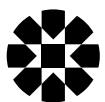
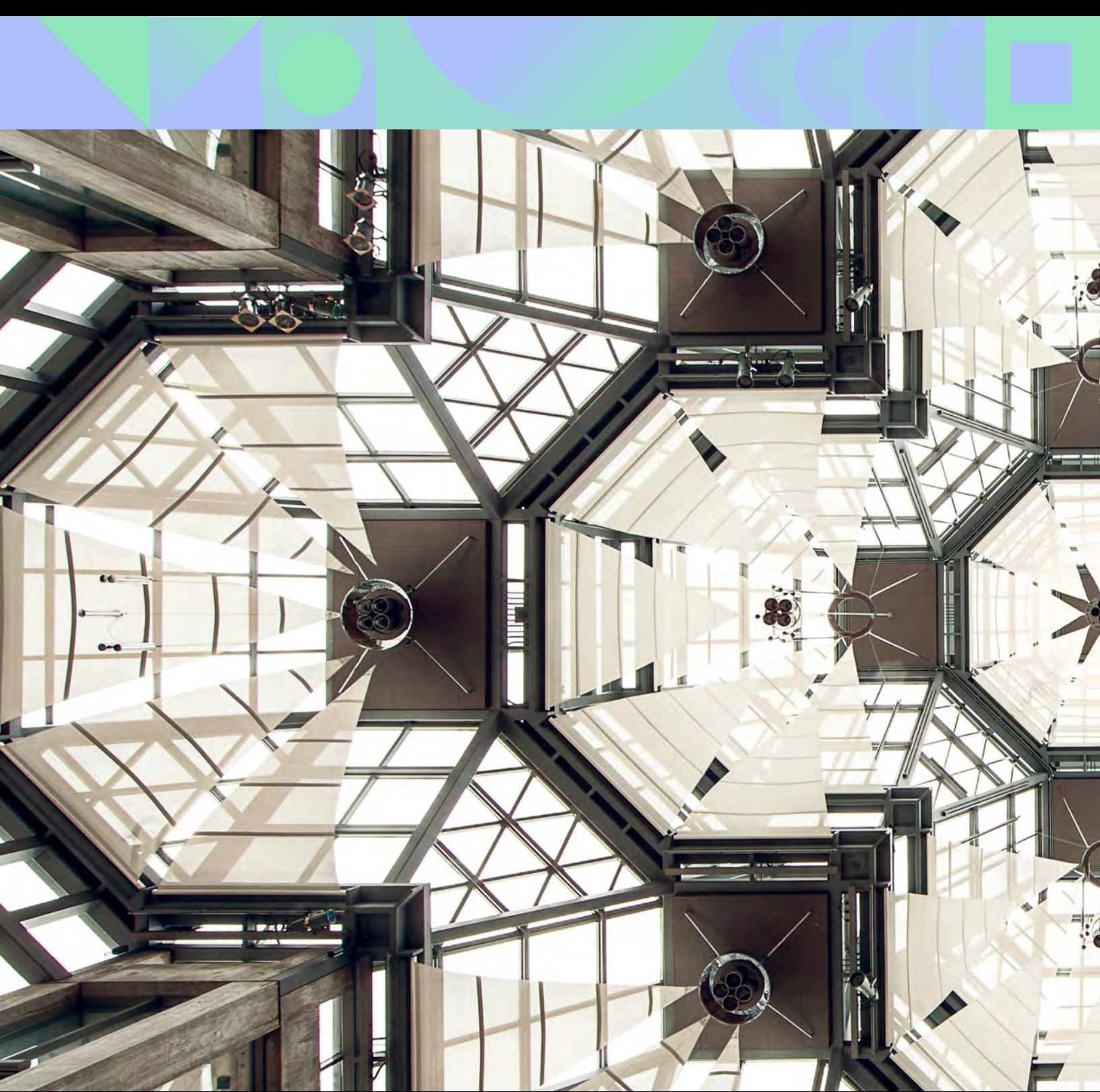




NATIONAL GALLERY OF CANADA  
ANNUAL REPORT

22 | 23





NATIONAL  
GALLERY  
OF CANADA

MUSÉE  
DES BEAUX-ARTS  
DU CANADA

ISBN 978-0-88884-970-0 Aussi disponible en français  
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380 Sussex Drive, Ottawa, Ontario K1N 9N4 613-990-1985 [gallery.ca](http://gallery.ca)



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# ABOUT THE GALLERY

The Gallery in Ottawa is located on the unceded, un-surrendered traditional territory of the Algonquin Anishinaabe Nation. We respect, honour and acknowledge the Algonquin Nation’s stewardship of this land, from time immemorial and into the future.

Founded in 1880, the National Gallery of Canada (NGC) has played a key role in Canadian culture for more than 140 years. It is home to one of the most important collections of contemporary Indigenous art, as well as important collections of historical and contemporary Canadian and European art from the 14th to the 21st century.

The Gallery is dedicated to amplifying voices through art, while centering Indigenous ways of knowing and being. *Ankosé* – an Anishinaabemowin word that means “everything is connected” – reflects the Gallery’s mission to create dynamic experiences through the visual arts that open hearts and minds, and allow for new ways of seeing ourselves, one another and our diverse histories.

OUR PURPOSE	OUR VISION	OUR MISSION	OUR VALUES
We nurture interconnection across time and place.	We envision a future where 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.	Foster belonging, learn and evolve together, embrace change, lead boldly.





# YEAR AT A GLANCE

## A WARM WELCOME BACK

The end of pandemic restrictions saw the welcome on-site return of many visitors and staff, leading to 2022-23 visitor numbers that were 40 per cent above projections. Total attendance was 279,269 (up 68 per cent over last year), with revenue from operations of \$7.7 million (up 81 per cent from 2021-22).

## THURSDAY-NIGHT ENERGY

A new approach to free Thursday nights attracted thousands of diverse visitors, among the highest numbers ever – with many experiencing the Gallery for the first time. Vibrant new art programs and lively music filled our spaces with energy.

## LEADERSHIP TRANSITION

Angela Cassie became Interim Director and CEO in July 2022, building on the work of Dr. Alexandra (Sasha) Suda, who departed to lead the Philadelphia Museum of Art. On June 7, 2023, Jean-François Bélisle was officially appointed as the Gallery's new Director and CEO.

## ACTION TOWARDS JEDI&A

The Gallery hired its first Director of Anti-Racism and Inclusion, Princewill Ogban, to lead the implementation of an action plan for justice, equity, diversity inclusion and accessibility. An NGC Accessibility Plan was also published in December 2022.

## INDIGENOUS WAYS

The Department of Indigenous Ways and Decolonization, established in February 2022, continued to grow, and began framing a roadmap towards decolonization. New curatorial staff, all from Indigenous backgrounds, joined the team.

## GENERAL IDEA

A comprehensive retrospective on the influential Canadian artistic trio General Idea ran from June to November 2022 – the Gallery's first major exhibition to focus on 2SLGBTQIA+ artists.

## VENICE BIENNALE

The return in 2022 of the world's most important exhibition of contemporary art became an opportunity to profile the work of acclaimed Canadian artist Stan Douglas. In January 2023, we announced that Kapwani Kiwanga has been chosen as Canada's representative for the 60th Biennale in 2024.

## NATIONAL OUTREACH

New ways to build and share the Gallery's collections in collaboration with communities resulted in initiatives like an art installation/weather station on Newfoundland's Fogo Island, thanks to Michael Nesbitt's [support](#), and co-acquisition with Saskatoon's Remai Modern of Stan Douglas' video work ISDN.

## SOBEY ART AWARD

The 2022 winner of the nation's pre-eminent prize for contemporary Canadian art was Divya Mehra of Winnipeg. Her work deals with diasporic experiences – and once led to repatriation an artifact looted from India.



## A MESSAGE FROM THE CHAIR

We have a responsibility to be relevant.

The National Gallery of Canada (NGC) must reflect our changing society and connect with the communities we serve. As a national museum, we are expected to be a place where all feel welcome, respected and represented. We are determined to keep the love of art alive among a population that grows younger and more diverse every day.

We must open our doors and usher the future inside.

Last year, Canada got younger for the first time since 1971, with Statistics Canada reporting its first drop in median age since that time. Our country is also increasingly diverse, with one in four identifying as part of a racialized group. The 2021 census also showed over one million people identify with an 2SLGBTQIA+ community, while 22 per cent of the population lives with one or more disabilities, whether visible or hidden.

At the NGC, as elsewhere in our society, these communities have been historically underrepresented – in our art collections, in our exhibitions and programs, and among our visitors and staff. The transformation underway at our institution is a recognition of these realities. Our Board is guided by the Calls to Action of the Truth and Reconciliation Commission of Canada, by the United Nations Declaration on the Rights of Indigenous People, by the federal government's "Call to action on anti-racism, equity, and inclusion in the federal public service" (January 2021) and by our own legal mandate, which puts art at the centre of our vision for change. It's a path that will immeasurably enrich our artistic offerings while introducing positive new ways of seeing ourselves and each other.

We are grateful to former Director and CEO Sasha Suda, who started the Gallery on this journey shortly after she joined us in 2019. Together with staff, she laid the groundwork that led to our five-year Strategic Plan, *Transform Together*. When Dr. Suda departed last summer, Angela Cassie stepped in to keep us moving ahead. Under her steadfast leadership as Interim Director and CEO, and with the full support of our Board, the pieces began to fall solidly in place – including much work towards justice, equity, diversity, inclusion and accessibility at the NGC. We are thankful for Ms. Cassie's vision and irrepressible determination in pursuit of these important goals.





On June 7, 2023, the Government of Canada appointed Jean-François Bélisle as the Gallery's new Director and CEO. We welcome Mr. Bélisle and look forward to working together on our continuing objectives.

The road ahead is being paved with much more than good intentions. Over the past year, the Gallery has begun operationalizing its plans through concrete actions – which you can read about in these pages. Our disruption of the status quo has not been easy. At times, it has attracted resistance and public criticism.

But this is the way change always happens. The diversity and inclusion we seek today is not much different than the push 50 years ago for representation of women in the executive offices, board tables and elected seats of our country. The goal is not to silence or remove any voices, but to add rich perspectives and ideas that can only make us all better.

We will continue to push the doors open wider. We invite you to join us on this journey.



FRANÇOISE E. LYON,  
Chair, Board of Trustees





## A MESSAGE FROM THE DIRECTOR AND CEO

Transformative change can be exhilarating, re-energizing and hopeful. But it is never easy. It involves steps and missteps. It requires us to change our perspectives, to examine our practices and to work together in new ways. Transformation demands both vision and fundamental change.

Artists have always understood this. Throughout history, their work has expressed what words could not always convey. They have served as critical analysts of their time and as voices for change. They have repeatedly challenged and shaken the status quo, insisting that we re-consider our beliefs and attitudes. Artists reflect on past and present to project their visions of the future.

We need to do the same at the National Gallery of Canada, led by a sense of curiosity and a desire to learn and evolve together. By opening doors to different perspectives, we create pathways to positive change. We enrich our collection of art by making it more representative. We improve our workplace culture. We become more relevant and reflective of the communities we serve – and of Canada itself.

Respect and inclusion benefits all of us.

What we do today ripples into the future. Deliberate and proactive measures are necessary now to create meaningful change down the road. But the changes we seek will not be quick. Embedding equity and inclusion in a real and serious way is a gradual process.





My role at the Gallery since I arrived in 2021 has primarily revolved around identifying systemic barriers at all levels of the organization – whether for artists and creators, employees, partners or visitors. Since becoming Interim CEO, I have devoted much time in searching for the right resources, skill sets and values alignment to make our plans successful. Not everyone has agreed on the approach, but there should be no dispute about the worth of our goals.

Years of work have already been devoted to our transformation. Many of our team members have amazed me with their enthusiasm, their ideas and their dedication during a difficult time for our society. In this annual report, you will learn about some of their initiatives. They have breathed new energy into our spaces. They have found innovative ways to welcome and connect with artists and diverse communities. They have embraced different approaches to curating and exhibiting art. They have listened to concerns, devoted themselves to learning and opened their hearts to the values we espouse.

I thank the Gallery's committed staff, its visionary Board of Trustees, and its supportive patrons for embracing this new direction, even when it has not been easy. I am also very grateful to Board chair Françoise Lyon and Vice-chair Mandeep Roshni Chadha for their unwavering support and clear-sighted navigation of our path so far.

This work has just begun. We have been opening doors, creating foundations and planting seeds in hope they will blossom into a shift of attitudes and actions over time. I am confident there are remarkable people who will keep nurturing those seeds as they grow.



ANGELA CASSIE,  
Interim Director and CEO



## YEAR IN REVIEW

# OPENING DOORS

Open doors, open hearts, open minds.  
These were the themes that resonated in  
2022-23 at the National Gallery of Canada.

Emerging from pandemic restrictions that twice closed our doors, we worked to create a warm welcome back for visitors and staff. On-site visitor numbers climbed to 279,269 for the year, a 68-per-cent increase from the previous year – trending positively towards pre-pandemic levels ahead of projections. In addition, our focus on the art collection was stronger than ever, with the NGC making acquisitions of \$10.9 million during 2022-23 (well above each of the previous three years) and accepting \$11.1 million in art donations. A total of 261 artworks were brought into the collection.

During this time of regrowth, we also strived to open our doors wider to diverse communities and different perspectives. A commitment to justice, equity, diversity, inclusion and accessibility (JEDI&A) is part of a major transformation that continues at the Gallery as outlined in our five-year [Strategic Plan](#), which calls 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, and
- ▶ Invest in operational resilience and sustainability.

As a leading national art museum, our job is to develop, preserve and present a collection of art for the learning and enjoyment of the people of Canada – now and for generations to come. We exist to serve all who live on this land.

Embracing the journey towards JEDI&A helps us do our job better. It motivates us to ensure the art we collect and share reflects the richness of our heritage, our society and our world. It encourages us to include artists, audiences, voices and views that have been left out for a long time.

In short, it improves our approach to art and opens doors for everyone.



Photo: NGC

# OPEN TO ALL VISITORS

What does it mean to provide a warm welcome? This question took on particular importance after pandemic restrictions were lifted and people began to cautiously venture back into public spaces. To be truly welcoming, we first needed to understand our visitors and the communities we serve: what motivates them, what are their needs, what barriers do they face? Gallery employees directed their energy and enthusiasm to these questions during the year and came up with some remarkable ideas, including [re-imagining Free Thursday nights](#) in a vibrant new way.

A new 30-minute guided tour format called *3 to See* was created, featuring three works connected by a single theme. Live DJ music contributed to an energized atmosphere, while new art-making activities attracted both adults and families, encouraging them to spend more time together in the space.

Targeted promotions included new bus shelter ads in neighbourhoods beyond those where the Gallery has historically marketed. Facebook posts were translated for the first time into Arabic, Spanish, Mandarin and Cantonese, in addition to English and French. Social media posts positioned the Gallery as a place of community building: a space to share with others. A promotional video about the free nights garnered 23,000 organic views on Instagram – the most ever for the Gallery – while another 10,000 users viewed a video about the *3 to See* tour.

Free-night visitor numbers quickly bounced back, meeting and surpassing 2018 levels – and with a whole new vibe. Younger faces and people from diverse cultural communities came flowing in. Attendance on March 16, 2023 was 1,957 (among the highest ever), with average attendance since December 2022 up 52 per cent from earlier in the year.

VIEW ON



[FREE THURSDAY NIGHTS](#)

[3 TO SEE TOUR](#)

“WE WERE INSPIRED BY THE OPENING OF OUR MOVEMENT EXHIBITION (SEPTEMBER 2022), WHICH HAD A DJ AND A GREAT ATMOSPHERE, AND WE THOUGHT – WHY CAN’T THIS HAPPEN EVERY THURSDAY NIGHT? WE STARTED SEEING WELL OVER A THOUSAND PEOPLE ARRIVE FOR EACH FREE NIGHT, WHICH IS JUST INCREDIBLE. IT MADE THE SCOTIABANK GREAT HALL ABSOLUTELY COME ALIVE.”

– KAYLA PODOLAK Senior Manager of Marketing and Sponsorship





Photo: NGC



As a national museum of Canada, the Gallery is meant to be a public gathering space, open and inviting to everyone – without undue barriers to entry, whether physical, social or economic. We have continued to direct our efforts into ensuring free and accessible art experiences, including those located outside and in our entrance.

For example, community-led programming was at the heart of the activation of artist Rashid Johnson's [Capsule](#) installation, which graced the Gallery's main entrance from summer 2021 until January 2023. Ottawa music-industry leader Kwende Kefentse organized the [Platforms](#) program, a series of popular free events on themes of Black music and innovation, the city and social justice, ecology and club culture. These nights became vibrant public gatherings – both in person and online – full of reflection, celebration and co-creation.

Visitor surveys during summer 2022 were encouraging, showing early trends (albeit from a small sample size) towards growth in visitation by young people and new Canadians, and an increase in visitor satisfaction.

"The importance of centring the visitor has been my focus," said Taylor van Blokland, who became Director of Visitor Experience at the beginning of the 2022-23 fiscal year. "The support and willingness of our CEO and senior management to do that was very encouraging."

Reducing geographic barriers, digital visitors were also welcomed through an ongoing array of free virtual lectures, discussions, artist and curator talks, webinars, audio tours, learning experiences and family activities.

WATCH ON



[KWENDE KEFENTSE  
- PLATFORMS](#)



Photos from TIMECODE X CAPSULE PARTY, November 25, 2022 as part of the *Platforms* program. RASHID JOHNSON *Capsule*, 2020-21. © Rashid Johnson. Photo: NGC



Photos from Free Thursday Nights – 3 to See tours and art-making activities. Photos: NGC

## BY THE NUMBERS

**279,269** onsite visitors

**1.7 million** website visits

**580,000** visitors to off-site NGC events

**6,000** virtual program participants

**14,339** visitors to re-imagined Thursday nights\*

**7.5 million** social media impressions

**74,224** visitors to *General Idea*\*\*

**41,587** social media reactions

**13,200** student visits on site

**4,391** virtual student visits

**251,724** NGC Magazine readers

\* Between Dec. 8, 2022 and Mar. 30, 2023

\*\* Jun. 3 to Nov. 20, 2022

# OPEN TO IMPORTANT CONVERSATIONS

The Gallery was honoured to welcome U.S. First Lady Dr. Jill Biden with Sophie Grégoire Trudeau on March 24, 2023, part of the first official visit to Canada for President Joe Biden and his wife. As Grégoire Trudeau led Biden into our Scotiabank Great Hall, the First Lady paused to admire the glass ceilings. “I just had to take a moment,” she said, smiling as she stepped forward to meet of Gallery Interim Director and CEO Angela Cassie, then tour an exhibition about Canadian women artists (see [p. 26](#)).

Dr. Biden’s visit was an event that attracted widespread public attention and social media activity. The NGC’s Instagram post about the visit reached over 22,000 users (four times the average) and attracted over 2,600 likes. On Facebook, a similar post got almost 1,700 reactions.

We were grateful to partner with the U.S. Embassy on several other events during the year, including a September 2022 discussion with Dr. Calinda Lee, head of Sources Cultural Resources Management and a former leader with the National Center for Civil and Human Rights in Atlanta. Titled “Building a Home for Black History,” the conversation centred of supporting cultural spaces that preserve and celebrate the diverse communities of our society.

World-renowned architect Moshe Safdie – who designed our building – was a special guest in November 2022 in celebration of his new memoir. A fascinating conversation unfolded about Safdie’s career and his vision for the role of architecture as a social force for good that enhances community and uplifts the human spirit.

VIEW ON



[DR. BIDEN'S VISIT](#)



U.S. First Lady Dr. Jill Biden with Sophie Grégoire Trudeau visits *Uninvited: Canadian Women Artists of the Modern Moment* on March 24, 2023, with curator Sarah Milroy. Photo: NGC



Dr. Calinda Lee in conversation with Angela Cassie on September 20, 2022. Photo: NGC





Adele Weder, architectural writer and cultural journalist, in conversation with Moshe Safdie on November 29, 2022. Photo: NGC



Other events that brought in new audiences included:

- ▶ **Steadfast: The Messenger and the Message.** In October 2022, we welcomed the Honourable Jean Augustine, the first Black Canadian woman to serve as a Member of Parliament and Cabinet Minister, for the premiere of a documentary film about her life. Dr. Augustine, first elected in 1993, remains a source of pride and inspiration to young future leaders of Canada from the Black community and beyond. We were also honoured to welcome Prime Minister Justin Trudeau as a guest at the event.
- ▶ **With Pride.** Partnerships with 2SLGBTQIA+ communities were established for several events during the year, including programming for Capital Pride, with whom we launched the 2022 Pride Festival and a Queer Black Excellence Showcase in February 2023, and activities surrounding the Bingham Cup (the world championships of gay and inclusive rugby).
- ▶ **Afrofuturism: Reimagining Climate Change from a Black Lens.** In January 2022, we proudly hosted the first in-person conference of the Black Students Public Affairs Association of Carleton University – young people taking action to understand and influence issues affecting the lives of Black Canadians.
- ▶ **As We Rise.** An inspiring conversation on the Wedge Collection and contemporary Black photography was held in September 2022 with art collector and curator Dr. Kenneth Montague. He discussed how the desire to raise people up from the community has been a driving force behind one of Canada's largest private art collections exploring African diasporic culture and contemporary Black visual culture.



Queer Black Excellence Showcase on February 10, 2023, presented by Capital Pride and the NGC, as part of Winterlude 2023. Photo: NGC

# OPEN TO COMMUNITIES

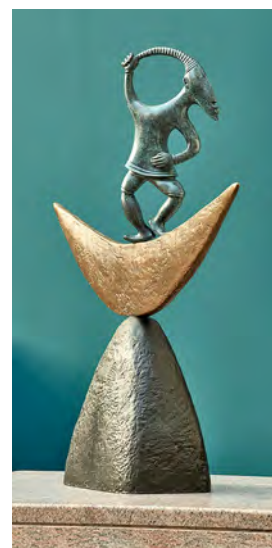
## “NOTHING ABOUT US WITHOUT US.”

First invoked by the South African disability rights movement in the 1990s, this adage has been embraced by the Gallery as a guiding approach to developing public and school programming. It means working with communities in a spirit of true collaboration by involving them in program conceptualization, design and delivery.

A prime example was a set of educational workshops created by artists honoured with the 2022 [Governor General's Awards](#) in Visual and Media Arts, working together with selected communities and supported by the NGC.

In one such program, David Ruben Piqtoukun – a carver and sculptor born in Paulatuk, Northwest Territories – requested an opportunity to work with young Indigenous people. The Gallery connected him to students at Ottawa's Urban Aboriginal Alternate High School, who learned about stone carving and the artist's life experiences, then created their own pieces. Teacher Aaron Bellamy said Piqtoukun's stories about his own struggles in life as he pursued his art, living in a big city far from home as a residential school survivor, really resonated with the class.

Interested students then asked if they could visit the NGC to see Piqtoukun's work and were offered a gallery tour and sketching workshop. One student from Baker Lake had told us that the Gallery held works by his grandfather, which the class was also shown on their visit.



DAVID RUBEN PIQTOUNKUN  
*Dancing on the Moon II*, 2016,  
bronze with patina. Purchased  
2020 (49084). National Gallery  
of Canada, Ottawa © David  
Ruben Piqtoukun. Photo: NGC

“WE’RE HERE TO MAKE ART RELATABLE AND IMPORTANT TO PEOPLE. IF YOU PROVIDE AN AMAZING EXPERIENCE FOR FAMILIES, FOR CHILDREN, FOR STUDENTS, THAT IS GOING TO STAY WITH THE YOUNG PEOPLE FOREVER. IT’S WHAT CAN CONNECT THEM TO ART FOR LIFE.”

– NATHALIE MANTHA Manager of Youth and School Programs





Photo: NGC



“We are very excited about the relationship building and opportunities that are rippling out from this program,” Bellamy said. “It was a positive experience for everyone involved. Some of the students were even asking if we could start an after-school carving club. I’m tempted to literally call it *School of Rock!*”

In-person, family-focused programming also returned to the Gallery, resulting in full studios for painting, printmaking and sculpture during weekends, holidays, spring break and summer. An in-gallery experience featuring Bingo cards used to find specific artworks, textures or artistic techniques equipped families with tools to enjoy art.

A fully virtual version of [Creative Thursdays](#) for adult art learners was piloted in 2022-23, facilitating the involvement of artists and participants from across Canada – because, online, there is no distance.

Education programs returned to our building for the first time in two years, and we welcomed more than 13,200 students from Kindergarten to Grade 12. NGC school programs are aligned with grade-specific art curricula and promote thoughtful exploration of artworks, encouraging students to use their personal experience to interpret art.

At the same time, free [virtual field trips](#) established during the pandemic remained popular, connecting 4,391 students in classrooms across Canada with trained interpreters in webinars that explored artworks in the Gallery’s collection under curriculum-based themes.



Visitors enjoying Open Studio programming and new Bingo Cards for in-gallery experience. Photos: NGC



# OPEN TO PEOPLE ACROSS CANADA

National outreach was a significant focus in 2022–23, as we worked to develop new approaches to building and sharing our collection with communities across Canada in more collaborative ways.

A multi-year national outreach initiative was kicked off in 2022 thanks to a \$752,000 donation from renowned Canadian philanthropist Michael Nesbitt. The goal is to have a project in development in every province and territory by the end of 2025.

Stepping into the new position of Senior Manager of National Outreach, Josée Drouin-Brisebois embarked on a listening tour, visiting institutions across the country to learn how the NGC might be able to help serve their needs, and at the same time fulfill its own goals of reaching audiences and building relationships.

Partnerships include art co-acquisitions that help organizations procure works with a meaningful relationship to the places and communities they serve, as well as related programming that furthers their impact. Collaborations can also extend to long-term loans, more permanent location of artworks across the country, and commissioning new works by Canadian and international artists.

The first artwork under the new national outreach banner was a sculptural installation that also functions as a weather station on Newfoundland's Fogo Island – *A Variability Quantifier* ([The Fogo Island Red Weather Station](#)) by artist Liam Gillick. The installation, a collaboration that includes local organization Fogo Island Arts, is part of the *World Weather Network*, a ground-breaking constellation of artistic weather stations located around the world.

“WE’RE CHANGING SOME OF THE WAYS WE DO THINGS TO BE MORE COMMUNITY-MINDED, TO LISTEN TO WHAT THEIR NEEDS ARE. WE’RE GOING OUT THERE, RATHER THAN WAITING FOR PEOPLE TO COME TO US. WE WANT TO LET THEM LEAD AND SUPPORT THEM.”

– JOSÉE DROUIN-BRISEBOIS Senior Manager, National Outreach





LIAM GILLICK *A Variability Quantifier* (The Fogo Island Red Weather Station), 2022. National Gallery of Canada, Ottawa. Purchased 2023. © Liam Gillick.



LIAM GILLICK *A Variability Quantifier* (The Fogo Island Red Weather Station), 2022. National Gallery of Canada, Ottawa. Purchased 2023. © Liam Gillick. Photos: courtesy of the artist

“Museums have traditionally brought things to the centre rather than distributing art to the edge,” Gillick told [Cool Hunting](#) magazine. “This has been an issue for a lot of artists and curators for a long time. So this is a partnership [...] that has produced a lot of new conversations about future projects. It’s easy to talk about ideas like ‘outreach’ but this only works if there are local people around who are treated as equal partners, not just recipients of centralized largesse.”

The Gallery also participated in a major co-acquisition with the Remai Modern in Saskatoon of the two-channel video *ISDN*, part of Stan Douglas’ major work, [2011 ≠ 1848](#), which he created for the 2022 Venice Biennale as Canada’s representative contribution (see p. 31). And, for the first time, Venice was brought home to share with the people of Canada, as Douglas’ exhibition was presented in Vancouver in September 2022 and in Saskatoon in February 2023. It will also be presented at the Gallery in September 2023.

Other NGC outreach initiatives during the year included a National Borrower’s Survey, launched to learn more about the needs of institutions interested in short-term loans from the collection. The resulting feedback will guide reflections on a renewed *Loans Out* program, with the aim of developing and initiating a strategy for coast-to-coast-to-coast reach of the collection through the loans program, increasing the geographical reach of loans and removing barriers for accessibility of the collection.

# OPEN TO DIVERSE IDEAS

Exhibitions in 2022–23 reflected a fascinating array of perspectives that connected diverse peoples and myriad art forms, often creating vibrant dialogues between contemporary and historic artistic expressions. A full list can be found on [p. 86](#). Some of the highlights:

## GENERAL IDEA

The Gallery's major exhibition for summer 2022 (June 3 to November 20) was [General Idea](#), curated by the NGC's Adam Welch, Associate Curator of Canadian Art. It was the most comprehensive retrospective ever produced on the trio of Canadian artists who worked together under that name between 1969 and 1994. Their ground-breaking practice challenged both the art world and the world at large with, often through satire.

The first major NGC exhibition to focus on queer themes, *General Idea* represented a shift from past Gallery practices of reserving the summer high season for exhibitions of works by world-famous historical artists. This time, in addition to mass appeal, we also wanted to showcase diversity in artistic representation and reach new audiences. The result was a highly resonant exhibition that attracted more than 74,000 visitors, ranked by *Frieze* magazine as one of the [Top 10 Shows from Across the World](#), and by *The Globe and Mail* as "[the best retrospective](#)" of 2022.



GENERAL IDEA *Pharma@opia* 1992. Urethane and nylon blimps, helium. Courtesy the artist. © General Idea. Photo: NGC



GENERAL IDEA – *AIDS* (Billboard), 1988. Refabricated 2022 offset print on vinyl. Courtesy the artist. © General Idea. Photo: NGC



**GENERAL IDEA** *One Year of AZT*, 1991. 1,825 units, vacuum-formed styrene, vinyl, 12.7 × 31.7 × 6.3 cm each. National Gallery of Canada, Ottawa. Purchased 1995 (37688.1-1825); *One Day of AZT*, 1991. 5 units, fibreglass, 85 × 214 × 85 cm each. National Gallery of Canada, Ottawa. Gift of Patsy and Jamie Anderson, Toronto, 2001 (41032.1-5). © General Idea. Photo: NGC



“THE MARKINGS ON *AIDS SCULPTURE* RANGE FROM POLITICAL TO POETIC TO COMEDIC. THE GALLERY DOES NOT MONITOR, CONTROL OR CENSOR WHAT IS WRITTEN – OFFERING, INSTEAD, A SPACE OF DISCOURSE AND NEGOTIATION, WHERE ANYONE IS INVITED TO EXPRESS THEIR THOUGHTS AND OPINIONS IN THE PUBLIC SPHERE.”

– IVANA DIZDAR Curatorial Assistant for *General Idea*



The exhibition spilled into free indoor and outdoor [public spaces](#) to enhance accessibility, including *AIDS Sculpture*, which invited passersby to leave their mark on its surface. The complementary exhibition [Over the Rainbow](#) added other voices, presenting the creativity and fortitude of a many-gendered and diversely sexually oriented group of artists from various racial and ethnic backgrounds.

Related programs:

- ▶ A day-long symposium by Canadian and international scholars about the work of General Idea;
- ▶ An online [audio tour](#) featuring the voices and views of artists and experts Rinaldo Walcott, Esmaa Mohamoud, Luis Jacob, Patrick Bérubé and Marlene Yuen; and
- ▶ A virtual conversation about HIV/AIDS and art.

WATCH ON



[AIDS SCULPTURE](#)

[GENERAL IDEA SYMPOSIUM](#)

[HIV/AIDS AND ART](#)



Installation view, GENERAL IDEA June 3 to November 20, 2022, National Gallery of Canada, Ottawa. © General Idea. Photo: NGC

## UNINVITED: CANADIAN WOMEN ARTISTS IN THE MODERN MOMENT

*Uninvited: Canadian Women Artists in the Modern Moment* (March to August 2023) celebrates a generation of extraordinary women painters, photographers, weavers, bead workers and sculptors of a century ago, both settler and Indigenous. Many creators were neglected by traditional art history and left uninvited to the ranks of successful artists of their time, including the Group of Seven. Together, however, they opened new frontiers for women artists in Canada. Organized by the McMichael Canadian Art Collection with the support of the NGC, the exhibition had toured to three venues in Canada prior to completing its journey at the Gallery.

In a complementary initiative, the Gallery's department of Indigenous Ways and Decolonization, in collaboration with our Learning and Community Engagement team, created an adjacent Ancestors' Gallery, a show-within-a-show that presents works from the NGC's collection by known and once-known Indigenous artists.



Exhibition opening of *Uninvited: Canadian Women Artists in the Modern Moment* on March 2, 2023. Photo: NGC

## Related programs:

- ▶ An online [audio tour](#) called *Inspired Words*, featuring prominent women authors speaking about key artworks in the national collection by female visual artists;
- ▶ A [concert series](#) for summer 2023 featuring original compositions by three women musicians inspired by a work in the *Uninvited* exhibition – such as Kathryn Patricia Cobbler’s piece *Resolute*, for solo viola and loop pedal, inspired by Isabel McLaughlin’s work, *Tree*;
- ▶ Video commentary about Prudence Heward’s painting *Dark Girl* by Dr. Charmaine A. Nelson, Provost Professor of Art History and Director of Slavery North Initiative at the University of Massachusetts; and
- ▶ [Beading demonstrations](#) in the *Ancestors’ Gallery* by artists from various Indigenous backgrounds.

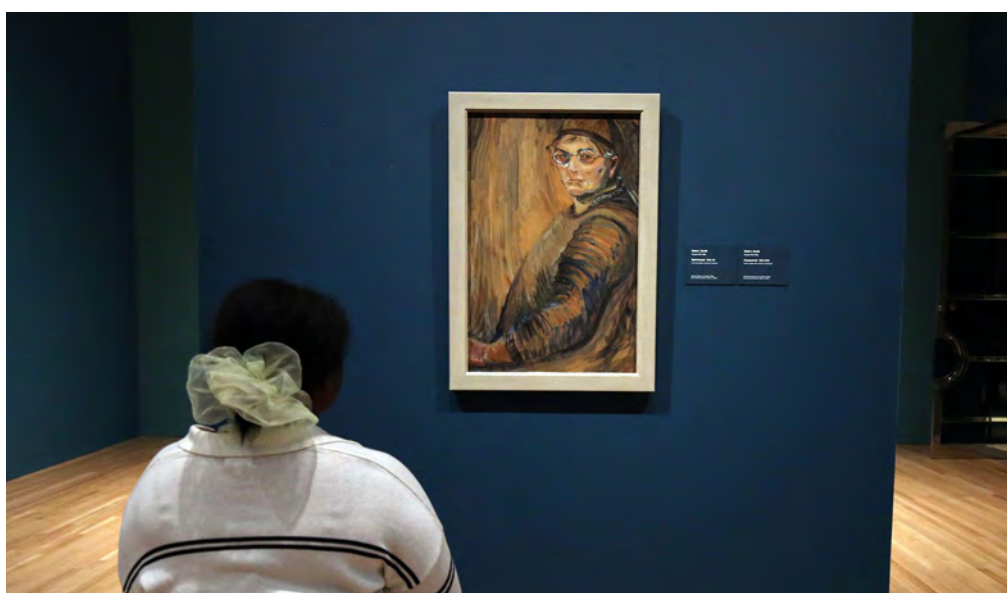
WATCH ON



[DR. CHARMAINE  
A. NELSON VIDEO  
COMMENTARY](#)



PEGI NICOL MACLEOD  
*A Descent of Lilies*, 1935.  
Oil on canvas, 122 × 91.6 cm.  
National Gallery of Canada,  
Ottawa. Purchased 1993.  
Photo: NGC



EMILY CARR *Self Portrait*,  
1938-39. Oil on wove paper  
mounted on plywood,  
85.5 × 57.7 cm. National  
Gallery of Canada, Ottawa.  
Gift of Peter Bronfman, 1990.  
Photo: NGC

## MOVEMENT: EXPRESSIVE BODIES IN ART

*[Movement: Expressive Bodies in Art](#)* (September 2, 2022 to September 10, 2023) celebrates the expressive energy of the human body in works ranging from 17<sup>th</sup>-century prints to contemporary performance, painting, photographs and video – highlighting the many possibilities for human contact and interaction. The exhibition involved multiple curatorial voices at the Gallery, as well as Indigenous perspectives and voices from the disability community.

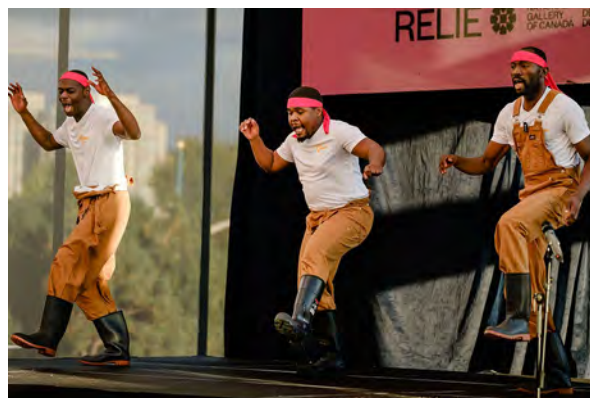
Related programs:

- ▶ A performance in November 2022 by Propeller Dance, a company of contemporary dancers of diverse minds and bodies, celebrated the spirit of the exhibition and the core belief that dance is for everyone; and
- ▶ An October 2022, conversation between NCG curator Andrea Kunard and [Brendan Fernandes](#), a multidisciplinary artist featured in the show, whose work is centred around social and political injustices, power and agency, queer and racialized communities, migration and human connection.

WATCH ON



[MOVEMENT:  
EXPRESSIVE  
BODIES IN ART –  
THE EXHIBITION](#)



LEIDY CHURCHMAN  
*Disappearing Acts*, 2019.  
Oil on linen, 142.2 x 177.8 x  
3.2 cm. National Gallery of  
Canada, Ottawa. Purchased  
2020 (49086). © Leidy  
Churchman, courtesy  
Matthew Marks Gallery.  
Photo: NGC

Gumboots performance at  
the opening of *Movement:  
Expressive Bodies in Art*  
on September 22, 2022.  
Photo: NGC

Propeller Dance perfor-  
mance Nov 26, 2022. Photo:  
Propeller Dance in *Flesh and  
Spokes* by Renata Soutter.  
Photo by: Andrew Balfour



## 2022 SOBEY AWARD

A “bouncy-castle” version of the Taj Mahal, a postcard to the King asking for the repatriation of a priceless diamond, a replication of an 18<sup>th</sup>-century Maroon camp and an installation symbolizing the death of old institutional practices in Canadian art museums were among the highlights of the exhibition (October 2022 to March 2023) of works by artists shortlisted for the [2022 Sobeys Art Award](#). Winnipeg artist Divya Mehra was named as the recipient of the \$100,000 top prize. NGC Instagram posts about the Sobeys Art Awards attracted the most user engagement of the year for the Gallery, with 657 reactions, 52 comments and 39 shares.

Related programs:

- ▶ An evening with shortlisted artist [Tyshan Wright](#) of Halifax was held at the Art Gallery of Nova Scotia in January 2023; and
- ▶ A virtual talk with shortlisted artist [Krystle Silverfox](#) of Whitehorse was held in February 2023, including a conversation between the artist and Mary Bradshaw, Director of Visual Arts at the Yukon Arts Centre.

WATCH ON



[DIVYA MEHRA](#)

WATCH ON

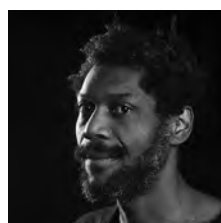
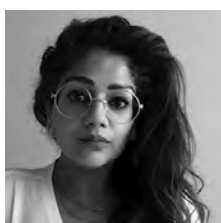
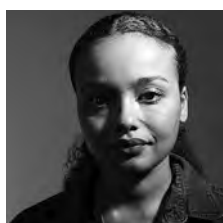


[AN EVENING WITH  
TYSHAN WRIGHT](#)

[VIRTUAL ARTIST  
TALK: KRYSTLE  
SILVERFOX](#)



DIVYA MEHRA *Afterlife of Colonialism, a reimagining of Power: It's possible that the Sun has set on your Empire OR Why your voice does not matter: Portrait of an Imbalanced, and yet contemporary diasporic India vis-à-vis Colonial Red, Curry Sauce Yellow, and Paradise Green, placed neatly beneath these revived medieval forms: The Challenges of entering a predominantly White space (Can you get this in the gift shop?) where all Women and Magical Elephants may know this work, here in your Winnipeg, among all my Peers, desiring to be both seen and see the loot, through this Jungle Vine camouflage, celebrating an inheritance of loss through occupation of these outmoded spaces, 2018- 22, PVC coated fabric, acrylic paint, plastic and electric components. Purchased 2019 (48651). National Gallery of Canada, Ottawa. © Divya Mehra Photo: NGC*



The five finalists of the Sobeys Art Award 2022 : Tyshan Wright Photo: Steve Farmer; Azza El Siddique Photo: Merik Goma; Divya Mehra Photo: Courtesy of the artist; Stanley Février Photo: Jean Turgeon; and Krystle Silverfox Photo: Courtesy of the artist



JOHN AKOMFRAH still from *Vertigo Sea*, 2015. 3 channel high definition video, 48:30 minutes. National Gallery of Canada, Ottawa. © John Akomfrah/Smoking Dogs Films; Courtesy Smoking Dogs Films and Lisson Gallery

## VERTIGO SEA

[\*Vertigo Sea\*](#) is John Akomfrah's devastatingly beautiful and heart-wrenching video, acquired in 2015 and put on display at the Gallery in 2022 after touring Canada. The three-channel installation juxtaposes footage of whale and polar bear hunting, huge schools of fish, Black human bodies in the hold of a slave ship and refugees on makeshift rafts. Akomfrah, a British artist born in Ghana, was recently announced as Great Britain's chosen representative to the 2024 Venice Biennale.

Other important contemporary artworks by from the NGC collection were installed in dialogue with *Vertigo Sea* during summer 2022, increasing the diversity of voices: the sculpture *Non-Orientable Nkansa II* by Ghanaian artist Ibrahim Mahama; the video and sound installation *Suck Teeth Compositions (After Rashaad Newsome)* by Trinidad-born Canadian artist Michèle Pearson Clarke; and the sculpture *Faith in the Seeds* by African-Canadian artist Esmaa Mohamoud, who was longlisted for the 2021 Sobey Award.

## THE GOVERNOR GENERAL'S AWARDS IN VISUAL AND MEDIA ARTS 2022

[\*The Governor General's Awards in Visual and Media Arts\*](#) is an annual celebration of the exceptional careers of Canadian artists organized by the Canada Council for the Arts. In 2022, the NGC broke from past tradition of a separate exhibition space for art by the winners. The Gallery instead opted – in collaboration with the artists and curators – to place works in singularly appropriate locations spread throughout the collection galleries, creating artistic dialogues that invited visitors to explore their interconnections and consider different points of view. See related programs on [p. 28](#).

## RE-EXAMINING THE COLLECTION

In 2022-23, the Gallery continued its work towards developing a new art acquisitions policy, with the intention of increasing representation in the NGC's collection of artists from under-represented communities. As part of this work, a collections gap analysis is underway, to determine what voices and ideas have been historically excluded. The result will be a richer and more inclusive collection that adds diverse perspectives to better reflect the contributions of artists from Canada and the world, including Indigenous voices.

# OPEN ON THE GLOBAL STAGE



On the international stage, the NGC plays a significant role in showcasing artists from Canada and elevating their influence. The Venice Biennale was a major focus in 2022 after postponements caused by COVID-19. The oldest and most important curated contemporary art event in the world, the Biennale offers artists unparalleled exposure to the world's top contemporary curators, collectors, dealers, arts writers, influencers and other artists.

The NGC oversees Canada's representation in Venice and convenes a national jury to select the artist. Pre-eminent artist Stan Douglas, whose work applies a Canadian perspective to important social issues in a global context, was chosen for the 2022 Biennale. [\*Stan Douglas: 2011 ≠ 1848\*](#), curated by Reid Shier, comprised photographic works and a major new video installation called ISDN. It attracted 548,865 visitors – nearly 70 per cent of the Biennale's 800,000 attendees – and stood out as one of the highlights of the show. See [p. 22](#) to learn about the exhibition's subsequent Canadian tour.

In January 2023, the NGC announced that Kapwani Kiwanga – winner of the 2018 Sobey Art Award – would represent Canada at the 60th International Art Exhibition in 2024. Her interdisciplinary approach to art making has received international attention because of its ability to brilliantly investigate the structures, systems and narratives underlying today's power imbalances. An NGC Facebook post about the choice of Kiwanga generated the top organic reach of the year for the Gallery – reaching 40,000 users: about 1,100 per cent above normal.

WATCH ON



[KAPWANI KIWANGA](#)



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



Stan Douglas © Evann Kheraj.  
Courtesy the artist, Victoria  
Miro and David Zwirner



Kapwani Kiwanga represents Canada at the 60th International Art Exhibition: La Biennale di Venezia 2024. Photo: Bertille Chéret



“KAPWANI KIWANGA IS INTERESTED IN THE ROLE OF ART AS A CATALYST FOR REVEALING AND ADDRESSING ALTERNATIVE AND OFTEN SILENCED, MARGINALIZED SOCIO-POLITICAL NARRATIVES THAT ARE PART OF OUR SHARED HISTORIES. I LOOK FORWARD TO SUPPORTING HER IN EVERY ASPECT OF THIS MOMENTOUS PROJECT IN WHICH SHE WILL UNDOUBTEDLY TRANSCEND THE MATERIALS THAT SHE WILL CHOOSE TO USE TO TRANSFORM OUR OWN UNDERSTANDINGS OF THE WORLD.”



– GAËTANE VERNA curator of the Canada Pavilion at the 2024 Venice Biennale,  
Photo: Tyrell Gough

The Gallery also creates a presence for Canadian art by arranging international tours:

- ▶ After its successful run in Ottawa in 2022, *General Idea* (see p. 23) has now embarked on its highly anticipated European tour, which started with a presentation at the Stedelijk Museum Amsterdam (April 1 to July 2, 2023), to be followed by a final stop at Gropius Bau, Berlin (September 2, 2023 to January 14, 2024).
- ▶ In 2022, *Anthropocene* was on display at the Museum Helmond in The Netherlands, attracting 13,622 visitors. Organized by the NGC and the Art Gallery of Ontario in partnership with Fondazione MAST, the exhibition featured new works by three Canadian artists exploring the impact of human activity on Earth through photography, film installations and interactive technologies. It had been shown at the NGC in Ottawa in 2018–19.
- ▶ *Canada and Impressionism: New Horizons* was presented in Ottawa from February to July 2022, as a “homecoming” after this major NGC exhibition toured Germany, France and Switzerland in 2019, delighting close to 140,000 visitors.



KAPWANI KIWANGA *Patchwork* (detail), 2018. Exhibition view, Sobey Art Award, National Gallery of Canada, Ottawa, 2018 © Kapwani Kiwanga / ADAGP, Paris (2023) / Copyright Visual Arts-CARCC, Ottawa (2023). Photo: NGC

# OPEN THROUGH INDIGENOUS WAYS

The [Department of Indigenous Ways and Decolonization](#) (IW&D), established in February 2022, continues to grow and develop. This unique Department helps us integrate Indigenous ways of learning and being into all we do. It also facilitates expansion of the Gallery's rich contemporary Indigenous art collection and appropriate treatment of works of historic Indigenous art in our care.

We are committed to responding to the Calls to Action of the Truth and Reconciliation Commission (TRC) of Canada. Museums must also align with the United Nations Declaration on the Rights of Indigenous Peoples. The NGC has embraced these responsibilities and is taking steps, guided by community, to contribute to Reconciliation.

Decolonization is a complex, nuanced concept. It is the conscious unbinding of ourselves from colonial modes of thought, which are racist, anti-Indigenous and oppressive. It involves critically examining and systematically dismantling the power structures that have marginalized, oppressed and excluded Indigenous and other racialized people on the land we currently know as Canada. Decolonizing is unsettling... literally.

During the past year, we have added capacity to the IW&D team and begun framing a roadmap towards decolonization. This will include an audit of the Gallery's policies and processes and new public engagement strategies to build our audiences and establish true nation-to-nation relationships with the First Peoples of their lands.

A major project for IW&D during 2022-23 was the creation of the Ancestors' Gallery, which presented works from the NGC's collection by known and once-known Indigenous artists, as a complementary initiative for the exhibition *Uninvited* (see [p. 26](#)).

The department is led by Vice President Steven Loft and Director Michelle LaVallee. Loft is a curator, scholar, writer and media artist of Kanien'kehá:ka and Jewish heritage. He was formerly the Director of Strategic Initiatives for Indigenous Arts and Culture with the Canada Council for the Arts. LaVallee is a curator of Anishinaabe and English/Scottish/French descent. She previously served as Director of the Indigenous Art Centre at Crown-Indigenous Relations and Northern Affairs Canada.





Installation view, The Ancestors' Gallery, adjacent to *Uninvited: Canadian Women Artists in the Modern Moment*, March 3 to August 20, 2023. National Gallery of Canada, Ottawa. Photo: NGC



Installation views, *The Ancestors' Gallery*, adjacent to *Uninvited: Canadian Women Artists in the Modern Moment*, March 3 to August 20, 2023. National Gallery of Canada, Ottawa. Photo: NGC



The department now has six curatorial staff, including additions over the past year of:

- ▶ **Wahsontiio Cross, Associate Curator**, is Kanien'kehá:ka from Kahnawà:ke Mohawk Territory, Quebec. She joined the Gallery in 2020, working on projects that have included *Movement: Expressive Bodies* in Art and the *2022 Sobey Art Award Exhibition*. Cross is a PhD candidate in Cultural Mediations at Carleton University, where her research revolves around contemporary and historical Hotinonshón:ni (Haudenosaunee) beadwork and material culture.
- ▶ **Alexandra Kahsenni:io Nahwegahbow, Associate Curator, Historical Indigenous Art** is Anishinaabe and Kanien'kehá:ka, and a member of Whitefish River First Nation with maternal roots in Kahnawà:ke Mohawk Territory. Nahwegahbow is a PhD Candidate at Carleton University. She has experience working with historical belongings in art institutions internationally and has worked with contemporary Indigenous artists on a range of creative and curatorial projects. Alexandra has been with the Gallery since 2018.
- ▶ **Jocelyn Piirainen, Associate Curator** is an urban Inuk, originally from Ikaluktutiak (Cambridge Bay), Nunavut. She has been living and working on Treaty One territory since 2019, when she was appointed Associate Curator of Inuit Art at the Winnipeg Art Gallery and Qaumajuq. Piirainen's previous curatorial work includes collaborations with the Canadian Centre for Architecture in Montréal and with the Asinabka film and media arts festival.

They join the other members of the IW&D team: Curatorial Assistant Jasmine Inglis, Executive Assistant Lise Nadon and Administrative Assistant Souzanne Hall. A Senior Manager of Policy, Protocol and Strategic Initiatives will be added to the team in 2023-24 to help guide policy review, including the development of new policies for art acquisition and collection management, and to play a key role in the Gallery's work towards anti-racism and JEDI&A.

"THE KEY IS TO HAVE REPRESENTATION AT THE HIGHEST LEVEL OF DECISION MAKING, SO HAVING TWO INDIGENOUS PEOPLE ON THE NGC EXECUTIVE IS INCREDIBLY IMPORTANT. YOU CAN'T HAVE AGENCY WITHOUT AUTHORITY. WORKING TOWARDS A CULTURAL SHIFT WITH SHARED OBLIGATIONS INVOLVES HAVING INDIGENOUS VOICES AT THE TABLE – NOT TO BE CONFRONTATIONAL, BUT TO BROADEN OUR THINKING."

– STEVEN LOFT, VP of Indigenous Ways and Decolonization



# OPENING HEARTS AND MINDS

The NCG's current transformation is underway during a time when our country is coming to terms with its own past. Canada and all its institutions have buried parts of our history. Experiences, practices and people have been erased or denied through assimilation and cultural genocide. The Government of Canada has called on the whole of the public service – including national museums like ours – to examine the impact of exclusionary structures and systemic discrimination.

The Gallery is also guided by our obligations under the *Employment Equity Act*, the *Accessible Canada Act* and the *Multiculturalism Act*, as well as our responsibility to respond to the TRC Calls to Action. Under the *Museums Act*, we must promote preserve and promote the heritage of Canada and all the people of this land. And we are motivated by the passion of our own staff and by the communities we exist to serve.

The opportunity to reframe our identity and learnings through a lens of anti-oppression is a journey that takes time, consultation and a genuine commitment to trust-building. It requires us to identify not only the harms of the past and present, but the strength and wisdom of the people who have been excluded. In this process, we humbly walk a path towards conciliation/reconciliation, moving in a respectful manner towards a shared future.

The NGC is working to create an environment where all feel welcome, seen and represented – whether they are staff, artists, visitors, volunteers or partners. We want to be a place where people feel safe to speak up when they notice barriers to equity and inclusion. We want our leaders to recognize their responsibility to take an active role in ending all forms of discrimination.

During 2022-23, our Department of Transformation & Inclusion added its first Director of Anti-Racism and Inclusion, Princewill Ogban, to lead the implementation of a JEDI&A Action Plan, develop training strategies in collaboration with others, act as trusted advisor and liaise with internal and external stakeholders.





Photo: NGC



“CULTURAL INSTITUTIONS AROUND THE WORLD ARE CONFRONTING THE REALITIES OF EXCLUSION AND INEQUALITY THAT HAVE HISTORICALLY SHAPED THEIR COLLECTIONS, PROGRAMS AND STRUCTURES. WE KNOW THAT WORKING IN NEW WAYS CAN BE CHALLENGING, BUT WE WANT TO CREATE OPPORTUNITIES FOR CANADIANS TO REFLECT ON THE PAST AND EMBRACE DIVERSITY. AT THE NGC, WE ARE COMMITTED TO JUSTICE, EQUITY, DIVERSITY AND ACCESSIBILITY.”



– PRINCEWILL OGBAN Director, Anti-Racism and Inclusion

Embedding the principles of JEDI&A will help us better fulfill our legislative mandate to further knowledge, understanding and enjoyment of art. By recognizing and embracing the rich and diverse panorama of everyone in our society, we will improve the national collection we steward and the exhibitions we present. We will engage more people in the visual arts, reach diverse communities and attract new audiences. We will remain relevant in a constantly changing society.

There are good reasons to change. For example, less than 10 per cent of our current Gallery members have self-identified as Indigenous, Black or racialized people – even though these groups comprise 22 per cent of Canadians (and 33 per cent of Ottawa residents), according to the 2021 census. And less than nine per cent of our staff identified as “visible minorities” \* in 2021, well below labour market availability of 17.6 per cent. At the same time, preliminary findings from a collections gap analysis suggest significant under-representation of artworks by women in the collection, as a broader examination continues. We clearly still have a long way to go to meet our objectives.

As we learn and grow together, our actions and commitments will continue to evolve along with us. This work is ongoing, and it is important to recognize the dedicated employees of the NGC, particularly those from underrepresented communities, who have been calling for change for many years.

## ACCESSIBILITY

As per the *Accessible Canada Act*, the Gallery has also developed an [Accessibility Action Plan](#) to support the federal government’s goal of realizing a barrier-free Canada by 2040. Published in December 2022, the plan was informed by accessibility audits and consultations (both internal and external) conducted by accessibility consulting firms BDEL and Left Turn Right Turn. The plan includes a focused outline on how the Gallery will meet and exceed the legislative requirements of the Act. It sets goals under the following areas: general, the built environment, employment, information and communication technologies, other communication, design and delivery of programs and services, procurement, and transportation. Accessibility considerations have also been applied to all areas of the Gallery’s ongoing transformation.

\*Descriptor language as per 2021 Statistics Canada reports

# JEDI&A INITIATIVES

Below are a few highlights of the many changes and initiatives related to JEDI&A that have been initiated or completed during the past two fiscal years:

## HIGHLIGHTS

- ▼ A new department of Indigenous Ways and Decolonization was established.
- ▼ The Human Resources department was restructured and renamed People, Culture, and Belonging.
- ▼ A position of Director, Anti-Racism and Inclusion was established and filled.
- ▼ A JEDI&A action plan, with clear and measurable targets and objectives, is in the final stages of completion for launch and continued implementation. An NGC Equity Statement was also developed.
- ▼ A JEDI&A Committee was established, composed of union and management representatives.
- ▼ A collections gap analysis was initiated to examine areas of underrepresentation in the collection of art that we steward.
- ▼ A new acquisitions policy is being developed to ensure a JEDI&A lens is applied when the Gallery adds to its collection.
- ▼ A new procurement policy was developed to ensure JEDI&A principles are applied and that suppliers from diverse communities do not encounter systemic barriers.
- ▼ An affinity group for Indigenous, Black and racialized employees was initiated.
- ▼ EDI&A fundamentals training has been extended to all employees. Managers and leaders were offered inclusive leadership training.
- ▼ An NGC Employee Learning Series was offered with a focus on practices related to decolonization and amplifying the voices, stories and experiences of under-represented communities.
- ▼ An Elder-in-Residence program was established.
- ▼ A Decolonizing Curatorial Practice Project was completed, examining how art is collected, presented, animated, marketed, labelled and displayed at the NGC.
- ▼ A multi-year national outreach program was launched that applies a JEDI&A lens to collaborations on long-term loans, co-acquisitions and commissioned works.
- ▼ Collaborative processes are being developed for consultation with communities, including those that have been underserved in the past.
- ▼ A pilot project to analyze job descriptions through a JEDI&A lens was completed, and an equity review of the NGC recruitment strategy was launched.
- ▼ A policy review process was initiated, underpinned by a commitment to JEDI&A.
- ▼ All-gender washrooms were created in the public spaces and curatorial wing.

# OPEN FOR TOMORROW

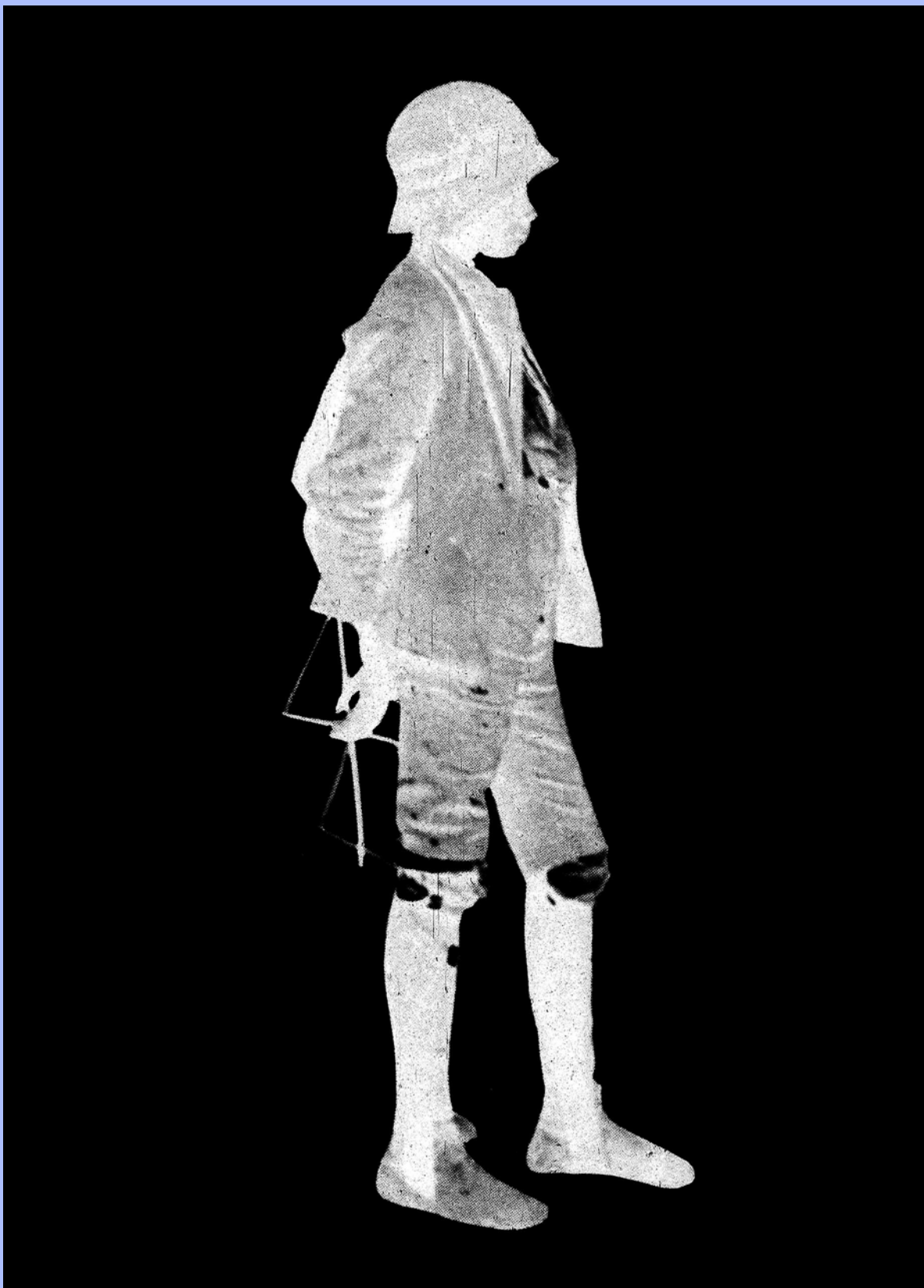
Transformative change will continue in 2023–24, a year that will feature more exciting exhibitions, programs and initiatives carried forward under the leadership of new Director and CEO Jean-François Bélisle, who was appointed to the role on June 7, 2023, after serving as Executive Director and Chief Curator of the Musée d'art Joliette, one of Canada's most important regional museums, since 2016.

- ▶ Beginning in July 2023, a monumental new work by artist Deanna Bowen will be installed on the outside south façade of the Gallery building. [The Black Canadians \(after Cooke\)](#) expands Bowen's own family history into a broader examination of discrimination in North America, the abolition of slavery and the trade's colonial legacy.
- ▶ A major retrospective exhibition of art by [Jean Paul Riopelle](#) opens in October 2023 as a highlight of the centennial celebrations of the birth of this artistic pioneer, who earned Canada immense recognition. The retrospective will examine this 20<sup>th</sup>-century trailblazer through a 21<sup>st</sup>-century lens, introducing Riopelle as a tireless experimenter and innovator anchored in the contemporary realm.
- ▶ In November 2023, we will welcome the opening of the first major exhibition of works by the great Inuk artist Nick Sikkuark, who was quietly successful in creating highly imaginative drawings and sculptures. The show [Humour and Horror](#) introduces the fullness of Sikkuark's contribution and meaning through multiple voice and perspectives of people from Kugaaruk in Nunavut, Inuit art circles and the contemporary art world.
- ▶ Kapwani Kiwanga will represent Canada at the Venice Biennale beginning in April 2024.
- ▶ The summer 2024 season will highlight Indigenous art and artists, including [Shelley Niro: The 500 Year Itch](#), organized and circulated by the Art Gallery of Hamilton with the Smithsonian's National Museum of the American Indian and curatorial support from the NGC, and [Radical Stitch](#), organized by the Mackenzie Art Gallery.



JEAN-FRANÇOIS BÉLISLE,  
the new Director and CEO of  
the National Gallery of Canada.  
Photo: Claudia Morin-Arbour





DEANNA BOWEN *The Black Canadians (after Cooke)* [detail], 2022. © Deanna Bowen. Courtesy the artist and MKG127



In the year ahead, the Gallery also looks forward to the ongoing return of tourism, travel and art appreciation in the wake of COVID-19 restrictions. Earned revenue for the 2022-23 year was \$7.7 million, up 81 per cent from the previous year's level of \$4.3 million (\$2 million in 2020-21), but below pre-pandemic levels of \$9.6 million in 2019-20. We were grateful to receive \$4.5 million in emergency relief funding from the Government of Canada for 2022-23, which provided short-term financial stability. Total on-site visitation was 279,000, compared to 166,000 the previous year, 65,000 in 2020-21, and pre-pandemic levels of over 400,000. Off-site visitors, including those at the Venice Biennale, totalled approximately 580,000.

While we are optimistic for our short-term recovery, challenges continue for the Gallery's longer-term financial and operational sustainability, as appropriations from government (which constitute 80 to 85 per cent of total resources available to the NGC) have not increased in more than 20 years. Inflationary pressures are also affecting all aspects of our business, including maintenance of an aging iconic facility, an unfunded long-term capital plan and a growing need to resource digitization and virtual programming, as well as programs in support of JEDI&A, the Department of Indigenous Ways and Decolonization, national outreach and art-storage priorities.

More information can be found in the National Gallery of Canada's 2022-23 Financial Statements and Management Discussion & Analysis, which begin on [p. 89](#).



Photo: NGC



# 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**  
Foster, Quebec  
May 26, 2022 to May 25, 2024  
(second term)  
December 14, 2017 to  
December 13, 2021 (first term)



### VICE-CHAIR

**Mandeep Roshi Chadha**  
Montréal, Quebec  
March 26, 2021 to March 25,  
2025 (Vice-Chair term)  
April 1, 2018 to March 31, 2022  
(first term)



### TRUSTEE

**Paul R. Baay**  
Calgary, Alberta  
June 27, 2013 to December 14,  
2022 (third term)  
June 27, 2009 to June 26, 2013  
(second term)  
June 27, 2006 to June 26, 2009  
(first term)



### TRUSTEE

**Adad Hannah, Ph.D.**  
Vancouver, British Columbia  
April 23, 2021 to April 22, 2024  
(second term)  
April 1, 2018 to March 31, 2021  
(first term)



### TRUSTEE

**Terry Burgoyne**  
Toronto, Ontario  
June 1, 2021 to May 31, 2024  
(second term)  
June 1, 2018 to May 31, 2021  
(first term)



### TRUSTEE

**Dominique Hamel**  
Montréal, Quebec  
June 21, 2021 to June 20, 2025  
(second term)  
June 1, 2018 to May 31, 2021  
(first term)



### TRUSTEE

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



### TRUSTEE

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



### TRUSTEE

**Clayton Windatt**  
Sturgeon Falls, Ontario  
July 1, 2019 to  
January 31, 2023



### TRUSTEE

**Brian McBay**  
Vancouver, British Columbia  
July 4, 2019 to  
December 14, 2022



### TRUSTEE

**Susan Côté-Freeman**  
Ottawa, Ontario  
June 10, 2022 to  
June 9, 2026



### TRUSTEE

**Julie Jai**  
Whitehorse, Yukon  
December 15, 2022 to  
December 14, 2026



### TRUSTEE

**Matthew ("Manny") Blair**  
Mahone Bay, Nova Scotia  
December 15, 2022 to  
December 14, 2026



### TRUSTEE

**Harold Robinson**  
Edmonton, Alberta  
March 22, 2023 to  
March 21, 2027

*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 2022-23, the Board and its Committees held a total of 42 meetings: 13 meetings of the full Board of Trustees and 29 meetings of its various committees.

Consistent with its obligations as a Crown corporation and its goal to fully engage Canadians across the country, the Board of Trustees holds an Annual Public Meeting (APM), providing stakeholders and members of the public with an opportunity to express their views and seek information about the Gallery's activities. The most recent APM was held in-person at the Gallery and online on April 5, 2023. Participants received an overview of the Gallery's financial situation, recent additions to the national collection, and highlights of its exhibitions and public programs, and had an opportunity to pose questions to the speakers and panellists.

## BOARD EXPENDITURES

Travel and hospitality expenses for members of the Board of Trustees are published on the [NGC website](#) 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
<p><b>CHAIR</b> <b>Françoise Lyon</b></p> <p>The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board. It did not meet in 2022-23.</p>	<p><b>CHAIR</b> <b>Dominique Hamel</b></p> <p>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 2022-23.</p>	<p><b>CHAIR</b> <b>Sara Stasiuk</b></p> <p>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 2022-23.</p>
ACQUISITIONS COMMITTEE	DEVELOPMENT AND PROGRAMS COMMITTEE	PEOPLE, CULTURE AND BELONGING COMMITTEE
<p><b>CHAIR</b> <b>Terry Burgoyne</b></p> <p>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 six times in 2022-23.</p>	<p><b>CHAIR</b> <b>Lisa Browne</b></p> <p>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 2022-23.</p>	<p><b>CHAIR</b> <b>Brian McBay</b> <b>(until December 14, 2022),</b> <b>Acting Chair: Adad Hannah</b> <b>(March 7, 2023)</b></p> <p>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 2022-23.</p>





## 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 Senior Management Team on an annual basis, according to the Gallery's bylaws.

### Director and Chief Executive Officer (CEO)\*

Angela Cassie served as Interim Director and CEO of the NGC from July 2022 until June 2023. Ms. Cassie joined the Gallery in January 2021 as Vice-President, Strategic Transformation and Inclusion and was responsible for implementation of the NGC's ground-breaking Strategic Plan. Fluently bilingual, she served for 10 years in progressively senior roles at the Canadian Museum of Human Rights in Winnipeg before stepping down as Senior Vice-President, Program, Exhibitions and Public Affairs in 2019 to pursue a mini-MBA at the McGill Executive Institute. Ms. Cassie began her career at the Department of Canadian Heritage, where she became Regional Director of Communications and Executive Services (Prairies and Northern Region). She has also served as president of the board of the Société de la francophonie manitobaine (SFM).

Dr. Alexandra (Sasha) Suda was appointed as the Gallery's 11<sup>th</sup> Director and CEO in April 2019, departing in July 2022 to lead the Philadelphia Museum of Art. 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 Senior Curator of European Art and the R. Fraser Elliott Chair of Prints and Drawings at the Art Gallery of Ontario.

\* On June 7, 2023, Jean-François Bélisle was appointed as the new NGC Director and CEO for a five-year term, effective July 17, 2023. Most recently, Mr. Bélisle served as Executive Director and Chief Curator of the Musée d'art Joliette, one of Canada's most important regional museums, a position he held since 2016. Mr. Bélisle has served in various capacities at museums, art publications, galleries, international NGOs, auction houses and universities in eight countries. He holds both a Bachelor of Arts and a Master of Arts in Art History from Concordia University.



## Senior Management Team

**Sasha Suda**  
Director and Chief  
Executive Officer  
(until July 8, 2022)

**Angela Cassie**  
Interim Director and Chief  
Executive Officer (July 10,  
2022 until June 9, 2023)  
and Chief Strategy and  
Inclusion Officer (formerly  
Vice-President, Strategic  
Transformation and  
Inclusion and Interim  
Vice-President Corporate,  
Public Affairs and Marketing)

**Tania Lafrenière**  
Interim Chief Operating  
Officer and Senior Vice-  
President, People, Culture  
and Belonging

**Mike Testa**  
Chief Financial Officer

**Liliane Lê**  
Vice-President, Public  
Affairs and Marketing  
(as of June 6, 2022)

**Steven Loft**  
Vice-President, Indigenous  
Ways and Decolonization

**Kitty Scott**  
Deputy Director,  
Collections and Research  
and Chief Curator (until  
November 17, 2022)

**Marie-Claude Mentor**  
Corporate Secretary  
(as of January 9, 2023)

**Douglas Chow**  
Director, Communications  
(as of December 12, 2022)

**Isabelle Corriveau**  
Director, Exhibitions and  
Outreach

**Stephen Gritt**  
Director, Conservation  
and Technical Research  
(until November 17, 2022)

**Michelle LaVallee**  
Director, Indigenous Ways  
and Decolonization

**Suzanne LeBlanc**  
Director of the Directorate  
Office (as of June 17, 2022)

**Kathryn Lyons**  
Director, Learning and  
Community Engagement  
(as of March 13, 2023)

**Lynn McMaster**  
Interim Director,  
Learning and  
Community Engagement  
(until February 28, 2023)

**Princewill Obgan**  
Director, Anti-Racism  
and Inclusion  
(as of January 9, 2023)

**Jonathan Shaughnessy**  
Director, Curatorial  
Initiatives

**Taylor van Blokland**  
Director, Visitor Experience  
(as of April 11, 2022)

# CORPORATE PERFORMANCE

As we define our objectives for the planning period, we look at various factors and forces within our external and internal environments. Some of the most significant external factors include:

- ▶ Increasingly, people seek community beyond family, religion and workplaces.
- ▶ The communities we serve expect diversity in representation across the Gallery's exhibitions, collection, teams and visitors.
- ▶ There are heightened expectations for digital access and engagement.
- ▶ The pandemic requires a focus on local audiences who expect safety.
- ▶ Reduced capacity, less tourism and lower income result in economic pressures and increased uncertainty.

Internal factors that have an impact on our strategic direction include:

- ▶ Prioritized relationships with Indigenous communities, culture and history – particularly our relationships with Algonquin communities, upon whose unceded and un-surrendered land the Gallery is located.
- ▶ The design of community-centric experiences which prioritize inclusivity and accessibility as drivers in decision-making.
- ▶ Inspiring teams to solve problems such as lack of representation and to work in new ways that serve visitors first.
- ▶ Demand for greater diversity, equity and inclusion in how the Gallery hires, leads, collects and programs.
- ▶ A commitment to transparency in thought and action, and agency to experiment and change.

The Gallery's Strategic Plan focuses on five strategic pillars through which we plan to deliver against our mandate and realize our mission. This section sets out the results of each indicator developed to measure our progress.

Over the course of the 2022-23 fiscal year, we worked towards tracking new strategic outcomes. The Gallery identified indicators to set new baselines and monitor progress. For the indicators relating to external outreach and visitor satisfaction, and internally relating to JEDI&A, more time is required to compile accurate statistics for future baseline establishment and measurement.



## 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.

### 1.1 OUTCOME

Our brand promise, *Ankosé*, is integrated into our programming and exhibitions resulting in stronger connections with our visitors and communities.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase in employee brand awareness and knowledge	75% of employees agree or strongly agree on NGC alignment with brand principles	Employee pulse survey	49% of employees agree or strongly agree on NGC alignment on brand principles	Target not achieved
Increase % national brand ( <i>Ankosé</i> ) awareness	New metric in 2022-23	National brand awareness survey	59%	Baseline established
Increase % visitor awareness and alignment with NGC mandate	New metric in 2022-23	Visitor survey	78% of respondents to the visitor survey believe that "Through the visual arts, the National Gallery of Canada creates dynamic experiences that allow for new ways of seeing ourselves, each other, and our diverse histories."	Baseline established



## 1.2 OUTCOME

People, resources, and ideas are brought together via collaboration communities and artist networks in new and lasting ways that amplify their impact.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase national partner geographic reach	Establish baseline	National survey	Indicator measurement postponed to 2023-24	
Increase % of national partner satisfaction	Establish baseline	National survey	Indicator measurement postponed to 2023-24	
Increased # of collaborations with diverse communities	New metric in 2022-23	Community Programs stats	Indicator measurement postponed to 2023-24	
Increased growth of partnerships and geographic reach of loans from the Gallery collection	New metric in 2022-23	Loans statistics	National: 15 International: 13 *Geographic areas defined as number of individual cities where one or more works from the NGC collection was loaned	Baseline established



### 1.3 OUTCOME

Our online and in-person experiences are actively transformed and more accessible and relevant for all. Previously underserved communities are sought out and welcomed to the NGC.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
# of people in attendance	160,000 visitors	Admissions	279,269	Target achieved
# of membership	8,000 households (revenue value of \$400,000)	Sales	8,831 households	Target achieved
# of online engagements	New metric in 2022-23	Web stats	1,439,163 unique website visitors 9,919 digital program participants	Baseline established
Increase visitor satisfaction	Increase visitor satisfaction by 5% by Q4	Visitor surveys	80% (3% increase from 2021-22)	Target not achieved
Increase visitor representation	New metric in 2022-23 (Baseline established in 2021-22)	Visitor survey	Audience segmentation exercise to be completed in 2023-24	
Increase member representation	New metric in 2022-23	Member survey	Race/ethnicity: Indigenous, Black and/or racialized: 5% White: 84%	Baseline established
Increase visitor and partner perception of accessibility	New metric in 2022-23	Visitor survey	12% of visitor survey respondents who self-identified as having a disability faced accessibility barriers prior to or during their visit	Baseline established
Number of Canadian geographic regions engaged	New metric in 2022-23	Visitor survey	Visitor survey respondents from 79 different geographic regions in Canada	Baseline established
Increase in visitor / member resonance with NGC mandate	Increase above 80%** of visitors and members who agree that NGC is achieving our mandate. **Baseline established in 2021-22	Visitor and member surveys	78% (3% increase from 2021-22)	Target not achieved
Increase visitor sentiment among audiences from diverse communities	New metric in 2022-23	Visitor survey	Indicator measurement postponed to 2023-24	



#### 1.4 OUTCOME

We have internal capabilities and resources in place to fulfill the vision of our community programming strategy.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Audience segmentation	New metric in 2022-23	N/A		Indicator measurement postponed to 2023-24
Number of community programs available	New metric in 2022-23	Community programming stats		Indicator measurement postponed to 2023-24
Increase % participation by members of under-represented communities	New metric in 2022-23	Community programming stats		Indicator measurement postponed to 2023-24
Increase in # of collaborations with diverse communities	New metric in 2022-23	Community programming stats		Indicator measurement postponed to 2023-24



## 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.

### 2.1 OUTCOME

The Gallery’s collection is shared with communities in bold new ways. A new acquisitions strategy is aligned with our purpose and vision, and underpinned by our commitment to equity, inclusion, and diversity.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Determine representation within the NGC collection	Complete analysis of all existing collection with existing date	Collection database	Gap analysis of existing collection completed	Target achieved
Collection is representative of the communities we exist for	New metric in 2022-23	Collection database	Indicator measurement postponed to 2023-24	

### 2.2 OUTCOME

Bold, inclusive, and environmentally sustainable programming and education opportunities based on our collection are identified and resourced.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase in # of “loans out” regions engaged	New metric in 2022-23	Loans program statistics	National: 15 International: 13  *Geographic areas defined as number of individual cities where one or more works from the NGC collection was loaned	Baseline established
Increase in the # of geographic regions where NGC programming is undertaken	New metric in 2022-23	Exhibition program statistics	Number of geographic regions where NGC exhibitions were presented: National: 4 International: 2  *Geographic regions defined as number of individual cities where one or more NGC exhibition was presented	Baseline established

## 2.3 OUTCOME

Strong foundations are established for digital programming and content across the Gallery and streamlined digital integration for all teams.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase in online engagement: # of website visitors	Establish baseline	Online analytics	1,439,163 unique website visitors	Baseline established
Increase in online engagement: # of web page views	Establish baseline	Online analytics	3,947,893	Baseline established
Increase in online engagement: # of <i>NGC Magazine</i> page views	Establish baseline	<i>NGC Magazine</i> analytics	320,696	Baseline established
Increase in % of participant satisfaction in online programming	Establish baseline	Programming surveys	Indicator measurement postponed to 2023-24	
Increase in # of digital education program participants	New metric in 2022-23	Learning and Community Engagement department program analytics	9,919 digital program participants	Baseline established



## PILLAR 3

# EMPOWER, SUPPORT AND BUILD A DIVERSE AND COLLABORATIVE TEAM

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

### 3.1 OUTCOME

Strategic planning and culture change processes are piloted. An internal rhythm of data-informed continuous learning and improvement is practiced, along with teams sharing and exchanging knowledge and practices with our local and global peer-networks.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase % of employee engagement (Number of employees who feel supported by their organization and respective teams.)	Increase of 5% by end of Q4 (Baseline of 70% from 2021-22)	Employee pulse survey results	75% of employees feel supported by their organization and respective teams	Target achieved: 5% increase
Increase in # of internal learning and training opportunities attended by employees	Establish baseline	Learning Series engagement data (participation)	On average, 40% of employees participated in Learning Series sessions.	Baseline established
Increased % in understanding of JEDI&A concepts by NGC employees	New metric in 2022-23	Employee pulse survey results	Indicator measurement postponed to 2023-24	

### 3.2 OUTCOME

Fully equipped teams actively engage in meaningful work based on the shared strategic plan. Teamwork is collaborative, adaptive and human-centred. Communication channels are continuously improved and leadership opportunities developed.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increased % of eligible employees participating in leadership training	New metric in 2022-23	Training statistics	100% of eligible employees participated in <i>Inclusive Leadership training</i>	Baseline established

### 3.3 OUTCOME

Our JEDI&A strategy is resourced and actioned with strong assessment tools to support it. Systemic barriers to equitable engagement and genuine inclusion for our visitors, community, and team members are actively addressed.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase % in NGC workforce representation as benchmarked against workforce availability estimate ( <a href="#">WFA</a> )	Increase % of NGC employees from four employment equity groups <sup>1</sup>	Employee Equity self-identification questionnaire data	% of NGC employees from four employment equity groups <sup>1</sup>	
	Women – <a href="#">WFA</a> : 52.7% (64.5% employees at NGC**)		Women: 64.3%	Target achieved
	Indigenous peoples – <a href="#">WFA</a> : 4.0% (5.9% employees at NGC**)		Indigenous: 5.1%	Target achieved
	Persons w/ disabilities – <a href="#">WFA</a> : 9.0% (3.8% employees at NGC**)		Persons w/ disabilities: 5.4%	Target not achieved
	Members of “visible minorities”* – <a href="#">WFA</a> : 15.3% (9.3%% employees at NGC**)		Members of “visible minorities”*: 11.3%	Target not achieved

<sup>1</sup> [Government of Canada employment equity groups](#)

\* Descriptor language as per 2021 Statistics Canada reports

\*\* 2021 NGC employee equity report



## PILLAR 4

# CENTRE INDIGENOUS WAYS OF KNOWING AND BEING

With an emphasis on healing, the Gallery will anchor its present and future in the past, and in the knowledge of Indigenous Elders and ancestors. Through partnerships with Indigenous leaders, the Gallery will create the space and time required to redesign its path as a colonial institution. The Gallery will honour the land upon which it is located and will continue working towards building a more sustainable relationship with the environment. The Gallery will continue to build bridges and invite others to join it on this collective journey.

### 4.1 OUTCOME

Re-examined collections and programming through an Indigenous lens make experiences of the Gallery welcoming to Indigenous communities.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase % of NGC online and in-person programming that is Indigenous-led or focused	Establish baseline	Online and in-person programming data	We are currently redeveloping the Indigenous focused areas of the website. This will include dedicated content to be managed by the Indigenous Ways & Decolonization (IWD) department as well as functionality to add programming that is Indigenous-led and curated	Target achieved
Number of Re-Creation artwork commissions	By Q4, two art objects completed	Curatorial records	Re-Creation has been suspended pending review. Current project is being completed. It is anticipated that the program will be renewed with stronger guidelines, processes and will be led by the IW&D team	Indicator measurement postponed to 2023-24
Increase # of collaborations with Indigenous artists participating in the Re-Creation program	By Q4, three artists engaged	Curatorial records		

## 4.2 OUTCOME

Based on an equitable agreement, a formal Indigenous Advisory Committee at the Gallery is routinely consulted.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase % of exhibitions programs and initiatives with Indigenous Advisory Committee input and review	Establish baseline	N/A	The number of exhibitions and initiatives has grown, with significant plans for the next three years established. Indigenous advisory committees will be constituted in 2023-24 under the lead of IW&D Senior Manager, Policy, Protocols and Strategic Initiatives (New position added)	Indicator measurement postponed – committee to be established in 2023-24
Increase retention and satisfaction of Indigenous Advisory Committee members and advisors	New metric in 2022-23	N/A	Clear terms of reference, mandate and scope of authority being developed	Indicator measurement postponed – committee to be established in 2023-24

## 4.3 OUTCOME

In collaboration with Indigenous leaders from our host nation, the NGC's plans are created and programs piloted to bring Indigenous ways of knowing and being across the organization, both internally and externally.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase # of initiatives in the Indigenous and Canadian galleries that centre Indigenous ways of knowing and being	New metric in 2022-2023	N/A	Currently we are engaged in a policy review process that incorporates an anti-colonial lens that references the Calls to Action and the UNDRIP.	Indicator measurement postponed – committee to be established in 2023-24
Increase # of initiatives / programs that support the Calls to Action of the Truth and Reconciliation Commission	New metric in 2022-2023	N/A	Calls to Action have been incorporated in the IW&D 3-year operational roadmap	Indicator measurement postponed – committee to be established in 2023-24

## PILLAR 5

# INVEST IN OPERATIONAL RESILIENCE AND SUSTAINABILITY

With the goal of fostering human connection, the Gallery will leverage new technologies – including social media and livestreaming platforms – to expand the Gallery’s reach and impact and deliver its best work. The Gallery’s physical space will be environmentally sustainable and built to last, and will reflect organizational values. To ensure a resilient future, the Gallery will expand existing funding streams and experiment with new forms of revenue generation.

### 5.1 OUTCOME

Implementation of updated technology and digital infrastructure across the gallery enables seamless online work for our teams and engaging digital experiences for our audiences.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increased % employee engagement with NGC internal digital experience	New metric in 2022-23	N/A	Indicator measurement postponed to 2023-24	

### 5.2 OUTCOME

To become more flexible, inclusive and visitor-centric, upskilled team members and re-calibrated structures, processes and procedures align with our shared strategy.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase # of internal learning and training opportunities attended by employees	Establish baseline	LinkedIn Learning Data	Indicator measurement postponed to 2023-24	



### 5.3 OUTCOME

Our home in Ottawa reflects our human-centred vision – it is more accessible, welcoming and environmentally sustainable. Investments in infrastructure support our sustainability strategy and operational processes monitor our progress.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Increase # of sustainability initiatives in progress	Establish baseline	Management inputs	Indicator measurement postponed to 2023-24	
Value of capital asset additions (during the fiscal year)	New metric in 2022-23	Financial reports	\$2.2M	Baseline established

### 5.4 OUTCOME

New and existing revenue streams (both earned and donation-based) are explored and actively grown to support our contingency fund, allowing us to pursue new and experimental opportunities across the institution.

INDICATOR	TARGET 2022-23	DATA SOURCE	ACTUAL 2022-23	RESULT
Earned revenue	\$4.7M (\$4.3M in 2021-22)	Financial reports	\$7.7M	Target achieved
Boutique and publishing	\$1.5M	Financial reports	\$1.9M	Target achieved
Admissions	\$1.5M	Financial reports	\$2.3M	Target achieved
Parking	\$0.75M	Financial reports	\$0.9M	Target achieved
Membership	\$0.4M	Financial reports	\$0.6M	Target achieved
Other	\$0.55M	Financial reports	\$2.1M	Target achieved
Contributions (\$ in contributed revenue)	\$3.8M (\$3.2M in 2021-22)	Financial reports	\$3.1M	Target not achieved



## 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.

### CARBON FOOTPRINT DATA

	2018-19	2019-20	2020-21	2021-22	2022-23
Attendance	434,834	408,363	64,676	165,854	279,269
Electricity consumption (kWh)	8,770,911	8,314,917	7,368,002	7,994,004	7,167,479
District steam (converted to kWh)	1,768,606	1,548,885	1,404,456	1,758,333	N/A
District chilled water (converted to kWh)	2,436,382	1,118,886	2,038,350	2,988,056	N/A
TOTAL CONSUMPTION kWh	12,975,899	10,982,688	10,810,807	12,740,393	7,167,479
Diesel consumption (litres)	1,500	1,500	1,500	1,500	0
BUILDING CARBON FOOTPRINT (tonnes CO <sub>2</sub> e)	380.3	322.5	317.5	386	215
Business travel (kms – ground/air)	1,629,152	1,329,571	3,227	199,355	701,508
Vehicle use (kms)	7,027	10,565	5,939	N/A	N/A
Taxis (kms)	N/A	N/A	N/A	N/A	N/A
TRAVEL CARBON FOOTPRINT (tonnes CO <sub>2</sub> e)	301	135.1	1.2	29	120
Water use (m <sup>3</sup> )	21,799	22,420	8,580	9469	18,732
Wastewater (m <sup>3</sup> )	N/A	N/A	N/A	N/A	N/A
WATER CARBON FOOTPRINT (tonnes CO <sub>2</sub> e)	7.5	7.7	3.0	3.3	7
Waste generated (metric tonnes)	N/A	76.13	56.56	84.26	84
Waste to landfill (metric tonnes)	N/A	55.31	22.48	29.73	30
Waste to recycling	N/A	20.82	34.08	54.53	55
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 <sub>2</sub> e)	0	32.9	13.5	18	51
TOTAL CARBON FOOTPRINT (tonnes CO <sub>2</sub> e)	690	498	336	436	394

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



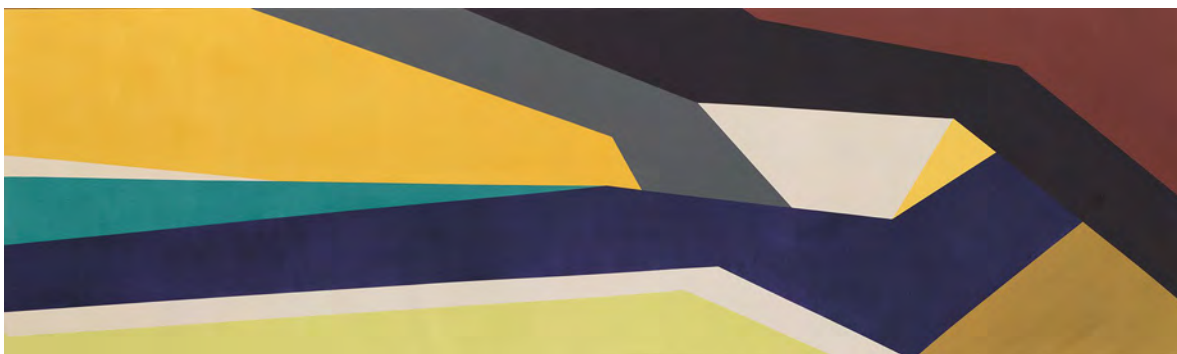


# ACQUISITION HIGHLIGHTS

Since its earliest acquisitions in the 1880s, the National Gallery of Canada has built a world-class collection of historical and contemporary art. In 2022-23, our focus on the art collection was stronger than ever, with acquisitions of \$10.9 million (well above each of the previous three years) and \$11.1 million in art donations. A total of 261 artworks were brought into the collection – some of which are showcased in this section.

To view the complete list of 2022-23 acquisitions, visit [gallery.ca](https://www.gallery.ca).





MILLY RISTVEDT *Highway No. 4*, 1969, acrylic on canvas, 104.2 × 351 × 3.5 cm. National Gallery of Canada, Ottawa. © Milly Ristvedt / CARCC Ottawa 2023. Photo: NGC



LAWREN S. HARRIS *Throne Mountain, Jasper*, 1924, 1924, oil on wood pulp board, 27 × 35.2 × .5 cm. National Gallery of Canada, Ottawa. Gift of Erika Bruce, Ottawa. Photo: NGC



BRENDAN FERNANDES *As One IV*, 2017, printed 2021, inkjet print, 86.5 × 122.2 cm. National Gallery of Canada, Ottawa. © Brendan Fernandes. Photo: NGC



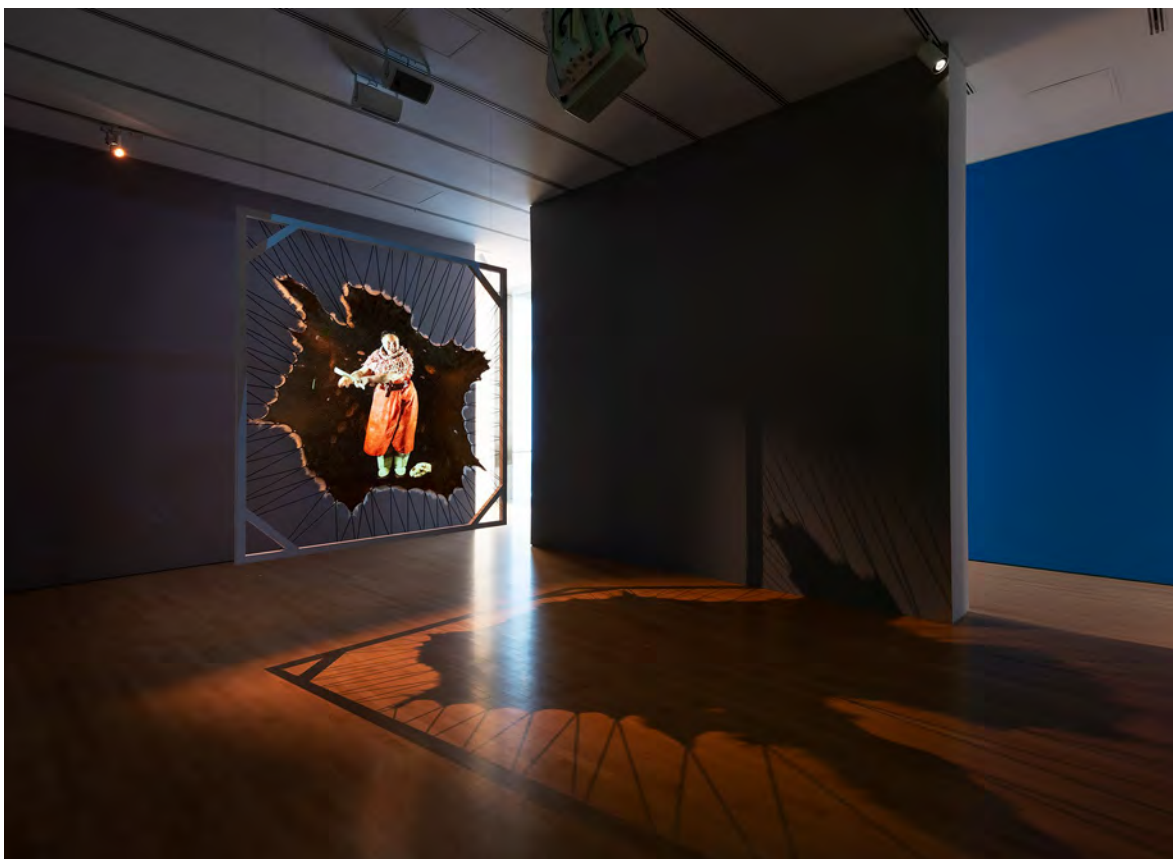
RÉMI BELLIVEAU *Jean Dularge [1965-1967]*, 2018-21, video, 55 min 27s, installation dimensions variable. National Gallery of Canada, Ottawa.  
© Rémi Belliveau. Photo: NGC



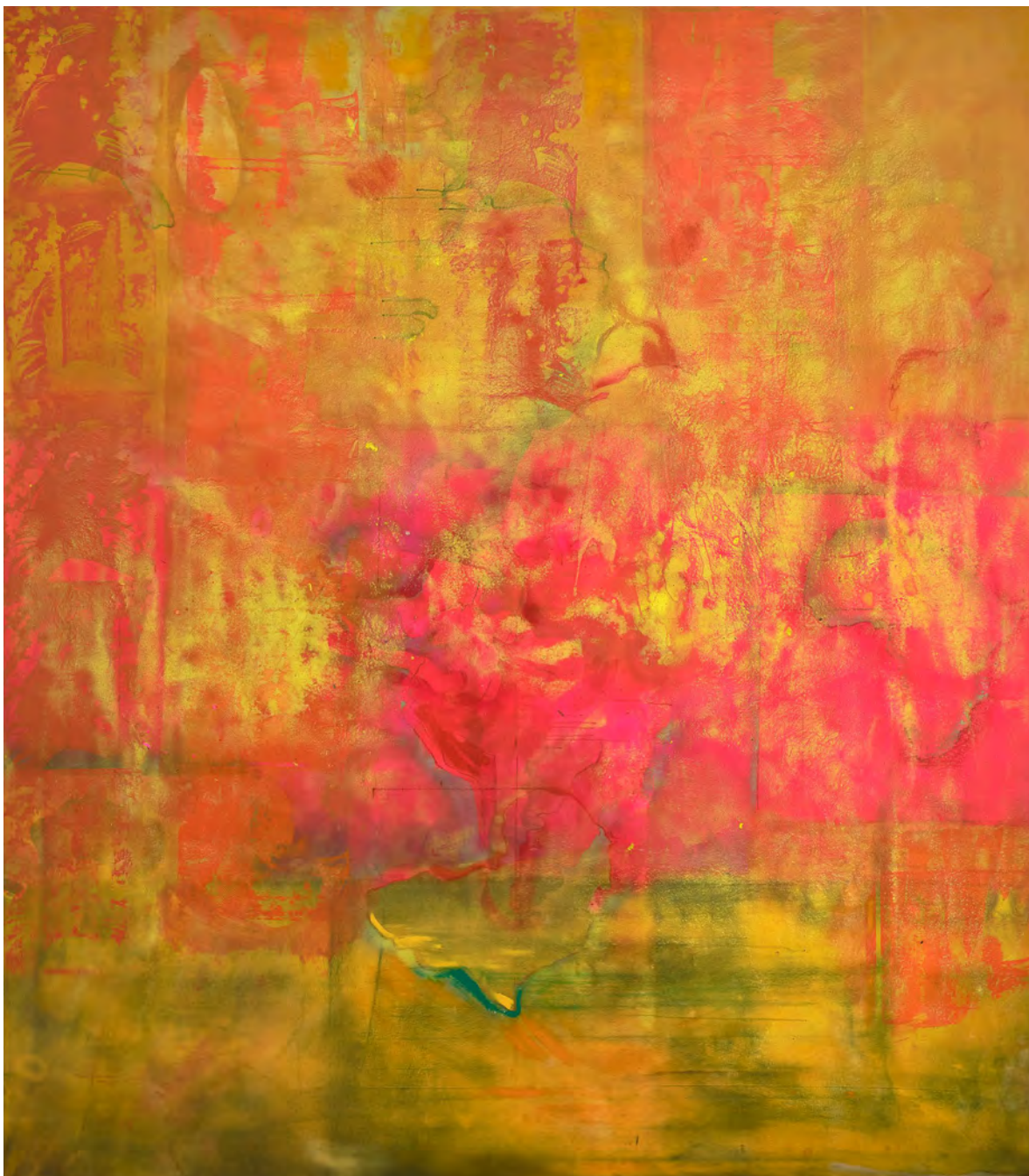
DAPHNE ODJIG *Pow Wow Dancer*, 1978, acrylic on canvas, 91 × 86 cm. National Gallery of Canada, Ottawa. Gift of John W. and Bernice W. Forster, Vancouver. © Estate of Daphne Odjig, by permission of Stan Somerville. Photo: NGC



JEFFREY THOMAS *Chief Red Robe, Champlain Lookout*, 2009, from the series *Indians on Tour*, inkjet print, 53 × 78 cm (approx.). National Gallery of Canada, Ottawa. © Jeffrey Thomas. Photo: NGC



LAAKKULUK WILLIAMSON BATHORY *Nannuppugut!*, 2021, video, polar bear skin, wooden frame and elasticated rope, installation dimensions variable. National Gallery of Canada, Ottawa. © Laakkuluk Williamson Bathory. Photo: NGC



FRANK BOWLING *Middle Passage*, 1970, acrylic paint and oil-based ink on canvas, 319.9 × 280.3 cm. National Gallery of Canada, Ottawa. Gift of Michael Nesbitt, Winnipeg. © Frank Bowling. All rights reserved, DACS 2023 / CARCC Ottawa 2023. Photo: NGC



SILKE OTTO KNAPP *Stack*, 2020, watercolour on canvas, 300 × 370 × 2.7 cm overall. National Gallery of Canada, Ottawa. Purchased 2022 with the support of a gift in memory of Eva Ross and Ingeborg Becker. © Estate of Silke Otto-Knapp, courtesy Regen Projects. Photo: NGC



RONI HORN *You are the Weather, part 2*, (detail) 2010-11, inkjet prints on paper, mounted on Sintra, 26.5 × 21.4 cm each; image: 26.5 × 21.4 cm each. National Gallery of Canada, Ottawa. © Roni Horn. Photo: NGC



KANDIS WILLIAMS *Filled or contained, affect is to rhythm: line to direction*, 2021, electrostatic print collage, acrylic medium, charcoal, felt tipped pen and ink on paper, 164 × 131 cm, National Gallery of Canada, Ottawa. © Kandis Williams. Photo: NGC



ELIZABETH ELEANOR SIDDAL *Study for an Illustration to the Ballad «Clerk Saunders»*, c. 1849–62, brush and pen with black and brown ink with scraping and glaze on wove paper, 26.7 × 20 cm. National Gallery of Canada, Ottawa. Gift of the Dennis T. Lanigan Collection. Photo: NGC



REMBRANDT VAN RIJN *The Flight into Egypt*, c. 1653, etching, engraving and drypoint on laid paper, 21.2 × 28.4 cm. National Gallery of Canada, Ottawa. Gift of the Meakins McClaran Collection, Montréal. Photo: NGC



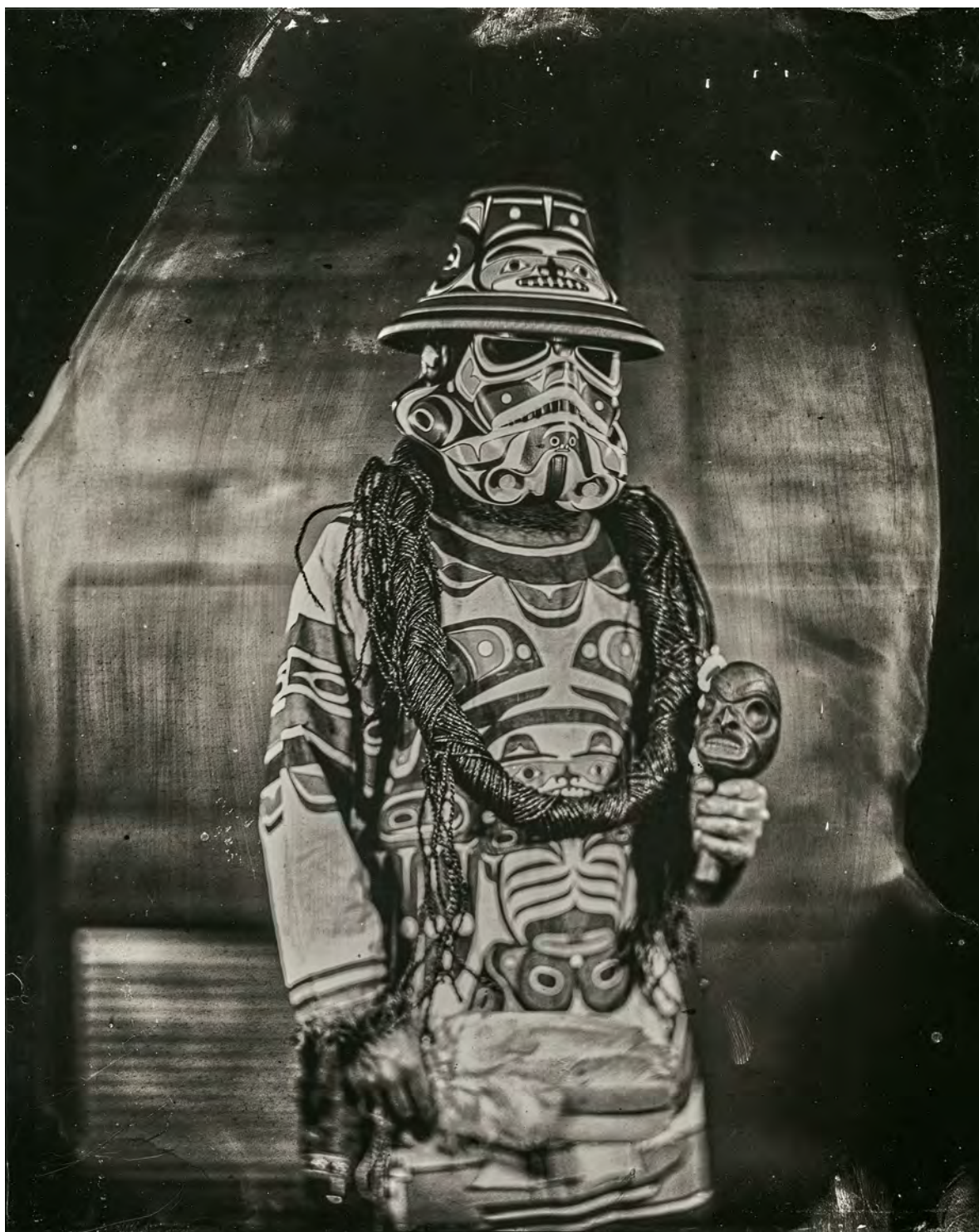
JAMES TIBBITS WILLMORE, JOSEPH MALLORD WILLIAM TURNER *Mercury and Argus*, 1839, etching and engraving with graphite on chine collé, 75.5 × 60.3 cm. National Gallery of Canada, Ottawa. Photo: NGC



DIANE ARBUS *Two friends in the park, N.Y.C.* 1965, 1965, printed c. 1965-67, gelatin silver print, 35.6 × 27.8 cm, National Gallery of Canada, Ottawa. © Estate of Diane Arbus. Photo: NGC



KATHERINE TAKPANNIE *Our Women and Girls are Sacred #3*, 2016, inkjet print, 91.7 × 137.6 cm. National Gallery of Canada, Ottawa.  
© Katherine Takpannie. Photo: NGC



WILL WILSON *K'ómoks Imperial Stormtrooper (Andy Everson)*, Citizen of the K'ómoks First Nation, 2017, inkjet print, 126 × 100.9 cm.  
National Gallery of Canada, Ottawa. © Will Wilson. Photo: NGC



SARA CWYNAR *sGlass Life*, 2021, 6-channel digital video installation, 19 min 2 s, installation dimensions variable. National Gallery of Canada, Ottawa. © Sara Cwynar. Purchased 2022 with the generous support of Diana Billes, Toronto. Photo: Courtesy of the artist and Cooper Cole, Toronto.

# LOANS

Due to the breadth, quality and uniqueness of its collection, the National Gallery of Canada loans out a significant number of works each year. Between April 1, 2022 and March 31, 2023, the Gallery loaned 88 works from the collection to 24 institutions in Canada for 27 exhibitions, as well as 16 works from the collection to 15 institutions outside of Canada for 14 exhibitions. Figures in parentheses indicate the number of works by each artist on loan.

## CANADA

### BRITISH COLUMBIA

#### PRINCE GEORGE

##### Two Rivers Gallery

L-2484

*Rita Leistner – Forest for the Trees*  
April 28 to July 17, 2022  
Leistner, Rita (2)

#### WHISTLER

##### Audain Art Museum

L-2451

*Dempsey Bob: The North*  
April 2 to August 14, 2022  
Bob, Dempsey (2)  
Touring: Glenbow Museum, Calgary, September 10 to November 12, 2022  
McMichael Canadian Art Collection, Kleinburg, December 10, 2022 to April 17, 2023

### MANITOBA

#### WINNIPEG

##### Winnipeg Art Gallery

L-2468

*Loan to Permanent Galleries*  
October 10, 2021 to July 3, 2022  
Thomson, Tom (1)

L-2396

*Kwaatanihtowwakiv: A Hard Birth, Manitoba 1870*  
March 19 to September 5, 2022  
Unknown (Métis artist) (1)

### ONTARIO

#### HAMILTON

##### Art Gallery of Hamilton

L-2394

*Tom Thomson? The Art of Authentication*  
Thomson, Tom (6)  
Touring: Agnes Etherington Art Centre, Kingston, February 26 to May 29, 2022

#### McMaster Museum of Art

L-2418

*we are made of stardust*  
August 16 to December 2, 2022  
Ashoona, Shuvina and Noestheden, John (1)  
Skawennati (1)

#### KLEINBURG

##### McMichael Canadian Art Collection

L-2372

*Uninvited: Canadian Women Artists in the Modern Moment*  
Carr, Emily (1)  
Clark, Paraskeva (2)  
Goldberg, Regina Seiden (1)  
Loring, Frances (1)  
MacLeod, Pegi Nicol (1)  
McLaughlin, Isabel (1)  
Munn, Kathleen (4)  
Newton, Liliias Torrance (2)  
Nutt, Elizabeth S. (1)  
Savage, Anne (3)  
Watking, Margaret (2)  
Wood, Elizabeth Wyn (2)  
Wyle, Florence (2)  
Touring: Glenbow Museum, Calgary, April 9 to May 8, 2022  
Vancouver Art Gallery, June 11 to January 8, 2023

L-2448

*Itee Pootoogook: Hymns to the Silence*  
Pootoogook, Annie (1)  
Touring: Art Gallery of Windsor, June 10 to September 11, 2022

L-2469

*Gathie Falk: Revelations*  
June 18 to January 8, 2023  
Falk, Gathie (7)  
Touring: Museum London, February 4 to May 7, 2023

L-2460

*Elisapee Ishulutaq: My World*  
July 1 to October 30, 2022  
Ishulutaq, Elisapee (3)

### LONDON

#### Museum London

L-2390

*We Are All Astronauts*  
March 5 to May 15, 2022  
Patterson, Dan (1)

### OTTAWA

#### Ottawa Art Gallery

L-2425

*Family Palette: Frances-Anne Johnston, Franz Johnston and Franklin Arbuckle*  
September 10, 2022 to February 5, 2023  
Johnston, Frances-Anne (1)

L-2485

*Loan to Permanent Galleries*  
March 21 to August 14, 2022  
Shonibare, Yinka (1)

### TORONTO

#### Art Gallery of Ontario

L-2452

*Robert Houle Red is Beautiful*  
December 13, 2021 to April 18, 2022  
Houle, Robert (4)  
Touring: Contemporary Calgary, June 23 to September 18, 2022  
Winnipeg Art Gallery, October 8 to April 2, 2023

#### Power Plant

L-2491

*Alicia Henry: Witnessing*  
Henry, Alicia (1)  
Touring: Art Gallery of Nova Scotia, March 4 to May 22, 2022  
Kamloops Art Gallery, October 1 to December 31, 2022

### WOODSTOCK

#### Woodstock Art Gallery

L-2486

*Fountain*  
October 8, 2022 to January 21, 2023  
Duchamp, Marcel (1)

### QUEBEC

#### JOLIETTE

##### Musée d'art de Joliette

L-2463

*Forgotten – Scott, Brandtner, Eveleigh, Webber – Revisiting Montreal abstraction of the 1940s*  
October 1, 2022 to January 8, 2023  
Brandtner, Fritz (10)  
Eveleigh, Henry (1)  
Scott, Marian (3)

### MONTRÉAL

#### Montréal Museum of Fine Arts

L-2378

*Riopelle. À la rencontre des territoires nordiques et des cultures autochtones*  
Echalook, Noah (1)  
Touring: Beaverbrook Art Gallery, Fredericton, April 2, 2022 to July 3, 2022

#### Canadian Centre for Architecture

L-2481

*Angirramut / Rovttu guvli / Towards Home*  
June 1, 2022 to March 26, 2023  
Nango, Joar (1)

### QUÉBEC CITY

#### Musée national des beaux-arts du Québec

L-1950

*Alfred Pellán: Le Réveur Éveillé*  
February 26, 2014 to April 3, 2022  
Pellán, Alfred (1)

L-2493

*Evergon. Theatres of the Intimate*  
October 13, 2022 to April 23, 2023  
Evergon (5)



## CANADA

### SASKATCHEWAN

#### MOOSE JAW

##### **Moose Jaw Museum and Art Gallery**

L-2487  
*Revolution in the Rock Garden*  
 September 30 to December 31, 2022  
 Poitras, Edward (1)

### REGINA

#### **MacKenzie Art Gallery**

L-2466  
*Radical Stitch*  
 April 30 to September 25, 2022  
 Ace, Barry (2)  
 Skawennati (1) (AGH only)  
 Touring: Art Gallery of Hamilton, February 10 to May 28, 2023

L-2449  
*Faye Heavyshield: I Eat a Heart and Drink Some Tea*  
 October 28, 2022 to February 2023  
 Heavyshield, Faye (2)

### SASKATOON

#### **Remai Modern**

L-2475  
*The Wind and the Grass*  
 June 4, 2022 to January 30, 2023  
 Martin, Agnes (1)

L-2508  
*Storied Objects: Métis art in Relation*  
 September 24, 2022 to May 22, 2023  
 Belcourt, Christi (1)

LP-0002  
*Vertigo Sea*  
 March 2 to June 19, 2022  
 Akomfrah, John (1)

## GERMANY

### FRANKFURT

#### **Städelsches Kunstinstitut und Städtische Galerie**

L-2443  
*Renoir, Rococo Revival*  
 March 2 to June 19, 2022  
 Renoir, Auguste (3)

## MEXICO

### MEXICO CITY

#### **La Nao Galería**

L-2474  
*The Universe Froze into Ghostly Skeins*  
 Margolles, Teresa (1)  
 Touring: Proyecto Caiman Arte Contemporaneo, Guadalajara, April 21 to June 17, 2022

## SPAIN

### MADRID

#### **Museo Thyssen-Bornemisza**

L-2406  
*The Magritte Machine*  
 Magritte, René (1)  
 Touring: Fundació La Caixa, Barcelona, February 24 to June 6, 2022

## SWITZERLAND

### BASEL

#### **Fondation Beyeler**

L-2450  
*Georgia O'Keeffe: The Painter's Lens*  
 January 23 to May 22, 2022  
 O'Keeffe, Georgia (1)

### ZURICH

#### **Museum Haus Konstruktiv**

L-2526  
*Zurich Art Prize*  
 October 27, 2022 to January 15, 2023  
 Kiwanga, Kapwani (2)

## THE NETHERLANDS

### LEIDEN

#### **Museum de Lakenhal**

L-2511  
*David Bailly and Vanitas*  
 March 10 to July 2, 2023  
 Baillly, David (1)

## UNITED KINGDOM

### LONDON

#### **Courtauld Gallery**

L-2433  
*Fuseli and the Modern Woman: Fashion, Fantasy, Fetishism*  
 October 13, 2022 to January 8, 2023  
 Fuseli, Henry (1)  
 Touring: Zürcher Kunstgesellschaft, Zurich, February 24 to May 21, 2023

## UNITED STATES OF AMERICA

### ATLANTA, GEORGIA

#### **High Museum of Art**

L-2439  
*André Kertész: Postcards from Paris*  
 February 18 to May 29, 2022  
 Kertész, André (1)

### BOSTON, MASSACHUSETTS

#### **Isabella Stewart Gardner Museum**

L-2407  
*The Glimpse of Gold: From Simone Martini to Kehinde Wiley*  
 October 13, 2022 to January 16, 2023  
 Simone Martini (1)

### CHICAGO, ILLINOIS

#### **The Renaissance Society**

L-2525  
*Joi Arcand*  
 September 10 to November 6, 2022  
 Arcand, Joi (1)

### ITHACA, NEW YORK

#### **Herbert F. Johnson Museum of Art**

L-2533  
*Wonder and Wakefulness: The Nature of Pliny the Elder*  
 January 21 to June 11, 2023  
 Camuccini, Vincenzo (1)

### NEW YORK, NEW YORK

#### **Metropolitan Museum of Art**

L-2358  
*The Tudors: Art and Majesty in Renaissance England*  
 October 3, 2022 to January 8, 2023  
 Eworth, Hans (1)  
 Touring: Cleveland Museum of Art, February 26 to May 14, 2023

### RICHMOND, VIRGINIA

#### **Virginia Museum of Fine Arts**

L-2490  
*The Art of the American Guitar*  
 October 9, 2022 to March 19, 2023  
 Model, Lisette (1)

# EXHIBITIONS

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

In 2022–23, the Gallery organized 17 exhibitions, 14 of which were presented in Ottawa. In addition to programming in Ottawa, there were four exhibitions – organized solely by the Gallery or in partnership with other museums – on view throughout Canada.

## SPECIAL ART INSTALLATIONS AT THE NGC IN OTTAWA

**William Kentridge:**  
*More Sweetly Play  
the Dance*  
Lower Contemporary  
Galleries  
December 14, 2019 to  
June 5, 2022

**Geneviève Cadieux:**  
*Barcelone*  
Exterior South façade  
June 2, 2021 to  
October 16, 2022

**Rashid Johnson:**  
*Capsule*  
Main Entrance  
July 16, 2021 to  
January 5, 2023

**John Akomfrah:**  
*Vertigo Sea*  
Lower Contemporary  
Galleries  
July 29, 2022 to  
July 23, 2023

## SPECIAL EXHIBITIONS PRESENTED AT THE NGC IN OTTAWA

**100 Years of  
Documentation Files**  
NGC Library and Archives  
February 18 2021 to  
May 29, 2022

**Canada and  
Impressionism:  
New Horizons**  
Special Exhibition Galleries  
– Level 2 and Gallery C218  
February 26 to  
July 3, 2022

**Over the Rainbow: Works  
by LGBTQ2S+ Artists**  
Upper Contemporary  
Galleries  
April 8 to  
September 11, 2022

**General Idea**  
Special Exhibition  
Galleries – Level 1  
June 3 to  
November 20, 2022

**Beautiful and Useful:  
The Douglas Schoenherr  
Donation of Books  
Published by  
Kelmscott Press**  
NGC Library and Archives  
June 23, 2022 to  
June 18, 2023

**New Generation  
Photography  
Awards 2022**  
Gallery C218  
August 12 to  
December 19, 2022

**Movement: Expressive  
Bodies in Art**  
Special Exhibition  
Galleries – Level 2  
September 2, 2022 to  
September 10, 2023

**Governor General's  
Awards in Visual and  
Media Arts 2022**  
Organized by the  
National Gallery of  
Canada in collaboration  
with the Canada  
Council for the Arts  
Permanent Collection  
Galleries  
October 14, 2022 to  
January 19, 2023

**2022 Sobey Art Award**  
Upper Contemporary  
Galleries  
October 28 2022 to  
March 12, 2023

**Paul P.: Amors et Mors**  
Gallery C218  
February 10 to  
June 11, 2023

**Uninvited: Canadian  
Women Artists in the  
Modern Moment**  
Organized by the  
McMichael Canadian  
Art Collection with the  
exceptional support of  
the National Gallery  
of Canada  
Special Exhibition  
Galleries – Level 1  
March 3 to  
August 20, 2023

## IN CANADA

**Moyra Davey: The Faithful**  
Leonard & Bina Ellen  
Art Gallery, Concordia  
University, Montréal  
February 16 to  
April 9, 2022

**New Generation  
Photography  
Awards 2022**  
Arsenal Contemporary  
Art, Toronto  
April 29 to May 29, 2022

**Stan Douglas: 2011 ≠ 1848**  
The Polygon Art Gallery,  
North Vancouver  
September 9 to  
November 26 2022  
Remai Modern, Saskatoon  
February 4 to  
June 4, 2023

**The Collectors' Cosmos**  
Audain Art Museum,  
Whistler  
January 28 to  
May 15, 2023

## INTERNATIONAL

**Anthropocene**  
Organized by the National  
Gallery of Canada and  
the Art Gallery of Ontario,  
in partnership with  
Fondazione MAST  
Museum Helmond,  
Helmond, The Netherlands  
April 10 to September 11,  
2022

**Stan Douglas: 2011 ≠ 1848**  
Commissioned by the  
National Gallery of  
Canada and presented  
in partnership with the  
Canada Council for the  
Arts and the National  
Gallery of Canada  
Foundation at the 59th  
Biennale di Venezia –  
Biennale Art 2022  
Canada Pavilion,  
Venice, Italy  
April 23 to  
November 27, 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, 2022 and March 31, 2023, the Gallery produced the following publications:

### ***Stan Douglas, 1848 ≠ 2011***

Released April 2022, trilingual (English, French and Arabic), 288 pages. Published by the NGC, distributed by König, Germany.

### ***General Idea***

Released June 2022, separate English and French, 756 pages. Published by the NGC, distributed by JRP Editions.

### ***Sobey Art Awards 2022***

Released October 2022, bilingual (English and French), 98 pages. Published by the NGC.

### ***Shelley Niro, 500 Year Itch (French Edition)***

Finalized in 2022–23, to be released Sept 2023, 318 pages. English Edition published by the Art Gallery of Hamilton, distributed by Gooselane. French edition produced by the NGC.

### ***National Gallery of Canada Review***

The Gallery produces this [online scholarly journal](#) in collaboration with the University of Toronto Press. Volume 12, on the writings of artist AA Bronson, was published in June 2022; Volume 13 on the publications of curator Gerald McMaster was due out in July 2023.

### ***NGC Magazine***

[NGC Magazine](#) is published on the Gallery's website. It features weekly articles highlighting the Gallery's exhibitions, collections and overall activities, as well as artists and themes represented in the collection. In 2022–23, the readership continued to see growth, reaching 65,000 users and 84,000 page views.

## 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 2022–2023, 152 contracts with living Canadian artists were prepared under the terms of the Agreement. The NGC also had 58 licenses with rights collective associations for artworks and artists not covered by the Agreement. This represents more than 866 images of artworks shared with the public, mostly through the NGC website exhibition pages, *NGC Magazine* and social media. Of this number, 55 per cent were artworks still protected under copyright.

In addition, 915 images of works of art from the collection were made available to third parties for reproduction or research purposes. Of this number, 37 per cent were artworks still protected under copyright law and 63 per cent were artworks in public domain.



# 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.

## CORPORATE PARTNERSHIPS

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

**Black & McDonald**  
Fall Open House

**Nordstrom**  
School bus program

**PACART**  
*Uninvited: Canadian Women Artists in the Modern Moment*

## OTHER PARTNERS AND SPONSORS

Capital Pride

Canadian Foundation  
for AIDS Research

Centretown Community  
Health Centre

Connected Canadians

Embassy of France  
in Canada

Embassy of the United  
States of America

Farm Boy (Sobeys,  
Empire Company)

Kwende Kefentse,  
Executive Director, CKCU

## CIRCLE+

Don and Sheila Bayne

Brian Brown

In Memory of Nancy Clark

Costco Wholesale  
Canada Ltd.

David and Evetta Dalziel

grc architects

Terrance Hall

Lawrence L Herman and  
Béatrice de Montmollin

Robert Hindley

Julie Hodgson

Anna and Geoffrey Hole

S. Hrycko

Ed and Nancy Karrels

Dr. Dennis and Mrs. Sharon  
Lanigan

Sean and Jamilah Murray

Constance B. O'Donnell

C.A. Robertson

Roseann Runte

Hugh Shewell and Karin  
Adlhoch

Nan Shuttleworth

Michael and Caron Stewart

Jacques Taillon and  
Christine Lalande

Irene Thomson

Five anonymous donors





NATIONAL GALLERY OF CANADA

# MANAGEMENT DISCUSSION AND ANALYSIS AND FINANCIAL STATEMENTS

FOR THE YEAR END MARCH 31, 2023



# 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 (NGC), 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 2022-23, the Gallery progressed through the second year of its strategic plan, rooted in five strategic 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

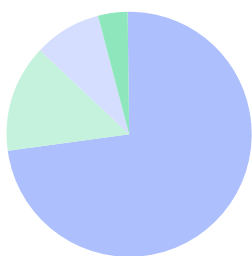
The 2022-23 fiscal year marked the first time in three years that the Gallery was able to be open to the public for a full 12 months without any closures. The gradual easing of pandemic related restrictions and protocols was also visible within the facility throughout the year.

The ongoing effects of the pandemic were still being felt early in the year with residual impact on the exhibition calendar. This included not only presentations in Ottawa, but also touring exhibitions and loans across Canada and internationally, including the opening of the Venice Biennale that had been delayed for more than a year.

Industry challenges to hiring front-line positions in the box office, Boutique and protection services delayed plans to open seven days a week until early June (the Gallery historically shifts to summer operating hours during the long weekend in May).

The Gallery also saw the return of special events within the spaces of its iconic facility as well as indoor food services with a new on-site caterer, which now joins the coffee shop and seasonal outdoor tavern operated by three unique partners. The Gallery also moved its box office back to the main entrance of the facility.





## NGC TOTAL FUNDING BY SOURCE, 2022-23

- Parliamentary appropriations: 73%
- Contributed items for the collection: 14%
- Operating revenue: 9%
- Sponsorships and contributions: 4%

The Gallery receives the majority of its funding from the Government of Canada. The Gallery generates its own operating revenues and graciously accepts contributions and sponsorships, including items contributed for the collection. Total funding by source for the fiscal year is as follows:

## FINANCIAL OVERVIEW

The Gallery posted a net operational surplus of \$1.6 million, compared to a surplus of \$2.8 million in the prior year. Federal Budget 2022 also contained an additional \$4.5 million in revenue relief to assist Gallery operations given the continued impact of the pandemic on attendance and self-generated revenues.

## PARLIAMENTARY APPROPRIATIONS

The Gallery recognized parliamentary appropriations in the amount of \$55.5 million during the year. This is a decrease below the \$56.2 million recognized in the prior year. Reductions to appropriations recognized to offset amortization expense are partially offset by additional revenue relief funding received from government and increased acquisition of items for the collection.

## OPERATING REVENUE, SPONSORSHIPS, AND CONTRIBUTIONS

The Gallery generated \$7.7 million in operating revenues during the year, compared to \$4.3 million in the prior year. Although not at pre-pandemic levels, substantial increases in attendance-driven revenues such as admissions, memberships, Boutique and parking continue to be signs of post-pandemic recovery. Other business lines such as event rentals and food services are also starting to return. The Gallery also benefitted from a rise in interest rates on its investment income.

The Gallery recognized \$2.4 million in contributions from the National Gallery of Canada Foundation, \$0.7 million in sponsorships and contributions from other funders, and contributed items for the collection were valued at \$11.1 million for the year.

## COLLECTING ACTIVITIES

The Gallery acquired items for the collection valued at \$22.0 million during the year, compared to \$22.7 million in the prior year. The Gallery purchased \$10.9 million in items for the collection and received contributed items from generous donors valued at an additional \$11.1 million. At the end of March, the Gallery had \$5.6 million available for future acquisitions.



## EXPENSES

Excluding expenditures related to art purchases and donations, the Gallery spent \$53.8 million on operations during the year, which is an increase over the \$53.1 million spent in the prior year.

Salary and employee benefit costs remain the Gallery's largest expenditure at \$25.0 million, an increase of \$0.3 million over the prior year. The Gallery also saw an increase in staff and non-staff travel of \$0.8 million with the lifting of restrictions and the pandemic-delayed opening of the Venice Biennale in May 2022.

During the year, the Gallery re-assessed its initial 40-year estimated useful life of the building capital asset and extended that estimate until 2050. This change resulted in a \$3.0 million reduction to amortization expense.

As activity continued to increase over the prior year and with no pandemic-related building closures, the Gallery had many activity-based cost increases including protection services, professional services, utilities, materials and supplies and cost of goods sold related to the Boutique.

## CAPITAL EXPENDITURES

The Gallery acquired \$2.2 million in capital assets during the period. This includes \$1.7 million expended by the Gallery directly and \$0.5 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, the Gallery had \$14.0 million available to future capital priorities associated with an aging iconic facility.

## OUTLOOK

Federal Budget 2023 contained short-term funding to support Canada's six national museums for immediate building maintenance. The Gallery expects to receive \$1.2 million in 2023-24 and \$1.6 million in 2024-25, for a total of \$2.8 million over the next two fiscal years.

Detected on April 23, 2023, the Gallery was subject to what has been confirmed as a ransomware attack. Immediate actions were taken to isolate the network, rebuild backup servers and begin a forensic investigation using third-party cyber security experts. Restoration priority was actioned based on the NGC's business continuity plan in order to protect the collection, loans and continue to serve the public. As of June 2023, the Gallery was unable to confirm whether any privacy information appeared to have been breached but could confirm that some operational data was lost. Significant progress was made and the Gallery was expecting a full return to connectivity in the near future.

On June 7, 2023, the Government of Canada announced that the new Director & CEO of the National Gallery of Canada would be Jean-François Bélisle. This Governor-in-Council appointment is for a five-year term starting July 17, 2023.

The Gallery's most recent trends on attendance-driven revenues and other business lines continue to show signs of post-pandemic recovery, but it is anticipated that a full return to historical levels, including international tourism, will still take time. The Gallery hopes to accelerate the recovery in the 2023-24 year with its exhibitions and public programs to best serve all Canadians and achieve its mandate and strategic vision.

NATIONAL GALLERY OF CANADA

# FINANCIAL STATEMENTS

FOR THE YEAR ENDED MARCH 31, 2023

## 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.



Françoise E. Lyon  
Chairperson



Mike Testa, CPA, CMA  
Chief Financial Officer

Ottawa, Canada  
June 21, 2023





## 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 2023, 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 2023, 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*.

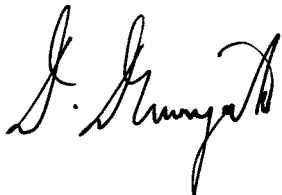
In our opinion, the transactions of the National Gallery of Canada that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the *Financial Administration Act*, we report that, in our opinion, the accounting principles in Canadian public sector accounting standards have been applied, after giving retroactive effect to the change in the method of accounting for asset retirement obligations as explained in Note 3 to the financial statements, 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  
21 June 2023



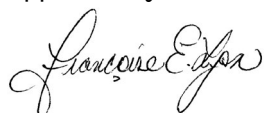
# STATEMENT OF FINANCIAL POSITION

As at March 31 (in thousands of dollars)

	2023	2022 RESTATED (NOTE 3)
<b>ASSETS</b>		
<b>Current</b>		
Cash and cash equivalents (Note 4)	5,174	8,783
Investments (Note 5)	7,420	4,229
Restricted investments (Note 5)	21,937	23,829
Accounts receivable (Note 6)	2,460	1,027
Inventory	627	430
Prepaid expenses	690	890
<b>Total current assets</b>	<b>38,308</b>	<b>39,188</b>
Collection (Note 7)	1	1
Capital assets (Note 8)	64,010	67,072
	<b>102,319</b>	<b>106,261</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>Current liabilities</b>		
Accounts payable and accrued liabilities (Note 9)	3,145	3,408
Accrued salaries and benefits (Note 10)	1,428	1,785
Deferred contributions for the purchase of objects for the Collection (Note 11)	5,550	8,794
Deferred contributions for the purchase of capital assets (Note 11)	3,635	12,707
Other deferred contributions (Note 11)	2,261	2,212
<b>Total current liabilities</b>	<b>16,019</b>	<b>28,906</b>
Deferred contributions for the purchase of capital assets (Note 11)	10,375	-
Employee future benefits (Note 12)	640	630
Asset retirement obligations (Note 13)	581	681
Deferred contributions for the amortization of capital assets (Note 14)	63,367	66,308
<b>Total liabilities</b>	<b>90,982</b>	<b>96,525</b>
<b>Net Assets</b>		
Unrestricted	10,599	8,998
Investment in capital assets (Note 8)	622	622
Permanently endowed	116	116
<b>Total net assets</b>	<b>11,337</b>	<b>9,736</b>
	<b>102,319</b>	<b>106,261</b>

Contingencies and Contractual rights and obligations (notes 16 and 17)  
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	2023	2022 Restated (Note 3)
Net assets, beginning of the year	8,998	622	116	9,736	6,903
Net result of operations for the year	1,601	–	–	1,601	2,833
Net change in investment in capital assets (Note 8)	–	–	–	–	–
<b>Net assets, end of the year</b>	<b>10,599</b>	<b>622</b>	<b>116</b>	<b>11,337</b>	<b>9,736</b>

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)

	2023	2022 Restated (Note 3)
Operating revenue	7,697	4,252
Sponsorships and contributions	3,106	3,271
Contributed items for the Collection	11,131	14,896
<b>Total operating revenue, sponsorships, and contributions (Schedule 1)</b>	<b>21,934</b>	<b>22,419</b>

### EXPENSES

Collection		
Operations	7,944	7,296
Purchase of items for the Collection (Note 7)	10,925	7,789
Contributed items for the Collection (Note 7)	11,131	14,896
<b>Total – Collection</b>	<b>30,000</b>	<b>29,981</b>
Outreach	15,527	14,816
Accommodation	18,570	20,944
Internal services	11,716	10,085
<b>Total expenses (Schedule 2)</b>	<b>75,813</b>	<b>75,826</b>

Net results before Parliamentary Appropriations	(53,879)	(53,407)
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Parliamentary appropriations (Note 15)	55,480	56,240
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<b>Net result of operations</b>	<b>1,601</b>	<b>2,833</b>
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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	2023	2022
Cash received from clients	6,631	3,534
Parliamentary appropriations received	47,373	50,955
Cash paid to suppliers	(34,647)	(27,956)
Payments related to salary and benefits	(25,381)	(25,930)
Interest received	675	146
Total cash flow from (used for) operating activities	(5,349)	749
INVESTING ACTIVITIES		
Acquisition of investments	(52,000)	(63,003)
Disposal of investments	51,000	58,003
Total cash flow from (used for) investing activities	(1,000)	(5,000)
CAPITAL ACTIVITIES		
Payments related to capital acquisitions	(1,638)	(1,083)
Total cash flow used for capital activities	(1,638)	(1,083)
FINANCING ACTIVITIES		
Appropriations received for the acquisition of capital assets	3,000	4,000
Restricted contributions and related investment income	1,378	3,660
Total cash flow from financing activities	4,378	7,660
Total cash inflows (outflows)	(3,609)	2,326
CASH AND CASH EQUIVALENTS, BEGINNING OF THE YEAR		
Unrestricted cash and cash equivalents	8,783	6,457
Restricted cash and cash equivalents	-	-
	8,783	6,457
CASH AND CASH EQUIVALENTS, END OF THE YEAR		
Unrestricted cash and cash equivalents	5,174	8,783
Restricted cash and cash equivalents	-	-
	5,174	8,783

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, 2023

## 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 of Canada Secretariat (TBS) 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 TBS 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 TBS 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 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 Canada Science and Technology Museum. 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 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 restricted and unrestricted 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

Unrestricted 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 and term deposits 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 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	63 years (2022 – 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

The useful life of capital assets are periodically reviewed. 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 expense 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) ASSET RETIREMENT OBLIGATIONS

Asset retirement obligations are recorded when a financial obligation to remove or retire a tangible capital asset is incurred. Asset retirement obligations are recorded as both a liability and an offsetting related tangible capital asset based on estimates for retirement date, cost, inflation, and discount rate. Over time, the liability is accreted and capital asset is amortized through the Statement of Operations. Estimates are revisited at the end of each fiscal year and, if necessary, the obligation is revalued. Revaluations to the liability are recognized as a part of the cost of the related tangible capital asset.

## (L) 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).

## (M) 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.

## (N) 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.

## (O) NATIONAL GALLERY OF CANADA FOUNDATION

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





## (P) 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.

## (Q) 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, asset retirement obligations and contingent liabilities are the most significant items for which estimates are used. Actual results could differ significantly from those estimated.



### 3. ADOPTION OF NEW ACCOUNTING STANDARD

The Public Sector Accounting Board (PSAB) issued a new accounting standard for asset retirement obligations (PS3280) effective for fiscal years beginning on or after April 1, 2022. As a result, the Gallery has adopted a new accounting policy for asset retirement obligations. An asset retirement obligation is a legal obligation associated with the retirement of a tangible capital assets. The Gallery has material legal obligations related to the removal of asbestos from the building.

The Gallery has chosen to apply the modified retrospective method for this standard, wherein the liability is applied at the date the obligation was first incurred and prior years are restated but discount rates and assumptions used are based on those in effect at the beginning of the fiscal period that the standard is applied. Application of this standard has had the following effect on the prior-year figures.

#### Statement of Financial Position

As at March 31  
(in thousands of dollars)

	2022 Restated	2022 As previously stated
Capital assets	67,072	66,930
Asset retirement obligations	681	–
Unrestricted net assets	8,998	9,537

#### Statement of Operations

As at March 31  
(in thousands of dollars)

	2022 Restated	2022 As previously stated
Internal services	10,085	10,064
	–	–

#### Schedule #2: Expenses

As at March 31  
(in thousands of dollars)

	2022 Restated	2022 As previously stated
Amortization of capital assets	8,225	8,220
Miscellaneous	84	68

Comparative figures in the notes have also been restated where necessary. The impact on the current fiscal year is an increase to expenses of \$20,917.



## 4. 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, 2023, cash and cash equivalents yielded an average return of 3.93% (year ended March 31, 2022: 0.32%). Due to the short-term nature of these cash and cash equivalents, cost approximates fair value.

As at March 31 (in thousands of dollars)	2023	2022
Cash and cash equivalents	5,174	8,783
Less: amounts restricted for deferred contributions	–	–
Unrestricted cash and cash equivalents	5,174	8,783

## 5. INVESTMENTS

During the year ended March 31, 2023, investments yielded an average return of 2.73% (year ended March 31, 2022: 0.55%). Due to the short term and nature of these investments, cost approximates fair value.

As at March 31 (in thousands of dollars)	2023	2022
GICs and term deposits	29,357	28,058
Less: amounts restricted for deferred contributions	21,937	23,829
Unrestricted investments	7,420	4,229

## 6. ACCOUNTS RECEIVABLE

Accounts receivable are net of applicable allowance for doubtful accounts.

As at March 31 (in thousands of dollars)	2023	2022
Trades receivable	575	165
Receivable from the National Gallery of Canada Foundation	1,292	258
Taxes receivable	570	544
Trades receivable – Government Departments and Crown Corporations	23	60
	2,460	1,027

## 7. COLLECTION

The Gallery has an extensive collection of works of visual and media art, 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)	2023	2022
Purchase from Appropriations	10,770	7,518
Purchase from private donations	155	271
Total purchases	10,925	7,789
Gifts or bequests, at estimated fair value	11,131	14,896
Total acquisitions	22,056	22,685

During the year, the Gallery entered into a co-ownership agreement with another museum for a work in the Gallery's Collection. Proceeds of \$325,853 from this the joint ownership agreement have been restricted to future purchases of works for the Collection.

## 8. CAPITAL ASSETS

	As at March 31, 2023			As at March 31, 2022
(in thousands of dollars)	Cost	Accumulated amortization	Net carrying value	Net carrying value Restated (Note 3)
Land	622	–	622	622
Building	155,928	132,434	23,494	24,364
Building improvements	64,037	30,763	33,274	34,484
Leasehold improvements	5,626	3,475	2,151	2,622
Equipment and furniture	32,602	30,004	2,598	2,657
Permanent exhibitions	2,814	1,126	1,688	1,876
Vehicles	353	344	9	16
Intangible assets	2,343	2,190	153	289
Asset retirement obligations, building	193	172	21	142
	264,518	200,508	64,010	67,072

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

As at March 31 (in thousands of dollars)	2023	2022
Building improvements	2,192	1,260
Equipment and furniture	150	37
	2,342	1,297

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

(in thousands of dollars)	2023	2022
Capital asset additions	2,221	2,089
Less: capital assets financed through appropriations	(1,697)	(897)
Less: assets transferred from Public Services and Procurement Canada	(524)	(1,192)
	-	-
Deferred appropriations used for the amortization of capital assets	4,862	7,919
Deferred contributions used for the amortization of capital assets	300	301
Amortization of capital assets	(5,162)	(8,220)
Net change in investment in capital assets	-	-

## 9. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

As at March 31 (in thousands of dollars)	2023	2022
Trades payable	1,979	2,203
Due to Government Departments and Crown Corporations	998	951
Unearned revenue	168	254
	3,145	3,408

## 10. ACCRUED SALARIES AND BENEFITS

As at March 31 (in thousands of dollars)	2023	2022
Salary related liabilities	460	650
Vacation and compensatory time accruals	968	1,135
	1,428	1,785



## 11. 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, 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			2023	2022
	the purchase of objects for the Collection	the purchase of capital assets	Other		
Beginning balance, as at April 1	8,794	12,707	2,212	23,713	20,620
Appropriations received in the year	8,000	3,000	–	11,000	12,000
Non-Government funding received or receivable in the year	–	–	3,094	3,094	2,867
Amounts from prior year unearned revenue	–	–	–	–	620
	16,794	15,707	5,306	37,807	36,107
Amounts recognized as revenue in the year	(10,444)		(3,045)	(13,489)	(10,697)
Related acquisition costs	(800)	–	–	(800)	(800)
Purchase of capital assets in the year	–	(1,697)	–	(1,697)	(897)
Ending balance, as at March 31	5,550	14,010	2,261	21,821	23,713

For deferred contributions for the purchase of capital assets, \$10,375,000 is planned to be used more than one year after statement date.



# 12. 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 is 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 9.35% (9.36% as at March 31, 2022). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year-end, was 7.93% (7.95% as at March 31, 2022). Total contributions of \$1,904,000 (\$1,894,000 as at March 31, 2022) 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)	2023	2022
Employer's contributions	1,904	1,894
Employee's contributions	1,795	1,800

## 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 3.28% and inflation of 2.00% (2.34% and 2.00%, respectively as at March 31, 2022). The last actuarial valuation for sick leave was made as at March 31, 2023.

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

(in thousands of dollars)	2023	2022
Accrued benefit obligation, beginning of year	493	559
Current service cost	25	25
Interest expense	11	4
Benefits paid during the year	(4)	(108)
Actuarial gains	(34)	13
Accrued benefit obligation, end of year	491	493
Unamortized actuarial gains	149	137
Accrued benefit liability, end of year	640	630

During the year, \$13,850 was recognized as an expense in the Statement of Operations in relation to these benefits (\$6,454 in 2021-22).

### 13. ASSET RETIREMENT OBLIGATIONS

The Gallery has asset retirement obligations related to asbestos removal. Present value of obligations are based on estimates for a risk-free discount rate of 3.06% and inflation of 2.0% (2.36% and 2.0% in the prior year). Obligations are expected to be settled by 2050.

(in thousands of dollars)	2023	2022 Restated (Note 3)
Asset retirement obligations, beginning of year	681	665
Accretion of asset retirement obligation	16	16
Changes in estimates	(116)	–
Asset retirement obligations, end of year	581	681



## 14. 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)	2023	2022
Balance, beginning of year	66,308	72,439
Acquisition of capital assets	1,697	897
Assets transferred from Public Services and Procurement Canada	524	1,192
Amortization of capital assets	(5,162)	(8,220)
Balance, end of year	63,367	66,308

Amortization of deferred contributions related to appropriations totaled \$4,862,343 (\$7,918,876 at March 31, 2022) and amortization of deferred contribution related to donations totaled \$299,791 (\$300,651 at March 31, 2022).

## 15. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2023	2022
<b>FOR OPERATING AND CAPITAL EXPENDITURES</b>		
Main estimates	37,758	37,757
Supplementary estimates	4,616	6,246
	42,374	44,003
Appropriations deferred for the purchase of capital assets	(3,000)	(4,000)
Amortization of deferred contributions related to appropriations	4,862	7,919
	44,236	47,922
<b>FOR THE PURCHASE OF ITEMS FOR THE COLLECTION</b>		
Main estimates	8,000	8,000
Appropriations recognized from prior years	8,794	9,112
Appropriations deferred to future years	(5,550)	(8,794)
	11,244	8,318
<b>Total Parliamentary appropriations</b>	<b>55,480</b>	<b>56,240</b>





## 16. 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 12 months.

## 17. CONTRACTUAL RIGHTS AND OBLIGATIONS

The Gallery has entered into various revenue and payment contracts. Revenue contracts include rentals of public spaces, parking-rental agreements, and travelling exhibition fees. Payment contracts are mainly for protection services, rental accommodation, and other facility management. As at March 31, 2023, future minimum contractual receipts total \$830,225 (\$577,360 at March 31, 2022) and future minimum contractual payments total \$18,305,193 (\$24,351,254 at March 31, 2022).

(in thousands of dollars)	Contractual Rights	Contractual Obligations
2023-24	396	8,608
2024-25	217	5,710
2025-26	217	1,964
2026-27	-	1,649
2027-28	-	287
2028 and thereafter	-	87
	830	18,305

## 18. 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)

REVENUES FROM RELATED PARTIES	2023	2022
Operating revenue	77	66
Sponsorships and contributions	–	–
	77	66
EXPENSES WITH RELATED PARTIES		
Salaries and employee benefits*	3,967	3,999
Purchased items for the Collection	450	–
Payments in lieu of taxes	3,071	3,236
Professional and special services	7	2
Repairs and maintenance of buildings and equipment	1	174
Utilities, materials and supplies	558	326
Freight, cartage and postage	25	28
Advertising	6	2
Rent	91	91
Communications	47	33
	8,223	7,891

\* Comparative figures have been updated to conform to the current year presentation.

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

(in thousands of dollars)	2023	2022
Due from related parties	23	60
Due to related parties	998	951

Due to related parties includes an amount of \$834,750 (\$849,588 at March 31, 2022) 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 \$524,828 to the Gallery (\$1,191,936 in 2021–22) as a part of the Energy Services Acquisition Program.

During the year, the Gallery entered into a purchase agreement with Shorefast for a commissioned work of art at a price of \$450,000. Due to the nature of commissioned works, it is not possible to determine whether this transaction occurred at fair market value. Shorefast is considered to be related to the Gallery as a Board member serves on the governing body of each entity. The Board member had recused himself from decisions on this transaction.





## 19. 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 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, 2023, \$1,291,802 (\$258,234 at March 31, 2022) is receivable from 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 \$2,129,294 in support of the Gallery (\$2,016,404 during 2021-22).

(in thousands of dollars)	2023	2022
Contributions from the National Gallery of Canada Foundation	2,129	2,016
Contributions deferred for future use	-	(258)
Amortization of deferred contributions related to past donations	300	301
Contributions recognized from the National Gallery of Canada Foundation	2,429	2,059

## 20. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

### CREDIT RISK

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

The Gallery is subject to credit risk on the value of its accounts receivable, excluding taxes receivable, in the amount of \$1,889,436 (\$483,482 at March 31, 2022), and on its restricted and unrestricted cash and cash equivalents and short-term investments of \$34,531,225 (\$36,840,220 at March 31, 2022).

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.

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, \$93,732 (\$71,232 at March 31, 2022) 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 – \$154 of accounts receivable were potentially impaired (\$24,319 at March 31, 2022).

#### 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, 2023 and March 31, 2022.

(in thousands of dollars)	<b>TOTAL</b>	<b>Less than 3 months</b>	<b>3 to 6 months</b>	<b>6 to 12 months</b>
Trades payable	1,979	1,979	-	-
Due to Government Departments and Crown Corporations	998	998	-	-
Accrued salaries and benefits	1,428	23	240	1,165
<b>Total, March 31 2023</b>	<b>4,405</b>	<b>3,000</b>	<b>240</b>	<b>1,165</b>
Total, March 31 2022	4,939	3,437	332	1,170

## 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, 2022.

## 21. SUBSEQUENT EVENTS

The National Gallery of Canada (NGC) was subject to what was confirmed as a ransomware attack. Detected on April 23, 2023, immediate actions were taken to isolate the network, rebuild backup servers and begin a forensic investigation using third-party cyber security experts. Restoration priority was actioned based on the NGC's business continuity plan in order to protect the collection, loans and continue to serve the public uninterrupted.

The impact of this cyberattack is extensive, including human and financial resources required to remediate the situation. The total costs were not yet known but are expected to be partially offset by insurance. The Gallery was expecting a full return to connectivity in the near future. As of June 2023, the Gallery was unable to confirm whether any privacy information appears to have been breached but could confirm that some operational data was lost. The NGC was joined in recovery efforts by third-party industry experts along with the guidance of the Canadian Centre for Cyber Security (CCCS).

On June 7, 2023, the Government of Canada announced that the new Director & CEO of the National Gallery of Canada would be Jean-François Bélisle. This Governor-in-Council appointment is for a five-year term starting July 17, 2023.



## SCHEDULE #1: OPERATING REVENUE, SPONSORSHIPS, AND CONTRIBUTIONS

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

OPERATING REVENUE	2023	2022
Boutique and publishing	1,899	1,267
Admissions	2,290	1,509
Parking	881	585
Memberships	554	368
Rental of public spaces	237	6
Education services	46	3
Art loans	116	124
Travelling exhibitions	85	117
Food services	178	25
Interest	974	162
Proceeds of co-ownership agreement	326	–
Other	111	86
	<b>7,697</b>	<b>4,252</b>
SPONSORSHIPS AND CONTRIBUTIONS		
Sponsorships	60	73
Sponsorships, contributed services	–	20
Contributions		
Contributed items for the Collection	11,131	14,896
From the National Gallery of Canada Foundation	2,429	2,059
From other individuals, corporations and foundations	617	1,119
	<b>14,237</b>	<b>18,167</b>
Operating revenue, sponsorships and contributions	<b>21,934</b>	<b>22,419</b>



## SCHEDULE #2: EXPENSES

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

	2023	2022 Restated (Note 3)
Salaries and employee benefits	25,034	24,736
Purchased items for the Collection	10,925	7,789
Contributed items for the Collection	11,131	14,896
Amortization of capital assets	5,167	8,225
Payments in lieu of taxes	3,071	3,236
Professional and special services	4,741	3,858
Insurance	263	455
Repairs and maintenance of buildings and equipment	4,122	4,112
Protection services	3,300	2,032
Utilities, materials and supplies	2,502	2,023
Freight, cartage and postage	1,493	1,408
Travel for public servants	470	75
Travel for non-public servants	320	100
Hospitality	123	8
Conferences, training and related travel	124	48
Publications	391	594
Cost of goods sold – boutique	888	620
Advertising	337	456
Rent	718	581
Communications	237	215
Library purchases	178	164
Rentals of equipment	128	86
Fellowships	54	25
Miscellaneous	96	84
<b>Total expenses</b>	<b>75,813</b>	<b>75,826</b>





NATIONAL GALLERY  
OF CANADA  
FOUNDATION

FONDATION DU MUSÉE  
DES BEAUX-ARTS  
DU CANADA

## HIGHLIGHTS OF 2022-23

The National Gallery of Canada [Foundation](#) was established in 1997 as a not-for-profit registered charity. Its primary aim is to cultivate private support in Canada and abroad, for the benefit of the NGC. Through responsible stewardship honouring the generosity of its donors, the Foundation fosters the development of a growing, diverse and inclusive circle of philanthropists. Their support sustains the Gallery's ongoing efforts to build a rich collection, create dynamic art experiences, strengthen community connections, centre Indigenous ways of knowing and being, and amplify and engage a diversity of voices.





# MESSAGE FROM THE CHAIR

The NGC Foundation celebrated its 25th anniversary in 2022-23, and we were pleased to mark it with a fresh new mission and vision. We lead philanthropic support of the Gallery's strategic vision, which empowers innovation, the sharing and celebration of the collection in a diverse context, world-class exhibitions and transformative arts programming. We inspire donors to join a growing, increasingly diverse, engaged, passionate philanthropic community. We celebrate our donors and their commitment to championing art which reflects the fabric of our nation.

A key part of this new mission and vision has been the unveiling of our new brand and logo. These align with the Gallery's own celebrated new branding, announced in 2021. The Foundation's new logo features a distinctive geometric pattern, encased in a circle representing limitless connections and possibilities. Like the Gallery's own branding, the Foundation logo is inspired by the glass ceiling of the Scotiabank Great Hall, designed by Canadian architect Moshe Safdie.

A few notable highlights this year included a refreshed brand, the addition of new Board members and the Foundation's appointment of Lisa Turcotte this year as its new Chief Executive Officer.

We are particularly grateful for our donors' faithful support through recent challenges as the Foundation renews our commitment to support the vision of the NGC. Their generosity made possible a total Foundation contribution of \$2,129,294 to the Gallery in 2022-23. (Audited and Board-approved financial statements will be available later in the new fiscal year.)



ANN BOWMAN  
Chair, Board of Directors



## PHILANTHROPIC IMPACT

In April 2022, artist Stan Douglas was this country's official representative at the 59th [Venice Biennale](#), with work featured both in the [Canada Pavilion](#) and at another Biennale site. Special thanks to founding Endowment donors the Sobey Family, the Michael & Sonja Koerner Family and the Jack Weinbaum Family Foundation, as well as to Jackie Flanagan, Michelle Koerner and Nancy McCain and Bill Morneau for their exceptional contributions to the Canadian Artists in Venice Endowment. Thank you to Reesa Greenberg, whose generous financial support funded the restoration of the Canadian Pavilion.

The Foundation has almost reached its \$10-million goal for the Canadian Artists in Venice Endowment. Sincere thanks to the Foundation's Venice supporters and to Presenting Sponsor, RBC. The Foundation thanks RBC for its sponsorship of the *Stan Douglas: 2011 ≠ 1848* National Tour, which has travelled from Venice to The Polygon Gallery in North Vancouver, to the Remai Modern in Saskatoon and will travel to the Gallery itself in Ottawa in September 2023.

In May 2022, the Foundation was thrilled to host its Distinguished Patrons Gala in celebration of the exhibition [Canada and Impressionism: New Horizons](#). 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 exhibition supporters. This was the Foundation's first gala since the pandemic, and it was a joy to reconvene with cherished donors to experience art together as a community. That evening, the Foundation also honoured the immeasurable contributions of Chair Emeritus Thomas d'Aquino to the Foundation's success over nearly two decades. The Foundation would also like to thank its Distinguished Patrons and esteemed guests for the outstanding success of this fundraising gala.

The NGC Foundation is grateful for the generous support of its Contemporary Art Patrons. This knowledgeable group, established in 2020-21, supports innovative new forms of art, as well as the discourse that surrounds it. Within its first year, the Contemporary Art Patrons group has attracted four individual members and five couples, many of whom took advantage of specially organized tours offering exclusive access to contemporary artists and galleries nationally and internationally.



## THE POWER OF PARTNERSHIPS

### SCOTIABANK

Scotiabank is an important Foundation partner. One of its key initiatives is the Scotiabank Photography Program at the Gallery, to which it contributes \$1 million annually. In Fall 2022, winners of the [New Generation Photography Award](#) – a prize supported by Scotiabank – were featured in an exhibition at the Gallery. Congratulations to award recipients Séamus Gallagher, Marisa Kriangwiwat Holmes, and Clara Lacasse.

The Foundation also gratefully acknowledges the Scotiabank Photography Program for its support of the [Leading with Women](#) series. Following the success of *Barcelona* by Geneviève Cadieux, the Gallery will soon feature a new outdoor display of *The Black Canadians (after Cooke)* by Canadian artist Deanna Bowen, who was a 2021 recipient of the Scotiabank Photography Award.

### RBC

The Foundation is proud of our longstanding relationship with RBC and offers profound thanks for its support of the Gallery's work to empower artists. In 2022, RBC continued to support the following major NGC initiatives:

- [Re-Creation](#), which aims to expand the Gallery's exploration of richer and more truthful art histories. Through this project, the NGC seeks to support a new generation of Indigenous creators by providing rich opportunities for emerging and established artists through training and mentorship.
- RBC Emerging Artists Acquisitions Fund, which enables the acquisition of up to four works from diverse Canadian emerging artists and helps ensure that the expressions of Canada's emerging artists are recognized, preserved and shared with future generations.
- Sponsorship of the Venice Biennale in September 2022, celebrating Canadian artist Stan Douglas on the global stage. In addition, RBC supported a national tour of the same work.

RBC's support of these programs ensures 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.



## SOBEY ART FOUNDATION

The Sobeys Art Foundation provides support to Canada's most prestigious contemporary art prize, and one of the most generous in the world. From October 28, 2022 to March 12, 2023, the Gallery presented the [Sobey Art Award 2022 exhibition](#), which featured the work of the year's five regional finalists: Tyshan Wright, Stanley Février, Azza El Siddique, Divya Mehra, and Krystle Silverfox. The winner of this year's Sobeys Art Award, announced in November 2022, was Divya Mehra.

## THE LACEY FAMILY

The Lacey Family generously supports the [Lacey Prize](#), which provides support for Canadian artist-run centres. This important biennial award was established in 2019, with a \$1.3-million gift from Dr. John Lacey and his late wife Naomi Lacey.

## WITH THANKS

The NGC Foundation is grateful to Interim Director and CEO Angela Cassie for her leadership. The Foundation also extends its thanks to the many Gallery teams for their partnership, hard work, and dedication.

Finally, the Foundation would like to thank the members of its Board of Directors for their exemplary commitment and many contributions. This year, the Board was pleased to welcome new members Carol Weinbaum, Glen Bloom and Sandra Pike. The Emeritus Board, formed this year, was also proud to name Thomas d'Aquino as its Chair Emeritus, and welcomed Board members Mark Carney, Beverley McLachlin, Michael Audain, Fred Fountain, Julie Lassonde, Nancy McCain, Rob Sobey and Michael Tims.

The Foundation comprises a community of visionary philanthropists making transformational gifts to support the mission of the NGC. The Board of the NGC Foundation is an integral part of that mission, and the Foundation looks forward to continuing its work with the Gallery and its new mission, vision and brand.

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Special thanks to founding Endowment donors the Sobey Family, the Michael & Sonja Koerner Family and the Jack Weinbaum Family Foundation, as well as to Jackie Flanagan, Michelle Koerner and Nancy McCain and Bill Morneau for their exceptional contributions to the Canadian Artists in Venice Endowment. Profound thanks also to Reesa Greenberg, whose generous financial support funded the restoration of the Canadian Pavilion.



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Gifts received in 2022-23

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