



.....X.....

NATIONAL GALLERY OF CANADA
ANNUAL REPORT
2018-19

“In 1838, encouraged by the endorsement of an academic society in Quebec, Plamondon cleverly drew upon current events for this remarkable painting. It is an important work in the canon of Canadian art, and an image which continues to fascinate and beguile to this day.”

— René Villeneuve, Associate Curator, Early Canadian Art

FRONT COVER

ANTOINE PLAMONDON

The Last of the Hurons (Zacharie Vincent) 1838

Oil on canvas, 114.7 × 97 cm

.....X.....
NATIONAL GALLERY OF CANADA
ANNUAL REPORT
2018-19





The National Gallery of Canada
is one of the world's most respected art institutions. It is nationally
and internationally recognized for its exceptional collections, its scholarship,
and its distinctive ability to engage audiences of all ages and all levels
of artistic knowledge.

Founded in 1880 by the then-Governor General, the Marquess of Lorne,
in concert with the Royal Canadian Academy of Arts, the National Gallery
of Canada is among Canada's oldest cultural institutions. With the
enactment of the *National Gallery of Canada Act* in 1913, the federal
government assumed responsibility for the Gallery and has continued its
stewardship through successive Acts of Parliament.

The proclamation of the *Museums Act* on July 1, 1990 changed the Gallery's
status to that of a federal Crown corporation.

MANDATE

The National Gallery of Canada's mandate is "to develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians" (*Museums Act*, 1990).

The Gallery reports to Parliament through the Minister of Canadian Heritage and Multiculturalism. Along with other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

VISION

The National Gallery of Canada strives to provide Canadians with a sense of identity, and to foster pride in Canada's rich visual arts heritage. Through its collections, onsite and travelling exhibitions, loans program, educational programs, publications, professional training programs and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both at home and abroad. Through collaboration with national and international institutions, it seeks to make art accessible, meaningful and vital to diverse audiences of all ages.

CORE RESPONSIBILITIES

The Gallery has four core responsibilities through which it achieves its mandate:

- Collection
- Outreach
- Accommodation
- Internal Services

COLLECTIONS

The following represent the Gallery's major collecting areas:

CANADIAN ART

- Early and Later Canadian Art
- Canadian Prints and Drawings
- Contemporary Canadian Art

INDIGENOUS ART

- Historical Indigenous Art
- Contemporary Indigenous Art

INTERNATIONAL ART

- International Paintings, Sculpture, Decorative and Media Arts
- Historical Asian and non-Western Art
- International Prints and Drawings
- Contemporary International Art

PHOTOGRAPHS

LIBRARY AND ARCHIVAL MATERIAL

VALUES

ACCESSIBILITY. Programs are developed with the public in mind – not only for visitors to the Gallery, but also for those across the country and abroad.

EXCELLENCE AND SCHOLARSHIP. The Gallery builds upon the high standards attained over the years in all its endeavours, from research to acquisitions, exhibitions, publications, public programs and overall service standards.

CORPORATE CITIZENSHIP. The Gallery effectively meets its public policy and legal obligations.

LEADERSHIP. The Gallery is a recognized leader in the national and international art-museum communities.

COLLABORATION. The Gallery collaborates with the network of art museums across Canada and abroad, and with its partners within the Government of Canada.

VALUED WORKFORCE. The Gallery values its workforce, and maintains a work environment in which people can maximize their potential, and contribute fully to the success of the organization.

CONTENTS

*National Gallery of Canada
Annual Report 2018–19*

9

**MESSAGE
FROM THE CHAIR
OF THE BOARD OF
TRUSTEES**

11

**MESSAGE
FROM THE INTERIM
CO-DIRECTORS AND
CEOS**

15

**1
ACQUISITION
HIGHLIGHTS**

37

**2
GOVERNANCE**

49

**3
CORPORATE
PERFORMANCE**

73

**4
PARTNERS
AND DONORS**

77

**5
ACQUISITIONS**

85

6

LOANS

91

7

EXHIBITIONS

95

8

**PUBLICATIONS
AND COPYRIGHT**

99

9

**MANAGEMENT
DISCUSSION AND
ANALYSIS**

109

10

**NGC FINANCIAL
STATEMENTS**

137

**ANNUAL REPORT
OF THE NATIONAL
GALLERY OF CANADA
FOUNDATION**

MESSAGE
FROM THE CHAIR OF
THE BOARD OF TRUSTEES

FRANÇOISE E. LYON

On behalf of the Board of Trustees of the National Gallery of Canada, it is a pleasure to present the 2018–19 Annual Report.

The year in review was marked by significant accomplishments that helped to advance the Gallery's strategic priorities, and further its vision of making art accessible, meaningful and vital to diverse audiences of all ages.

Attendance grew by an exceptional 13% in 2018–19, with 434,834 visitors to the Gallery in Ottawa, up from the 385,576 individuals recorded in 2017–18. This increase can be largely attributed to the popularity of our special exhibitions, strong marketing and promotion, and numerous events and programs featured throughout the year, one of which – *Impressionist Treasures: The Ordrupgaard Collection* – was the most-attended summer exhibition in six years.

Attendance grew by an exceptional 13% in 2018–19, with 434,834 visitors to the Gallery in Ottawa.

Other compelling and acclaimed exhibitions included *Oscar G. Rejlander: Artist Photographer*, *Paul Klee: The Berggruen Collection from The Metropolitan Museum of Art*, *Laurent Amiot: Master Silversmith*, and *Anthropocene*. Together with a substantial portfolio of travelling shows, these exhibitions supported the Gallery's commitment to fostering an understanding and enjoyment of art among all Canadians, while also promoting knowledge of the visual arts at home and abroad.

In keeping with its legislative mandate, the Gallery remains committed to enriching Canada's national collection. Owing to an \$8-million acquisitions budget approved by Parliament, and the generous gifts of our patrons from across the country, exceptional works of art were added to the national collection in 2018–19, including drawings by Vilhelm Hammershøi and Sébastien Bourdon, paintings by Ningiukulu Teevee and James Tissot, and photographic prints by Sophie Ristelhueber and Thomas Demand.

This past year saw considerable changes in leadership. In addition to welcoming five new trustees to the Board in 2018, the Gallery bid farewell to Director and CEO Marc Mayer in January 2019. Since the Gallery's inception in 1880, many eminent individuals have led the Gallery in fulfilling its legislative mandate. Mr. Mayer will certainly be counted among them. His astute guidance paved

the way for many achievements over the past ten years, notably: restoration of the Canada Pavilion in Venice, creation of the Canadian Photography Institute, and reimagining of the Canadian and Indigenous Galleries, to name a few. On behalf of the Board of Trustees, I extend my deepest gratitude to Mr. Mayer for his dedication and indelible service to this institution, and wish him the very best in the next chapter of his career.

We look forward to welcoming Dr. Sasha Suda, our new Director and CEO, on April 19, 2019. Not only is Dr. Suda an internationally recognized curator who has organized award-winning exhibitions, she is also an engaging leader and team builder who has collaborated with collectors, curators and other museum stakeholders throughout her career. We are confident that Dr. Suda's exceptional talent and stellar reputation will serve us well as she leads the Gallery through a new era of vision and opportunity.

I would like to thank Anne Eschapasse, Deputy Director, Exhibitions and Outreach, and Julie Peckham, Deputy Director, Administration and Chief Financial Officer, for their commitment and service as Interim Co-Directors and CEOs of the Gallery during the three months preceding the arrival of Dr. Suda.

I also extend my deepest thanks to my colleagues on the Board of Trustees for their exemplary diligence and dedication to this iconic institution. I commend the Gallery's management team and staff for their remarkable work, and our volunteers, members and visitors for their continued enthusiasm for the national collection and for the Gallery in general.

I thank the National Gallery of Canada Foundation for its important work in building corporate and individual donor support. Our work would not be possible without the generosity of our patrons and donors, and we are grateful to them.

In closing, I extend my sincere thanks to the Government of Canada and our minister, the Honourable Pablo Rodriguez, Minister of Canadian Heritage and Multiculturalism, our former minister, the Honourable Mélanie Joly, the Department of Canadian Heritage and all of our government partners, for their ongoing support.

MESSAGE FROM THE INTERIM CO-DIRECTORS AND CEOS

ANNE ESCHAPASSE

Deputy Director, Exhibitions and Outreach

JULIE PECKHAM

*Deputy Director, Administration and
Chief Financial Officer*

As Canada's leading museum for the visual arts, the National Gallery of Canada has a responsibility to foster pride in the country's rich heritage and vibrant contemporary culture. The year in review demonstrates the Gallery's accomplishments in support of this mandate, including significant acquisitions, engaging exhibitions, major outreach initiatives and award-winning projects.

Art acquisitions are key to supporting the Gallery's mission to expand, preserve and interpret its collection for public enjoyment, appreciation and understanding. In 2018–19, the national collection was enriched through the acquisition of 176 new works – of which 37 valued at \$4.5 million were received as gifts from 25 donors. James Tissot's *Partie Carrée* (1870), for example, was a noteworthy addition to the European Art collection. This impressive painting has been exhibited only twice in public – including its world premiere at the Paris Salon in 1870 – and is among the most refined and ambitious works from Tissot's first Parisian period.

To ensure that outstanding works of art such as this are accessible to Canadians, the Gallery hosted several memorable exhibitions in 2018–19. Key among them was the presentation of nearly 100 works by Quebec master silversmith, Laurent Amiot, and the first exhibition in nearly four decades of work by Swiss-German draughtsman and painter Paul Klee.

From May to September 2018, *Impressionist Treasures: The Ordrupgaard Collection* drew 132,494 visitors, making it the most-attended summer exhibition at the Gallery since *Van Gogh: Up Close* in 2012. Featuring 76 masterpieces from the world-renowned collection assembled by Wilhelm and Henny Hansen in the early 20th century, *Impressionist Treasures* provided visitors with a rare opportunity to experience exquisite 19th-century French and Danish paintings that are traditionally housed at the Ordrupgaard Museum near Copenhagen. The Gallery was proud to have been the only North American venue to host it. In addition to a sold-out catalogue, the Gallery's exterior banners promoting the exhibition won an international award in *Communication Arts* magazine's 2019 Typography Competition.

The Gallery has a responsibility to foster pride in the country's rich heritage and exciting contemporary culture.

Anthropocene – a multimedia exhibition developed by renowned photographer Edward Burtynsky and award-winning filmmakers Jennifer Baichwal and Nicholas de Pencier – launched the fall season in September 2018 to great public and media acclaim. Through video and photography, *Anthropocene* presented evidence of human-altered landscapes across six continents, and has been described by audiences and journalists as compelling, powerful and shocking. For the first time at the Gallery, augmented-reality installations and visitor-activated films heightened the visitor experience.

Housing one of the world's most comprehensive collections of photographs and related materials, the Canadian Photography Institute (CPI) of the National Gallery of Canada also mounted numerous exhibitions. *Frontera: Views of the U.S.-Mexico Border* brought together images by eight contemporary photographers of the border separating Mexico and the United States. *The Extended Moment: Fifty Years of Collecting Photographs* featured 175 photographs drawn from the Gallery's outstanding collection, demonstrating the medium's impressive evolution over nearly 180 years. And *Multitude, Solitude: The Photographs of Dave Heath* – an acclaimed exhibition organized by the Nelson-Atkins Museum of Art in collaboration with the CPI – featured the street photography of this important American-Canadian artist.

Given that sharing the Gallery's collections and expertise is central to its mission, many of these and other Gallery-organized exhibitions embarked on national and international tours during the year in review. The CPI's *Gold and Silver: Images and Illusions of the Gold Rush*, for example, had a successful run at the Gallery before travelling to Amsterdam's Foam in April 2018. Similarly, the Alex Janvier retrospective wrapped up a four-venue Canadian tour with a final presentation at Calgary's Glenbow Museum in summer 2018. Finally, the world's first major retrospective on Victorian photographer Oscar G. Rejlander delighted visitors in Ottawa before moving on to the J. Paul Getty Museum in Los Angeles in March 2019.

Through its NGC@ program, the Gallery also partnered with the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery to present several exhibitions, from James Wilson Morrice and David Altmejd to Impressionist works on paper. This unique program affords Canadians in both metropolitan centres an opportunity to experience works from the national collection in their own communities.

In total, 489,969 visitors attended NGC outreach exhibitions in 2018-19, signalling a successful year for the Gallery and its partner institutions.

The CPI created a new website, *Photostories Canada*, which was conceived and developed in collaboration with Library and Archives Canada, with funding from the Virtual Museum of Canada. The website offers a searchable resource of more than 800 photostories created between 1955 and 1971 by the National Film Board of Canada's Still Photography Division, now a part of the Gallery collection.

Also new this year, the Gallery and the Sobey Art Foundation announced the launch of the Sobey Art Award Residencies Program, available to the Award's longlisted artists. This annual program will help propel three individual artists or collectives to the next phase of their careers by providing them with access to space and facilities in London, Berlin and Brooklyn. We are grateful to the Sobey Art Foundation for its continued philanthropy in support of contemporary art, and the arts in general.

In May 2018, the Gallery unveiled the fully restored Canada Pavilion in Venice, Italy, in the company of representatives from the National Gallery of Canada Foundation, the Canada Council for the Arts, the Embassy of Canada to Italy, and philanthropist Reesa Greenberg. Launched in 2017, the \$3-million project, fully funded by Ms. Greenberg, included restoration of the roof, walls and glass façade, and upgrades to the HVAC and lighting systems. The Pavilion's prominent site overlooking the Lagoon was also re-landscaped. The Gallery is deeply indebted to Ms. Greenberg for

Marc Mayer's contributions to the Gallery during his ten years as Director and CEO were immense.

her exceptional generosity in supporting this transformative restoration project.

We were saddened to learn of the passing of Pierre Théberge, former Director of the Gallery, who died in October 2018 following a long illness. Among Mr. Théberge's most notable achievements during his eleven-year tenure (1998 to 2009) was the acquisition of the much-loved giant spider *Maman* by Louise Bourgeois. Mr. Théberge will be greatly missed, as will his remarkable contributions to Canadian art and the national collection.

The year in review was also marked by the departure of Marc Mayer, whose contributions to the Gallery during his ten years were immense. Mr. Mayer joined the Gallery in 2009, and served two consecutive five-year terms as our Director and CEO. In addition to his visionary leadership on significant projects, including the management and restoration of the Canada Pavilion in Venice and the creation of the Canadian Photography Institute of the National Gallery of Canada, Mr. Mayer pursued key acquisitions including Élisabeth Louise Vigée Le Brun's *Countess Anna Ivanovna Tolstaya* (1796) and Roxy Paine's *One Hundred Foot Line* (2010).

One of Mr. Mayer's most prominent achievements was his groundbreaking vision for the reimagining of the Canadian and Indigenous Galleries, which opened to universal praise in June 2017. Featuring close to 800 works of art, these Galleries continued to delight visitors in 2018–19, telling a more diverse and centuries-long story of art-making in Canada.

In December 2018, the National Gallery of Canada Foundation hosted a special ceremony celebrating Mr. Mayer, which raised \$3 million in support of the Gallery's national and international outreach programs. The ceremony also led to the donation of two special gifts in his honour: *Parade, Party, Protest* (2003) by Geoffrey Farmer, a gift from Gilles and Julia Ouellette of Toronto; and *The Last of the Hurons (Zacharie Vincent)* (1838) by Antoine Plamondon, a gift from

Distinguished Patrons Fred and Beverly Schaeffer of Toronto. The latter donation, a striking example of early Canadian art, has long been coveted by both institutions and individuals for its historical importance. After thirty years of cordial exchange between donors and the Gallery – as well as valuable research into the painting undertaken by the Gallery's Associate Curator of Early Canadian Art, René Villeneuve – we were thrilled that the artwork found a new home in the national collection last year.

Without a doubt, 2018–19 was a momentous year at the Gallery. Profound gratitude is due to the Gallery's talented and dedicated staff, as well as its Board of Trustees, collaborators, advisors, partners, visitors, volunteers and members.

Our sincere thanks to the Government of Canada for its support, to the National Gallery of Canada Foundation for its leadership and continued partnership in building sustained financial support for the Gallery, and to our sponsors and donors, whose generous contributions have helped us maintain our position as Canada's premier art-collecting institution.

We extend our heartfelt appreciation to Mr. Mayer for his dedication, passion and leadership over the past decade, and look forward to the many great things to come under the inspiring and dynamic leadership of our new Director and CEO, Dr. Sasha Suda, whose tenure will build upon the rich traditions of our institution.



Acquisition Highlights

Since its earliest acquisitions in the 1880s, the National Gallery of Canada has built a world-class collection of historical and contemporary art. In 2018–19, 176 works were added to the national collection – some of which are showcased here.



ANTOINE PLAMONDON *The Last of the Hurons (Zacharie Vincent)*

1838

Oil on canvas, 114.7 × 97 cm



JOAN BALZAR *Spinner #1*

1965

Acrylic on canvas, 173.2 × 233.5 cm



ALEJO FERNÁNDEZ *Christ on the Way to Calvary*

c. 1510

Oil and mordant gilding on oak, 109.7 × 91.2 cm



JAMES TISSOT *Partie carrée*

1870

Oil on canvas, 120 × 145,8 cm



SÉBASTIEN BOURDON *Potare Sitientes or Giving Drink to the Thirsty*

c. 1665–71

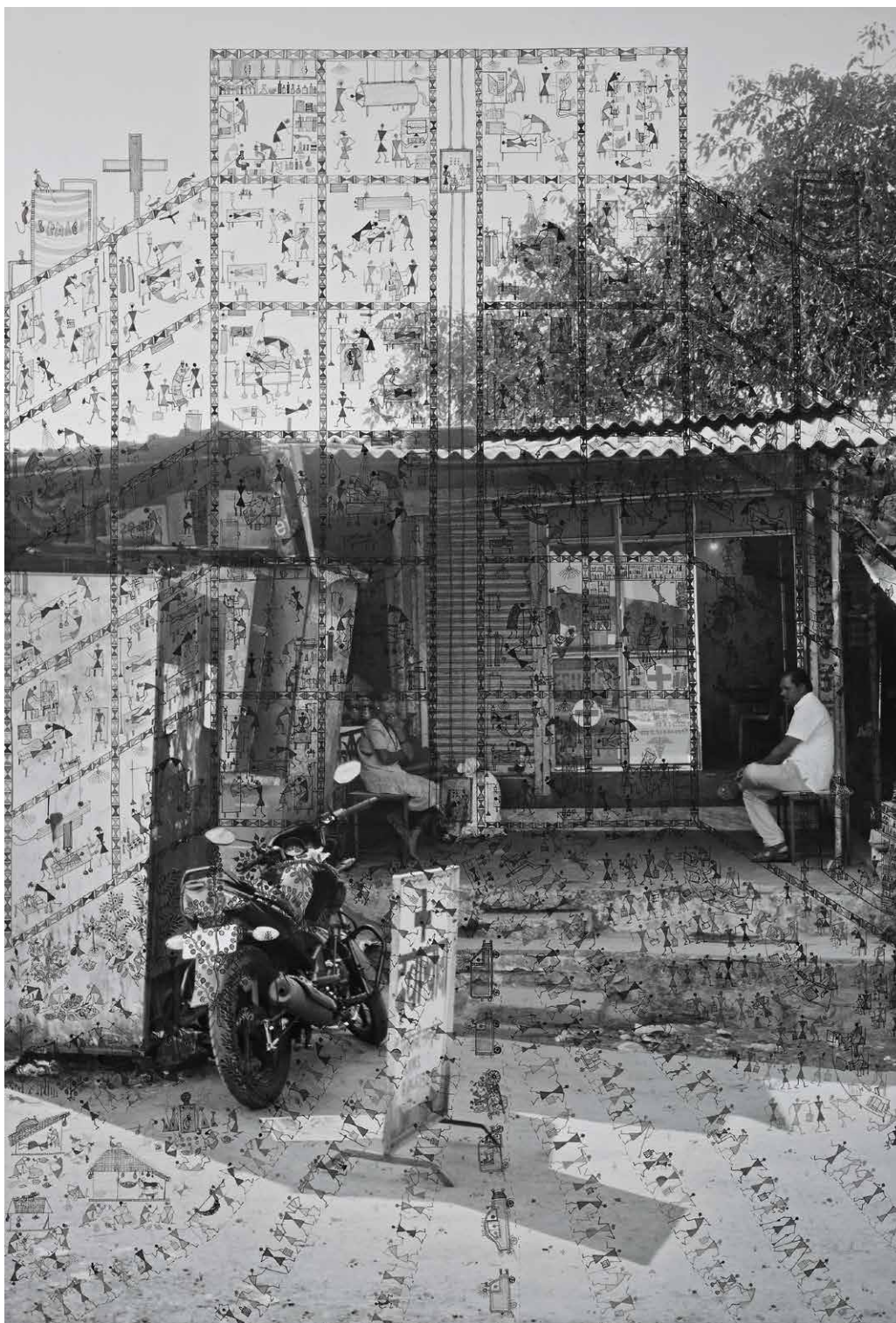
Pen and brown ink with grey and brown wash over black chalk on cream laid paper, 45.8 × 60.3 cm; image: 42 × 58 cm



VILHELM HAMMERSHØI *Group of Trees along the Royal Road near Gentofte, Denmark*

1892

Graphite on beige laid paper, 21 × 28.6 cm



GAURI GILL and RAJESH VANGAD *Hospital*, from the series *Fields of Sight*

2017

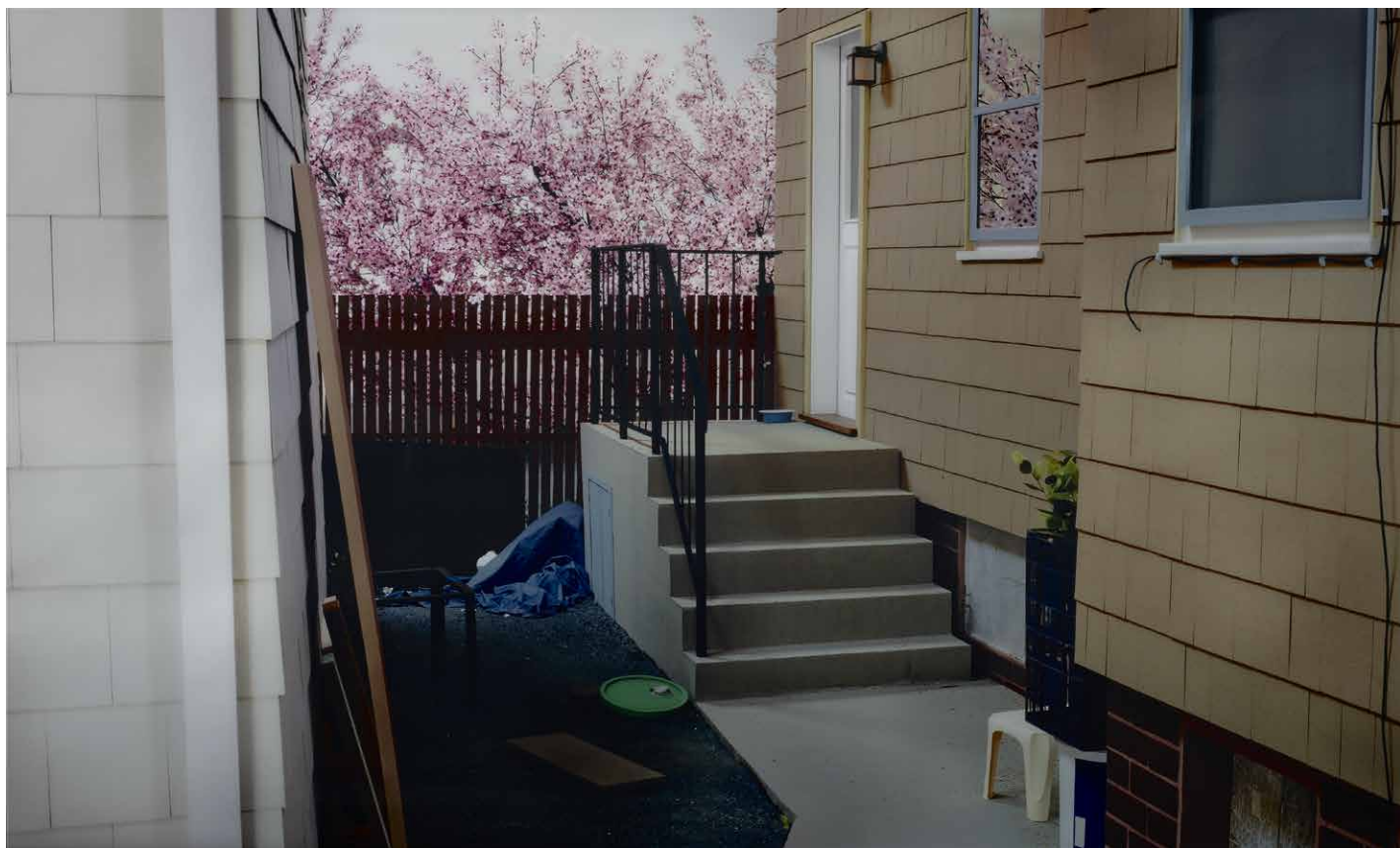
Inkjet print with a variety of grey/black inks applied with felt tip pens, 157 × 106 cm



KAPWANI KIWANGA *Linear Painting #6: Birren Yellow-Grey (RR Donnelley & Sons Chicago, Illinois)*

2017

Latex paint on drywall, 210 × 76 cm



THOMAS DEMAND *Backyard*

2014, printed 2018

Chromogenic print, face-mounted to an acrylic glazing and back-mounted to an aluminum board, 229.5 × 382 cm (approx.)



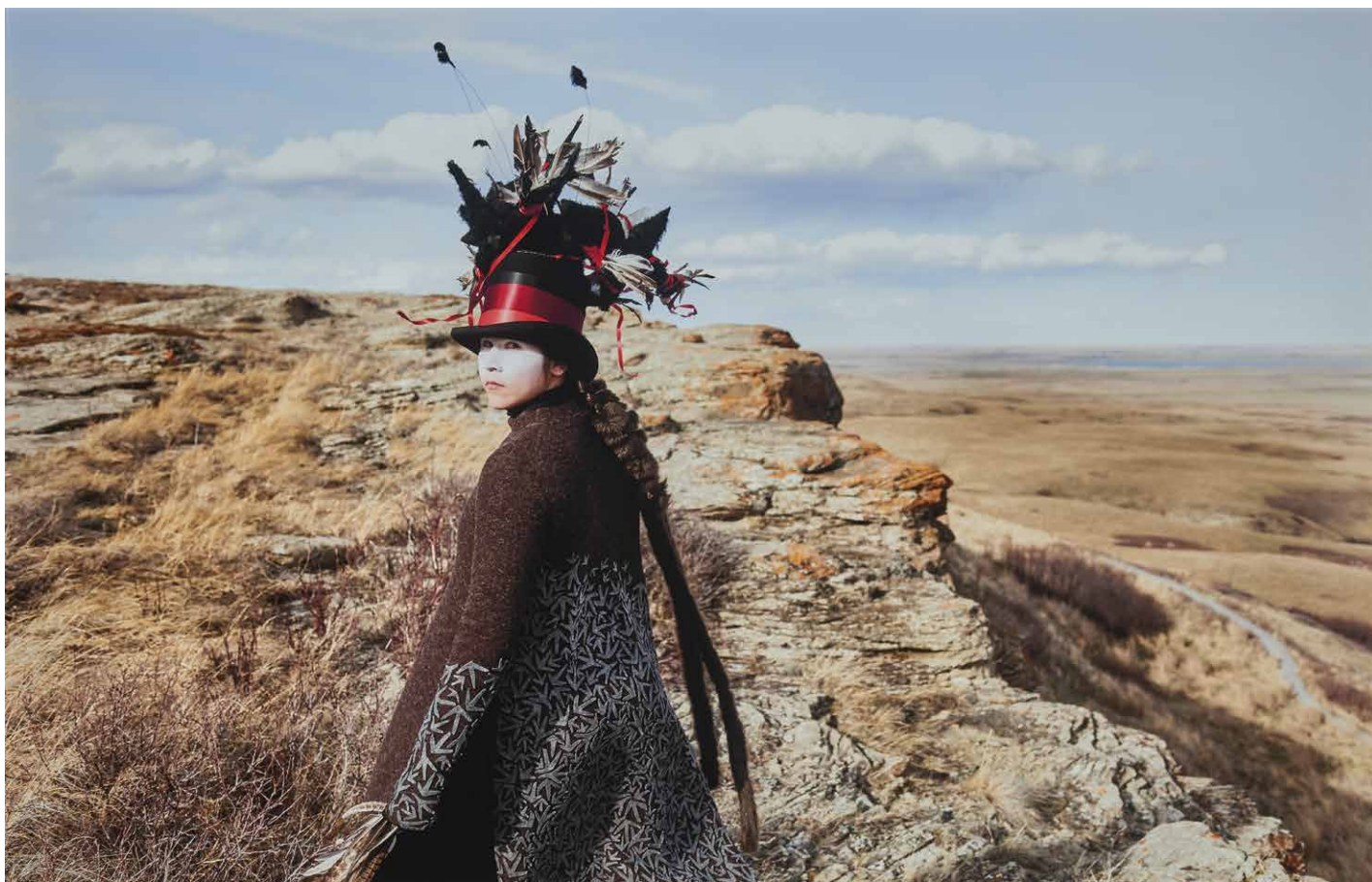
ALEX JANVIER *High Hopes of a Liberal*

1974
Acrylic on canvas, 90.5 × 122.5 cm



Attributed to DAVID B. WAWANOSH *Chief David Wawanosh (self-portrait ?)*

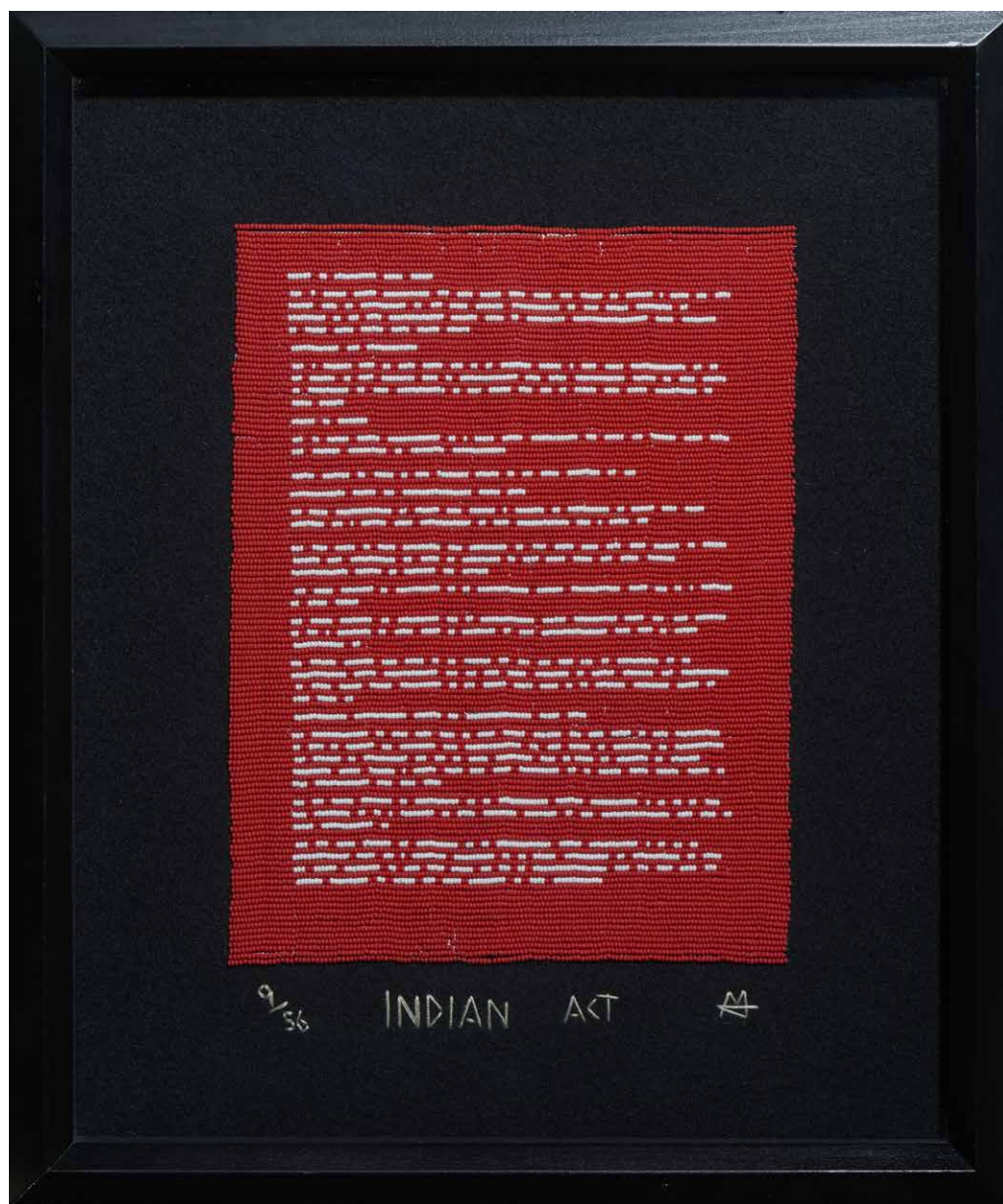
c. 1852
Daguerreotype, 6,7 × 5,5 cm



MERYL MCMASTER *Edge of a Moment*

2017

Inkjet print, 154 × 241 cm (approx.)



NADIA MYRE *Indian Act (page 9)*

1999–2002

Glass beads over electrostatic print, and embroidery floss on stroud cloth, 42.3 × 35.1 cm



NINGIUKULU TEEVEE *Raven and Owl*

2015

Watercolour and black ink on wove paper, 44.4 × 76.3 cm



TRACEY MOFFATT *Spirit House*

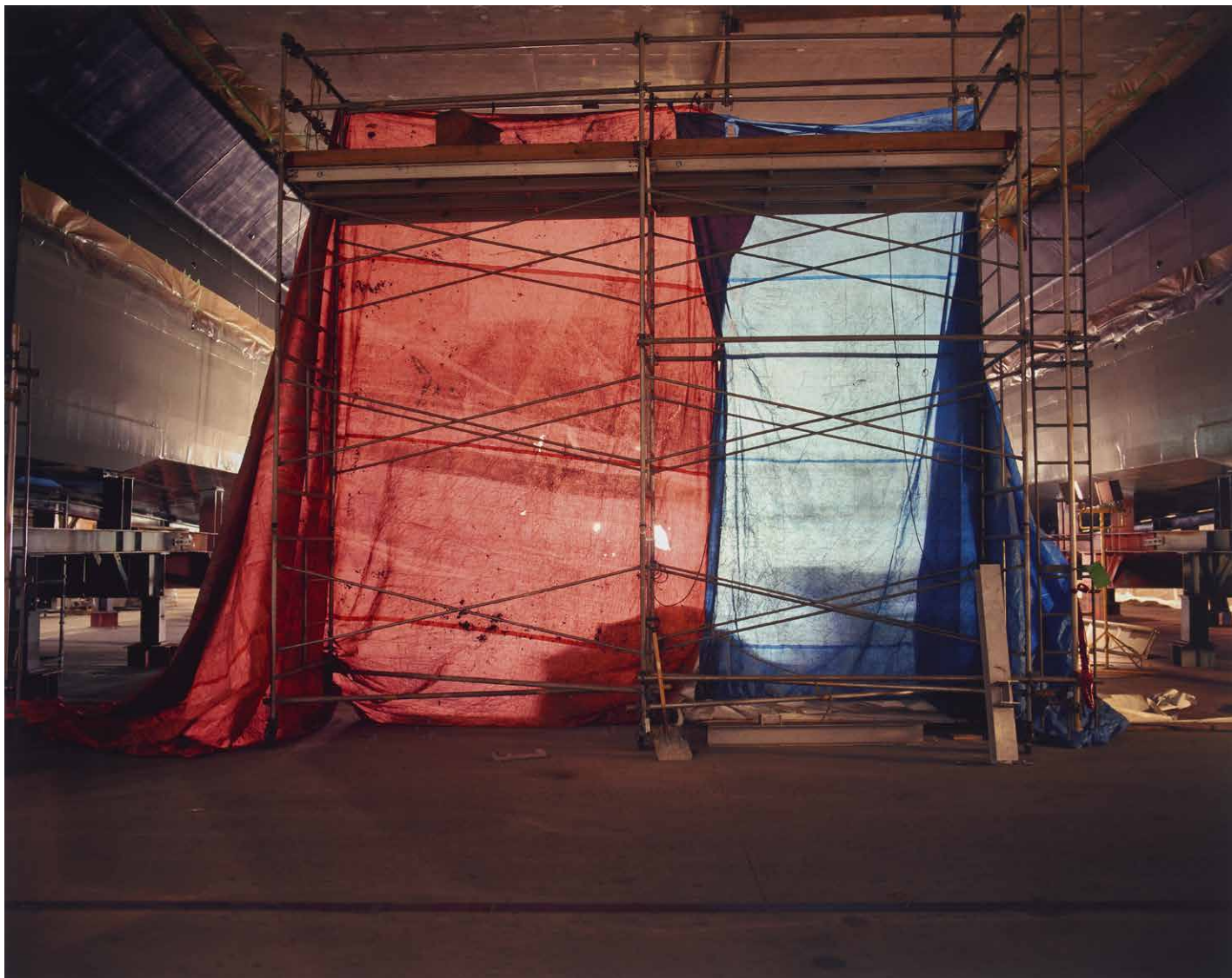
2017

Inkjet print, 151 × 227,5 cm (approx.)



ELSIE HOLLOWAY *Ilederes, St. John's, Newfoundland*

May 1899, printed c. 1908
Gelatin silver print, 36.8 × 55.5 cm



JIM BREUKELMAN *PacifiCat #5*, from the series *PacifiCat*

2000

Chromogenic print, 96.5 × 121.4 cm (approx.)



PABLO LÓPEZ LUZ *San Diego County - Tijuana XII, Frontera USA - Mexico*

2015

Inkjet print, 64.9 × 52.7 cm



SOPHIE RISTELHUEBER *WB #17*

2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm



Governance

Canadians expect their governments and public institutions to uphold the highest standards of efficiency and effectiveness. The National Gallery of Canada is committed to meeting these expectations by pursuing its mandate in a way that reflects best practices in corporate governance.

The Gallery contributes to the achievement of broad Government of Canada outcomes.

Pursuant to the *Museums Act*, the National Gallery of Canada is a distinct legal entity, wholly owned by the Crown. While it functions at arm's length from the federal government in its daily operations, as a Crown corporation and member of the Canadian Heritage Portfolio, the Gallery contributes to the achievement of broad Government of Canada outcomes.

The Gallery is governed by a Board of Trustees, appointed by the Minister of Canadian Heritage and Multiculturalism, with the approval of the Governor in Council. The Board consists of a Chair, a Vice-Chair and up to nine other trustees representing various regions of the country. Trustees are nominated for a period not exceeding four years, and each Trustee is eligible to serve three consecutive terms (or in the case of the Chair and Vice-Chair, two consecutive terms) in that role. If a Trustee has not been appointed to take office when the term of an incumbent Trustee expires, the incumbent Trustee may continue in office until a successor is appointed. As at March 31, 2019, there was one vacancy on the Board. In addition, the terms of three Trustees had expired; these Trustees continued in office, pending the appointment of their successors.

Through its Chair, the Board is accountable to the Minister who, in turn, is the link between the Gallery and Parliament. The Crown corporation governance model establishes the Board as independent from Management. The Board is responsible for establishing the institution's strategic direction, assessing the CEO's performance, and ensuring overall management and control of the Gallery's resources and affairs, in fulfillment of the institution's mandate.

Quarterly meetings of the Board are supplemented by conference calls as required. Including conference calls, thirty-five meetings of the Board and/or its Committees were held throughout 2018–19: twelve meetings of the full Board of Trustees, and twenty-three meetings of its various committees.

Consistent with its obligations as a Crown corporation and its goal to fully engage Canadians across the country, the Board of Trustees holds an Annual Public Meeting (APM), providing stakeholders and members of the public with an opportunity to express their views and seek information about the Gallery's activities. The 2018 APM was held on September 17, at The Polygon Gallery in North Vancouver. Participants were provided with an overview of the Gallery's financial situation, recent additions to the national collection, and highlights of its exhibitions and public programs.

BOARD OF TRUSTEES

As at March 31, 2019

CHAIRPERSON

FRANÇOISE E. LYON

Sainte-Julie, Quebec

December 14, 2017 to December 13, 2021

Françoise Lyon is a senior executive with twenty-five years' experience in the financial services industry. She is currently the President and Managing Partner of DGC Capital, a Canadian private-equity firm. Ms. Lyon holds a Bachelor's degree in Business Administration from the École des hautes études commerciales (HEC) in Montreal, and a Certificate in Public Relations Management from McGill University.

Ms. Lyon is a Director of the Washington-based International Women's Forum Leadership Foundation, and Vice-President of the International Women's Forum Canada. She is also a Director of the Quebec Financial Women's Association, and Founder and President of the Women of Influence Circle of the Montreal Museum of Fine Arts. In 2015, *Premières en affaires* magazine named Ms. Lyon one of Quebec's 8 Incontournables de la finance (Eight Key Women Financial Players). She is also a recipient of the Queen Elizabeth II Diamond Jubilee Medal.

VICE-CHAIRPERSON

ANNE-MARIE H. APPLIN

Toronto, Ontario

December 14, 2017 to December 13, 2020

Anne-Marie Applin is a marketing and public affairs strategist, specializing in strategic planning, concept design and implementation. She is Founder and President of Applin Marketing. A sought-after board member, Ms. Applin currently serves on the Board of Directors of the Empire Club of Canada, and of the Tafelmusik Baroque Orchestra and Chamber Choir.

As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Ms. Applin holds an ICD.D designation, along with a Bachelor of Arts degree from the University of Toronto. She is a recipient of both the Queen Elizabeth II Diamond and Golden Jubilee Medals, in recognition of her significant contributions to her fellow citizens, the community, and to Canada.

TRUSTEE**PAUL R. BAAY**

Calgary, Alberta

June 27, 2006 to June 26, 2017¹

Paul Baay is a graduate of the University of Western Ontario, with a Bachelor of Arts degree in administrative and commercial studies. As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Mr. Baay holds an ICD.D designation.

With more than twenty-five years' experience leading oil and gas exploration and production companies, Mr. Baay is currently the Chairman of Touchstone Exploration Inc., and has been its Chief Executive Officer since 2009.

In addition to his involvement with the National Gallery of Canada, Mr. Baay has held a variety of positions within the not-for-profit sector. He is a Director of the Rundle Mountain Charitable Foundation, and a member of the British North American Committee.

In 1998, he was chosen by the Financial Post Foundation as one of Canada's Top 40 under 40.

TRUSTEE**LISA BROWNE**

St. John's, Newfoundland

June 1, 2018 to May 31, 2022

Lisa Browne is Chief Executive Officer of Stella's Circle, a community organization based in St. John's, Newfoundland and Labrador, that aims to transform lives through real homes, real help and real work.

In both 2017 and 2018, Ms. Browne was named one of the Top 50 CEOs in Atlantic Canada by *Atlantic Business Magazine* and is featured in the Fortis Inc. initiative Tap Your Potential.

Ms. Browne chairs the Centre for Social Enterprise Advisory Committee, and is a member of the School of Social Work Advisory Committee at Memorial University of Newfoundland. She is a recipient of the Queen Elizabeth II Diamond Jubilee Medal.

Ms. Browne holds a Bachelor of Arts degree and a Master of Business Administration degree from Memorial University of Newfoundland.

TRUSTEE**TERRY BURGOWNE**

Toronto, Ontario

June 1, 2018 to May 31, 2021

Terry Burgoyne is a partner in the national law firm of Osler, Hoskin & Harcourt LLP, and practises corporate law in the firm's Toronto office. He has a Bachelor of Commerce degree in finance from Dalhousie University and a Bachelor of Laws degree from the University of Toronto.

Mr. Burgoyne has more than thirty-five years of business law experience, principally in private mergers and acquisitions and professional services businesses. In addition to his active practice, Mr. Burgoyne is also Osler's General Counsel, with responsibility for the firm's legal affairs and risk management.

Mr. Burgoyne has been actively involved in the visual arts community in Canada for many years. He is currently a member of the Curators' Circle Committee of the Art Gallery of Ontario. Mr. Burgoyne has, for a number of years, served as the custodian of Osler's collection of contemporary Canadian art, which the firm began in the late 1970s.

¹ Although the term of office for Paul R. Baay has expired, as per the *Museums Act*, he has continued in office until a successor is appointed.

TRUSTEE

MANDEEP ROSHI CHADHA

Montreal, Quebec

April 1, 2018 to March 31, 2022

Mandeep Roshi Chadha lives in Montreal and has many years' experience in the art world. Her primary interest is Inuit art, which she has explored through her education, as a collector, and by initiating art exchanges between Canada and India.

Ms. Chadha holds both Bachelor's and Master's degrees in Art History from Concordia University in Montreal. She has held numerous positions on various national and Montreal-based boards, including the Board of Governors of the Montreal Museum of Fine Arts, and the Canadian Centre of Architecture.

TRUSTEE

DOMINIQUE HAMEL

Montreal, Quebec

June 1, 2018 to May 31, 2021

A chartered professional accountant, Dominique Hamel holds a Bachelor's degree in accounting from the École des hautes études commerciales (HEC) in Montreal, and a Master's degree (with Distinction) in accounting and finance from the London School of Economics and Political Science (LSE).

Ms. Hamel is part of the corporate finance team at Intact Financial Corporation, having previously worked in accounting and audit with National Bank and KPMG. She previously served as a Research Associate at Harvard Business School, and collaborated with professors at HEC to study productivity in Quebec's public sector. Ms. Hamel also taught and developed teaching material for various academic courses at both Harvard and HEC.

Ms. Hamel has been President of the Montreal chapter of the LSE Alumni Association since 2014. She was a member of the Conseil jeunesse de Montréal and served on the Executive Committee of the Montreal Museum of Fine Arts' Young Philanthropists' Circle. A committed supporter of the visual arts, Ms. Hamel resides in Montreal with her husband and two children.

TRUSTEE

ADAD HANNAH

Vancouver, British Columbia

April 1, 2018 to March 31, 2021

Adad Hannah is an artist living in Burnaby, British Columbia.

He exhibits regularly at Pierre-François Ouellette art contemporain in Montreal, and Equinox Gallery in Vancouver. His works often take the form of video-recorded *tableaux vivants*. Through his videos, photographs and installations, he explores the nexus of photography, video, sculpture and performance, and how the human body occupies this space.

Mr. Hannah has produced commissioned projects for museums around the world, and has been the recipient of numerous grants and prizes. His work can be found in the permanent collections of several institutions, including the National Gallery of Canada, the Musée d'art contemporain de Montréal, the Musée Rodin in Paris, and the Leeum, Samsung Museum of Art in Seoul.

Mr. Hannah holds a Bachelor of Fine Arts degree from Emily Carr University of Art + Design in Vancouver, along with a Master and Doctorate of Fine Arts, both from Concordia University in Montreal.

TRUSTEE**LINDA HUTCHISON**

Kentville, Nova Scotia

January 29, 2008 to February 29, 2016²

Linda Hutchison is a committed supporter of the Nova Scotia College of Art and Design (NSCAD) University, and currently serves as its Associate Vice-President, University Relations. She is a long-serving alumni representative on the Board of Governors and the NSCAD Alumni Association.

Ms. Hutchison has a business background that includes design work in the corporate and non-profit sectors. She is also an artist with works of art in the permanent collections of the Nova Scotia Art Bank and Acadia University, and was the first foreign artist to hold an exhibition in the province of Ciego de Ávila, Cuba, in the post-revolutionary period.

Ms. Hutchison is a longstanding volunteer engaged with Visual Arts Nova Scotia and the Nova Scotia Talent Trust.

TRUSTEE**G. HOWARD KROON**

Calgary, Alberta

March 26, 2009 to April 24, 2017²

G. Howard Kroon is a chartered accountant and a graduate of the University of Waterloo with a Bachelor of Arts (Honours) degree and a Master of Arts degree.

Mr. Kroon is the President and CEO of the Bodtker Group of Companies. Until the fall of 2011, he was the longtime President and CEO of Palliser Lumber Sales Ltd., a secondary manufacturer and distributor of wood products.

Mr. Kroon is an active instructor of various business courses in Western Canada. As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Mr. Kroon also holds an ICD.D designation.

Mr. Kroon serves on various for-profit and not-for-profit boards throughout Canada.

² Although the terms of office for Linda Hutchison and G. Howard Kroon have expired, as per the *Museums Act*, they have continued in office until a successor is appointed.

COMMITTEES OF THE BOARD OF TRUSTEES

As at March 31, 2019

The work of the Board of Trustees is facilitated through the following six committees, which meet regularly and make recommendations to the Board.

- **Acquisitions**
- **Audit and Finance**
- **Executive**
- **Governance and Nominating**
- **Human Resources**
- **Programmes and Advancement**

Each committee is composed of the Committee Chair and five other members. Each member of the Board has duties on three committees. The Chair of the Board of Trustees is the Chair of the Executive Committee and an ex-officio member of all other Committees of the Board. Each committee is governed by its own Terms of Reference.

ACQUISITIONS COMMITTEE

The Acquisitions Committee recommends policies and plans for the growth of the Gallery's collections. It approves acquisitions valued between \$100,000 and \$1 million, on behalf of the Board, and makes recommendations to the Board of Trustees for acquisitions valued at \$1 million or greater. The Committee held four meetings during the year.

CHAIR

Paul R. Baay

MEMBERS

Anne-Marie H.
Applin

Terry Burgoyne

Mandeep Roshi
Chadha

Adad Hannah

Linda Hutchison

ADVISORS

Marta Braun

Ann Davis

Stephanie Dickey

Reesa Greenberg

Ruth Phillips

AUDIT AND FINANCE COMMITTEE

The Audit and Finance Committee serves as the Board's advisor on accountability and audit-related matters, ensures that sound internal controls are maintained, monitors the Gallery's financial situation, and recommends specific courses of action to the Board as required. The Committee held six meetings during the year.

CHAIR

G. Howard Kroon

MEMBERS

Anne-Marie H. Applin
Paul R. Baay
Lisa Browne
Dominique Hamel
One vacancy

EXECUTIVE COMMITTEE

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board. The Committee held one meeting during the year.

CHAIR

Françoise E. Lyon

VICE-CHAIR

Anne-Marie H. Applin

MEMBERS

Paul R. Baay
Linda Hutchison
G. Howard Kroon
One vacancy

GOVERNANCE AND NOMINATING COMMITTEE

The Governance and Nominating Committee seeks to enhance corporate performance by assessing and making recommendations on matters related to governance, corporate values, Board effectiveness, and the recruitment of Trustees. The Committee held four meetings during the year.

CHAIR

Anne-Marie H. Applin

MEMBERS

Paul R. Baay
Terry Burgoyne
Mandeep Rosh Chadha
Linda Hutchison
G. Howard Kroon

HUMAN RESOURCES COMMITTEE

The Human Resources Committee provides strategic direction and oversight in relation to the management of the Gallery's human resources. The Committee held four meetings during the year.

CHAIR

Linda Hutchison

MEMBERS

Lisa Browne
Dominique Hamel
Adad Hannah
G. Howard Kroon
One vacancy

PROGRAMMES AND ADVANCEMENT COMMITTEE

The Programmes and Advancement Committee advises the Board of Trustees on the general direction and promotion of the Gallery's public programs, and supports the Board and Management in achieving greater self-sufficiency. The Committee held four meetings during the year.

CHAIR

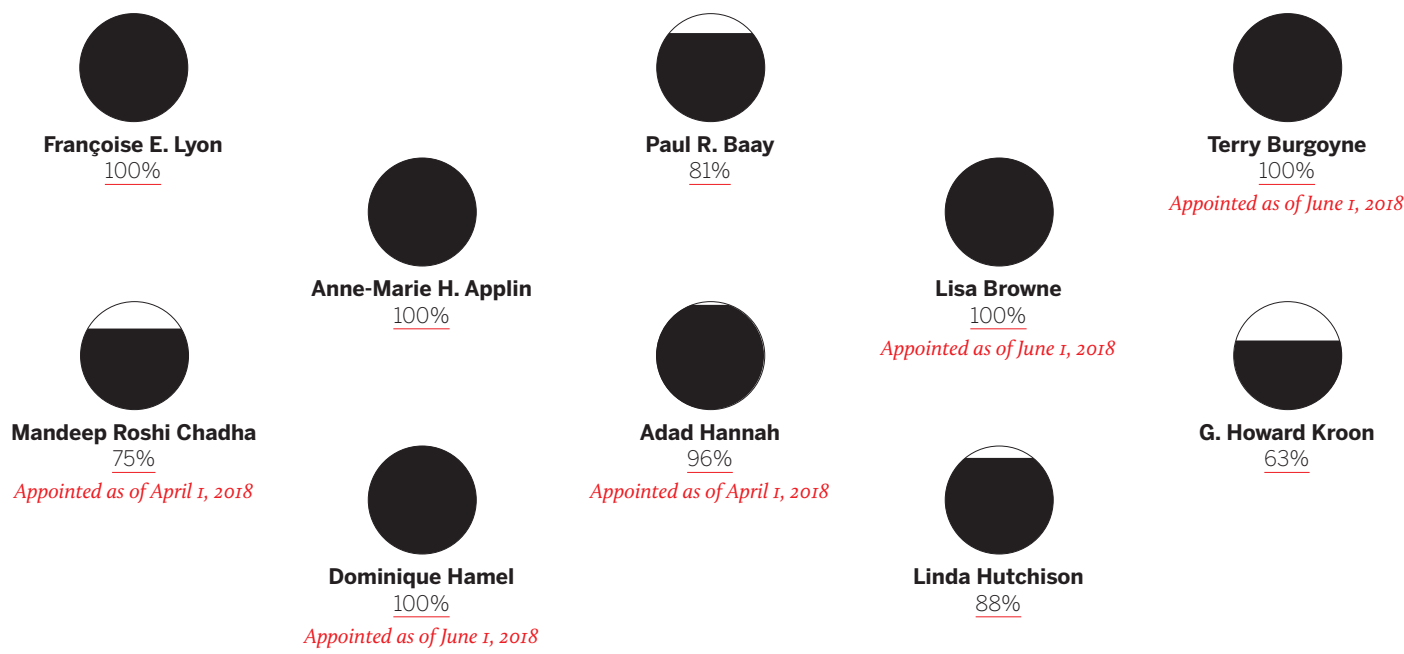
Vacant

MEMBERS

Lisa Browne
Terry Burgoyne
Mandeep Rosh Chadha
Dominique Hamel
Adad Hannah

TRUSTEE ATTENDANCE

The attendance of Trustees at required Board and Committee meetings for the 2018–19 fiscal year is reported below.

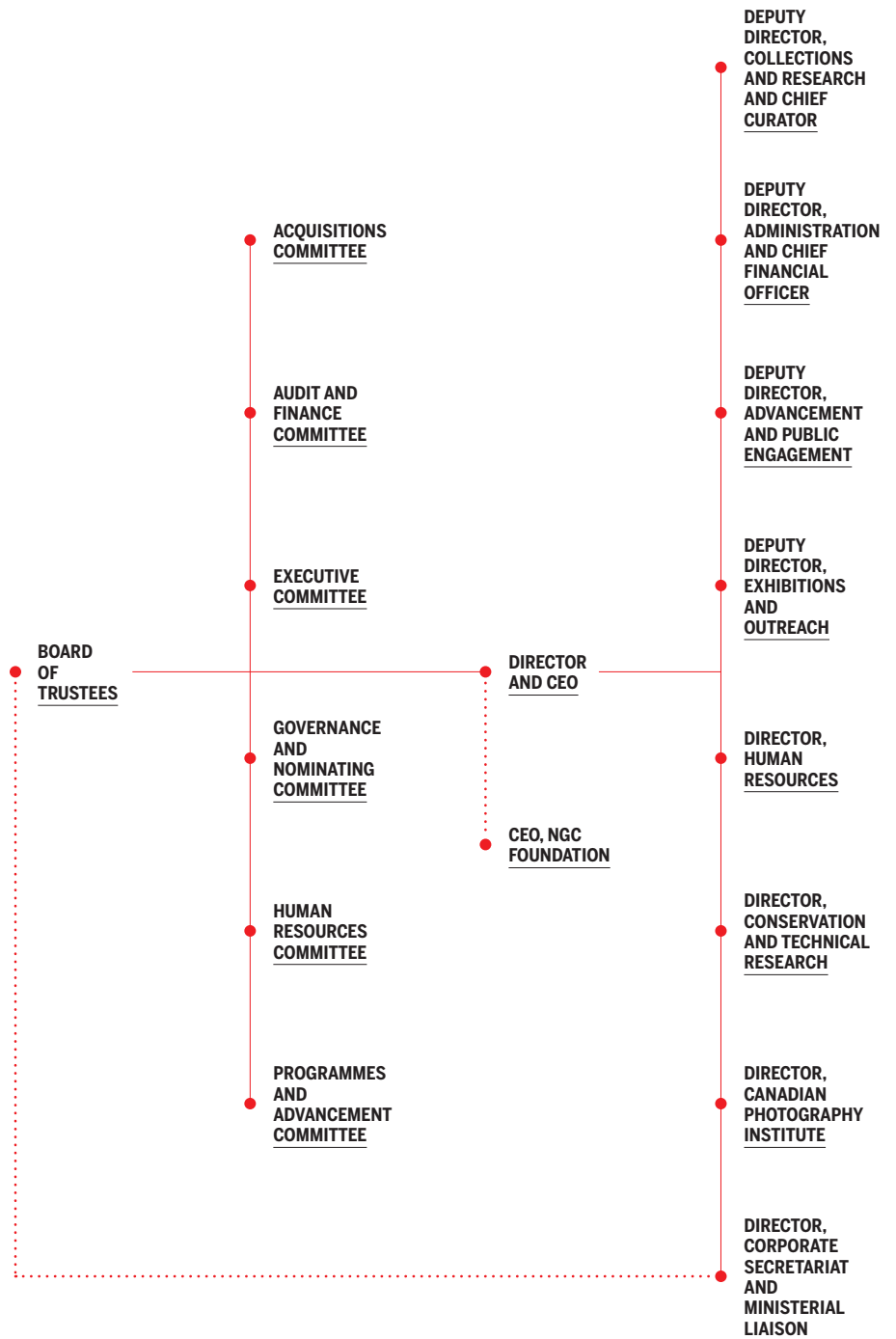


MANAGEMENT

As at March 31, 2019

The Board of Trustees delegates authority for day-to-day management of the Gallery to the Director and CEO, who is supported by four Deputy Directors and four Directors. The Director and CEO is accountable to the Board for the Gallery's performance, long-term viability, and achievement of corporate objectives.

The following chart represents the organizational structure as at March 31, 2019:



DIRECTORS

Anne Eschapaspe

Interim Co-Director and Chief Executive Officer,
and
Deputy Director, Exhibitions and Outreach

Julie Peckham

Interim Co-Director and Chief Executive Officer,
and
Deputy Director, Administration and Chief
Financial Officer

Jean-François Bilodeau

Deputy Director, Advancement and Public
Engagement

Ann Thomas

Interim Chief Curator

Sylvain Bordeleau

Director, Human Resources

Stephen Gritt

Director, Conservation and Technical Research

Matthew Symonds

Director, Corporate Secretariat and Ministerial
Liaison

Karen Colby-Stothart

Chief Executive Officer, NGC Foundation

Vacant

Director, Canadian Photography Institute

CHIEFS

Patrick Aubin

Chief, Boutique

Cyndie Campbell

Chief, Library, Archives and Research
Fellowships Programs

Jean-François Castonguay

Chief, Technical Services

Doris Couture-Rigert

Chief, Restoration and Conservation Laboratory

Sonya Dumais

Chief, Collections Management

Bernardo Gallo

Chief, Human Resources

Gary Goodacre

Chief, Education and Public Programs

Nigel Holmes

Chief, Information and Technology Officer

Junia-Elli Jorgji

Chief, Design

Ivan Parisien

Chief, Publications and Copyright

Edmond Richard

Chief, Facilities Planning and Management

Michelle Robitaille

Chief, Partnerships and Community Engagement

Gary Rousseau

Chief, Protection Services

Marie-Claude Rousseau

Chief, Exhibitions and Loans Programs

Margaret Skulska

Chief, Strategic Planning and Risk Management

Michael Testa

Chief, Finance

Léo Tousignant

Chief, Visitor Services

Taylor van Blokland

Chief, Membership and Annual Giving

Gay Decker

Acting Chief, Marketing and New Media

CURATORS

Katerina Atanassova

Senior Curator, Canadian Art

Sonia Del Re

Senior Curator, Prints and Drawings

Josée Drouin-Brisebois

Senior Curator, Contemporary Art

Greg Hill

Senior Curator, Audain Chair of Indigenous Art

Anabelle Kienle Ponka

Acting Senior Curator, European Art

Vacant

Senior Curator, Photographs



Corporate Performance

Given its mandate to develop, maintain and make known its collection, and to further the knowledge, understanding and enjoyment of art among all Canadians, the National Gallery of Canada conducts its activities through the fulfillment of four core responsibilities.

Consistent with the Treasury Board of Canada's *Policy on Results* (July 1, 2016), the Gallery adopted the three core responsibilities described below in 2018–19, in addition to Internal Services.

Collection

The Gallery collects Canadian and international art. It conducts research that contributes to the advancement of knowledge and understanding of Canadian and international art. It also preserves the national collection for present and future generations, through restoration and conservation.

Outreach

The Gallery furthers knowledge, understanding and enjoyment of the visual arts through onsite and travelling exhibitions produced by the Gallery, or in partnership with other museums. It lends works of art from the national collection for a wide range of exhibitions produced by other museums in Canada and abroad.

In addition, the Gallery undertakes educational initiatives that contribute to an increased understanding of the visual arts. It also develops a range of art-related content for its online and social media platforms, and produces exhibition catalogues and publications, in print and digital format, that contribute to the shared knowledge of world art history.

Accommodation

The Gallery operates from an iconic building on Sussex Drive in Ottawa, and manages two leased storage facilities in Ottawa, as well as the Canada Pavilion in Venice, Italy. It ensures that building operations are carried out efficiently, and that sound investments are made in capital infrastructure, so that facilities are secure and suitable for visitors, staff, volunteers and contractors, as well as for the preservation and exhibition of the national collection.

Fulfillment of the Gallery's core responsibilities is fully supported by robust and well-managed infrastructure, and by financial and human resources.

During the year in review, the Gallery advanced the following three strategic priorities and their expected outcomes:

Collection Management

The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.

Audience Development

The NGC's visitor-centric approach positions the Gallery as a prime cultural destination, resulting in a broad and diverse audience.

Operational Excellence

The NGC's infrastructure supports cross-organizational collaboration and horizontal engagement.

The strategic priorities articulated in this Annual Report are set forth in the Gallery's Corporate Plan. In establishing its strategic priorities, the Gallery considers a number of external and internal factors. These range from external pressures – such as national and international economic conditions, government policy, demographic trends and technological changes – to internal challenges such as staff recruitment and retention, resource availability and facilities requirements. In considering these factors, the Gallery's Corporate Plan addresses potential risks to the institution's ability to achieve its objectives, and articulates risk-mitigating strategies for each major risk.

CORE RESPONSIBILITIES AND STRATEGIC PRIORITIES

<i>Legislated Mandate</i>	To develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.			
<i>Ultimate Strategic Outcome</i>	Interest in, knowledge of, and appreciation and respect for visual art through a collection of historical and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada.			
<i>Core Responsibilities</i>	COLLECTION	OUTREACH	ACCOMMODATION	INTERNAL SERVICES
<i>Sub-programs</i>	<ul style="list-style-type: none"> • ACQUISITIONS • RESEARCH • PRESERVATION 	<ul style="list-style-type: none"> • EXHIBITIONS • EDUCATION • COMMUNICATIONS 	<ul style="list-style-type: none"> • BUILDING OPERATIONS • CAPITAL 	<ul style="list-style-type: none"> • GOVERNANCE • ADMINISTRATION • REVENUE GENERATION
<i>Strategic Priorities for the Planning Period and Their Outcomes</i>	COLLECTION MANAGEMENT The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.			
	AUDIENCE DEVELOPMENT The NGC's visitor-centric approach positions the Gallery as a prime cultural destination, resulting in a broad and diverse audience.			
	OPERATIONAL EXCELLENCE The NGC's infrastructure supports cross-organizational collaboration and horizontal engagement.			

Core Responsibility 1 COLLECTION

Since its founding in 1880, the Gallery has built a renowned collection of more than 77,800 historical and contemporary works of art, produced by significant Canadian and international artists. The national collection is rich and varied, and consists of sculptures, paintings, drawings, prints, photographs, videos, installations and sound art.

Within its Collection program, the Gallery develops, maintains and shares the national collection through three sub-programs: Acquisitions, Research and Preservation.

Sub-program 1

ACQUISITIONS

Each year, the Gallery acquires works of art based on recommendations from its highly skilled curators and external advisors. Works are selected for their aesthetic and historical importance, their educational value, and their potential to enhance the national collection. Art purchases are made, and gifts accepted, in accordance with the Gallery's Acquisitions Policy, which requires justification on all proposals through extensive research to establish authenticity, provenance, quality, historical importance and relevance to the institution's mandate.

The Gallery's acquisitions budget of \$8 million, approved by Parliament, is augmented by generous contributions from private donors and the National Gallery of Canada Foundation.

Sub-program 2

RESEARCH

As a research institution, the Gallery actively advances knowledge and understanding of Canadian and international art, both historical and contemporary. Through the study of works of art – including their cultural, historical and theoretical contexts – as well as the lives and careers of individual artists, the Gallery supports and undertakes scholarly research that contributes to international art history.

Scholarly research is carried out by several of the Gallery's divisions. Curatorial staff engage in extensive study related to potential acquisitions, new exhibitions and other scholarly projects. Conservation and Technical Research staff carry out research related to artists' materials and techniques, conservation methods, environmental studies and the establishment of a work's authorship and date. In addition, the Gallery's Library and Archives house the country's largest collection of material on the visual arts. Library and Archives staff carry out research, and support an important fellowship program that facilitates research by Canadian and international scholars.

Sub-program 3

PRESERVATION

Restoration and conservation are fundamental to the Gallery's mandate, ensuring the physical and intellectual integrity of works of art for the benefit of present and future generations.

Conservators undertake a broad range of activities: technical research, scientific examination, prevention of deterioration and damage, conservation treatment, risk management, documentation and education. They carry out meticulous examinations and assessments of works being considered for acquisition and, as required, treat all works slated for exhibitions or loans.

The Gallery's conservators have established an international reputation for excellence and innovation in conservation, and are widely praised for their valuable contributions to technical art history. They often partner with other institutions on high-profile restorations or technical research projects.

Results for COLLECTION

During the year in review, the Gallery continued to distinguish itself as Canada's premier art-collecting institution. Significant art donations were secured throughout the year, attesting to the Gallery's reputation for outstanding collections, programming and scholarship.

As at March 31, 2019, the Gallery had received 37 works of art from 25 donors, collectively worth \$4.5 million. In addition to donations, the Gallery purchased 139 works of art, collectively worth \$7.5 million. As a result, 176 works – both donated and purchased, and totalling more than \$12 million – were added to the national collection this year.

Notable acquisitions in 2018–19 included:

Gifts

The Last of the Hurons (Zacharie Vincent), 1838, by Antoine Plamondon;
Frontal Self-Portrait, 1922–23, by Käthe Kollwitz;
Lily of the Mohawks, 1974, by Norval Morrisseau (called Copper Thunderbird);
PacifiCat #5, 2000, by Jim Breukelman; and
The Spectrum and the Hand, 2012, by David Altmejd.

Purchases

Sir Henri-Gustave Joly de Lotbinière, 1904, by Harold Mortimer-Lamb;
High Hopes of a Liberal, 1974, by Alex Janvier;
San Diego County – Tijuana XII, Frontera USA – Mexico, 2015, by Pablo López Luz;
Spirit House, 2017, by Tracey Moffatt;
Ice 4, 2017, by Lorna Simpson;
Stacked Porcelain Vases as a Pillar, 2017, by Ai Weiwei; and
Knocking Hangers, 2018, by Luanne Martineau.

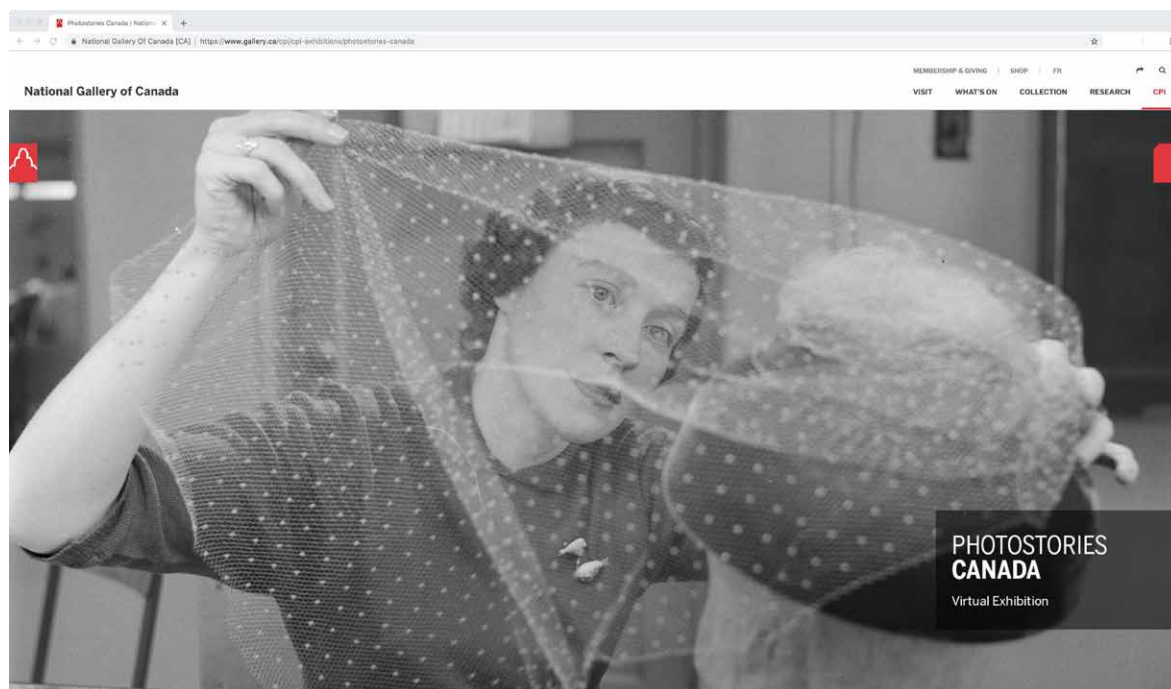
Vancouver-based artist Takao Tanabe provided a gift that will allow the Gallery to continue adding works to its contemporary collection, while also helping to advance the careers of young Canadian artists. To date, the *Takao Tanabe Purchase Prize in Painting for Young Artists* has gifted \$50,000 to the Gallery, leading to the acquisition of works by artists lessLIE, Cynthia Girard-Renard and Hans Wendt.

Fellowships

The Gallery established a new fellowship in 2018. The Rodger and Joann McLennan Canadian War Art Research Fellowship encourages and supports advanced research relating to any aspect of Canadian war or military art – including painting, drawing, sculpture, photography, printmaking and other media – focusing on the collections of the National Gallery of Canada, the Canadian War Museum, and Library and Archives Canada. A selection committee will review applications and welcome its first fellow in 2019. The Canadian War Art Research Fellowship is made possible through the generous support of donor Laura Brandon.

Following the success of its inaugural Research Fellowship Program in 2017, the Canadian Photography Institute (CPI) of the National Gallery of Canada welcomed seven new fellows in 2018. The selection committee chose research projects that contribute to the history of photography, and that foster a better understanding of the CPI's collections. Candidates from diverse backgrounds – including the visual arts, museology, history, science, sociology, philosophy, and film and television studies – were considered. The Research Fellowship Program is made possible through the support of the National Gallery of Canada Foundation and the CPI's Founding Partner, Scotiabank.

The Canadian Photography Institute launched a new website in 2018, *Photostories Canada*.



Photostories Canada

The CPI launched a new website in 2018, *Photostories Canada*. Created in collaboration with Library and Archives Canada, with funding from the Virtual Museum of Canada, the website offers a searchable resource of more than 800 Photostories created between 1955 and 1971 by the National Film Board of Canada's Still Photography Division. Presented in their original mat-release format with descriptive captions and titles, each photographic essay serves as a valuable historical record from a period of significant development and growth in Canada.

Digitization

In keeping with the Government of Canada's digital transformation agenda, an integrated, organization-wide strategy to digitize and disseminate the national collection and the collection of the CPI was advanced. The strategy seeks to render images accessible for internal use and, copyright permitting, for public access. To date, the Gallery has digitized 59,800 existing and newly acquired works, representing approximately 61% of the overall collection. This percentage is based on a total figure of 98,700, which includes artworks and their constituent parts. Efforts are ongoing to increase the number of works accessible online.

Storage Management

Through Budget 2016, the National Museum of Science and Technology received \$156.4 million for the construction of a new Collection and Conservation Centre (C3) to preserve and protect priceless Canadian heritage artifacts, including overflow from the Gallery's collection. This new warehouse space is critical for the Gallery's ongoing art-storage operations, and will complement two long-term leased storage facilities currently nearing capacity.

Despite some construction delays, the Gallery anticipates having access to the C3 facility for fit-up in the summer of 2019. The space, totalling more than 20,000 square feet, will accommodate crated and large 3D objects.

OUTREACH

To fulfill its mandate to further knowledge, understanding and enjoyment of the visual arts, the Gallery provides broad access to art in general, and to its collections in particular, through its dynamic Outreach program.

The Gallery aims to remain relevant to all Canadians, a goal that is often challenged when serving a relatively modest population spread across a vast geographical area. Through its outreach initiatives, the Gallery continues to build strategic alliances across the nation, while enhancing its reputation as a centre of artistic excellence.

The Outreach program encompasses three sub-programs: Exhibitions, Education and Communications.

Sub-program 1

EXHIBITIONS

The Gallery makes the national collection visible and accessible through its exhibitions and installations. Each year it produces exhibitions for its main site in Ottawa, and for travel across Canada and abroad.

Through its NGC@ program, the Gallery collaborates with regional museums, while also forming strong regionally based art-community partnerships. Its two current NGC@ partners – the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery – enjoy access to works from the national collection, which are presented as NGC-branded exhibitions in their spaces.

The NGC partnership¹ program is complemented by four other prestigious exhibitions of which the Gallery is the principal organizer: the Sobey Art Award, the Governor General's Awards in Visual and Media Arts, the New Generation Photography Award, and Canada's representation at the International Art Biennale in Venice, Italy.

In addition to its exhibitions, through its loans program the Gallery participates in a wide range of special exhibitions organized by other museums in Canada and abroad.

Sub-program 2

EDUCATION

Future generations are key to the long-term sustainability of museological institutions. Accordingly, education remains a primary focus at the Gallery. Educational initiatives include tours, lectures, audio and print guides, videos, workshops, in-gallery activities for families, educational programs for children, resources for teachers, and special exhibition-related programming.

Consistent with its national mandate and its desire to remain relevant, appealing and stimulating, the Gallery develops a range of content-rich educational offerings for its online and social media platforms. This encourages researchers and enthusiasts, beyond the walls of the Gallery's landmark building, to embrace the importance of art in their daily lives, to engage in conversations about news from the art world, and to take an interest in the Gallery's work behind the scenes.

Sub-program 3

COMMUNICATIONS

Strategic communications are essential to the Gallery's work. In addition to traditional functions such as marketing, distribution and publishing, the Gallery invests considerable resources in exploring and using social media, as well as in administering copyright. The Gallery also contributes to the shared knowledge of world art history by partnering with other institutions and publishers to produce exhibition catalogues and publications in print and digital format.

¹ For the purposes of this Annual Report, the terms "partner" and "partnership" refer to relationships with other organizations sharing similar purposes to those of the Gallery, as provided for in the *Museums Act*, section 6(1) (i) and (m).

Results for OUTREACH

Exhibitions in Ottawa

In 2018–19, the Gallery organized forty-two exhibitions, twenty-four of which were presented in Ottawa. Highlights of the exhibition program in Ottawa included:

- **Laurent Amiot: Canadian Master Silversmith**

MAY 11 TO SEPTEMBER 23, 2018

Considered one of the most influential Canadian silversmiths of the 18th and 19th centuries, Laurent Amiot completely redefined his craft, turning it into an art form. Visitors to this exhibition explored the brilliance and delicacy of his work through the presentation of nearly one hundred key works, most exhibited for the first time.

- **Impressionist Treasures: The Ordrupgaard Collection**

MAY 18 TO SEPTEMBER 9, 2018

This exhibition provided visitors with a rare opportunity to experience seventy-six masterpieces from the renowned Danish collection assembled by Wilhelm and Henny Hansen in the early 20th century – regarded as one of Europe's most notable and beautiful surveys of Impressionist and Post-Impressionist art. The Gallery was the only North American stop on the exhibition's international tour, and attracted more than 132,000 visitors, making it the most-attended summer show at the Gallery since *Van Gogh: Up Close* in 2012.

- **Anthropocene**

SEPTEMBER 28, 2018 TO FEBRUARY 24, 2019

This multimedia exhibition presented striking images of human-altered landscapes encountered by renowned photographer Edward Burtynsky and award-winning filmmakers Jennifer Baichwal and Nicholas de Pencier during their multi-continent travels. Organized by the Art Gallery of Ontario (where a concurrent *Anthropocene* exhibition was on view) and the Canadian Photography Institute of the National Gallery of Canada in partnership with Italy's Fondazione MAST, the exhibition was made possible thanks to the generous support of Scotiabank, in partnership with Telus.

- **Paul Klee: The Berggruen Collection from The Metropolitan Museum of Art**

NOVEMBER 16, 2018 TO MARCH 17, 2019

This first exhibition of Paul Klee's work in nearly four decades brought together seventy-five works by the Swiss-German draftsman and painter, which were gifted to The Metropolitan Museum of Art in 1984 by renowned art dealer and collector Heinz Berggruen. Through a selection of paintings, water-colours and drawings, visitors experienced a full survey of the artist's prolific career, highlighting his stature as one of the most versatile artists of the 20th century.

- **Sobey Art Award**

OCTOBER 4, 2018 TO FEBRUARY 10, 2019

Presented in Ottawa every two years, the 2018 edition of the *Sobey Art Award* exhibition featured works by winner Kapwani Kiwanga and the four other finalists. The Sobey Art Award represents the pre-eminent prize for Canadian artists age forty and under, and is jointly administered by the Gallery and the Sobey Art Foundation. In 2018, a total of \$240,000 in prize money was awarded: \$100,000 to the overall winner, \$25,000 to each of the four other finalists, and \$2,000 to each of the twenty remaining longlisted artists.

- **Governor General's Awards in Visual and Media Arts**

MARCH 29 TO AUGUST 5, 2018

Key works produced by the eight winners of the 2018 Governor General's Awards in Visual and Media Arts were showcased in a special exhibition organized by the Gallery, in collaboration with the Canada Council for the Arts. Created by the Governor General and the Canada Council in 2000, these annual awards celebrate Canadians whose talent and accomplishments have significantly contributed to art in Canada. In 2018, each winner received a medallion, along with a \$25,000 cash prize.

Highlights from the Canadian Photography Institute (CPI) of the National Gallery of Canada included:

- ***The Extended Moment: Fifty Years of Collecting Photographs***

MAY 4 TO SEPTEMBER 16, 2018

Featuring 175 photographs and related images from the outstanding collection of the CPI, this exhibition juxtaposed historical photographs with recent works, creating thought-provoking visual synergies. From processes as diverse as daguerreotype to digital, tintypes to inkjet prints, and monochrome to highly saturated colour, *The Extended Moment* explored photography's impressive evolution over nearly 180 years.

- ***Oscar G. Rejlander: Artist Photographer***

OCTOBER 19, 2018 TO FEBRUARY 3, 2019

This first major retrospective of pioneering Victorian art photographer Oscar G. Rejlander featured approximately 140 works by an artist who excelled at combination printing, and pioneered a photographic aesthetic that caught the attention of prominent figures including Lewis Carroll and Charles Darwin. The exhibition presented, for the first time, many of the artist's best-known photographs alongside a selection of his early landscapes, portraits and studies.

- ***Multitude, Solitude: The Photographs of Dave Heath***

MARCH 14, 2019 TO SEPTEMBER 2, 2019

Whether picking out a single face in a crowd, capturing an act of violence between siblings, or framing close-up portraits of quiet despair, Dave Heath had an instinctive ability to capture the soul behind the public persona. This acclaimed exhibition – organized by the Nelson-Atkins Museum of Art in collaboration with the CPI – explored Heath's skillful crafting of the photographic print through 180 key works, the largest selection of Heath's photographs ever assembled.

- ***PhotoLab 4: New Generation Photography Award***

APRIL 13 TO AUGUST 19, 2018

The CPI presented an exhibition featuring the work of the winners of the inaugural New Generation Photography Award. Created by the CPI in collaboration with its Founding Partner, Scotiabank, the Award recognizes up-and-coming photo-based artists age thirty and under. Selected from a long-list of twenty-four nominees, Elisa Julia Gilmour of Toronto, Meryl McMaster of Ottawa, and Deanna Pizzitelli of Ottawa, were singled out for their outstanding work. Each artist received \$10,000 in prize money, as well as exhibition at the Gallery and the opportunity to work closely with CPI curators and production staff onsite.

Exhibitions Outside Ottawa

In addition to its programming in Ottawa, there were eighteen exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, the United States, the United Kingdom and Italy. These were exhibitions presented in relation to one of the Gallery's outreach vehicles: the travelling exhibitions program, an international partnership, or NGC@ partnerships with the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery. The latter outreach model affords Canadians in both metropolitan centres an opportunity to experience art from the national collection.

Exhibitions presented outside of Ottawa included:

- ***David Milne: Modern Painting***

Dulwich Picture Gallery in London, England (February 14 to May 7, 2018), the Vancouver Art Gallery (June 16 to September 9, 2018), and the McMichael Canadian Art Collection in Kleinburg, Ontario (October 5, 2018 to January 13, 2019).

- ***Alex Janvier***

Beaverbrook Art Gallery in Fredericton (February 15 to May 21, 2018), and the Glenbow Museum in Calgary (June 16 to September 9, 2018).

- ***James Wilson Morrice: The A.K. Prakash Collection in Trust to the Nation***

Beaverbrook Art Gallery in Fredericton (April 12 to July 2, 2018), the Art Gallery of Alberta in Edmonton (July 21 to October 7, 2018), and the Musée d'art de Joliette in Joliette, Quebec (February 2 to May 5, 2019).

- ***Lisette Model: Photographs from the Canadian Photography Institute of the National Gallery of Canada***

Boca Raton Museum of Art in Boca Raton, Florida (April 24 to October 21, 2018).

- ***The Impressionists on Paper***

Winnipeg Art Gallery (June 16 to September 9, 2018).

For more than sixty years, Canada has sent official representation to the Venice Biennale.

Venice Biennale

Held in Venice, Italy, every two years, the Venice Biennale is the most prestigious contemporary art event in the world. For more than sixty years, Canada has sent official representation to the Biennale, showcasing the work of accomplished Canadian artists. The resulting installation is featured in the Canada Pavilion, a unique venue located in the Giardini di Castello and operated by the Gallery.

The newly restored Canada Pavilion was unveiled in May 2018 at the 16th International Architecture Exhibition. To mark the occasion, a special presentation titled *Canada Builds/Rebuilds a Pavilion in Venice*, organized by Réjean Legault, offered an overview of the restoration and an unprecedented analysis of the building's commission by the Gallery some sixty years ago.

In November 2018, a conference titled *The Canada Pavilion in Venice: History and Contemporaneity of an Architecture Project by BBPR* was presented by the Gallery in collaboration with the Università IUAV di Venezia, with the support of the Order of the Architects of Venice. The event brought together Canadian and Italian experts in a discussion of the history of the Venice Biennale, Italian post-war architecture, and the careful historical restoration of the Canada Pavilion.

Outreach to Indigenous Communities

The Gallery enriches the relationship between Canada and Indigenous peoples, based on a recognition of rights, respect, co-operation and partnership. By investing in creative industries – whether through the acquisition of Indigenous art in Canada, or exhibitions, or collaborations with First Nations, Métis and Inuit artists on exhibitions, programs and publications – the Gallery fosters an understanding of Indigenous art in Canada for all Canadians, and in so doing, contributes to the world's art history.

In 2018–19, through a variety of programming and other initiatives, the Gallery connected with Indigenous communities in Ottawa and across the country. Highlights included the initiatives described below.

- The Indigenous Advisory Committee – consisting of curators, academics, community leaders, Elders, knowledge-keepers, artists and other authorities –

continued to consult with the Gallery to offer meaningful advice on how to best integrate public programming and Indigenous works of art into the Canadian and Indigenous Galleries.

- In April 2018, the Gallery hired its first Associate Curator of Historical Indigenous Art, who is Anishinaabe and Kanien'kehá:ka, and a member of Whitefish River First Nation.
- A workshop on Indigenous footwear with artist Geraldine Reid was given to participants in a Métis community in northern Alberta. The event was organized by the Gallery in collaboration with the Buffalo Lake Métis Settlement cultural office.
- Métis artist Dayna Danger led visitors through the Canadian and Indigenous Galleries to view and discuss photography by Indigenous artists. This event also featured a talk with CPI Research Fellow Sophie Guignard on Indigenous self-representation in photography.
- In May 2018, the Gallery partnered with Connected North, a program designed to enhance education in remote Indigenous communities. In this pilot project, students and teachers in Arviat, Nunavut and Fort Providence, Northwest Territories engaged with the national collection – and in particular, works of art by Indigenous artists – through distance-learning webinars.
- To mark National Indigenous Peoples Day (June 21), artist Simon Brascoupé led a Creative Thursdays session on the ancient art of birchbark biting.
- The Gallery launched a National Indigenous History Month playlist on YouTube to promote Indigenous artists and works of art in the national collection.

Partnerships

The Gallery often partners with other organizations, institutions and festival organizers on high-profile programs and events. Notable partnerships in 2018–19 included the projects described below.

- The Toronto International Film Festival (TIFF) partnership returned for a new season, presenting the best of Canadian and international films and artists through the TIFF Film Circuit. The Gallery

was also the proud venue partner for the Ottawa International Animation Festival and the Inside Out film festival.

- The Gallery continued to nurture relationships with the broader diplomatic community, partnering with the French Embassy to host *La Nuit des Idées: Facing our Time*, and the Italian Embassy for the lecture *The Quest for Culture: The Fight Against the Criminal Organizations that Thrive in the Art Market*, among other highlights.
- In partnership with the Institute for Canadian Citizenship, and Immigration, Refugees and Citizenship Canada, the Gallery hosted a special citizenship ceremony to mark International Women's Day on March 8, 2019, during which fifty candidates were sworn in as Canadian citizens.

Loans

Due to the breadth, quality and uniqueness of the national collection, the Gallery receives a significant number of loan requests each year, attesting to the excellence of its art acquisitions. In 2018–19, the Gallery's loans program was highly successful: 250 works were displayed as part of the Loans Out program in fifty-two institutions around the world.

In keeping with its mandate to make art known and to further the enjoyment of art among all Canadians, in 2018–19, the Gallery borrowed 2,430 works, for presentation in Ottawa, from Canadian and international museums, galleries and private collections around the world.

Educational and Public Programs

As part of its mandate to develop programs with the public in mind, the Gallery organized and delivered a wide array of educational and public programming activities in 2018–19. These activities included lectures with artists and curators, musical performances, and film screenings, among other initiatives. Highlights included the programs described below.

- Family Sundays were among the most-attended public programs at the Gallery. Designed for families with children ages twelve and under, theme-based activities helped young visitors discover the national

collection, while having fun as they learned about art and created their own works.

- The Artissimo kiosk, for children ages three and up, offered a host of discovery activities, and a chance for participants to make their own art and share their creations with museum visitors in the Artissimo Gallery.
- Numerous lectures and Meet the Expert sessions were held in conjunction with special exhibitions, featuring talks and tours with Gallery curators and special guests. Highlights included a demonstration on methods of fabrication, preventative care and treatment of silver objects in connection with the *Laurent Amiot* retrospective, and an exploration of the concept of *anthropos* (Greek for “human”) within the context of the *Anthropocene* exhibition.
- In celebration of music, theatre and dance, a number of ensembles and cultural organizations delivered special performances at the Gallery, including: Stellae Boreales, the Ottawa Wind Ensemble, Ottawa Chamberfest, Camino Flamenco, Odyssey Showcase and the National Arts Centre Orchestra.
- As part of public programming surrounding *Impressionist Treasures: The Ordrupgaard Collection*, the Gallery mounted a special pop-up display in Ottawa's Constitution Square. Demonstrations by local artists on Impressionist art techniques were presented throughout the summer months.
- In collaboration with the Dementia Society of Ottawa and Renfrew County, the Gallery's SPARK! program returned for a third year, offering tours for individuals living with dementia, and their caregivers.
- In October 2018, the Gallery welcomed more than 150 teachers from local school boards in Ontario and Quebec to its first annual Teachers' Night Out, offering a host of workshops, demonstrations and networking opportunities to inspire innovative, curriculum-based strategies in the arts.

Overall, more than 118,000 people attended the Gallery's educational and public programming in 2018–19.

Attendance

Owing to remarkable programming and ongoing visitor-centric initiatives, the Gallery welcomed 434,834 visitors to its Ottawa location in 2018–19. This figure represents a 13% increase from the 385,576 visitors in 2017–18, and a 9% increase over projections for the current fiscal year.

In addition to the Gallery's programming in Ottawa, 489,969 people visited Gallery exhibitions on view outside of the National Capital Region, such as travelling exhibitions or programs organized by the Gallery and its partners.

Virtual Presence

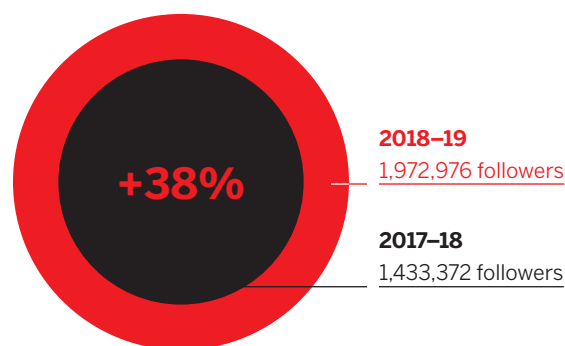
Leveraging digital technology as a means of providing the greatest number of Canadians, and others world-wide, with access to the national collection and the scholarship surrounding it, remained an area of focus in 2018–19. The Gallery's website and its digital publications – *NGC Magazine* and the *National Gallery of Canada Review* – were primary means of sharing the national collection with art lovers across the country and abroad.

Serving as the go-to source for information about the world of Canadian art and activities taking place at the Gallery, *NGC Magazine* delivered frequently updated material of interest to both the art community and the general public, presented in a bilingual online format that is easily accessible on any device. Articles, artist interviews, videos, photo galleries, exhibition reviews, films and books, as well as behind-the-scenes views of the art world, were all featured.

The *National Gallery of Canada Review* is the Gallery's official scholarly journal. Published once a year by the University of Toronto Press on behalf of the Gallery, the *Review* is an open-access bilingual resource that embraces original research on works in the Gallery's collection and the areas of study they represent. With rich and varied content, the *Review* features articles contributed by members of Gallery staff, occasionally working in tandem with external scholars.

In 2018–19, the Gallery's website registered 1,041,359 individual visitors and 1,437,071 user sessions, representing an increase of 18% and 20% respectively, year over year. It also recorded 4,020,434 page views, representing a slight decrease of 1.6% over the previous year.

On the heels of its Ottawa Tourism nomination for Art Match/Chacun son art, the Gallery launched the *Impressionist Treasures* edition of its popular online quiz. Conceived, designed and developed in house, the quiz matched a work of art from the exhibition to the user, based on a set of fun and engaging questions. Between June and August 2018, more than 25,000 web users participated in the quiz, significantly surpassing the number of users who took the *Our Stories* prototype quiz in 2017.



During the year in review, audience engagement with the Gallery through its four social media feeds – Facebook, Instagram, Twitter and YouTube – remained high, with 1,972,976 followers and subscribers recorded as of March 31, 2019. This represents a significant increase of 38% over the previous year.

Overall, during the past year, through a wide range of stimulating programming and outreach activities, presented both online and at various physical sites, the Gallery furthered knowledge, understanding and enjoyment of art in Canada and abroad. Combined attendance to the Gallery – consisting of physical attendance at the main facility in Ottawa, at all other venues where the Gallery was present, and virtual attendance based on the number of individual visitors to the Gallery's website – totalled 1,966,162 visitors, an increase of 6.7% over the previous fiscal year.

Core Responsibility 3

ACCOMMODATION

In addition to its landmark building on Sussex Drive in Ottawa, the Gallery manages two leased storage facilities in Ottawa, and the Canada Pavilion in Venice, Italy. The Accommodation program has two sub-programs: Building Operations and Capital.

Sub-program 1

BUILDING OPERATIONS

The secure, efficient and cost-effective operation of its facilities is a priority, and the Gallery is committed to providing a suitable environment for visitors, staff, volunteers and contractors, as well as for the national collection and other physical assets. The Gallery strives to operate its facilities in an environmentally sustainable manner, while also maintaining strict international conservation standards.

Sub-program 2

CAPITAL

The Gallery's Ottawa facility, in operation since 1988, is a national landmark building. Maintaining the architectural appeal and structural, mechanical and electrical systems of this iconic facility is essential to the Gallery's long-term sustainability, and its capacity to attract and maintain high numbers of visitors, donors and sponsors. The Gallery maintains a Long-Term Capital Plan, and invests resources in physical and technological infrastructure as required.

Results for ACCOMMODATION

Celebrating the 30th Anniversary of the National Gallery of Canada Building

A special celebration was held in May 2018 to mark the 30th anniversary of the Gallery's landmark building on Sussex Drive.

A special celebration was held in May 2018 to mark the 30th anniversary of the Gallery's landmark building on Sussex Drive. Visitors enjoyed free admission to the national collection in conjunction with International Museums Day, alongside public tours, musical performances and family art-making activities.

In December 2018, a didactic exhibition celebrating the architecture of the building was mounted in the Gallery's concourse. *Moshe Safdie's National Gallery of Canada* featured more than twenty sketches by Israeli-Canadian architect Moshe Safdie, who designed the now-iconic building thirty years ago.

Building Operations and Capital Investments

The Gallery continued to provide safe, suitable and accessible facilities in 2018–19 to meet both visitor needs and operational requirements. The institution is challenged by limited base capital resources, which in turn affect the number of capital projects that can be initiated in any given year. As a result, capital projects are prioritized, with due regard for the health and safety of visitors and staff, security of the collection, risk assessment and affordability. Notwithstanding these challenges, visitor amenities for the main facility in Ottawa remained an area of focus.

The Gallery continues to address lifecycle issues at its ageing Ottawa facility, and was the grateful beneficiary of additional parliamentary funding of \$18.4 million in Budget 2016 – allocated over five years, from 2016–17 through to 2020–21 – to address critical infrastructure and health-and-safety projects.

In 2018–19, several notable projects were advanced, including the refurbishment of two public elevators in the Main Entrance lobby; the replacement of windows, skylights and roofs in the Main Entrance Pavilion and Colonnade; and the rectification of a code deficiency along the mezzanine level of the Colonnade. By April 2019, the two front-lobby elevators had been refurbished, while the window and roof replacement project was successfully completed in December 2018. The final element – improvements to address a potential safety hazard caused by sloped

sills in the Colonnade – began in January 2019, and is scheduled for completion in May 2019. The total cost of these three projects is estimated at \$11 million.

In addition to capital infrastructure renewal in Ottawa, the Gallery undertook a comprehensive restoration of the Canada Pavilion in Venice, Italy, a building that is dedicated to showcasing Canadian art at the International Art Biennale. Constructed in 1957 in the Giardini di Castello overlooking the Lagoon, the Canada Pavilion is a distinctive structure of brick, glass, wood and steel, designated a heritage building due to its architectural importance, age and location. After more than sixty years, the Pavilion was in need of significant renovations, as well as upgrades to utilities and improvements to landscaping, lighting, temperature control, accessibility and security. At an estimated cost of \$3 million, work to restore the Canada Pavilion was completed in May 2018. Funding for the project was provided by philanthropist Reesa Greenberg.

Overall, in 2018–19, a total of \$10.6 million was invested in capital undertakings. This level of investment in a wide variety of projects was achieved through \$8.4 million in capital funding allocated through Budget 2016, \$0.8 million in contributions from the National Gallery of Canada Foundation relating to the restoration of the Canada Pavilion in Venice, and annual capital appropriations.

INTERNAL SERVICES

The Gallery adheres to the governance and management principles outlined in the *Federal Accountability Act* and the *Financial Administration Act*. The institution is committed to managing the public and private funds entrusted to it in a transparent and accountable manner. The Internal Services program has three sub-programs: Governance, Administration and Revenue Generation.

Sub-program 1

GOVERNANCE

Sound governance by Gallery management and its Board of Trustees is essential. Through best practices, transparency, accountability and cost-effectiveness, the Gallery is able to fulfill its mandate while meeting its public policy and financial goals. Sound governance also ensures that the appropriate structure, policies and practices are in place to comply with applicable legislation.

The Board of Trustees sets the Gallery's strategic direction, as detailed in the institution's Corporate Plan. In addition, the Board ensures that the Gallery follows a Board-approved risk-based internal audit plan.

Sub-program 2

ADMINISTRATION

The Administration sub-program involves appropriate stewardship of available resources through an effective management regime and shared values. The Gallery works to ensure that all of its programs are results-oriented and deliver value for money, while remaining consistent with government priorities. This is achieved through a rigorous financial-management framework that combines appropriate control systems with management risks and measuring performance.

The Gallery values its workforce and strives to create a work environment in which people can maximize their potential and contribute fully to the success of the organization. It has developed human resources practices aimed at effective recruitment, staff retention and development, as well as a positive labour-relations environment.

Sub-program 3

REVENUE GENERATION

The Gallery supplements its annual parliamentary appropriations with revenues generated through commercial activities (such as Boutique sales, admission and parking fees, audioguide and facility rentals, and commissions from onsite restaurant operations), memberships, sponsorships and contributions from individuals, corporations and foundations, including the National Gallery of Canada Foundation.

Revenues are directly affected by attendance levels, which are in turn influenced by the nature and quality of the programming in place, and by tourism levels, among other factors.

Contributions from the National Gallery of Canada Foundation – as well as those from corporations, individuals and other foundations – are often donated for specific purposes, ranging from art acquisitions to research and public programming. Annual fundraising targets are based on anticipated requirements for the upcoming planning period, and measures are taken to ensure that expenses related to a given project are consistent with the specified purpose. The Gallery only recognizes a contribution as revenue in the year in which the project is undertaken (i.e., when the expenses occur).

Results for INTERNAL SERVICES

During 2018–19, efforts to optimize the Gallery's governance processes continued. The institution's Audit of Cybersecurity – which aimed to ensure that cybersecurity controls and processes were sound and functioning as intended – was completed, and the final report was presented to the Board of Trustees in June 2018. The Audit revealed that the Gallery has made important proactive efforts in maintaining an overall good security posture to protect its Information Technology (IT) infrastructure and information systems with regards to cybersecurity. No high-risk areas were identified. The Audit's overall assessment categorized the Gallery as a mature organization in its IT Security practices.

Progress continued on the implementation of the Gallery's Information Management (IM)/Information Technology (IT) strategic plan, along with the requisite systems, tools and policies. By March 31, 2019, overall implementation of IM/IT strategic initiatives stood at 98%.

Strong efforts to expand audiences and increase the upward trend in attendance, which directly affects revenues, proved successful. As at March 31, 2019, the institution was reporting \$9.1 million in earned (operating) revenue, an increase of 18% as compared to the target of \$7.7 million.

Efforts to engage visitors, members and donors were once again a key element of Gallery operations. By March 31, 2019, memberships to the Gallery totalled 12,694 households, resulting in \$875,963 in membership revenue, an increase of 25% as compared to the target of \$700,000. Sponsorships (including sponsorships in kind) and contributions (including those from the National Gallery of Canada Foundation) for the year totalled close to \$4.4 million. This figure excludes objects donated to the collection.

Overall, in 2018–19, the Gallery reported earned and contributed revenue of \$13.5 million – or \$18 million, when including objects contributed to the collection.

Additional information on earned and contributed revenue can be found in the Management Discussion and Analysis section of this Report.

Strong efforts to expand audiences and increase the upward trend in attendance, which directly affects revenues, proved successful.

STRATEGIC PRIORITIES

The following section outlines the Gallery's strategic priorities with their expected outcomes, strategies, key deliverables, targets and status, for 2018–19 through to 2022–23. Additional information is available in the Gallery's Corporate Plan.

Strategic Priority 1 COLLECTION MANAGEMENT

Strategic Outcome in Five Years

The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.

Strategy 1 STRATEGICALLY MANAGE ART STORAGE

Objective: Develop a flexible, scalable and strategic approach to art storage.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
1	The Acquisitions Policy, Plan and Processes are reviewed and revised to ensure that key elements of collections management are considered as part of the acquisition approval process, with particular attention being paid to the pre-acquisition process for the acceptance of works of art.	An internal task force is created to review the entire pre-acquisition process, by March 2020	100% complete.
2	A strategic review of storage management and resource needs is completed to maintain and safeguard the collection. Specific areas of focus include: 1. Sources of funds for additional art storage space to meet immediate to medium-term needs; and 2. Leveraging the relationship with the National Museum of Science and Technology to address the immediate need for 20,000 additional square feet of storage space at the Collection and Conservation Centre.	By March 2019	20,000 additional square feet of storage space was secured.

*Strategy 2***ADDRESS IMPEDIMENTS TO PROMOTING THE COLLECTION***Objective:* Facilitate the promotion and dissemination of art from the national collection.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
3	Formal policy advice with recommendations to amend the current copyright law, in line with international best practices, is prepared and provided to Government.	By March 2020	Deliverable will be actioned during the 2019–20 fiscal year.

*Strategy 3***DIGITIZE THE NATIONAL COLLECTION***Objective:* Broaden access to the national collection, leveraging current and future technologies.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
4	A strategy to digitize and disseminate the national collection as it grows is developed, to render the images accessible for internal use and, copyright permitting, for public access.	By September 2020	On track and 40% complete.
5	All newly acquired artworks are photographed, fully digitized and documented.	Beginning in April 2018 and ongoing, within three months of acquisition (except for works that require complex installation).	Of the 176 works acquired since April 1, 2018, 62 have been digitized. Additionally, 5,678 works already in the collection were digitized this year. Due to limited staff resources, work on digitization of acquired objects continues.
6	The collection of the Canadian Photography Institute (CPI) is digitized and publicly accessible.	Beginning in April 2018 and ongoing	On track. In 2018–19, a total of 3,400 CPI works were digitized.
7	A dedicated portal is created, through which the collection of the Canadian Photography Institute (CPI) is accessed.	By March 2021	The project to create a portal dedicated to the CPI has been deferred; however, digitization of the CPI collection continues.

Strategic Priority 2
AUDIENCE DEVELOPMENT

*Strategic Outcome
in Five Years*

The NGC's visitor-centric approach positions the Gallery as a prime cultural destination, resulting in a broad and diverse audience.

Strategy 4
RE-ENGINEER THE OUTREACH PROGRAM

Objective: Provide access to the national collection and to the NGC's expertise in Canada, and promote Canadian art internationally, through a re-engineered outreach program that is collaborative and sustainable.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
8	A new outreach program, with the requisite human and financial resources, is presented to the Board of Trustees.	By September 2018	Program status update was presented to the Board in March 2019. The targeted completion date has been changed to fiscal year 2020–21. The project is 60% complete.
9	With National Gallery of Canada Foundation funding support, an exhibition on Canadian art is developed for touring internationally.	By March 2021	On track and 90% complete.
10	Partnerships with the Canada Council for the Arts, the Canadian Museum of History, the National Film Board of Canada, and Library and Archives Canada on strategic outreach initiatives are established.	By March 2021, 2 to 3 projects are jointly developed	100% complete.
11	Through a revised Museums' Orientation Program, the NGC's expertise in art history, museology and conservation is shared online and/or onsite.	By March 2022	5% complete. Research on best practices and new program direction is underway.
12	An exhibition and a publication documenting the project to restore the Canada Pavilion in Venice, fundraised for by the National Gallery of Canada Foundation, is produced.	By May 2019	An exhibition titled <i>Canada Builds/Rebuilds a Pavilion in Venice</i> was presented at the 16 th International Architecture Exhibition in Venice from May 24 to November 26, 2018. The targeted completion date for the publication has been changed to the fall of 2019; it is 80% complete.
13	The Gallery is the Commissioner for Canada's representation at the 2019 and 2021 Venice Biennale, thereby contributing to the Government's priority of Showcasing Canada's Cultural Industries to the World.	May 2019 and May 2021	Plans for the 2019 Biennale are 100% complete. The artist collective Isuma will represent Canada at the 58 th International Art Exhibition. Planning for the 2021 Biennale is underway and on track.

Strategy 5
ENHANCE THE VISITOR EXPERIENCE

Objective: Offer high-quality experiences and diversified programming to visitors, onsite and online.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
14	Tools designed to measure the quality of the visitor experience are identified and implemented.	By March 2020	On track and 20% complete.
15	Upgrades to the Gallery's Wi-Fi infrastructure are assessed and implemented.	By September 2020	100% complete.
16	A new multimedia guide that is responsive to the needs of visitors is developed.	Research by April 2018; Guide by September 2020	The research portion of this project is delayed and 75% complete. Development of the multimedia guide will follow.
17	A project charter for a permanent Learning Centre (The Hub) – onsite and online – is developed, including the identification of the required resources.	By March 2020	On track and 25% complete.
18	A dedicated gallery for Prints and Drawings exhibitions is created.	By May 2019	The targeted completion date for this project has been changed to November 2019. The project is 10% complete.

Strategy 6
INCREASE ATTENDANCE

Objective: Onsite and online programming, promotion, and key partnerships attract a large and diverse audience, which consequently contributes to the institution's financial sustainability and growth.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
19	An engaging and diverse five-year exhibition program for Ottawa, and for Canadian and international venues, along with associated marketing and public programming components, is developed.	By March 2019	The targeted completion date for this project has been changed to September 2019. The project is 80% complete.
20	400,000 visitors annually to NGC in Ottawa, and 250,000 visitors annually at venues outside of Ottawa (excluding Venice).	By March 2019 and onward	The Gallery reported 434,834 visitors at its Ottawa location (9% above target), and 324,969 visitors at its national outreach exhibitions in 2018-19 (30% above target).
21	325,000 visitors at the Canada Pavilion in Venice at the 2019 and 2021 Art Biennales.	In 2019 and 2021	Attendance data on these projects will be available in December 2019 and 2021, respectively.

Strategy 7
OPTIMIZE THE GALLERY'S RELEVANCE TO A MULTI-ETHNIC SOCIETY

Objective: Encourage greater participation of an ever-broader audience of Canadians.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
22	A Trans-Cultural Think Tank (Pluralism Council) composed of Canadian and international specialists on art, each with connections to major ethnic minority groups in Canada, is established, to help answer the question: <i>How can the NGC best serve a multi-ethnic society?</i>	By December 31, 2018 and ongoing	This project has been delayed; it is 20% complete.

*Strategic Priority 3***OPERATIONAL EXCELLENCE***Strategic Outcome
in Five Years*

The NGC's infrastructure supports cross-organizational collaboration and horizontal engagement.

*Strategy 8***OPTIMIZE INSTITUTIONAL PERFORMANCE***Objective:* Maximize employee engagement and organizational efficiency.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
23	An employee engagement survey is conducted and action plans are developed and implemented.	<ul style="list-style-type: none"> Phase 1: Customize the survey by mid-February 2018 Phase 2: Distribute the survey and obtain results by March 2018 Phase 3: Analyze and develop action plans by March 2019 Phase 4: Implement action plans and monitor results as soon as possible, and no later than March 2022 	<p>Phases 1, 2 and 3 are 100% complete.</p> <p>Phase 4 has been delayed.</p>

*Strategy 9***DEVELOP A STRATEGIC VISION FOR INFORMATION MANAGEMENT AND INFORMATION TECHNOLOGY***Objective:* Articulate a clear and compelling direction for Information Management (IM) and Information Technology (IT) planning and prioritization aligned with business strategy.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
24	A strategic plan for IM/IT is developed.	By March 2019	This project has been delayed.
25	Human and financial resources required to implement the IM/IT strategic plan are identified and secured.	By March 2020	This project has been delayed.

Strategy 10
REVITALIZE CAPITAL INFRASTRUCTURE

Objective: Strengthen the Gallery's infrastructure to support the delivery of its mandate.

	<i>Key Deliverables</i>	<i>Targets</i>	<i>Status on March 31, 2019</i>
26	Using capital funds allocated through Budget 2016: 1. Windows, roofs, sails and blinds in the Main Entrance Pavilion and Colonnade are replaced; 2. Two front lobby elevators are refurbished; and 3. The sloped sill safety issue on the mezzanine level of the Colonnade is addressed.	Capital infrastructure is improved All three projects are completed by Spring 2019	Projects 1 and 3 are on track and 99% and 80% complete, respectively. Project 2 is 100% complete.
27	Health and safety projects, funded through Budget 2016, are completed.	Health and safety is improved. Projects are completed by 2021	On track and 25% complete.
28	Funded by the National Gallery of Canada Foundation, the restoration of the Canada Pavilion in Venice, Italy, is completed.	By May 2018	100% complete.
29	Audiovisual lifecycle investments in the Ronald N. Mannix Boardroom are implemented.	By March 2020	This project has been deferred indefinitely.

CONCLUSION

Through best practices, active engagement of visitors and donors, a vibrant outreach program, and its dedicated staff, the Gallery has successfully met its mandated obligations, and effectively advanced the strategic priorities set by its Board of Trustees for 2018–19.



Partners and Donors

In order to enrich our public and educational programming,
and enhance the visitor experience, the National Gallery
of Canada maintains partnerships with corporations,
embassies and community stakeholders.

PARTNERSHIPS

The Gallery is deeply grateful to the following new and longstanding partners for their invaluable support during the past fiscal year.

Bell

Artissimo and Family Sundays

Black & McDonald

National Gallery of Canada
Christmas Tree;
Birthday Celebration: Your
Building's Turning 30

DeSerres

Creative Thursdays

Nordstrom

School Bus Program

PACART

International Exhibitions
Organizers Conference (2018)

TD Bank Group

TD Internship Program

VIA Rail Canada

National Gallery of Canada
Christmas Tree-Lighting Event

Other Sponsors and Partners

Almyr Construction Inc.; ArcticNet; Art Canada Institute; Bullfrog Power; Canada Council for the Arts; Canadian Chamber Choir; Carleton University; Department of Canadian Heritage; Embassy of Denmark in Canada; French Embassy in Canada; Immigration, Refugees and Citizenship Canada; Inside Out; Institute for Canadian Citizenship; Italian Embassy in Ottawa; Lafleur de la Capitale; Lecompte Electric Inc.; Musica Viva Singers; National Arts Centre; National Capital Concert Band; National Film Board of Canada; New York Times; Nordstrom; Odyssey Showcase: Canada Roars; Ottawa Chamberfest; Ottawa International Animation Festival; Ottawa Suzuki Strings; Ottawa Wind Ensemble; Regional Elevator; Sobey Art Foundation; Swing 'N Scaff Inc.; Toronto International Film Festival; University of Ottawa; University of Ottawa – Stonecroft Lecture Series; Waddington's.

CIRCLE +

Don and Sheila Bayne
Mrs. Francine Belleau and
Dr. George Tawagi
David and Cynthia Blumenthal
Brian Brown
Michel Collette
Costco Wholesale Canada Ltd.
Donna and Duart Crabtree
Donald Dalziel and Jan A. Laws
Shannon Day-Newman and
Don Newman
Albert and Christa Fell
Robert Marland and
Jane Forsyth
M. Geddes
Robert Hindley
Julie Hodgson
Anna and Geoffrey Hole
S. Hrycko
Mark Hussey and Daryl Banke

David Jarraway
Mr. Alan and
Mrs. Helen Klinkhoff
Dr. Dennis and
Mrs. Sharon Lanigan
S.R. Lawrence
In Memory of Dr. Ken Loewen
Louise MacCallum and
Michael Barnstijn
Thomas Morris
Sean and Jamilah Murray
Constance B. O'Donnell
Maxine Oldham
John Osborne
Ian Pringle
Dr. Wendy Quinlan-Gagnon
C.A. Robertson
Roseann Runte
Hugh Shewell and
Karin Adlhoch

Farid Shodjaee and
Laurie Zrudlo
Nan Shuttleworth
Michael and Caron Stewart
Jacques Taillon and
Christine Lalande
Takao Tanabe and
Anona Thorne
Irene Thomson
Hugh, Marguerite, Emma and
Peter Thorne
Renée Maria Tremblay and
Gregory Adams
Mary Ann and Chris Turnbull
Brenda van den Horn and
David Frechette
Harriet E. and Gordon Walker
In Memory of
Thomas Howard Westran
Three anonymous donors



Acquisitions

Each year, the National Gallery of Canada acquires works of art based on recommendations from its highly skilled curators and external advisors. Works are selected for their aesthetic and historical importance, educational value, and potential to enhance the national collection.

Between April 1, 2018 and March 31, 2019, the Gallery received 37 works of art from 25 donors, collectively worth \$4.5 million, and purchased 139 works of art, collectively worth \$7.5 million.

EARLY CANADIAN ART

PAINTINGS

Gift

PLAMONDON, ANTOINE (1804–1895)
The Last of the Hurons (Zacharie Vincent) 1838
Oil on canvas, 114.7 × 97 cm
48622
Gift of the Schaeffer family, Thornhill, Ontario

DECORATIVE ARTS

Purchase

RANVOYZÉ, FRANÇOIS (1739–1819)
Rococo Snuffbox c. 1775
Shell, silver and brass, 4.2 × 4.5 × 9.2 cm
48593

LATER CANADIAN ART

PAINTINGS

Gifts

MACDONALD, J.E.H. (1873–1932)
Distant Mountain 1928
Oil on canvas, 54 × 67 cm
48629
Gift of Erika V.C. Bruce, Ottawa, in memory of Geoffrey F. Bruce

TOUSIGNANT, CLAUDE (born 1932)
Journey to the End of Blue 1993
Acrylic on canvas, 259.5 × 419.5 cm
47525

Gift of the artist, Montreal

The Disappearance of Monsieur Monde 1995
Acrylic on canvas, 259.5 × 419.5 × 4.5 cm
48643
Gift of the artist, Montreal

Purchase

BALZAR, JOAN (1928–2016)
Spinner #1 1965
Acrylic on canvas, 173.2 × 233.5 cm
47524

SCULPTURES

Purchase

GENERAL IDEA (1969–1994)
White AIDS (Wallpaper Installation) (or BLAN© BLAN© BLAN©) 1991
Screen print on paper, installation dimensions variable
48476

DECORATIVE ARTS

Gift

BLATTER, ROBERT (1899–1998)
Furniture from the Breakfast Room of Bélanger House 1929
Painted wood, glass, leather, metal, jute and linen, installation dimensions variable
47526.1-9
Gift of the executor and beneficiaries of the estate of Murray Waddington, Ottawa, in his honour

CONTEMPORARY CANADIAN ART

DRAWINGS

Gifts

BARROW, DANIEL (born 1971)
In My Head 2004
Set of 4 collages with coloured inks, water-colour and graphite on beige wove paper, 29.9 × 21.6 cm each
48644.1-4
Gift of the Estate of Ben Portis, London, Ontario

NICOL, KEN (born 1969)
obsessive compulsive order 2016
Grid-ruled, bound note pad with pen and ink inscriptions, electrostatic prints with red ballpoint pen notations, and metal table with acrylic vitrine, installation dimensions variable
48645
Gift of the artist, Toronto

Purchases

SULLIVAN, DEREK (born 1976)
#135, Evidence of the Avant-Garde Exhibition, Prism scatter 2018
Coloured pencil on wove paper, 96.5 × 126.5 cm
48614
#137, Evidence of the Avant-Garde Exhibition, Meconopsis and métro tickets 2018
Coloured pencil on wove paper, 96.5 × 126.5 cm
48615
#140, Evidence of the Avant-Garde Exhibition, Dandelion and brochures 2018
Coloured pencil on wove paper, 96.5 × 126.5 cm
48616

WENDT, HANS (born 1973)
Paper Strips #5 2017
Watercolour on paper, 136 × 98 cm (approx.)
48488

Paper Strips #3 2017
Watercolour on paper, 147 × 95.5 cm (approx.)
48489

Untitled 2017
Watercolour on paper, 131 × 96 cm (approx.)
48490

PAINTINGS

Gifts

LACASSE, FRANÇOIS (born 1958)
Large Impulses XV 2008
Acrylic and ink on canvas, 152.5 × 229 × 6.5 cm
48627
Gift of the artist, Montreal

Phase II: Expansion I 2015
Acrylic and ink on canvas, 121.9 × 162.4 × 6.5 cm
48628
Gift of the artist, Montreal

Purchases

BAYNE, MIKE (born 1977)
Pink Strip 2017
Oil on hardboard, 30.5 × 20.4 cm
48492
Post 2016
Oil on hardboard, 30.5 × 20.4 cm
48493
Haystacks 2012
Oil on hardboard, 10.3 × 15.2 cm
48607

EVELEIGH, ROMANY (born Britain 1934)
From the Edge No. 2 2016–17
Oil on canvas, 183.5 × 183.5 × 4.5 cm
48486

FASSLER, LARISSA (born 1975)
CIVIC. CENTRE. I, II, III 2016
Acrylic, pen and pencil on canvas, installation dimensions variable
48507.1-3

GLABUSH, SKY (born 1970)
The Clearing 2018
Oil and sand on canvas, 203.5 × 274 × 4.6 cm
48609
The Boarding House 2018
Oil and sand on canvas, 213.6 × 152.6 × 3 cm
48610

KENNEDY, GARRY NEILL (born 1935)
Corrections 2012
Site-responsive installation, spray paint, installation dimensions variable
48557

KIWANGA, KAPWANI (born 1978)
Linear Painting #3: Dr. Sherman's Operating Room (St Luke's Hospital San Francisco, California) 2017
Latex on drywall, 210 × 76 cm
48500

Linear Painting #6: Birren Yellow-Grey (RR Donnelley & Sons Chicago, Illinois) 2017
Latex on drywall, 210 × 76 cm
48501

Linear Painting #4: Weyburn Mental Hospital (Weyburn, Saskatchewan) 2017
Latex on drywall, 210 × 76 cm
48502

MCINTOSH, ELIZABETH (born 1967)
Corsage 2017
Oil on canvas, 175.5 × 145 × 3 cm
48491

REEVES, BEN (born 1969)
Between Hound and Wolf 2017
Oil, acrylic and canvas on canvas,
180.6 × 129.7 × 3.9 cm
48495

WISE, CHLOE (born 1990)
Farewell Sighed Echo Too 2018
Oil on canvas, 152.4 × 183 cm
48506

PHOTOGRAPHS

Gifts

BAIER, NICOLAS (born 1967)
Canada in the Marsh of a Golf Course in Laval 2004
Inkjet print, 90 × 120 cm (approx.)
48649
Gift of Sandra Schlemm, Montreal

Canada Painted in an Old Prison in Laval 2004
Inkjet print, 90 × 120 cm (approx.)
48650
Gift of Sandra Schlemm, Montreal

Purchases

ALEXANDER, VIKKY (born 1959)
Between Dreaming and Living 1985/2008
Series of 3 azo dye prints (Cibachrome),
78.6 × 78.6 cm framed, each
48621.1-3

SHAW, JEREMY (born 1977)
Toward Universal Pattern Recognition (Baptism Bayfront Center, 1982) 2016
Kaleidoscopic acrylic, chrome and archival b/w photograph, 37.7 × 43.1 × 15.7 cm
48575

Toward Universal Pattern Recognition (Teen Challenge, Apr 7, 1983) 2016
Kaleidoscopic acrylic, chrome and archival b/w photograph, 48 × 52.6 × 16.8 cm
48576

Toward Universal Pattern Recognition (9.20.00 Z.N. Prayer. 2-35 Olsen) 2016
Kaleidoscopic acrylic, chrome and archival b/w photograph, 38.3 × 43.3 × 16 cm
48577

PRINTS

Purchase

WAHEED, HAJRA (born 1980)
Still Against the Sky 2015
Set of 3 etchings on transfer paper, various dimensions
48510.1-3

SCULPTURES

Gifts

ALTMEJD, DAVID (born 1974)
The Spectrum and the Hand 2012
Plexiglas, coconut, clay, epoxy, wire, resin, metal wire, horsehair and acrylic, 316.3 × 252.1 × 685.4 cm installed
48548
Gift of Robert-Jean Chénier, Westmount, Quebec

MACLEOD, MYFANWY (born 1961)
Albert Walker 2014
Eleven 3D printed replicas of marijuana buds, Kameleon paint, medium density fibreboard, acrylic mirror, light fixtures and hardware, 225 × 308 × 70 cm
48632.1-12
Gift of the artist, Vancouver

Purchases

BOYLE, SHARY (born 1972)
Axis and Revolution 2016
31 terracotta figures, installation dimensions variable
48558

GOWER, TERENCE (born 1965)
Public Spirit 2008
2 aluminum sculptures, video, 2 vitrines, magazines and paper, installation dimensions variable
48600.1-5

MARTINEAU, LUANNE (born 1970)
Knocking Hangers 2018
Hand needled felt, factory felt, handmade paper, gessoed linen, wood and velcro, 203 × 375 × 13.5 cm
48601

WISE, CHLOE (born 1990)
Olive Garden of Eden 2016
Marble, polyurethane plastic, oil paint and pepper, 67 × 178 × 91.5 cm
48505

TIME-BASED MEDIA

Purchases

KIWANGA, KAPWANI (born 1978)
500 ft 2017
2 channel sound installation, 12:05 minutes, installation dimensions variable
48503

RAFMAN, JON (born 1981)
Poor Magic 2017
High-definition video, 7:08 minutes
48606

WAHEED, HAJRA (born 1980)
Study for a Falling Object 2014
Video with sound, 10:18 minutes
48511

YOUNG, DANIEL (born 1981);
GIROUX, CHRISTIAN (born 1971)
Infrastructure Canada 2012
3 channel digital video installation, 60 minutes, installation dimensions variable
48608

INDIGENOUS ART

DRAWINGS

Purchases

ASHOONA, SHUVINAI
(born 1961, lives Cape Dorset, Nunavut)
Untitled (Sedna with Ulu and Globe) 2011
Coloured pencil and graphite on black wove paper, 50.1 × 65.2 cm
48618
Bird Bones 2015
Black felt pen on wove paper, 45.2 × 244.5 cm
48619
Aquarium 2017
Oil stick on wove paper, 130.8 × 459.8 cm
48620

JANVIER, ALEX
(Denesuline/Saulteaux, born 1935)
Indian Residential – The way of the Cross – English vs. French 2014
Watercolour on paper, 76.3 × 57.8 cm
48592

TEEVEE, NINGIUKULU
(born 1963, lives Cape Dorset, Nunavut)
Raven and Owl 2015
Watercolour and black ink on wove paper, 44.4 × 76.3 cm
48515

PAINTINGS

Gift

MORRISSEAU, NORVAL (CALLED COPPER THUNDERBIRD)
(Anishinaabe, 1932–2007)
Lily of the Mohawks 1974
Acrylic on paper, 136 × 59 cm
47527
Gift of Barbara Stimpson, Ottawa

Purchases

JANVIER, ALEX
(Denesuline/Saulteaux, born 1935)
Alberta Blues 1966
Oil on academy board, 60.8 × 76 cm
48475
Many Shades of Pierre 1979
Acrylic on canvas, 121.5 (diameter) × 2 cm
48549
High Hopes of a Liberal 1974
Acrylic on canvas, 90.5 × 122.5 cm
48550
Oil Patch Heart Beat 2013
Oil on canvas, 160.2 (diameter) × 4 cm
48591

MORRISSEAU, NORVAL (CALLED COPPER THUNDERBIRD)
(Anishinaabe, 1932–2007)
Misshipeshoo 1962
Oil paint over graphite on beige wove paper, 56.4 × 76.7 cm
48521
Misshipeshoo (with lines of power) 1962
Oil paint over graphite on beige wove paper, 56.4 × 76.7 cm
48522
Sacred Bear 1962
Oil on moose hide, 51 × 71 cm
48523

PHOTOGRAPHS

Purchases

MCMMASTER, MERYL

(Plains Cree, born 1988)

Edge of a Moment 2017

Inkjet print, 154 × 241 cm (approx.)

48508

MOFFATT, TRACEY

(Australian [Aboriginal], born 1960)

Spirit House 2017

Inkjet print, 151 × 227.5 cm (approx.)

48559

Washing 2017

Inkjet print, 151 × 227.5 cm (approx.)

48560

Touch 2017

Inkjet print, 151.8 × 227 cm (approx.)

48561

Worship 2017

Inkjet print, 151 × 227.1 cm (approx.)

48562

SKAWENNATI

(Kanien'kehà:ka/Mohawk and Italian, active Montreal from 1990)

Celestial Tree 2017

Machinimagraph from the video,

She Falls for Ages

Inkjet print, face-mounted to acrylic glazing,

118 × 118 cm

48611

WAWANOSH, DAVID B., Attributed to

(Anishinaabe [Ojibwa]/Aamjiwnaang First Nation, 1821/1822?–1867/1871?)

Chief David Wawanosh (self-portrait ?)

c. 1852

Daguerreotype, 6.7 × 5.5 cm

48596

SCULPTURES

Purchases

CLAUS, HANNAH

(Kanien'kehà:ka/Mohawk, born 1969)

our minds are one 2014

Digital print on polyester film, thread, PVA

glue, acrylic sheet and aluminum frame,

245 × 304.8 × 304.8 cm

48494

DICK, BEAU

(Kwakwaka'wakw, 1955–2017)

Tsonoqua 2016

Red cedar, horsehair, artificial feathers, acrylic

paint and graphite, 194 × 134 × 49 cm, height

includes hair

47528

DECORATIVE ARTS

Purchases

MYRE, NADIA

(Algonquin, born 1974)

Indian Act (page 9) 1999–2002

Glass beads over electrostatic print, and

embroidery floss on stroud cloth, 42.3 × 35.1 cm

48597

Indian Act (page 42) 1999–2002

Glass beads, thread, electrostatic print, masking

tape and embroidery floss on stroud cloth,

42.3 × 35.1 cm

48598

Indian Act (page 43) 1999–2002

Glass beads over electrostatic print, and

embroidery floss on stroud cloth, 42.3 × 35.1 cm

48599

TIME-BASED MEDIA

Purchases

ONIKEKU, QUDUS

(Nigerian [Yorùbá], born 1984)

Right Here, Right Now 2017

High-definition video, 13:09 minutes

48516

SKAWENNATI

(Kanien'kehà:ka/Mohawk and Italian, active Montreal from 1990)

TimeTraveller™ 2007–14

Machinima video, 9 episodes, 75:43 minutes

48612

She Falls for Ages 2017

Machinima video, 21 minutes

48613

CANADIAN DRAWINGS

Gift

KEELEY, SHELAGH (born 1954)

Fragments of the Wall for Pasolini #7 1982

Oil stick, oil pastel, acrylic, masking tape and

wax on beige paper, 70.5 × 100.1 cm

48623

Gift of Richard Cagnier, Montreal

Purchases

JOHNSON, CHARMIAN (born 1939)

Untitled 1988

Black ink over graphite on wove paper,

76 × 56 cm each

48594.1-3

Untitled 1986

Black ink over graphite on wove paper,

76.1 × 57 cm

48595

KENNEDY, GARRY NEILL (born 1935)

Imperfections Ia 1975

Gouged paperboard, 76.2 × 55.8 cm

48553

Imperfections Ib 1975

Gouged paperboard, 76.2 × 55.8 cm

48554

Imperfections II 1975

Gouged paperboard, 76.2 × 55.8 cm

48555

Imperfections III 1975

Gouged paperboard, 84.3 × 55.8 cm

48556

CANADIAN PRINTS

Gift

RIOPELLE, JEAN PAUL (1923–2002)

Marier's Flies 1985

Set of 8 colour etchings on paper, 50 × 66 cm

each; plate: 37.6 × 47.4 cm each

48519.1-8

Gift of the Laurentian Bank of Canada

INTERNATIONAL
PAINTING, SCULPTURE
& DECORATIVE ARTS

PAINTINGS

Purchases

FERNÁNDEZ, ALEJO

(Born in Germany? Documented in Spain by 1496, died in 1545)

Christ on the Way to Calvary c. 1510

Oil and mordant gilding on oak, 109.7 × 91.2 cm

48581

TISSOT, JAMES

(French, 1836–1902)

Partie carrée 1870

Oil on canvas, 120 × 145.8 cm

48499

CONTEMPORARY
INTERNATIONAL ART

PAINTINGS

Gift

GRASSO, LAURENT

(French, born 1972)

Aurora 2010

From the series *Studies into the Past – 1619*

Oil on panel, 29.1 × 35.7 cm

48631

Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

SCHEIBITZ, THOMAS

(German, born 1968)

Park 2015

Oil, acrylic and spray paint on canvas,

190.4 × 170.8 × 2.8 cm

48602

SIMPSON, LORNA

(American, born 1961)
Ice 4 2017
Ink and acrylic on plywood mounted on an aluminium strainer, 259.1 × 365.8 × 3.5 cm
48509

WHITNEY, STANLEY

(American, born 1946)
Among the Trees 2017
Oil on linen, 244 × 244 × 3.9 cm
48479

TIME-BASED MEDIA

Gift

GRASSO, LAURENT

(French, born 1972)
Psychokinesis 2008
Video, 12:30 minutes
48626
Gift of Robert-Jean Chénier, Westmount, Quebec

PHOTOGRAPHS

Gift

SIMON, TARYN

(American, born 1975)
Protocol Decision on the Principles of Resumption of a Full-Scale Freight Railway Communication through the Territory of Pridnestrovie Tiraspol, Transnistria, March 30, 2012 2015
From the series *Paperwork and the Will of Capital*, 2015
Inkjet print, 211.3 × 159.5 cm (approx.)
48512
Gift of the artist, New York

Purchases

DEMAND, THOMAS

(German, born 1964)
Backyard 2014, printed 2018
Chromogenic print, face-mounted to an acrylic glazing and back-mounted to an aluminum board, 229.5 × 382 cm (approx.)
48478

GILL, GAURI

(Indian [Warli], born 1970);
VANGAD, RAJESH
(Indian [Warli], born 1975)
River 2014, printed 2016
From the series *Fields of Sight*
Inkjet print with a variety of grey/black inks applied with felt tip pens, 72 × 106 cm
48496

Hospital

2017
From the series *Fields of Sight*
Inkjet print with a variety of grey/black inks applied with felt tip pens, 157 × 106 cm
48497

School

2017
From the series *Fields of Sight*
Inkjet print with a variety of grey/black inks applied with felt tip pens, 106 × 157 cm
48498

SCULPTURES

Gift

LOS CARPINTEROS

(Cuban, active Havana from 1994)
Cuarteto 2011
Painted wood, steel, chromed steel, chromed bronze, rubber, animal skin, cotton and nylon thread, installation dimensions variable
48625
Gift of Robert-Jean Chénier, Westmount, Quebec

Purchases

RAQS MEDIA COLLECTIVE

(Indian, active New Delhi from 1992)
The Necessity of Infinity 2017
Wool carpet with metallized embroidery thread, 2 Shruti boxes, and text, 28 × 479 × 420 cm (approx.) installed
48535

AI WEIWEI

(Chinese, born 1957)
Stacked Porcelain Vases as a Pillar 2017
Porcelain, 312 × 160 × 160 cm (approx.)
48504.1-6

TIME-BASED MEDIA

Purchases

AHLUWALIA, ASHIM

(Indian, born 1972)
Events in a Cloud Chamber 2016
High-definition video, 22:54 minutes
48477

DEAN, TACITA

(British, born 1965)
Event for a Stage 2015
16 mm film, 50 minutes
48617

PACI, ADRIAN

(Albanian, born 1969)
Interregnum 2017
High-definition video, 17:28 minutes
47523

INTERNATIONAL DRAWINGS

Gifts

ALMA-TADEMA, LAWRENCE

(British, 1836–1912)
Portrait of Laura Epps, Later the Artist's Second Wife c. 1870–71
Graphite on cream wove paper, 19.2 × 13.9 cm
48584
Gift of the Dennis T. Lanigan Collection

BRETT, JOHN

(British, 1831–1902)
Scene from Elizabeth Barrett Browning's "Aurora Leigh" with Aurora Leigh and Marian Erle Holding Her Infant Son 9 September 1857
Pen and black and brown ink on cream wove paper, 16.8 × 13.9 cm
48585
Gift of the Dennis T. Lanigan Collection

BURNE-JONES, EDWARD

(British, 1833–1898)
Study for "The Wedding Feast of Sir Degrevault" (for William Morris' Red House) 1860
Watercolour, gouache, pen and purple ink over graphite on cream wove paper, 26.2 × 29.5 cm
48586
Gift of the Dennis T. Lanigan Collection

CLAXTON, ADELAIDE SOPHIA

(British, 1841–1927)
Head of a Nun 1851
Watercolour and graphite on cream wove paper, 40.1 × 33.6 cm oval
48587
Gift of the Dennis T. Lanigan Collection

MILLAIS, JOHN EVERETT

(British, 1829–1896)
Portrait of Effie Ruskin c. 1853
Graphite on wove paper, 21.2 × 12.7 cm
48588
Gift of the Dennis T. Lanigan Collection

STEPHENS, FREDERIC GEORGE

(British, 1828–1907)
Presumed Portrait of Clare Stephens c. 1865
Watercolour and gouache with scraping and glaze on wove paper, 40 × 34.1 cm
48589
Gift of the Dennis T. Lanigan Collection

WATSON, JOHN DAWSON

(British, 1832–1892)
The Princess, an Illustration of Tennyson's Poem 1858
Pen and brown ink on cream wove paper, mounted on blue paper, 15.2 × 13.2 cm
48590
Gift of the Dennis T. Lanigan Collection

Purchases

BOURDON, SÉBASTIEN

(French, 1616–1671)
Potare Sitientes or Giving Drink to the Thirsty c. 1665–71
Pen and brown ink with grey and brown wash over black chalk on cream laid paper, 45.8 × 60.3 cm; image: 42 × 58 cm
48520

GREINER, OTTO

(German, 1869–1916)
On the Shore of Lake Garda, near Sirmione 1899
Pastel and charcoal on beige paper, 32.3 × 23 cm
48517r
A View Overlooking Lake Garda 1899
Pastel and white chalk on beige paper, 32.3 × 23 cm
48517v

HAMMERSHØI, VILHELM

(Danish, 1864–1916)
Group of Trees along the Royal Road near Gentofte, Denmark 1892
Graphite on beige laid paper, 21 × 28.6 cm
48552

INTERNATIONAL PRINTS

Gift

KOLLWITZ, KÄTHE

(German, 1867–1945)
Frontal Self-Portrait 1922–23
Woodcut on homemade beige paper, 41.7 × 30.4 cm; image: 14.8 × 15.5 cm
48580
Gift of Doris Smith, Ottawa

Purchase

LEYDEN, LUCAS VAN

(Dutch, 1494?–1533)
Coat of Arms with a Mask Held by Two Genii 1527
Engraving on cream laid paper, 7.7 × 11.7 cm
48603

PHOTOGRAPHS

Gifts

GILL, GAURI

(Indian [Warli], born 1970)
Revanti 2003, printed 2017
From the series *Balika Mela*
Inkjet print, 106.5 × 70.9 cm
48646
Gift of Jim des Rivières and Kathryn Finter, Ottawa

OWEN, HUGH

(British, 1808–1897)
House (Leigh Woods?) c. 1851–54, printed c. 1870
Albumen silver print, 22.5 × 17.4 cm
48624
Gift of Robert Hershkowitz

Purchases

GIRARD, GREG

(born 1955)
Young Man (in Leather Vest) 1975
From the series *Uniques*
Gelatin silver print, 23.7 × 15.5 cm
48536
Shauna with Man in Hat 1975
From the series *Uniques*
Gelatin silver print, 23.7 × 15.4 cm
48537
Woman in Long Coat, Steams Café 1975
From the series *Uniques*
Gelatin silver print, 15.2 × 23.9 cm
48538
Couple with Cigarette, Steams Café 1975
From the series *Uniques*
Gelatin silver print, 16.7 × 23.7 cm
48539
Woman Holding Cup 1975
From the series *Uniques*
Gelatin silver print, 15.2 × 23.8 cm
48540
Man with Hat, Sunglasses and Cane 1975
From the series *Uniques*
Gelatin silver print, 23.4 × 15.8 cm
48541
Young Woman, Steams Café 1975
From the series *Uniques*
Gelatin silver print, 15.2 × 23.9 cm
48542

HOLLOWAY, ELSIE

(1882–1971)
Ilederes, St. John's, Newfoundland
May 1899, printed c. 1908
Gelatin silver print, 36.8 × 55.5 cm
48579

LÓPEZ LUZ, PABLO

(Mexican, born 1979)
San Diego County – Tijuana XII, Frontera USA – Mexico 2015
Inkjet print, 64.9 × 52.7 cm
48480
Calexico – Mexicali II, Frontera USA – Mexico 2015
Inkjet print, 64.9 × 52.7 cm
48481
San Ysidro International Border Crossing 1, San Diego – Tijuana 2015
Inkjet print, 64.9 × 52.7 cm
48482
Mexicali – Calexico V, Frontera Mexico – USA 2014
Inkjet print, 64.9 × 52.7 cm
48483
Tijuana – San Diego County VI, Frontera Mexico – USA 2014
Inkjet print, 64.9 × 52.7 cm
48484
Tijuana/Mexicali – San Diego County III, Frontera Mexico – USA 2014
Inkjet print, 64.9 × 52.7 cm
48485

MIOT, PAUL-ÉMILE

(French, 1827–1900)
View of St. Pierre and Miquelon c. 1858
Albumen silver print, 17.3 × 24 cm
48474

MORTIMER-LAMB, HAROLD

(1872–1970)
Sir Henri-Gustave Joly de Lotbinière 1904
Platinum print, 22.8 × 18.8 cm
48551

REJLANDER, OSCAR G.

(British, 1813–1875)
Gertrude Francis Bruxner
Albumen silver print, 9.3 × 6 cm
48660
Gertrude Francis Bruxner
Albumen silver print, 9.2 × 6 cm
48661
Helen Marie Bruxner
Albumen silver print, 9.3 × 6 cm
48662
Anne Isabel Bruxner
Albumen silver print, 9.1 × 5.9 cm
48663

RISTELHUEBER, SOPHIE

(French, born 1949)
WB #13 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48563
WB #17 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48564
WB #22 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48565
WB #24 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48566
WB #28 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48567
WB #43 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48568
WB #49 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48569
WB #6 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48570
WB #11 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48571
WB #25 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48572
WB #29 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48573
WB #10 2005, printed 2018
Chromogenic print, 120.1 × 150.2 cm
48574

ROBINSON, HENRY PEACH

(British, 1830–1901)
Henry Peach Robinson Portfolio 1975
Portfolio, in green cloth-covered boards with embossed text, containing 13 gelatin silver prints, one collotype print of a sketch, and one handmade booklet, 77.8 × 118.8 × 4.1 cm
48578.1-9

WALLACE, IAN

(born Britain 1943)
Untitled (Westcoast Transmission)
c. 1969–71
2 gelatin silver prints, framed, 79.8 × 101.2 cm (approx.) each
48518.1-2

PHOTOGRAPHS, CANADIAN CONTEMPORARY

PHOTOGRAPHS

Gifts

BREUKELMAN, JIM
(born Trinidad 1941)
PacifiCat #5 2000
From the series *PacifiCat*
Chromogenic print, 96.5 × 121.4 cm (approx.)
48582
Gift of the artist, Vancouver

Paintball Landscape #24 2008
From the series *Paintball: Urban War Game Landscapes*
Chromogenic print, 96.7 × 120.5 cm (approx.)
48583
Gift of the artist, Vancouver

HEATH, DAVE (1931–2016)
New York, 2 May 2006 2006
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 17.4 × 26.2 cm
48630
Gift of Tim Irwin, Ottawa

New York, 15 October 2003 2003
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 19.3 × 24.8 cm
48633
Gift of Sheila Duke, Kinburn, Ontario

Toronto, 8 March 2002 2002
From the series *Dave Heath: A Heritage of Meaning, an Introspective*
Inkjet print, 40 × 53.3 cm
48634
Gift of Sheila Duke, Kinburn, Ontario

Boy with Branch c. 2002–14
Inkjet print, 17.4 × 26.1 cm
48647
Gift of Barbara Gage Bolton, Sidney, British Columbia

JAMES, GEOFFREY
(born Britain 1942)
Oak Tree off Spadina and Dupont, Toronto 2005
From the series *Toronto*
Gelatin silver print, 22.9 × 56.4 cm
48648
Gift of Barbara Gage Bolton, Sidney, British Columbia

Purchases

GIRARD, GREG (born 1955)
Contact Sheet 1 1973, printed 2015
From the series *Selects*
Inkjet print, 77.5 × 59.8 cm
48543
English Bay (Endless Summer) 1973, printed 2015
From the series *Selects*
Inkjet print, 21.5 × 29.5 cm
48544
Liquor Store 1973, printed 2015
From the series *Selects*
Inkjet print, 21.5 × 29.5 cm
48545
Young Man in Pool Hall 1974, printed 2015
From the series *Selects*
Inkjet print, 21.5 × 29.5 cm
48546
Burlesque 1975, printed 2015
From the series *Selects*
Inkjet print, 21.5 × 29.5 cm
48547

HAYEUR, ISABELLE (born 1969)
Dark Bay 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48524
Exposure 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48525
Behind the Screen 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48526
Desert Shores 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48527
Divided We Stand 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48528
My Homies Still 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48529
Your Loss 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48530
Your Eyes 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48531
Good Luck 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48532
North Shore 2015–16
From the series *Desert Shores (Lost America)*
Inkjet print, mounted on aluminum, 60.8 × 91 cm
48533

PETHICK, JERRY (1935–2003)
Light Sentinels I 1994
Gelatin silver print, 75.7 × 102.8 cm
48604
Light Sentinels II 1994
Gelatin silver print, 79.9 × 105 cm
48605

ROBINSON, MIKE (born 1961)
Arnaud Maggs and Gabor Szilasi 1998
Ferrotype, 17.8 × 12.7 cm
48487

WRIGHT, ANDREW
(born Britain 1971)
Data Trespass: Illegal Photographs # 23-31 2016
From the series *Data Trespass*
9 inkjet prints, 63.3 × 43.5 cm each
48513.1-9

TIME-BASED MEDIA

Purchases

HAYEUR, ISABELLE (born 1969)
Desert Shores 2015
High-definition video, 36:19 minutes
48534

WRIGHT, ANDREW
(born Britain 1971)
Data Trespass: Wyoming v. Wright 2016
From the series *Data Trespass*
High-definition video, 9:43 minutes
48514



Loans

Due to the breadth, quality and uniqueness of the national collection, the National Gallery of Canada receives a significant number of loan requests each year, attesting to the excellence of its art acquisitions.

Between April 1, 2018 and March 31, 2019, the Gallery loaned 250 works from the collection to twenty-seven institutions in Canada for thirty-nine exhibitions; and to twenty-five institutions outside of Canada for twenty-nine exhibitions.

The figures in parentheses are the number of works by each artist that were loaned.

CANADA

ALBERTA

CALGARY

Esker Foundation

L-2258

Agnes Martin: The mind knows what the eye has not seen
September 22, 2018 to April 28, 2019

Martin, Agnes (1)

TOURING:

Escher Foundation, Calgary, September 22 to December 21, 2018

MacKenzie Art Gallery, Regina, January 26 to April 28, 2019

Nickle Galleries

L-2134

The Writing on the Wall: Works of Dr. Joane Cardinal-Schubert, RCA
September 21, 2017 to August 12, 2018

Cardinal-Schubert, Joane (1)

TOURING:

Red Deer Museum, Red Deer, Alberta, May 5 to August 12, 2018

EDMONTON

Art Gallery of Alberta

L-2313

Vernon Ah Kee: cantchant
January 26 to May 19, 2019

Ah Kee, Vernon (22)

BRITISH COLUMBIA

VANCOUVER

Vancouver Art Gallery

L-2273

Dana Claxton: Fringing the Cube

October 27, 2018 to February 3, 2019

Claxton, Dana (5)

WHISTLER

Audain Art Museum

L-2264

Beau Dick: Revolutionary Spirit

March 30 to June 11, 2018

Dick, Beau (1)

L-2338

Tales of an Empty Cabin: Somebody Nobody Was ...

February 16 to May 6, 2019

Tisiga, Joseph (2)

NEW BRUNSWICK

FREDERICTON

Beaverbrook Art Gallery

L-2097

Marlene Creates: Places, Paths, and Pauses

September 23, 2017 to January 19, 2020

Creates, Marlene (2)

TOURING:

Dalhousie Art Gallery, Halifax, February 16 to May 6, 2018

Confederation Centre Art Gallery, Charlottetown, June 9 to September 30, 2018

ONTARIO

HAMILTON

Art Gallery of Hamilton

L-2231

Water Works

February 10 to May 27, 2018

Goodwin, Betty (1)

Yoon, Jin-me (1)

KINGSTON

Agnes Etherington Art Centre

L-2248

The Powers of Women: Female Fortitude in European Art

January 6 to April 8, 2018

Dürer, Albrecht (2)

LONDON

Museum London

L-2252

BGL: Spectacle + Problems

April 28 to August 26, 2018

BGL (3)

L-2161

Robert Fones: Signs | Forms | Narratives

September 9, 2017 to July 21, 2018

Fones, Robert (2)

TOURING:

Art Museum at the University of Toronto, Toronto, May 16 to July 21, 2018

OTTAWA

Canadian War Museum

L-1833A

Witness – Canadian Art of the First World War

September 15, 2018 to January 6, 2019

Milne, David B. (1)

TOURING:

Varley Art Gallery, Markham,

September 15, 2018 to January 6, 2019

Ottawa Art Gallery

L-2078

Àdisòkàmagan/Nous connaître un peu nous-mêmes/We'll All Become Stories

April 28 to September 16, 2018

Dallaire, Jean (1)

Davies, Thomas (1)

Fosbery, Ernest (1)

Moss, Charles E. (1)

Pooley, Henry (1)

Roberts, Goodridge (1)

THUNDER BAY

Thunder Bay Art Gallery

L-2220

Uprising: The Power of Mother Earth

June 25, 2018 to April 28, 2019

Belcourt, Christi (1)

TOURING:

Thunder Bay Art Gallery, Thunder Bay, June 25 to November 25, 2018

Carleton University Art Gallery, Ottawa, January 21 to April 28, 2019

TORONTO

Art Gallery of Ontario

L-2301

Tunirrusiangit: Kenojuak Ashevak and Tim Pitsiulak

June 16 to August 12, 2018

Pitsiulak, Tim (1)

L-2277

Rebecca Belmore: Facing the Monumental

July 12, 2018 to October 6, 2019

Belmore, Rebecca (4)

TOURING:

Art Gallery of Ontario, Toronto, July 12 to October 21, 2018

Remai Modern, Saskatoon, February 1 to May 12, 2019

L-2290

Impressionism in the Age of Industry: Monet, Pissarro and more

February 16 to May 5, 2019

Pissarro, Camille (1)

Monet, Claude (1)

L-2303

Mickalene Thomas: Femmes Noires

November 29, 2018 to March 24, 2019

Thomas, Mickalene (1)

Art Museum at the University of Toronto

L-2345

Vision Exchange: Perspectives from India to Canada

February 2 to March 23, 2019

Ahluwalia, Ashim (1)

Gill, Gauri; Vangad, Rajesh (3)

Gupta, Sunil (3)

Kallat, Jitish (7)

Kallat, Reena (10)

Kanwar, Amar (1)

RAQS Media Collective (1)

Singh, Dayanita (1)

Museum of Contemporary Art

L-2257

BELIEVE

September 22, 2018 to January 6, 2019

Shaw, Jeremy (1)

Power Plant

L-2299

Shuvina Ashoona

January 26 to May 12, 2019

Ashoona, Shuvina (2)

Ryerson Image Centre

L-2251

Scotiabank Photography Award:

Shelley Niro

April 28 to August 5, 2018

Niro, Shelley (7)

QUEBEC

BAIE-SAINT-PAUL

Musée d'art contemporain
de Baie-Saint-Paul

L-2202

La révolution Borduas : espaces et liberté
June 23, 2018 to March 24, 2019
Borduas, Paul-Émile (14)

TOURING:
Musée d'art contemporain de Baie-Saint-Paul, Baie-Saint-Paul, June 23 to November 4, 2018
Musée des beaux-arts de Sherbrooke, Sherbrooke, November 29, 2018 to March 24, 2019

GATINEAU

Canadian Museum of History

L-2260

Medieval Europe – Power and Splendour
June 8, 2018 to January 20, 2019
Neri di Bicci (1)
Unknown (French, Châteauneuf-sur-Cher – late 12th century) (2)
Unknown (French, Languedoc or Charente – 12th century) (1)
Unknown (French, Lombez – 12th century) (2)
Unknown (French, Saintonge – 12th century) (1)
Unknown (Flemish – 16th century) (1)
Unknown (Italian School, Tuscany – 14th century) (1)
Unknown (Italian School, Tuscany – 15th century) (1)

MONTREAL

Montreal Museum of Fine Arts

L-2162

Napoleon: Art and Court Life in the Imperial Palace
February 3, 2018 to March 10, 2019
Chinard, Joseph (1)

TOURING:
Montreal Museum of Fine Arts, Montreal, February 3 to May 10, 2018
Virginia Museum of Fine Arts, Richmond, June 9 to September 3, 2018
Nelson-Atkins Museum of Art, Kansas City, October 26, 2018 to March 10, 2019

L-2168

Inauguration of the Michal and Renata Hornstein Pavilion for Peace
November 4, 2016 to February 1, 2019
Bierstadt, Albert (1)

L-2213

Alexander Calder: Radical Inventor
September 21, 2018 to August 4, 2019
Calder, Alexander (1)

TOURING:
Montreal Museum of Fine Arts, Montreal, September 21, 2018 to February 24, 2019

Musée d'art contemporain
de Montréal

L-2294

Françoise Sullivan
October 20, 2018 to January 31, 2021
Sullivan, Françoise (2)

TOURING:
Musée d'art contemporain de Montréal, Montreal, October 20, 2018 to January 20, 2019
McMichael Canadian Art Collection, Kleinburg, Ontario, February 16 to May 12, 2019

QUEBEC CITY

Musée national des beaux-arts
du Québec

L-1950

Alfred Pellan: Wide-awake Dreamer
February 26, 2014 to March 31, 2021
Pellan, Alfred (1)

L-2278

Fait Main / Hand made
June 14 to September 3, 2018
Martineau, Luanne (1)

L-2274

Marcel Barbeau. En mouvement
October 11, 2018 to January 6, 2019
Barbeau, Marcel (7)

AUSTRIA

VIENNA

Albertina

L-2211

Claude Monet
September 21, 2018 to January 6, 2019
Monet, Claude (2)

Kunsthistorisches Museum

L-2122

Rubens. The Power of Transformation
October 17, 2017 to June 3, 2018
Rubens, Peter Paul (1)

TOURING:
Städelsches Kunstinstitut und Städtische Galerie, Frankfurt, February 8 to June 3, 2018

BELGIUM

LEEWARDEN

Fries Museum

L-2216

Escher's Journey
July 30 to October 28, 2018
Escher, M.C. (8)

FRANCE

ARLES

Fondation Vincent Van Gogh Arles

L-2242

Paul Nash. Sunflower Rises
April 21 to October 28, 2018
Nash, Paul (1)

PARIS

Musée d'Orsay

L-2115

Cézanne Portraits
June 13, 2017 to July 8, 2018
Cézanne, Paul (1)

TOURING:
National Gallery of Art, Washington, D.C., March 25 to July 8, 2018

Musée du Louvre

L-2224

Delacroix (1798-1863)
March 29, 2018 to January 6, 2019
Delacroix, Eugène (2)

TOURING:
Musée du Louvre, Paris, March 29 to July 23, 2018
The Metropolitan Museum of Art, New York, September 17, 2018 to January 6, 2019

GERMANY

MUNICH

Stiftung Haus der Kunst

L-2143

Kiki Smith: Procession
February 2, 2018 to May 12, 2019
Smith, Kiki (1)

TOURING:
Stiftung Haus der Kunst, Munich, February 2 to June 3, 2018
Sara Hildén Art Museum, Tampere, Finland, February 9 to May 12, 2019

NETHERLANDS

AMSTERDAM

Foam

L-2292

Gold and Silver

April 20 to June 10, 2018

Johnson, G.H. (1)

Vance, Robert H. (2)

Unknown (24)

Van Gogh Museum

L-2214

Dutch artists in Paris, 1789–1914.

Van Gogh, Van Dongen, Mondrian ...

October 11, 2017 to May 13, 2018

Van Dongen, Kees (1)

TOURING:

Musée du Petit Palais, Paris, February 6 to May 13, 2018

SPAIN

MADRID

Museo Nacional Centro de Arte Reina Sofía

L-2223

Lost, Loose and Loved: Foreign Artists in Paris 1944–1968

November 21, 2018 to April 22, 2019

Barbeau, Marcel (1)

Leduc, Fernand (1)

Riopelle, Jean Paul (1)

Museo Nacional del Prado

L-2203

Lorenzo Lotto. Portraits

June 19, 2018 to February 10, 2019

Lotto, Lorenzo (1)

TOURING:

Museo Nacional del Prado, Madrid, June 19 to September 30, 2018

National Gallery, London, November 5, 2018 to February 10, 2019

U.K. (ENGLAND)

LONDON

Dulwich Picture Gallery

L-2201

David Milne: Modern Painting

February 14, 2018 to January 13, 2019

Milne, David (46)

TOURING:

Dulwich Picture Gallery, London, February 14 to May 7, 2018

Vancouver Art Gallery, Vancouver, June 16 to September 9, 2018

McMichael Canadian Art Collection, Kleinburg, Ontario, October 5, 2018 to January 13, 2019

National Gallery

L-2188

Monet and Architecture

April 9 to July 29, 2018

Monet, Claude (2)

Royal Academy of Arts

L-2219

Dalí/Duchamp

October 7, 2017 to May 27, 2018

Duchamp, Marcel (1)

TOURING:

Salvador Dalí Museum, St. Petersburg, Florida, USA, February 10 to May 27, 2018

U.S.A.

ARKANSAS

BENTONVILLE

Crystal Bridges Museum of American Art

L-2266

Art for a New Understanding:

Native Voices, 1950s to Now

October 6, 2018 to May 17, 2020

Beam, Carl (2)

Yuxweluptun, Lawrence Paul (1)

Odjig, Daphne (3)

TOURING:

Crystal Bridges Museum of American Art, Bentonville, October 6, 2018 to January 7, 2019

IAIA Museum of Contemporary Native Arts, Sante Fe, January 25 to July 19, 2019

CALIFORNIA

SAN FRANCISCO

Fine Arts Museums of San Francisco, the Legion of Honor

L-2229

Truth and Beauty: The Pre-Raphaelites and the Old Masters

June 30 to September 30, 2018

Hunt, William Holman (1)

COLORADO

DENVER

Denver Art Museum

L-2208

Degas: A Passion for Perfection

February 11 to May 20, 2018

Degas, Edgar (1)

NEW YORK

NEW YORK

The Metropolitan Museum of Art

L-2205

Thomas Cole's Journey: Atlantic Crossings

January 30 to October 7, 2018

Cole, Thomas (1)

TOURING:

The Metropolitan Museum of Art, New York, January 30 to May 13, 2018

National Gallery, London, June 11 to October 7, 2018

L-2241

Like Life: Sculpture, Color, and the Body

March 21 to July 22, 2018

Mueck, Ron (1)

The Morgan Library & Museum

L-2320

The Extended Moment: Photographs from the National Gallery of Canada

February 15 to May 26, 2019

Arbus, Diane (1)

Blossfeldt, Karl (1)

Cramer, Konrad (1)

Herschel, John Frederick (1)

Man Ray (1)

Robinson, Henry Peach (1)

TEXAS

DALLAS

Meadows Museum

L-2212

Dalí: Poetics of the Small, 1929–1936

September 9, 2018 to January 6, 2019

Dalí, Salvador (1)

WASHINGTON, D.C.

Embassy of Canada

L-2200

From Vimy to Juno

April 1, 2017 to April 30, 2020

Allward, Walter S. (3)

Laliberté, Alfred (1)



Exhibitions

The National Gallery of Canada makes the national collection visible and accessible through its exhibitions and installations. Each year it produces exhibitions for its main site in Ottawa, and for travel across Canada and abroad.

In 2018–19, the Gallery organized forty-two exhibitions, twenty-four of which were presented in Ottawa. In addition to its programming in Ottawa, there were eighteen exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, the United States, the United Kingdom and Italy.

SPECIAL EXHIBITIONS PRESENTED AT THE NATIONAL GALLERY OF CANADA IN OTTAWA

Gold and Silver: Images and Illusions of the Gold Rush
Canadian Photography Institute
November 3, 2017 to April 2, 2018

Frontera: Views of the U.S.-Mexico Border
Canadian Photography Institute
November 3, 2017 to April 2, 2018

PhotoLab 3: Between Friends
Canadian Photography Institute
November 3, 2017 to April 2, 2018

BC Artists: The Gary Sim Donation
Library and Archives
January 23 to May 6, 2018

Governor General's Awards in Visual and Media Arts 2018
Organized by the National Gallery of Canada in collaboration with the Canada Council for the Arts
Lower Contemporary Galleries
March 29 to August 5, 2018

PhotoLab 4: New Generation Photography Award
Organized by the Canadian Photography Institute of the National Gallery of Canada in partnership with Scotiabank
Canadian Photography Institute
April 13 to August 19, 2018

The Extended Moment: Fifty Years of Collecting Photographs
Canadian Photography Institute
May 4 to September 16, 2018

The Golden Cockerel Press, 1920–1961
Library and Archives
May 7 to September 3, 2018

Laurent Amiot: Canadian Master Silversmith
Prints and Drawings Gallery
May 11 to September 23, 2018

Impressionist Treasures: The Ordrupgaard Collection
Organized by Ordrupgaard, Copenhagen and the National Gallery of Canada
Special Exhibitions Galleries
May 18 to September 9, 2018

Masters of Venetian Portraiture: Veronese, Tiepolo, Vittoria
Masterpiece in Focus Gallery
June 8 to September 16, 2018

The Alcuin Society Awards for Excellence in Book Design in Canada 2017
Library and Archives
September 6 to October 14, 2018

Anthropocene
Organized by the Canadian Photography Institute of the National Gallery of Canada and the Art Gallery of Ontario, in partnership with Fondazione MAST (Bologna, Italy)
Lower Contemporary Galleries
September 28, 2018 to February 24, 2019

Sobey Art Award 2018
Organized by the National Gallery of Canada and the Sobey Art Foundation
Lower Contemporary Galleries
October 4, 2018 to February 10, 2019

Halifax Harbour 1918
Organized by the National Gallery of Canada in partnership with the Art Gallery of Nova Scotia
Masterpiece in Focus Gallery
October 12, 2018 to March 17, 2019

Oscar G. Rejlander: Artist Photographer
Canadian Photography Institute
October 19, 2018 to February 3, 2019

PhotoLab 5: Althea Thauberger
Canadian Photography Institute
October 19, 2018 to February 3, 2019

The Origins of Photography Library
Library and Archives
October 19, 2018 to February 3, 2019

Paul Klee: The Berggruen Collection from The Metropolitan Museum of Art
Organized by The Metropolitan Museum of Art in association with the National Gallery of Canada
Special Exhibitions Galleries
November 16, 2018 to March 17, 2019

Selection of Works from the Permanent Collection in Tribute to Marc Mayer
Upper Contemporary Galleries
November 30, 2018 to July 7, 2019

Moshe Safdie's National Gallery of Canada
Concourse adjacent to Scotiabank Great Hall
December 21, 2018 to May 12, 2019

Labour of Love: Selections from Some Small Canadian Presses
Library and Archives
February 5 to June 9, 2019

Multitude, Solitude: The Photographs of Dave Heath
Organized by The Nelson-Atkins Museum of Art in association with the Canadian Photography Institute of the National Gallery of Canada
Canadian Photography Institute
March 14 to September 2, 2019

Governor General's Awards in Visual and Media Arts 2019
Organized by the National Gallery of Canada in collaboration with the Canada Council for the Arts
Lower Contemporary Galleries
March 29 to August 5, 2019

NATIONAL OUTREACH

David Altmejd: The Vessel

Winnipeg Art Gallery
(Winnipeg, Manitoba)

November 25, 2017 to April 8, 2018

Photography in Canada: 1960–2000

The Rooms (St. John's, Newfoundland)

January 27 to April 22, 2018

Alex Janvier

Beaverbrook Art Gallery
(Fredericton, New Brunswick)

February 15 to May 21, 2018

James Wilson Morrice. The A.K.

*Prakash Collection in Trust to
the Nation*

Beaverbrook Art Gallery
(Fredericton, New Brunswick)

April 12 to July 2, 2018

Alex Janvier

Glenbow Museum (Calgary, Alberta)

June 16 to September 9, 2018

The Impressionists on Paper

Winnipeg Art Gallery
(Winnipeg, Manitoba)

June 16 to September 9, 2018

David Milne: Modern Painting

Organized by the Dulwich Picture Gallery and the
McMichael Canadian Art Collection in collaboration
with the Vancouver Art Gallery, with the exceptional
support of the National Gallery of Canada

Vancouver Art Gallery

(Vancouver, British Columbia)

June 16 to September 9, 2018

James Wilson Morrice. The A.K.

*Prakash Collection in Trust to
the Nation*

Art Gallery of Alberta
(Edmonton, Alberta)

July 21 to October 7, 2018

Vision Exchange: Perspectives

from India to Canada

Organized by the Art Gallery of Alberta and the
National Gallery of Canada

Art Gallery of Alberta
(Edmonton, Alberta)

September 28, 2018 to January 6, 2019

David Milne: Modern Painting

Organized by the Dulwich Picture Gallery and the
McMichael Canadian Art Collection in collaboration
with the Vancouver Art Gallery, with the exceptional
support of the National Gallery of Canada

McMichael Canadian Art Collection
(Kleinburg, Ontario)

October 5, 2018 to January 13, 2019

Vernon Ah Kee: cantchant

Art Gallery of Alberta
(Edmonton, Alberta)

January 26 to May 19, 2019

Vision Exchange: Perspectives

from India to Canada

Organized by the Art Gallery of Alberta and the
National Gallery of Canada

Art Museum, University of Toronto
(Toronto, Ontario)

February 1 to March 30, 2019

James Wilson Morrice. The A.K.

*Prakash Collection in Trust to
the Nation*

Musée d'art de Joliette (Joliette, Quebec)

February 2 to May 5, 2019

INTERNATIONAL OUTREACH

David Milne: Modern Painting

Organized by the Dulwich Picture Gallery and the
McMichael Canadian Art Collection in collaboration
with the Vancouver Art Gallery, with the exceptional
support of the National Gallery of Canada

Dulwich Picture Gallery
(London, United Kingdom)

February 14 to May 7, 2018

*Lisette Model: Photographs from
the Canadian Photography Institute
of the National Gallery of Canada*

Boca Raton Museum of Art
(Boca Raton, Florida, USA)

April 24 to October 21, 2018

*Canada Builds/Rebuilds a Pavilion
in Venice*

Canada Pavilion, 2018 Venice
Architecture Biennale (Venice, Italy)

May 26 to November 25, 2018

*The Extended Moment: Fifty Years
of Collecting Photographs*

The Morgan Library & Museum
(New York, New York, USA)

February 15 to May 26, 2019

*Oscar G. Rejlander: Artist
Photographer*

J. Paul Getty Museum
(Los Angeles, California, USA)

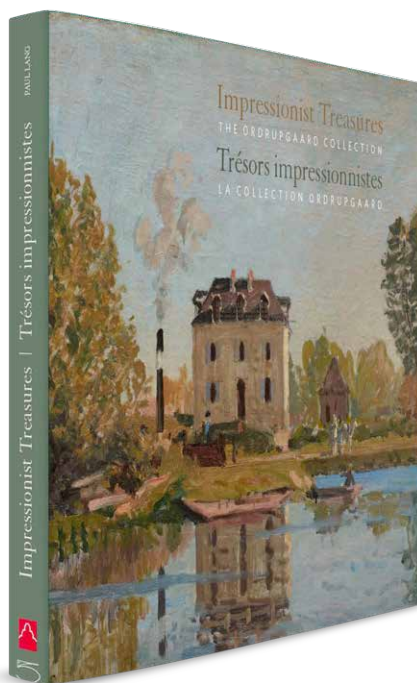
March 12 to June 9, 2019



Publications and Copyright

The National Gallery of Canada produces numerous publications to complement programming, enrich scholarship, and contribute to the world's art history.

PUBLICATIONS



All of the Gallery's collection-based books and exhibition catalogues are published in both official languages: some are bilingual and others are published as separate French and English editions.

Between April 1, 2018 and March 31, 2019, the Gallery produced the following scholarly publications:

LAURENT AMIOT: CANADIAN MASTER SILVERSMITH

Released May 2018, separate English and French editions, 256 pages. Distributed by Figure 1 Publishing, Vancouver.

IMPRESSIONIST TREASURES: THE ORDRUPGAARD COLLECTION

Released May 2018, bilingual edition, 144 pages. Distributed by 5 Continents Editions, Milan.

THE EXTENDED MOMENT: FIFTY YEARS OF COLLECTING PHOTOGRAPHS

Released May 2018, separate English and French editions, 336 pages. Distributed by 5 Continents Editions, Milan.

OSCAR G. REJLANDER: ARTIST PHOTOGRAPHER

Released October 2018, separate English and French editions, 336 pages. Distributed by Yale University Press, New Haven and London, and 5 Continents Editions, Milan.

HALIFAX HARBOUR 1918

Released October 2018, bilingual edition, 144 pages. Distributed by Goose Lane Editions, Fredericton.

NATIONAL GALLERY OF CANADA REVIEW

The Gallery produces this online scholarly journal in collaboration with the University of Toronto Press. One issue is produced per year; Volume 9 was released in May 2018.

COPYRIGHT

The Gallery operates under the Collective Agreement that it has signed with Canadian Artists' Representation – Le front des artistes canadiens (CARFAC)/Regroupement des artistes en arts visuels du Québec (RAAV). The Agreement sets forth exhibition and reproduction rights, as well as professional service fees for living Canadian artists.

In 2018–19, 165 contracts were signed with living Canadian artists. This represents a significant decrease in comparison to 2017–18 (234 contracts), which was an exceptional year due to the many Canadian contemporary works on view in the permanent galleries and the Canadian Biennial exhibition. In addition, 521 images of works of art from the national collection were made available to third parties for reproduction or research purposes.

Renewal of the Collective Agreement with CARFAC/RAAV was negotiated and ratified. The four-year agreement came into effect on June 1, 2018.



Management Discussion and Analysis

The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations through three strategic priorities: Collection Management, Audience Development and Operational Excellence.

STRATEGIC DIRECTION

The National Gallery of Canada is committed to providing Canadians with a sense of identity and pride in Canada's rich visual arts heritage. Through its collection, exhibition, loan and educational programs, and its publications and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both within Canada and abroad. By collaborating with national and international institutions, the Gallery seeks to make art accessible, meaningful and vital to diverse audiences of all ages.

The work of the Gallery is made possible through financial support from the Government of Canada, operating revenue, sponsorships, and generous contributions from the National Gallery of Canada Foundation, as well as contributions and donations from individuals, corporations and foundations. The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations. In 2018–19, the Gallery focused on three strategic priorities:

Collection Management

The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.

Audience Development

The NGC's visitor-centric approach positions the Gallery as a prime cultural destination, resulting in a broad and diverse audience.

Operational Excellence

The NGC's infrastructure supports cross-organizational collaboration and horizontal engagement.

With the support of its dedicated staff, the Gallery has effectively advanced these strategic priorities through the engagement of visitors and donors, the delivery of a vibrant exhibition and outreach program, the acceptance of meaningful gifts, and the acquisition of important works of art.

OPERATING ENVIRONMENT

During the past year, through a wide range of stimulating programming and outreach activities – presented both online and at various physical sites – the Gallery furthered knowledge, understanding and enjoyment of art in Canada and abroad.

Combined Gallery attendance totalled 1,966,162 visitors, an increase of 6.7% over results from the previous fiscal year. Combined attendance includes physical attendance at the main facility in Ottawa, and at all other venues where the Gallery was present, as well as virtual attendance, based on the number of individual visitors to the Gallery's website. In 2018–19, the Gallery's website registered 1,041,359 individual visitors and 1,437,071 user sessions, representing an increase of 18% and 20% respectively, year over year.

In 2018–19, the Gallery organized twenty-four exhibitions that were presented at its landmark building in Ottawa. Owing to this remarkable programming line-up, and to ongoing visitor-centric initiatives, there were 434,834 visitors to the Gallery in 2018–19, up by 13% from the 385,576 individuals recorded in 2017–18.

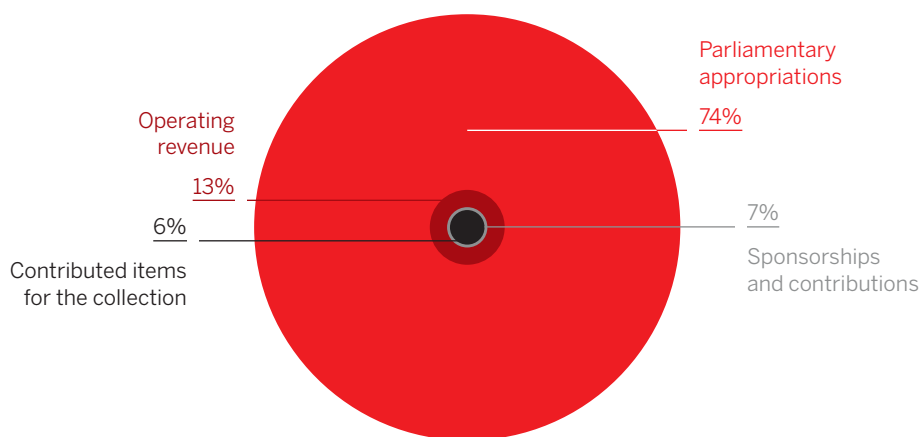
In addition to its programming in Ottawa, there were eighteen outreach exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, the United States, the United Kingdom and Italy. These were exhibitions presented in relation to one of the Gallery’s outreach vehicles: the travelling exhibitions program, an international partnership, or NGC@ partnerships with the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery. In total, 489,969 visitors attended NGC outreach exhibitions in 2018–19, signalling a successful year of outreach for the Gallery and its partner institutions.

The Venice Biennale is the most prestigious contemporary art event in the world. For more than six decades, Canada has sent official representation to the Biennale and, since 1958, has showcased the work of an accomplished Canadian artist at the Canada Pavilion. This unique venue is located in the Giardini di Castello, overlooking the Venice Lagoon.

Following a \$3-million restoration, the newly restored Canada Pavilion was unveiled in May 2018 at the 16th International Architecture Exhibition. To mark the occasion, the Pavilion featured a special presentation titled *Canada Builds/Rebuilds a Pavilion in Venice*. Organized by Réjean Legault, the presentation offered an overview of the restoration and an unprecedented analysis of the building’s commission by the Gallery more than sixty years ago. During the 2018–19 fiscal year, 165,000 people visited the Canada Pavilion.

Through Budget 2016, the Gallery was allocated \$18.4 million over five years for capital projects. The most significant project – the replacement of windows and skylights in the Main Entrance Pavilion and Colonnade – was initiated in early January 2018 and substantially completed by December 2018. This project also included refurbishment of the two front-lobby elevators and rectification of a sloped-sill safety issue on the mezzanine level of the Colonnade, which was completed by April 2019. In addition, through Budget 2016, the Gallery initiated thirteen projects to address various lifecycle deficiencies in the mechanical, electrical and architectural building systems.

While it continues to receive the majority of its funding from the Government of Canada, the Gallery has been steadily diversifying its funding sources. Including items contributed to the collection, total funding by source for the fiscal year was as indicated below.



FINANCIAL OVERVIEW

The Gallery achieved a surplus of \$0.5 million for the year, compared to an operating deficit of \$2.7 million last year. The previous year's deficit arose due to the accounting treatment of the Gallery's investment in the transformation of the Canadian and Indigenous Galleries. This 2018–19 surplus represents increased revenues resulting from attendance that exceeded the Gallery's target for the year. Consequently, the Gallery's accumulated unrestricted net assets increased to \$2 million (2017–18: \$1.5 million; 2016–17: \$4.2 million) by the end of 2018–19.

PARLIAMENTARY APPROPRIATIONS

The Gallery recognized parliamentary appropriations of \$51.6 million, comprised of \$43.4 million for operating and capital expenditures, and \$8.2 million for the purchase of objects for the collection. This compares to \$48.1 million in 2017–18. The year-over-year increase is a result of recognizing the capital funding for the Main Entrance Pavilion and Colonnade project, which was largely completed in fiscal year 2018–19, along with an increase in the acquisition of items for the collection.

OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS

The Gallery realized \$9.1 million in operating revenues: an increase from \$7.3 million over the previous year. The third quarter saw the opening of *Anthropocene*, a multimedia exhibition developed by renowned photographer Edward Burtynsky and award-winning filmmakers Jennifer Baichwal and Nicholas de Pencier. Increased attendance at the Ottawa facility, together with an additional admission fee for the summer exhibition *Impressionist Treasures: The Ordrupgaard Collection*, resulted in higher revenues from admission, parking and the Boutique when compared to the previous year. Programming during the year in review also had a positive impact on memberships and renewals, increasing membership revenues.

Excluding contributed items for the collection, the Gallery recognized sponsorships and contributions of \$4.5 million, which is on par with the previous fiscal year. The Gallery received a contribution from the National Gallery of Canada Foundation of \$3.6 million (2017–18: \$3.2 million), directed to outreach and collection-related activities, including several mission-critical projects, such as the 2018 Venice Architecture Biennale, the 2019 Venice Art Biennale, and the Canadian Photography Institute. In addition, the Foundation contributed \$0.8 million (2017–18: \$1.6 million) to capital projects, principally renovation of the Canada Pavilion in Venice.

Additional details related to operating revenues and contributions are provided in Schedule 1 of the NGC Financial Statements.

COLLECTING ACTIVITIES

The Gallery
purchased
139 works of
art during
the fiscal year.

The Gallery's acquisitions budget of \$8 million, approved by Parliament, is augmented by generous contributions from private donors and the National Gallery of Canada Foundation.

During the year in review, the Gallery purchased works of art and received gifts, the combined value of which totalled \$12.2 million. This represents a decrease of 14% when compared to the previous fiscal year's value of \$14.2 million for all acquired works. This year-over-year variance is due primarily to a higher number of donations received in the previous year.

The Gallery purchased 139 works of art during the year in review, totalling \$7.5 million. Acquired works included *Partie carrée* (1870) by James Tissot, and *Stacked Porcelain Vases as a Pillar* (2017) by Ai Weiwei. The Gallery was pleased to receive 37 donated works valued at \$4.5 million, including *The Last of the Hurons (Zacharie Vincent)* (1838) by Antoine Plamondon, *Distant Mountain* (1928) by J.E.H. MacDonald, and *The Spectrum and the Hand* (2012) by David Altmejd.

At the end of the fiscal year, the Gallery reported \$1.8 million (2017-18: \$2.1 million) in deferred contributions available for the future purchase of objects for the collection.

OPERATING EXPENSES

Operating expenses for the year totalled \$69.2 million (2017-18: \$70.5 million), which included \$12.2 million for items for the collection (2017-18: \$14.2 million). Excluding items for the collection, operating expenses totalled \$57 million, on par with the \$56.2 million in the previous fiscal year. The Gallery spent \$1.2 million on freight, cartage and postage, compared to \$0.8 million in the previous year, primarily due to international shipping for the successful summer exhibition *Impressionist Treasures: The Ordurugaard Collection*.

Expenses for utilities, materials and supplies totalled \$2.7 million (2017-18: \$3.1 million), and those for travel and hospitality totalled \$1 million (2017-18: \$1.5 million). Costs across these expense categories were lower in 2018-19 when compared to the previous fiscal year: the variance is due to production costs and participation at the 2017 Venice Biennale. Expenditures for special projects with funding from external sources – such as the Venice Biennale, the Canadian Photography Institute, and the Sobey Art Award – are recorded in the operating expenses, which can result in year-over-year variances.

Additional details related to expenditures are provided in Schedule 2 of the NGC Financial Statements.

CAPITAL EXPENDITURES

The Gallery invested \$10.6 million in capital assets, a 28% increase when compared to \$8.3 million in the prior year. The Gallery completed a number of major capital projects during the year in review, including the replacement of windows, skylights and roofs in the Main Entrance Pavilion and Colonnade, refurbishment of two front-lobby elevators, upgrades to parking garage lighting, and renovations of the Canada Pavilion in Venice, as well as other upgrades to facilities, security monitoring and control systems, and Information Management/Information Technology infrastructure. A number of projects were still in progress at fiscal year-end, including work on the Gallery's chemical-storage facilities and a sloped sill on the mezzanine level of the Colonnade.

Amortization of capital assets increased to \$8.2 million, from \$7.4 million in the previous fiscal year, primarily due to completion of the redesign of the Canadian and Indigenous Galleries, a project that was completed in the 2017–18 fiscal year, and timed to coincide with the commemoration of Canada's sesquicentennial.

As at March 31, 2019, the Gallery reported \$5.1 million (2017–18: \$6.9 million) in deferred contributions available for the purchase of capital assets.

OUTLOOK

The Gallery will continue to ensure that public money is managed prudently and, to this end, is forecasting a balanced budget for the coming fiscal year. With parliamentary funding expected to remain at current levels, the Gallery continues to explore and invest in targeted initiatives designed to increase self-generated revenues, and to collaborate with the National Gallery of Canada Foundation to align contributions with the Gallery's strategic initiatives.

The Gallery continues to address lifecycle issues at its ageing Ottawa facility. Over the 2018–19 to 2022–23 planning period, improvements to the Gallery's capital infrastructure will continue. Parliamentary funding in Budget 2016 of \$18.4 million over five years, starting in 2016–17, relieves significant pressure on the long-term capital plan; however, the institution continues to be challenged by limited base capital resources, which in turn limit the number of capital projects that can be initiated in any given year.

The demand for investment in lifecycle maintenance and repairs to the architectural, electrical and mechanical systems still exists, as do emerging needs associated with remaining relevant in a digital age. The Gallery will continue to pay considerable attention to the physical plant, with the overarching aim of ensuring that the Gallery's infrastructure supports the Gallery's mandate, while balancing that demand with the need to use capital resources to achieve strategic objectives. Capital resources will be prioritized to ensure that the most pressing projects are completed.

For the 2019–20 to 2023–24 planning period, the Board of Trustees has established the following three strategic priorities:

• **Collection
Management**

• **Audience
Development**

• **Operational
Excellence**

Under the theme of Collection Management, two key areas have emerged: securing new and optimizing existing art storage spaces, and dissemination and digitization of the collection.

In keeping with its mandate as a collecting institution – and with an ever-growing collection driven by the outstanding achievements of Canadian artists, some of whom are producing large art installations – the Gallery is very near capacity for art storage in its existing facilities. The institution established a Storage Steering Committee in February 2018. The Committee is tasked with monitoring risks related to storage capacity, while also contributing to all storage plans, whether for the expansion or the optimization of existing storage space. During 2018–19, the Gallery set plans in motion for the first major re-capitalization of onsite storage since the building opened in 1988. This initiative seeks to expand high-density mobile shelving to make the most effective use of the available footprint.

Through Budget 2016, the National Museum of Science and Technology received \$156.4 million for the construction of a new Collection and Conservation Centre (C3) to preserve and protect priceless Canadian heritage artifacts, including overflow from the Gallery's collection. This new warehouse space is critical for the Gallery's ongoing art-storage operations, and will complement two long-term leased storage facilities currently nearing capacity. Despite some construction delays, the Gallery anticipates having access to the C3 facility for fit-up in July 2019. The space, totalling more than 20,000 square feet, will accommodate crated and large 3D objects.

During the third quarter of 2018–19, the Gallery undertook the design of rack systems for the C3 facility. Earlier in 2017–18, by resolution of its Board of Trustees, the Gallery restricted \$0.7 million from operating appropriations to capital funding to support this investment; however, the total cost of design and fit-up will not be known until a tendering process is completed during the first quarter of 2019–20. The Gallery will consider all options, should costs identified via the tendering process exceed available funds.

Once the C3 facility becomes available, the Gallery will transfer objects from three temporarily rented offsite storage spaces, currently used to bridge existing and emerging storage requirements. Rental fees for these facilities are funded through an internal reallocation of operating budgets. The Gallery will negotiate a lease agreement with the National Museum of Science and Technology in 2019, and this leased storage facility will become part of ongoing Gallery expenses once the space has been occupied.

In 2018–19, the Gallery made modest investments in the digitization of its records. While the institution has progressively digitized works in the collection, efforts to accelerate the digitization and dissemination of objects, archives and publications have been hampered by insufficient resources, making it difficult to implement a coordinated and comprehensive digitization initiative with appropriate infrastructure and workflows. In March 2018,

Looking forward,
2019–20 will
be another
exciting year for
the Gallery.

the Gallery created a Digital Collections Committee to devise, recommend and implement solutions to address display, digitization, database and workflow issues that currently impede dissemination. Areas of review include data integrity and quality assurance, managing copyrights within a digital environment, auditing workflows and internal processes, benchmarking online collections, and prioritizing works of art and collections for digitization. The development of a digital strategy is underway.

A fully funded digitization program at the Gallery would not only safeguard information assets, but would also permit the Gallery to play a central role in the development and promotion of Canadian culture, at home and abroad, in a way that reflects Canada's diversity. The requirement for investments that would enable the Gallery to accelerate digitization and dissemination of its world-class art collection, as well as its archives and publications, will be identified in 2019–20. The Gallery has forecast that required investment for this initiative exceeds current funding levels; however, this investment would improve public accessibility to the national collection and knowledge, help facilitate innovative program delivery, and enable the Gallery to remain relevant and successful in the digital age.

Over the 2019–20 to 2023–24 planning period, the Gallery will seek to engage diverse audiences, both within and beyond the National Capital Region. Looking forward, 2019–20 will be another exciting year for the Gallery. Summer programming for the Ottawa facility will include the exhibitions *Multitude, Solitude: The Photographs of Dave Heath*; *Masterpiece in Focus: Friedrich Nietzsche and the Artists of the New Weimar*; *The Governor General's Awards in Visual and Media Arts 2019*; and the summer feature exhibition, *Gauguin: Portraits*.

The fall exhibition season promises to be equally engaging with *Hanran: 20th-Century Japanese Photography*; *Àbadakone/Continuous Fire/Feu continuel*; *PhotoLab 6: New Generation Photography Award*; and *Beautiful Monsters: Beasts and Fantastic Creatures in European Prints and Drawings (1450–1700)*.

A strategic review of the national outreach program is underway, and will define how the Gallery engages diverse audiences across the country to further knowledge, understanding and enjoyment of art. The Gallery has targeted the fall of 2019 for implementation of a renewed program, in recognition of the 100th anniversary of its first travelling exhibition and its travelling exhibition program.

With the Foundation's support, the Gallery will prepare for the 2019 Venice Biennale, where it will present an exhibition by the artist collective Isuma. The Gallery will also develop an international touring exhibition of Canadian art, *Canada and Impressionism: New Horizons*, which will travel to Germany, Switzerland and France, before returning to the Gallery for presentation in the fall of 2020. These initiatives will contribute to the Government's priority of Showcasing Canada's Cultural Industries to the World.

The Gallery will use all available avenues to secure the necessary funding over the planning period for requirements related to art storage, national outreach, and dissemination and digitization of the collection.

10

NGC Financial Statements

Year ended March 31, 2019

STATEMENT OF MANAGEMENT RESPONSIBILITY

The accompanying financial statements of the National Gallery of Canada, and all information in this Annual Report, are the responsibility of management. The financial statements include some amounts that are necessarily based on management's estimates and judgment.

These financial statements have been prepared in accordance with Canadian Public Sector Accounting standards (PSAS) for government not-for-profit organizations. Financial information presented elsewhere in the Annual Report is consistent with the information contained in the financial statements.

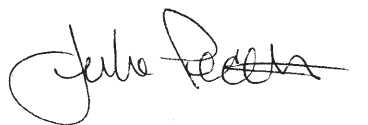
In discharging its responsibility for the integrity and fairness of the financial statements, management maintains financial- and management-control systems and practices designed to provide reasonable assurance that all transactions are authorized, assets are safeguarded, proper records are maintained, and transactions are in accordance with Part X of the *Financial Administration Act* (FAA) and regulations, the *Museums Act* and regulations, Gallery by-laws, and the directive issued pursuant to section 89 of the FAA, as described in Note 1 of these financial statements.

The Board of Trustees is responsible for ensuring that management fulfills its responsibilities for maintaining adequate control systems and the quality of financial reporting. The Audit and Finance Committee of the Board of Trustees meets regularly with management and internal auditors, and with external auditors to discuss auditing, internal controls and other relevant financial matters. The Committee reviews the financial statements and presents its recommendation to the Board of Trustees. The Board of Trustees approves the financial statements.

The external auditor, the Auditor General of Canada, is responsible for auditing the financial statements, and for issuing a report thereon to the Minister of Canadian Heritage and Multiculturalism.



Sasha Suda
Director and CEO



Julie Peckham
Deputy Director
Administration and Chief Financial Officer

Ottawa, Canada
June 11, 2019



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Gallery of Canada (the Gallery), which comprise the statement of financial position as at 31 March 2019, and the statement of operations, statement of changes in net assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Gallery as at 31 March 2019, 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

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

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 Gallery'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 Gallery or to cease operations, or has no realistic alternative but to do so.

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

Auditor's Responsibilities for the Audit of the Financial Statements

Our 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 our 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, we exercise professional judgment and maintain professional skepticism throughout the audit. We 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 our 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.
- 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 Gallery'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 Gallery's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Gallery 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.

We 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 we identify during our audit.

Report on Compliance with Specified Authorities

Opinion

In conjunction with the audit of the financial statements, we have audited transactions of the National Gallery of Canada coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are Part X of the *Financial Administration Act* and regulations, the *Museums Act* and regulations, the by laws of the National Gallery of Canada, and the directive issued pursuant to section 89 of the *Financial Administration Act*.

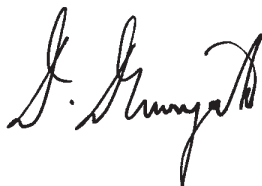
In our opinion, the transactions of the National Gallery of Canada that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the *Financial Administration Act*, we report that, in our opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Responsibilities of Management for Compliance with Specified Authorities

Management is responsible for the National Gallery of Canada's compliance with the specified authorities named above, and for such internal control as management determines is necessary to enable the National Gallery of Canada to comply with the specified authorities.

Auditor's Responsibilities for the Audit of Compliance with Specified Authorities

Our audit responsibilities include planning and performing procedures to provide an audit opinion and reporting on whether the transactions coming to our notice during the audit of the financial statements are in compliance with the specified authorities referred to above.



Dusan Duvnjak, CPA, CMA

Principal
for the Interim Auditor General of Canada
Ottawa, Canada
11 June 2019

STATEMENT OF FINANCIAL POSITION

For the year ended March 31

(in thousands of dollars)

2019

2018

Assets

Current

Cash and cash equivalents (Note 3)	\$4,561	\$5,570
Restricted cash and cash equivalents (Note 3)	1,433	1,309
Restricted investments (Note 4)	7,150	9,048
Accounts receivable (Note 5)	2,340	2,542
Inventory	872	710
Prepaid expenses	509	525
Total current assets	16,865	19,704

Deposit on items for the collection

695

—

Collection (Note 6)

1

1

Capital assets (Note 7)

85,348

82,959

\$102,909

\$102,664

Liabilities and Net Assets

Liabilities

Current liabilities

Accounts payable and accrued liabilities (Note 8)	\$4,338	\$5,115
Accrued salaries and benefits (Note 9)	1,742	1,812
Deferred contributions for the purchase of objects for the collection (Note 10)	1,840	2,058
Deferred contributions for the purchase of capital assets (Note 10)	5,136	6,904
Other deferred contributions (Note 10)	1,491	1,279

Total current liabilities

14,547

17,168

Employee future benefits (Note 11)

853

873

Deferred contributions for the amortization of capital assets (Note 12)

84,726

82,337

Total liabilities

100,126

100,378

Net Assets

Unrestricted	2,045	1,548
Investment in capital assets (Note 7)	622	622
Permanently endowed	116	116
Total net assets	2,783	2,286

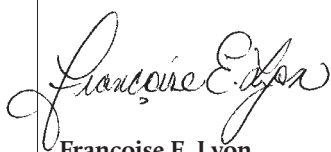
\$102,909

\$102,664

Contingencies and Contractual Rights and Obligations (Notes 14 and 15)

The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:



Françoise E. Lyon
Chairperson



G. Howard Kroon
Chairperson, Audit and Finance Committee

STATEMENT OF CHANGES IN NET ASSETS

For the year ended March 31

(in thousands of dollars)	Unrestricted	Investment in capital assets	Permanently endowed	2019	2018
Net assets, beginning of the year	\$1,548	\$622	\$116	\$2,286	\$4,937
Net result of operations for the year	497	—	—	497	(2,651)
Net change in investment in capital assets (Note 7)	—	—	—	—	—
Net assets, end of the year	\$2,045	\$622	\$116	\$2,783	\$2,286

The accompanying notes and schedules form an integral part of the financial statements.

STATEMENT OF OPERATIONS

For the year ended March 31

(in thousands of dollars)	2019	2018
Operating revenue	\$9,133	\$7,338
Sponsorships and contributions	4,508	4,502
Contributed items for the collection	4,470	7,894
Total operating revenue, sponsorships and contributions (Schedule 1)	18,111	19,734
Expenses		
Collection		
Operations	7,417	7,236
Purchase of items for the collection (Note 6)	7,729	6,349
Contributed items for the collection (Note 6)	4,470	7,894
Total – Collection	19,616	21,479
Outreach	18,144	19,168
Accommodation	21,445	20,523
Administration	9,995	9,309
Total expenses (Schedule 2)	69,200	70,479
Net results before parliamentary appropriations	(51,089)	(50,745)
Parliamentary appropriations (Note 13)	51,586	48,094
Net result of operations	\$497	\$(2,651)

The accompanying notes and schedules form an integral part of the financial statements.

A Statement of Remeasurement Gains and Losses has been excluded, as there have been no remeasurement gains and losses this fiscal year.

STATEMENT OF CASH FLOWS

For the year ended March 31

(in thousands of dollars)	2019	2018
Operating activities		
Cash received from clients	\$9,033	\$6,892
Parliamentary appropriations received	43,533	41,793
Cash paid to suppliers	(33,834)	(30,693)
Payments related to salary and benefits	(23,826)	(24,128)
Interest received	233	123
Total cash flow used for operating activities	(4,861)	(6,013)
Investing activities		
Acquisition of investments	(30,283)	(32,124)
Disposal of investments	32,191	37,178
Total cash flow from (used for) investing activities	1,908	5,054
Capital activities		
Payments related to capital acquisitions	(11,495)	(8,798)
Total cash flow used for capital activities	(11,495)	(8,798)
Financing activities		
Funding for the acquisition of capital assets	8,834	9,021
Restricted contributions and related investment income	4,729	3,067
Total cash flow from financing activities	13,563	12,088
Total cash inflows (outflows)	(885)	2,331
Cash and cash equivalents, beginning of the year		
Cash and cash equivalents	5,570	4,548
Restricted cash and cash equivalents	1,309	—
	6,879	4,548
Cash and cash equivalents, end of the year		
Cash and cash equivalents	4,561	5,570
Restricted cash and cash equivalents	1,433	1,309
	\$5,994	\$6,879

The accompanying notes and schedules form an integral part of the financial statements.

NOTES TO THE FINANCIAL STATEMENTS

For the year ended March 31, 2019

1. AUTHORITY, OBJECTIVES AND ACTIVITIES

The National Gallery of Canada was established on July 1, 1990 by the *Museums Act* as a Crown corporation under Part I of Schedule III to the *Financial Administration Act*, and is not subject to income tax under the provisions of the *Income Tax Act*.

The Gallery's mandate, as stated in the *Museums Act*, is to "develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians."

In July 2015, the Gallery was issued a directive (P.C. 2015-1105) pursuant to section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and event expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures, in a manner that is consistent with the Gallery's legal obligations, and to report on the implementation of this directive in the Gallery's next corporate plan.

The Gallery's objective is to implement this directive in a way that does not hinder its ability to deliver its mandate. The Treasury Board travel, hospitality, conference and event requirements apply to the Gallery's activities, except those cultural activities exempt under section 27 of the *Museums Act*. Cultural activities exempted include the acquisition, disposal, conservation or use of any of the Gallery's material relevant to its activities, activities and programs for the public such as exhibitions, displays and publications and research activities. The Gallery has implemented its Directive and Standards on travel, hospitality, conferences and event expenditures – effective April 1, 2018 – which are aligned with Treasury Board policies. Reporting on the implementation of this directive is included in the 2019–20 to 2023–24 corporate plan.

The Gallery's operations are divided into four mutually supportive activities which work together to meet all aspects of its mandate. These activities are described below.

Collection

To acquire, preserve, research and document historical and contemporary works of art, in order to represent and present arts heritage. This includes curatorial research, acquisitions and preservation.

Outreach

To foster broad access, nationally and internationally, to the Gallery's collection, research, exhibitions and expertise. This includes exhibitions within the National Capital Region and at other venues in Canada and abroad, educational programming and publications, fundraising, and communications and marketing activities designed to reach as wide an audience as possible.

Accommodation

To provide secure and suitable facilities which are readily accessible to the public, for the preservation and exhibition of the national collections. This includes the expenses related to the operations and maintenance of Gallery facilities, including security services. Payments in lieu of taxes, and amortization of capital assets, are also part of this category.

Administration

To provide direction, control and effective development and administration of resources. This includes support services such as human resources, finance, information technology and visitor services. Costs of goods sold at the Boutique are also part of this category.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Section PS 4200 of the Canadian Public Sector Accounting standards applicable to government not-for-profit organizations. The Corporation applies the deferral method of accounting for contributions for not-for-profit organizations.

Significant accounting policies are as described below.

(a) Financial Instruments

The Gallery's financial assets and financial liabilities are measured at cost or amortized cost. Financial assets include restricted and unrestricted cash and cash equivalents, restricted and unrestricted investments and accounts receivable, while financial liabilities include accounts payable and accrued liabilities.

Financial instruments are tested annually for impairment at the date of financial statements, and any permanent impairment is reported in the Statement of Operations. Accounts receivable are reported net of a provision for impairment or inability to collect. Accounts payable and accrued liabilities are derecognized only when the liability has been extinguished.

The Gallery does not hold any derivative instruments.

(b) Cash and Cash Equivalents and Restricted Cash and Cash Equivalents

Cash and cash equivalents consist of deposits with financial institutions that can be withdrawn without prior notice or penalty, investments in money-market instruments, and guaranteed investment certificates with terms of original maturity of 90 days or less.

Restricted cash and cash equivalents may arise from unused appropriations, deferred contributions, and endowments from individuals and corporate entities for a specified purpose. Restricted cash and cash equivalents consist of deposits with financial institutions, and guaranteed investment certificates with original maturity of 90 days or less.

In accordance with the Gallery's Investment Policy, funds in excess of immediate requirements are invested.

(c) Investments and Restricted Investments

Investments consist of investments in guaranteed investment certificates with terms of original maturity exceeding 90 days. Restricted investments may arise from unused appropriations, deferred contributions, and endowments from individuals and corporate entities for a specified purpose.

Investments are limited to fixed-income securities, including deposits or deposit instruments of, or guaranteed by, the eight major Canadian chartered banks. Fixed-income securities must be rated R1 or better, and bonds must be rated BBB or better, in accordance with the ratings of the Dominion Bond Rating service (DBRS), or equivalent service.

Investments and Restricted Investments are measured at amortized cost.

(d) Accounts Receivable

Accounts receivable are measured at amortized cost. A provision is made for receivables for which recovery is considered uncertain, and is established based on specific credit risk associated with individual clients, and other relevant information.

(e) Inventory	Inventory is recorded at the lower of cost and net realizable value. Inventory cost at the end of the year is determined using the first-in, first-out method.								
(f) Prepaid Expenses	Prepaid expenses consist of services paid in advance that will be received within twelve months of the date on the Statement of Financial Position.								
(g) Capital Assets	<p>Land and buildings owned by the Government of Canada, and under control of the Gallery, are recorded at their estimated historical cost for land, and at their estimated historical cost less accumulated amortization for buildings. The historical net costs of the building have been credited to deferred contributions for the amortization of capital assets, and the estimated historical cost of the land has been credited to net assets. Leasehold improvements are amortized over the lesser of the remaining lease term or estimated useful life. Other capital assets are recorded at cost and, with the exception of land, are amortized over their estimated useful life.</p> <p>Amortization is calculated using the straight-line method over their estimated useful life as follows:</p> <table><tr><td>Building 40 years</td><td>Equipment and furniture 3-12 years</td></tr><tr><td>Building improvements 10-25 years</td><td>Vehicles 5 years</td></tr><tr><td>Leasehold improvements 10-15 years</td><td>Intangible assets 3 years</td></tr><tr><td>Permanent exhibitions 10-15 years</td><td></td></tr></table> <p>Capital projects in progress are transferred to the appropriate capital asset classification upon completion, and are then amortized.</p>	Building 40 years	Equipment and furniture 3-12 years	Building improvements 10-25 years	Vehicles 5 years	Leasehold improvements 10-15 years	Intangible assets 3 years	Permanent exhibitions 10-15 years	
Building 40 years	Equipment and furniture 3-12 years								
Building improvements 10-25 years	Vehicles 5 years								
Leasehold improvements 10-15 years	Intangible assets 3 years								
Permanent exhibitions 10-15 years									
(h) Collection	<p>The Gallery holds a collection of works of art and archival material for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of \$1,000, due to the practical difficulties of determining a meaningful value for these assets. Items purchased for the collection are recorded in the Statement of Operations as an expense in the year of acquisition, with an equivalent amount recorded as parliamentary appropriations for the purchase of objects for the collection.</p> <p>Items contributed to the collection are recorded in the Statement of Operations as contributions and offsetting expenses when the following three criteria are met: i) the items donated have been approved per the Gallery's Acquisition Policy; ii) legal transfer has taken place between the donor and the Gallery; and iii) a fair market value has been assigned to the donated items by independent valuers.</p>								
(i) Contingent Liabilities	Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur, or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable, or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.								
(j) Employee Future Benefits	<p><i>Pension Benefits</i></p> <p>Most employees of the Gallery are covered by the Public Service Pension Plan (the Plan), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Gallery to cover current service costs. Pursuant to legislation currently in place, the Gallery has no legal or constructive obligation to pay further contributions with respect to any past service or funding deficiencies of the Plan. Consequently, the Gallery's contributions are recognized as an expense in the year in which employees have rendered service, and represent the total pension obligation of the Gallery.</p>								

Severance Benefits and Sick-Leave Benefits

Certain employees are entitled to severance and sick-leave benefits, as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as the employees render the services necessary to earn them. Under current labour contracts, employees no longer accumulate severance benefits.

Severance liability represents amounts owed to employees who, at the time of plan cessation, elect to defer payment until termination of employment. The accrued benefit obligation for severance benefits is remeasured on a yearly basis, taking salary increases into account.

Sick-leave benefits accumulate but do not vest. The liability for sick-leave benefits is calculated using an actuarial cost method, and it is recognized based on the probability of usage by employees established per historical data.

(k) Foreign Currency Translation

Monetary assets and liabilities denominated in foreign currencies are translated into Canadian dollars using exchange rates on the Statement of Financial Position date. Revenues and expenses are translated at exchange rates in effect at the time of the transaction. Foreign-currency exchange gains or losses for the year are included in financial charges (please refer to Schedule 2, Miscellaneous).

(l) Revenue Recognition***Parliamentary Appropriations***

Parliamentary appropriations for operating expenditures are recognized in the fiscal year for which they are approved.

Parliamentary appropriations for the purchase of objects and related costs for the collection are initially recorded as deferred contributions for the purchase of objects for the collection in the year of entitlement, and are recognized in the Statement of Operations at the time the acquisitions are made.

Parliamentary appropriations received for the purchase of capital assets are initially recorded as deferred contributions for the purchase of capital assets. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred contributions for the amortization of capital assets, and is amortized on the same basis as the related capital assets.

Contributions

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

Contributions from non-owners received for specific purposes are recorded as other deferred contributions, and are recognized in the year in which the related expenses are incurred and requirements are met. Investment income arising from restricted contributions is also recorded in other deferred contributions when earned, and is recognized as revenue in the Statement of Operations in the year in which the conditions are met.

Contributed services – when used in the normal course of Gallery operations, and would otherwise have been purchased – are recorded at their estimated fair value on the date they are received by the Gallery. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

Operating Revenues

Operating revenues consist of Boutique and publishing sales, admissions, rental of public spaces, parking, memberships, interest revenues, travelling exhibitions, education services, art loans and other miscellaneous revenues. Operating revenues are recognized in the year in which services are provided. Funds received in return for future services are deferred.

(m) Endowments

Endowments consist of restricted donations received by the Gallery. Upon receipt, the endowment is recorded as an increase to net assets, as the principal is required to remain intact. Investment income generated from endowments is recorded as deferred contributions until it is used, in accordance with the purpose established by the donor, at which point it is recognized as revenue in the Statement of Operations.

(n) National Gallery of Canada Foundation

The Gallery and the National Gallery of Canada Foundation are related by virtue of the Gallery's economic interest in the Foundation. The Foundation is a separate, significantly influenced, legal entity, with a mandate to seek and obtain major donations to support the Gallery's mandate and assist in achieving the Gallery's vision. The financial statements of the Foundation have been audited but have not been consolidated in the Gallery's financial statements. The Foundation's financial statements are summarized in Note 17, and the complete statements are available upon request.

(o) Related Party Transactions

Inter-entity transactions

Inter-entity transactions are transactions between commonly controlled entities. Inter-entity transactions, other than restructuring transactions, are recorded on a gross basis, and are measured at the carrying amount, except as described below.

i) Inter-entity transactions are measured at the exchange amount when undertaken on similar terms and conditions to those adopted if the entities were dealing at arm's length, or where costs provided are recovered.

ii) Goods or services received without charge between commonly controlled entities when used in the normal course of the Gallery's operations, and which would otherwise have been purchased, are recorded as revenues and expenses at estimated fair value for commonly controlled entities.

Other related party transactions

Related party transactions, other than inter-entity transactions, are recorded at the exchange amount.

(p) Use of Estimates

The preparation of financial statements is in accordance with PSAS, and requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of income and expenses for the year. Employee-related liabilities and accruals, estimated useful life of capital assets, and contingent liabilities are the most significant items for which estimates are used. Actual results could differ significantly from those estimated.

3. CASH AND CASH EQUIVALENTS

The Gallery makes short-term, low-risk investments in guaranteed investment certificates and money-market funds. During the year ended March 31, 2019, cash and cash equivalents yielded an average return of 1.36% (year ended March 31, 2018: 0.46%). Due to the short term and nature of these cash and cash equivalents, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2019	As at March 31, 2018
Cash	\$5,994	\$6,879
Less: amounts allocated for restricted purposes		
Deferred contributions for the purchase of capital assets	1,433	1,309
Unrestricted cash and cash equivalents	\$4,561	\$5,570

4. INVESTMENTS

During the year ended March 31, 2019, investments yielded an average return of 2.01% (year ended March 31, 2018: 1.37%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2019	As at March 31, 2018
Guaranteed investment certificates	\$7,150	\$9,048
Less: amounts allocated for restricted purposes		
Deferred contributions or the purchase of objects for the collection	1,840	2,058
Deferred contributions for the purchase of capital assets	3,703	5,595
Other deferred contributions	1,491	1,279
Endowments	116	116
	7,150	9,048
Unrestricted cash and cash equivalents	\$—	\$—

At March 31, 2019, the Gallery held the following investments:

- Guaranteed investment certificate with face value of \$3,059,733, yield of 2.41% and maturing April 1, 2019.
- Guaranteed investment certificate with face value of \$4,060,542, yield of 2.29% and maturing April 29, 2019.

At March 31, 2018, the Gallery held the following investments:

- Guaranteed investment certificate with face value of \$3,007,032, yield of 1.46% and maturing April 3, 2018.
- Guaranteed investment certificate with face value of \$4,014,499, yield of 1.63% and maturing May 1, 2018.
- Guaranteed investment certificate with face value of \$2,007,280, yield of 1.66% and maturing June 4, 2018.

5. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts.

(in thousands of dollars)	As at March 31, 2019	As at March 31, 2018
Trades receivable	\$373	\$226
Receivable from the National Gallery of Canada Foundation	900	1,358
Appropriations receivable	50	126
Taxes receivable	879	782
Trades receivable – Government departments and Crown corporations	138	50
	\$2,340	\$2,542

6. COLLECTION

The Gallery has an extensive collection of works of visual and media arts, particularly Canadian art. Its main collecting areas are:

- Canadian Art, including Early (pre-1867) and Later (post-1867) Canadian Art;
- Indigenous Art, including First Nations and Métis Art, Inuit Art and International Indigenous Art;
- International Art, including paintings, sculpture and decorative arts, both historical and modern (pre-1980);
- Contemporary Art, including both Canadian and International Art (post-1980);
- Photographs, including Canadian Historical (pre-1967) and Contemporary, as well as International (pre-1980); and
- Library and Archival material.

The Gallery acquires items for the collection through purchase, gift and bequest. Acquisitions in the year, by funding source, are as shown below.

(in thousands of dollars)	2019	2018
Purchase from appropriations	\$7,419	\$6,076
Purchase from private donations	310	273
Total purchases	\$7,729	\$6,349
Gifts or bequests, at estimated fair value	4,470	7,894
Total acquisitions	\$12,199	\$14,243

Acquisitions in the year, by collecting area, are as follows:

(in thousands of dollars)	2019	2018
Canadian Art	\$2,989	\$290
Indigenous Art	860	471
International Art	3,173	2,698
Contemporary Art	4,440	3,752
Photographs	678	7,010
Library and Archives	59	22
Total acquisitions	\$12,199	\$14,243

7. CAPITAL ASSETS

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2019 Net carrying value	As at March 31, 2018 Net carrying value
Land	\$622	\$—	\$622	\$622
Building	155,928	119,870	36,058	39,957
Building improvements	58,262	20,825	37,437	30,641
Leasehold improvements	5,344	1,609	3,735	3,360
Equipment and furniture	30,870	26,070	4,800	5,359
Permanent exhibitions	2,814	375	2,439	2,626
Vehicles	353	353	—	—
Intangible assets	1,805	1,548	257	394
	\$255,998	\$170,650	\$85,348	\$82,959

The following amounts relate to unamortized work in progress as at March 31, 2019.

(in thousands of dollars)	As at March 31, 2019	As at March 31, 2018
Building improvements	\$958	\$3,429
Leasehold improvements	—	2,037
Intangible assets	28	—
	\$986	\$5,466

The net change in investment in capital assets is indicated below.

(in thousands of dollars)	2019	2018
Capital asset additions	\$10,602	\$8,284
Less: capital assets financed through appropriations	(9,773)	(6,579)
Less: capital assets financed through other contributions	(829)	(1,705)
	—	—
Deferred appropriations used for the amortization of capital assets	7,911	7,347
Deferred contributions used for the amortization of capital assets	301	14
Amortization of capital assets	(8,212)	(7,361)
Net change in investment in capital assets	\$—	\$—

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

(in thousands of dollars)	As at March 31, 2019	As at March 31, 2018
Trades payable	\$2,720	\$3,871
Due to Government departments and Crown corporations	881	958
Unearned revenue	737	286
	\$4,338	\$5,115

9. ACCRUED SALARIES AND BENEFITS

(in thousands of dollars)	As at March 31, 2019	As at March 31, 2018
Salary-related liabilities	\$835	\$904
Vacation and compensatory time accruals	907	908
	\$1,742	\$1,812

10. DEFERRED CONTRIBUTIONS

The Gallery receives an \$8-million annual parliamentary appropriation for the purchase of objects for the collection. The Gallery accumulates these funds in a separate account which it uses to acquire, when opportunities arise, historically important, unique and high-quality works that strengthen the collection.

Within the Gallery's general parliamentary appropriation for operating and capital expenditures, there are amounts that have been approved by Treasury Board as funding for projects of a capital nature. The Gallery is in receipt of other deferred contributions from individuals, corporations and foundations that are restricted to a specific purposes, which may include purchase of objects for the collection, and capital assets.

(in thousands of dollars)	Deferred contributions for the purchase of objects for the collection	Deferred contributions for the purchase of capital assets	Other deferred contributions	2019	2018
Beginning balance, as at April 1	\$2,058	\$6,904	\$1,279	\$10,241	\$8,306
Appropriations received in the year	8,000	8,005	—	16,005	15,542
Non-Government funding received in the year	311	829	4,491	5,631	6,022
	10,369	15,738	5,770	31,877	29,870
Amounts recognized as revenue in the year	(7,729)	—	(4,279)	(12,008)	(10,545)
Related acquisition costs	(800)	—	—	(800)	(800)
Purchase of capital assets in the year	—	(10,602)	—	(10,602)	(8,284)
Ending balance, as at March 31	\$1,840	\$5,136	\$1,491	\$8,467	\$10,241

11. EMPLOYEE FUTURE BENEFITS

Pension Benefits

Most Gallery employees are covered by the Public Service Pension Plan (the Plan), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both employees and the Gallery.

The President of the Treasury Board of Canada sets the required employer contributions, based on a multiple of the employees' required contribution. The required employer contribution rate for 2018–19 was dependent on the employee's employment start date. For employment start dates before January 1, 2013, the Gallery's general contribution rate, effective at year-end, was 9.56% (9.93% as at March 31, 2018). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year-end, was 8.68% (8.77% as at March 31, 2018). Total contributions of \$1,963,000 (\$1,954,000 as at March 31, 2018) were recognized as an expense in the current year.

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of thirty-five years, at an annual rate of 2% of pensionable service, times the average of the best five consecutive years of earnings. The benefits are coordinated with Canada/Quebec Pension Plan benefits, and they are indexed to inflation.

The contributions to the Plan for the past two years were as follows:

(in thousands of dollars)	2019	2018
Employer's contributions	\$1,963	\$1,954
Employee's contributions	1,908	1,878

Severance Benefits and Sick-Leave Benefits

Under previous labour agreements, employees accumulated severance benefits based on years of service and final salary. Under current agreements, these severance benefits no longer accumulate. The balance remaining in long-term employee future benefits represents the outstanding payment portion for employees who elected to defer payment. The Gallery provides compensated sick-leave benefits, which accumulate but do not vest.

These benefit plans are not pre-funded and thus have no assets, resulting in a plan deficit equal to the accrued benefit liability. Future-year increases to the liability will be funded from future appropriations. Sick-leave-related expenses for the year are determined by actuarial valuation. Key assumptions include an amount for annual real-wage increases, a discount rate of 1.60% and inflation of 2.00% (1.70% and 2.00%, respectively as at March 31, 2018). The last actuarial valuation for sick leave was made as at March 31, 2019.

Information about the plans, measured as at the financial position date, is as outlined below.

(in thousands of dollars)	2019	2018
Accrued benefit obligation, beginning of year	\$818	\$913
Current service cost	26	25
Interest expense	12	8
Benefits paid during the year	(49)	(127)
Actuarial gains	(9)	(1)
Accrued benefit obligation, end of year	798	818
Unamortized actuarial gains	55	55
Accrued benefit liability, end of year	853	873

During the year, \$29,087 was recognized as an expense in the Statement of Operations in relation to these benefits (\$22,942 in 2017–18).

12. DEFERRED CONTRIBUTIONS FOR THE AMORTIZATION OF CAPITAL ASSETS

These amounts represent the unamortized portion of parliamentary appropriations and donations used to purchase depreciable capital assets.

(in thousands of dollars)	2019	2018
Balance, beginning of year	\$82,337	\$81,414
Acquisition of capital assets	10,602	8,284
Amortization of capital assets	(8,213)	(7,361)
Balance, end of year	\$84,726	\$82,337

For the year ended March 31, 2019, amounts used to purchase capital assets were funded by appropriations totalling \$9,773,796 (2018: \$6,579,629) and donations totalling \$827,732 (2018: \$1,704,552). Amortization of deferred contributions related to appropriations totalled \$7,911,477 (2018: \$7,346,718) and amortization of deferred contributions related to donations totalled \$300,651 (2018: \$14,204).

13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2019	2018
For operating and capital expenditures		
Main estimates	\$43,383	\$46,203
Supplementary estimates	79	860
	43,462	47,063
Appropriations for the purchase of capital assets reprofiled to future years	—	(5,650)
Appropriations deferred for the purchase of capital assets	(8,005)	(5,665)
Appropriations restricted for the purchase of capital assets	—	(1,877)
Amortization of deferred contributions related to appropriations	7,911	7,347
	43,368	41,218
For the purchase of items for the collection		
Main estimates	8,000	8,000
Appropriations recognized from prior years	2,058	934
Appropriations deferred to future years	(1,840)	(2,058)
	8,218	6,876
Total parliamentary appropriations	\$51,586	\$48,094

14. CONTINGENCIES

In the normal course of its operations, various claims and legal proceedings can be asserted or instituted by, or against, the Gallery. These claims consist mainly of grievances and other legal claims. The Gallery has recorded contingent liabilities related to some claims and potential legal proceedings, and a reasonable estimate of the loss can be made and is recorded under accrued salaries. The Gallery considers that providing the extent of the contingent liability would have an adverse effect on the outcome. All matters are classified as current, as the Gallery expects them to be resolved within twelve months.

15. CONTRACTUAL RIGHTS AND OBLIGATIONS

The Gallery has entered into various revenue and payment contracts. Revenue contracts include rentals of public spaces, parking-rental agreements, travelling exhibition fees, food services, sponsorships, and contribution contracts. Payment contracts are primarily for protection services, rental accommodation and other facility management. As at March 31, 2019, future minimum contractual receipts total \$1,508,226 (\$1,871,290 at March 31, 2018) and future minimum contractual payments total \$11,648,593 (\$23,616,655 at March 31, 2018).

(in thousands of dollars)	Contractual rights	Contractual obligations
2019–20	1,183	6,784
2020–21	241	1,481
2021–22	84	997
2022–23	—	515
2023–24	—	479
2024 and thereafter	—	1,393
	\$1,508	\$11,649

16. RELATED PARTY TRANSACTIONS

The Gallery is related, in terms of common ownership, to all Government of Canada departments, agencies and Crown corporations. This related-party status also gives key management personnel authority and responsibility for planning, directing and controlling the activities of the Gallery. This includes the Senior Management Team, all members of the Board of Trustees, and immediate family members thereof. The Gallery enters into transactions with related parties, in the normal course of business, on normal trade terms applicable to all individuals and enterprises.

In addition to those related-party transactions disclosed elsewhere in these financial statements, the Gallery had the transactions indicated below. Revenue transactions primarily relate to negotiated parking agreements with government organizations and Crown corporations. Expense transactions primarily relate to payments in lieu of taxes, employee benefit payments, and payments for utilities.

(in thousands of dollars)	2019	2018
Revenues from related parties		
Operating revenue	\$183	\$301
	\$183	\$301
Expenses with related parties		
Salaries and employee benefits	\$3,414	\$3,467
Payments in lieu of taxes	3,241	3,291
Professional and special services	137	40
Utilities, materials and supplies	403	432
Freight, cartage and postage	61	48
Hospitality	—	5
Advertising	90	170
Cost of goods sold – Boutique	2	—
Communications	40	39
Rentals of equipment	—	35
	\$7,388	\$7,527

The following balances were outstanding at the end of the year:

(in thousands of dollars)	2019	2018
Due from related parties	\$168	\$50
Due to related parties	881	958

The line item “Due to related parties” includes an amount of \$820,315 (\$860,550 at March 31, 2018) due to Public Services and Procurement Canada for payments in lieu of taxes for the final three months of the Gallery’s fiscal year.

17. NATIONAL GALLERY OF CANADA FOUNDATION

The National Gallery of Canada Foundation was incorporated on June 27, 1997 under the *Canada Corporations Act* as a non-profit corporation without share capital, and is a registered charity within the meaning of the *Income Tax Act (Canada)*. Effective January 9, 2014, the Foundation continued its articles of incorporation under the *Canada Not-for-Profit Corporations Act*.

The Foundation is a separate, significantly influenced, legal entity with a mandate to seek and obtain major donations to support the Gallery's mandate, and assist in achieving the Gallery's vision. The financial statements of the Foundation have been prepared in accordance with Canadian accounting standards for not-for-profit organizations. These have been audited by another firm, and have not been consolidated within the Gallery's financial statements.

The Foundation raises funds from patrons, corporations, associations, and the community at large. The Foundation Board of Directors is elected by the voting members of the Foundation. All direct expenses related to Foundation operations to March 31, 2019, have been reported in the Statement of Operations of the Foundation as administration and fundraising expenses.

Amounts distributed to the Gallery by the Foundation are recorded in the line item "Operating revenue and contributions" in the Gallery's Statement of Operations, unless distributed amounts are for the purchase of objects for the collection, or capital assets which are initially recorded as deferred contributions.

The Statement of Financial Position for the Foundation as at March 31, 2019, its Statement of Operations, and Statement of Cash Flows for the year then ended are as indicated below.

(in thousands of dollars)	2019	2018
Statement of Financial Position		
Total assets	\$26,947	\$24,348
Total liabilities, 17a)	5,281	5,288
Unrestricted net assets	11	7
Endowed net assets, 17b)	21,655	19,053
Total liabilities and net assets	\$26,947	\$24,348
Statement of Operations		
Total revenues	\$6,135	\$6,597
Total expenses	(1,785)	(1,939)
Contributions in support of the National Gallery of Canada, 17c)	(4,590)	(4,852)
Contributions from endowments	244	197
Excess of revenues over contributions and expenses	\$4	\$3
Statement of Cash Flows		
Operating activities	\$(41)	\$(216)
Investing and financing activities	2,081	(111)
Increase (Decrease) in cash for the year	2,040	(327)

These tables are based upon the audited financial statements of the National Gallery of Canada Foundation, which have been audited by another firm and are available upon request.

- a) An amount of \$899,854 (\$1,357,740 at March 31, 2018) is payable by the Foundation to the Gallery.
- b) All of the Foundation's net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of \$25,989,403 (\$22,915,547 at March 31, 2018) of the Foundation's assets is subject to donor-imposed restrictions, of which \$21,655,377 (\$19,053,266 at March 31, 2018) represents endowment funds that are to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.
- c) Contributions to the Gallery by the Foundation were made in accordance with the restrictions approved by the Foundation's Board of Directors and supported art acquisition activities, and other art and programming activities at the Gallery. During the year, the Foundation contributed \$4,590,517 in support of the Gallery (\$4,851,840 during 2017-18). Of that, \$829,263 (\$1,644,552 in 2017-18) was deferred for the purchase of capital assets.

18. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit Risk

Credit risk is the risk of financial loss to the Gallery associated with a counter-party's failure to fulfill its financial obligations, and arises principally from the Gallery's accounts receivable and its investments in guaranteed investment certificates and money market funds.

The Gallery is subject to credit risk on the value of its accounts receivable, excluding taxes receivable, in the amount of \$1,520,477 (\$1,759,910 at March 31, 2018), and on its restricted and unrestricted cash equivalents and short-term investments of \$13,143,515 (\$15,927,158 at March 31, 2018). The Gallery has determined that the risk is not significant.

a) Accounts Receivable

The Gallery is exposed to credit risk from customers in the normal course of business. Accounts receivable are net of applicable allowances for doubtful accounts, based on specific risks associated with individual clients and other relevant information. Of the accounts receivable, \$49,919 (\$126,329 at March 31, 2018) consists of appropriations receivable from the Government of Canada.

Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools, museums, and the National Gallery of Canada Foundation. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$145,323 (\$99,834 at March 31, 2018) of accounts receivable are past due but not impaired. Accounts that have exceeded 30 days are considered past due.

Based on a specific analysis of accounts receivable – and considering the Gallery's knowledge of the financial condition of its customers, the ageing of accounts receivable and other applicable factors – \$7,787 of accounts receivable were individually impaired as of March 31, 2019 (\$19,122 at March 31, 2018).

b) Cash Equivalents and Investments

The Gallery manages its exposure to credit risk by following its investment policy. This limits the Gallery's investments to cash equivalents and short-term investments, thereby significantly lowering credit risk. Cash equivalents and short-term investments consist of investments in guaranteed investment certificates and units in money-market funds, whose objective is to earn interest income while preserving capital and maintaining liquidity. The sums are invested in debt obligations of, or guaranteed by, Canadian federal, provincial or municipal governments, Canadian chartered banks, Canadian loan or trust companies, or Canadian corporations.

Liquidity Risk

Liquidity risk is the risk that the Gallery will not be able to meet its financial obligations as they fall due. Financial obligations arise in the normal course of business. The Gallery manages liquidity risk through the management of its cash and cash equivalents. The Gallery has determined that the risk is not significant, because it maintains sufficient cash to meet its current obligations and maintains short-term investments that can be redeemed as needed. The Gallery's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament and the Gallery's self-generated revenues.

The following table presents a maturity analysis of the Gallery's estimated undiscounted future cash flows associated with contractual financial liabilities, as at March 31, 2019 and March 31, 2018.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	\$2,720	\$2,720	\$ —	\$ —
Due to Government departments and Crown corporations	881	881	—	—
Accrued salaries and benefits	1,742	474	1,176	92
Total: March 31, 2019	\$5,343	\$4,075	\$1,176	\$92
Total: March 31, 2018	\$6,641	\$5,410	\$1,139	\$92

Market Risk

Market risk is the risk that changes in market price, such as foreign exchange rates and interest rates, will affect the Gallery's future cash flow or the fair value of its holdings of financial instruments. The Gallery has determined that the risk is not significant.

The Gallery's objectives, policies and processes for managing risk, and the methods used to measure risk, are consistent with those in place as at March 31, 2018. In addition, exposure to risk and how this risk arises also remained unchanged from the previous year.

Schedule #1
**OPERATING REVENUE,
 SPONSORSHIPS AND
 CONTRIBUTIONS**

For the year ended March 31

(in thousands of dollars)	2019	2018
Operating revenue		
Boutique and publishing	\$2,891	\$2,521
Admissions	2,827	1,893
Parking	1,342	1,199
Memberships	768	650
Rental of public spaces	339	381
Education services	189	150
Art loans – recovery of expenses	216	190
Travelling exhibitions	242	137
Audioguides	18	41
Food services	62	2
Interest	222	132
Other	17	42
	9,133	7,338
Sponsorships and Contributions		
Sponsorships	108	169
Sponsorships, contributed services	122	123
Contributions		
Contributed items for the collection	4,470	7,894
From the National Gallery of Canada Foundation	3,563	3,221
From other individuals, corporations and foundations	715	989
	8,978	12,396
Operating revenue, sponsorships and contributions	\$18,111	\$19,734

Schedule #2
EXPENSES
For the year ended March 31

(in thousands of dollars)	2019	2018
Salaries and employee benefits	\$23,736	\$23,829
Purchased items for the collection	7,729	6,349
Contributed items for the collection	4,470	7,894
Amortization of capital assets	8,212	7,361
Payments in lieu of taxes	3,241	3,291
Professional and special services	4,262	4,475
Insurance	268	232
Repairs and maintenance of buildings and equipment	4,041	3,768
Protection services	3,108	2,915
Utilities, materials and supplies	2,736	3,144
Freight, cartage and postage	1,232	832
Travel for public servants	434	640
Travel for non-public servants	307	449
Hospitality	183	197
Conferences, training and related travel	80	168
Publications	1,187	1,165
Cost of goods sold – Boutique	1,447	1,154
Advertising	1,265	1,383
Rent	511	467
Communications	274	272
Library purchases	217	209
Rentals of equipment	65	168
Fellowships	128	70
Miscellaneous	67	47
Total expenses	\$69,200	\$70,479



NATIONAL GALLERY OF CANADA FOUNDATION

ANNUAL REPORT

2018-19

MESSAGE FROM THE
**CHAIR OF THE BOARD
 OF DIRECTORS**
 AND THE
CHIEF EXECUTIVE OFFICER

THOMAS D'AQUINO
 and
KAREN COLBY-STOTHART

Since its founding in 1997, the National Gallery of Canada Foundation has supported a wide variety of projects across Canada and around the world. These projects are aimed at inspiring philanthropy in support of the National Gallery of Canada, promoting initiatives with national impact, and elevating the profile of Canadian artists and scholarship.

The Foundation's resounding success in 2018–19 attests to the power of private philanthropy. A remarkable 110 individual donors, corporate partners and foundations raised \$7,709,154 in support of the Gallery's core activities. Of these donations, \$4,518,647 were restricted, expendable contributions, and \$1,781,506 went to the general endowment fund. A total of \$4,590,517 was disbursed to the Gallery in 2018–19.

Key achievements and activities for 2018–19 are described below.

New Distinguished Patrons

The Foundation welcomed eight new Distinguished Patrons and their families in 2018–19: Robert and Jennifer Heffel, Ron and Janet Stern, Rosamond Ivey, Terry Burgoyne, Janelle and Pierre Lassonde, John Lacey, Sangeeta Prakash and Raj Sindwani, and one anonymous patron. Each year, these visionary philanthropists engage with some of the Foundation's most ambitious projects, while serving as ambassadors of Canada's artistic legacy. We are deeply grateful to our Distinguished Patrons community.

The Canada Pavilion and the Canadian Artists in Venice Endowment Fund

Following a four-year renovation, the restored Canada Pavilion was unveiled in May 2018 at the Biennale di Architettura in Venice. This \$3-million restoration was led by the Gallery and the Foundation, and became a meaningful Canadian-Italian collaboration. The project was fully funded by Reesa Greenberg, Distinguished Patron and Founding Secretary of the Society for the Study of Architecture in Canada, and we are deeply indebted to her vision, passion and commitment.

To commemorate the Pavilion's restoration and its sixtieth anniversary, the exhibition *Canada Builds/Rebuilds a Pavilion in Venice* was presented during the Biennale di Architettura. Funded by the Foundation, the exhibition explored the building's architecture and highlighted events from the Pavilion's sixty-year history.

The Foundation's resounding success in 2018–19 attests to the power of private philanthropy.

The Foundation was also delighted to announce a gift of \$1 million from The Jack Weinbaum Family Foundation, in support of the Canadian Artists in Venice Endowment. In recognition of this generous gift, the Gallery inaugurated The Weinbaum Family Gallery. This gift brought the Endowment total to \$5.2 million, or more than half of its \$10-million goal.

Research and Exhibitions

In support of research and exhibitions, the Foundation provided essential support to the Gallery in three main areas: National Outreach, Global Outreach and the National Capital Exhibitions Program.

• National Outreach

James Wilson Morrice: The A.K. Prakash Collection in Trust to the Nation

This national touring exhibition features the A.K. Prakash Foundation's 2015 gift of J.W. Morrice works. It was supported by the Foundation and individual donors, and was presented at the Art Gallery of Alberta in Edmonton and the Musée d'art de Joliette in Joliette, Quebec.

The Lacey Prize for Artist-Run Centres in Canada

In 2018–19, the Foundation was proud to announce the creation of the groundbreaking *Lacey Prize for Artist-Run Centres in Canada*. Celebrating excellence in programming, the Prize will be awarded in alternate years to Canadian artist-run centres and smaller organizations. This award is unique in Canada, and will enhance the Gallery's relationship with grassroots arts practice. We are deeply indebted to Dr. John Lacey and his family for their generous gift of \$1.3 million, further recognized in the naming of The Naomi and John Lacey Family Gallery.

• Global Outreach

Global outreach increases the Gallery's profile and stature around the world. In support of global outreach, the Foundation provides funds for exhibitions touring internationally, and collaborations with international partners.

Canada and Impressionism: New Horizons

Fundraising continues for this important exhibition, which will tour to the Kunsthalle München in Munich, the Fondation de l'Hermitage in Lausanne, and the Musée Fabre in Montpellier, France. The exhibition and publication are fully funded through

the Foundation by a dedicated community of Canadian philanthropists, led by Exhibition Patron the A.K. Prakash Foundation, generous individual donors, and the Distinguished Patrons of the National Gallery of Canada.

American Friends of the National Gallery of Canada

As part of ongoing efforts to engage American donors in support of international outreach, the American Friends of the National Gallery of Canada hosted events at the Morgan Library & Museum in New York City for the opening of *The Extended Moment: Photographs from the National Gallery of Canada*, and at the J. Paul Getty Museum in Los Angeles for the opening of *Oscar G. Rejlander: Artist Photographer*.

• National Capital Exhibitions Program

Impressionist Treasures: The Ordurugaard Collection

This exhibition offered visitors a rare opportunity to see masterworks of French 19th-century art. Through a planned bequest, the exhibition was supported at the Gallery by the Estate of Dr. Paul Mandl and Mrs. Elsie Mandl.

The Canadian Photography Institute (CPI) of the National Gallery of Canada

Two milestone exhibitions were presented as part of CPI programming in 2018. *The Extended Moment: Fifty Years of Collecting Photographs* explored the Gallery's renowned photography collection, much of which reflects the generosity of private donors. In addition, the critically acclaimed *Anthropocene* examined humankind's impact on this planet. We thank Founding Partner Scotiabank and the Archive of Modern Conflict for their continued generous support of the CPI, as well as *Anthropocene* Project Partner, Telus.

In the areas of scholarship and research, the Foundation continued to support positions in the Curatorial and Education Departments. The position of Provenance Researcher in the department of European Art was funded by the Beth and Donald Sobey Chief Curatorial Research Endowment. The Foundation also continued to fund key positions through the support of the Audain Curator of Indigenous Art Endowment, the Elizabeth Simonfay Fund, the Prints and Drawings Fund, and an anonymous donor who provides funding for the Indigenous Educator and Outreach position.

The Foundation thanks longstanding corporate partner Royal Bank of Canada for funding received through the Emerging Artists Project, which helped create a mentorship opportunity for a curatorial assistant. The recipient provided key support to the Gallery's major contemporary prizes and completed critical research into the current prize landscape in Canada. The research and resulting recommendations will inform the Gallery's future approach to prize administration and funding.

Enhancing the Collection

Over the past year, numerous acquisitions have been facilitated by the Foundation. The Foundation Board of Directors, along with the Gallery's Board of Trustees, extend their sincere gratitude to donors whose generous contributions to the national collection in 2018–19 reflect an exemplary cultural philanthropy.

The *Takao Tanabe Purchase Prize in Painting for Young Artists* enabled the acquisition of two works on paper by Hans Wendt. Distinguished Patron families also donated two notable works to the collection in honour of former Director and CEO Marc Mayer: *The Last of the Hurons (Zacharie Vincent)* (1838) by Antoine Plamondon, a gift by Fred and Beverly Schaeffer; and *Parade, Party, Protest* (2003) by Geoffrey Farmer, a gift by Gilles and Julia Ouellette.

In addition, the Foundation's Conservation and Restoration Fund supported restoration of the iconic work *De La* by renowned Canadian artist Michael Snow.

Changes in Leadership

The Foundation is fortunate to have a Board with expertise in scholarship, finance, the arts and education. Four new members joined the Foundation's Board this year: John Doig, Executive Vice-President, Retail Division, Scotiabank; Don Pether, former Chair of the Board and CEO of ArcelorMittal Dofasco; and Canadian collectors and arts patrons Nancy McCain and Michael Audain. Thank you to all of our Directors, who work tirelessly to achieve our shared goals.

The past year was also marked by two farewells. We were deeply saddened by the loss, in October 2018, of Pierre Théberge, who served as the Gallery's Director and CEO from 1998 to 2009. He was a visionary leader, known for his grand thematic exhibitions and championing of contemporary Canadian art. He expanded

the national collection with important and well-loved acquisitions, including *Maman* by Louise Bourgeois, *Running Horses* by Joe Fafard, and *Forty-Part Motet* by Janet Cardiff.

The close of 2018 also marked the bittersweet end of Marc Mayer's decade-long tenure as Director and CEO of the Gallery. His leadership and unbounded enthusiasm inspired our country's leading philanthropists to increase their support for the promotion and preservation of our cultural heritage. It was a great privilege for the Foundation's Board, staff and community of donors to work with him as both collectors and philanthropists. We are proud to say that proceeds from the *Farewell Gala to Marc Mayer* held on December 5, 2018 will be allocated to the Gallery's national outreach initiatives.

As we look ahead, we remain committed to innovation, leadership and stewardship. We maintain a deep commitment to scholarship, education and the advancement of Canadian artists. We strive to remain nimble in response to unanticipated opportunities and challenges, and we enthusiastically look forward to working with the Gallery's new Director and CEO, Dr. Sasha Suda.

We deeply appreciate the generosity of the individuals, corporations and foundations that contributed so generously during the past fiscal year, and treasure the opportunity to nurture this vibrant community in the years to come.

MAJOR AND SPECIAL GIFTS

Recognizes cash and pledges received in 2018–19.

\$1,000,000 +

Canada Council for the Arts
Reesa Greenberg
The Lacey Family
Scotiabank
The Jack Weinbaum Family Foundation

\$500,000 to \$999,999

Fred Fountain, C.M. and Elizabeth Fountain

\$250,000 to \$499,999

A.K. Prakash Foundation
RBC

\$100,000 to \$249,999

Terry Burgoyne
Coril Holdings Ltd.
Government of Canada
Robert and Jennifer Heffel
Rosamond Ivey
Pierre Lassonde Family Foundation
Estate of Dr. Paul Mandl and Mrs. Elsje Mandl
Elizabeth and Donald R. Sobey and Family
Ronald and Janet Stern

\$25,000 to \$99,999

Malcolm and Robin Anthony
Linda Black, Q.C. and the Honourable Douglas Black, Q.C.
BMO Financial Group
Thomas d'Aquino, C.M., J.D., LL.M., LL.D. and Susan Peterson d'Aquino, M.A.
Margaret and Jim Fleck
Ryan R. Green
Heffel Fine Art Auction House
David K.J. Heffel and Patsy Kim Heffel
James Kellner Fitzgerald Estate
Hassan Khosrowshahi, C.M., O.B.C. and Nezhat Khosrowshahi
Michelle Koerner and Kevin Doyle

Dr. Kanta Marwah
The Honourable Margaret N. McCain and the late G. Wallace F. McCain
John and Keltie Mierins
Don and Sheila Pether
Estate of Rita-Anne Marie Piquet
Power Corporation of Canada
Dasha Shenkman, OBE
Estate of Elizabeth Simonfay
Jay Smith and Laura Rapp
Arni Thorsteinson and Susan Glass
Michael J. Tims, C.M. and Renae N. Tims
Anonymous

\$10,000 to \$24,999

Louise and Allen Browne
Alice and Grant Burton
H.C. Capital (Hélène Couture)
Andrea Jones
Galerie Eric Klinkhoff
David and Audrey Mirvish
Tracey Novak and Scott MacDonald
Partners in Art
Anne Shabaga
Georgina Steinsky
Stonecroft Foundation for the Arts/Fondation Stonecroft pour les Arts
Takao Tanabe
Anonymous

\$1,000 to \$9,999

Michael G. and Elsa Adams
The Marion Armstrong Charitable Foundation
The Bennett Family Foundation
Ann and Tim Bowman
Marta Braun
Adrian Burns and Greg Kane
Julia and Robert Foster
Brigitte and Henning Freybe

La Fondation Emmanuelle Gattuso
The Bruce and Vicki Heyman Philanthropy Fund and the Council for Canadian American Relations
Richard and Donna Ivey
The Jackman Foundation
Olga Korper
Juliana Lynch-Staunton
Nicholas Metivier
The Honourable Bill Morneau and Nancy McCain
Carol and Morton Rapp
Fred and Beverly Schaeffer
Anne Stanfield
Jean Teron and the late William Teron, O.C.
Ann Thomas
TrépanierBaer Gallery
Donations received via the United Way
Harriet E. Walker

Up to \$999

Paul and Gillian Baay
Ian and Heather Bourne Family Fund
Lisa Browne
Donations received via CanadaHelps.org
Sasha Cocarla
Anne Eschapasse
Clair Fitzgerald
Stephen Gritt
Linda Hutchison
Sharilyn J. Ingram
Chris Klotz
G. Howard Kroon
T. Joseph and Arley Molloy Fund
Vera Pachner
Harriet Reisman
Sotheby's Canada
Ellen and Dwayne Wright in honour of Mr. d'Aquino
Anonymous

CANADA 150 PATRONS

Please note: The following Canada 150 Benefactors should have been included in the 2017–18 Annual Report:

Ann and Tim Bowman

We thank all of the Canada 150 Patrons for their leadership and generosity in funding the Art for the Nation 2017 initiative, in support of Canadian Art on the historic occasion of Canada's sesquicentennial.

FOUNDING PARTNERS' CIRCLE

Bell

BMO Financial Group

CIBC

Nahum Gelber, Q.C., and Dr. Sheila Gelber

The late Michal Hornstein, C.M., O.Q., and the late Renata Hornstein

Imperial

Imperial Tobacco Canada Foundation

Parnassus Foundation

Jean H. Picard, C.M.

Power Corporation of Canada

RBC

Elizabeth and Donald R. Sobey

TD Bank Group

Sara Vered and the late Zeev Vered, C.M., P. Eng.

AMERICAN FRIENDS OF THE NATIONAL GALLERY OF CANADA

Peter and Susan Restler

Jon Shrubsole

DISTINGUISHED PATRONS

Distinguished Patrons are recognized and celebrated by the Gallery as special individuals whose exceptional philanthropy enhances the Gallery's ability to fulfill its commitment to the visual arts. Under the leadership of Thomas d'Aquino, these outstanding individuals also help the Gallery reach out to all Canadians, wherever they may be, while strengthening the Gallery's cultural leadership both at home and abroad. It is with genuine thanks and appreciation that they are recognized below.

David Aisenstat

Malcolm and Robin Anthony

Michael J. Audain O.C., O.B.C., and Yoshiko Karasawa

Claire and Laurent Beaudoin, C.C., O.Q.

Frances and the late Sam Belzberg

Linda Black, Q.C. and the Honourable Douglas Black, Q.C.

Glen Bloom and Deborah Duffy

Ann and Tim Bowman

The late David G. Broadhurst

Peter M. Brown, O.B.C., LL.D., Litt.D., C.B.H.F. and Joanne Brown

Terry Burgoyne

Dominic D'Alessandro, O.C. and Pearl D'Alessandro

Thomas d'Aquino, C.M., J.D., LL.M., LL.D. and Susan Peterson d'Aquino, M.A.

André Desmarais, O.C. and France Chrétien Desmarais, O.C.

Paul Desmarais, Jr., O.C., O.Q. and Hélène Desmarais, C.M., O.Q.

N. Murray Edwards

Margaret and Jim Fleck

Fred Fountain, C.M. and Elizabeth Fountain

Joan and Martin Goldfarb

Blake and Belinda Goldring

Ryan R. Green

Reesa Greenberg

David K.J. Heffel and Patsy Kim Heffel

Robert and Jennifer Heffel

Jim and Susan Hill

Paul and Carol Hill

Rosamond Ivey

The Honourable Henry N.R. Jackman

Victoria Jackman

Stephen A. and Gail Jarislowsky

Judith and John C. Kerr, C.M., O.B.C., LL.D.

Hassan Khosrowshahi, C.M., O.B.C. and Nezhat Khosrowshahi

George and Karen Killy

Jacqueline Koerner and Robert Safrata

Michael and Sonja Koerner

Michelle Koerner and Kevin Doyle

Dr. John Lacey

Janelle and Pierre Lassonde, C.M., O.Q.

Steven and Lynda Latner

Leanne and George Lewis

Ronald and Diane Mannix

Dr. Kanta Marwah

Ronald P. Mathison

The Honourable Margaret N. McCain and the late G. Wallace F. McCain

Mark McCain and Caro MacDonald

John and Keltie Mierins

Michael and Inna O'Brian

Myriam Ouimet and the late Dr. J.-Robert Ouimet, C.M., C.Q., Ph.D., M.B.A., Ph.D.h.c., M.Sc. P.S.

Don and Sheila Pether

Robert and Donna Poile

Ash K. Prakash, C.M.

Sangeeta Prakash, J.D., LL.M and Raj Sindwani, M.D., F.A.C.S., F.R.C.S.(C)

Carol and Morton Rapp

Bob Rennie

Peter and Susan Restler

Hartley and Heather Richardson

Nancy Richardson

John C. Risley

Sandra and the late Joseph Rotman

Jan and Paul Sabourin

Fred and Beverly Schaeffer

Richard and Nancy Self

Eleanor and Francis Shen

Dasha Shenkman, OBE

Jay Smith and Laura Rapp

Elizabeth and Donald R. Sobey

Rob and Monique Sobey

Anne Stanfield

Ronald and Janet Stern

Jean Teron and the late William Teron, O.C.

Arni Thorsteinson and Susan Glass

Michael J. Tims, C.M. and Renae N. Tims

The late William (Bill) Turner

Sara Vered, C.M., and the late Zeev Vered, C.M., P.Eng

Carol Weinbaum and Nigel Schuster

Peeter and Mary Wesik

Robin and David Young

Anonymous (9)

DISTINGUISHED BUSINESS LEADERSHIP CIRCLE

Bell Canada
BMO Financial Group
Imperial
Power Corporation of Canada
RBC
Scotiabank
Sun Life Financial
TD Bank

BOARD OF DIRECTORS 2018–19

Chair

Thomas d'Aquino
(Ottawa, Ontario)

Vice-Chair

Ann Bowman
(Toronto, Ontario)

Treasurer

Micheal Burch
(Ottawa, Ontario)

Corporate Secretary

Hatty Reisman
(Toronto, Ontario)

Michael Adams
(Ottawa, Ontario)

Michael Audain
(Vancouver, British Columbia)

Linda Black
(Canmore, Alberta)

Bernard Courtois
(Lac-Brome, Quebec)

John Doig
(Toronto, Ontario)

Fred Fountain
(Halifax, Nova Scotia)

Reesa Greenberg
(Ottawa, Ontario)

Michelle Koerner
(Toronto, Ontario)

Françoise E. Lyon
(Montreal, Quebec)

Nancy McCain
(Toronto, Ontario)

John Mierins
(Ottawa, Ontario)

Don Pether
(Toronto, Ontario)

Ash K. Prakash
(Toronto, Ontario)

Donald R. Sobey
(Stellarton, Nova Scotia)

SUMMARY FINANCIAL STATEMENTS OF THE NGC FOUNDATION

Year ended March 31, 2019



KPMG LLP
150 Elgin Street, Suite 1800
Ottawa ON K2P 2P8 Canada
Telephone 613-212-5764
Fax 613-212-2896

REPORT OF THE INDEPENDENT AUDITORS ON THE SUMMARY FINANCIAL STATEMENTS

To the Directors of the National Gallery of Canada Foundation

Opinion

The summary financial statements of the National Gallery of Canada Foundation (the Entity), which comprise:

- the summary statement of financial position as at March 31, 2019;
- the summary statement of operations for the year then ended;
- the summary statement of changes in net assets for the year then ended;
- and related notes

are derived from the audited financial statements of the National Gallery of Canada Foundation as at and for the year ended March 31, 2019 (audited financial statements).

In our opinion, the accompanying summary financial statements are consistent, in all material respects, with the audited financial statements, in accordance with the criteria disclosed in Note 1 in the summary financial statements.

Summary Financial Statements

The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements and the auditor's report thereon, therefore, is not a substitute for reading the Entity's audited financial statements and the auditor's report thereon.

The summary financial statements and the audited financial statements do not reflect the effects of events that occurred subsequent to the date of our report on the audited financial statements.

Management's Responsibility for the Summary Financial Statements

Management is responsible for the preparation of the summary financial statements in accordance with the criteria disclosed in Note 1 in the summary financial statements.

Auditors' Responsibility

Our responsibility is to express an opinion on whether the summary financial statements are consistent, in all material respects, the audited financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standards 810, Engagements to Report on Summary Financial Statements.

A handwritten signature in black ink that reads 'KPMG LLP' with a horizontal line underneath.

Chartered Professional Accountants, Licensed Public Accountants
Ottawa, Canada
May 23, 2019

SUMMARY STATEMENT OF FINANCIAL POSITION

For the year ended March 31

	2019	2018
Assets		
Current assets		
Cash	\$2,830,604	\$790,660
Interest and other receivables	152,900	168,298
Prepaid expenses	75,515	27,720
Amounts receivable from American Friends of the National Gallery of Canada Inc.	151,280	146,941
	3,210,299	1,133,619
Investments	23,736,236	23,214,815
Total assets	\$26,946,535	\$24,348,434
Liabilities and Net Assets		
Liabilities		
Accounts payable and accrued liabilities	\$46,761	\$67,719
Amounts payable to National Gallery of Canada	899,791	1,357,740
Deferred contributions and investment income	4,334,026	3,862,981
	5,280,578	5,288,440
Net assets		
Unrestricted	10,580	6,728
Endowments	21,655,377	19,053,266
	21,665,957	19,059,994
Total liabilities and net assets	\$26,946,535	\$24,348,434

See accompanying notes to financial statements.

SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

For the year ended March 31

	2019	2018
Revenue		
Unrestricted fundraising	\$1,409,001	\$1,398,866
Unrestricted investment income	120,511	93,736
Recognition of deferred contributions and investment income	4,605,620	5,103,903
	6,135,132	6,596,505
Expenses		
Administration and fundraising	1,785,076	1,938,710
Contributions in support of National Gallery of Canada	4,590,517	4,851,840
	6,375,593	6,790,550
Deficiency of revenue over expenses before undernoted	(240,461)	(194,045)
Contributions from endowments		
Management fees	134,173	117,191
General	110,140	80,000
	244,313	197,191
Excess of revenue over expenses	3,852	3,146
Net assets, beginning of year	19,059,994	17,992,476
Endowment contributions	1,781,506	903,454
Endowment reinvestment interest	335,757	1,429,114
Net adjustment for cumulative unrealized gains (loss) on investments	729,161	(1,071,005)
Contributions to operations from endowments	(244,313)	(197,191)
Net assets, end of year	\$21,665,957	\$19,059,994

See accompanying notes to financial statements.

NOTES TO SUMMARY FINANCIAL STATEMENTS

For the year ended March 31, 2019

The National Gallery of Canada Foundation is a national, non-profit organization, the aims and objectives of which are to receive or maintain a fund or funds and to transfer from time to time all or part thereof the income therefrom to the National Gallery of Canada.

The Foundation was incorporated as a non-profit corporation without share capital on June 27, 1997 under the *Canada Corporations Act*. Effective January 9, 2014, the Foundation continued its articles of incorporation from the *Canada Corporations Act* to the *Canada Not-for-Profit Corporations Act*.

The Foundation is a registered charity and as such is not subject to income tax under Paragraph 149(1)(f) of the *Income Tax Act (Canada)*.

Summary financial statements:

The summary financial statements are derived from the complete audited financial statements, prepared in accordance with Canadian accounting standards for not-for-profit organizations, as at and for the year ended March 31, 2019.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in the statements so that they are consistent, in all material respects, with or represent a fair summary of the audited financial statements.

These summary financial statements have been prepared by management using the following criteria:

- (a) whether information in the summary financial statements is in agreement with the related information in the complete audited financial statements; and
- (b) whether, in all material respects, the summary financial statements contain the information necessary to avoid distorting or obscuring matters disclosed in the related complete audited financial statements, including the notes thereto.

Management determined that the statement of changes in net assets and the statement of cash flows do not provide additional useful information and as such has not included them as part of the summary financial statements.

COPYRIGHT CREDITS

Every reasonable effort has been made to identify and contact copyright holders to obtain permission to reproduce these images. We apologize for any inadvertent omission. If you have any queries, please contact: reproductions@gallery.ca

- p. 18 © Estate of Joan Balzar
- p. 23 © Gauri Gill and Rajesh Vangad
- p. 24 © Kapwani Louise Kiwanga / SOCAN (2019)
- p. 25 © Thomas Demand / SOCAN (2019)
- p. 26 © Alex Janvier
- p. 28 © Meryl McMaster
- p. 29 © Nadia Myre Copyright Visual Arts-CARCC, 2019
- p. 30 © Ningiukulu Teevee
- p. 31 © Tracey Moffatt / Copyright Agency SOCAN (2019)
- p. 33 © Jim Breukelman
- p. 34 © Pablo López Luz
- p. 35 © Sophie Ristelhueber / SOCAN (2019)

PHOTO CREDITS

All images NGC, unless otherwise stated.

- p. 2 *Marquis of Lorne*
Library and Archives Canada/e010949494
- p. 23 Photo courtesy of the artists
- p. 24 Photo courtesy of the artist and
Galerie Tanja Wagner, Berlin
- p. 34 Photo courtesy of the artist

ISBN 978-0-88884-993-9
Aussi disponible en français
© National Gallery of Canada, Ottawa, 2019
Design: Frédérick Gélinas
Marketing and New Media, NGC



**National
Gallery
of Canada**

**Musée
des beaux-arts
du Canada**

Canada

380 Sussex Drive, Ottawa, Ontario K1N 9N4
613-990-1985 gallery.ca

BACK COVER

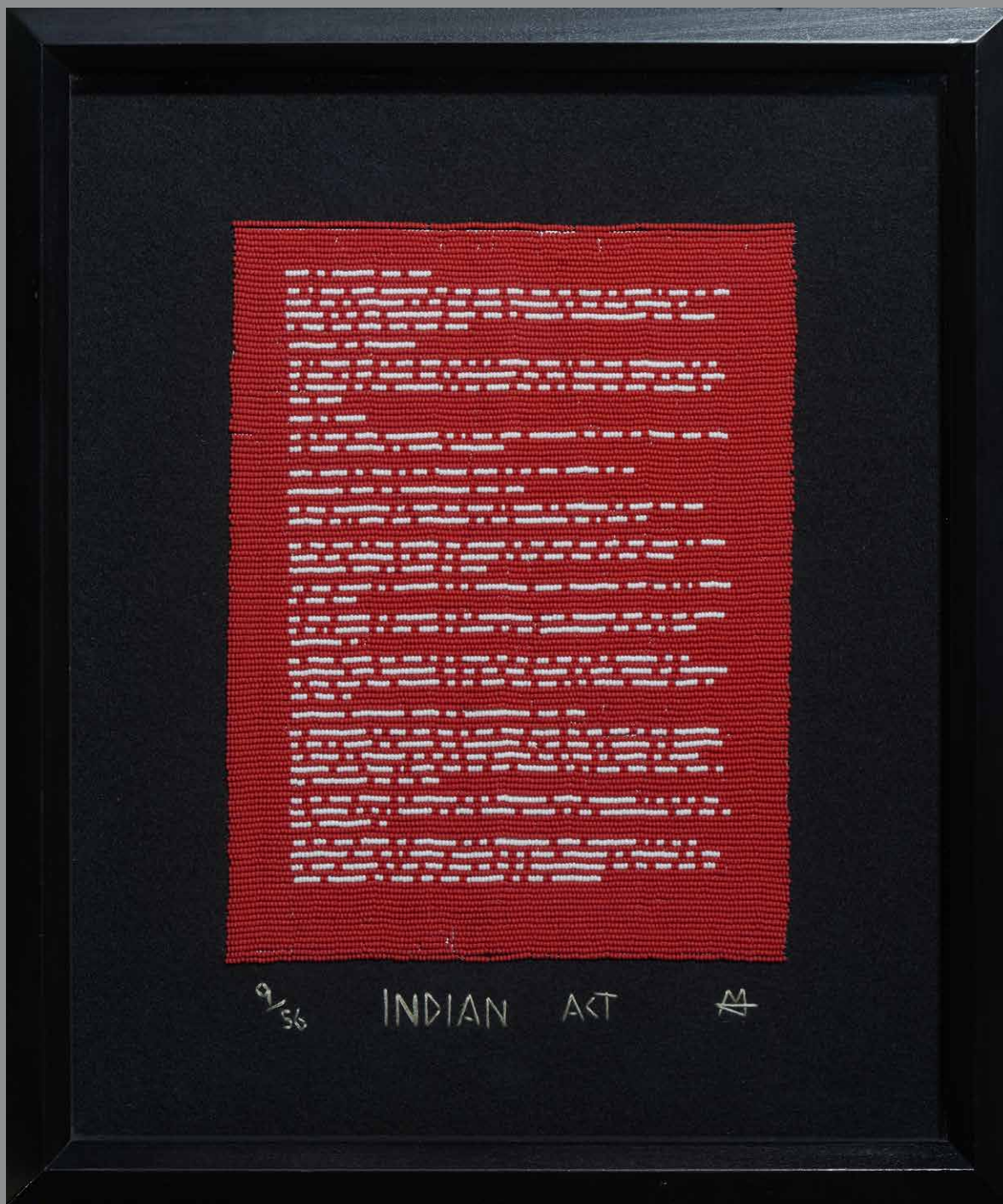
NADIA MYRE

Indian Act (page 9) 1999–2002

Glass beads over electrostatic print, and embroidery
floss on stroud cloth, 42.3 × 35.1 cm

© Nadia Myre Copyright Visual Arts-CARCC, 2019





9/56

INDIAN ACT

4