

NATIONAL GALLERY OF CANADA



ANNUAL REPORT 2021-2022



NATIONAL
GALLERY
OF CANADA

MUSÉE
DES BEAUX-ARTS
DU CANADA

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

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ABOUT THE GALLERY

Through the visual arts, the National Gallery of Canada nurtures interconnection across time and place. It creates dynamic experiences that open hearts and minds and allow for new ways of seeing ourselves, each other and our diverse histories. We envision a future where art has the power to build bridges, deepen relationships and advance a more equitable society.

Founded in 1880, the Gallery is among Canada's oldest cultural institutions and has gained international respect as an art museum. It is home to the world's largest collection of contemporary Indigenous art and to the most important collection of Canadian and European art in the country. It is a federal Crown corporation and a national museum of Canada.

The Gallery in Ottawa is located on the traditional and unceded territory of the Algonquin Anishinaabeg. We are connected across boundaries and time. We are grateful to Indigenous People as traditional stewards of the land and respect the enduring relationship that exists between Indigenous Peoples and their traditional territories.

YEAR AT A GLANCE

COVID-19 PANDEMIC

The pandemic twice closed down the Gallery: from April 2 to July 16, 2021 and again from January 3 to 31, 2022. The last closure was extended until February 26 due to a public protest in Ottawa.

A NEW PLAN

The first-ever Strategic Plan for the Gallery was released in May 2021, focused on the role of art to help achieve important societal goals for justice, equity, diversity, inclusion and accessibility.

A NEW BRAND

A new brand identity was unveiled in June 2021 in support of the Strategic Plan, expressed by the word *Ankosé*, which means "everything is connected" in the Anishnaabemowin language.

A NEW STRUCTURE

The organizational structure of the Gallery continued to change in our third year with Director and CEO Sasha Suda, including the hiring of several new senior executives and the creation of a Department of Indigenous Ways and Decolonization.

INDIGENOUS WAYS

A commitment to centre Indigenous ways of knowing and being has propelled us to re-examine and re-imagine our collections, programs, policies and approach to public engagement.

REMBRANDT

The major exhibition *Rembrandt in Amsterdam: Creativity and Competition* attracted over 40,000 visitors during its eight-week run in summer 2021. The Gallery took a new curatorial approach by integrating works from Indigenous and Black artists to contextualize the period.

THE SOBEY ART AWARD

The Sobeys Art Award winner for 2021 was Laakkuluk Williamson Bathory, an Inuk performance artist, poet, actor, storyteller and writer based in Iqaluit, Nunavut. The Sobeys Award is the nation's pre-eminent prize for emerging Canadian artists.

OUR ONLINE PRESENCE

Virtual programs and features continued to proliferate on our website and social media channels as we strove to stay connected with audiences during the pandemic.

OUR NUMBERS

The Gallery ended the year with visitor numbers of 165,854 (compared to normal annual levels over 400,000) and revenue from operations of \$4.3 million (compared to pre-pandemic annual revenue of more than \$9 million).

The Government of Canada provided COVID-19 relief funding to all national museums, including \$6.2 million to the NGC.



A MESSAGE FROM THE CHAIR

Times of great challenge and change often call out the best in us. As we strive to overcome the hardships imposed by the pandemic, by societal discontent and by reckoning with historical wrongs, we are naturally stressed and saddened. But we can also learn and grow. We can come together to face truth and build a path forward. And we can be motivated to become better.

That's what has made 2021-22 such a rewarding year for the Board of Trustees of the National Gallery of Canada. It was a year unlike any the Gallery has ever experienced. Although it was disheartening to see the institution empty of visitors and most employees, it was inspiring to see the national collection come alive digitally on our social media channels and through the "Virtual NGC" web platform. This provided audiences with enriching experiences in the absence of on-site visits, allowing the Gallery to remain connected to visitors and fulfill its mission of creating dynamic experiences that open hearts and minds and allow for new ways of seeing ourselves, each other, and our diverse histories.

But the main focus of the year – for both our Board and the Gallery – was the launch of our first-ever Strategic Plan. In the spring of 2021, Director and CEO Sasha Suda officially ushered in a bold new way forward for the Gallery, centred on justice, equity, diversity, inclusion, and accessibility (JEDI&A). We are immensely proud of the work accomplished under her leadership. On behalf of the Board, I thank Dr. Suda and the entire team at the NGC for their passion and perseverance during this difficult, but transformative time.

I am also grateful for my colleagues on the Board. We had many of our own conversations during the year about JEDI&A and how we can support the initiatives that will advance these strategic pillars. It was fascinating to contribute to the development of the Strategic Plan and institutional story, and to participate in important discussions around priorities and risks over the next five years and beyond. Every Trustee approached this work with honesty and enthusiasm.

Finally, I extend my gratitude to the Government of Canada, the Minister of Canadian Heritage, the Honourable Pablo Rodriguez and his predecessor the Honourable Steven Guilbeault, the Department of Canadian Heritage, and all our government partners for their ongoing support. We, along with Canada's other five national museums, were very thankful to receive emergency relief funding from the Government of Canada to help keep our staff employed, compensate for lost operating revenues, maintain essential services, and safely reopen our doors to the public (twice). This funding was crucial to our stability in the face of so many unknowns.

Thanks to this funding, the Gallery was able to pivot its employees to telework, implement digital initiatives for public enjoyment, extend several loans for its partner institutions, re-open all its programmed public spaces, and, of foremost importance, ensure the health and safety of visitors and staff. This support was strengthened by the generosity of Black & McDonald, and by the National Gallery of Canada Foundation and its Distinguished Patrons.

In closing, I welcome everyone to join us as we continue along our new path. The Gallery's new vision – for a future where art has the power to build bridges, deepen relationships, and advance a more equitable society – can only become reality if we pursue it together.



FRANÇOISE E. LYON,
Chair, Board of Trustees



A MESSAGE FROM THE DIRECTOR AND CEO

The National Gallery of Canada’s purpose is to nurture interconnection across time and place.

During the last two years, many of our society’s interconnections have been broken. The pandemic kept us physically apart, while ideas became more polarized – resulting in conflict that played out mere steps from the Gallery’s doors during the convoy occupation of downtown Ottawa.

Incidents of hate against racialized communities, including Black and Asian Canadians, drove other wedges between us – along with louder calls to disrupt the systemic racism and discrimination that still permeates our institutions and workplaces.

The year 2021–22 was also a period of great sadness as we absorbed the news about unmarked graves of thousands of Indigenous children on sites of former residential schools.

As we confront these realities, the Gallery must live into the commitments of a new strategic plan centred on interconnections and on Indigenous ways of knowing and being. We have also introduced a bold new Department of Indigenous Ways and Decolonization, bringing an incredible diversity of lived experience and perspective to our senior executive table, as well as a sovereign space with the institution for decision-making based on Indigenous ways.

The NGC is dynamic, alive and changing. Although this was a challenging year, it has also been an exhilarating time for the Gallery. Societal engagement with the visual arts continues to expand, so we moved to bring art into our public spaces, both outside and within our welcoming halls.

People are also asking to see reflections of their own experiences in the museums that we manage and maintain in the public trust. Our institutional purpose invites us to have difficult conversations and see the world from other points of view, while also encouraging empathy and respect. This

is the basis of the Gallery’s first-ever Strategic Plan and culture-change project – “[Transform Together](#)” – launched in the spring of 2021 along with a new brand defined by *Ankosé*, which means “everything is connected.”

Ankosé is an Anishinaabemowin word that emerged through conversation with Elders. It reflects our mission to extend the reach and breadth of our collection, exhibitions and programs in ways that represent all Canadians, inspired by Indigenous ways. Our new brand logo visually expresses a shift from the hard geometry of a Western worldview to an ever-changing circle that radiates outwards to include and represent everyone.

Moving forward, we will continue to align acquisitions and exhibitions with a fresh focus on interconnection. A prime example this year was our *Rembrandt in Amsterdam* exhibition, which contextualized historic artistic achievement with the harm of colonization and slavery occurring at the same time. Rashid Johnson’s immersive *Capsule* installation and its activation by Ottawa music-industry leader Kwende Kefentse also demonstrate the innovative ways we can use art to bring people together.

Art museums should inspire hope, creativity and dialogue with the world in a welcoming way. At the NGC, we are working to tell a more comprehensive and enriching story by including exhibitions and programs that reflect events that affect underrepresented groups. Numerous realities have been ignored over the centuries. It is our role to explore the stories behind the works we present, as a platform for amplifying the many voices that make up the visual arts community within Canada and beyond.



DR. ALEXANDRA “SASHA” SUDA,
Director and CEO





YEAR IN REVIEW

THE IMPORTANCE OF CONNECTION

It was a year full of challenges that threatened to drive Canadians apart.

In 2021–22, the COVID-19 pandemic repeatedly forced us to distance ourselves from each other. The National Gallery of Canada (NGC) was closed twice: from April 2 to July 16, 2021 and again from January 3 to 31, 2022. Then, in February 2022, a convoy of protestors became a lightning rod for deep divisions of opinion that dramatically clashed outside our doors in Ottawa as the nation watched. To ensure safety, the Gallery extended its closure for another three weeks, finally re-opening on February 26.

In the same year, news about thousands of unmarked children's graves at sites of former Indian residential schools ignited public outrage. This renewed calls for action on reconciliation to bring Indigenous and non-Indigenous peoples closer together, to face truth, and to promote decolonized approaches for presenting our shared history.

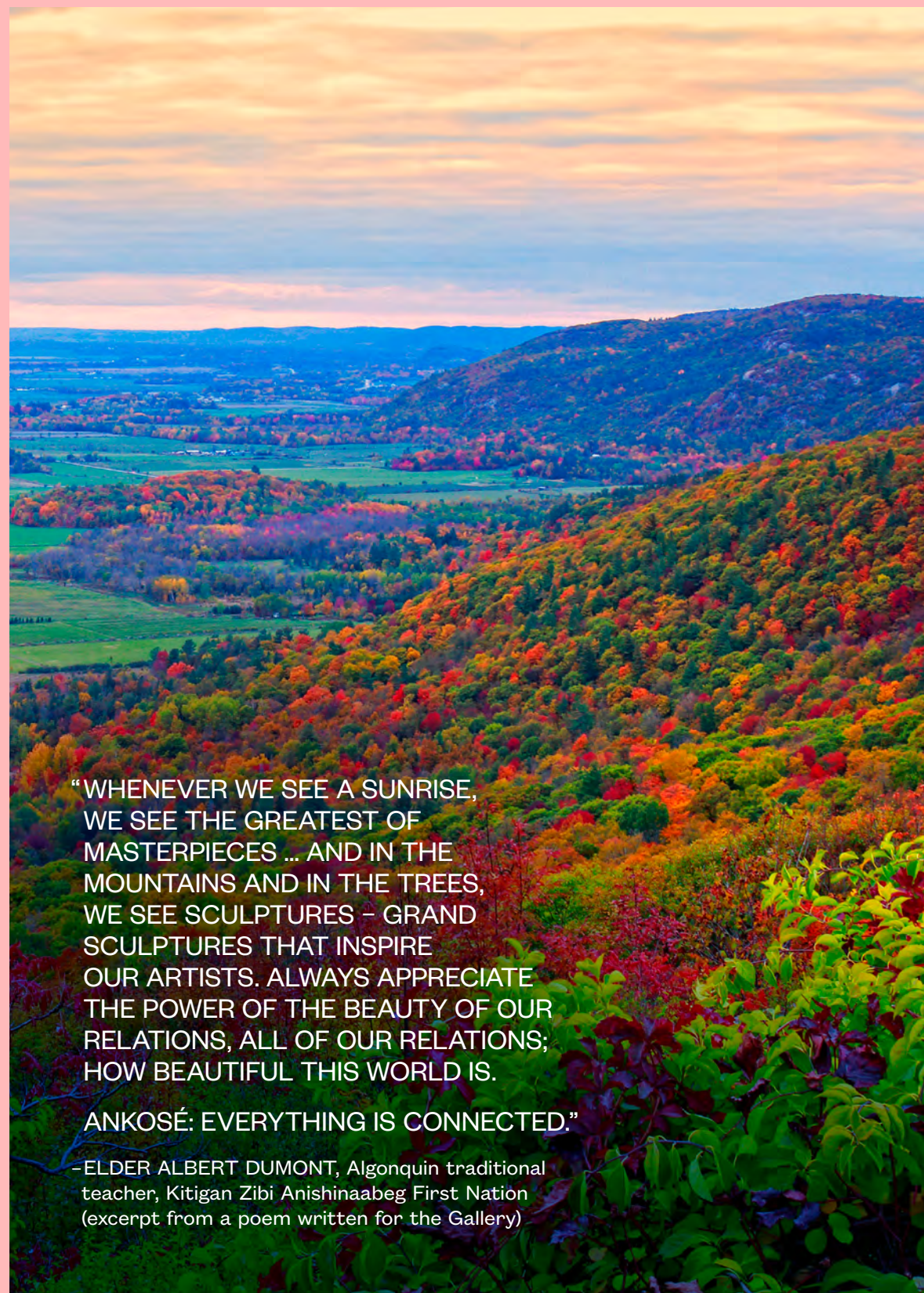
It was also a year when the reality of systemic racism came into sharp focus for institutions across Canada, where Black, Indigenous and racialized members of our community continue to encounter discrimination and exclusion.

In short, it was a year that vividly demonstrated the importance of creating connection.

Art has the power to illuminate and forge that connection – because it demands attention to our shared humanity. Cultural institutions can therefore play a crucial role. The NGC has embraced this responsibility in its first-ever strategic plan, “[Transform Together](#),” unveiled in May 2021. The plan sets out a new [institutional purpose](#) – *to nurture interconnection across time and place* – inviting us to have difficult conversations, to see the world from other points of view, and to model empathy and humility. Its first pillar rests on a commitment to strengthen community connections through transformative art experiences.

In pursuit of this new direction, many highly significant organizational changes were undertaken by the NGC during the 2021–22 year, signalled by the creation of an entirely new brand.

Photo: NGC



“WHENEVER WE SEE A SUNRISE,
WE SEE THE GREATEST OF
MASTERPIECES ... AND IN THE
MOUNTAINS AND IN THE TREES,
WE SEE SCULPTURES – GRAND
SCULPTURES THAT INSPIRE
OUR ARTISTS. ALWAYS APPRECIATE
THE POWER OF THE BEAUTY OF OUR
RELATIONS, ALL OF OUR RELATIONS;
HOW BEAUTIFUL THIS WORLD IS.

ANKOSÉ: EVERYTHING IS CONNECTED.”

– ELDER ALBERT DUMONT, Algonquin traditional
teacher, Kitigan Zibi Anishinaabeg First Nation
(excerpt from a poem written for the Gallery)

CONNECTED BEYOND THE FRAME

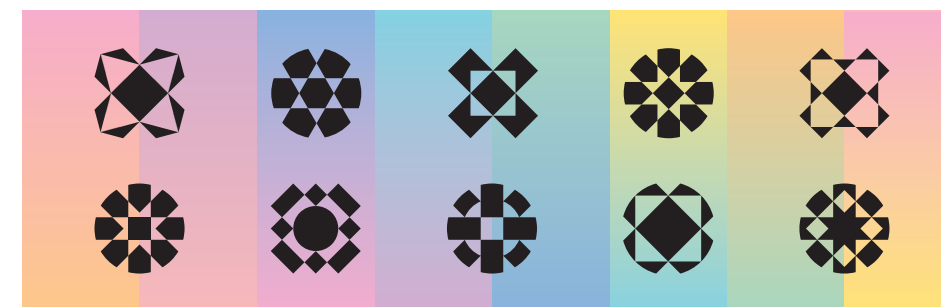
Our [new brand](#), released in June 2021, was chosen to visually symbolize our transformative path.

Expressed by the word *ankosé* of the Anishnaabemowin language, the brand emerged during conversations with Algonquin Elders and Knowledge Keepers from the unceded territory on which the Gallery is located. *Ankosé*, meaning everything is connected, inspires all of us to move forward in a good way, mindful of what binds us together and aware of our place in the broader circle of life, in all its diversity.

Ankosé came to the Gallery during the isolation of the COVID-19 pandemic, when we were striving to stay connected through the visual arts. It reinvigorated the Gallery’s commitment to the communities we exist to serve. Social justice movements spurred by systemic racism inspired us to commit further to decolonization within our institution, to create a welcoming and accessible environment for everyone, and to advocate for social equity through art.

For the new logo, designers moved away from a Western worldview of rigid geometry in favour of a changing circle, symbolizing Indigenous ways of knowing and being. In its digital version, the logo is alive, constantly shifting shape to reveal new perspectives. The design also evokes the stunning glass ceiling of the NGC’s Scotiabank Great Hall, at the heart of the Ottawa building designed by Canadian architect Moshe Safdie. The new brand colour palette is borrowed from the northern lights, its multiple hues representing diverse voices, ideas, artists, perspectives, times, and places.

Ankosé is a call to action for the institution and for all who engage with us, to recognize the limitless connections that exist beyond the frame.



WATCH ON
 YouTube

[ANKOSÉ
BRAND FILM](#)
[OUR BRAND
STORY](#)





CONNECTED IN NEW WAYS

Underpinning many exciting changes at the NGC is our new strategic plan, *Transform Together, 2021–26*.

The value of a strategic plan is the power that comes from aligned action around a shared purpose, vision and mission. So, the first step was to ensure our sights were set on the right targets. The input of many voices across the Gallery and beyond were required to undertake this work. A collaborative process that began in 2020 under the leadership of new Director and CEO Sasha Suda (appointed in early 2019) was brought to a head in 2021–22 with input from employees at all levels of the organization and from the Board of Trustees.

Shortly before the year began, a new department and leadership role were created under the banner of “Strategic Transformation and Inclusion.” Angela Cassie, a nationally recognized cultural leader with a track record of success at the Canadian Museum for Human Rights, was hired in January 2021 as its Vice-President. She was tasked with overseeing our art-led transformation process, including the Strategic Plan and our commitment to justice, equity, diversity, inclusion, and accessibility (JEDI&A).

In May 2021, the Gallery’s [first-ever Strategic Plan](#) was officially released. The plan articulates a vision for Canada’s national art gallery that goes beyond collecting, presenting and promoting the visual arts. It emphasizes the role of art to help achieve important societal goals. It encourages us to see our work with new eyes, to let go of old habits, and to work together in new ways as we navigate the unknown landscape of the future.

PURPOSE	VISION	MISSION
We nurture interconnection across time and place.	We envision a future in which art has the power to build bridges, deepen relationships, and advance a more equitable society.	Through the visual arts, we create dynamic experiences that open hearts and minds and allow for new ways of seeing ourselves, each other, and our diverse histories.

Photo: NGC



A refreshed set of aligned organizational values was also developed:

- ▶ Foster belonging
- ▶ Learn and evolve together
- ▶ Embrace change
- ▶ Lead boldly

At the core of the five-year plan are a set of five strategic pillars, under which our goals and our work are now organized.

These pillars call on us to:

- ▶ Strengthen community connections through transformative art experiences
- ▶ Build a collection and program that inspire human connection
- ▶ Empower, support and build a diverse and collaborative team
- ▶ Centre Indigenous ways of knowing and being
- ▶ Invest in operational resilience and sustainability

More information on the 2021–22 outcomes related to each of these pillars can be found in the section of this report devoted to [Corporate Performance](#).

“I OFTEN TALK ABOUT THESE PILLARS AS NOT BEING SILOS BUT AS THREADS THAT WE WILL WEAVE TOGETHER. *ANKOSÉ* SPEAKS TO THE STRATEGY OF HOW WE WANT TO COLLABORATE. IT REFERS TO OUR RELATIONSHIP TO THE LAND, THE WATER AND SKY, AS WELL AS EACH OTHER. I THINK THESE TEACHINGS WILL INSPIRE MANY AREAS OF OUR WORK.”

– ANGELA CASSIE, Vice-President,
Strategic Transformation and Inclusion

Justice, equity, diversity, inclusion and accessibility (JEDI&A), as well as Indigenous ways of knowing and being, are lenses we are using to align our actions with our values. These lenses allow us to embrace multiple perspectives, helping us move beyond a single narrative towards greater equity.

There have long been calls for equity and inclusion from Indigenous, Black and racialized employees, artists and communities within the cultural sector. Going beyond acknowledgment of injustices, we now commit to bringing an anti-racist and anti-oppression lens to our work.

The ultimate goal of JEDI&A work is to achieve a cultural shift and transformation instilled by racial justice. Inclusive and equitable practices help establish a sense of belonging and trust among employees, volunteers and partners, regardless of race, ethnicity, age, disability, sexual orientation or gender expression. Although our work here has just begun, our shared commitment is expressed not only in intentional language, but also across the pillars and outcomes of the Strategic Plan.

For the Gallery to be a beacon of hope and healing, we must continue to educate ourselves. We must work to remove systemic barriers. We must strive, day by day, to cultivate a culture and practice grounded in JEDI&A. A detailed action plan will be released in 2022, intended to disrupt the Gallery’s roots in colonial museological practice and ensure a good path forward. This action plan will help outline and prioritize our examination of all policies, procedures, structures and informal/formal practices to ensure we address systemic racism and other barriers to inclusion.



CONNECTED WITH EACH OTHER

The bold shift in strategic direction has also meant re-imagining how the NGC is organized and led.

When Dr. Alexandra “Sasha” Suda took over as Director and CEO in April 2019, she began a process that has been called an “awakening” [[The Globe and Mail](#), August 2, 2021]. Known as a highly collegial professional committed to new ideas, she had been appointed by the Government of Canada with a mandate for change. Among her goals was to redesign internal systems to ensure a human-centred management style and a diverse workplace where everyone feels empowered and included.

Despite many challenges – including the constraints of a remote workplace during a multi-year pandemic – the redesign and restructuring of our 142-year-old institution are now well underway.

“THROUGH A PASSIONATE, PEOPLE-FOCUSED APPROACH, WE ARE REIMAGINING THE GALLERY NOT AS AN INSTITUTION THAT HAS ALL THE ANSWERS BUT, RATHER, AS AN EVER-CHANGING SPACE THAT TAKES RISKS AND ASKS QUESTIONS TO SURPRISE, DELIGHT AND CHALLENGE. IN OUR VIEW, ONLY BY PUSHING BOUNDARIES, BROADENING THE CONTEXT, AND CHANGING THE NARRATIVE, CAN WE FOSTER BELONGING WHILE LEARNING AND EVOLVING TOGETHER.”

–SASHA SUDA, Director and CEO

Photo: NGC





HIGHLIGHTS

In January 2020, Kitty Scott had become the Gallery's new Deputy Director and Chief Curator – with Suda lauding Scott's "future-forward vision" towards building collections and programs. Scott is also the first woman to permanently hold this position.

Exactly one year later, Tania Lafrenière was announced as Senior Vice-President of the newly renamed department of People, Culture and Belonging. In August 2021, she also became interim Chief Operating Officer. With over 20 years' experience leading human resources and strategic planning for several national organizations including CBC-Radio Canada, Lafrenière was tasked with ensuring a people-centred approach to human resources (HR) management at the NGC and a true culture of collaboration. With her team, Lafrenière has been instituting educational and training opportunities, new recruitment strategies and HR policies that will allow us to fully implement our strategic plan.

In January 2021, Angela Cassie was announced as Vice-President of Strategic Transformation and Inclusion (see previous section).

In February 2022, a groundbreaking development was announced, heralding another bold organizational change for the NGC – and a big step towards the ambitious goals of the new strategic plan. The Gallery, with the full support of its Board of Trustees, has created an entire department devoted to [Indigenous Ways and Decolonization](#).

Two senior executives with Indigenous backgrounds were hired to lead the department – Vice-President Steven Loft, formerly Director of Strategic Initiatives for Indigenous Arts and Culture with the Canada Council for the Arts, and Director Michelle LaVallee, previously Director of the Indigenous Art Centre at Crown-Indigenous Relations and Northern Affairs Canada.



KITTY SCOTT



TANIA LAFRENIÈRE



ANGELA CASSIE



STEVEN LOFT



MICHELLE LАVALLÉE

RASHID JOHNSON, *Capsule* (Installation in process), 2020–21, powder-coated steel, plants, ceramics, rugs, fibreglass, shea butter, books, video, monitors and grow lights. National Gallery of Canada, Ottawa. Purchased 2021. © Rashid Johnson. Photo: NGC





CONNECTED THROUGH INDIGENOUS WAYS

A pillar of the NGC’s new strategic plan calls on us to centre Indigenous ways of knowing and being in everything we do. We must begin this journey of learning with honest introspection.

A primary goal of the new Department of Indigenous Ways and Decolonization, therefore, is to re-examine and re-imagine our collections, programs, policies and approach to public engagement. We will also work to support self-determination of Indigenous people and to amplify the voices of Indigenous artists, curators, scholars, Elders, Knowledge Keepers and creative/cultural producers.

The leaders of this unique department will guide us towards deeper relationships with First Nations, Métis and Inuit communities. They will advance decolonized practices that contribute to reconciliation. They will build on the efforts of Indigenous staff who brought to life historic exhibitions such as the [Alex Janvier](#) retrospective and [Ábadakone](#), while developing a rich collection of contemporary international Indigenous art.

“FOR INDIGENOUS PEOPLES AND OTHERS WHO HAVE NOT SEEN THEMSELVES IN THE NARRATIVES OF THIS LAND, IT’S TIME FOR THEIR STORIES TO BE FOREFRONT IN OUR SHARED JOURNEY OF DECOLONIZATION AND SOCIETY BUILDING. ART SHOWS US THE PROMISE OF SHARING AND UNDERSTANDING ... IT REVEALS US TO OURSELVES AND TO EACH OTHER, IF WE LET IT.”

–STEVEN LOFT, Vice President,
Department of Indigenous Ways
and Decolonization





HIGHLIGHTS

RE-CREATION

Work continued in 2021-22 on [Re-Creation](#), an initiative launched to expand the Gallery's exploration of richer and more truthful art histories. Working with Indigenous artists, Knowledge Keepers, curators, researchers and community members, the NGC is commissioning and supporting the training and mentorship of contemporary Indigenous artists to create works inspired by – or in dialogue with – historical art forms.

The first commissioned works are currently underway, involving the regalia and chiefly possessions of artist and hereditary Chief 7idansuu James Hart of the Stastas Eagle Clan. Hart is carving a frontlet headdress, speaker's staff and Raven rattle, while Haida textile artist and master weaver Lisa Hageman Yahgulanaas produces other parts of the regalia, including Raven's Tail chief's robe, leggings and dance apron. The work of both artists is being documented by Wolastoqiyik filmmaker Jeff Bear, of the Tobique First Nation.

FREE ADMISSION

When the Gallery re-opened its doors to the public on July 16, 2021, we instituted a new policy offering free admission to all First Nations, Métis and Inuit people. This decision reflects the spirit of our new strategic plan and the principles of the United Nations Declaration on the Rights of Indigenous Peoples, which states that Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions. Removing barriers to accessing cultural materials held by institutions is important to the maintenance of such rights.

**“I BELIEVE THE GALLERY IS A SITE FOR
STORYTELLING AND KNOWLEDGE SHARING
WITH AND IN SERVICE OF INDIGENOUS PEOPLES.
I AM INVESTED IN CHANGE, AND WORK TO
CHALLENGE HISTORICAL RELATIONSHIPS
WITH ART AND HISTORY MUSEUMS TOWARDS
RESPECT, TRUST, RECIPROCITY AND
ACCOUNTABILITY TOWARDS A NEW WAY
OF ENGAGING WITH PEOPLE, SPACE,
AND THE LAND.”**

– MICHELLE LAVALLEE, Director,
Department of Indigenous Ways
and Decolonization



CONNECTED THROUGH ART

Despite the pandemic closures and constraints, we remained undaunted in our commitment to build and rebuild relationships through art.

Five new exhibitions and installations announced in April 2021 were finally opened to the public on July 16 with the re-opening of the Gallery, which had been closed since April 2.

The themes and content of our 2021 summer season reflected our desire to create dynamic art experiences that nurture interconnections and help people see each other in new ways, aligning with the principles of our new Strategic Plan. This meant considering historical and recent facts that affect our communities and influence art history. It meant recognizing realities and voices that have long been ignored. It meant not only presenting works of art but contextualizing them and amplifying diverse voices in the visual arts community.

Other inspiring exhibitions and programs were launched as the year progressed.

INSTALLATIONS

- BARCELONE
June 2, 2021 to
September 2022
- SYMPHONY
July 16, 2021 to
January 2, 2022
- CAPSULE
July 16, 2021 to
September 2022

EXHIBITIONS

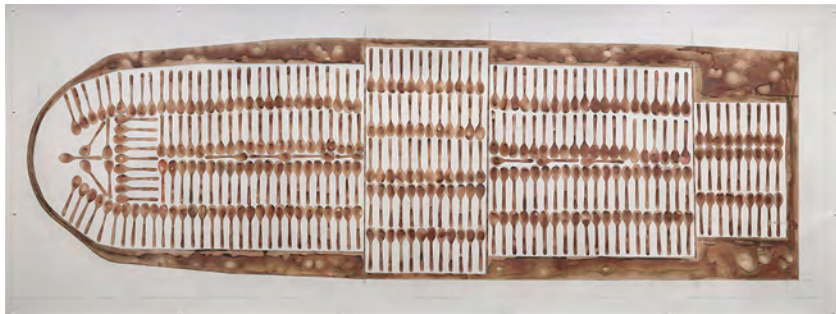
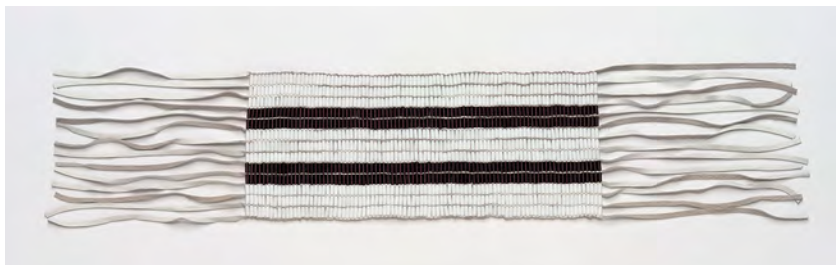
- REMBRANDT IN
AMSTERDAM: CREATIVITY
AND COMPETITION
July 16 to
September 6, 2021
- THE COLLECTORS'
COSMOS: THE MEAKINS-
McCLARAN PRINT
COLLECTION
July 16 to
November 14, 2021
- CANADA AND
IMPRESSIONISM:
NEW HORIZONS
February 26 to
July 3, 2022

AWARDS AND PROGRAMS

- Sobey Art Award
- New Generation
Photography Award
- Conservation Internship
Program for Diversity

Installation view of *Rembrandt in Amsterdam: Creativity and Competition*, National Gallery of Canada, Ottawa. Photo: NGC





SKAWENNATI *Two Row Wampum Belt*, 2019. Leather, artificial sinew, glass beads and nail polish, 14.7 x 73 x .5 cm. Purchased in 2020. National Gallery of Canada, Ottawa. © Skawennati. Photo: NGC

MORIDJA KITENGE BANZA *From 1848 to the Present / Cross section of a Slave Ship*, 2006-18. Ink and graphite on mylar, 106.8 x 280 cm. Purchased 2021 with the generous support of the RBC Emerging Artists Acquisition Fund. National Gallery of Canada, Ottawa. © Moridja Kitenge Banza. Photo: NGC

REMBRANDT VAN RIJN *A Jewish Heroine from the Hebrew Bible*, 1632-33. Oil on canvas, 109.2 x 94.4 cm. Purchased 1953. National Gallery of Canada, Ottawa. Photo: NGC



[Rembrandt in Amsterdam: Creativity and Competition](#), which ran until September 6, 2021, was the first major Rembrandt exhibition in Canada in 52 years, and the first to be presented at the NGC. The exhibition, organized by the NGC and the Städel Museum (Frankfurt), explored the evolution of Rembrandt's career as an artist, mentor, and entrepreneur from his arrival in Amsterdam in 1632 to the mid-1650s. The exhibition also included an informative online experience called a [Digitalorial®](#) as well as a catalogue.

But this was an exhibition with a difference.

"Anyone who thought the National Gallery of Canada would return from the COVID closures with a conventional and comforting display of historic European masterworks was dead wrong," wrote Kate Taylor in [The Globe and Mail](#).

Reflecting our strategic direction, the NGC took a new curatorial approach by integrating newly commissioned and acquired works from Indigenous and Black artists, bringing multiple voices to contextualize the period in which Rembrandt lived and the devastating impact of colonialism then and now for Indigenous and Black people. The Dutch Republic of Rembrandt's time had a clear connection with the history of Turtle Island via contact between First Nations and Dutch settlers, and through the legacy of the transatlantic slave trade.

"This exhibition was a major milestone moment as an institutional acknowledgement that our teams need to actively seek approaches and collaborations with people who have lived experience and histories that have been impacted by what we're presenting," Suda said. "Not only does this show how past and present interconnect, it also demonstrates what can happen when we actively seek diverse perspectives and dive into new waters."

As part of our commitment to art and community, several exhibitions were also brought into public spaces to increase accessibility, including installations by contemporary Black artists.



"ART HAS A LONG STORY TO TELL... IT IS AN INCREDIBLY EFFECTIVE DELIVERY SYSTEM AND TOOL FOR CHANGE... IT GIVES US AN OPPORTUNITY TO HAVE A VOICE."

-RASHID JOHNSON, artist

[Capsule](#) by African-American artist Rashid Johnson is an immersive installation commissioned for the NGC's glass-domed main entrance, part of the NGC's Contemporary Art Projects initiative. Pyramidal steel cells incorporate plants, books, fiberglass and shea-butter sculptures, video monitors and grow lights. It symbolizes the functions of a brain, connecting autobiographical intellectual, musical, art historical and literary sources embedded within the objects. Johnson – recognized as a major voice of his generation – envisions the piece as a place for people to gather, perform and reflect, so he also integrated an interior pathway to a performance space at the heart of the installation. The installation will be presented until January 5, 2023.

To activate the work, Ottawa music-industry leader and multi-disciplinary artist Kwende Kefentse developed a dynamic series of programs called "Platforms," which attracted engaged audiences both in person and online. "Bannock x Bashment: The Innovative Intersection of Indigenous and Caribbean Music in Canada" was the first activation event on March 10, 2022, included a discussion between Kefentse and musicians Bear Witness of the Halluci Nation (formerly known as A Tribe Called Red) and Alanna Stuart of the Canadian R&B musical group Bonjay. It was also the first live event of 2022 at the Gallery.

Not only does this installation have physical platforms, but the artist wanted the piece to connect to the communities in and around the Gallery, making it a platform for them to share their voices intellectually, socially and creatively, Kefentse said. The goal of his activation was to inspire new relationships and new experiences by bringing people into communion with all the objects and opening minds to thinking about them in different ways.

"We have seen an incredible community activation where our ticket desk used to be," Suda said. "This is representative of what we also want to do as an institution – which is to share our platform."

RASHID JOHNSON *Capsule*, 2020. Powder coated steel, plants, ceramics, books, video, monitors, grow lights, 23 x 23 x 23 ft. Purchased 2022. National Gallery of Canada, Ottawa. © Rashid Johnson. Photo: NGC


Musicians Bear Witness, Kwende Kefentse and Alanna Stuart at the first *Capsule* activation event

WATCH ON
 YouTube

[PLATFORMS:
AN ACTIVATION
SERIES](#)

[BANNOCK x
BASHMENT](#)



WATCH ON
 **YouTube**

[SYMPHONY](#)

[BARCELONE](#)

[CANADA AND IMPRESSIONISM: NEW HORIZONS](#)



TAU LEWIS *Symphony* (detail), 2020–21. Various recycled and hand dyed fabrics, recycled leather, cotton batting, beads, acrylic paint, PVA glue, metal hoop skirt, pipe, seashells and wire, installation dimensions variable. Purchased 2021. National Gallery of Canada, Ottawa. © Tau Lewis. Photo: NGC

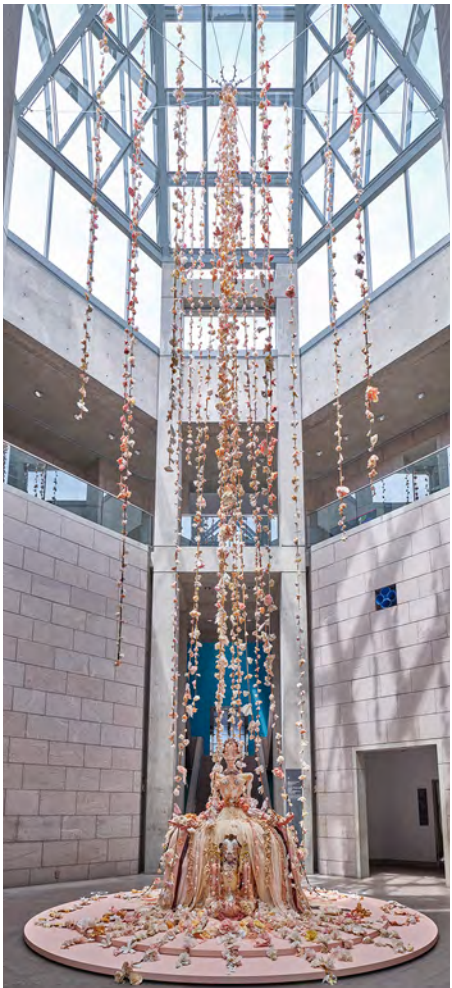
Another public space in the Gallery became home during the year to the large-scale soft sculpture [Symphony](#) by Jamaican-Canadian artist Tau Lewis, which was adapted to fill the Gallery’s rotunda. This was the first work by Lewis to enter the NGC collection, and one of her most ambitious projects to date. In it, Lewis addressed themes of memory, personal and collective trauma, and the ability to heal, cure and overcome difficulties through craft and labour processes. Reclaimed and recycled clothing and fabrics were repurposed into an expressive “soft portrait” of a “mutable being, devoid of gender, that can transmute into blossoms.” The exhibition ran until January 2, 2022.

During the pandemic closures, outdoor and exterior exhibitions also gained new importance. [Barcelone](#) by Quebec artist Geneviève Cadieux is an intriguing, monumental work by one of Canada’s most celebrated women artists. It has been showcased on the Gallery’s south façade since June 2021. This large photographic work invites visitors and passersby to reflect on how personal interactions affect us, especially during a global pandemic.

Other highlights were:

[The Collectors’ Cosmos: The Meakins-McClaran Print Collection](#) presenting 233 works from the print collection of Dr. Jonathan Meakins and Dr. Jacqueline McClaran – which stands alone in the annals of Canadian private collections. The selection of prints ranged from 15th century German through 17th century Dutch to 20th century European and North American. This exhibition ran until November 14, 2021. The collectors have also generously donated 258 Dutch and Flemish etchings, engravings and woodcuts from the 16th and 17th centuries to the Gallery.

[Canada and Impressionism: New Horizons](#) the first exhibition of its kind highlighting the untold story of the spread of Impressionism and the role of Canadian Impressionists in the development of modern art in Canada. Through seven thematic sections, visitors encounter more than 100 works by 36 Canadian artists, following in their footsteps from North America to North Africa, and learn how Impressionism ushered in new ways of seeing and depicting life in Canada. This major exhibition ran from February to July 3, 2022. It included an engaging [virtual audio tour](#) and a family guide with scavenger hunt.



CLOCKWISE FROM TOP LEFT:

TAU LEWIS *Symphony*, 2020–21. Various recycled and hand dyed fabrics, recycled leather, cotton batting, beads, acrylic paint, PVA glue, metal hoop skirt, pipe, seashells and wire, installation dimensions variable. Purchased 2021. National Gallery of Canada, Ottawa. © Tau Lewis. Photo: NGC

JUSTUS SADELER after PAUL BRIL *A Landscape with a Town in the Distance*, 1600–20. Engraving, plate: 19.7 × 27.4 cm; sheet: 28.5 × 37.7 cm. Collection of Dr. Jonathan Meakins and Dr. Jacqueline McClaran. Photo: Denis Farley

GENEVIÈVE CADIEUX *Barcelone*, 2003–21, installed at the National Gallery of Canada, 2021. Inkjet prints on vinyl. © Geneviève Cadieux. Photo: NGC

HELEN McNICOLL *Sunny September*, 1913. Oil on canvas, 92 × 107.5 cm. Collection of Pierre Lassonde. Photo : MNBAQ, Idra Labrie

GENEVIÈVE CADIEUX *Barcelone* (detail), 2003–21, installed at the National Gallery of Canada, 2021. Inkjet prints on vinyl. © Geneviève Cadieux. Photo: NGC





Program intern in the Restoration and Conservation Laboratory

The [Sobey Art Award](#), with 2021 winner Laakkuluk Williamson Bathory, an Inuk performance artist, poet, actor, storyteller and writer based in Iqaluit, Nunavut. “Williamson Bathory’s performance practice courageously defies preconceived notions through embodied lived experience. Her works invite us to share in a world abundant with possibilities infused with the interconnections of land, family, community and cultural knowledge,” the jury wrote. The works of the winner and shortlisted artists were featured in a dynamic exhibition that closed March 6, 2022.

The [New Generation Photography Award](#) (NGPA) 2021 winners exhibition, which ran outdoors from June 25 to November 14, 2021 at Ryerson University in Toronto and indoors at the NGC from August 14 to December 5. Founded by the National Gallery of Canada in partnership with Scotiabank, the award recognizes outstanding work by Canadians 35 and under specializing in lens-based art. The exhibitions were curated by Andrea Kunard, who was appointed Senior Curator of Photographs at the NGC in April 2021. On March 29, 2022, [winners of the 2022 award](#) were announced, marking the fifth anniversary of the NGPA.

A new [Conservation Internship Program for Diversity](#) launched in September 2021. In support of its strategic priorities for equity and inclusion, four internships of \$25,000 each were created for Indigenous and Black conservators. The program aims to “shake things up and move forward” by increasing representation of professionals from diverse communities.

“IN A TIME WHEN WE RECOGNIZE THAT THIS CANADIAN SOIL BEARS THE SMALL BODIES OF MANY THOUSANDS OF INDIGENOUS CHILDREN, IN AN ERA WHEN WE WORK THROUGH COLONIAL INSTITUTIONS TO KEEP OUR FAMILIES SAFE IN THE PANDEMIC, AND AT A MOMENT WHEN THE ARCTIC CITY WHERE I LIVE DOES NOT HAVE POTABLE WATER COMING FROM THE TAPS, I AM PROUD TO BE RECOGNIZED AS I TELL YOU THE STORY OF A MOMENTOUS EXPERIENCE MY FAMILY HAD ON THE LAND.”

– LAAKKULUK WILLIAMSON BATHORY, artist



Sobey Art Award 2021 finalists: Lorna Bauer, Rémi Belliveau, Gabi Dao, Rajni Perera and Laakkuluk Williamson Bathory



2020 New Generation Photography Award winners: Noah Friebe (photo credit: John Wragg), Curtiss Randolph (photo credit: Brendan Gore), Katherine Takpannie (photo credit: Fred Cattroll).

2021 New Generation Photography Award winners: Dustin Brons (photo credit: Dustin Brons), Dainesha Nugent-Palache (photo credit: Dainesha Nugent-Palache), Chris Donovan (photo credit: Giovanni Capriotti).



LAAKKULUK WILLIAMSON BATHORY *Nannuppugut!*, 2021. Polar bear skin, wooden frame, elasticated rope and projected video. Collection of the artist. © Laakkuluk Williamson Bathory. Photo: NGC

WATCH ON
 YouTube
[2021 SOBEY ART AWARD SHORTLIST](#)
[LAAKKULUK WILLIAMSON BATHORY](#)
[IN CONVERSATION: NEW GENERATION PHOTOGRAPHY AWARDS](#)
[CONSERVATION INTERNSHIP PROGRAM FOR DIVERSITY](#)





CONNECTED IN VIRTUAL SPACES

The pandemic created ongoing opportunities in 2021-22 to shift programs and events to virtual spaces, inviting local, national and global audiences to connect with the power of art, and to share in activities and discussions.

The Gallery had seized this opportunity a year earlier by creating a new “Virtual NGC” section of our website, easing access to online content. Dozens of online features, including virtual lectures, discussions, curator talks, tours, webinars, an audio tour, learning experiences and family activities have exploded onto our website and social media channels. *NGC Magazine* continued to deliver weekly articles of interest to both the art community and the general public.

1.6 M website visits

64,069 virtual program participants

180,318 online resource views

10.5 M social media impressions

229,566 *NGC Magazine* readers

Photo: NGC





WATCH ON



[CANADA AND
IMPRESSIONISM
VIRTUAL
VERNISSAGE](#)

[VIRTUAL
EXHIBITION
TOUR WITH
MORIDJAKITENGE
BANZA](#)

[KWENDE
KEFENTSE](#)

[DISTANCE
LEARNING](#)

[FAMILY ART
ADVENTURES](#)

[SPOTLIGHT
TOURS: SPIDERS](#)

[CONNECTED
CANADIANS](#)

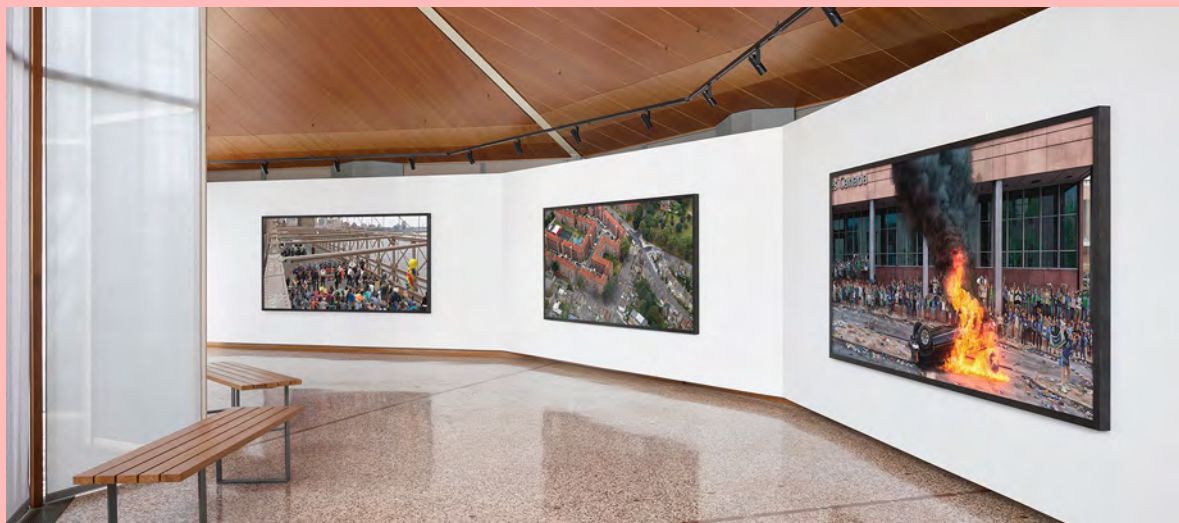
ONLINE EXHIBITION FEATURES

- For *Rembrandt in Amsterdam*, a virtual series of symposiums, lectures and curator talks sparked discussion on related topics such as new research, Indigenous views of “the other,” and the legacy of slavery for contemporary museum practice. An educational “slow look” at Rembrandt’s painting, *Heroine from the Old Testament*, included an online game and a downloadable colouring sheet. In addition, an innovative [Digitorial®](#) took participants on a deep dive into the world of Rembrandt. A virtual exhibition tour featured artist Moridja Kitenge Banza with NGC curators. Suggest video play window
- For *Canada and Impressionism*, a [virtual audio tour](#) connected listeners to 14 of the works on view, introducing them to Canadian artists who travelled to Europe at the turn of the 20th century. Free webinars for adult groups and schools were also available. Online “Creative Thursdays” featured a lesson on watercolour landscapes inspired by the exhibition. An online vernissage was also held for the exhibition’s opening.
- For *Capsule*, a virtual discussion between Gallery Director and CEO Sasha Suda and artist Rashid Johnson was held in late March. In addition, an online video puts viewers inside the installation with Ottawa cultural, urban and music-industry leader Kwende Kefentse, who developed a dynamic program to activate the work.

ONLINE CONTENT AND ACTIVITIES

- [Distance learning](#) was introduced to allow the NGC to connect with students and classrooms across the country in live, interactive virtual sessions with trained Gallery interpreters. These free programs encourage students to discuss a range of artworks while exploring curriculum-based themes.
- [Family Art Adventures](#) moved into cyberspace – with kits that parents could pick up at the gallery to allow children to create art at home together with a virtual NGC interpreter.
- Six different [webinars](#) were available for adult group reservations, with special topics added for the major exhibitions *Rembrandt in Amsterdam* and *Canada and Impressionism*.
- A new installment of “Spotlight Tours” in April 2021 featured a Gallery interpreter and our Indigenous outreach educator introducing participants to *Maman*, the NGC’s towering outdoor spider and her connections to Indigenous art and stories. Another in May explored the art of Francis Bacon.
- [Spark!](#) tours, designed to kindle enjoyment and engagement with art for people living with dementia, were also offered online, along with [Creative Thursdays](#) workshops.
- To help older adults stay connected with art through our virtual programs, we continued an initiative that connects seniors with one-on-one digital support. Together with the non-profit group Connected Canadians, the program helps make our website and other online platforms as accessible as possible, helping reduce isolation and increase social interactions.





CONNECTED WITH THE WORLD

As part of our efforts to connect Canadian art to audiences on the world stage, we were pleased to announce that Stan Douglas is representing Canada at the Venice Biennale from April 23 to November 27, 2022.



STAN DOUGLAS

Stan Douglas: 2011 ≠ 1848, curated by Reid Shier, comprises photographic works and a major new video installation, unfolding across two venues in Venice – a first for Canada’s presentation at the Biennale.

Based in Vancouver and Los Angeles, Douglas is recognized as one of Canada’s most acclaimed contemporary artists and has influenced artists around the world for more than a decade. For just as long, his work has engaged with social issues – repeatedly showing that we cannot understand our present without knowledge of the past, and that both shape the future.

Douglas’ exhibition for the 2022 Biennale is inspired by the 10th anniversary of 2011, a year that saw significant social and political unrest around the globe, including the Arab Spring uprising in North Africa and the Middle East, Occupy protests that began in New York, widespread unrest in the UK in response to austerity measures, and a riot in the artist’s hometown of Vancouver following a hockey final. It is presented in partnership with the Canada Council for the Arts and made possible through the generous financial support of the NGC Foundation and presenting sponsor RBC.

The Venice Biennale is the oldest and most important curated contemporary art event in the world—a place where art, ideas, and international diplomacy intersect. This prestigious event offers Canadian artists unparalleled exposure to the world’s top contemporary curators, collectors, dealers, arts writers, influencers and other artists. Canada began participating in the Biennale in 1952 and, in 1958, opened its own pavilion, under the auspices of the NGC. [The Canada Pavilion](#) is considered an important architectural feature of the Giardini to this day, and enjoys special heritage designation.

Installation view of *Stan Douglas: 2011 ≠ 1848* at the Canada Pavilion at the 59th International Art Exhibition – La Biennale di Venezia, April 23 – November 27, 2022. Photo: Jack Hems. Courtesy of the artist, the National Gallery of Canada, Victoria Miro and David Zwirner.

Stan Douglas photo: ©Evaan Kheraj





CONNECTED IN CHALLENGING TIMES

The COVID-19 pandemic continued to have an enormous effect on the operations of the NGC during 2021-22. The Gallery was closed for a total of almost five months, with many staff continuing to work from home for most of the year.

Although the pandemic kept us physically apart, it also made us resilient and innovative. Exciting new possibilities for virtual workplaces and reaching remote audiences unfolded as we redirected our efforts into cyberspace.

But in the physical world, the story was not so positive. Even when our doors were open, on-site visitation remained a fraction of pre-pandemic levels, due to travel restrictions and public caution about mingling indoors at public venues. Visitor numbers of 165,854 were about a third of normal, although double the previous year's and well above initial projections. Travel and tourism experts predict it could take up to five years for levels to rebound. The reality is that the tourism sector will be the last to recover from the impact of COVID-19. Our visitor numbers are not expected to return to pre-pandemic levels until at least 2025-26.

We were pleased, however, that our major exhibition *Rembrandt in Amsterdam*, attracted 42,300 people in its eight-week run during the summer of 2021. On August 18, 2021, Black History Ottawa partnered with us for a special exhibition presentation that welcomed more than 200 people to view *Rembrandt in Amsterdam*, *Symphony* and *Capsule*. Juno-award winning singer and composer Kellylee Evans performed in the Scotiabank Great Hall as community members made their way into the exhibition space during this relationship-building event.

Between our first re-opening on July 16 and the Labour Day weekend, the Gallery welcomed more than 75,000 visitors in total.

WATCH ON



[WELCOME BACK!](#)



“THESE ARE EXCEPTIONAL NUMBERS
IN PANDEMIC TIMES, AND IT SHOWS HOW
PEOPLE CRAVE EXPERIENCING VISUAL ARTS
IN PERSON.”

–SASHA SUDA, Director and CEO

We were also excited to welcome many online visitors to our website and digital platforms. During the year, the website was visited 1.6 million times with 3.7 million pages viewed.

Ever-increasing demand for digital interaction highlighted during the pandemic has required all cultural institutions to stay relevant. The Gallery had quickly responded by creating the “Virtual NGC” space on our website in 2020, offering a diverse array of innovative online content, as well as virtual events, webinars and classroom distance learning sessions ([see p. 33](#)). This success bodes well for our goals to connect in new ways with national and international audiences into the future.

Significantly lower on-site visitation and the delayed return of other revenue streams had a major impact for the second year in a row on our earned revenue, which totalled \$4.3 million in 2021–22 – up from \$2 million in the first year of the pandemic, but far below pre-pandemic levels of \$9.6 million in 2019–20. We were grateful to receive \$6.2 million in emergency relief funding from the Government of Canada for 2021–22, which provided short-term financial stability.

Sustainability, however, will remain a challenge. The lingering effects of the pandemic further threaten the Gallery’s longer-term financial position, considering that operating appropriations from government (which constitute 80 to 85 per cent of total resources available to the NGC) have not increased in 20 years. We also face inflationary pressures in all aspects of business, including maintenance of an aging iconic facility, and an unfunded long-term capital plan. This is coupled with an expanding need to resource digitization and virtual programming, Indigenous programs, national outreach and art-storage issues.

More information can be found in the National Gallery of Canada’s 2021–22 Financial Statements and Management Discussion & Analysis, which begin on page 79.

GOVERNANCE

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



BOARD OF TRUSTEES

Biographies can be found at [gallery.ca](https://www.gallery.ca).



CHAIR

Françoise E. Lyon
Ste-Julie, Québec
May 26, 2022
to May 25, 2024



VICE-CHAIR

Mandeep Roshi Chadha
Montréal, Quebec
March 26, 2021
to March 25, 2025



TRUSTEE

Paul R. Baay
Calgary, Alberta
June 27, 2006
to June 26, 2017



TRUSTEE

Lisa Browne
St. John's, Newfoundland
and Labrador
June 1, 2018
to May 31, 2022



TRUSTEE

Terry Burgoyne
Toronto, Ontario
June 1, 2021 to
May 31, 2024



TRUSTEE

Dominique Hamel
Montréal, Quebec
June 21, 2021
to June 20, 2025



TRUSTEE

Adad Hannah, Ph.D.
Vancouver, British Columbia
April 23, 2021
to April 22, 2024



TRUSTEE

Brian McBay
Vancouver, British Columbia
July 4, 2019
to July 3, 2022



TRUSTEE

Sara Stasiuk
Winnipeg, Manitoba
June 19, 2019
to June 18, 2023



TRUSTEE

Clayton Windatt
Sturgeon Falls, Ontario
July 1, 2019
to June 30, 2023

Note: If a new 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.

Pursuant to the *Museums Act*, the NGC 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 achieving broad Government of Canada outcomes.

The Gallery is governed by a Board of Trustees, appointed by the Minister of Canadian Heritage, 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 appointed for a period not exceeding four years, and each Trustee is eligible to serve three consecutive terms in that role (or, in the case of the Chair and Vice-Chair, two consecutive terms).

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 setting the institution’s strategic direction, for assessing the performance of the Director and CEO, and for ensuring overall effective 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 additional meetings as required. In 2021–22, the Board and its Committees held a total of 35 meetings: seven meetings of the full Board of Trustees and 28 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. In accordance with public health restrictions, the 2021 APM was held online on December 6, 2021. Participants received an overview of the Gallery’s financial situation, recent additions to the national collection, and highlights of its exhibitions and public programs.

BOARD EXPENDITURES

Travel and hospitality expenses for members of the Board of Trustees are published on the [NGC website](https://www.gallery.ca) as per public proactive disclosure requirements.

COMMITTEES

The work of the Board of Trustees is facilitated through the following six committees, which meet regularly and make recommendations to the Board. 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 with voting rights on all other Committees of the Board. Each committee is governed by its own Terms of Reference.

EXECUTIVE COMMITTEE	AUDIT AND FINANCE COMMITTEE	GOVERNANCE AND NOMINATING COMMITTEE
CHAIRPERSON Françoise Lyon	CHAIRPERSON Dominique Hamel	CHAIRPERSON Sara Stasiuk
VICE-CHAIRPERSON Mandeep Roshi Chadha	VICE-CHAIRPERSON Sara Stasiuk	MEMBERS Paul Baay Terry Burgoyne Mandeep Roshi Chadha Brian McBay Clayton Windatt
MEMBERS Lisa Browne Terry Burgoyne Dominique Hamel Brian McBay Sara Stasiuk	MEMBERS Paul Baay Lisa Browne Brian McBay One vacancy	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. It met four times in 2021-22.
The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board. It met once in 2021-22.	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. It met 11 times in 2021-22.	
ACQUISITIONS COMMITTEE		PEOPLE, CULTURE AND BELONGING COMMITTEE
CHAIRPERSON Terry Burgoyne		CHAIRPERSON Brian McBay
VICE-CHAIRPERSON Mandeep Roshi Chadha	DEVELOPMENT AND PROGRAMS COMMITTEE	MEMBERS Lisa Browne Dominique Hamel Adad Hannah Clayton Windatt
MEMBERS Paul Baay Adad Hannah Clayton Windatt One vacancy	CHAIRPERSON Lisa Browne	The People, Culture and Belonging Committee provides strategic direction and oversight in relation to the management of the Gallery's human resources. It met four times in 2021-22.
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. It met four times in 2021-22.	MEMBERS Terry Burgoyne Mandeep Roshi Chadha Dominique Hamel Adad Hannah Sara Stasiuk	
	The Development and Programs 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. It met four times in 2021-22.	

SENIOR MANAGEMENT

The Board of Trustees delegates the Gallery's day-to-day management to the Director and CEO, who is appointed by the Board of Trustees, with the approval of the Governor in Council.

The Director and CEO is accountable to the Board for management of the Gallery's performance, long-term viability, and achievement of corporate objectives. The Chair of the Board is responsible for the establishment of a performance agreement with the Director and CEO, which is reviewed and assessed by the Board at the end of each fiscal year, followed by a recommendation for a performance rating to the Minister of Canadian Heritage. The Director and CEO's remuneration is regulated by Section 23(5) of the *Museums Act* and, currently, the classification level of the Director's position is CEO-3.

All members of the Senior Management team are bound by their individual performance agreements. The achievement of results against the objectives stated in each agreement is evaluated by the Director and CEO on an annual basis. The Board of Trustees approves the pay and benefits of the Management Team on an annual basis, according to the Gallery's bylaws.

DIRECTOR AND CHIEF EXECUTIVE OFFICER	SENIOR MANAGEMENT TEAM	
Dr. Alexandra ("Sasha") Suda was appointed as the Gallery's eleventh Director and CEO on April 19, 2019 for a term of five years. Dr. Suda holds a Bachelor of Arts degree from Princeton University, and a Master of Arts from Williams College. In 2016, she obtained her PhD from the Institute of Fine Arts of New York University. She began her career in the Medieval Department at The Metropolitan Museum of Art in New York City. Prior to her appointment, she served as the Senior Curator of European Art and the R. Fraser Elliott Chair of Prints and Drawings at the Art Gallery of Ontario, where she made transformational acquisitions and significantly expanded her portfolio's scope of collecting to include contemporary art. It is her ambition to uphold a Gallery that is art-centred, generous and accessible to all.	Sasha Suda Director and Chief Executive Officer	Kitty Scott Deputy Director, Collections and Research and Chief Curator
	Tania Lafrenière Interim Chief Operating Officer and Senior Vice-President, People, Culture and Belonging	Isabelle Corriveau Director, Exhibitions and Outreach
	Mike Testa Chief Financial Officer	Stephen Gritt Director, Conservation and Technical Research
	Angela Cassie Vice-President, Strategic Transformation and Inclusion and Interim Vice-President Corporate, Public Affairs and Marketing	Michelle LaValle, Director, Indigenous Ways and Decolonization
	Steven Loft Vice-President, Indigenous Ways and Decolonization	Lynn McMaster, Interim Director, Public Programs and Education
		Jonathan Shaughnessy Director, Curatorial Initiatives





CORPORATE PERFORMANCE

On May 25, 2021, the Gallery shared its first-ever Strategic Plan, *Transform Together 2021-26*. This five-year plan is a response to key factors that continue to drive our community-facing, culture-building and operational work. By democratizing and decolonizing this institution, we aim to provide greater access and create new opportunities for collaboration while remaining focused on the Gallery's long-term sustainability. These key factors include:

- ▶ societal calls to increase the agency of Indigenous peoples in Canada;
- ▶ a responsibility to become more accessible and inclusive;
- ▶ shifting public expectations of cultural institutions;
- ▶ increasing expectations for digital access and engagement;
- ▶ a rising social movement around “art for all”; and
- ▶ a shift towards local audiences due to COVID-19.

Internally, the Gallery also made operational and mindset shifts, some of which were influenced by:

- ▶ collective demands for greater diversity and inclusion in how the Gallery hires, leads, collects, and programs its activities;
- ▶ a growing sense of responsibility to play a role in societal changes such as the climate crisis and anti-racism movements;
- ▶ pride in the Gallery's efforts to open its doors after the first pandemic closure in 2020;
- ▶ teams committed to the visitor experience that required new ways of working;
- ▶ transparency and agency modelled by the Director and CEO; and
- ▶ resistance to change compounded by the uncertainty caused by COVID-19.

Alongside NOBL Collective, which assisted us with plan development, we also engaged Elevate Inclusion Strategies, a firm specializing in building inclusive and fully participative organizations. Working with trustees, management and staff, these consultants helped ensure our new strategic plan adequately reflects the Gallery's commitment to justice, equity, diversity, inclusion and accessibility (JEDI&A). This important JEDI&A work will define our inclusive way forward in relation to underserved Indigenous, Black and racialized communities (external focus) as well as in relation to our staff and our efforts to build an equitable workplace (internal focus). The ultimate goal of JEDI&A work is to achieve a cultural shift and transformation based on a commitment to racial justice.

Photo: NGC



OUR NEW STRATEGIC PLAN IS FOCUSED ON FIVE STRATEGIC PILLARS, WHICH ARE OUTLINED HERE.

PILLAR 1

STRENGTHEN COMMUNITY CONNECTIONS THROUGH TRANSFORMATIVE ART EXPERIENCES

We will become a beacon of art-led transformation, and a meeting place for communities inside the National Capital Region and beyond. Through inclusive and accessible art experiences, we will share stories, explore differences, and build meaningful relationships. We will welcome, unite, and empower partners, artists and creators across the globe.

OUTCOME 1.1

We actively transform our online and in-person experiences to make them more accessible and relevant for all.

OUTCOME 1.2

We actively seek out and welcome previously underserved communities at the NGC. We intentionally define and resource our collaboration community and artist network. We bring together people, resources and ideas in new and lasting ways – amplifying their impact.

OUTCOME 1.3

We create a clear vision to build our community programming and have a plan in place to create the internal capabilities and resources to fulfill this vision. The team is aligned with the plan and understands their part to play.

OUTCOME 1.4

We invest the time and resources to create a category-defining new brand that captures our ambition and the value we bring to the lives of our teams, visitors and communities.

2021-22 KEY INITIATIVES

- ▶ Re-brand in collaboration with stakeholders and Indigenous advisory group
- ▶ Brand training modules for employees
- ▶ *Rembrandt in Amsterdam: Creativity and Competition* exhibition: inclusion of Black and Indigenous perspectives
- ▶ *Capsule* installation by African-American artist Rashid Johnson and related activation series with musician and artist Kwende Kefentse
- ▶ *Symphony* installation by Jamaican-Canadian artist Tau Lewis
- ▶ “Leading with Women” series: first installation of Geneviève Cadieux’s *Barcelone*
- ▶ Community engagement event with Black History Ottawa
- ▶ Audience segmentation baseline
- ▶ *General Idea* exhibition advisory group
- ▶ Sobey Art Award: renegotiating agreement to more closely align with strategic plan goals
- ▶ New Generation Photography Award
- ▶ Internal audit of education programs

PILLAR 2

BUILD A COLLECTION AND PROGRAM THAT INSPIRE HUMAN CONNECTION

Through our bold and experimental program – in-person and online, across the country and around the world – we will take people on journeys of the heart, mind and soul. We will collect and share with intention, representing the diverse and intersectional communities we serve – aware of the many histories and narratives that shape our visitors’ experiences. We seek – and do not shy away from – serving as a conduit for brave conversations that expand perspective and deepen empathy.

OUTCOME 2.1

We share the Gallery’s collection with our communities in bold new ways. We align our acquisitions strategy with our new purpose and vision, underpinned by our commitment to equity, inclusion, and diversity.

OUTCOME 2.2

We pilot bold, inclusive and environmentally sustainable programming. We use a clear process to identify and resource new programming and education opportunities based on our collection.

OUTCOME 2.3

We establish strong foundations for digital programming and content across the gallery and streamline digital integration for all teams.

2021-22 KEY INITIATIVES

- ▶ Phase 1 of the Gallery collections gap analysis
- ▶ Phase 1 of the project called “The Limits of Our Knowledge: Decolonizing Curatorial and Collections Practice at the NGC”



PILLAR 3

EMPOWER, SUPPORT,
AND BUILD A DIVERSE AND
COLLABORATIVE TEAM

We will create a culture that values learning, accountability and passionate leadership. Teams will try new ways of working, and will work collaboratively to co-create experiences for our visitors. We will remain committed to anti-racism, anti-oppression practices, and will continue working to identify and remove barriers to full participation and inclusion. Our hiring practices will reflect the diversity of our visitors. We will integrate practices that restore and nurture our relationships with one another.

OUTCOME 3.1

We pilot processes for strategic planning and culture change processes. We use a rhythm of data-informed, continuous learning and improvement internally. Teams share and exchange knowledge and practices with our local and global peer networks.

OUTCOME 3.2

Fully equipped teams actively engage in meaningful work based on the shared strategic plan. Teamwork is collaborative, adaptive and human-centred. We continuously improve communication channels and develop leadership opportunities.

OUTCOME 3.3

We implement and refine a shared JEDI&A strategy with strong assessment tools to support it. We actively address systemic barriers to equitable engagement and genuine inclusion for our visitors, community and team members.

2021-22 KEY INITIATIVES

- ▶ Human Resources department revisioned as People, Culture and Belonging under the direction of a new Senior Vice-President
- ▶ A new department of Strategic Transformation and Inclusion with new senior executive role
- ▶ All-staff JEDI&A fundamentals training
- ▶ A new NGC staff affinity group
- ▶ Communication and change management training for NGC management team
- ▶ Monthly management forum to strengthen management communication
- ▶ Internal review by Elevate Inclusion Strategies, resulting in a report of key JEDI&A recommendations
- ▶ JEDI&A action plan development

PILLAR 4

CENTRE INDIGENOUS
WAYS OF KNOWING
AND BEING

With an emphasis on healing, we will anchor our present and future in the past, and in the knowledge of Indigenous Elders and ancestors. Through partnerships with Indigenous leaders, we will create the space and time required to redesign our path as a colonial institution. We will honour the land upon which we are located, and work towards building a more sustainable relationship with the environment. We will build bridges, and actively invite others to join us on this enduring and collective journey.

OUTCOME 4.1

We re-examine our collection and programming through an Indigenous lens and make experiences of the Gallery welcoming to Indigenous communities.

OUTCOME 4.2

Based on an equitable agreement, we routinely consult with our formal Indigenous Advisory Committee for the Gallery.

OUTCOME 4.3

In collaboration with Indigenous leaders from our host nation, NGC creates plans and pilot programs to bring Indigenous ways of knowing and being across the organization, both internally and externally.

2021-22 KEY INITIATIVES

- ▶ A new department of Indigenous Ways and Decolonization with two senior executive roles
- ▶ Ongoing support for our “Re-Creation” program

PILLAR 5

INVEST IN
OPERATIONAL
RESILIENCE AND
SUSTAINABILITY

With the goal of fostering human connection, we will leverage new technologies to expand our reach, increase our impact, and deliver our best work. Our physical space will be environmentally sustainable and built to last, and reflects our organizational values. To establish a resilient future for the Gallery, we will expand existing funding streams and experiment with new forms of revenue generation.

OUTCOME 5.1

We roll out updated technology and digital infrastructure across the Gallery to enable seamless online work for our teams and engaging digital experiences for our audiences.

OUTCOME 5.2

To become more agile, inclusive, and visitor-centric, we upskill team members and recalibrate structures, processes, and procedures to align with our shared strategy.

OUTCOME 5.3

Our home in Ottawa reflects our human-centred vision – it is more accessible, welcoming and environmentally sustainable. We invest in infrastructure to support our scale and carry environmental sustainability across all operational practices.

OUTCOME 5.4

We explore new revenue streams (both earned and donation-based) and actively grow our contingency fund, allowing us to pursue new and experimental opportunities across the institution.

2021-22 KEY INITIATIVES

- ▶ Accessibility audit of the Gallery’s built environment – both public-facing and staff areas
- ▶ Baseline carbon footprint
- ▶ New ticketing system (capacity for online ticket sales)

MEASURES –
KEY PERFORMANCE
INDICATORS 2021-22

The Gallery has established a new set of institutional key performance indicators (KPIs) in five areas of focus:

- ▶ Brand engagement
- ▶ Operational resilience
- ▶ Our people
- ▶ Audience development
- ▶ Collections and programs

These KPIs are quantifiable measures with specific timelines that will be used to evaluate our organizational success in meeting strategic objectives. Each KPI is linked to our strategic pillars, demonstrating their interconnected and cross-departmental impact.



2021-22 KPIs	2021-22 TARGETS	STATUS AS OF MARCH 31, 2022	
Brand engagement: Brand internalization	85% of staff trained on new brand framework	Ongoing	Brand training was paused in anticipation of the establishment of the Indigenous Ways and Decolonization department. Marketing staff will work with the new department.
	85% of staff know and understand the new brand	Achieved – 87%	Employee surveys indicated we had surpassed our target.
Operational resilience: Earned revenue	\$2.5 million	\$4.3 million	Earned revenue is primarily comprised of ticket sales, memberships, boutique sales and parking. Given the unpredictability of COVID-19 facility closures, initial estimates were conservative.
Our people: Employee engagement	80% of staff use Strategic Plan language in performance plans	Ongoing	Staff understanding of and connection with the Strategic Plan was consistently tracked via pulse surveys, with an average agreement result of 57%. Continued efforts to strengthen results are planned for 2022-23.
Audience development: Visitor satisfaction	New visitor satisfaction baseline established	Complete – Visitor satisfaction achieved is 85%	Responses to on-site surveys showed that visitors are satisfied with their experiences. While this is a positive result, future initiatives will seek opportunities to drive higher satisfaction targets. The 2021-22 visitor survey also set a baseline of visitor demographics to support a new audience segmentation strategy that will be developed in 2022-23.
	New member satisfaction baseline established	Complete – Member satisfaction 91%	Baseline results of member satisfaction will contribute to a new membership strategy in 2022-23.
Collections and programs: Collection analysis	Completion of collections gap analysis	Ongoing	Phase 1 of the gap analysis was completed in Q3 and we learned that the process is very manual and resource intensive. With the information currently captured, we are unable to measure our representation of Black and racialized artists, LGBTQ2+ artists, artists with disabilities and other underrepresented communities. An investment in research will be required to fill these gaps. Moving forward, consideration must be given to the information we request from artists (if they agree to self-identify).

OUR CARBON FOOTPRINT

The National Gallery of Canada recognizes the impact its operations have on the environment and is committed to measuring and reporting on its environmental performance annually.

Canada’s current per-capita carbon footprint is among the highest in the world – and museums can be major energy consumers. This is a direct result of the need to house priceless collections within strict international parameters, as well as the physical size of these institutions, and their extensive public use.

The following table reports emissions and consumption for the Gallery over a five-year period. The compilation and disclosure of this information reflects our plans to assess and reduce our carbon footprint through energy conservation, waste reduction, eco-friendly building retrofits, awareness campaigns, and more.

Adjusting our carbon footprint and finetuning our approach to environmental sustainability are both matters of social responsibility and core values within the Gallery’s new Strategic Plan.

	2017-18	2018-19	2019-20	2020-21	2021-22
Attendance	385,576	434,834	408,363	64,676	165,854
Electricity consumption (kWh)	8,661,556	8,770,911	8,314,917	7,368,002	7,994,004
District steam (converted to kWh)	1,816,959	1,768,606	1,548,885	1,404,456	1,758,333
District chilled water (converted to kWh)	2,094,461	2,436,382	1,118,886	2,038,350	2,988,056
TOTAL kWh	12,572,97	12,975,899	10,982,688	10,810,807	12,740,393
Diesel consumption (litres)	1,500	1,500	1,500	1,500	1,500
BUILDING CARBON FOOTPRINT (tonnes CO ₂ e)	368.6	380.3	322.5	317.5	386
Business travel (kms – ground/air)	1,741,643	1,629,152	1,329,571	3,227	199,355
Vehicle use (kms)	7,998	7,027	10,565	5,939	N/A
Taxis (kms)	N/A	N/A	N/A	N/A	N/A
TRAVEL CARBON FOOTPRINT (tonnes CO ₂ e)	350	301	135.1	1.2	29
Water use (m³)	21,841	21,799	22,420	8,580	9469
Wastewater (m³)	N/A	N/A	N/A	N/A	N/A
WATER CARBON FOOTPRINT (tonnes CO ₂ e)	7.5	7.5	7.7	3.0	3.3
Waste generated (metric tonnes)	N/A	N/A	76.13	56.56	84.26
Waste to landfill (metric tonnes)	N/A	N/A	55.31	22.48	29.73
Waste to recycling	N/A	N/A	20.82	34.08	54.53
Hazardous waste	N/A	N/A	N/A	N/A	N/A
Waste to composting	N/A	N/A	N/A	N/A	N/A
WASTE CARBON FOOTPRINT (tonnes CO ₂ e)	0	0	32.9	13.5	18
TOTAL CARBON FOOTPRINT (tonnes CO ₂ e)	728	690	498	336	436

Note: The table will be updated each year as additional information is obtained.

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 2021–22, 721 works were added to the national collection – some of which are showcased in this section.

To view the complete list of 2021–22 acquisitions, visit [gallery.ca](https://www.gallery.ca).



RASHID JOHNSON *Capsule*, 2020. Powder coated steel, plants, ceramics, books, video, monitors, grow lights, 7 × 7 × 7 m.
National Gallery of Canada, Ottawa. © Rashid Johnson. Photo: NGC



JOAR NANGO *Sámi Architectural Library*, 2019. Wood, repurposed construction materials, books, hide, bark, fish skin, stone, natural materials and video, installation dimensions variable. National Gallery of Canada, Ottawa. © Joar Nango. Photo: NGC



TAU LEWIS *Symphony*, 2020-21. Various recycled and hand dyed fabrics, recycled leather, cotton batting, beads, acrylic paint, PVA glue, metal hoop skirt, pipe, seashells and wire, installation dimensions variable. National Gallery of Canada, Ottawa. © Tau Lewis. Photo: NGC



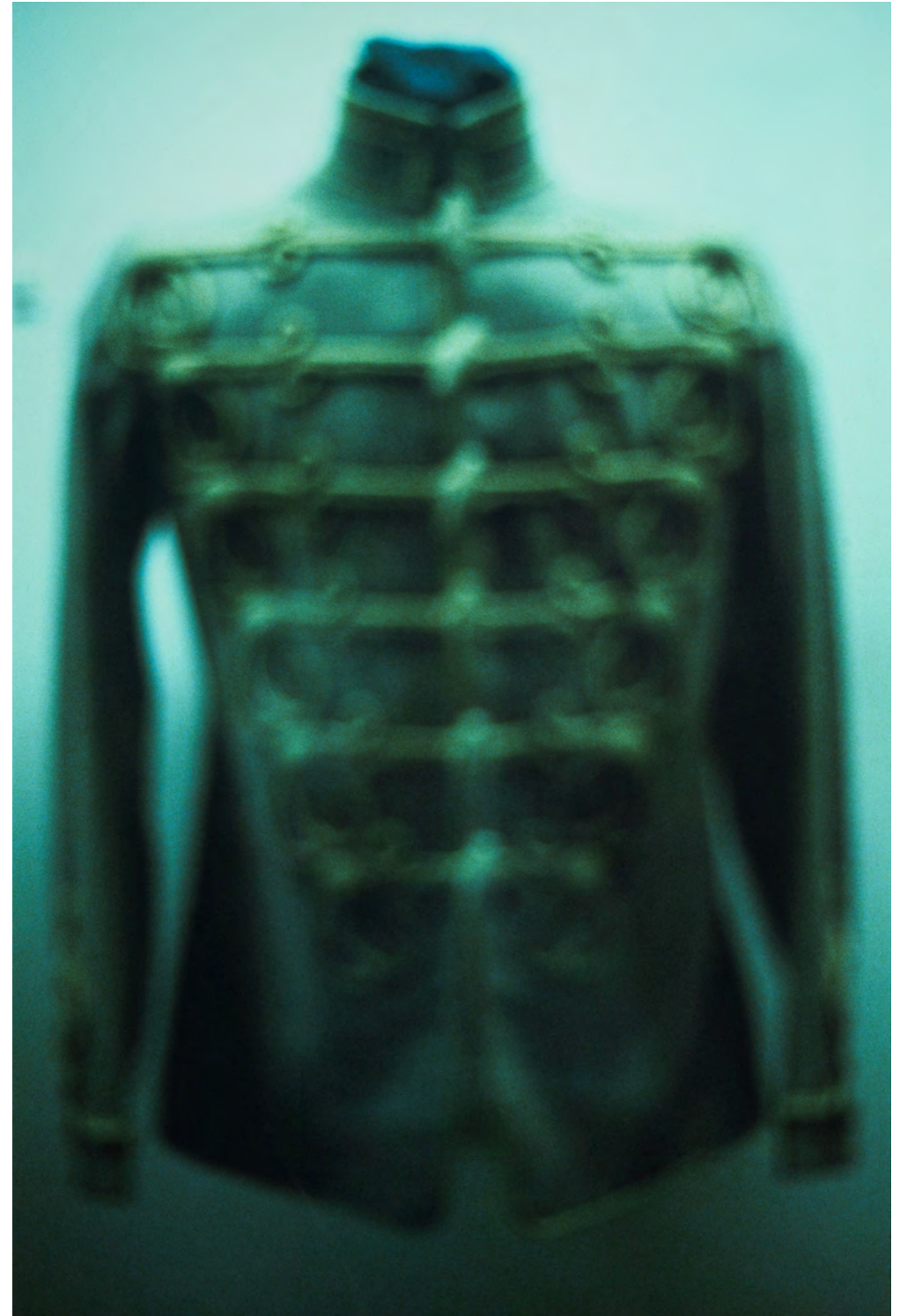
RITA LEISTNER *Russell Robertson*, 2017 (printed 2018). Inkjet print, 148.1 × 197.7 cm approx. National Gallery of Canada, Ottawa.
© Rita Leistner. Photo: NGC



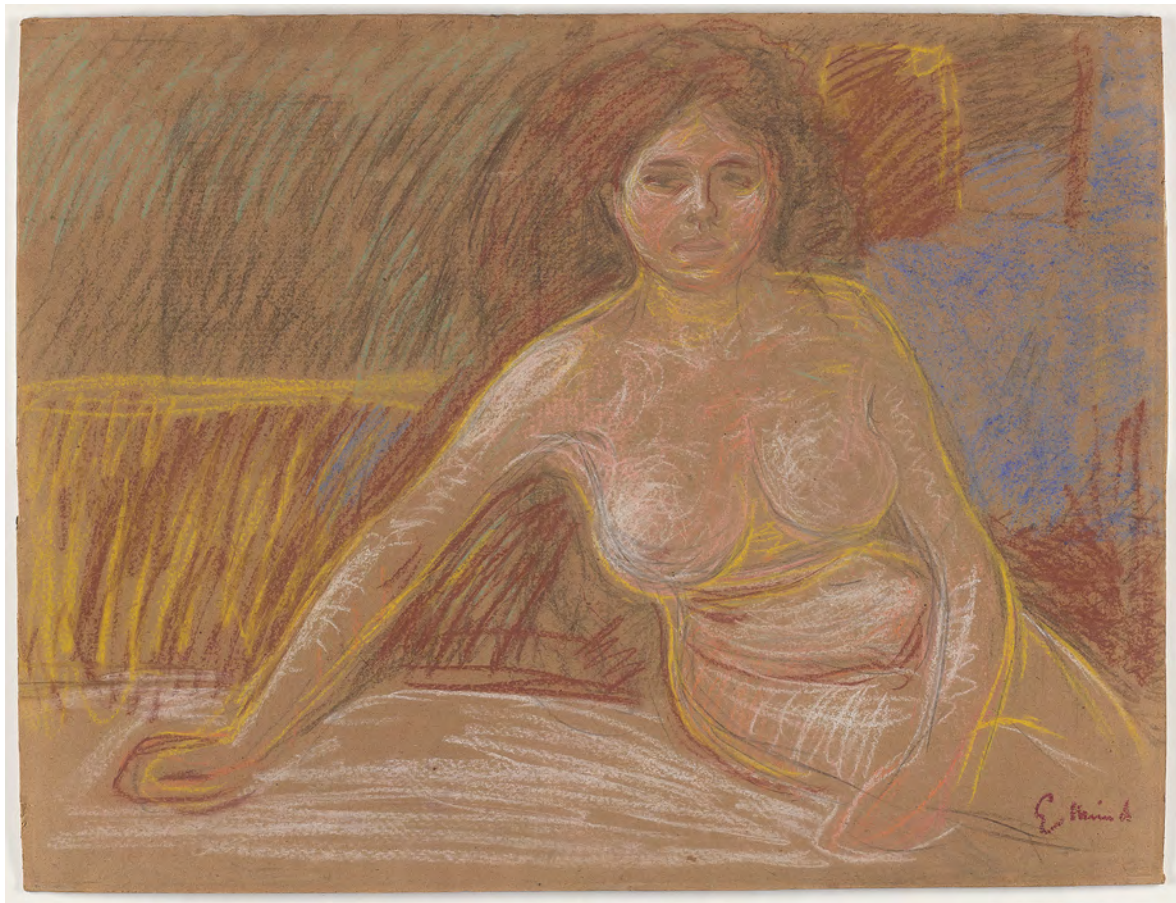
JOHN VANDERPANT *Two Men on Bench Reading a Paper or Sleeping*, 1935. Gelatin silver print, 35.4 × 27.8 cm.
National Gallery of Canada, Ottawa. Photo: NGC



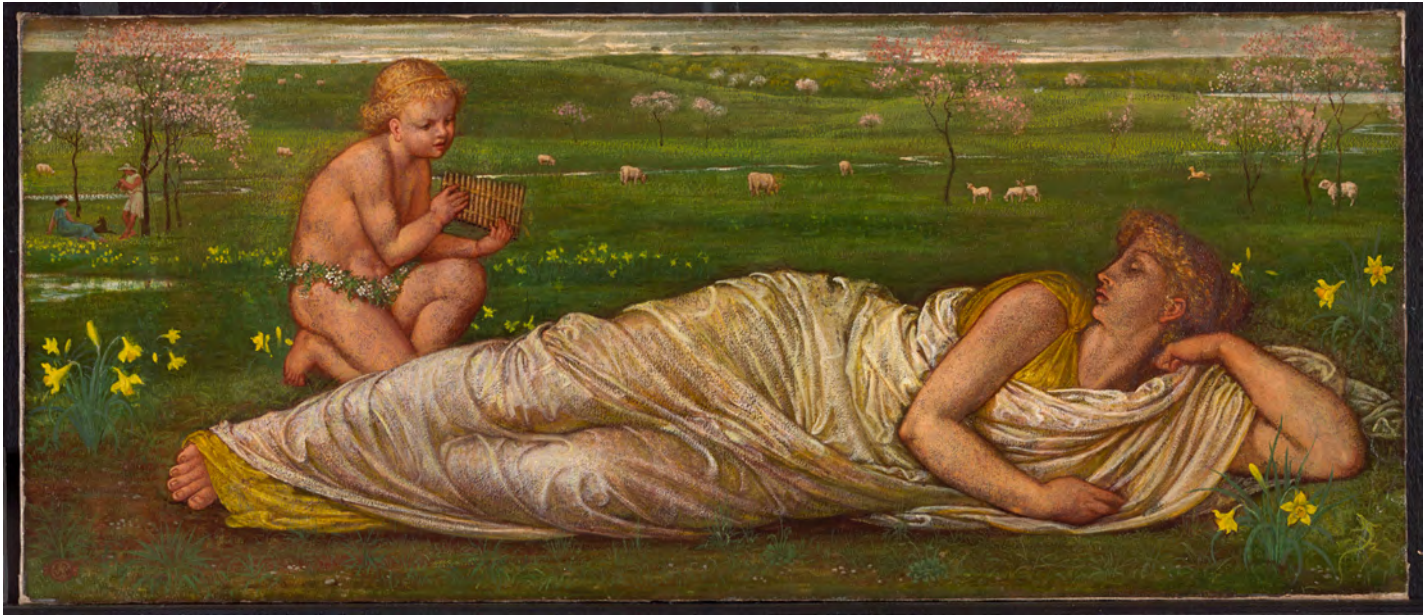
KWAME BRATHWAITE *Untitled (Naturally '68 Photo Shoot in the Apollo Theater Featuring Grandassa Models and Founding AJASS Members Kletus Smith, Frank Adu, Bob Gumbs, Elombe Brath and Ernest Baxter)*, c. 1968 (printed 2016). Inkjet print, 151 x 151 cm approx. National Gallery of Canada, Ottawa. © Kwame Brathwaite, courtesy the artist and Jenkins Johnson Gallery, San Francisco and New York. Photo: NGC



HENTIE VAN DER MERWE *Transvaal Horse Artillery (Colonial), Officer (1903-1913)*, 2000 (printed 2009). Inkjet print, laserchrome, 180 x 120 cm. National Gallery of Canada, Ottawa. Gift of the artist, Darling, Cape Province, South Africa, 2022. Photo: NGC



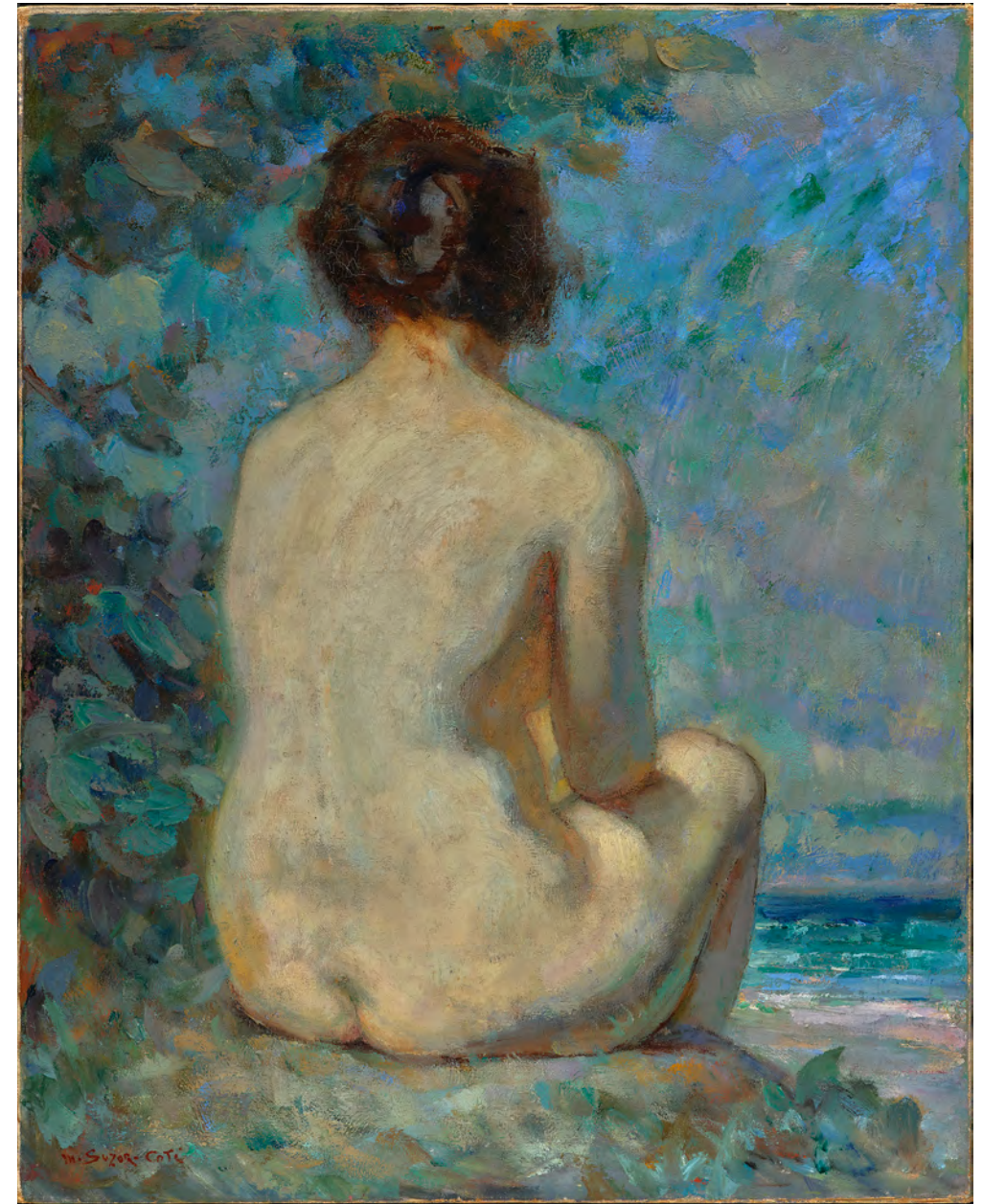
EDVARD MUNCH *Seated Nude*, 1902. Pastel on paperboard, 49.9 × 65.8 cm. National Gallery of Canada, Ottawa. Photo: NGC



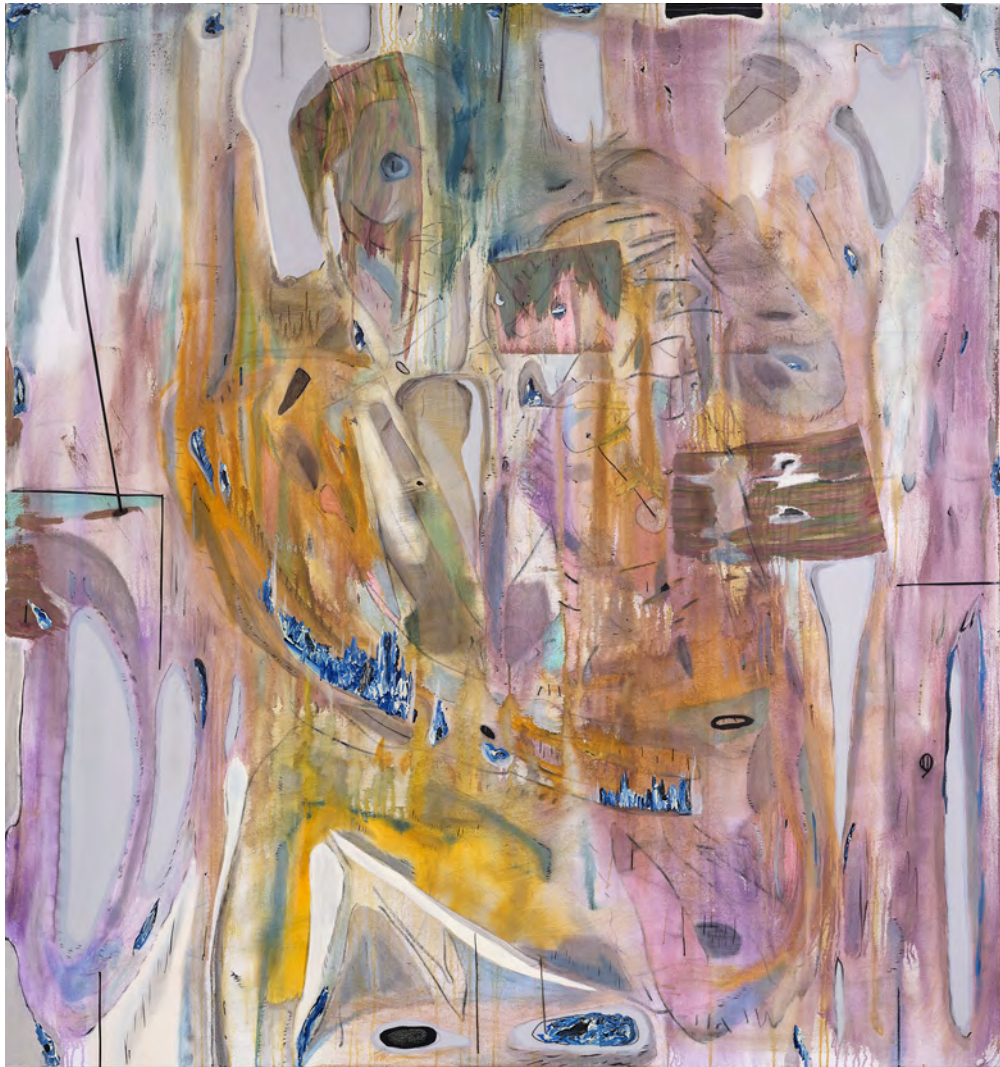
WALTER CRANE *The Earth and Spring*, 1875. Gouache on wove paper, laid down on linen, 31.3 × 73.7 cm. Gift of the Dennis T. Lanigan Collection, 2021. Photo: NGC



FRANÇOIS BOUCHER *The Cherished Abode*, c. 1742–43. Oil on canvas, 127.5 × 109 cm.
National Gallery of Canada, Ottawa. Gift of an anonymous donor, 2021. Photo: NGC



MARC AURÈLE DE FOY SUZOR COTÉ *Serenity, Nude Study*, 1925. Oil on canvas, 101.2 × 80.6 × 2.4 cm.
National Gallery of Canada, Ottawa. Photo: NGC



MANUEL MATHIEU *Study on Vulnerability*, 2018. Acrylic, oil, charcoal and tape on canvas, 203.5 × 190.3 cm.
National Gallery of Canada, Ottawa. © Manuel Mathieu. Photo: NGC



GENEVIÈVE CADIEUX *Barcelone*, 2003–21. Inkjet prints on vinyl, 3.63 × 4.45 m each. National Gallery of Canada, Ottawa. © Geneviève Cadieux. Photo: NGC



MERYL McMASTER *Of Universes We Have Just the One*, 2019. Chromogenic print mounted on aluminum composite panel, 114.3 × 76.2 × .3 cm. National Gallery of Canada, Ottawa. © Meryl McMaster. Photo: NGC



CHARLES EDENSHAW *Tahaygen (Model Totem Pole)*, late 19th century. Argillite, 47.1 × 10.1 × 8.9 cm. Gift of Michael Audain, Vancouver, 2021. Photo: NGC



GORDON PARKS *Department Store, Mobile, Alabama, 1956* (printed 2021). Inkjet print, 116 × 116 cm approx. National Gallery of Canada, Ottawa. © The Gordon Parks Foundation. Photo: NGC



BRIAN JUNGEN *Performance Bonnet, 2019*. Synthetic nubuck, plastic, rubber, synthetic leather, ribbon (Nike Air Jordan athletic shoes) with metal, lycra and polycotton, 87.5 × 76 × 67 cm. National Gallery of Canada, Ottawa. © Brian Jungen. Photo: Rachel Topham Photography, courtesy Catriona Jeffries, Vancouver

LOANS

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

Between April 1, 2021 and March 31, 2022, the Gallery loaned 126 works from the collection to 16 institutions in Canada for 23 exhibitions; and to 15 institutions outside of Canada for 16 exhibitions. Figures in parentheses indicate the number of works on loan for each artist.

Note: Due to the COVID-19 pandemic, the NGC was closed to the public from April 2 to July 16, 2021 and from January 5 to 31, 2022. It was also closed from February 1 to 25, 2022 due to public protests in Ottawa. These closures had a major impact on exhibition dates and, by extension, loan agreements with host venues. This list does not capture individual closures at host venues, when loans may not have been on view.

CANADA			
ALBERTA	ONTARIO	LONDON	PRINCE EDWARD ISLAND
GRAND PRAIRIE	HAMILTON	Museum London	CHARLOTTETOWN
Art Gallery of Grande Prairie	Art Gallery of Hamilton		Confederation Centre Art Gallery
L-2430	L-2394	L-2390	L-2393
<i>Passion Projects</i>	<i>Tom Thomson: The Art of Authentication</i>	<i>We Are All Astronauts</i>	<i>A Life's Work: Canadian Artist Robert Harris (1849-1919)</i>
September 30, 2021 – 9 January 2022	September 25, 2021 – January 2, 2022	March 5, 2022 – May 15, 2022	March 1, 2022 – April 3, 2022
Chagall, Marc (20)	Touring: Agnes Etherington Art Centre, Kingston: February 26, 2022 – May 29, 2022	Patterson, Dan (1)	Pellán, Alfred (1)
		OTTAWA	
BRITISH COLUMBIA		Ottawa Art Gallery	
VANCOUVER	KLEINBURG	L-2485	QUEBEC
The Polygon Gallery	McMichael Canadian Art Collection	<i>Loan to Permanent Galleries</i>	MONTRÉAL
L-2412	L-2372	March 12, 2022 – August 14, 2022	
<i>Steven Shearer</i>	<i>Uninvited: Canadian Women Artists in the Modern Moment</i>	Shonibare, Yinka (1)	Musée des beaux-arts de Montréal
November 19, 2021 – February 2022	September 10, 2022 – January 16, 2022		
Shearer, Steven (1)	Clark, Paraskeva (2)	TORONTO	
	Goldberg, Regina Seiden (1)	Art Gallery of Ontario	
WHISTLER	Loring, Frances (1)	L-2453	
Audain Art Museum	MacLeod, Pegi Nicol (1)	<i>Fragments of Epic Memory of the Caribbean</i>	
L-2451	McLaughlin, Isabel (1)	September 1, 2021 – February 21, 2022	
<i>Dempsey Bob: The North</i>	Munn, Kathleen (4)	Bowling, Frank (1)	
March 23, 2022 – July 10, 2022	Newton, Liliás Torrance (2)		
Bob, Dempsey (2)	Nutt, Elizabeth S. (1)	L-2452	
	Savage, Anne (3)	<i>Robert Houle. Red is Beautiful</i>	
MANITOBA	Watkins, Margaret (4)	December 3, 2021 – April 18, 2022	
WINNIPEG	Wood, Elizabeth Wyn (2)	Houle, Robert (4)	
Winnipeg Art Gallery	Wyle, Florence (2)		
L-2404	L-2448	Power Plant	
<i>To Draw Water</i>	<i>Itee Pootoogook: Hymns to the Silence</i>	<i>Alicia Henry: Witnessing</i>	
<i>Gwaaba'ibii</i>	Touring: Audain Art Museum, Whistler: June 10, 2021 – September 6, 2021	Touring: Art Gallery of Nova Scotia, Halifax: March 4, 2022 – May 22, 2022	
July 10, 2021 – February 5, 2022	Thunder Bay Art Gallery: September 22, 2021 – November 14, 2021	Henry, Alicia (1)	
Belcourt, Christi (1)	Pootoogook, Itee (1)		
L-2468		VOX	
<i>Loan to Permanent Galleries</i>		L-2428	
October 1, 2021 – June 12, 2022		<i>Sorel Cohen: Retrospective</i>	
Thomson, Tom (1)		November 11, 2021 – February 20, 2022	
L-2396		Cohen, Sorel (13)	
<i>Kwaatanihtowwakiw: A Hard Birth, Manitoba 1870</i>			
March 19, 2022 – September 3, 2022			
Once known (Métis artist) (1)			

CANADA	AUSTRIA	MEXICO	UNITED STATES
QUEBEC CITY	VIENNA	MEXICO CITY	TUCSON, ARIZONA
Musée national des beaux-arts du Québec	Liechtenstein Museum	La Nao Galería	Tucson Museum of Art
L-1950	L-2483	L-2474	L-2477
<i>Alfred Pellán: Le Réveur Éveillé</i>	<i>Joseph Wenzel I Von Liechtenstein</i>	<i>The Universe Froze into Ghostly Skeins</i>	<i>Olivier Mosset</i>
February 26, 2014 – April 3, 2022	March 1, 2022 – March 31, 2022	September 23, 2021 – January 22, 2022	October 14, 2021 – February 27, 2022
Pellán, Alfred (1)	Chardin, Jean-Siméon (2)	Margolles, Teresa (1)	Mosset, Olivier (1)
L-2327			CHICAGO, ILLINOIS
<i>Lemoyne. Hors Jeu</i>	BELGIUM	SPAIN	Art Institute of Chicago
October 28, 2021 – January 9, 2022	IXELLES	MADRID	L-2439
Lemoyne, Serge (1)	Fondation CAB	Museo Thyssen-Bornemisza	<i>André Kertész: Postcards from Paris</i>
	L-2457	L-2406	October 2, 2021 – January 17, 2022
SASKATCHEWAN	<i>Structures of Radical Will</i>	<i>The Magritte Machine</i>	Touring: High Museum of Art, Atlanta: February 18, 2022 – May 29, 2022
REGINA	March 24, 2021 – 24 July 2021	Touring: Fundació La Caixa, Barcelona : February 24, 2022 – June 6, 2022	Kertész, André (1)
MacKenzie Art Gallery	Kiwanga, Kapwani (3)	Magritte, René (1)	NEW YORK, NEW YORK
L-2414			David Zwirner Gallery
<i>Ithin-eh-wuk – “We Place Ourselves at the Centre”:</i>	FRANCE	SWITZERLAND	L-2459
<i>James Nicholas and Sandra Semchuk</i>	PARIS	BASEL	<i>Ray Johnson: WHAT A DUMP</i>
January 28, 2021 – May 16, 2021	Musée Jacquemart-André	Fondation Beyeler	April 1, 2021 – May 22, 2021
Semchuk, Sandra and Nicholas, James (2)	L-2445	L-2450	General Idea (1)
SASKATOON	<i>Botticelli</i>	<i>Georgia O’Keeffe: The Painter’s Lens</i>	Metropolitan Museum of Art
	September 10, 2021 – January 24, 2022	January 23, 2022 – May 22, 2022	L-2401
Remai Modern	Lippi, Filippino; Botticelli, Sandro, Workshop of (1)	O’Keeffe, Georgia (1)	<i>The Medici: Portraits and Politics, 1512-1570</i>
LP-0002	Botticelli, Sandro (1)		June 21, 2021 – October 11, 2021
<i>Vertigo Sea</i>		Kunstmuseum Basel	Bronzino (1)
March 2, 2022 – June 19, 2022	GERMANY	L-2385	The Jewish Museum
Akomfrah, John (1)	FRANKFURT	<i>Camille Pissarro. The Studio of Modernsim</i>	L-2402
	Städelsches Kunstinstitut und Städtische Galerie	September 4, 2021 – January 23, 2022	<i>Modern Look: Photography and the American Magazine</i>
	L-2360	Pissarro, Camille (1)	April 2, 2021 – July 11, 2021
	<i>Rembrandt in Amsterdam: Creativity and Competition</i>		Model, Lisette (3)
	October 6, 2021 – January 30, 2022	UNITED KINGDOM	SEATTLE, WASHINGTON
	Rembrandt van Rijn (1)	LIVERPOOL	Seattle Art Museum
	L-2443	Walker Art Gallery	L-2387
	<i>Renoir, Rococo, Revival</i>	L-2424	Monet at Étretat
	March 2, 2022 – June 19, 2022	<i>Sickert: A Life in Art</i>	July 1, 2021 – October 17, 2021
	Renoir, Auguste (3)	September 18, 2021 – February 27, 2022	Courbet, Gustave (1)
		Sickert, Walter (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 2021-22, the Gallery organized 13 exhibitions, six of which were presented in Ottawa. In addition to its programming in Ottawa, there were four exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada.

Note: Due to the COVID-19 pandemic, the NGC was closed to the public from April 2 to July 16, 2021 and from January 5 to 31, 2022. It was also closed from February 1 to 25, 2022 due to public protests in Ottawa. These closures had a major impact on exhibition dates and, by extension, loan agreements with host venues. This list does not capture individual closures at host venues, when loans may not have been on view.

SPECIAL ART INSTALLATIONS AT THE NGC IN OTTAWA	SPECIAL EXHIBITIONS PRESENTED AT THE NGC IN OTTAWA	NATIONAL OUTREACH	INTERNATIONAL OUTREACH
William Kentridge: More Sweetly Play the Dance Lower Contemporary Galleries December 14, 2019 to June 5, 2022	100 Years of Documentation Files NGC Library and Archives February 18, 2021 to May 29, 2022	John Akomfrah: Vertigo Sea Musée d'art contemporain de Montréal, Quebec February 10 to April 8, 2021	Magnetic North: Imagining Canada in Painting, 1910-1940 <i>An exhibition organized by the Schirn Kunsthalle Frankfurt, the Art Gallery of Ontario, and the NGC</i>
Geneviève Cadieux: Barcelone Exterior south façade June 2, 2021 to September 2022	Rembrandt in Amsterdam: Creativity and Competition <i>Organized by the NGC and the Städel Museum, Frankfurt</i> Special Exhibition Galleries – Level 1 July 16 to September 6, 2021	New Generation Photography Awards 2021 Ryerson Image Centre, Toronto June 25 to November 14, 2021	Schirn Kunsthalle Frankfurt, Germany March 11 to August 29, 2021 Kunsthal Rotterdam, Rotterdam, Netherlands September 11, 2021 to January 9, 2022
Tau Lewis: Symphony Rotunda July 16, 2021 to January 2, 2022	The Collectors' Cosmos: The Meakins-McClaran Print Collection Special Exhibition Galleries – Level 2 July 16 to November 14, 2021	Moyra Davey: The Faithful Leonard & Bina Ellen Art Gallery, Concordia University, Montréal February 16 to April 9, 2022	Rembrandt in Amsterdam: Creativity and Competition <i>Organized by the NGC and the Städel Museum, Frankfurt</i> Städel Museum, Frankfurt am Main, Germany October 6, 2021 to January 30, 2022
Rashid Johnson: Capsule Main entrance July 16, 2021 to January 5, 2023	New Generation Photography Award 2021 Gallery C218 August 14 to December 5, 2021	Anthropocene <i>Organized by the Scotiabank Photography Program at the NGC and the Art Gallery of Ontario, in partnership with Fondazione MAST</i>	
	2021 Sobey Art Award Upper Contemporary Galleries October 8, 2021 to March 6, 2022	Tekniska Museet, National Museum of Science and Technology, Stockholm, Sweden February 26, 2021 to January 9, 2022	
	Canada and Impressionism: New Horizons Special Exhibition Galleries – Level 2 and Gallery C218 February 26 to July 3, 2022		

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 in separate French and English editions. Occasionally a third language is added for major international exhibitions. Between April 1, 2021 and March 31, 2022, the Gallery produced the following publications:

- The Collector's Cosmos:
The Meakins-McClaren
Print Collection**
Released July 2021,
separate English and
French editions,
220 pages.

Published by the NGC.
- National Gallery
of Canada Review
Print Collection**
The Gallery produces
this online scholarly
journal in collaboration
with the University of
Toronto Press.

Volume 12 was finalized
in 2021-22 and was
released in April 2022.
- Stan Douglas,
1848 ≠ 2011**
Released April 2022,
trilingual (English,
French and Arabic),
288 pages.

Distributed by König,
Germany.

COPYRIGHT

The Gallery operates under the Collective Agreement 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 2021-22, 157 contracts with living Canadian artists were prepared under the terms of the Agreement. The NGC also had 59 licenses with rights collective associations for artworks and artists not covered by the Agreement. This represents over 904 images of artworks shared with the public, mostly through the NGC website exhibition pages, *NGC Magazine* and social media. Of this number, 65 per cent were artworks still protected under copyright.

In addition, 561 images of works of art from the national collection were made available to third parties for reproduction or research purposes. Of this number, 50 per cent were artworks still protected under copyright law and 50 per cent were artworks in the public domain.



Photos: NGC

PARTNERS AND DONORS

To enrich its public and educational programming and enhance the visitor experience, the National Gallery of Canada maintains partnerships with corporations, embassies and community stakeholders.

PARTNERSHIPS	CIRCLE+
The Gallery is deeply grateful to the following new and longstanding partners for their invaluable support during 2021-22.	Charles Agbi and Jane Mulvihill
Black & McDonald Holiday programming 2021	Louise MacCallum and Michael Barnstijn
DeSerres Family Art Adventure and Creative Thursdays	Thierry Boyer et Charlene Engstrom
Esther Schipper, Berlin <i>General Idea</i>	In Memory of Nancy Clark
Mai 36 Galerie, Zurich <i>General Idea</i>	Donna and Duart Crabtree
Maureen Paley, London <i>General Idea</i>	Donald D. Dalziel and Jan A. Lawson
Mitchell-Innes & Nash, New York <i>General Idea</i>	Lawrence L Herman and Béatrice de Montmollin
Nordstrom School bus program	Robert Hindley
TD Bank Group / Groupe Banque TD <i>General Idea</i>	Julie Hodgson
	Anna and Geoffrey Hole
	David Jarraway
	Ed and Nancy Karrels
	Thomas Morris
	Bruce Nicol
	John Osborne
	C.A. Robertson
	Hugh Shewell and Karin Adlhoch
	Nan Shuttleworth
	Michael and Caron Stewart
	Irene Thomson
	Danielle and Roger Vachon
	Four anonymous donors
OTHER PARTNERS AND SPONSORS	
Connected Canadians/ Canadiens Branchés	
IKEA Ottawa	

NATIONAL GALLERY OF CANADA

MANAGEMENT DISCUSSION AND ANALYSIS AND FINANCIAL STATEMENTS

FOR THE YEAR END MARCH 31, 2022



MANAGEMENT DISCUSSION AND ANALYSIS

The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations in accordance with the pillars of its Strategic Plan.

STRATEGIC DIRECTION

At the National Gallery of Canada, we nurture interconnection across time and place. We envision a future in which art has the power to build bridges, deepen relationships, and advance a more equitable society. Through the visual arts, we create dynamic experiences that open hearts and minds and allow for new ways of seeing ourselves, each other, and our diverse histories.

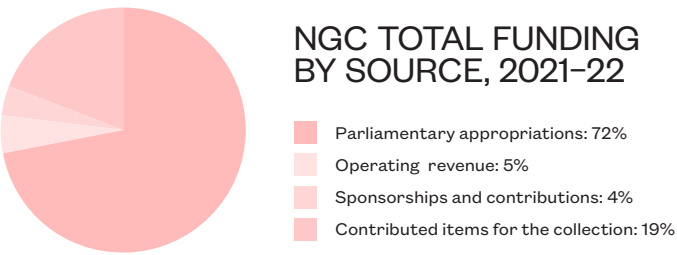
In 2021-22, the Gallery embarked on a new strategic plan, rooted in five pillars.

- Strengthen community connections through transformative art experiences
- Build a collection and program that inspire human connection
- Empower, support and build a diverse and collaborative team
- Centre Indigenous ways of knowing and being
- Invest in operational resilience and sustainability

OPERATING ENVIRONMENT

Due to the ongoing effects of the pandemic, the Gallery was closed to the public for two periods during the year. On April 2, 2021, the Gallery followed provincial restrictions and closed to the public, eventually re-opening on July 16, 2021. The Gallery closed again on January 3, 2022 until January 31, 2022. However, re-opening plans were further delayed as a result of the convoy of protestors that disrupted downtown Ottawa until February 26, 2022. These repeated closures, and the pandemic in general, have continued to have a negative effect on attendance levels and earned revenues.

The ongoing pandemic created several significant challenges for the Gallery’s slate of exhibitions. Due to the closures, the Gallery’s major summer exhibition, *Rembrandt in Amsterdam: Creativity and Competition*, ran for a shorter-than-typical duration, running from July 16, 2022 to the Labour Day weekend, as opposed to the full summer. Attendance exceeded projections when the Gallery was open, but continued to be well below historic levels, primarily due to mandatory capacity restrictions imposed as a result of the pandemic. The Gallery continued to innovate in the face of a challenging environment in global shipping and supply chains by improving digital access to the Collection, adopting virtual couriers for loans, and hosting online programming, events and tours.



The Gallery receives the majority of its funding from the Government of Canada. The Gallery generates operating revenues and gratefully accepts contributions and sponsorships, including items contributed for the collection. Total funding by source for the fiscal year is shown below.

FINANCIAL OVERVIEW

The Gallery posted a net operational surplus of \$2.8 million, compared to a surplus of \$4.1 million in the prior year. The two extended Gallery closures in the first and fourth quarters and associated impact on supply chains and other institutions resulted in higher-than-expected savings on expenditures due to some projects and initiatives having to be deferred, however not to the same extent as during the first year of the pandemic.

PARLIAMENTARY APPROPRIATIONS

The Gallery recognized parliamentary appropriations in the amount of \$56.2 million during the year. This is an increase over the \$52.7 million recognized in the prior year. This difference is primarily due to revenue relief funding received from government and increases due to acquisitions of items for the collection.

OPERATING REVENUE, SPONSORSHIPS, AND CONTRIBUTIONS

The Gallery recognized \$4.3 million in earned revenue during the year, compared to \$2.0 million in the prior year, with substantial increases in attendance-driven revenues such as admissions and parking. Operating revenues continued to be less than half of pre-pandemic norms.

The Gallery also recognized \$2.1 million in contributions from the National Gallery of Canada Foundation, \$1.2 million in sponsorships and contributions from other funders, and contributed items for the collection valued at \$14.9 million.

COLLECTING ACTIVITIES

During 2021-22, the Gallery acquired items for the collection valued at \$22.7 million , compared to \$17.9 million in the prior year. The Gallery purchased \$7.8 million in items for the collection and received contributed items from donors valued at an additional \$14.9 million. At the end of March 2022, the Gallery had \$8.8 million available for future acquisitions.

EXPENSES

Excluding expenditures related to art purchases and donations, the Gallery spent \$53.1 million on operations during the year, which is a substantial increase over \$49.6 million in the prior year. Salary and employee benefit costs increased by \$0.6 million over the prior year as the Gallery settled a new collective agreement with employees represented by the Public Service Alliance of Canada. The Gallery spent an additional \$0.6 million on freight for global shipping requirements, primarily related to loans for the summer special exhibition.

As activity increased above that of the prior year, the Gallery had many activity-based cost increases, including protection services, contract staffing, advertising, professional services, and cost of goods for the Boutique.

CAPITAL EXPENDITURES

The Gallery acquired \$2.1 million in capital assets during the period. This included \$0.9 million expended by the Gallery directly, and \$1.2 million in assets transferred to the Gallery from Public Service and Procurement Canada as a part of the government’s Energy Services Acquisition Program. At the end of the March 2022, the Gallery had \$12.7 million available for future capital priorities associated with an aging iconic facility.

OUTLOOK

The Gallery continues to face operational challenges in the light of the ongoing effects of the COVID-19 pandemic. While there are signs that the most significant impacts are behind us, the Gallery will continue to follow all federal and provincial guidance and restrictions to ensure a safe and welcoming environment for our visitors.

The most recent trends indicate signs of post-pandemic recovery, but it is still anticipated that a full return to historic levels of attendance and revenues will take several years. The Gallery hopes to accelerate this recovery with its summer exhibition *General Idea*, which opened on June 2, 2022. We will also make every effort to manage reduced attendance-driven revenue in a way that best serves Canadians and achieves our mandate and strategic vision.

NATIONAL GALLERY OF CANADA

FINANCIAL STATEMENTS

FOR THE YEAR ENDED MARCH 31, 2022

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.

The 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 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 the 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



Sasha Suda, Ph.D
Director and CEO



Mike Testa, CPA, CMA
Chief Financial Officer

Ottawa, Canada
June 7, 2022



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 2022, 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 2022, 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.

Other Information

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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 Auditor General of Canada

Ottawa, Canada
7 June 2022

STATEMENT OF FINANCIAL POSITION

As at March 31 (in thousands of dollars)

ASSETS	2022	2021
Current		
Cash and cash equivalents (Note 3)	8,783	6,457
Investments (Note 4)	4,229	2,306
Restricted investments (Note 4)	23,829	20,736
Accounts receivable (Note 5)	1,027	4,286
Inventory	430	561
Prepaid expenses	890	537
Total current assets	39,188	34,883
Collection (Note 6)	1	1
Capital assets (Note 7)	66,930	73,061
	106,119	107,945
LIABILITIES AND NET ASSETS	2022	2021
Current liabilities		
Accounts payable and accrued liabilities (Note 8)	3,408	3,858
Accrued salaries and benefits (Note 9)	1,785	2,876
Deferred contributions for the purchase of objects for the Collection (Note 10)	8,794	9,112
Deferred contributions for the purchase of capital assets (Note 10)	12,707	9,604
Other deferred contributions (Note 10)	2,212	1,904
Total current liabilities	28,906	27,354
Employee future benefits (Note 11)	630	731
Deferred contributions for the amortization of capital assets (Note 12)	66,308	72,439
Total liabilities	95,844	100,524
Net Assets		
Unrestricted	9,537	6,683
Investment in capital assets (Note 7)	622	622
Permanently endowed	116	116
Total net assets	10,275	7,421
	106,119	107,945

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

Dominique Hamel
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	2022	2021
Net assets, beginning of the year	6,683	622	116	7,421	3,341
Net result of operations for the year	2,854	–	–	2,854	4,080
Net change in investment in capital assets (Note 7)	–	–	–	–	–
Net assets, end of the year	9,537	622	116	10,275	7,421

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)

	2022	2021
Operating revenue	4,252	2,021
Sponsorships and contributions	3,271	2,060
Contributed items for the Collection	14,896	14,796
Total operating revenue, sponsorships, and contributions (Schedule 1)	22,419	18,877

EXPENSES

	2022	2021
Collection		
Operations	7,296	6,498
Purchase of items for the Collection (Note 6)	7,789	3,120
Contributed items for the Collection (Note 6)	14,896	14,796
Total – Collection	29,981	24,414
Outreach	14,816	11,845
Accommodation	20,944	20,086
Internal services	10,064	11,214
Total expenses (Schedule 2)	75,805	67,559

Net results before Parliamentary Appropriations	(53,386)	(48,682)
Parliamentary appropriations (Note 13)	56,240	52,762
Net result of operations	2,854	4,080

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

STATEMENT OF CASH FLOWS

For the year ended March 31 (in thousands of dollars)

OPERATING ACTIVITIES	2022	2021
Cash received from clients	3,534	2,142
Parliamentary appropriations received	50,955	46,254
Cash paid to suppliers	(27,956)	(20,112)
Payments related to salary and benefits	(25,930)	(22,813)
Interest received	146	103
Total cash flow from (used for) operating activities	749	5,574

INVESTING ACTIVITIES

Acquisition of investments	(63,003)	(26,000)
Disposal of investments	58,003	12,275
Total cash flow from (used for) investing activities	(5,000)	(13,725)

CAPITAL ACTIVITIES

Payments related to capital acquisitions	(1,083)	(1,934)
Total cash flow used for capital activities	(1,083)	(1,934)

FINANCING ACTIVITIES

Appropriations received for the acquisition of capital assets	4,000	5,285
Restricted contributions and related investment income	3,660	2,629
Total cash flow from financing activities	7,660	7,914

Total cash inflows (outflows)	2,326	(2,171)
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CASH AND CASH EQUIVALENTS, BEGINNING OF THE YEAR

Cash and cash equivalents	6,457	4,543
Restricted cash and cash equivalents	–	4,085
	6,457	8,628

CASH AND CASH EQUIVALENTS, END OF THE YEAR

Cash and cash equivalents	8,783	6,457
Restricted cash and cash equivalents	–	–
	8,783	6,457

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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED MARCH 31, 2022

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 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 Corporate Plan. The Gallery’s objective is to implement the 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, publications and research activities. The Gallery implemented its Directive and Standards on travel, hospitality, conferences and event expenditures effective April 1, 2018, which are aligned with Treasury Board policies.

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

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 its 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, which it produces alone, or in partnership with other museums. It lends works of art from the national collection for inclusion in a wide range of special exhibitions produced by other museums in Canada and abroad. It undertakes educational initiatives that contribute to an increased understanding of the visual arts – including 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. The Gallery develops a range of art-related content for its website and social media platforms, and produces exhibition catalogues and publications, in print and digital format, contributing to the shared knowledge of art history.

ACCOMMODATION

The Gallery operates from its flagship building on Sussex Drive in Ottawa, manages two leased storage facilities and the Canada Pavilion in Venice, Italy, and occupies space in the Ingenium Centre of the National Museum of Science and Technology Corporation. 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.

INTERNAL SERVICES

The Gallery maintains and ensures sound governance, effective financial and human resource management, and revenue optimization, in support of its programs and initiatives.

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:

(A) FINANCIAL INSTRUMENTS

The Gallery’s financial assets and financial liabilities are measured at cost or amortized cost. Financial assets include cash and cash equivalents, restricted and unrestricted investment 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

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

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 less than 90 days.

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

(C) INVESTMENTS AND RESTRICTED INVESTMENTS

Investments consists of investments in guaranteed investment certificates with terms of original maturity of 90 days or greater. 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 from the date of the Statement of Financial Position.

(G) CAPITAL ASSETS

Land and buildings owned by the Government of Canada, and under the 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.

Amortization is calculated using the straight-line method over their estimated useful lives as follows:

Building	40 years
Building improvements	10 to 25 years
Leasehold improvements	10 to 15 years
Permanent exhibitions	10 to 15 years
Equipment and furniture	3 to 12 years
Vehicles	5 years
Intangible assets	3 years

Capital projects in progress are transferred to the appropriate capital asset classification upon completion, and are then amortized.

(H) COLLECTION

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.

Items contributed to the collection are recorded in the Statement of Operations as contributions and an 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

(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

PENSION BENEFITS

Substantially all of the 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 cost. 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.

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, elected 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 at 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 (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 the conditions are met.

Contributed services – when used in the normal course of the Gallery’s operations and would otherwise have been purchased – are recorded at their estimated fair value at 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 by a separate firm but have not been consolidated in the Gallery’s financial statements.

(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 for the following:

- 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 cost 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.

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, 2022, cash and cash equivalents yielded an average return of 0.32% (year ended March 31, 2021: 0.27%). Due to the short term and nature of these cash and cash equivalents, cost approximates fair value.

As at March 31 (in thousands of dollars)	2022	2021
Cash and cash equivalents	8,783	6,457
Less: amounts restricted for deferred contributions	-	-
Unrestricted cash and cash equivalents	8,783	6,457

4. INVESTMENTS

During the year ended March 31, 2022, investments yielded an average return of 0.55% (year ended March 31, 2021: 0.83%). Due to the short term and nature of these investments, cost approximates fair value.

	2022	2021
GICs and term deposits	28,058	23,042
Less: amounts restricted for deferred contributions	23,829	20,736
Unrestricted investments	4,229	2,306

5. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts.

As at March 31 (in thousands of dollars)	2022	2021
Trades receivable	165	346
Receivable from the National Gallery of Canada Foundation	258	592
Appropriations receivable	-	2,952
Taxes receivable	544	385
Trades receivable - Government Departments and Crown Corporations	60	11
	1,027	4,286

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 historic 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 by purchase, gift and bequest. Acquisitions in the year, by funding source, are as follows:

(in thousands of dollars)	2022	2021
Purchase from Appropriations	7,518	2,984
Purchase from private donations	271	136
Total purchases	7,789	3,120
Gifts or bequests, at estimated fair value	14,896	14,796
Total acquisitions	22,685	17,916

7. CAPITAL ASSETS

	As at March 31, 2022		As at March 31, 2021	
(in thousands of dollars)	Cost	Accumulated amortization	Net carrying value	Net carrying value
Land	622	-	622	622
Building	155,928	131,564	24,364	28,262
Building improvements	62,731	28,247	34,484	35,071
Leasehold improvements	5,626	3,004	2,622	3,094
Equipment and furniture	31,676	29,019	2,657	3,516
Permanent exhibitions	2,814	938	1,876	2,064
Vehicles	353	337	16	21
Intangible assets	2,354	2,065	289	411
	262,104	195,174	66,930	73,061





The following amounts related to unamortized work in progress as at March 31:

As at March 31 (in thousands of dollars)	2022	2021
Building improvements	1,260	736
Equipment and furniture	37	10
Intangible assets	-	317
	1,297	1,063

The net change in investment in capital assets is as follows:

As at March 31 (in thousands of dollars)	2022	2021
Capital asset additions	2,089	2,180
Less: capital assets financed through appropriations	(897)	(2,180)
Less: assets transferred from Public Services and Procurement Canada	(1,192)	-
	-	-
Deferred appropriations used for the amortization of capital assets	7,919	7,772
Deferred contributions used for the amortization of capital assets	301	301
Amortization of capital assets	(8,220)	(8,073)
Net change in investment in capital assets	-	-

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

As at March 31 (in thousands of dollars)	2022	2021
Trades payable	2,203	2,252
Due to Government Departments and Crown Corporations	951	850
Unearned revenue	254	756
	3,408	3,858

9. ACCRUED SALARIES AND BENEFITS

As at March 31 (in thousands of dollars)	2022	2021
Salary related liabilities	650	1,764
Vacation and compensatory time accruals	1,135	1,112
	1,785	2,876

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 the 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 purpose, which may include purchase of objects for the collection, and capital assets.

(in thousands of dollars)	DEFERRED CONTRIBUTIONS FOR			2022	2021
	the purchase of objects for the Collection	the purchase of capital assets	Other		
Beginning balance, as at April 1	9,112	9,604	1,904	20,620	13,281
Appropriations received in the year	8,000	4,000	-	12,000	13,285
Other funding	-	-	2,867	2,867	2,037
Amounts from prior year unearned revenue	-	-	620	620	-
	17,112	13,604	5,391	36,107	28,603
Amounts recognized as revenue in the year	(7,518)		(3,179)	(10,697)	(5,003)
Related acquisition costs	(800)	-	-	(800)	(800)
Purchase of capital assets in the year	-	(897)	-	(897)	(2,180)
Ending balance, as at March 31	8,794	12,707	2,212	23,713	20,620



11. EMPLOYEE FUTURE BENEFITS

PENSION BENEFITS

Substantially all of the 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 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 2021-22 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 9.36% (9.83% as at March 31, 2021). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year-end, was 7.95% (8.89% as at March 31, 2021). Total contributions of \$1,894,000 (\$1,928,000 as at March 31, 2021) were recognized as 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)	2022	2021
Employer's contributions	1,894	1,928
Employee's contributions	1,800	1,809

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 2.34% and inflation of 2.00% (0.82% and 2.00%, respectively as at March 31, 2021). The last actuarial valuation for sick leave was made as at March 31, 2022.

Information about the plans, measured as at the financial position date, is as follows:

(in thousands of dollars)	2022	2021
Accrued benefit obligation, beginning of year	559	766
Current service cost	25	27
Interest expense	4	7
Benefits paid during the year	(108)	(132)
Actuarial gains	13	(109)
Accrued benefit obligation, end of year	493	559
Unamortized actuarial gains	137	172
Accrued benefit liability, end of year	630	731

During the year, \$6,454 was recognized as an expense in the Statement of Operations in relation to these benefits (\$15,487 in 2020-21).

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)	2022	2021
Balance, beginning of year	72,439	78,332
Acquisition of capital assets	897	2,180
Assets transferred from Public Services and Procurement Canada	1,192	–
Amortization of capital assets	(8,220)	(8,073)
Balance, end of year	66,308	72,439

Amortization of deferred contributions related to appropriations totaled \$7,918,876 (\$7,772,081 at March 31, 2021) and amortization of deferred contribution related to donations totaled \$300,651 (\$300,651 at March 31, 2021).

13. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)

FOR OPERATING AND CAPITAL EXPENDITURES	2022	2021
Main estimates	37,757	38,674
Supplementary estimates	6,246	7,817
	44,003	46,491
Appropriations deferred for the purchase of capital assets	(4,000)	(5,285)
Amortization of deferred contributions related to appropriations	7,919	7,772
	47,922	48,978
FOR THE PURCHASE OF ITEMS FOR THE COLLECTION		
Main estimates	8,000	8,000
Appropriations recognized from prior years	9,112	4,896
Appropriations deferred to future years	(8,794)	(9,112)
	8,318	3,784
Total Parliamentary appropriations	56,240	52,762

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 legal proceedings for which the event is likely to occur, 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 mainly for protection services, rental accommodation, and other facility management. As at March 31, 2022, future minimum contractual receipts total \$577,360 (\$119,366 at March 31, 2021) and future minimum contractual payments total \$24,351,254 (\$23,478,890 at March 31, 2021).

(in thousands of dollars)	Contractual Rights	Contractual Obligations
2022-23	363	8,896
2023-24	198	6,106
2024-25	16	5,536
2025-26	-	1,889
2026-27	-	1,573
2027 and thereafter	-	351
	577	24,351

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 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. Sponsorships and contributions primarily relate to exhibition support from government organizations. Expense transactions primarily relate to payments in lieu of taxes, employee benefit payments, and payments for utilities.



(in thousands of dollars)

FOR OPERATING AND CAPITAL EXPENDITURES	2022	2021
Operating revenue	66	67
Sponsorships and contributions	-	-
	66	67
EXPENSES WITH RELATED PARTIES		
Salaries and employee benefits	3,509	3,507
Payments in lieu of taxes	3,236	3,216
Professional and special services	2	87
Repairs and maintenance of buildings and equipment	174	-
Utilities, materials and supplies	326	351
Freight, cartage and postage	28	22
Advertising	2	41
Rent	91	91
Communications	33	37
Rentals of equipment	-	1
	7,401	7,353

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

(in thousands of dollars)	2022	2021
Due from related parties	60	11
Due to related parties	951	850

Due to related parties includes an amount of \$849,588 (\$800,839 at March 31, 2021) due to Public Services and Procurement Canada for payments in lieu of taxes for the final three months of the Gallery’s fiscal year.

During the year, Public Services and Procurement Canada transferred capital assets valued at \$1,191,936 to the Gallery (\$nil in 2020-21) as a part of the Energy Services Acquisition Program.

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. All of the Foundation’s net assets must be provided for the ultimate benefit of the National Gallery of Canada. The financial statements of the Foundation have been prepared in accordance with Canadian accounting standards for not-for-profit organizations, are audited by another firm, and have not been consolidated within the Gallery’s financial statements.

At March 31, 2022, \$258,234 (\$592,449 at March 31, 2021) is payable by the Foundation to the Gallery.

Contributions to the Gallery by the Foundation are made in accordance with the restrictions approved by the Foundation’s Board of Directors and supported art acquisition activities, and other art and program activities at the Gallery. During the year, the Foundation contributed \$2,016,404 in support of the Gallery (\$1,447,000 during 2020-21).

(in thousands of dollars)	2022	2021
Contributions received from the National Gallery of Canada Foundation	2,016	1,447
Contributions deferred for future use	(258)	-
Amortization of deferred contributions related to past donations	301	301
Contributions recognized from the National Gallery of Canada Foundation	2,059	1,748



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 \$483,482 (\$3,910,557 at March 31, 2021), and on its cash, cash equivalents and short-term investments of \$36,840,220 (\$29,499,155 at March 31, 2021). 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 is net of applicable allowance for doubtful accounts, based on specific risk associated with individual clients and other relevant information. Of the accounts receivable, \$nil (\$2,951,862 at March 31, 2021) 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, \$71,232 (\$83,131 at March 31, 2021) of accounts receivable are past due but not impaired. Accounts which 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 – \$24,319 of accounts receivable were potentially impaired (\$18,289 at March 31, 2021).

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, the 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, 2022 and March 31, 2021.

(in thousands of dollars)	TOTAL	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	2,203	2,203	-	-
Due to Government Departments and Crown Corporations	951	951	-	-
Accrued salaries and benefits	1,785	283	332	1,170
Total, March 31 2022	4,939	3,437	332	1,170
Total, March 31 2021	5,978	3,374	1,462	1,142

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, 2021.



SCHEDULE #1: OPERATING REVENUE,
SPONSORSHIPS, AND CONTRIBUTIONS

For the year ended March 31
(in thousands of dollars)

OPERATING REVENUE	2022	2021
Boutique and publishing	1,267	1,021
Admissions	1,509	159
Parking	585	314
Memberships	368	331
Rental of public spaces	6	-
Education services	3	1
Art loans	124	12
Travelling exhibitions	117	62
Food services	25	-
Interest	162	108
Other	86	13
	4,252	2,021
SPONSORSHIPS AND CONTRIBUTIONS		
Sponsorships	73	35
Sponsorships, contributed services	20	5
Contributions		
Contributed items for the Collection	14,896	14,796
From the National Gallery of Canada Foundation	2,059	1,748
From other individuals, corporations and foundations	1,119	272
	18,167	16,856
Operating revenue, sponsorships and contributions	22,419	18,877

SCHEDULE #2: EXPENSES

For the year ended March 31
(in thousands of dollars)

	2022	2021
Salaries and employee benefits	24,736	24,092
Purchased items for the Collection	7,789	3,120
Contributed items for the Collection	14,896	14,796
Amortization of capital assets	8,220	8,073
Payments in lieu of taxes	3,236	3,216
Professional and special services	3,858	3,283
Insurance	455	174
Repairs and maintenance of buildings and equipment	4,112	3,875
Protection services	2,032	1,534
Utilities, materials and supplies	2,023	2,144
Freight, cartage and postage	1,408	776
Travel for public servants	75	34
Travel for non-public servants	100	28
Hospitality	8	2
Conferences, training and related travel	48	22
Publications	594	504
Cost of goods sold – boutique	620	390
Advertising	456	188
Rent	581	716
Communications	215	224
Library purchases	164	154
Rentals of equipment	86	94
Fellowships	25	-
Miscellaneous	68	120
Total expenses	75,805	67,559



NATIONAL GALLERY OF CANADA FOUNDATION

HIGHLIGHTS OF 2021-22

The National Gallery of Canada Foundation is dedicated to helping the Gallery fulfill its vision of a future where art has the power to build bridges, deepen relationships and advance a more equitable society. By fostering strong philanthropic relationships, the Foundation provides the Gallery with additional financial support to create dynamic art experiences that open hearts and minds. Since it began operations in 1997, the Foundation has raised more than \$75 million and established more than 25 endowments in support of research, scholarship and acquisitions.

MESSAGE FROM THE CHAIR OF THE BOARD OF DIRECTORS AND THE EXECUTIVE DIRECTOR

Staying connected was a primary focus for the Foundation over the past year. As the pandemic continued to keep us apart, we saw clearly how the visual arts can unite us across time and place, reaffirming the important role of the National Gallery of Canada (NGC).

During the 2021-22 fiscal year, the Foundation raised over \$4.5 million and contributed \$2.1 million to the Gallery. Audited and board approved financial statements will be available in fall 2022.

We welcomed four new [Distinguished Patrons](#) families this year, whose generosity helps ensure the Gallery continues to create art experiences that deepen our relationships with each other as Canadians and global citizens. We also welcomed four new members to our Board of Directors, who have committed their time and expertise towards our fundraising goals on behalf of art experiences, research, scholarship and acquisitions. And, in October 2022, Lisa Turcotte became the Foundation's new Executive Director, leading a small but mighty team of dedicated staff.

Despite the challenges we all faced, there were many times in 2021-22 when we were able to gather – whether online or in person – to share our mutual love for art. The Foundation worked to connect our donor community with the Gallery's ongoing virtual programming. As restrictions lifted, we were able to organize some uplifting on-site events.



ANN BOWMAN
Chair, Board of Directors



LISA TURCOTTE
Executive Director





THE POWER OF PHILANTHROPY

The long-awaited Ottawa opening of *Canada and Impressionism: New Horizons* in February following a successful European tour was cause for celebration. We are grateful to our generous donors and sponsors, who championed the exhibition with enhanced funding to cover additional expenses resulting from pandemic delays. Supporting the exhibition was a primary focus for the Foundation's efforts in 2021, and we give special thanks to tour partners the A.K. Prakash Foundation, the Pierre Lassonde Family Foundation, Power Corporation of Canada, The Donald R. Sobey Family Foundation, RBC, Distinguished Patrons and our exhibition supporters.

We were also excited to support Canada's artistic representation at the 2022 Venice Biennale, featuring internationally acclaimed artist Stan Douglas. Commissioned by the NGC in partnership with the Canada Council for the Arts and with the support of Presenting Sponsor RBC, this representation at the oldest and most important curated contemporary art event in the world is made possible with the cherished support of our Canadian Artists in Venice Endowment families. We thank Jackie Flanagan, Michael & Sonja Koerner Family, the Donald R. Sobey Family, and The Jack Weinbaum Family Foundation for their exceptional contributions, as well as Reesa Greenberg, whose generous financial support funded the restoration of the Canada Pavilion in Venice. Thank you also to our many Venice patrons for their continued dedication to supporting Canada's artists on the world stage.

This year, the Foundation collaborated with the NGC team to launch our new Contemporary Art Patrons program. This new patron group will convene a small, engaged community of art lovers who champion the Gallery's vital contemporary modern art programs with their annual support while enjoying thoughtfully curated and dynamic art-led experiences.

In May 2021, the Foundation received a transformational gift of \$3 million to establish the Canada Pavilion Maintenance Fund to ensure the care and maintenance of Canada's architectural gem in the historic Giardini della Biennale in Venice. The anonymous donation also commemorates the work of former NGC director Dr. Shirley L. Thomson by renaming the Abstract Expressionist Gallery in her honour.

STRONG RELATIONSHIPS

Scotiabank continues to be a valued Foundation partner and we offer thanks for their support of the Scotiabank Photography Program at the NGC. Despite the challenges of the global pandemic, an exhibition opened in August 2021 to feature the works of the combined 2020 and 2021 New Generation Photography Award winners. Congratulations to 2020 winners Curtiss Randolph, Katherine Takpannie and Noah Friebel and 2021 winners Dustin Brons, Chris Donovan and Dainesha Nugent-Palache.

The Foundation is proud of our longstanding relationship with RBC and gratefully acknowledge its support of the Gallery's work to empower artists. In addition to sponsorship of the Stan Douglas exhibition in Venice, RBC supported two other major NGC initiatives:

- *Re-Creation*, which commissions contemporary Indigenous artists and makers to create works inspired by techniques, media, and practices originally used by their ancestors; and
- *RBC Emerging Artists Acquisition Fund*, which will enable acquisition of works from diverse Canadian emerging artists.

These initiatives have received a combined total of \$900,000, ensuring the benefitting artists are supported through to 2024. RBC is a longstanding supporter of the arts and emerging artists, recognizing the role they play in building vibrant communities and strong economies.

Virtual events supported by our donor community during the pandemic closures and beyond included online conversations with artist Stan Douglas and a series of lectures, symposiums and curator talks for the Rembrandt in Amsterdam exhibition, sparking lively and thoughtful discussion. The amazing Rembrandt exhibition was open to the public in the Gallery from July 16 to September 6, 2021 and we are deeply grateful to Bader Philanthropies, Inc. for its support of this project, which attracted over 42,000 on-site visitors.

We congratulate Blinkers Art and Project Space in Winnipeg, winner of the 2021 Lacey Prize which recognizes the activities and impact of small organizations and artist-run spaces in Canada. This prestigious award was established in 2019 through a \$1.3-million gift from Dr. John Lacey and his late wife Naomi Lacey. Thanks to the incredible support and vision of the Lacey family, we are proud to support and amplify the pathbreaking work of these dynamic, artist-run centres.

A LOOK AHEAD

As we look ahead with great hope for the new year, we feel energized by the refreshed direction for the NGC represented by its new strategic plan, which we strongly support. In alignment with the new brand launched by the Gallery in June 2021, the Foundation has also been working toward the development of its own new brand identity, along with revamped mission, vision and value statements. We look forward to sharing these exciting changes as the 2022-23 year proceeds.

We also extend our gratitude to Gallery CEO Dr. Sasha Suda and her team of leaders and staff for their hard work and resilience during another challenging – but enlightening – year. We look forward to facing the future with renewed vigour toward our mutual goals, guided by the principles of Ankosé: Everything is Connected.

In closing, we thank the Foundation's Board for its critical role in overseeing our important work on behalf of the visual arts in Canada. We look forward to working with our new Directors – Nichole Anderson Bergeron, Anouchka Freybe, James (Jim) Gogan and Shabin Mohamed. We also celebrate and thank outgoing Board members Fred Fountain and Reesa Greenberg for their many years of service. Their stellar contributions in support of art and artists and their generous philanthropy have been invaluable to the Foundation's journey. They will forever remain treasured members of the Gallery and Foundation family.



NATIONAL GALLERY
OF CANADA FOUNDATION
BOARD OF DIRECTORS 2021-22

CHAIR	DIRECTORS
Ann Bowman (Toronto, Ontario)	Michael Adams (Ottawa, Ontario)
CHAIR EMERITUS	Nichole Anderson Bergeron (Toronto, Ontario)
Thomas d’Aquino (Ottawa, Ontario)	Michael Audain (Vancouver, British Columbia)
VICE-CHAIR	Linda Black (Canmore, Alberta)
Michelle Koerner (Toronto, Ontario)	Karen Colby-Stothart (Ottawa, Ontario)
TREASURER	Bernard Courtois (Brome Lake, Quebec)
Pierre Laporte (Montréal, Quebec)	John Doig (Toronto, Ontario)
CORPORATE SECRETARY	Anouchka Freybe (Toronto, Ontario)
Hatty Reisman (Toronto, Ontario)	Leslie Gales (Toronto, Ontario)
	Paul Genest (Toronto, Ontario)
	Jim Gogan (Sydney, Nova Scotia)
	Julie Lassonde (Toronto, Ontario)
	John Mierins (Ottawa, Ontario)
	Shabin Mohamed (Toronto, Ontario)
	Don Pether (Hamilton, Ontario)
	Ash K. Prakash (Toronto, Ontario)

AMERICAN FRIENDS OF
THE NATIONAL GALLERY
OF CANADA

CHAIR	
Thomas d’Aquino	Michael Adams
	Karen Colby-Stothart
	Sandra Pike
	Lisa Turcotte

CONTEMPORARY ART PATRONS

As a vital part of its Patrons Program, the Foundation has introduced the Contemporary Art Patrons to bring together an engaged community of contemporary art lovers and supporters as an annual revenue stream benefitting the Gallery’s contemporary and modern art programs. Program Membership offers a unique opportunity to experience firsthand the Gallery’s curatorial expertise, contemporary collections and major acquisitions.

Malcolm and Robin Anthony	Michelle Koerner and Kevin Doyle
Diana Billes	Nancy McCain
Ann Bowman	Shabin Mohamed
Karen Colby-Stothart	Donna and Robert Poile
Anouchka Freybe and Scott Connell	Robin and David Young

DISTINGUISHED BUSINESS
LEADERSHIP CIRCLE

Bell Canada	RBC
BMO Financial Group	Scotiabank
Heffel Fine Art Auction House	Sun Life Financial
Imperial Power Corporation of Canada	TD Bank

MAJOR AND SPECIAL GIFTS

Recognizes gifts received in 2021-22

\$1,000,000 +	\$25,000 TO \$99,999	\$10,000 TO \$24,999	\$1,000 TO \$9,999
Scotiabank	Malcolm and Robin Anthony	The Azrieli Foundation	Robert and Mary Pat Armstrong
\$250,000 TO \$999,999	Banque Nationale	Bailey & Company Inc.	Lewis Auerbach and Barbara Legowski
Canada Council for the Arts	Brigitte and Henning Freybe	Don and Sheila Bayne	The Bennett Family Foundation
Jackie Flanagan	Freybe-Connell Family	Nichole Anderson Bergeron and Alain Bergeron	Linda Black, Q.C. and the Honourable Douglas Black, Q.C.
Anonymous	DH Gales Family Foundation	The Mark S. Bonham Charitable Foundation	Francine Chabot-Plante
\$100,000 TO \$249,999	Robert and Jennifer Heffel	Ann and Tim Bowman	Karen Colby-Stothart
Michael J. Audain O.C., O.B.C., and Yoshiko Karasawa	Heffel Fine Art Auction House	Claudine and Stephen Bronfman Family Foundation	Bernard A. Courtois et Dominique Jarrige
Global Affairs Canada	Jane Irwin and Ross Hill	Canada Life	John Davis and Nancy Dorigo
Pierre Lassonde Family Foundation	Rosamond Ivey	Drake Hotel Properties	Cheryl Eadie and Rod Beatty
The Estate of Anne Stanfield	Hal Jackman Foundation	Jane Halverson and Dr. Bruno L. Vendittelli	Finkelstein Family Foundation
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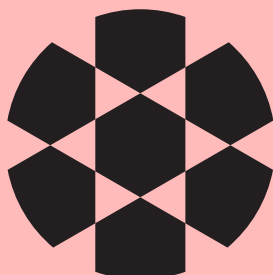
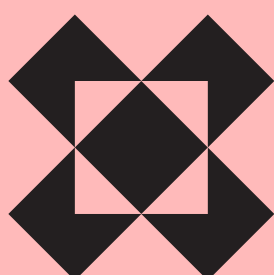
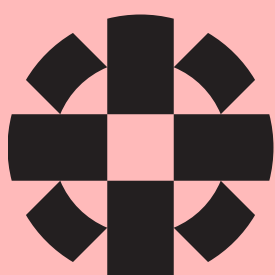
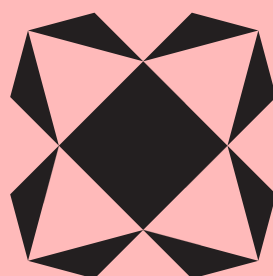
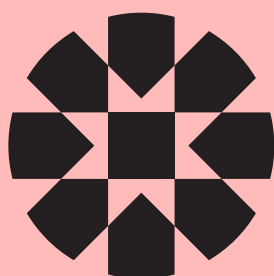
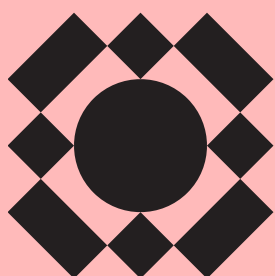
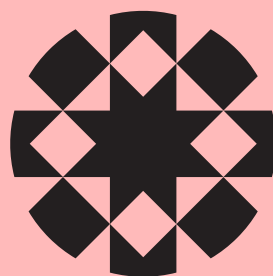
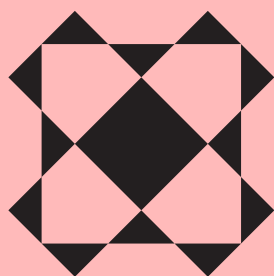
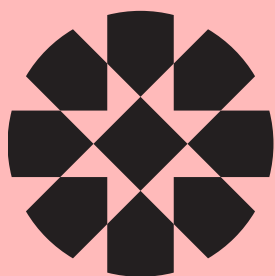


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