.

**Marlene Creates: Places, Paths and Pauses**, on exhibit at The Rooms from October 2019 to January 2020, was organized and circulated by the Beaverbrook Art Gallery in partnership with Dalhousie Art Gallery with the support of the Museum Assistance



Program, Canadian Heritage and curated by Susan Gibson Garvey and Andrea Kunard. This national tour featured many works from The Rooms collections of this Governor General Award-winning Newfoundland and Labrador artist.

### **Touring Exhibitions**

**SakKijajuk: Art and Craft from Nunatsiavut** travelled to the Windsor Art Gallery, Windsor, Ontario and was on display from October 2019 until February 2020. Touring of this exhibition was partially funded by the Government of Canada's Museum Assistance Program.

A national tour for **Ned Pratt: One Wave** developed by The Rooms, and exhibited from September to December 2018, was on display at the Beaverbrook Art Gallery, Fredericton, New Brunswick from October 2019 until February 2020. The exhibition travelled to the Art Gallery of Nova Scotia in Fall 2020.

### **Artists in Residence**

Through partnerships with Parks Canada and the Landfall Trust, and with funding from the Canada Council for the Arts, The Rooms offered artist residencies during Summer 2019: Sonja Hidas in Brigus from June 15 – July 12, 2019; Alicia Hunt in Gros Morne National Park from September 6 – October 18, 2019; and Lisa Lebofsky in Terra Nova National Park from September 6 – October 26, 2019. The jury to select participants for Summer 2020 met in December 2019. However, these residencies have been postponed until Summer 2021 due to COVID-19 related travel restrictions.





Paula Cramm, Cultural Ambassador Volunteer, a member of The Rooms Volunteer Program sponsored by Scotiabank.



# Outcomes of Objectives

## Priority 1 – Generate Engaging Content

Newfoundland and Labrador has a unique culture that attracts visitors from around the world. Residents of the province also have a deep and abiding interest in the stories and topics that comprise the unique culture, a culture which includes the centrality of the visual arts.

The provincial collections, under the care of The Rooms, together represent Newfoundland and Labrador's unique cultural history and contain thousands of stories and topics of interest to both residents and visitors.

Over the past three years, The Rooms has developed a range of programs based on the province's unique culture, and the provincial collections, in order to increase engagement with residents and nonresident visitors.

This work has supported Government's strategic direction to increase the number of people and program-based brand experiences in core experiences categories; and, as an anchor attraction, strives to enhance the sustainability and experience development as per government priorities.

### Goal:

By March 31, 2020, The Rooms will have generated more creative, innovative and interactive content. Discussion of Results:

The Rooms has increased the number of offerings of new and expanded cultural and art related programs. In addition to regular weekly programming and special events, The Rooms added two new week-long education conferences with a focus on interactive MakerFaires.

The Boarder X launch weekend, was a highlight bringing in more than 1200 people with a focus on attracting a new audience. During 2019-20, The Rooms developed partnerships and new models for program delivery that integrate science and art. The two aforementioned education conferences incorporated STEAM (science, technology, engineering, art and math). Both conferences included well-attended MakerFaires attracting 500 and 800 participants respectively. The Rooms has continued to increase digital access to staff expertise, collections and exhibitions thereby expanding public access to its collections by creating new interactive and experiential programming.



### Third Year Objective (2019-20)

By March 31, 2020, The Rooms will have expanded public access to its collections by creating new interactive and experiential programming.

Objective Indicators (2019-20)	Results and Benefits
<p>The Rooms will have increased the number of offerings of new and expanded cultural and art-related programs.</p>	<p>Within our artistic community, The Rooms provides artists with access to professionally produced exhibitions, collaborations with curators, and opportunities to engage with prominent Canadian contemporary artists. The Rooms works to place the province’s artists within the context of Canadian contemporary art through group exhibitions, critical publications, exhibition reviews, and touring exhibitions. Our residencies and site-specific commissions are a resource for Canadian and International artists who wish to make art here.</p> <p>In the wider community, The Rooms connects our public with Canadian contemporary art and artists—introducing some to experiencing professional visual art and artists for the first time. Our activities increase visual literacy and promote visual art’s integral value in Canadian society.</p> <p>The Rooms Provincial Art Gallery works with local, national and international artists to create engaging experiences of art that are inclusive of diverse audiences. The Rooms is a site for ongoing discourse about the role of visual art, working with the visual culture of Newfoundland and Labrador as a keystone. We do this through innovative, accessible art exhibitions and programs.</p> <p>The artistic vision of The Rooms is driven by two key priorities: generating engaging exhibitions and programs; and deepening, broadening and increasing our audience’s connections with visual art and artists. Engaging with our public involves an intimate understanding of our distinct and multi-faceted cultural context. This, in turn, informs our programming in the</p>

following ways: presenting artistic culture as an ongoing discourse in which contemporary and historical art inform each other; interdisciplinary collaborations to support innovation; and, a strong connection to community development and responsible stewardship of our provincial cultural history.

The following programs represent new and expanded cultural and art-related programs, thereby increasing new interactive and experiential programming offered by The Rooms.

In September 2019, The Rooms mounted the travelling exhibition **Boarder X**, organized and circulated by the Winnipeg Art Gallery, curated by Jaimie Isaac. The exhibition brought together contemporary art from Indigenous nations across Canada who surf, skate and snowboard. To promote the exhibition, and to attract members of the local skate community, The Rooms partnered with VANS to build and install a full size half-pipe inside The Rooms complete with a weekend of activities including skate clinics for the public taught by VANS skate pros, professional skate demonstrations, DIY films and live music. The Rooms partnered with Indigenous youth from First Light St. John's Friendship Centre to design and decorate a mural for this space. A second partnership was formed with Choices for Youth to profile a local program highlighting the artistic and entrepreneurial spirit of at-risk youth. More than 1200 people attended the two-day event resulting in an open dialogue with a new, youth-oriented audience.

The Rooms offered **Makerspaces for Young Learners: STEAM Education through Digital Technology**, its first education conference with a focus on STEAM (Science, Technology, Engineering, Art and Math) in May 2019.

A second STEAM-focused education conference and MakerFaire, **Celebrating Indigenous Boarders: Making for New Cultural Understanding of Indigenous Urban Youth Landscapes in Newfoundland and Labrador**, took place in November 2019.



The Rooms will have developed partnerships and new models for program delivery that integrate science and art.

In May 2019, Memorial University Faculty of Education and the Office of Public Engagement, in partnership with The Rooms art educator, Anne Pickard-Vaandering, created an education conference and MakerFaire. The conference, **Makerspaces for Young Learners: STEAM Education through Digital Technology, featured the keynote address Playfulness in the Early Years and Beyond: Learning Stories from Finland**, by Dr. Kristiina Kumpulainen, University of Helsinki, Finland, and was hosted at The Rooms.

Conference participants were made up of national and international institutions from Canada, US, Finland, and the UK; curators and educators from The Rooms; teachers and staff from the Newfoundland and Labrador English School District; the Independent Schools Association of Newfoundland; and, artists and makers from within the community.

The conference goals were to develop a framework in partnership with community spaces that focused on **STEAM** learning within the community; provide professional development opportunities for Newfoundland and Labrador Educators in public community spaces that uses STEAM education to accent culture, heritage, and civic engagement; and, provide a public space for scholars to explore in real-time how STEAM opportunities and application benefit and help grow community. The MakerFaire event, **Full STEAM (science, technology, engineering, art and math) Ahead: Building a Community**, connected children, families and educators to their communities through arts and technology.

The MakerFaire provided numerous making opportunities and pop-up makerspaces where local artists invited a shared, making experience in the areas of net making, knotting, textiles, and rug hooking that represent significant local culture crafting enterprises. This project helped to reinforce cultural making and critical citizenship for children as they re-imagined their lived experiences from their local landscapes.

	<p>In addition to the public event, students from metro-area schools participated in building a “Community Village”. Students and teachers of Ecole Bishop Field, Lakecrest Independent School, and St. Kevin’s in Goulds engaged in 2D – 3D sculpture workshops with The Rooms art educator, Anne Pickard-Vaandering, to design and construct a cityscape based on children’s vision of their own communities, highlighting specific facets of their community that reflect what is important to them. The MakerFaire event was nominated for the President’s Award for Public Engagement Partnerships by Memorial University. More than 500 people attended the MakerFaire.</p> <p>A second <b>Full STEAM Ahead</b> event was scheduled to take place in Spring 2020 but was delayed as a result of COVID-19 closures. A Memorandum of Understanding to move the program online and to incorporate augmented and virtual reality to explore narrative and storytelling, folklore and other topics was signed in Fall 2020 with programs to be offered in 2021.</p>
<p>The Rooms will have increased digital access to staff expertise, collections and exhibitions.</p>	<p>The Rooms Provincial Archives is partnering with external organizations to add as much digital content (records, descriptions, etc.) as possible to online resources available via <a href="http://www.therooms.ca">www.therooms.ca</a>. The Rooms continues to add reams of digitized content and archival descriptions to its online public database. Additions to the database include digital records relating to the International Grenfell Association (IGA), the Royal Naval Reserve and the Royal Newfoundland Regiment, as well as families and individuals from around the province. The benefits of this work include more material being made available to the public using technology tools in efficient and convenient ways, as well as the resulting decreased wait times for staff to retrieve information for researchers, ensuring the preservation of the original archival record when digital reproductions are available.</p>



### **Discussion of Results:**

The Rooms has increased the number of offerings of new and expanded cultural and art related programs. In addition to regular weekly programming and special events, The Rooms added two new week-long education conferences with a focus on interactive MakerFaires.

The **Boarder X** launch weekend, was a highlight bringing in more than 1200 people with a focus on attracting a new audience. During 2019-20, The Rooms developed partnerships and new models for program delivery that integrate science and art. The two aforementioned education conferences incorporated STEAM (science, technology, engineering, art and math). Both conferences included well-attended MakerFaires attracting 500 and 800 participants respectively. The Rooms has continued to increase digital access to staff expertise, collections and exhibitions thereby expanding public access to its collections by creating new interactive and experiential programming.

**Three Year Goal:**

By March 31, 2020, The Rooms will have generated more creative, innovative and interactive content.

<b>Goal Indicators (2017-20)</b>	<b>Results and Benefits</b>
<p>Develop Cultural Immersion programs for nonresident visitors, which represent defining aspects of the unique culture of Newfoundland and Labrador including the visual arts and that will provide emotionally memorable experiences, resulting in increased visitation and visitor spending.</p>	<p>In January 2017, a new Director of Programming and Public Engagement was appointed for The Rooms. That Spring, the Cultural Ambassador Program was formed. The team consisted of a director and five staff. In addition, a Marketing Specialist was hired for a six-month contract to jump-start marketing of a new Cultural Immersion program.</p> <p>The creation of a dedicated team to oversee programming and public engagement efforts enabled The Rooms to build on our in-house expertise by reaching out into the community. The Rooms implemented the Cultural Immersion Program in June 2017. The goal of the program was to increase visitation and earned revenue and to support the Department of Tourism, Culture, Art and Recreation’s tourism marketing objectives.</p> <p>The focus of the program was to develop cultural heritage experiences aimed at nonresident visitors. The intent of the program was to offer a personal touch to visitors as soon as they entered the building. Free WiFi throughout the building, extended hours of operation and online ticket purchasing offered an improved visitor experience.</p> <p>Over the past three years, the dedicated team of staff has established community partnerships, collaborated with cultural leaders in the community, extended relationships with local artists and minority groups, and built upon professional and industry-based partnerships. The opportunities created have exceeded our expectations.</p>



	<p>The organization will continue its ongoing work to further partnerships with individuals and organizations across Newfoundland and Labrador who offer unique perspectives and expertise yet to be explored.</p>
<p>Create a visitor-focused, collections-based experience that is emotional, enlivened, participatory, interactive, experiential and which aligns with the goals of the government.</p>	<p>The Rooms public programming’s target audiences are broad and diverse, making it an important education and outreach vehicle. The organization makes its collections accessible through education programs, travelling exhibits, The Rooms three Regional Museums (each of which has a gallery for temporary exhibitions), virtual access, workshops, and residency programs. The Rooms works closely with external and internal stakeholders and visitors, including: the provincial government; Department of Tourism, Culture, Arts and Recreation; nonresident visitors; school children; youth and life-long learners; donors to collections; corporate sponsors; and diverse cultural groups.</p> <p>Innovative and culturally relevant programming that represents and showcases Newfoundland and Labrador remains a key priority. The Rooms has strategically developed its exhibition programming to provide a multi-faceted platform for responding to art and history within a contemporary context. This has supported two strategic pillars for our exhibitions: Generate Engaging Content and Deepen, Broaden, and Increase Public Engagement.</p> <p>The Education and Public Engagement Unit has incorporated interactive spaces within exhibitions and has redeveloped the permanently designated Art Pod interactive space.</p> <p>The Rooms continues to explore ways to make contemporary art more accessible to its diverse audience by creating exhibitions that juxtapose the new with the familiar, the contemporary with the historical and the local with the international. The organization seeks opportunities for visitors to engage directly with visual artists and learn about art production through public programs.</p>



	<p>Several artists participating in The Rooms onsite Artist in Residence Program have offered Open Studio opportunities for visitors.</p> <p>An additional focus and emphasis has been placed on creating collections-based exhibitions for the nonresident visitor during our peak season of May to October.</p> <p>The exhibitions, <b>A Job to Say; Future Possible</b> and <b>Billy Gauthier: Beyond Bone</b> opened in May 2019. These exhibitions had broad appeal to residents and nonresident visitors alike, with a goal of generating repeat visitation.</p> <p>The Rooms also commissioned videos to support the exhibitions <b>Billy Gauthier: Beyond Bone</b> and <b>Future Possible</b>, developing new and engaging content with the intent of reaching out to new audiences.</p> <p>The exhibitions during the Winter 2020 Season highlighted The Rooms collections while at the same time brought in high-profile artworks by internationally renowned artists that residents would not have access to otherwise. The exhibition <b>Of Myths and Mountains</b> revisited artwork by Canada’s Group of Seven. This exhibition gathered works from across the country that focus on landscapes of Newfoundland and Labrador. Complemented by works by contemporary Indigenous artists, it was an exhibition not to be missed.</p> <p><b>What Carries Us: Newfoundland and Labrador in the Black Atlantic</b>, a collections-based response to a major work borrowed from The National Gallery of Canada, <b>John Akomfrah: Vertigo Sea</b>, opened the end of February, just weeks before The Rooms closed due to the COVID-19 pandemic. The exhibition provided an African-diasporic perspective to Newfoundland and Labrador’s place in centuries-long global migration and trade relationships.</p> <p><b>What Carries Us</b> pivots on Black-British philosopher Paul Gilroy’s concept of “The Black Atlantic” — a term that describes the cultural</p>
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(and many other) contributions of African-descended peoples to societies on both sides of the Atlantic. Making visible these connections means reckoning with the ways in which this province, like other communities along the Atlantic, was at the crossroads of the movement of ships, goods and enslaved people between Europe, Africa and the Americas, known as the triangle trade. It also means appreciating the enduring influence this transatlantic trade has had on the food, language, culture and traditions of both Newfoundlanders and Labradorians and Caribbean peoples.

**What Carries Us** included video, mixed media, mural and photo-based works by Canadian artists Sandra Brewster (Toronto), Shelley Miller (Montreal) and Camille Turner (Toronto), and British artist Sonia Boyce (London, UK), as well as historical items from The Rooms collections.

Mounted alongside the **What Carries Us** exhibition, renowned UK artist John Akomfrah's **Vertigo Sea** also opened this past February at The Rooms. Partially shot off the coast of Newfoundland, the immersive film explored histories of colonialism, global commerce, forced migration and environmental catastrophe -- subjects that remain all too pressing in today's world. Akomfrah is a British artist, writer, film director, screenwriter, theorist and curator of Ghanaian descent. His works are characterized by their investigations into memory, post-colonialism, temporality and aesthetics and often explore the experiences of global migrants.

The Rooms, as part of its regular practice, explores how the past resonates in the present and how the local is a part of the global.

<p>Develop Cultural History programs for residents, which include stories and topics from across Newfoundland and Labrador including the visual arts.</p>	<p>The Rooms institutional framework—with its collections of contemporary and historic art, artifacts, and archives— provides unique opportunities to form a distinctive voice in the Canadian cultural community, promoting innovative and inclusive opportunities for discussions about the province’s history as it unfolds. The Rooms draws on this distinctive environment to develop a multi-tier strategy for representing varied and comprehensive histories of Newfoundland and Labrador through our exhibitions, programming, and publications.</p> <p>Market research indicated that visitors desired enlivened and interactive experiences. The Rooms has augmented its programs and services with engaging visitor experiences that begin at its doors. The Rooms Cultural Immersion Program provides enhanced visitor experiences. This program has fostered interdivisional collaborations and is supported by the Scotiabank Volunteer Program at The Rooms which is comprised of “Cultural Ambassadors”— a team of volunteers who welcome and interact with visitors both in the galleries and through new cultural history and art programs. Educational programming has ranged from performances throughout the building, talks with artists and curators, panel discussions dealing with exhibitions’ key themes that add various perspectives, and tours with tourists, residents, as well as an emphasis reaching out to groups who would not normally visit our galleries.</p> <p>The Rooms continues to provide meaningful opportunities for public interaction with contemporary art by becoming more relevant, differentiated, credible, and motivational. It strives to increase engagement through more consultation, collaboration, and participation with artists and our various audiences.</p> <p>The organization seeks to collaborate with a greater diversity of voices in our exhibitions, publications, and programs to better reflect our changing society; consult with our public</p>
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	<p>through focus groups and evaluations to guide future programming directions; suggest innovative interpretation strategies; and, measure our successes in engagement efforts.</p>
<p>Explore opportunities to establish partnerships with external organizations (national and local, public and private sector).</p>	<p>Collaborations has become a key part of The Rooms planning.</p> <p>In 2018, The Rooms partnered with the artist-run centre <b>Eastern Edge Gallery</b> to develop a group exhibition of Indigenous artists at the <b>Lieutenant Governor’s Residence</b>, guest-curated by Jerry Evans (Mi’kmaq artist). The Rooms also co-developed the <b>Indigenous Artist-in-Residence Program</b> in which Indigenous artists from the province create new work to be presented at The Rooms. Our first artist, <b>Nelson White</b>, created paintings as intervention in the Museum’s fourth floor exhibition.</p> <p>In Fall 2019, the Museum began work to prepare an exhibition featuring the local Jewish community. The exhibition has been delayed due to the COVID-19 pandemic; however, the Museum is conserving a sign from a former well-known business on Water Street in Downtown St. John’s with the intention of displaying it in the <b>Here We Made a Home</b> exhibition on Level 4 of The Rooms when conservation is completed. The Ferman Sign was discovered during demolition of an older property and was donated to The Rooms in 2018. It’s anticipated the sign will attract a new audience of resident and nonresident visitors.</p> <p>A formal partnership has been established between <b>The Rooms and the Gander International Airport Authority (GIAA)</b> to sit on a steering committee of their upcoming renovation project for the International Lounge. This partnership will extend The Rooms curatorial, design and marketing expertise to the <b>GIAA</b>. An intended outcome of the partnership is to expand the provincial collection to include artifacts related to the Gander International Airport.</p>

The expanding partnership with **Destination St. John's** has included a seat on the **DSJ Partnership Advisory Committee**. The Rooms is one of seven on the committee which is made up of operators from accommodations, attractions, transportation and businesses from the Northeast Avalon Peninsula.

For the second consecutive year, The Rooms has joined with education organizations and attractions from within the province to participate in the national Science Literacy Week initiative. In September 2019, our education and programming team partnered with **Newfoundland Symphony Orchestra, Whale Release and Strandings, and Nature NL** to offer a day-long celebration of science and oceans-related programming. The Rooms participated in two off-site programs that week which included the Science Literacy Week kick-off Science Fair event at the Avalon Mall where we partnered with Nature NL; as well as on campus at Memorial University where we partnered with Memorial University's Faculty of Education as a stop on the family- focused **Amazing Science Race**.

The Rooms is a member of the **Eastern Geological Network** which promotes sites of geological significance to tourists visiting the province. The partners are developing a fossil tour featuring five organizations on the Northeast Avalon with significant fossil specimens.

In Summer 2019, The Rooms partnered with The **Association for New Canadians (ANC)** to screen the debut of their locally produced film **HOME**, this is just the beginning of other upcoming programs we plan to partner with the ANC on to highlight the cultural diversities in our province.

As part of the exhibition **BoarderX**, organized by the Winnipeg Art Gallery, The Rooms partnered with **Choices for Youth, VANS, First Light St. John's Friendship Centre** and the local skateboarding community to broaden its



audience and engage local youth in skate board culture.

The Rooms is negotiating a Memorandum of Understanding with the **Newfoundland and Labrador Public Libraries** to participate in the Library Pass Project. This project allows library members the opportunity to reserve a one-time use, admission pass for The Rooms at no cost to the library member. Participants in this program include low-income families and immigrant groups, affording them additional free access times. This program was due to commence in Spring 2020 but has been delayed due to closures as a result of the COVID-19 pandemic. Work continues on the project and with the intention to launch sometime in 2021.

The ongoing partnership with the **Museum Association of Newfoundland and Labrador** has enhanced our ability to promote the Regional Museums in North West River, Grand Bank and Grand Falls-Windsor across the province to prompt interest from our resident visitors in those regions; for example, during the 2019 Season, Mary March Provincial Museum launched a NL Rock Art program which was very popular with resident visitors and tourists alike.

A new partnership was formed over the past year with the **Rug Hooking Guild** to create a rug hooking exhibition during the 2020 Season at the Mary March Provincial Museum.

Members of the guild provided hooked rugs and assisted with the creation of **Born from Necessity: 25 Years of the Rug Hooking Guild of Newfoundland and Labrador**. In November 2019, The Rooms partnered with **Fogo Island Arts** to host the **Fogo Island Film Weekend**, an annual series devoted to international films that consider the diversity of relationships between nature and society. This year's theme was Resistance and Resilience.

**St. John's International Women's Film Festival Seen and Heard Series** was due to run from March 20-27, 2020. The Rooms was scheduled to host the finale on March 27. The festival was

	<p>cancelled in compliance with recommended government health protocols in response to the COVID-19 pandemic.</p> <p>The Rooms participated in <b>Culture Days</b>, a national celebration of arts and culture held the end of each September. Millions of people attend thousands of participatory arts and culture events across the country for free. Culture Days programs invite the public to get hands- on and behind-the-scenes to highlight the importance of arts and culture in our communities. The Rooms programs included a chance to taste Newfoundland Food Samples, Experience Art, Family Craft Time, Thai Chi for seniors and guided tours.</p>
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**Discussion of Results:**

The Rooms has developed a successful Cultural Immersion Strategy, adding hundreds of new programs representing defining aspects of the unique culture of Newfoundland and Labrador over the past three years for nonresident visitors. These programs offer visitor-focused, collections-based experiences that are emotional, enlivened, participatory, interactive and experiential, thus aligning with the goals of government priorities. The Rooms has developed Cultural History programs for residents, which include stories and topics from across Newfoundland and Labrador including the visual arts; and, has established partnerships with national and local, public and private external organizations, with many of these partnerships reoccurring yearly. Over the past three years, The Rooms has generated more creative, innovative and interactive content.





Cultural Ambassador Volunteers Laura Keels (left) and Emily Garlie (right); members of The Rooms Volunteer Program sponsored by Scotiabank.



## **Priority 2 – Deepen, Broaden, and Increase Public Engagement**

Marketing research confirms that visitors desire experiences that are enlivened and interactive in addition to those that require little participation. The Rooms presents several world-class permanent exhibits, a constantly changing array of visual art exhibitions and a Reference Room where visitors may research the provincial collections with the assistance of expert staff. The Rooms will augment these programs and services with a lively and engaging visitor-experience that starts the moment visitors enter the building. Key to the delivery of The Rooms visitor experience will be the involvement of Cultural Ambassadors, a team of volunteers who will welcome and interact with visitors as they move through galleries and participate in new cultural history programs.

Demographic and psychographic information will be compiled to help The Rooms develop and refine a visitor experience that is meaningful and relevant to nonresident visitors and residents which aligns with Government's tourism marketing strategy and brand.

This work commits to Government's strategic direction to understand value and success.

### **Goal:**

By March 31, 2020, The Rooms will have been positioned to be of greater appeal to residents and visitors by becoming more relevant, differentiated, credible and motivational, and will have identified a measurement strategy.



### Third Year Objective (2019-20)

By March 31, 2020, The Rooms will have increased program revenue above 2016 by 25 percent.

Objective Indicators (2019-20)	Results and Benefits
<p>The Rooms will have prepared a report on revenue generation across program areas since 2016.</p>	<p>A revenue generation report is prepared quarterly and is presented at all board meetings. The report outlines all revenue captured by The Rooms programs including: admissions, ticketed events, workshops, parking, gift shop sales, publication sales and touring exhibition fees. The Rooms was on track in December 2019 to achieve its second-best revenue earning year since its inception. Two extraordinary events greatly impacted the fourth quarter. A ten-day closure in January 2020 as a result of Snowmageddon coupled with a 13-day closure at the end of March 2020 due to the COVID-19 pandemic drastically affected what is typically a strong quarter for the organization. Visitation, as well as participation in programs decreased as a result of ongoing weather and exhibition openings were delayed from the resulting January closure.</p> <p><b>Free Student Friday</b>            In December 2019, The Rooms commenced its Free Student Friday program, extending free admission to post- secondary students with valid student identification. The Rooms café offered affordable, weekly student meal specials to compliment the free admission offering.</p> <p>Participation by students steadily increased throughout the winter despite being hampered by weather.</p> <p><b>Make Midterm Matter</b>            In February 2020, The Rooms participated in Memorial University’s Make Midterm Matter volunteer event. Students spent one day of midterm break volunteering at a community</p>

organization. This year, 20 students were invited to The Rooms to tour the building for two hours in the morning and participate in a focus group in the afternoon.

The students who participated were from all over the world providing The Rooms marketing staff with valuable insight into the student demographic and, in particular, international students.

**Indigenous Cultural Diversity Training**

In November 2019, The Rooms staff participated in a three- hour, intensive Indigenous Cultural Diversity Training. Danielle Benoit, Training Coordinator, led two groups of staff, onsite at First Light St. John’s Friendship Centre.

The **Indigenous Cultural Diversity Training** program provided staff the opportunity to learn about Indigenous groups in Newfoundland and Labrador, their history, and how that information benefits our community as a whole. The program discussed cultural differences across different groups, and the importance of understanding the history behind those groups. It encouraged participants to examine each learner’s own culture and how that impacts our everyday lives. The sessions were provided in a safe space meant for groups to come together and gain Indigenous knowledge, enhance self-awareness and provided staff a professional development opportunity.

**Celebrating Indigenous Borders: Making for New Cultural Understanding of Indigenous Urban Youth Landscapes in Newfoundland and Labrador Conference**

In November 2019, The Rooms partnered with Memorial University’s Faculty of Education and Department of Sociology along with the First Light St. John’s Friendship Centre in a second education conference and MakerFaire.

The conference, **Celebrating Indigenous Boarders: Making for New Cultural Understanding of Indigenous Urban Youth Landscapes in Newfoundland and Labrador,**



featured the keynote address, **The Making of Boarder X**, delivered by Darryn Doull, The Rooms Curator of Canadian Art.

The conference goals were to provide professional development opportunities through an Indigenous lens for educators, curators, artists and preservice teachers; broaden and deepen the partnership between The Rooms and Memorial University with a focus on STEAM education and community learning in direct benefit to children and families; and, provide a public space that supports intergenerational learning in a community setting to explore multi literacies and STEAM education in real-time by interacting with artists and makers.

Conference participants included **First Light St. John's Friendship Centre**; national and local educators; The Rooms curators, educators and animateurs; **Newfoundland and Labrador English School District** teachers and staff, the **Independent Schools Association of Newfoundland and Labrador**; **The Newfoundland and Labrador Association of the Deaf (NLAD)**; **ASL Interpretive Services**; as well as local artists and makers.

More than 800 people attended the **MakerFaire: PostScript: Literacy in the 21st Century**. The partnership was awarded a \$10,000 accelerator grant from Memorial University to support both the conference and MakerFaire.

#### **Newfoundland Labrador Association of the Deaf (NLAD)**

In January 2020, The Rooms partnered with NLAD to offer ASL/English Interpreting Services for Rooms programs and events. Participants could book in advance to request to have these services available for specific scheduled events they wished to attend.

#### **The Murphy Centre**

The Rooms partnered with the Murphy Centre to offer a mentorship experience as part of the **Murphy Centre ArtsLife to Work Program**.

This program is offered to creative youth (ages 16 to 30) who have experienced barriers to employment. The Rooms Education and Programming staff provided mentorship and work experience for a student, promoting personal growth, meaningful and lasting success in the workforce, as well as connection to community.

**Association for New Canadians**

In July 2019, The Rooms partnered with **The Association for New Canadians (ANC)** to screen the debut of their locally produced film **HOME**.

**Sharing Our Cultures**

The Rooms has partnered with the Sharing Our Cultures program for more than ten years. The program was scheduled to take place from March 22-26, 2020 onsite at The Rooms. In compliance with government recommended public health protocols in response to the COVID-19 pandemic, The Rooms closed to the public on March 17, 2020, a few days before the program was due to begin. The Rooms was able to continue the partnership in August 2020 when it provided the space for the filming of a new cable series. Lloydetta Quaiocoe, Founder and CEO of **Sharing Our Cultures**, hosted a twelve-part series produced by Rogers TV featuring long-time residents who had made St. John's their new home and focused on the impact these people had made with their contributions to the community.

**Accessibility**

Disability affects 14 percent of our population – a number which will grow as our community ages. The Rooms is constantly working to improve inclusion and engagement for people who are deaf or have disabilities. The building was audited for accessibility under the national **Access Advisor Program**. Ongoing changes are being made to increase access for persons with disabilities. A Phonak system has been installed in The Rooms Boardroom and accessibility guidelines are followed for all exhibition texts (high contrast, larger font size, accessible



	<p>language, and adjustable volume). Content for non-accessible areas is provided in other formats.</p> <p>While we have a small official language minority community (0.4 percent French-speaking), The Rooms strives to provide some French programming by touring bilingual exhibitions from Québec (Adad Hannah: Glints and Reflections) and The National Gallery of Canada (Photography in Canada 1960-2000) or have translated our own exhibition and catalogue texts for national tours (<b>SakKijâjuk: Art and Craft of Nunatsiavut - French and Inuktitut</b>).</p>
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**Discussion of Results:**

The organization compiles yearly reports detailing revenue generation across program areas. Yearly reports are available as far back as 2016. The Rooms has strengthened existing partnerships and has had great success in developing new partnerships with organizations representing diverse populations thereby expanding and diversifying its audience base.

**Variance:**

The Rooms did not meet the target of increasing program revenue above 2016 by 25 percent. The organization was on track in December 2019 to achieve its second-best revenue earning year since its inception. Two extraordinary events greatly impacted the fourth quarter. A ten-day closure in January 2020 as a result of Snowmegeddon coupled with a 13-day closure at the end of March 2020 due to the COVID-19 pandemic drastically effected what is typically a strong quarter for the organization. Visitation as well as participation in programs decreased as a result of ongoing weather and exhibition openings were delayed from the resulting January closure.

**Three Year Goal:**

By March 31, 2020, The Rooms will have been positioned to be of greater appeal to residents and visitors by becoming more relevant, differentiated, credible and motivational, and will have identified a measurement strategy.

Goal Indicators (2017-20)	Results and Benefits
<p>Undertake community consultation to establish priorities and inform strategy.</p>	<p>In April 2017, The Rooms conducted the first of two public consultation sessions. The Rooms, with the assistance of the Public Engagement Division (PED) of the Communications and Public Engagement Branch, engaged with its stakeholders to help guide the goals of growing revenue, increasing visitation and contributing to the Government's overall tourism plan.</p> <p>Public engagement was achieved through an in-person session and an online survey with 187 stakeholders. Topics were focused on helping The Rooms design more meaningful and memorable visitor experiences.</p> <p>The second of two sessions took place in December 2017. The Rooms, with the assistance of the Public Engagement Division of the Communications and Public Engagement Branch, engaged with its stakeholders, members and general public to inform current and future programs and services during an in-person session held on the evening of December 12. This session outlined the responsibilities of The Rooms (as stated in the <b>Rooms Act, 2016</b>) and sought input on the work that is done by The Rooms.</p> <p>Approximately 53 stakeholders attended the session, which was held at The Rooms by invitation only. The session consisted of an overview of the Rooms Act, the functions of the Archives, the Art Gallery, the Museum, Programming and Public Engagement and Sustainability, and the Colonial Building, as well as small group discussions on specific topics.</p> <p>A summary of both public engagement sessions are available on The Rooms website.</p>



	<p>The feedback provided to The Rooms from both public consultations has been reviewed by The Rooms Senior Management Team and has helped inform the steps The Rooms will take in the near-term and long-term as we move forward to create new strategic priorities for the organization. In addition, this feedback has provided management with an opportunity to be more receptive to internal suggestions as well with a goal to improving openness, communication and transparency throughout the organization.</p>
<p>Develop the Scotiabank Cultural Ambassadors Program.</p>	<p>Volunteers make it possible for The Rooms to offer educational programs and special events and dramatically enhance the visitor experience.</p> <p>In February 2017, The Rooms launched the <b>Scotiabank Volunteer at The Rooms</b> program. That April, The Rooms conducted a volunteer recruitment campaign attracting 250 volunteers to assist in delivering the Cultural Immersion Program. These volunteers became The Rooms Cultural Ambassadors.</p> <p>Each volunteer was required to complete a RNC Check and received Customer Service and Experience Delivery training, The Rooms Program Training, and were offered additional training opportunities throughout the year. The Cultural Ambassadors greeted visitors and assisted with way-finding and afforded visitors the opportunity to have a conversation and engage with local residents.</p> <p>Cultural Ambassadors staffed five Cultural Rooms Kiosks. Designed to animate and increase visitor engagement, each kiosk featured its own theme, including music, language, history, weather/ environment and genealogy.</p> <p>Daily Newfoundland food samples, music and story-telling performances, short films about the province looped daily in the theatre and a small café augmented the visitor experience. New experience-based event series provided weekly evening events.</p>



	<p>The program continued to operate through to Summer 2019 with over 180 volunteers and has been one of the highlights of our busy summer season. Both resident and nonresident visitors have commented on how much they enjoy the knowledge, charisma and charm of our volunteers and how effectively they represent our culture. The Cultural Ambassadors support the Museum, Art Gallery and educational programming from May to October annually.</p> <p>The Rooms continues to seek ways to utilize the Cultural Ambassador Program beyond peak tourist season given its continued success since launching three years ago.</p> <p>(Note: The Scotiabank Volunteer Program at The Rooms was put on hold in March 2019 due to the COVID-19 pandemic.)</p> <p>The <b>Scotiabank Volunteer at The Rooms</b> program has expanded community outreach as a result of harnessing the shared knowledge and visitor interaction with these volunteers.</p>
<p>Compile visitor information beyond demographics by identifying target-specific market segments and gathering visitor feedback.</p>	<p>The following research tools were used to help in identifying target-specific market segments:</p> <ul style="list-style-type: none"> <li>• A customized report based on data gathered for the 2016 Provincial Visitor Exit Survey Results including detailed information on nonresident visitors to The Rooms.</li> <li>• Canadian Tourism Commission’s Explorer Quotient which provides key insights to better understand travellers by identifying target-specific market segments using psychographic information to indicate purchasing and travel decisions and experience appeal. This information helps to identify who The Rooms best customers are.</li> <li>• John Falk’s “Understanding Visitor Motivation and Learning” identifies visitor motivation and learning styles for visitors of museums and cultural institutions.</li> </ul>



- The Rooms and its Regional Museums has captured postal codes from visitors enabling target-specific market segmentation through Canada Post audience insights. These insights support in-house marketing analytics by targeting audiences through market segmentation by postal code.

The Rooms used the following mechanisms to capture visitor feedback in a variety of areas:

- Participant evaluation forms are distributed and collected at the end of each workshop/ education program.
- Teachers are provided with evaluation forms at the end of every school program.
- A guestbook positioned on Level Two outside the theatre solicits feedback for the whole building and the Beaumont- Hamel and the Trail of the Caribou exhibition captures visitor feedback on the Forget-Me-Not wall and at the end of the exhibition.
- The Truth or Myth exhibition featured haikus written by local actor, author and comedian Andy Jones in response to works featured in the exhibition — there was a station located within the exhibition that encouraged visitors to share their own haiku.
- To assist with breaking down barriers for visitors new to contemporary art, a temporary gallery located in the Level Four Art Gallery was created in Winter of 2018 to help guide visitors through the exhibition experience. Interactives within this space captured visitor feedback on the adjacent exhibition.
- Ongoing feedback is captured through The Rooms social media channels including Facebook, Twitter and Instagram, as well as consumer-use sites such as TripAdvisor.

<p>Develop an enhanced Membership Program.</p>	<p>Information gathered through a Membership Survey completed in 2016 informed development of the new Membership Program. While the value proposition of free admission coupled with members' discounts offered on programs, events, at the café and gift shop are the greatest incentives to purchase a membership, free members parking has become a key benefit.</p> <p>A Marketing and Communications Plan was developed in 2018. The plan includes strategic recommendations and a focused marketing strategy for the new Membership Program. Central to the communications and marketing campaign, and creative approach and messaging, has been positioning the diverse reasons to visit The Rooms beyond static exhibits. The plan included focused messaging in concert with smart upselling tactics at point-of-sale along with direct marketing initiatives to targeted groups that will be used to help sell the 'why' behind purchasing a membership.</p> <p>During Summer 2019, The Rooms offered members a chance to complete an online survey similar to member surveys that had been conducted in 2010 and again in 2016. The survey gathered information on the experiences of our members to better inform the development of a new Membership Program slated to launch in Winter 2020.</p> <p>Before launching into a promotional advertising campaign for a new enhanced Membership Program, The Rooms identified the key demographics we are looking to target. Responses to the survey indicated current members are well informed of the membership benefits and intend to remain as members. The data identified an opportunity to expand membership efforts outside the greater St. John's area, and an opportunity to adjust our target market to capture a non-traditional audience.</p> <p>A re-vamped Membership Program was due to launch before the end of March 2020.</p>
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	<p>The Rooms, in compliance with public health protocols due to the COVID-19 pandemic, closed to the public on March 17, 2020.</p> <p>Work is underway to modify the Membership Program to address the change in how the organization delivers services at this time. The change in program delivery presents an opportunity to find new ways to reach and expand The Rooms membership base, including a digital Membership Program. Digital memberships would afford the organization the opportunity to further expand its programming past the metro-area.</p>
Expand outreach beyond the Avalon.	<p>The Rooms Regional Museums align well with the government focus on Regional Tourism. However, over the years, attendance by local audiences has declined; therefore, the focus this past season for Regional Museum staff has been on engagement with the local community. A number of new public programs were developed this summer that were successful in attracting a local audience. Attendance results indicate a slight increase over last year's numbers.</p> <p>Another area of focus for the Regional Museums is exhibition refurbishment. At the Mary March Provincial Museum, sections of the 1980s permanent exhibition have been refurbished during the 2018 and 2019 Seasons.</p> <p>During the 2019 Season, the Indigenous sections of the exhibitions were updated and new displays on the history of logging in Central, as well as a refreshed parlour diorama were opened.</p> <p>The Rooms continues to expand engagement outside the Avalon Peninsula to bring exhibitions and programs developed for The Rooms to its Regional Museums.</p> <p>The following exhibitions produced by The Rooms were on display during the 2017 Season: A new exhibition <b>Labradoria: The Photographs</b></p>

**of Geoff Goodyear** was on display at the Labrador Interpretation Centre in North West River.

The exhibition **All Dolled Up** was on display at the Mary March Provincial Museum in Grand Falls – Windsor.

The exhibition **Traces of War**, an exhibition developed by the Canadian War Museum in partnership with The Rooms, travelled to the Provincial Seamen’s Museum.

The following exhibitions produced by The Rooms were on display during the 2018 Season:

The exhibition **Newfoundland Labrador A to Z** was on display at the Mary March Provincial Museum in Grand Falls- Windsor.

The exhibition **All Dolled Up** moved to the Provincial Seamen’s Museum in Grand Bank.

**A Way of Life: The Photography of Jennie Williams** was on display at the Labrador Interpretation Centre in North West River.

The following exhibitions produced by The Rooms were on display during the 2019 Season:

The exhibition **Newfoundland Labrador A to Z** was on display at the Provincial Seamen’s Museum in Grand Bank.

Two new exhibitions specific to their respective regions were produced with assistance from curators from The Rooms were on exhibit during the 2019 Season.

**Geoff Goodyear: My Photographic Journey** was on display at the Mary March Provincial Museum in Grand Falls-Windsor.

**I Went to Hebron Once** was on display at the Labrador Interpretation Centre in North West River.



	<p>New exhibitions were in preparation for display during the 2020 Season. An exhibition by Labrador artist Mark Igloliorte was scheduled to open at the Labrador Interpretation Centre in North West River. This exhibition was delayed following government health protocol closures in response to the COVID-19 pandemic.</p> <p>The new exhibition <b>Born from Necessity: 25 Years of the Rug Hooking Guild of Newfoundland and Labrador</b> was able to be completed and opened in July 2020 at the Mary March Provincial Museum in Grand Falls-Windsor.</p> <p>The organization will continue to expand its partnerships with individuals and organizations across Newfoundland and Labrador who offer unique perspectives and expertise yet to be explored.</p>
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## **Discussion of Results:**

The Rooms completed public consultation sessions to establish priorities and inform its strategy. In 2017, The Rooms developed the Scotiabank Cultural Ambassadors Program. This program is ongoing and encompasses the Scotiabank Volunteers at The Rooms. It has been one of the organization's most successful initiatives over the past three years. The Rooms continues to compile visitor information beyond demographics by identifying target- specific market segments and gathering visitor feedback. Ongoing measurement of the organization's digital platforms, collection of visitor feedback and onsite surveys inform the corporation's strategic planning. An enhanced Membership Program has been developed and was due to launch the end of March 2020. The Membership Program will be modified to address the change in how the organization delivers services post COVID-19. The change in program delivery presents an opportunity to find new ways to reach and expand The Rooms membership base, including a digital Membership Program. Digital memberships would afford the organization the opportunity to further expand its programming past the metro- area. The Rooms has a renewed focus on its Regional Museums which aligns with the Government's focus on Regional Tourism. "Stay at Home" tourism, and a global shift towards increased digital engagement, provide opportunities for the organization to continue to expand its outreach beyond the Avalon. During the 2017-20 strategic planning cycle, The Rooms has positioned itself to be of greater appeal to residents and visitors by becoming more relevant, differentiated, credible and motivational, and has identified a measurement strategy.







## **Priority 3 Governance and the Stewardship of Provincial Assets**

The Rooms Corporation is a Category 1 Crown Corporation under the **Transparency and Accountability Act** of the Government of Newfoundland and Labrador. The Rooms Board of Directors has adopted a range of governance principles and practices to guide decision-making consistent with the requirements of good governance practice in the public and private sectors. As The Rooms has now been in operation for over a decade, the Corporation's governance principles and practices will be reviewed and, where necessary, revised and updated.

The Rooms will develop a comprehensive risk management registry to address the full range of risks facing the organization. The probability of particular risks, appropriate mitigation actions and the identification of individuals responsible for various areas of risk will be considered.

As part of an overall risk assessment, The Rooms will complete a physical plant reserve study to determine the schedule for major building repair and create a physical plant reserve fund.

### **Three Year Goal (2017-20)**

By March 31, 2020, The Rooms will have reviewed and improved upon governance practices to further ensure The Rooms success.



### Third Year Objective (2018-19)

By March 31, 2020, The Rooms will have implemented new governance protocols and will have completed an organizational risk assessment.

Objective Indicators (2019-20)	Results and Benefits
<p>The Board of Directors Governance Committee will have developed an implementation plan to update The Rooms Governance Policy.</p>	<p>The Executive Committee of The Rooms Board of Directors has met and has identified and recommended areas of The Rooms Governance Policy requiring updating. The Committee recognizes that they will require outside consultation to assist in rewriting the policy.</p>
<p>The Rooms will have finalized a schedule for building repairs based on the physical plant assessment completed in 2019.</p>	<p>In November 2018, The Rooms retained BGIS, the facilities management service on contract for The Rooms, to conduct a Property Condition Assessment Report. The report included a review of existing documents and facilities of the building, an assessment of the need for maintenance, repair and replacement of the building systems and components, as well as a 10-year capital plan that incorporates replacement/repair and cost estimates.</p> <p>A ten-year capital plan and schedule mapping current deficiencies, including forecasted building deficiencies, and indicating anticipated costs to address these deficiencies was completed and presented in March 2019.</p>

<p>The Rooms will have completed a risk management strategy.</p>	<p>The Rooms Property Condition Assessment Report, presented in March 2019, includes a prioritized listing of areas identified as potential risks and recommended solutions. The risk management strategy consists of two areas of focus, The Rooms Physical Plant and areas of operational risk.</p> <p>The areas of operation risk include:</p> <ul style="list-style-type: none"> <li>• food and beverage services</li> <li>• financial</li> <li>• physical asset</li> <li>• collections</li> <li>• Information Technology</li> <li>• reputational</li> <li>• Human Resources</li> <li>• occupational health and safety</li> <li>• public safety</li> <li>• shareholder relations</li> <li>• stakeholder relations</li> <li>• donor and sponsor relations</li> </ul> <p>The areas have been identified and a risk management strategy has been completed. The Rooms Board of Directors has added “risk” to one of their standing committees. The Finance, Audit and Risk Committee will oversee the implementation of the risk management strategy.</p>
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**Discussion of Results:**

The Executive Committee of The Rooms Board of Directors has identified and recommended areas of The Rooms Governance Policy requiring updating. Outside consultation is being sought to assist in rewriting the policy. The Rooms has finalized a schedule for building repairs based on the physical plant assessment completed in 2019 and has completed a risk management strategy. New governance protocols have been identified and recommended and the policy will be rewritten to reflect these new protocols. An organizational risk assessment strategy has been completed and recommendations from this strategy will be implemented during the next three-year planning cycle.



**Three Year Goal:**

By March 31, 2020, The Rooms will have reviewed and improved upon governance practices to further ensure The Rooms success.

<b>Goal Indicators (2017-20)</b>	<b>Results and Benefits</b>
<p>Ensure continuity on the Board of Directors by identifying Board skill sets through communication with the Independent Appointments Commission and the Government of Newfoundland and Labrador.</p>	<p>Appointments and re-appointments to the Board of Directors of The Rooms Corporation were announced on March 14, 2018. Margaret Allan was appointed Chair of the Board, while five new board members — Michelle Baikie, Heidi Bonnell, Katharine Hickey, Earl Ludlow and Gary Newell — were appointed for three-year terms. Mary McCarthy and Jeff Pardy have been re-appointed for three-year terms. Board members Kathi Stacey and Dawn Baker have completed their terms. There are two seats available to be filled on The Rooms Board of Directors. A list of desired areas of expertise to complement existing members has been provided to the Minister of Tourism, Culture, Art and Recreation.</p>
<p>Review public policy objectives (eg., tourism) and incorporate in strategy.</p>	<p>The Rooms has reviewed the Provincial Tourism Product Development Plan and has completed work to support the following initiatives:</p> <ul style="list-style-type: none"> <li>• Augmenting people and program-based brand experiences.</li> <li>• Implementing measures towards understanding value and success.</li> <li>• As a Cultural Anchor Attraction, The Rooms collaborates with operators on developing enhanced experiences.</li> <li>• Collaborating to Compete — a representative of The Rooms sits on Northeast Avalon Destination Development Plan Cultural Attractions Initiative Committee. These sessions have fostered new program development with new and existing partners.</li> </ul>

• Indigenous Tourism Experiences - The Rooms supports Indigenous tourism objectives with the following:

- Labrador Interpretation Centre;
- Husky Energy Gallery;
- Revised panels for Mary March Provincial Museum;
- SakKijajuk exhibition and publication;
- The Rooms was a partner with the Indigenous Identify Project;
- Indigenous Artist in Residence; and,
- Indigenous Artists continue to have strong representation in the Provincial Art Bank Program and exhibition programming.

The Rooms supports Canada Council objectives through:

- A commitment to reflect the diversity of our Province.
- A leadership role in engaging with recent immigrants to nurture a sense of belonging.
- Support for Indigenous communities to re-connect and explore their Indigenous roots.
- A commitment to inclusiveness through community consultation and by establishing programming priorities.
- A commitment to reflecting Indigenous Peoples in our artistic programming.
- Increased representation of work by Indigenous— especially Labrador—artists became a collecting priority.
- A commitment to ensuring that the experiences of culturally diverse groups, especially new immigrants, are reflected in programming.

The Rooms Board of Directors Governance Committee has reviewed the Government of Newfoundland and Labrador's Harassment-Free Workplace Policy in concert with harassment



	<p>policies from peer institutions. It was determined that the Government of Newfoundland and Labrador's Harassment-Free Workplace Policy fulfilled all requirements and would be adopted as best practices for The Rooms. In support of the Provincial Government's new Harassment-Free Workplace Policy, The Rooms staff completed online mandatory training by August 31, 2018.</p> <p>In February 2020, all members of The Rooms staff completed a full-day, in-person, mandatory training session. To accommodate numbers the session was held for two groups over two different days. The sessions were delivered by a Respectful Workplace Coordinator with the Employee Assistance and Respectful Workplace Division of the Public Service Commission.</p>
<p>Undertake a physical plant assessment to determine the schedule for major building repairs and create a physical plant reserve fund.</p>	<p>In November 2018, The Rooms retained BGIS to conduct a <b>Property Condition Assessment Report</b> comprised of a review of existing documents and facilities of the building, an assessment of the need for maintenance, repair and replacement of the building systems and components, as well as a 10-year capital plan and schedule including replacement/repair cost estimates. The report included a review of the fire and life safety systems. The report was completed and presented to The Rooms in March 2019.</p> <p>Variance: The Finance, Audit and Risk Committee of The Rooms Board of Directors have reviewed investment options with its financial advisors. However, given the current global economic climate, it was recommended that the creation of a physical plant reserve fund be put on hold.</p>
<p>Complete an organizational risk assessment in order to develop a risk management strategy.</p>	<p>BGIS, The Rooms facilities management service, conducted a risk assessment of The Rooms organization as part of the Property Condition Assessment Report completed in March 2019. The Property Condition Assessment Report included an appendix with a review of the</p>

	<p>Fire and Life Safety Systems of The Rooms conducted by M&amp;E Engineering in December 2018. The physical plant assessment and fire and life systems review and the risk assessment proposal was used to develop The Rooms risk management strategy.</p>
<p>Review the role of The Rooms Foundation of Newfoundland and Labrador.</p>	<p>The role of The Rooms Foundation has been reviewed and it has been determined that as The Rooms is not actively fundraising The Rooms Foundation has been made inoperative; however, the Corporation has retained its charitable status.</p>
<p>Identify priority areas to guide the growth of the provincial collections.</p>	<p>In Spring 2017, work was completed on a guiding document that included an ambitious listing of “gaps” in the current collections at The Rooms, as well as challenges associated with addressing them. Obvious areas having little or no documentary/artifactual/art heritage to support them were identified and priority areas for collecting and acquiring materials to fill these voids were discussed and recorded. This work was accomplished through divisional collections surveys, Senior Management meetings, staff consultation and public/ researcher feedback on current and topical research trends. A detailed list of potential sources of new and targeted materials for collecting in select areas was also created.</p> <p>The Museum Division has been reviewing and prioritizing its collecting activities over the past year to address storage space issues as well as strengths and weakness in our collections. An emphasis is being placed on collecting women’s history associated with incoming collections that in the past has tended to be male dominated with, for example, wives being documented simply as “Mrs”.</p> <p>Collecting priority areas include:</p> <p>History</p> <ul style="list-style-type: none"> <li>• Continue to collect First World War material for updating permanent exhibition.</li> </ul>



- Focus on Second World War material collecting with gap analysis document in mind.
- Vernacular furniture collecting should be limited to outside the Avalon area.
- Artifacts from outside the Avalon in general. Especially from places that have a unique history outside of fishing such as Deer Lake, York Harbour (mining), Lark Harbour (mining), Grey River (tourism salmon fishery).
- Contemporary history – eg. Packaging, Regattas, A-Z exhibition content material.
- Community history material – place name references.
- Political history items in anticipation for the Colonial Building redevelopment.

#### Archaeology

- As per the Rooms Act and the Historic Resources Act, continue to act as the official repository for archaeology material acquired by the province through the office of the Provincial Archaeologist (PAO).
- Contemporary indigenous material that supports and/or augments the Here We Made a Home exhibition and the Connections Gallery.

#### Natural History

- As per the Rooms Act and the Historic Resources Act, continue to act as the official repository for significant fossils acquired by the province through the PAO.
- As per the MOU with Mistaken Point, act as the official repository for significant specimens that are a risk of erosion.



- Continue to assess research collections from University scholars on an individual basis.
- Continue to act as the repository for specimens of species at risk that require preservation.

The Art Gallery identified gaps in the collections that suggested areas for growth, especially increasing representation of Indigenous artwork from Newfoundland and Labrador. Our analysis indicated only 1.25% of our collection represented work by Indigenous artists. Given the importance of societal contributions by Indigenous peoples, The Rooms commits to build collections with better Indigenous representation. Our analysis also identified under representation for work by emerging and women artists; these are secondary areas for collection growth. The Rooms intends to apply new funding to purchase artworks for our contemporary art collection to better represent the Province’s diversity and increase direct support to artists through acquisitions of recent work.

In October 2018, work was completed on an ambitious listing of “gaps” in the current Archives collections at The Rooms. The most obvious areas of little or no documentary heritage include female politicians, Indigenous groups and individuals and Labrador-related material in general. In addition to ongoing acquisitions of government records collections, priority is being considered for acquiring Second World War records, more sports-related collections and new additions to family history collections such as parish records and vital statistics materials from across the province.

This work builds on similar collections analysis work done by the Museum and Art Gallery Divisions in 2018 and will benefit The Rooms by bringing this information together in a single collections plan for 2020 and beyond. A guiding document for collections was completed in



	<p>December 2019 with implementation to begin next fiscal year.</p> <p>By recently sharpening The Rooms collecting priorities we now understand the gaps in our art history—in terms of both our exhibition practice and our collecting focus. Following the “Governance and Stewardship of Provincial Assets” initiatives of our Strategic Plan, we plan to emphasize purchases of Indigenous and contemporary artists. In particular, it is our intention to collect from commissioned in-house projects to reflect our mandate to focus on Newfoundland and Labrador content as it relates to larger discourses.</p>
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**Discussion of Results:**

The Rooms has worked to ensure continuity on the Board of Directors by identifying Board skill sets through communication with the Independent Appointments Commission and the Government of Newfoundland and Labrador. The organization has reviewed public policy objectives (eg. tourism) and has incorporated them into the organization’s strategy. The Rooms has undertaken a physical plant assessment to determine the schedule for major building repairs and the organization has completed an organizational risk assessment to inform its risk management strategy. The organization has reviewed the role of The Rooms Foundation of Newfoundland and Labrador and has determined to make The Rooms Foundation inoperative. The Rooms has identified priority areas to guide the growth of the provincial collections. The Rooms has reviewed and improved upon governance practices to further ensure its successes.

## Opportunities and Challenges Ahead

The Rooms recognizes an ongoing opportunity to engage with all members of the community and continues its efforts to improve accessibility to all.

On the eve of its fifteenth year, the Corporation found itself amidst a global pandemic forcing the temporary closure of cultural institutions around the world. This intersection of a milestone year and iconic world event provided ideal conditions for The Rooms to reflect on the institution it has been over the past 15 years and review its programs and services.

There is an opportunity to revise what the institution will be moving forward, and to reframe how it wishes to be viewed locally, provincially and globally.

Over the next three years, The Rooms and its Regional Museums will evaluate its audiences – identify repeat, new and diverse audience segments to attract moving forward – and develop a plan to reframe the Corporation as a visitor-focused, emotionally, physically and intellectually accessible institution that engages with diverse populations, in particular, the Indigenous Peoples of Newfoundland and Labrador.

The positive impacts of reframing The Rooms and its Regional Museums as a visitor-focused, emotionally, physically and intellectually accessible institution that engages with diverse populations, in particular, the Indigenous Peoples of Newfoundland and Labrador, supports the Government’s strategic directions for a better economy, healthier people and a brighter future.

Present circumstances have moved technology to the forefront of all communication – providing optimal conditions for engaging our audience through digital platforms, resulting in an expanded audience and reach.

Recovery of the loss of visitation and revenue as a result of the COVID-19 pandemic will be a challenge for the foreseeable future. Donor development remains challenging in a difficult global economic climate. However, the organization continues to experience strong support from the community with ongoing donations of artifacts, artworks and archival documents.

These donations afford the organization the continued opportunity to grow its collections; however, availability of environmentally-controlled storage space remains an ongoing challenge.



**THE ROOMS CORPORATION OF  
NEWFOUNDLAND AND LABRADOR**

**FINANCIAL STATEMENTS**

**MARCH 31, 2020**

## Management's Report

### ***Management's Responsibility for The Rooms Corporation of Newfoundland and Labrador Financial Statements***

The financial statements have been prepared by management in accordance with Canadian public sector accounting standards and the integrity and objectivity of these statements are management's responsibility. Management is also responsible for all of the notes to the financial statements, and for ensuring that this information is consistent, where appropriate, with the information contained in the financial statements.

Management is also responsible for implementing and maintaining a system of internal controls to provide reasonable assurance that transactions are properly authorized, assets are safeguarded and liabilities are recognized.

Management is also responsible for ensuring that transactions comply with relevant policies and authorities and are properly recorded to produce timely and reliable financial information.

The Board of Directors is responsible for ensuring that management fulfills its responsibilities for financial reporting and internal control and exercises these responsibilities through the Board. The Board reviews internal financial information periodically and external audited financial statements yearly.

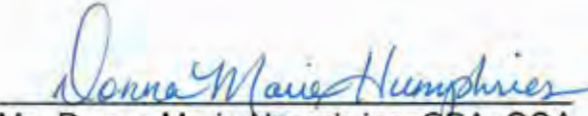
The Auditor General conducts an independent audit of the annual financial statements of the Board in accordance with Canadian generally accepted auditing standards, in order to express an opinion thereon. The Auditor General has full and free access to financial management of The Rooms Corporation of Newfoundland and Labrador.

On behalf of The Rooms Corporation of Newfoundland and Labrador.



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Ms. Anne Chafe  
Chief Executive Officer



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Ms. Donna Marie Humphries, CPA, CGA  
Director of Finance



OFFICE OF THE AUDITOR GENERAL  
NEWFOUNDLAND AND LABRADOR

## INDEPENDENT AUDITOR'S REPORT

To the Chairperson and Members  
The Rooms Corporation  
of Newfoundland and Labrador  
St. John's, Newfoundland and Labrador

### Opinion

I have audited the financial statements of The Rooms Corporation of Newfoundland and Labrador (the Corporation), which comprise the statement of financial position as at March 31, 2020, and the statements of operations, change in net financial assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In my opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Corporation as at March 31, 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

### Basis for Opinion

I conducted my audit in accordance with Canadian generally accepted auditing standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of my report. I am independent of the Corporation in accordance with the ethical requirements that are relevant to my audit of the financial statements in Canada, and I have fulfilled my other ethical responsibilities in accordance with these requirements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

### Other Information

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and my auditor's report thereon. The annual report is expected to be made available to me after the date of this auditor's report.

My opinion on the financial statements does not cover the other information and I will not express any form of assurance conclusion thereon.

## **Independent Auditor's Report (cont.)**

In connection with my audit of the financial statements, my responsibility is to read the other information identified above when it becomes available and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit, or otherwise appears to be materially misstated. When I read the annual report, if I conclude that there is a material misstatement therein, I am required to communicate the matter to those charged with governance.

### **Responsibilities of Management and Those Charged with Governance for the Financial Statements**

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Corporation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Corporation or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Corporation's financial reporting process.

### **Auditor's Responsibilities for the Audit of the Financial Statements**

My objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

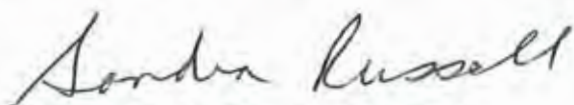
As part of an audit in accordance with Canadian generally accepted auditing standards, I exercise professional judgment and maintain professional skepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

## Independent Auditor's Report (cont.)

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Corporation's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Corporation's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Corporation to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



**SANDRA RUSSELL, CPA, CA**  
**Auditor General (A)**

September 30, 2020  
St. John's, Newfoundland and Labrador



**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**STATEMENT OF FINANCIAL POSITION**  
As at March 31

	2020	2019
		Restated (Note 19)
<b>FINANCIAL ASSETS</b>		
Cash	\$ 2,809,348	\$ 1,665,507
Accounts receivable (Note 3)	1,326,387	2,352,557
Inventory held for resale	218,607	206,696
Restricted cash (Note 4)	567,630	400,647
	<u>4,921,972</u>	<u>4,625,407</u>
<b>LIABILITIES</b>		
Accounts payable and accrued liabilities (Note 5)	1,089,884	1,198,756
Employee future benefits (Note 7)	98,417	194,173
Deferred revenue (Note 6)	567,630	400,647
	<u>1,755,931</u>	<u>1,793,576</u>
<b>Net financial assets</b>	<u>3,166,041</u>	<u>2,831,831</u>
<b>NON-FINANCIAL ASSETS</b>		
Prepaid expenses	3,243	7,929
Tangible capital assets (Note 8)	12,171,115	12,699,754
	<u>12,174,358</u>	<u>12,707,683</u>
<b>Accumulated surplus</b>	<u>\$15,340,399</u>	<u>\$15,539,514</u>
<b>Trusts (Note 12)</b>		
<b>Contractual obligations (Note 13)</b>		

The accompanying notes and supplementary schedule are an integral part of these financial statements.

Signed on behalf of the Board:

  
Chairperson

  
Member

**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**STATEMENT OF OPERATIONS**  
For the Year Ended March 31

	2020 Budget	2020 Actual	2019 Actual
	<b>(Note 15)</b>		Restated (Note 19)
<b>REVENUES (Schedule 1)</b>			
Province of Newfoundland and Labrador			
Operating grants	\$ 6,388,062	\$ 6,472,278	\$ 6,361,239
Contributions to employee benefits (Note 11)	-	743,054	1,420,844
Commercial operations (Note 10)	1,333,800	1,524,690	1,702,816
Government of Canada	165,000	414,502	165,000
Corporate sponsorship	330,000	433,750	480,000
External funding	-	5,897	310,932
	<b>8,216,862</b>	<b>9,594,171</b>	<b>10,440,831</b>
<b>EXPENSES (Schedule 1)</b>			
Archives division	836,564	985,001	972,722
Art gallery division	1,121,051	1,078,747	1,203,140
Corporate services and building operations	4,179,196	5,707,988	5,721,979
Education programs	1,036,819	716,955	783,760
Museum division and regional museums	1,043,232	1,304,595	1,228,988
	<b>8,216,862</b>	<b>9,793,286</b>	<b>9,910,589</b>
<b>Annual (deficit) surplus</b>	<b>-</b>	<b>(199,115)</b>	<b>530,242</b>
<b>Accumulated surplus, beginning of year</b>	<b>15,539,514</b>	<b>15,539,514</b>	<b>15,009,272</b>
<b>Accumulated surplus, end of year</b>	<b>\$ 15,539,514</b>	<b>\$ 15,340,399</b>	<b>\$ 15,539,514</b>

The accompanying notes and supplementary schedule are an  
integral part of these financial statements.

**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**STATEMENT OF CHANGE IN NET FINANCIAL ASSETS**  
For the Year Ended March 31

	2020 Budget	2020 Actual	2019 Actual
	(Note 15)		Restated (Note 19)
Annual (deficit) surplus	\$ -	\$ (199,115)	\$ 530,242
<b>Changes in tangible capital assets</b>			
Acquisition of tangible capital assets	-	(300,917)	(448,765)
Amortization of tangible capital assets	-	829,556	775,443
	-	528,639	326,678
<b>Changes in other non-financial assets</b>			
Net use of prepaid expenses	-	4,686	92
	-	4,686	92
<b>Increase in net financial assets</b>	-	334,210	857,012
<b>Net financial assets, beginning of year</b>	2,831,831	2,831,831	1,974,819
<b>Net financial assets, end of year</b>	\$ 2,831,831	\$ 3,166,041	\$ 2,831,831

The accompanying notes and supplementary schedule are an integral part of these financial statements.

# THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR

## STATEMENT OF CASH FLOWS

For the Year Ended March 31

	2020	2019
		Restated (Note 19)
<b>Operating transactions</b>		
Annual (deficit) surplus	\$ (199,115)	\$ 530,242
Adjustment for non-cash items		
Amortization	829,556	775,443
Write-off of inventories	-	116,192
	<b>630,441</b>	<b>1,421,877</b>
Change in non-cash operating items		
Accounts receivable	1,026,170	(1,437,516)
Inventory held for resale	(11,911)	10,208
Restricted cash	(166,983)	98,424
Accounts payable and accrued liabilities	(108,872)	104,494
Employee future benefits	(95,756)	(787,939)
Deferred revenue	166,983	(98,424)
Prepaid expenses	4,686	92
<b>Cash provided from (applied to) operating transactions</b>	<b>1,444,758</b>	<b>(688,784)</b>
<b>Capital transactions</b>		
Additions to capital assets	(300,917)	(448,765)
<b>Cash applied to capital transactions</b>	<b>(300,917)</b>	<b>(448,765)</b>
<b>Increase (decrease) in cash</b>	<b>1,143,841</b>	<b>(1,137,549)</b>
<b>Cash, beginning of year</b>	<b>1,665,507</b>	<b>2,803,056</b>
<b>Cash, end of year</b>	<b>\$ 2,809,348</b>	<b>\$ 1,665,507</b>

The accompanying notes and supplementary schedule are an integral part of these financial statements.

**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**NOTES TO FINANCIAL STATEMENTS**  
March 31, 2020

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**1. Nature of operations**

The Rooms Corporation of Newfoundland and Labrador (the Corporation) was established as a corporation under the Rooms Act on May 19, 2005. In accordance with the Rooms Act, the Corporation assumed title to and has been vested with all of the rights, liabilities, assets and property of The Rooms Corporation of Newfoundland and Labrador Inc. established as a corporation under the Corporations Act on November 18, 2002. The Corporation was established to: collect, preserve, present and make available for research, historic artifacts, natural history specimens and archival records that represent and illustrate the significant history, culture and natural heritage of the Province; conduct research with respect to the history, natural history, culture and heritage of the Province; collect and present provincial, national and international contemporary and historic art; advance and promote the works of contemporary visual artists of the Province; support the development of cultural industries in the Province; strengthen the culture of the Province; and provide and enhance client services and partnerships to promote the cultural collections of the Province and to show other national and international collections. The Corporation is an agent of the Crown. The affairs of the Corporation are governed by a Board of Directors appointed by the Lieutenant-Governor in Council. The Rooms is located in St. John's, with regional facilities located in Grand Falls-Windsor (Mary March Provincial Museum), Grand Bank (Provincial Seamen's Museum), and North West River (Labrador Interpretation Centre).

The Corporation is a Crown entity of the Province of Newfoundland and Labrador and as such is not subject to Provincial or Federal income taxes under Section 149 (1) (d) of the Income Tax Act.

**2. Summary of significant accounting policies**

**(a) Basis of accounting**

The Corporation is classified as a Government Not-For-Profit Organization as defined by Canadian Public Sector Accounting Standards (CPSAS). These financial statements have been prepared by the Corporation's management in accordance with CPSAS for provincial reporting entities established by the Canadian Public Sector Accounting Board (PSAB). The Corporation does not prepare a statement of remeasurement gains and losses as the Corporation does not enter into relevant transactions or circumstances that are being addressed by this statement. Outlined below are the significant accounting policies followed.

**(b) Financial instruments**

The Corporation's financial instruments recognized in the statement of financial position consist of cash, restricted cash, accounts receivable, accounts payable and accrued liabilities. The Corporation generally recognizes a financial instrument when it enters into a contract which creates a financial asset or financial liability. Financial assets and financial liabilities are initially measured at cost, which is the fair value at the time of acquisition.

# THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR

## NOTES TO FINANCIAL STATEMENTS

March 31, 2020

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### 2. Summary of significant accounting policies (cont.)

#### (b) Financial instruments (cont.)

The Corporation subsequently measures all of its financial assets and financial liabilities at cost. Financial assets measured at cost include cash, restricted cash and accounts receivable. Financial liabilities measured at cost include accounts payable and accrued liabilities.

The carrying values of cash, restricted cash, accounts receivable, accounts payable and accrued liabilities approximate current fair value due to their nature and/or the short-term maturity associated with these instruments.

Income attributable to financial instruments is reported in the statement of operations.

#### (c) Cash

Cash includes operational floats and balances with banks that fluctuate from positive to negative.

#### (d) Inventory held for resale

Inventory held for resale includes items purchased for resale in the gift shop and are recorded at the lower of cost and net realizable value. Cost is determined on a first-in, first-out basis.

#### (e) Collections

The collections of art work, archival documents and historical and cultural artifacts form the largest part of the assets of the Corporation. These collections are not presented in the statement of financial position due to the practical difficulties of determining a meaningful value for these assets. The acquisition of purchased works of art and artifacts is recorded as an expense.

#### (f) Tangible capital assets

Tangible capital assets to which the Corporation has title are recorded at cost at the time of acquisition.

The cost, less residual value, of the tangible capital assets, excluding land, is amortized on a straight-line basis over their estimated useful lives as follows:

Furniture	7 years
Equipment	3 years
Motor vehicles	5 years
Building improvements	7 to 40 years

**2. Summary of significant accounting policies (cont.)**

**(f) Tangible capital assets (cont.)**

Work in progress is considered to be a tangible capital asset, however, it is not amortized as it is not yet available for use. Upon completion, these assets will be recorded in the appropriate category.

Tangible capital assets are written down when conditions indicate that they no longer contribute to the ability of the Corporation to provide goods and services, or when the value of future economic benefits associated with the tangible capital assets are less than their net book value. The net write-downs are accounted for as expenses in the statement of operations.

Contributed tangible capital assets are recorded as revenue at their fair market value on the date of donation, except in circumstances where fair value cannot be reasonably determined, when they are then recognized at nominal value. Transfers of tangible capital assets from related parties are recorded at carrying value.

**(g) Employee future benefits**

- (i) The cost of accumulating, non-vesting sick leave benefits is calculated based upon management's best estimate of its employees' sick leave utilization rates, sick leave balances, annual sick leave entitlements and current salary levels.
- (ii) Under the Rooms Act, Corporation employees are considered to be employed in the public service for the purposes of the Public Service Pensions Act, 2019. Employee contributions are matched by the Province and remitted to Provident<sup>10</sup> from which pensions will be paid to employees when they retire. This pension plan is a multi-employer, defined benefit plan, providing a pension on retirement based on the member's age at retirement, length of service and the average of their best six years of earnings for service on or after January 1, 2015, and, for service before January 1, 2015, the higher of the average of the frozen best 5 years of earnings up to January 1, 2015, or the average of the best 6 years of earnings for all service.

The contributions of the Corporation to the plan is recorded as an expense for the year.

**2. Summary of significant accounting policies (cont.)**

**(h) Revenues**

Revenues are recognized in the period in which the transaction or events occurred that gave rise to the revenues. All revenues are recorded on an accrual basis, except when the accruals cannot be determined with a reasonable degree of certainty or when the estimation is impracticable.

Government transfers (Province of Newfoundland and Labrador grants and Government of Canada grants) are recognized as revenues when the transfer is authorized and any eligibility criteria are met, except when and to the extent that transfer stipulations give rise to an obligation that meets the definition of a liability. Transfers are recognized as deferred revenue when transfer stipulations give rise to a liability. Transfer revenue is recognized in the statement of operations as the stipulations giving rise to the liabilities are settled.

**(i) Donations**

Donations are comprised of contributions received from individuals, foundations and corporations.

Unrestricted contributions are recognized as revenue in the statement of operations when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Contributions externally restricted for specific projects or expenses are recognized as deferred revenue in the statement of financial position and recognized in the statement of operations in the fiscal year in which the related expenses are incurred.

**(j) Expenses**

Expenses are reported on an accrual basis. The cost of all goods consumed and services received during the year are recorded as an expense in that year.

**(k) Volunteers**

During the year, volunteers contributed significant hours in support of the Corporation. Their activities include guided gallery and museum tours and a variety of programs that enrich the visitor's experience at the Corporation's facilities and its profile in the community. Due to the complexities involved in valuing these services, they have not been reflected in the financial statements.



**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**NOTES TO FINANCIAL STATEMENTS**  
 March 31, 2020

**2. Summary of significant accounting policies (cont.)**

**(i) Measurement uncertainty**

The preparation of financial statements in conformity with CPSAS requires management to make estimates and assumptions that affect the reporting amounts of assets and liabilities, and disclosure of contingent assets and liabilities, at the date of the financial statements and the reported amounts of the revenues and expenses during the period. Items requiring the use of significant estimates include the collectability of accounts receivable, the expected useful life of tangible capital assets, estimated employee future benefits and the valuation of donated acquisitions.

Estimates are based on the best information available at the time of preparation of the financial statements and are reviewed annually to reflect new information as it becomes available. Measurement uncertainty exists in these financial statements. Actual results could differ from these estimates.

**3. Accounts receivable**

	2020	2019
Province of Newfoundland and Labrador	\$ 1,163,259	\$ 2,023,727
Harmonized Sales Tax	101,789	117,373
Other	61,339	211,457
	<b>\$ 1,326,387</b>	<b>\$ 2,352,557</b>

There is no allowance for doubtful accounts as all amounts are considered collectible.

**4. Restricted cash**

The following funds, which have external conditions placed on their use, have been received and deposited with the Corporation's general funds and are reported in these financial statements as restricted cash.

	2020	2019
Corporate Donor - Educational Programming	\$ 46,250	\$ 45,000
Permanent Collections Donations	25,625	25,625
Private Donor - B-17 Bomber Exhibit	1,600	1,600
Private Donor - First World War Exhibit	316,772	316,772
Private Donor - Mining Exhibit	5,000	5,000
Provincial Government - Logger's Life Museum	6,650	6,650
The Rooms Foundation - FWW Exhibit Fund	165,733	-
	<b>\$ 567,630</b>	<b>\$ 400,647</b>

**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**NOTES TO FINANCIAL STATEMENTS**  
 March 31, 2020

**5. Accounts payable and accrued liabilities**

	2020	2019
Trade accounts payable	\$ 650,393	\$ 808,079
Accrued salaries	150,237	115,747
Accrued overtime and leave	289,254	274,930
	<b>\$ 1,089,884</b>	<b>\$ 1,198,756</b>

**6. Deferred revenue**

Deferred revenues are set aside for specific purposes as required either by legislation, regulation or agreement. Since the conditions relating to their use have not been met, recognition of the revenues has been deferred and the funds are recorded as restricted cash as disclosed in Note 4. As at March 31, 2020, funds received are reported as follows:

	Balance at beginning of year	Receipts during year	Transferred to revenue	Balance at end of year
Donations	\$ 393,997	\$ 845,584	\$ (678,601)	\$ 560,980
Provincial Government	6,650	-	-	6,650
	<b>\$ 400,647</b>	<b>\$ 845,584</b>	<b>\$ (678,601)</b>	<b>\$ 567,630</b>

**7. Employee future benefits**

**(a) Employee future benefits liability**

Employee future benefits consist of:

	2020	2019
Severance pay	\$ 30,737	\$ 110,018
Accumulating, non-vesting sick leave benefit liability	67,680	84,155
	<b>\$ 98,417</b>	<b>\$ 194,173</b>

**7. Employee future benefits (cont.)**

**(b) Employee future benefits**

**(i) Severance pay**

Severance was traditionally payable when the non-unionized employee ceased employment with the Corporation, provided no severance had been paid by Government or another Crown corporation or agency for the same period.

During the 2017-18 fiscal year, the Province of Newfoundland and Labrador signed a new collective agreement with the union representing the Corporation's unionized employees. The Corporation's unionized employees with at least one year of service were entitled to one week of salary for each complete year of service to March 31, 2018, to a maximum of 20 weeks. Unionized employees will not accrue severance after March 31, 2018.

Unionized employees had the option of receiving their severance entitlement prior to March 31, 2019 or deferring the receipt of their entitlement to a later date.

Severance was accounted for on an accrual basis and was calculated based upon years of service and current salary levels.

The payment of severance to employees in 2019-20 resulted in a settlement of \$105,251, \$25,970 of which was not included in the prior year liability (settlement in 2019 - \$557,718). The remaining severance liability payable to employees at March 31, 2020 is \$30,737, representing severance owing to employees who deferred receiving their severance entitlement.

On May 31, 2018, the Province of Newfoundland and Labrador enacted legislation affecting severance pay for executives, managers and non-management/non-union employees. Effective June 1, 2018, these non-unionized employees with at least one year of continuous service were entitled to one week of salary for each complete year of service to a maximum of 20 weeks. The value of severance was based on an employee's rate of pay as of May 31, 2018, and no additional severance accrued beyond May 31, 2018. Employees had the option to receive all of their entitlement by March 31, 2019, or to defer receiving their entitlement to a later date. There is no remaining severance liability at March 31, 2020 for these employees, and no amounts were paid in 2020 (settlement in 2019 - \$167,958).

**7. Employee future benefits (cont.)**

**(b) Employee future benefits (cont.)**

**(ii) Accumulating, non-vesting sick leave benefits**

All unionized employees hired before May 4, 2004, are credited with 2 days per month and all unionized employees hired thereafter are credited with 1 day per month for use as paid absences in the year due to illness. Employees are allowed to accumulate unused sick day credits each year, up to the allowable maximum provided in their respective employment agreement. Accumulated credits may be used in future years to the extent that the employee's illness exceeds the current year's allocation of credits. The use of accumulated sick days for sick leave compensation ceases on termination of employment.

**(iii) Pension contributions**

The Corporation and its employees contribute to the Public Service Pension Plan in accordance with the Public Service Pensions Act, 2019 (the Act). The plan is administered by Provident<sup>10</sup>, including payment of pension benefits to employees to whom the Act applies.

The maximum contribution rate for eligible employees was 11.85% (2019 - 11.85%). The Corporation's contributions equal the employee contributions to the plan. The pension expense for the Corporation for the year ended March 31, 2020 was \$334,182 (2019 - \$353,555).

Employees who do not qualify to participate in the Public Service Pension Plan (for example, part-time employees) participate in the Government Money Purchase Pension Plan (GMPP). The GMPP is a defined contribution plan which was established under the Government Money Purchase Pension Plan Act. Employees are required to contribute 5% of regular earnings which is matched by the Corporation. Employees may make additional voluntary contributions, however, the maximum amount for all contributions may not exceed the lesser of 18% of an employee's earnings and the maximum amount allowed as specified under the Income Tax Act. Total GMPP expense for the Corporation for the year ended March 31, 2020, was \$21,277 (2019 - \$21,065).

**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**NOTES TO FINANCIAL STATEMENTS**  
 March 31, 2020

**8. Tangible capital assets**

**Original Cost**

	Balance March 31, 2019	Additions	Disposals/ Transfers	Balance March 31, 2020
Furniture	\$ 807,770	\$ 52,992	\$ -	\$ 860,762
Equipment	1,146,771	41,722	-	1,188,493
Motor vehicles	37,430		-	37,430
Building improvements	14,970,852	177,707	67,899	15,216,458
Capital assets transferred (Note 9)	1	-	-	1
Work in progress	362,944	28,496	(67,899)	323,541
	<b>\$ 17,325,768</b>	<b>\$ 300,917</b>	<b>\$ -</b>	<b>\$ 17,626,685</b>

**Accumulated Amortization**

	Balance March 31, 2019	Amortization	Disposals	Balance March 31, 2020	Net book value March 31, 2020	Net book value March 31, 2019
Furniture	\$ 721,770	\$ 24,070	\$ -	\$ 745,840	\$ 114,922	\$ 86,000
Equipment	878,498	146,504	-	1,025,002	163,491	268,273
Motor vehicles	16,576	7,486	-	24,062	13,368	20,854
Building Improvements	3,009,169	651,496	-	3,660,665	11,555,793	11,961,683
Capital assets transferred (Note 9)	1	-	-	1	-	-
Work in progress	-	-	-	-	323,541	362,944
	<b>\$ 4,626,014</b>	<b>\$ 829,556</b>	<b>\$ -</b>	<b>\$ 5,455,570</b>	<b>\$ 12,171,115</b>	<b>\$ 12,699,754</b>

**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**NOTES TO FINANCIAL STATEMENTS**  
 March 31, 2020

**8. Tangible capital assets (cont.)**

These financial statements do not include the value of "The Rooms" building out of which the Provincial Archives, Art Gallery and Museum Divisions of the Corporation operate. Ownership of the building, which cost \$49.3 million to construct, is held by the Minister of Transportation and Infrastructure on behalf of the Province. Ownership of buildings located throughout the Province which house regional museums are also held by the Minister of Transportation and Infrastructure on behalf of the Province.

**9. Capital assets transferred to the Corporation**

During 2003-04, The Rooms Corporation of Newfoundland and Labrador Inc. assumed title to the capital assets of the Provincial Archives, the Provincial Museum and the Art Gallery of Newfoundland and Labrador. These assets have been transferred to the Corporation. The costs and accumulated amortization of these assets are unknown and a reasonable estimate of the amounts involved could not be determined. Therefore, the cost has been recorded as \$1 and the accumulated amortization has been recorded at \$1.

**10. Commercial operations**

Commercial operations revenue is comprised as follows:

	2020	2019
Admission revenue	\$ 647,503	\$ 740,927
Gift shop sales	403,291	434,834
Parking revenue	70,985	87,310
Other revenue	187,860	240,824
Interest income	215,051	198,921
	<b>\$ 1,524,690</b>	<b>\$ 1,702,816</b>

**11. Related party transactions**

Province of Newfoundland and Labrador

The Corporation is a Crown Corporation of the Province of Newfoundland and Labrador reporting through the Minister of the Department of Tourism, Culture, Arts and Recreation. Expenses incurred by the Province, related to salaries and benefits totaling \$4,787,532 (2019 - \$5,415,462 (Restated - Note 19)), are reflected in these financial statements as expenses of the Corporation and as revenue from the Province. The total of employee benefits paid during the year was \$743,054 (2019 - \$1,420,844), included in this total is \$637,803 (2019 - \$695,168) related to the employer's share of employee benefits, and \$105,251 (2019 - \$725,676) related to settlement of employee severance benefits.

**11. Related party transactions (cont.)**

The Province provides the Corporation with buildings and space, and related building services, for use as regional museums, storage and workshops in various locations throughout the Province at no cost to the Corporation. Information technology services and legal services are also provided to the Corporation by the Province at no cost to the Corporation. The value of these spaces and the services provided is not readily determinable and therefore are not reflected in these financial statements.

**12. Colonial Building Political History Interpretation Project**

Under a Memorandum of Understanding between the Corporation and the Province signed on March 31, 2009, the Corporation, as Project sponsor, became responsible for financial administration of a Project to renovate the Colonial Building into a heritage interpretation centre. The original Memorandum of Understanding was replaced by a new Memorandum of Understanding that was signed on December 14, 2011. Under the new Memorandum of Understanding, the Corporation continued as Project sponsor until the Project's expected completion.

On December 1, 2008, an Agreement (the Agreement) respecting a Project called "Colonial Building Political History Interpretation" was signed between the Corporation and the Government of Canada. The Agreement provided funding for the renovation of the Colonial Building in the maximum amount of \$748,335. On March 8, 2010, the Agreement was amended to reduce the maximum contribution from the Government of Canada to \$695,512.

As title to and use of the Colonial Building remains with the Province, the Corporation does not capitalize the renovations to the Colonial Building. Additionally, expenses of the project are not reported on the Corporation's statement of operations, and the unexpended funds held in trust are not reported on the Corporation's statement of financial position. The Corporation is provided with an annual administration fee that is recorded as revenue. In addition, interest earned on the funds held in trust is recorded as revenue by the Corporation.

Since the start of the Agreement to March 31, 2020, the Corporation has received funds totaling \$22,465,112 (2019 - \$22,465,112) and incurred expenses totaling \$17,083,016 (2019 - \$16,423,238 (Restated – Note 19)) related to the Project. During the year ended March 31, 2020, expenses of \$659,778 (2019 - \$500,947 (Restated – Note 19)) were incurred related to the Project. The balance of funds held in trust by the Corporation as at March 31, 2020 was \$5,382,096 (2019 - \$6,041,874 (Restated – Note 19)).

**13. Contractual obligations**

In October 2018, the Corporation awarded a new facility management contract to Brookfield Global Integrated Solutions Canada for an initial 5 year term with an option to renew. This contract represents commitments of approximately \$167,000 per month.

**14. Donated acquisitions**

Donated acquisitions, or non-cash gifts, are gifts of art work, archival documents and historical and cultural artifacts that the Corporation has received, and for which a tax receipt has been issued to the donor based on an appraised value, and are included in the Corporation's permanent collections. Donated acquisitions are not reflected in the Corporation's financial statements. During the year, the Corporation issued receipts for non-cash donations of \$757,065 (2019 - \$543,472).

**15. Budget**

Budgeted figures, which have been prepared on a cash basis, are provided for comparison purposes and have been derived from the estimates approved by the Corporation's Board.

**16. Financial risk management**

The Corporation recognizes the importance of managing risks and this includes policies, procedures and oversight designed to reduce risks identified to an appropriate threshold. The Corporation is exposed to credit risk, liquidity risk and market risk through its financial instruments. There were no significant changes in the Corporation's exposure to these risks or its processes for managing these risks from the prior year.

Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Corporation's main credit risk relates to cash, restricted cash and accounts receivable. The Corporation's maximum exposure to credit risk is the carrying amounts of these financial instruments.

The Corporation is not exposed to significant credit risk with its cash and restricted cash because this financial instrument is held with a Chartered Bank. The Corporation is not exposed to significant credit risk related to its accounts receivable as it has policies and procedures for the monitoring and collection of its accounts receivable so as to mitigate potential credit losses. Any estimated impairment of these accounts receivable has been provided for through a provision for doubtful accounts as disclosed in Note 3.

Liquidity risk

Liquidity risk is the risk that the Corporation will be unable to meet its contractual obligations and financial liabilities. The Corporation's exposure to liquidity risk relates mainly to its accounts payable and accrued liabilities, and its contractual obligations. The Corporation manages liquidity risk by monitoring its cash flows and ensuring that it has sufficient resources available to meet its contractual obligations and financial liabilities. The future minimum payments required from the Corporation in relation to its contractual obligations are outlined in Note 13.



**16. Financial risk management (cont.)**

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency (foreign exchange) risk, interest rate risk and other price risk. The Corporation is not exposed to significant foreign exchange risk and other price risk. The Corporation is not exposed to significant interest rate risk related to cash or restricted cash because of its nature.

**17. Non-financial assets**

The recognition and measurement of non-financial assets is based on their service potential. These assets will not provide resources to discharge liabilities of the Corporation. For non-financial assets, the future economic benefit consists of their capacity to render service to further the Corporation's objectives.

**18. Impact of the COVID-19 pandemic on results and operations**

The COVID-19 pandemic, declared March 11, 2020, resulted in The Rooms building closing to the public on March 17, 2020. The impact on the Corporation in the 2020 fiscal year was minimal. On June 29, 2020, The Rooms building and the regional museums reopened. Upon reopening The Rooms has realized significantly reduced visitation due to the ongoing global pandemic and reduced tourism activity, which will likely result in a decrease in revenues related to visitation for the year ending March 31, 2021. Due to the unpredictable duration of restrictions placed on operations, it is difficult to ascertain the future impact on other aspects of the financial statements and operations.

**19. Prior year restatements**

During the year, it was determined that salaries expenses incurred during the 2018 and 2019 fiscal years were incorrectly allocated to the Colonial Building Political History Interpretation Project rather than to the Corporation. As a result, certain amounts presented for 2019 have been revised to correct these misstatements.

The following misstatements existed on the statement of financial position as at March 31, 2019 because of the incorrect allocation of salaries expenses:

- Cash, net financial assets, and accumulated surplus were overstated by \$201,203.

# THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR

## NOTES TO FINANCIAL STATEMENTS

March 31, 2020

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### 19. Prior year restatements (cont.)

The following misstatements existed on the statement of operations for the year ended March 31, 2019 because of the incorrect allocation of salaries expenses:

- Corporate services and building operations expenses and salaries expenses were both understated by \$88,560,
- Annual surplus was overstated by \$88,560, and
- Accumulated surplus as at April 1, 2018 was overstated by \$112,643 because of the incorrect allocation of salaries expense during the 2018 fiscal year.

The following misstatements existed on the statement of changes in net financial assets for the year ended March 31, 2019 because of the incorrect allocation of salaries expenses:

- Net financial assets as at April 1, 2018 were overstated by \$112,643 because of the incorrect allocation of salaries expense during the 2018 fiscal year.

The following misstatement existed in Note 12 to the financial statements for the year ended March 31, 2019 (see Note 11 for the year ended March 31, 2020) because of the incorrect allocation of salaries expenses:

- Expenses incurred by the Province related to salaries and benefits were understated by \$88,560.

The following misstatements existed in Note 13 to the financial statements for the year ended March 31, 2019 (see Note 12 for the year ended March 31, 2020) because of the incorrect allocation of salaries expenses:

- Expenses incurred for the Colonial Building Political History Interpretation Project since the start of the Agreement to March 31, 2019 were overstated by \$201,203,
- Expenses incurred for the year ended March 31, 2019 for the Colonial Building Political History Interpretation Project were overstated by \$88,560, and
- Funds held in trust at March 31, 2019 were understated by \$201,203.

### 20. Comparative figures

Certain comparative figures have been restated to conform to the current period's presentation.

**THE ROOMS CORPORATION OF NEWFOUNDLAND AND LABRADOR**  
**REVENUES AND EXPENSES BY SECTOR**  
**For the Year Ended March 31, 2020**

**SCHEDULE 1**

	Corporate Services and Building Operations	Archives Division	Art Gallery Division	Museum Division and Regional Museums	Education Programs	2020 Total	2019 Total Restated (Note 19)
<b>REVENUES</b>							
Province of Newfoundland & Labrador							
Operating grants	\$ 3,240,052	\$ 754,202	\$ 779,558	\$ 1,280,643	\$ 417,823	\$ 6,472,278	\$ 6,361,239
Contribution to employee benefits (Note 11)	743,054	-	-	-	-	743,054	1,420,844
Commercial operations (Note 10)	1,373,360	11,297	104,189	20,462	15,382	1,524,690	1,702,816
Government of Canada	-	219,502	195,000	-	-	414,502	165,000
Corporate sponsorship	150,000	-	-	-	283,750	433,750	480,000
External funding	2,407	-	-	3,490	-	5,897	310,932
	<u>5,508,873</u>	<u>985,001</u>	<u>1,078,747</u>	<u>1,304,595</u>	<u>716,955</u>	<u>9,594,171</u>	<u>10,440,831</u>
<b>EXPENSES</b>							
Advertising and promotion	64,255	3,114	8,964	1,054	155	77,542	176,869
Amortization	829,556	-	-	-	-	829,556	775,443
Appraisals and acquisitions	-	19,475	125,769	250	-	145,494	262,792
Bad debt expense	566	-	-	-	-	566	7,995
Building expenses	2,171,847	-	46,817	45,280	40,052	2,303,996	2,225,014
Conference and registration fees	8,293	1,383	2,614	2,511	120	14,921	19,742
Core programming	47,446	18,037	347,874	25,520	117,195	556,072	520,769
Cost of gift shop	363,593	-	-	3,227	-	366,820	379,837
Donations	-	-	-	-	-	-	1,540
Employee future benefits	223,686	126,936	52,313	164,447	68,271	635,653	632,905
Meeting expenses	9,459	1,128	1,081	279	570	12,517	14,168
Office equipment and supplies	46,432	56,660	2,288	11,515	7,552	124,447	83,682
Professional services	148,192	72,246	47,642	17,332	27,292	312,704	345,168
Salaries	1,524,916	666,047	394,485	1,006,562	452,468	4,044,478	3,994,618
Telecommunications and courier	41,009	2,146	5,791	12,510	3,240	64,696	66,678
Travel	29,128	17,829	43,109	14,108	40	104,214	90,348
Unrecoverable HST	199,610	-	-	-	-	199,610	196,829
Write-off of inventories	-	-	-	-	-	-	116,192
	<u>5,707,988</u>	<u>985,001</u>	<u>1,078,747</u>	<u>1,304,595</u>	<u>716,955</u>	<u>9,793,286</u>	<u>9,910,589</u>
Annual (deficit) surplus	\$ (199,115)	\$ -	\$ -	\$ -	\$ -	\$ (199,115)	\$ 530,242

