



NATIONAL
GALLERY
OF CANADA

MUSÉE
DES BEAUX-ARTS
DU CANADA

2023–24
Annual report
Building on
solid ground



**Building on
solid ground**

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About us

The National Gallery of Canada (NGC) in Ottawa is located on the unceded, unsurrendered traditional territory of the Algonquin Anishinaabe Nation. We are grateful to Indigenous peoples as the traditional custodians of the land, and we respect the enduring relationship between Indigenous peoples and their traditional territories.

The NGC, founded in 1880, is among the world's most respected art institutions and is housed in one of Canada's most iconic public buildings.

Our job is to develop, preserve and present a national 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, from coast to coast to coast.

As a pre-eminent Canadian showcase of artistic achievement, we also work on the international stage to present Canada's artists to the world – and to bring the world's greatest artists to Canadians.

We are home to more than 75,000 works, including one of the finest collections of Indigenous and Canadian art in the world, masterworks from many other global artistic traditions and extensive library and archival holdings.

Our five-year Strategic Plan 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.

Our purpose

We nurture interconnection across time and place.

Our vision

We envision a future where art has the power to build bridges, deepen relationships, and advance a more equitable society.

Our mission

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.

Our values

Foster belonging, learn and evolve together, embrace change, lead boldly.

Financial highlights

Full financial statements can be found in this report, starting on p. 57.

Earned revenue ↑

2023–24
\$9.2 M

2022–23
\$7.7 M

This year's \$1.5 million (19%) increase in earned revenue was mainly driven by higher attendance with continued post-pandemic recovery and the gradual return of travel and tourism. Total visitation of 325,315 was 16% above the previous year. The National Gallery of Canada (NGC) also benefitted from higher interest rates which resulted in a \$0.9 million increase in investment income.

Contributed revenue ↓

2023–24
\$12.0 M

2022–23
\$14.2 M

Contributed revenue decreased by \$2.2 million (16%) and consists of sponsorships and donations from individuals, corporations and foundations, including those from the NGC Foundation. The total includes artworks contributed to the collection, valued at \$9.2 million in 2023–24, a \$1.9 million decrease compared to 2022–23, which accounts for most of the reduction.

Government funding ↓

2023–24
\$51.5 M

2022–23
\$55.5 M

Federal appropriations for the NGC's operating and capital expenditures decreased by a total of \$4.0 million over last fiscal year. Base appropriations remained consistent. Supplementary appropriations increased by \$0.3 million, thanks to funding announced in Federal Budget 2023 to assist with essential building maintenance and retroactive compensation for negotiated agreements, and COVID-19 relief funding (\$4.5 million in 2022–23) came to an end.

Total expenses ↓

2023–24
\$72.6 M

2022–23
\$75.8 M

Total expenses decreased by \$3.3 million (4%) compared to the prior fiscal year. Actual operating expenses increased by \$3.6 million (7%) when excluding art purchases and donations. Increases in the cost of salaries and benefits, professional and special services, and protection services are the primary business lines that make up the year-over-year variance.

Operational highlights

The 2023–24 year at the NGC was a period of significant growth and community building, which will characterize our path forward. We have been working collaboratively to present art in accessible new ways. We have been building relationships across Canada and around the world. Guided by our goal to connect people with the transformative power of art, we are building on solid ground.

Transformative art experiences

Exhibitions and associated programs during the year created artistic dialogue that crossed historical, geographic and cultural lines.

Some highlights:

- **Riopelle: Crossroads in Time** Welcoming almost 88,000 visitors, this major retrospective of works by legendary Canadian artist Jean Paul Riopelle was presented during the centenary year of his birth.
- **Nick Sikkuark: Humour and Horror** This extraordinary exhibition of works by an imaginative and unconventional Inuk artist attracted close to 33,000 visitors.
- **The Black Canadians (after Cooke)** This monumental exhibition on the Gallery's south façade was opened with hundreds of community members on Emancipation Day in August 2023.

Inspiring human connections

Community collaborations and visitor data collection informed many of our initiatives as we worked to understand and value their needs, motivations and perspectives.

Some examples:

- A survey shows the age of our visitors is shifting to encompass more young people and first-time visitors, as well as visitor satisfaction at 94 per cent.
- The popularity of Free Thursday nights has surged thanks to lively, youth-oriented programs, music and special events involving diverse communities.
- Collaborative on-site school programs and artmaking activities welcomed more than 63,000 people – including a 147 per cent increase in adult participation over the previous year.

National engagement

We worked to engage people across Canada, in person and online, striving to instill a sense that the Gallery belongs to all Canadians.

Some examples:

- Outreach work identified underserved regions and opportunities to collaborate with local groups. We met with groups across the country from the Yukon to Manitoba to Atlantic Canada.
- Our digital programs reached people in every province and territory, involving over 4,500 people in 247 different communities across Canada, with adult participation up 259 per cent.
- In-person programs across Canada were developed in collaboration with communities, Sobey Art Award shortlisted artists and Governor General's Award laureates.

On the international stage

We help Canadian artists take their place on the global stage by building relationships in the global art world. We also strive to bring some of the world's finest art home to Canadians.

Examples include:

- **The 60th Venice Biennale** Artist Kapwani Kiwanga was selected as Canada's representative.
- **General Idea** This NGC exhibition finished a highly successful European tour that took it to the Gropius Bau in Berlin and the Stedelijk Museum in Amsterdam.

A diverse and collaborative team

We are empowering, supporting and building a diverse and collaborative team of talented employees who include experts in the field of visual arts.

Some examples:

- Key hirings included our Director and CEO; Director of Exhibitions, Conservation and Production; and Director of People, Culture and Belonging.
- Our Indigenous staff numbers during the year were the highest in our history. They included three Inuit employees, unprecedented in the Canadian gallery sector.
- Employment equity training was conducted for the Senior Management Team, while training for all staff on anti-harassment and respectful workplaces commenced in 2024.

Message from the Chair



My term as Chair of the National Gallery of Canada (NGC) Board of Trustees has been a time of great change. We have developed a five-year strategic plan and embraced a commitment to remain relevant into the future as Canada's national art institution. We have seen changes in leadership and staff. We have overseen the creation of the unique department of Indigenous Ways and Decolonization (IWD), and the hiring of the Gallery's first Director of Anti-Racism and Inclusion.

Change is never easy. But it is necessary and important. Change keeps us fresh and energized. It ensures we are prepared for the future, open to new ideas and diverse perspectives. But changes must also be accompanied by vision and planning.

They must be built on solid ground.

As I step down from my position on the NGC Board after six years, I am confident these elements are in place – the result of much hard work over many years, as well as the history and reputation of this 144-year-old gallery.

Moving forward, it will be vitally important that people associated with the NGC remain open to change, willing to learn more and to understand why change is necessary. The vision will only remain strong, and the path ahead clear, with the support of all stakeholders.

There are so many people to thank as I move on to new opportunities: our partners, donors, the NGC Foundation, the amazing gallery staff – who have persevered during times of adversity (in particular, all the difficulties associated with the COVID pandemic) – and the leaders of past and present.

I would like to thank Vice-Chair Mandeep Roshi Chadha and all my colleagues on the Board for their steadfast support and consistent approach to the path ahead. Our shared understanding and united vision made my role hopeful and rewarding. I also welcome new Director and CEO Jean-François Bélisle and wish him all the very best.

I am proud of what has been accomplished during my term – including the wonderful exhibitions, programs and projects of the 2023–24 year. I was especially pleased with the focus on women artists from diverse backgrounds – from Deanna Bowen's thought-provoking installation on the Gallery's south façade, to Kablusiak's use of Inuk ingenuity and humour in her Sobey Art Award exhibition, to Kapwani Kiwanga's exploration of power dynamics as Canada's representative artist at the Venice Biennale.

I was also struck by the creative contributions of once-known Indigenous women in the Ancestors' Gallery, curated by our IWD team to accompany the exhibition, *Uninvited: Canadian Women Artists in the Modern Moment* (organized by the McMichael Canadian Art Collection). The same exhibition inspired a summer concert series featuring original compositions by female musicians and an online series by women authors – all inspired by works by female visual artists.

These women all know about breaking down barriers to change. Many have challenged discrimination and exclusion throughout their lives. They did not back down in the face of criticism, but continued to work towards a better future, using their unique talents in their own ways.

For this is the role of art.

Renowned Canadian artist Emily Carr once said: "Art is the ability to see and to express the essence of things." This not only reflects the transformative potential of art, but also the importance of ensuring freedom, diversity and inclusion in artistic vision and expression – so that the "essence of things" can be reflected in many different and resonant ways.

This idea is at the heart of the NGC's vision. May it continue to flourish.

FRANÇOISE E. LYON, CHAIR, NGC BOARD OF TRUSTEES

Message from the CEO



Photo: Claudia Morin-Arbour

The National Gallery of Canada (NGC) is an incredible institution that has helped shape visual arts in Canada for more than 144 years. Over that time, its exceptional team of professionals has assembled a world-renowned collection and helped build a community of art-centered Canadians from all walks of life and origins, from coast to coast to coast.

I was honoured and humbled in July 2023 to be invited to lead such an important and meaningful Canadian institution. Since then, we have striven to continue building an NGC that will make Canadians proud and adequately represent them on the national and international stages.

I have always believed that an art museum should not be a place where art goes to die, but rather a place where communities come to live with art. With this idea in mind, one of the first things I did after joining the NGC was attend one of our Free Thursday Nights. I took a seat at a small table with a good view of the entrance. And I saw a community come alive.

I watched as people flowed in, without a break, over the space of three hours. They just kept coming – young and old, alone and in groups, families, couples on date nights, people from diverse cultures. It felt like I was on a platform of a New York subway station.

They were enjoying the art, participating in artmaking activities, moving to the music of a local DJ. They mingled in the Scotiabank Great Hall, they spread into gallery spaces. They didn't leave. That night, we welcomed some 1,800 visitors. According to a visitor survey conducted by the Gallery last summer, we are seeing a record number of first-time visitors and a growing younger audience under the age of 35. It certainly looked like that to me.

The night was typical of many of our Thursday evenings throughout the past year. Thanks to their popularity, we surpassed our 2023–24 visitor projections by eight per cent. They are also a glimpse of the future for our institution, which exists to welcome and engage all people who live in a vibrant, changing Canada. To do so, we must not only become a gathering place where the community can connect with art, but a consistent national presence for art lovers and an effective international platform for Canadian artists.

I love bringing people together. I love to work collectively to go further and build richer, more complex content. This will continue to be a focus for me as Director and CEO. In my first year, however, I have been focusing on the basics – making sure the NGC is a strong, healthy and efficient institution that can support national and international growth. We have been transitioning to a time of growth and community-building.

We are building on solid ground.

Our long history, passionate professional teams, committed government, steadfast art community and wealth of artistic talent have created a strong base. Since February 2022, the NGC has hired eight curators as well as others in our myriad and dedicated teams, including those in our Indigenous Ways and Decolonization team. I extend my thanks to our staff, partners, donors, the NGC Foundation and our Board of Trustees for supporting these efforts and for welcoming me into this family. I am also grateful to outgoing Board Chair Françoise Lyon for her valuable contributions since December 2017.

We also recognize the land itself as a source of life, culture and inspiration stewarded by the First Peoples of this land we now know as Canada. This underscores the importance of our commitment, our learning and our work towards decolonization, reconciliation and centering Indigenous ways. In 2024–25, we will organize and host a forum to build upon the Canadian Museums Association's response to the Truth and Reconciliation Commission's Calls to Action.

In an art institution, this work is about facing the harmful impacts of colonization on Indigenous peoples and perceptions of Indigenous peoples in art. I am hopeful that, through open discussion and concrete actions, we can help shape a future for the art world that recognizes and addresses wrongs that are rooted in Canada's past. I am committed to building more inclusive art spaces for all.

I am dedicated to fulfilling our mandate as a national institution, so all people in Canada have a sense that the Gallery belongs to them. I have the deep conviction that the NGC must continue to position itself as a leader, nationally and internationally, in terms of the quality and originality of all its productions and research.

Our outstanding NGC team of top-notch professionals, drawn from the art world and beyond, is laying the groundwork for the future. We are working collaboratively with communities and partners to present art in exciting new ways.

In these pages, you will see many examples. The blockbuster Riopelle retrospective. Conversations sparked by Deanna Bowen's outdoor installation, *The Black Canadians (after Cooke)*. Students in Nunavut learning about home-grown artist Nick Sikkuark via live remote connection. Online art studios that attracted participants in 247 communities in every province in the territory. To name just a few.

I would like to acknowledge, on behalf of the Gallery, the Government for additional funding received, in 2023–24, to assist with essential building maintenance and retroactive compensation for negotiated agreements, and in 2022–23, for COVID-19 relief.

As we move forward, we are engaging in conversations with Canadians from coast to coast to coast. I spent my first few months in this job listening and watching. Now, we are ready to connect and build.

I look forward to working with all of you on building the National Gallery of Canada of tomorrow. It is your gallery.

JEAN-FRANÇOIS BÉLISLE, DIRECTOR AND CEO

2023-24 at a glance*

325,320

onsite visitors
(up 16%)¹

255,000

visitors to off-site
NGC exhibitions
and events

21,200

student visits
on site (up 61%)

159

signed contracts
with living Canadian
artists⁶ (up 5%)

88,000

visitors to *Riopelle:
Crossroads in Time*²

57,500

visitors to
Free Thursday
Nights (up 60%)

1.5 million

website visits
(up 15%)

65

licenses negotiated
with rights collective
associations and
artists⁷ (up 12%) for

33,000

visitors to *Nick Sikkuark:
Humour and Horror*³

9,360

household
memberships
(up 6%)

814,000

social media
video views
(up 169%)

over 900

images of artworks
(up 5%)

100,000

visitors to *Uninvited:
Canadian Women Artists
in the Modern Moment*⁴

63,000

on-site program
participants
(up 34%)

244,230

NGC Magazine
readers (up 4%)

1,022

images of artworks
from the NGC's
collection made
available to third parties
for reproduction or
research purposes
(up 12%)

33,325

visitors to *Movement:
Expressive Bodies*⁵

8,900

participants in
digital programs
(up 57%)

* Numbers have been rounded up/down

¹ Compared to 2022-23

² October 26, 2023 to April 7, 2024
(163 days)

³ November 17, 2023 to March 24, 2024
(127 days)

⁴ March 3 to August 20, 2023 (170 days)

⁵ September 2, 2022 to September 10,
2023 (392 days)

⁶ The Gallery operates under the
Collective Agreement it has signed
with Canadian Artists' Representation
(CARFAC and the Regroupement des
artistes en arts visuels du Québec
[RAAV])

⁷ Not covered under the Collective
Agreement (specified in footnote 6);
images shared with the public via
NGC website exhibition pages,
NGC Magazine and social media.



The year
in review

Transformative art experiences

Our exhibitions and programs aim to connect people with the transformative power of art. In 2023-24, we have been intentional about creating artistic dialogue that crosses historical, geographic and cultural lines. We have engaged in collaborative conversations involving diverse communities. We have worked to expand our reach to new visitors. Some highlights are featured in this section.



Riopelle: Crossroads in Time

OCTOBER 27, 2023 TO APRIL 7, 2024

This major retrospective paid homage to Jean Paul Riopelle, one of the most significant Canadian artists of the 20th century, during the centenary year of his birth. It welcomed 87,974 visitors.

- Opening night attracted a near-record 1,875 guests, our most attended public opening of the year. The event was part of our popular Free Thursday Nights.
- Contemporary artists influenced by Riopelle were featured in the exhibition. They also participated in an active slate of public programming, including “meet-the-artist” events and [online videos](#).
- Behind-the-scenes opportunities prior to the opening enabled the public to watch and speak with a [conservator working on Riopelle's famous *Hommage aux Nymphéas – Pavane*, 1954](#), part of our collection since 1963. Hundreds of visitors enjoyed this popular program over 10 days, including 112 people during Free Thursday Night on June 22 alone.
- Programs included innovative music and dance events intended to enhance and reflect the exhibition, as well as film screenings and an author conversation. School programs and webinars on Riopelle's art, adult group tours, webinars and artmaking activities were also offered.
- A richly illustrated catalogue was created, featuring essays by art specialists and artists who reflected on Riopelle's legacy as they looked at his work.



JEAN PAUL RIOPELLE, *Untitled*, 1953, coloured ink on wove paper, 74.5×107.4 cm. National Gallery of Canada, Ottawa. © Estate of Jean Paul Riopelle (CARCC, Ottawa 2024)



As an artist, most of my admiration lies in the fact that Riopelle was able to reinvent himself. He would make these giant leaps, following his instincts, following something wild, something free, which in my understanding corresponds to what true art is.

– MARC SÉGUIN, FEATURED ARTIST

JEAN PAUL RIOPELLE, *Hommage aux Nymphéas – Pavane* [Tribute to the Water Lilies – Pavane], 1954, oil on canvas, triptych, 300×550.2 cm. National Gallery of Canada, Ottawa. © Estate of Jean Paul Riopelle (CARCC, Ottawa 2024)



NICK SIKKUARK, *Untitled (Caribou Spirit?)*, 1996, caribou antler, fur, whalebone, and stone, 26.3×12.8×23.5 cm. National Gallery of Canada, Ottawa. © Estate of Nick Sikkuark

Nick Sikkuark: Humour and Horror

NOVEMBER 17, 2023 TO MARCH 24, 2024

This extraordinary exhibition, visited by almost 33,000 people, brought together more than 100 works by imaginative and unconventional Inuk artist Nick Sikkuark. A film by Jordan Konek of Iqaluit brought the voices of the late artist's family, friends and community Elders into the heart of the exhibition space.

- Opening night was attended by five members of Sikkuark's family who made the long journey from Kugaaruk in Nunavut to be there. The artist's son, Jacob Sikkuark, provided a gift of drumming at this special event held on a Free Thursday Night, which attracted 1,393 people.
- A live educational program for students participating remotely from Nunavut through Connections North was conducted from the Gallery by the artist's daughter, Helen Sikkuark Niptayok. Other special school programs about Sikkuark's art were offered for classes on site and online, as well as adult group tours, webinars and artmaking activities.
- Online workshops on learning the Inuktitut language through art were presented, inspired by the exhibition and other works of Inuit art in the Gallery.
- A beautiful, multi-vocal catalogue that includes the work of Inuk designer Mark Bennett, was presented in English, French and Inuktitut.

Known in his community as a hunter and provider as much as an artist, Sikkuark brought an intimacy to his creations derived from his knowledge of the land and its materials.... His works are expressions of individual imagination, deep cultural significance and a generous understanding of the human condition.

– CHRISTINE LALONDE, NGC CURATOR



DEANNA BOWEN, *The Black Canadians (after Cooke)*, 2022, Chromogenic prints, installation dimensions variable. National Gallery of Canada, Ottawa. © Deanna Bowen

The Black Canadians (after Cooke)

JULY 14, 2023 TO SEPTEMBER 2024

This monumental, photo-based work by Deanna Bowen on the Gallery's south façade was the second in our *Leading with Women* series. It unsettled dominant narratives by exploring the records and lived realities of those excluded from full participation in the freedoms of Canadian citizenship.

- The official opening was held on Emancipation Day in collaboration with Black History Ottawa. At the near full-house event, attended by hundreds of community members, we became the first federal art institution to sign on to the UN Proclamation of the International Decade for People of African Descent – and committed to establish a collection category for art by people of African descent or about these individuals particularly within a Canadian context.
- Videos and interactive online features accompanying this exhibition amplify the voices of leaders from local Black, Jewish and Indigenous communities, and capture conversations with Bowen about her family history and the meaning of her work.
- Community engagement programs for this exhibition attracted many first-time visitors who could see themselves represented, and became a model at the NGC for thoughtful internal planning, carried out in close collaboration with the artist and community members in ways that integrate their perspectives.
- The artist participated in several public programs during the year, including a learning opportunity for Black high school students and a film screening/discussion.



Our approach to programming for this exhibition shows what can happen when you open up to collaboration and listen to the goals and motivations of your partners in the community – it makes so many things possible.

– JONATHAN SHAUGHNESSY, NGC DIRECTOR, CURATORIAL INITIATIVES



Installation view of *Kan Azuma: A Matter of Place*, National Gallery of Canada, Ottawa. © Kan Azuma

Kan Azuma: A Matter of Place

MARCH 1 TO JUNE 24, 2024

This exhibition showcased photographic works by Japanese artist Kan Azuma, highlighting his poetic, lyrical and contemplative interpretation of the Canadian landscape.

- Outdoor reproductions of Azuma's work are also displayed in a courtyard of Ottawa's ByWard Market, part of the Department of Canadian Heritage's *Art in the Capital* program.
- An event featuring a conversation with the artist, who travelled from Japan for the exhibition's opening, was held on March 2, 2024.
- Journals placed near the exhibition asked visitors to reflect on a place that has impacted their lives – encouraging introspection and connection with the artworks. The enthusiastic response went well beyond our expectations, generating many touching entries.
- Social media influencers were leveraged to attract young visitors to this exhibition, with impressive results – 12 pieces of content, including three reels, generating over 210,000 impressions and 45,000 Instagram video views.



The 2023 Sobey Art Award Exhibition shortlisted artists: (front, left to right) Anahita Norouzi, Gabrielle L'Hirondelle Hill; (back, left to right) Séamus Gallagher, Michèle Pearson Clarke, Kablusiak

2023 Sobey Art Award Exhibition

OCTOBER 13, 2023 TO MARCH 3, 2024

This exhibition displayed works reflecting the unique ways of seeing, thinking and being in the world of five artists from across Canada who were shortlisted for the prestigious Sobey Art Award.

- Kablusiak (Prairies and the North), winner of the top award, is a multidisciplinary Inuvialuk artist and curator who uses innovative range of materials, Inuk ingenuity and humour to explore an array of themes, including dis/connections relating to the Inuit diaspora and the impacts of colonization on gender and sexuality.
- A publication on the five finalists was available to all on-site visitors. In-gallery and online videos and *NGC Magazine* articles also illuminated their work.
- Unprecedented national media attention was generated by the awards process and exhibition: 268 TV, radio, print, and online stories, with a total estimated reach of 98 million impressions.

I like to reference Inuit art as a way to pay homage and acknowledge the artists who were here before me and paved a path for me to be able to express my strange Furby, Garfield, 90s dream world.

– KABLUSIAK, SOBEY AWARD WINNING ARTIST



The 2023 Governor General's Awards in Visual and Media Arts recipients and curator (left to right): Germaine Koh, David Garneau, Dai Skuse and Kim Kozzi (FASTWÜRMS), Andrea Kunard, Grace Nickel, Shannon Walsh, Nettie Wild, Tim Whiten, Evergon

2023 Governor General's Awards in Visual and Media Arts

DECEMBER 8, 2023 TO MARCH 3, 2024

These prestigious awards are part of a suite of prizes by the Canada Council for the Arts, recognizing artistic merit and outstanding contribution to the arts. The winning artworks were placed throughout the Gallery to create dialogues between these artists' practices and works from our contemporary and historical collections.

We also worked collaboratively with the artists – and with communities – to conceive, develop and deliver arts-based programming across the country (see p. 18).

2023 Scotiabank New Generation Photography Award

AUGUST 4, 2023 TO JANUARY 7, 2024

This annual prize recognizes outstanding work by Canadian lens-based artists aged 35 and under. The three artists who received the 2023 award explored the many challenges of contemporary representation of the body, identity, culture and history. See the [videos](#). Read the [NGC Magazine](#) article.

A meet-the-artist event with the winners was held at the Gallery on September 21, 2023 during a Free Thursday Night that attracted more than 800 visitors.



The 2023 Scotiabank New Generation Photography Award winners (left to right): Gonzalo Reyes Rodriguez, Hannah Doucet, Wynne Neilly

Other exhibitions at the Gallery during 2023–24:

- **Stan Douglas: 2011 ≠ 1848**, September 14, 2023 to November 3, 2024
- **Uninvited: Canadian Women Artists in the Modern Moment**, March 3 to August 20, 2023
- **Movement: Expressive Bodies in Art**, September 2, 2022 to September 10, 2023
- **Paul P.: Amor et Mors**, February 10 to June 11, 2023
- **John Akomfrah: Vertigo Sea**, July 29, 2022 to July 23, 2023
- **Earth and Sky** by Shuvina Ashoona and John Noestheden, May 2, 2023 to January 2025.
- **Beautiful and Useful: The Douglas Schoenherr Donation of Books Published by Kelmscott Press**, June 23, 2022 to June 18, 2023
- **NGC Library and Archives: Riopelle**, October 5, 2023 to June 30, 2024
- **The Alcuin Society Awards for Book Design in Canada 2022**, June 30 to October 1, 2023

As much as their images operate as critical statements on contemporary life, they also function to open dialogue and create community.

– ANDREA KUNARD, NGC SENIOR CURATOR OF PHOTOGRAPHY

Inspiring human connections

Connecting to our visitors means valuing their needs, motivations and perspectives. We can showcase art in more relevant ways when we understand its significance for different audiences – who are increasingly younger and more diverse. During 2023–24, community collaborations and visitor data collection informed many of our initiatives.

- A visitor survey conducted between July 1 and September 17, 2023 showed the age demographic of our visitors is shifting to encompass more young people and first-time guests. Fifty per cent of respondents were under age 35, while 56 per cent were attending the Gallery for the first time. The survey also showed visitor satisfaction at 94 per cent – up 14 per cent from the previous year.
- Free Thursday Nights have become extremely popular, with lively, youth-oriented programming, music and special events involving diverse communities. Average attendance on Thursday nights in 2023–24 was 1,128, up 56 per cent from the previous year. Thanks mainly to these visitors (who totalled 57,542), our overall annual attendance of 325,315 was eight per cent above projections.
- Glow parties on December 28 and January 4 attracted almost 3,000 people each electric evening – close to the highest attendance ever and 1,000 more than the most popular Thursday night of the previous year. People were encouraged to wear neon and winter whites under black lights, with glowing face paint stencils that connected them to the Riopelle exhibition.
- Many diverse themes on Thursday nights were initiated by the communities themselves, for example:
 - Pride Night celebration with a drag performance and a focus on 2SLGBTQ+ art (attendance 1,335)
 - Métis dance, music and fashion by the [Shushkitew Collective](#) (attendance 1,426)
 - Indigenous-themed activities during National Indigenous History Month in June, featuring DJ Jon Deck, formerly of A Tribe Called Red (total attendance 3,882)
- Remembrance Day in 2023 featured free admission for the first time and attracted the highest recorded attendance for this day at 1,589.
- For our Visitor Experience department, a highlight of 2023–24 was establishing a dedicated contact centre with assigned staff who respond to public inquiries made by phone, email or social media. They also report and analyze public feedback, ensuring we not only hear visitors' perspectives, but consider their views in our decision-making. A total of 304 inquiries were actioned during the year.
- Examples of on-site programs organized collaboratively during the year:
 - *Acquiring Differently* – an international colloquium in November 2023, produced with the Université du Québec en Outaouais, examining innovative practices and new ways of thinking in art acquisition that are having a transformative impact on museums and society.
 - Black History Month inaugural ceremony – organized with Black History Ottawa (BHO) in January 2024 – and *Our Shared Legacy*, a symposium of listening and learning in November 2023 of local signatories to the UN's International Decade for People of African Descent. We received the BHO 2024 President's Award in recognition of our commitment as a signatory and co-sponsor of the symposium.
 - Citizenship ceremony – a moving event to welcome 40 newcomers from 13 countries to officially become Canadian citizens in the Scotiabank Great Hall in May 2023, organized with Immigration, Refugee and Citizenship Canada and the Institute for Canadian Citizenship.
- Regular on-site programs attracted over 63,000 people, 34-per-cent higher than 2022–23, in the wake of the COVID-19 pandemic.
 - Artmaking activities such as Open Studio and Family Art Adventures welcomed 22,000 people on site for adult programs (up 147 per cent from the previous year) and 20,000 people for family and youth programs (down 21 per cent from 2022–23).
 - On-site school programs welcomed 24,883 students and teachers – an 87-per-cent increase from the previous year. During 2023–24, our Learning and Community Engagement team also spoke with many teachers in an effort to understand their realities and challenges.

Having a consistent offering every Thursday is important – you can come any Thursday evening and there will always be something to do and experience. There are tours, artmaking and sometimes there's an exhibition opening, or a performance or an artist meeting. It's great for making new connections.

– KATHRYN LYONS, NGC DIRECTOR, LEARNING AND COMMUNITY ENGAGEMENT



National engagement

The NGC exists to serve everyone who lives in this land. In 2023-24, we engaged with people across the country, in person and online, to instill a sense that the Gallery belongs to all Canadians. We are also building a nation-wide network of partners and collaborators who share our passion for creating accessible and transformative experiences through art.

Outreach work during the year involved identifying underserved regions of the country and looking for opportunities to collaborate with local groups – whether through long-term loans from the collection, co-acquisitions, co-stewardships or newly commissioned works. The NGC’s Senior Manager of National Outreach travelled across the country from The Yukon to Manitoba to Atlantic Canada to meet with organizations and identify potential projects.

- We loaned artworks to 23 institutions in Canada during the year (see p. 48).
- A major co-acquisition of a work (*Moving Off the Land II*) by artist Joan Jonas was organized together with the Art Gallery of Nova Scotia. Jonas – an American pioneer of video and performance art – has owned a house on Cape Breton and worked with the local community since the 1970s.
- Collaborative projects are also being actively developed or enhanced in Fogo Island (Newfoundland), Charlottetown (Prince Edward Island), Saskatoon (Saskatchewan), Edmonton (Alberta), Kenora (Ontario) and Oakville (Ontario).
- The 2023 Lacey Prize, which recognizes the activities and impact of small organizations and artist-run spaces across Canada, was awarded to Union House Arts in historic Port Union, Newfoundland.
- In-person programs across Canada were conceived and developed in collaboration with communities, the artists shortlisted for the 2023 Sobey Art Award and recipients of the 2023 Governor General’s Awards in Media and Visual Arts. The programs took place in Edmonton, Halifax, Montréal, Sechelt (British Columbia), Winnipeg, London (Ontario) and Ottawa.

We have been listening and learning about how we can serve the needs of the visual arts milieu from coast to coast to coast – which, in turn, serves our own goals of reaching audiences and building relationships on a national level. This is one of my top priorities.

– JEAN-FRANÇOIS BÉLISLE, NGC DIRECTOR AND CEO

Ma’na for this class. I am a reconnecting Inuk living in Edmonton with my family from Baker Lake. These classes really are meaningful for me. My Inuk name is Tickiq (thimble).

– SARAH TICKIQ LONG, EDMONTON

- Our digital audience-engagement programs and initiatives reached people in every province and territory during the year.
 - Adult programs, including Online Studio, were enjoyed by people in 247 different communities across Canada. A total of 4,539 people participated in live sessions for adults – a 259-per-cent increase from the previous year.
 - Virtual learning programs for schools attracted 4,241 students and teachers.
 - Three Instagram videos featuring our staff generated 33,700 views: the promotion of our Online Studio, a 2023 Governor General Awards in Media and Visual Arts activation and the conservation of a Riopelle work.
 - A post featuring L.L. FitzGerald’s work *From an Upstairs Window, Winter* generated over 21,000 social media impressions and 2,500 reactions.

Travelling exhibitions in Canada:

- **The Collectors’ Cosmos**, Audain Art Museum, Whistler, January 28 to 15 May 2023, and Art Gallery of Alberta, Edmonton, November 3, 2023 to January 28, 2024.
- **Stan Douglas: 2011 ≠ 1848**, Remai Modern, Saskatoon, February 4 to June 4, 2023.
- **2023 Scotiabank New Generation Photography Award**, Arsenal Contemporary Art, Toronto, April 27 to June 18, 2023.

247

different communities reached through online adult programming

4,241

students and teachers participated in virtual learning





On the international stage

We are continuing our work to position the NGC as a national and international leader in the visual arts. We help Canadian artists take their place on the global stage by building relationships in the global art world. We also strive to bring some of the world's finest art home to Canadians.

- Preparations for the 2024 Venice Biennale were a major focus during the year (see p. 25).
- An important international co-acquisition was negotiated in 2024 between the NGC and the Whitney Museum of American Art in New York City for two works by Indigenous artists: *ishkode (fire)*, 2021 by Rebecca Belmore and *Wopila | Lineage*, 2021 by Dyani White Hawk.
- An international curators' tour of Canada was organized by the NGC, working with Canadian embassies in Europe and foreign embassies in Canada, and is taking place in June 2024.
- Our online programs attracted participants from nine countries outside Canada.
- The NGC exhibition *General Idea* finished a highly successful European tour on January 14, 2024 at Gropius Bau in Berlin after showing earlier at Amsterdam's Stedelijk Museum (April 1 to July 16, 2023). This major exhibition was presented at the NGC in 2022.
- We loaned artworks to 24 institutions outside of Canada during the year (see p. 51).

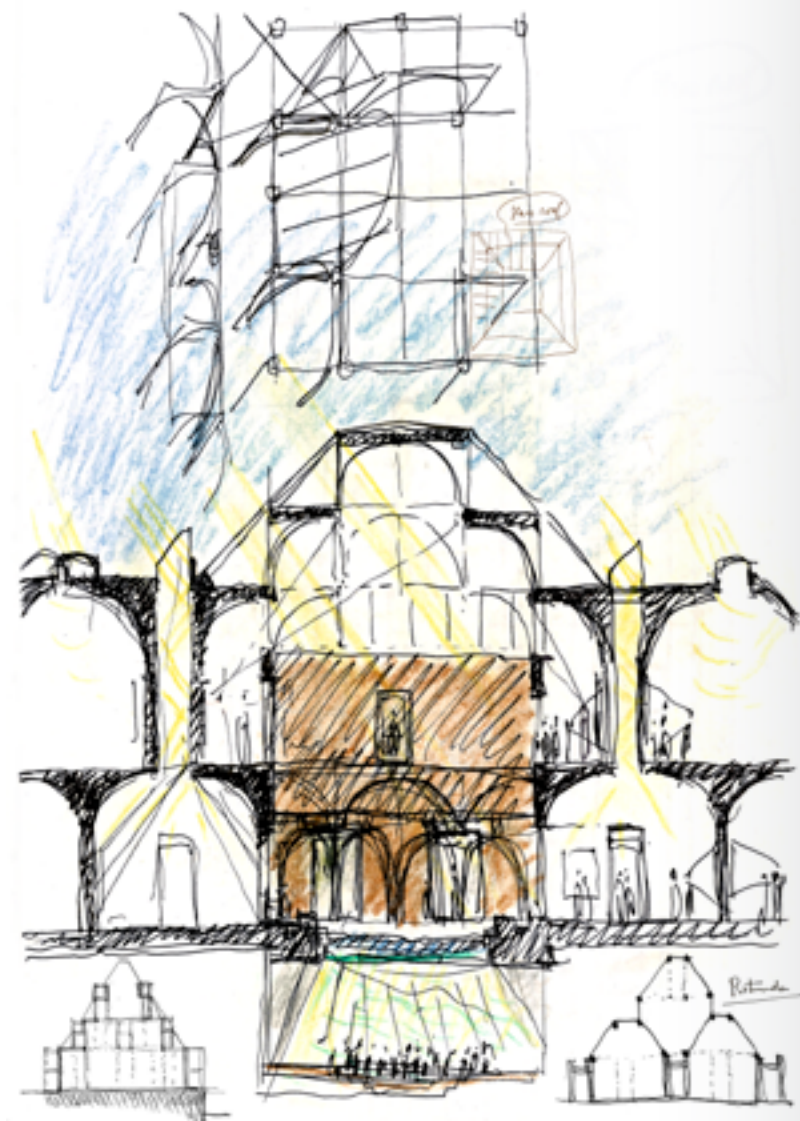
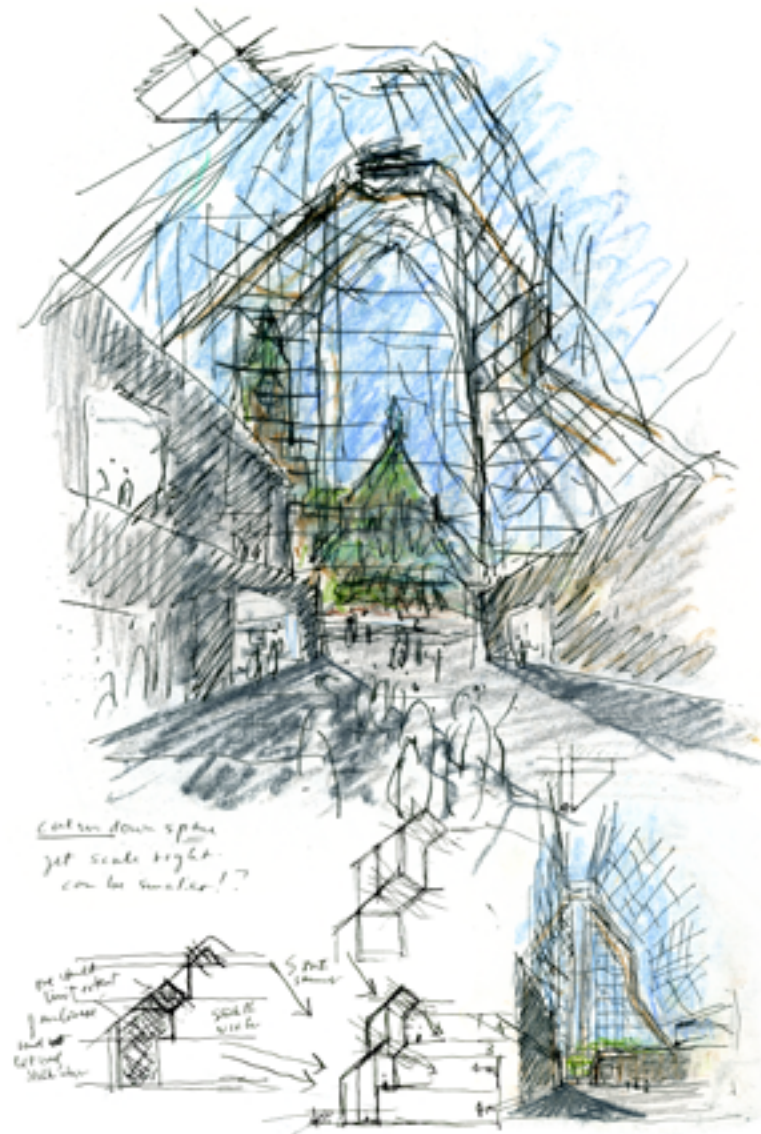
It's really about embedding an Indigenous lens into all of these practices and all of these positions, and [ensuring] that when we're engaging with our audience, we're doing it in a way that is inclusive.

- **RENELTTA ARLUK**, NGC SENIOR MANAGER, POLICY, PROTOCOLS AND STRATEGIC INITIATIVES

A diverse and collaborative team

We are empowering, supporting and building a diverse and collaborative team of talented employees who include leading experts in the field of visual arts. We are also working to embed a workplace culture that values learning and a commitment to anti-racist, anti-oppressive practices.

- There were 280 full-time equivalent (FTE) employees at the Gallery as of March 31, 2024.
- Some key hirings in 2023-24 included:
 - Director and CEO;
 - Director, Exhibitions, Conservation and Production;
 - Director, People, Culture and Belonging; and
 - Senior Manager of Policy, Protocols and Strategic Initiatives with our Department of Indigenous Ways and Decolonization (IWD).
- Between February 2022 and April 2024, we hired people for eight curatorial positions, including for IWD (see below).
- The number of Indigenous staff at the Gallery in 2023-24 was the highest in our history. Notably, three Inuit employees (an associate curator, a senior manager and a curatorial assistant), are now part of our team – unprecedented in the Canadian gallery sector, reflecting our determination to serve and include northern communities and culture. There are currently nine full-time staff positions in our IWD department.
- As we continue pursuing our goals for Justice, Equity, Diversity, Inclusion and Accessibility (JEDI&A), an Advisor was hired in our Department of Anti-Racism, Equity, Diversity and Inclusion, created during the previous year. We are also in the process of hiring a Coordinator for Accessibility and Inclusion. An Accessibility Progress Report was submitted to the federal Accessibility Commissioner in December 2023.
- Training remains integral to fostering inclusivity and accessibility within our workplace. In collaboration with the Public Service Alliance of Canada, employment equity training for the Senior Management Committee was conducted during the year.
- A JEDI&A Committee was established with union and management members. We also added four new employee Affinity Circles.



MOSHE SAFDIE, *NGC Building and Grounds – Rotunda Sectional Views*, from the sketchbooks of Moshe Safdie. Courtesy of Safdie Architects.

MOSHE SAFDIE, *NGC Building and Grounds – Interior View to Parliament*, from the sketchbooks of Moshe Safdie. Courtesy of Safdie Architects.

Resilience and sustainability

Investing in operational resilience and sustainability is a pillar of our Strategic Plan. We strive to expand funding streams to ensure the collection not only grows but is meaningfully presented and well maintained for the future. We are leveraging technology to help us. And we are working to ensure we operate in environmentally sustainable ways.

- The Gallery building turned 35 years old in 2023, a place to gather together and to encounter and enjoy a diverse collection spanning 600 years of art. [Watch a video](#) featuring architect Moshe Safdie.
- Environmentally sustainable initiatives are being pursued in support of the Greening Government Strategy. We are adjusting our carbon footprint (see p. 47) and modifying many operational practices. A few examples in 2023–24:
 - New procedures were established for processing, managing and disposing of the large number of artmaking materials used in our public and school programs. Staff intentionally consider ethical and local sourcing, as well as reuse and recycling potential.
 - In November 2023, the network printing fleet was replaced, reducing the number of printers from 26 to 16, saving power usage, printing volume and paper.
 - Ongoing Information Technology (IT) server virtualization has avoided use of 82 physical servers, further reducing power consumption.
 - Our landscaping and cleaning contracts now prohibit use of gas-powered equipment and require use of green-certified supplies.
- Following a ransomware incident in April 2023, we continue to implement recommendations and best practices related to cybersecurity to protect our IT infrastructure and prevent a future incident.
- A comprehensive digital strategy is being developed following migration of our website to new infrastructure in September 2023. This will enable new reporting tools to ensure we create relevant content accessible to diverse audiences. Progressive digitization of the collection is underway but has been slowed by insufficient financial and staff resources, as well as by the cyberattack.
- Funding levels are challenging our public programming, research, collections and ability to safeguard the collection.
 - Additional funding is needed for newer requirements such as digitization and virtual programs, Indigenous programs, national engagement and accessibility. Inflation is increasing our costs and lowering our purchasing power (annual appropriations are not indexed), while compensation adjustments to attract and retain staff are only partially funded.
 - Earned revenue in 2023–24 was \$9.2 million, up 19 per cent from the previous year’s level of \$7.7 million. Total on-site visitation was 325,315, compared to 279,269 in 2022–23, a 16-per-cent increase, mainly due to the popularity of Free Thursday Nights (see p. 16).
 - More information can be found in the NGC’s 2023–24 Management discussion and analysis and Financial statements (see p. 54).



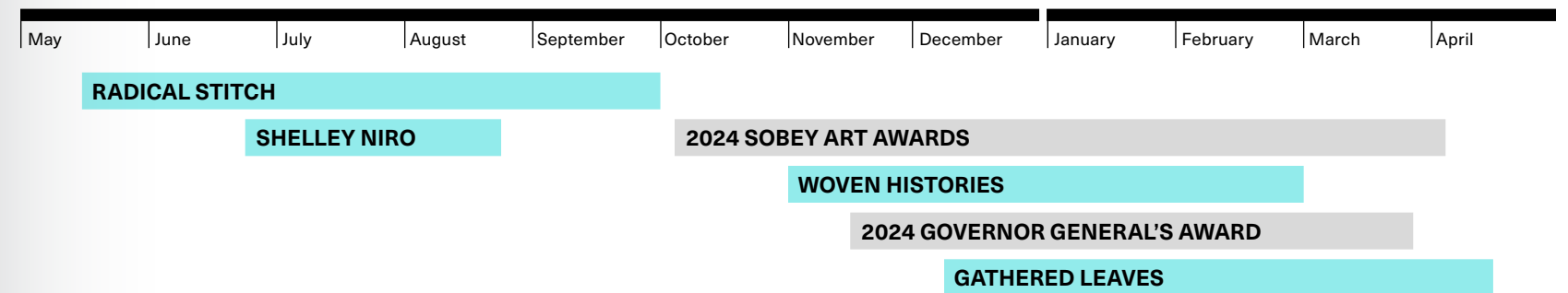
A look ahead

In the coming year, we will continue our strategic focus on transforming the Gallery into a modern institution that welcomes and includes people from our many diverse communities, and helps Canadian artists find their voices in the local, national and international conversation.

- The Venice Biennale is a vital forum where the world comes together and connects through art. The NGC oversees Canada’s representation in Venice and convenes a national jury to select the artist. Its choice for 2024 (the 60th Biennale, which opened April 20, 2024) was [Kapwani Kiwanga](#) – a relevant and provocative voice whose work places a lens on the manifestations of power.
 - In the exhibition *Trinket*, Kiwanga has transformed the Canada Pavilion in Venice – inside and out – into a mesmerizing, immersive environment. Incorporating thousands of strands of glass seed beads (conterie), historically used as a currency of exchange, the work speaks to linkages between systems of commodification and the structures of power.
 - Media coverage has been extensive, including stories in *Frieze*, *Harper’s Bazaar*, *Marie Claire France*, *Wallpaper**, the Associated Press, the CBC, *The New York Times*, *The Globe and Mail*, the *Canadian Press*, *Le Devoir*, *Artnet*, *Art News*, *Apollo* magazine and a podcast interview for *The Art Newspaper*, among many others.
- A series of public programs called “Performing Art” is being organized in collaboration with musicians and dancers, exploring their ideas for inspiring audiences.
- Decolonization summit: Organized by the NGC, this forum for leaders in the museum sector will build upon the Canadian Museums Association’s response to the Truth and Reconciliation Commission’s Calls to Action. Including Indigenous and non-Indigenous participants, discussions will focus on how institutions are moving towards decolonization in our practices and policies, and where we need to go from here.
- Exhibitions in 2024–25 explore the artistic importance of beading, woven textiles, drawing and the representation of Indigenous communities.
 - **Radical Stitch**, May 17 to September 30, 2024
Beading is one of the defining mediums of contemporary Indigenous art on this continent, and this landmark exhibition brings much-needed critical attention to the breadth and impact of this practice.
 - **Shelley Niro: 500 Year Itch**, June 21 to August 25, 2024
As the first retrospective exhibition of multimedia works by Mohawk artist Shelley Niro (based in Brantford, Ontario), this major exhibition highlights Niro’s persistent vision to represent Indigenous women and girls, advocating for self-representation and sovereignty.
 - **Woven Histories: Textiles and Modern Abstraction**, November 8, 2024 to March 2, 2025
This transformative exhibition explores how abstract art and woven textiles have intertwined over the past hundred years – an overlooked thread of art history.
 - **Gathered Leaves: Discoveries from the Drawings Vault**, December 6, 2024 to April 13, 2025
The NGC’s Department of Prints and Drawings – founded over 100 years ago – holds ever-evolving, world-class works of historical drawings in every medium. This show boasts never-before-seen artworks straight from the vault.

2024

2025

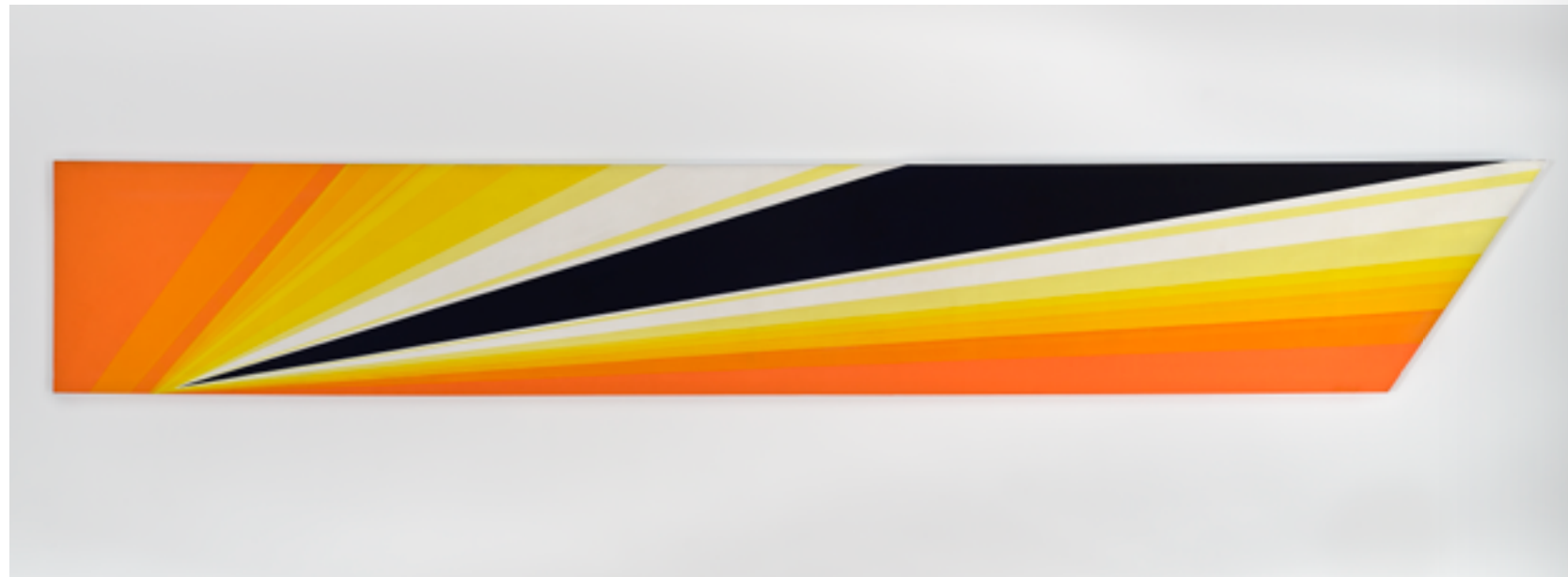


Photo, page 24: JANET CARDIFF, *Forty Part Motet*, 2001, 40 track audio installation, installation dimensions variable. National Gallery of Canada, Ottawa. © Janet Cardiff

Acquisition highlights

Since its earliest acquisitions in the 1880s, the National Gallery of Canada (NGC) has built a world-class collection of historical and contemporary art. Focused attention on creating a collection representative of today's Canada and its place on and within the global stage continues. In 2023–24, a total of 519 artworks were brought into the collection through \$6 million in acquisitions and \$9.1 million in art donations. This section showcases some of the breadth and diversity of these acquisitions.

To view the complete list of 2023–24 acquisitions, visit [gallery.ca](https://www.gallery.ca).



1

1
RITA LETENDRE
(Abenaki, 1928–21)
Sunrise II, 1973, acrylic on
canvas, 91.5 × 548.7 × 4.4 cm
(50542)



2



3

2
NAN GOLDIN
(American, born 1953)
*Jimmy Paulette and Tabboo!, in
the Bathroom, NYC*, 1991, azo dye
print (Cibachrome), 50.8 × 40.6 cm;
image: 33 × 49 cm sight (50769)

3
GEORGE PLATT LYNES
(American, 1907–55)
Tex Smuty and Buddy Stanley,
c. 1941, gelatin silver print, 17.3 ×
24.2 cm; image: 17.3 × 24.2 cm
(50817)



4

4
PANCHAL MANSARAM
(Canadian/Indian, 1934–2020)
Machine & Khajuraho, 1971, mixed
media on canvas, 123.6 × 108.8 cm
(50762)



5



6



7



8



9



10



11



12

5
JULIE CURTISS
 (French, born 1982)
Tropical Dawn, 2023, acrylic on cotton, 139.8 × 203.2 cm. (50814)
 Purchased with the generous support of Liza Mauer and Andrew Sheiner

6
MARC-AURÉLE DE FOY SUZOR-COTÉ (1869–1937)
The Companion of the Old Canadian Pioneer, 1912, bronze, 40 × 41.3 × 24.1 cm (50822)

7
MARY BELL EASTLAKE (1864–1951)
In the Orchard, c.1895, oil on canvas, 96.5 × 83.8 cm (50561)

8
BARBARA KASTEN (American, born 1936)
Construct xxii, 1983, instant dye print (Polaroid), 61 × 51 cm (approx.); image: 60.7 × 50.7 cm sight. (50872)
 Gift of Diana Billes, Toronto

9
JAN WADE (born 1952)
Epiphany, 1990–2022, wood, plastic, acrylic paint, found objects, installation dimensions variable (50989)

10
GLYN PHILPOT (British, 1884–1937)
Portrait of a Man Named Billy, c.1912–13, charcoal and white chalk on brown paper, 27.5 × 26.1 cm (50521)

11
KATHLEEN MOIR MORRIS (1893–1986)
Byward Market, Ottawa, c.1927, oil on canvas, 61.4 × 76.7 cm. Gift of Susan Kilburn, Montréal (50824)

12
EDWARD BURNE JONES (British, 1833–98)
St. Michael and the Dragon, Cartoon for Morris & Co. Stained Glass, St. Michael's, Geneseo, N.Y., 1875, graphite over charcoal with brown wash border on wove paper, 55.5 × 56.2 cm. (50757)
 Bequest of Douglas E. Schoenherr Collection, Ottawa



13

13
MARIE JEANNE MUSIOL
(born 1950)
Topography (Heuchera), 2019,
ink jet print transparency in
LED lightbox, 101.4 x 75.9 cm
(approx.); image: 101.4 x 75.9 cm
(approx.) (50818)



14

14
KRYSTLE SILVERFOX
(Northern Tutchone, Selkirk
First Nation, Wolf Clan, born 1984)
All That Glitters is Not Gold..., 2019,
wool, cedar wood frame, copper
wire, nails and copper pennies,
299 x 254 x 205 cm. (50544)

Purchased with the generous
support of the RBC Emerging
Artists Acquisition Fund



15

15
JON SASAKI
(born 1973)
*We First Need a Boat for the Rising
Tide to Lift Us*, 2019, high-definition
video, silent, 18:28 minutes, canvas
bag, contemporary and antique
Japanese and North American

boat-building carpentry tools,
installation dimensions variable.
(50784)
Purchased with the generous
support of the Audain Endowment
for Contemporary Canadian Art of
the NGC Foundation



Governance

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.

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).

Board of Trustees

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

CHAIR

Françoise E. Lyon
Sainte-Julie, Quebec

Terms: May 26, 2022 to May 25, 2024; December 14, 2017 to December 13, 2021

TRUSTEES

Manny Blair
Mahone Bay, Nova Scotia
Terms: December 15, 2022 to December 14, 2026

Lisa Browne
St. John’s, Newfoundland and Labrador
Term: June 1, 2018 to October 5, 2023

Terry Burgoyne
Toronto, Ontario
Terms: June 1, 2021 to May 31, 2024; June 1, 2018 to May 31, 2021

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

Filomena Frisina
Toronto, Ontario
Term: October 6, 2023 to October 5, 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.

VICE-CHAIR

Mandeep Roshi Chadha
Montréal, Quebec

Terms: March 26, 2021 to March 25, 2025; April 1, 2018 to March 31, 2022 (as trustee)

Dominique Hamel
Montréal, Quebec
Terms: June 21, 2021 to June 20, 2025; June 1, 2018 to May 31, 2021

Adad Hannah
Burnaby, British Columbia
Terms: April 23, 2021 to April 22, 2024; April 1, 2018 to April 22, 2021

Julie Jai
Whitehorse, Yukon
Term: December 15, 2022 to December 14, 2026

Harold Emile Robinson
Edmonton, Alberta
Term: March 22, 2023 to March 21, 2027

Sara Stasiuk
Winnipeg, Manitoba
Term: June 22, 2023 to June 21, 2027; June 19, 2019 to June 18, 2023

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 2023–24, the Board and its Committees held a total of 38 meetings: 11 meetings of the full Board of Trustees and 27 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 on September 11, 2023 at the Remai Modern in Saskatoon – part of our renewed commitment to work together with cultural institutions across the country and fulfill our mandate as a truly national museum. Participants (who included online guests) received an overview of the Gallery’s financial situation, recent additions to the collection, and highlights of its exhibitions and public programs, and had an opportunity to pose questions to the speakers and panellists.

Board expenditures

The Gallery pays the Chair, Vice-Chair, and other trustees of the Board a yearly honorarium determined by the Governor in Council (GIC), effective August 9, 2022.

POSITION	ANNUAL RETAINER	PER DIEM
Board Chair	\$8,400	\$325*
Board Vice-Chair	\$7,200	\$325**
Other Board Trustees	\$4,200	\$325**
Committee Chairs†	additional \$1,800	–

A per diem fee is also payable for all trustees' travel time if it exceeds three hours between the meeting place and their normal place of residence.

* For each day of meetings attended and the same per diem fee for special executive, analytical or representational responsibilities.

** For each day of meetings attended.

† Trustees are designated by the Board to serve as Chair of a committee

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

Committees

The work of the Board of Trustees is facilitated through the following six committees, which meet regularly and make recommendations to the Board. Each member of the Board has duties on three committees. The Chair of the Board of Trustees is the Chair of the Executive Committee and an ex-officio member with voting rights on all other committees of the Board. Each committee is governed by its own Terms of Reference.

Executive Committee

Chair: Françoise Lyon

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board. This committee did not meet in 2023–24.

Acquisitions Committee

Chair: Terry Burgoyne

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. This committee met four times in 2023–24.

Audit and Finance Committee

Chair: Dominique Hamel

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. This committee met 10 times in 2023–24.

Governance and Nominating Committee

Chair: Sara Stasiuk

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. This committee met four times in 2023–24.

Development and Programs Committee

Chair: Lisa Browne until October 5, 2023, Manny Blair from December 2023

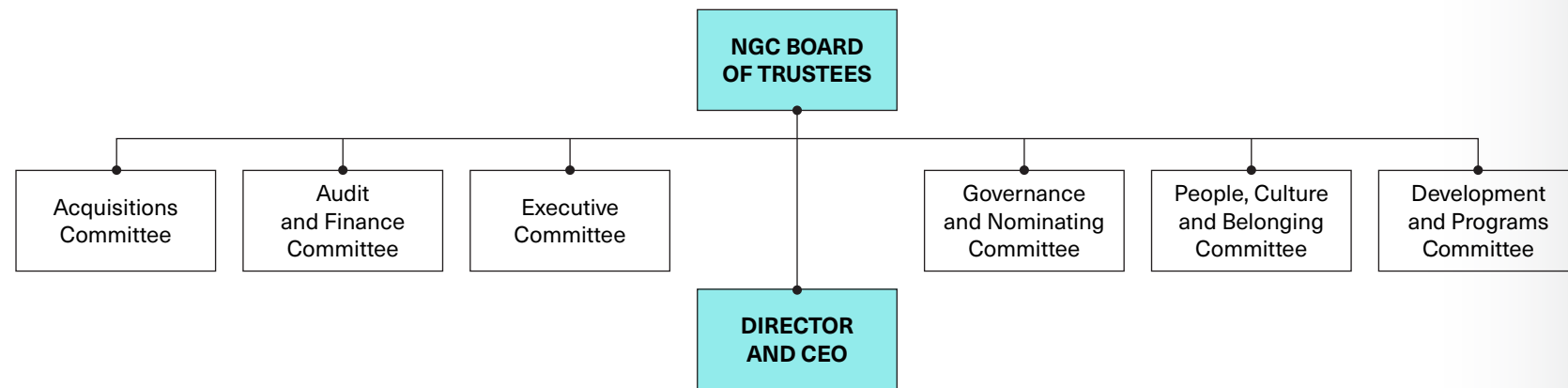
The Development and Programs Committee advises the Board of Trustees on the general direction and promotion of the Gallery’s public programs and supports the Board and Management in achieving greater self-sufficiency. This committee met four times in 2023–24.

People, Culture and Belonging Committee

Chair: Adad Hannah

The People, Culture and Belonging Committee provides strategic direction and oversight in relation to the management of the Gallery’s human resources. This committee met five times in 2023–24.

Governance structure



Board of Directors attendance

BOARD MEMBERS	BOARD MEETINGS	Audit and Finance Committee meetings	Governance and Nominating Committee meetings	Acquisitions Committee meetings	Development and Programs Committee meetings	People, Culture and Belonging Committee meetings
# of regular meetings	11	10	4	4	4	5
Françoise Lyon	10	10	4	4	4	5
Mandeep Roshi Chadha	11	6	3	4	4	4
Manny Blair	11	8	3	4	4	5
Lisa Browne*	6	4	1	2	2	3
Terry Burgoyne	11	7	4	4	4	4
Suzanne Côté-Freeman	11	10	4	4	4	4
Filomena Frisina**	4	5	2	2	2	2
Dominique Hamel	11	10	3	4	4	4
Adad Hannah	11	7	3	4	4	5
Julie Jai	11	10	3	4	4	5
Harold Robinson	10	9	2	4	3	4
Sara Stasiuk	9	10	4	4	4	4

* Until October 5, 2023

** As of October 6, 2023

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)

Jean-François Bélisle was appointed on June 7, 2023 as the new National Gallery of Canada 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.

Angela Cassie served as Interim Director and CEO of the NGC from July 2022 until June 2023. Ms. Cassie joined the Gallery in 2021 as Vice-President, Strategic Transformation and Inclusion. Fluently bilingual, she served for 10 years in progressively senior roles at the Canadian Museum for Human Rights in Winnipeg before stepping down as Senior Vice-President, Program, Exhibitions and Public Affairs. Ms. Cassie began her career at the Department of Canadian Heritage and she also serves as Board President of the Société de la francophonie manitobaine.

Senior management team

Jean-François Bélisle
 Director and Chief Executive Officer and Interim Vice-President, Curatorial Research, Collections and Exhibitions

Angela Cassie
 Acting Director and CEO (until June 9, 2023)

Tania Lafrenière
 Senior Vice-President, People, Culture and Belonging (until March 8, 2024)

Liliane Lê
 Vice-President, Public Affairs and Marketing

Steven Loft
 Vice-President, Indigenous Ways and Decolonization

Michael Testa
 Chief Financial Officer and Chief Operational Officer

Roxanne Chartrand
 Director, People, Culture and Belonging (effective February 26, 2024)

Douglas Chow
 Director, Communications

Isabelle Corriveau
 Director, Exhibitions, Conservation and Production (until July 28, 2023)

Steve De Sousa
 Director, Facilities, Planning and Management

Michelle LaVallee
 Director, Indigenous Ways and Decolonization

Suzanne LeBlanc
 Director, Directorate Office

Kathryn Lyons
 Director, Learning and Community Engagement

Richard Malo
 Director, IM/IT and Digital

Marie-Claude Mentor
 Corporate Secretary

Princewill Ogban
 Director, Anti-Racism, Equity, Diversity, Inclusion and Accessibility

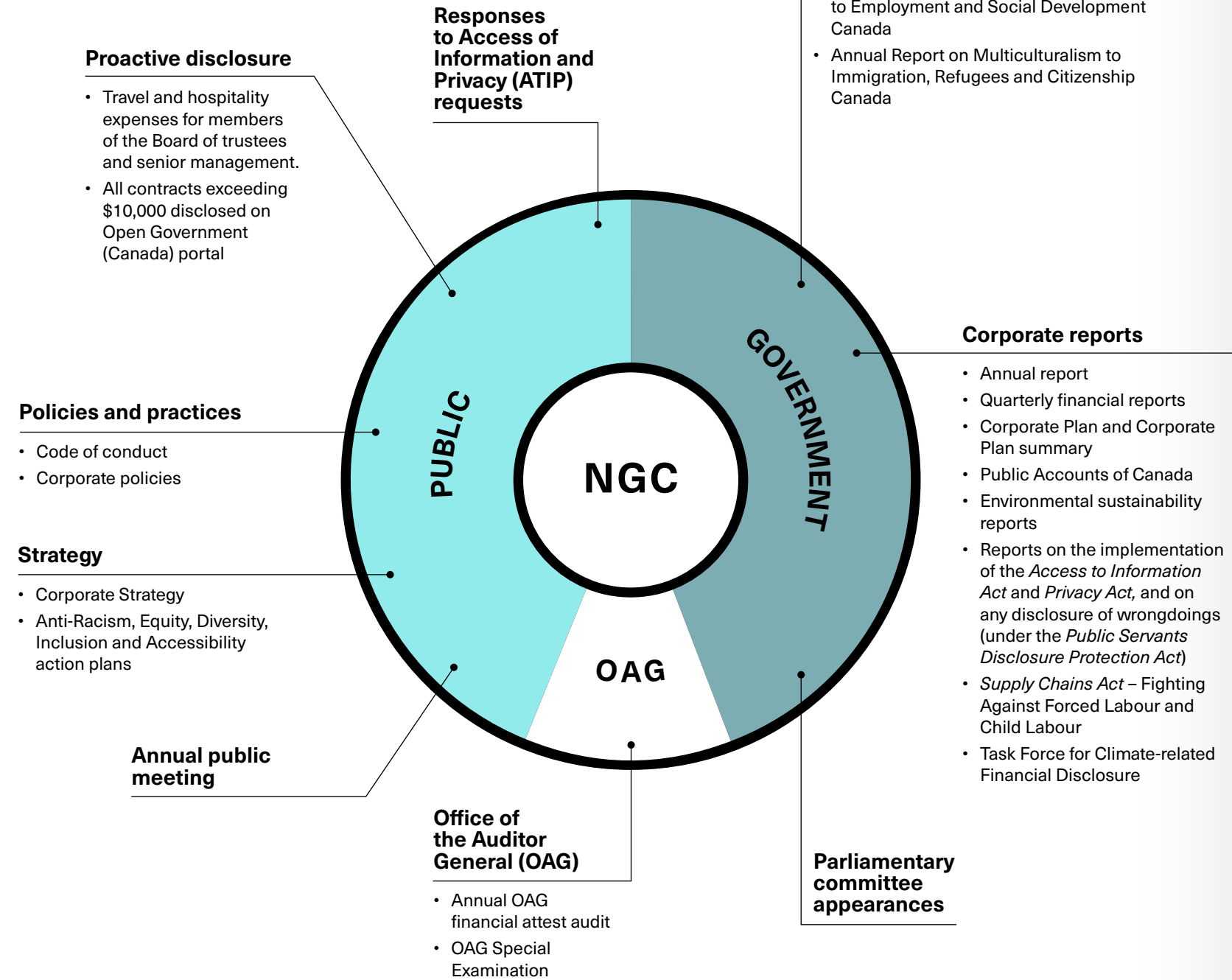
Jonathan Shaughnessy
 Director, Curatorial Initiatives

Catherine Sinclair
 Director, Exhibitions, Conservation and Production (effective December 4, 2023)

Taylor van Blokland
 Director, Visitor Experience

Commitment to transparency and accountability

As a federal Crown corporation, the National Gallery of Canada (NGC) takes its obligations to be transparent and accountable to Canadians seriously. Our corporate website provides information about our activities and the way we manage public resources.



Corporate performance

Photo: eagleclaw Bunnie

Corporate performance

For our 2021–2026 planning period, we considered various internal and external factors to articulate its objectives.

External factors include:

- Increasingly, people are seeking community beyond family, religion, and workplaces.
- The communities the Gallery serves expect diversity in representation across our exhibitions, collection, teams, and visitors.
- There are heightened expectations for digital access and engagement.
- The Gallery must navigate economic recovery from the pandemic.

Internal factors include:

- A commitment to greater diversity, equity and inclusion in how we hire, lead, collect and program.
- A commitment to prioritize relationships with Indigenous communities, culture and history.
- The need to design community-centric experiences and prioritize inclusivity and accessibility as drivers in decision-making.
- The need to inspire teams to solve problems such as lack of representation and to work in new ways that serve visitors first.
- A commitment to transparency in thought and action, and to provide agency to experiment and change.

During 2023–24, we pursued the third year of our Strategic Plan, a response to key factors and forces that drive our community-facing, culture-building and operational work. This section sets out the results of each indicator developed to measure its progress. We are committed to democratizing and decolonizing museological practices by providing greater access, co-creating and staying focused on long-term sustainability.

Five strategic pillars aligned with the factors above have guided resource allocation to achieve outcomes in pursuit of our mandate and mission. They are listed in the following charts. To ensure long-term financial and operational sustainability, measurable strategies and major activities have been determined along with key deliverables and implementation milestones.

The strategic goals, activities and financial plan were approved by the NGC Board of Trustees in January 2023. We continue to iteratively set targets and identify baselines during a period of strategic transformation, meaning some indicators may not have baselines or concrete targets until 2024–25 or later.

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 2023–24	DATA SOURCE	ACTUAL 2023–24	RESULT
Increased visitor awareness and alignment with NGC mandate	88%	Visitor surveys	87%	Target achieved

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 2023–24	DATA SOURCE	ACTUAL 2023–24	RESULT
Increased # of community collaborations on Learning and Community Engagement (LCE) initiatives.	4	LCE data	12 (Includes community collaborations outside the National Capital Region)	Target achieved
Increase growth of partnerships and geographic reach of loans from the collection*	National: 15 International: 13	Loans statistics	National: 23 International: 24	Target achieved

* Geographic reach defined as number of individual cities where one or more works from the NGC collection was loaned.

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 2023–24	DATA SOURCE	ACTUAL 2023–24	RESULT
# of visitors	300,000	Visitor data	325,315	Target achieved
# of memberships	8,500 households	Membership data	9,359 households	Target achieved
Increased visitor satisfaction	88%	Visitor surveys	92%	Target achieved
Increased visitor representation	N/A	Visitor surveys	Indicator measurement postponed to 2024–25	
Increased member representation	N/A	Membership surveys	Indicator measurement postponed to 2024–25	

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

INDICATOR	TARGET 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Number of community programs available	Establish baseline	LCE data	6	Baseline established
Number of participants in community programs	Establish baseline	LCE data	372	Baseline established
Increased participation by members of under-represented communities	Establish baseline	LCE data	Indicator measurement postponed to 2024-25	
Increased # of collaborations with diverse communities	Establish baseline	LCE data	5	Baseline established

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 to serve 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 2023-24	DATA SOURCE	ACTUAL 2023-24
Increased % of works in the NGC collection by artists from under-represented communities.	Completion of Gap Analysis Phase 2	Collection database	Gap Analysis Phase 2 postponed to 2024-25

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

INDICATOR	TARGET 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased # of geographical regions where LCE programming is offered.*	Establish baseline	LCE data	720	Baseline established
Increased # of geographic areas where NGC exhibitions are presented.**	National: 4 International: 2	Exhibition program statistics	National: 4 International: 2	Target achieved

* Geographical region based on participants’ postal code prefix or where in-person programming took place

** Geographic area defined as # of individual cities

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

INDICATOR	TARGET 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased online engagement: # unique website visitors	1.44M	Web stats	1.49M	Target achieved
Increased online engagement: # of web page views	3.9M	Web stats	3.8M	Target not achieved
Increased online engagement: Social media user interactions	Establish baseline	Social media stats	Impressions: 22.3M Reactions: 457,533	N/A
Increased in online engagement: <i>NGC Magazine</i> page views	320,700	Web stats	335,600	Target achieved
Increased participant satisfaction in online programming	Establish baseline	Programming surveys	86% of program participants were satisfied or very satisfied	Baseline established
Increased # of digital education program participants	9,900 participants	LCE data	8,900 participants	Target not achieved

Pillar 3: Empower, support and build a diverse and collaborative team

We will create a culture that values learning, accountability and passionate leadership. Teams will try new ways of working and will work collaboratively to create meaningful experiences for our visitors. We will remain committed to anti-racist, anti-oppression practices and will continue 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 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased % of employees who would recommend the NGC as a good place to work.	Establish baseline	2023 Employee Engagement Survey	40.5%	N/A
Increased % of employees expressing feeling valued in the workplace.	Establish baseline	2023 Employee Engagement Survey	53.7%	N/A
Increased # of internal learning and training opportunities attended by employees.	40% of employees participated in learning series in 2022-23	Learning Series engagement data (participation)	The Learning series, offered every two years, will resume in 2024-25.	

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

INDICATOR	TARGET 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased % of eligible employees participating in leadership training	100% of eligible employees participated in Inclusive leadership training (2022-23)	Training statistics	Leadership training, offered every 2 years, will resume in 2024-25.	
Increased % of employees who participate in JEDI&A learning and training opportunities	Establish baseline	Registration data	10%	N/A

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 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increase % in NGC workforce representation as benchmarked against workforce availability estimate (WFA*)	Increase % of NGC employees from the following four employment equity groups ¹	Employee Equity self-identification questionnaire data.		
	Women WFA: 53.7%		Women: 68.6% (up from 64.3% in 2022-23**)	Target achieved
	Indigenous peoples WFA: 3.8%		Indigenous: 5.0% (comparable to 5.1% in 2022-23**)	Target achieved
	Persons with disabilities WFA: 9.2%		Persons with disabilities: 3.5% (down from 5.4% in 2022-23**)	Target not achieved
	Members of visible minorities WFA: 17.3%		Members of visible minorities: 10.5% (down from 11.3% in 2022-23**)	Target not achieved

¹ Government of Canada employment equity groups

* Workforce availability is a subset of labour market availability (LMA), as the benchmark for assessing employment equity of the four designated groups.

** 2022 NGC employee equity report

Pillar 4: Centre Indigenous ways of knowing and being

With an emphasis on conciliation/reconciliation to come to terms with our colonial history, we will acknowledge the past and remain future-focused, in true respectful collaboration with Indigenous Peoples. Through partnerships with Indigenous leaders and knowledge keepers, we will create the space and time required to redesign its path as an institution which serves all the peoples who share this land. We will continue to build bridges and invite others to join it on this collective journey of decolonization.

4.1 OUTCOME
Re-examined collections and programming through an Indigenous lens make our experiences welcoming to First Nations, Métis and Inuit communities.

INDICATOR	TARGET 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased NGC online and in-person programming that is Indigenous-led or focused	Establish baseline	Annual reports and previous exhibition schedules	New Indigenous-focused web presence developed, will be launched 2024-25 Online LCE programs: 9	N/A

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

INDICATOR	TARGET 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased # of exhibitions programs and initiatives with input and review from Indigenous advisory Committees	Establish baseline	N/A	Indigenous advisory committees will be established in 2024-25	Indicator measurement postponed to 2024-25
Increase retention and satisfaction of members and advisors to Indigenous advisory committees	Establish baseline	N/A	The terms of reference, mandate and scope of authority are being developed. Committee framework established in 2023-24	Indicator measurement postponed to 2024-25

4.3 OUTCOME
In collaboration with Indigenous leaders from our territorial host – the Algonquin Anishinabeg Nation, our plans are created, and programs piloted to bring Indigenous ways of knowing and being across the organization, both internally and externally.

INDICATOR	TARGET 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased # of initiatives in the Indigenous and Canadian galleries that centre Indigenous ways of knowing and being	Conduct policy review that incorporates an anti-colonial lens that references the Calls to Action and the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). Establish baseline	N/A	Policy review process is underway. Initiatives in Indigenous and Canadian galleries increased in 2023-24.	Indicator measurement postponed to 2024-25
Increase number of initiatives / programs that support the recommendations from the Truth and Reconciliation Commission (TRC)	Meetings with local Indigenous cultural, spiritual and political leaders to identify ways to achieve.	N/A	Strategic priorities related to TRC recommendations have been initiated.	A series of meetings have been established (and are ongoing) informing several partnership initiatives and internal processes to centre TRC recommendations

Pillar 5: Invest in operational resilience and sustainability

With the goal of fostering human connections, we will leverage new technologies – including social media and livestreaming platforms – to expand our reach and impact, and to deliver our best work. Our physical spaces will be environmentally sustainable, built to last and reflect organizational values. To ensure a resilient future, we 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 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
# of internal hybrid activities available to further employee engagement.	Launch employee Intranet site	N/A	Intranet site to be launched in 2024-25	Target not achieved

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 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased # of LinkedIn Learning training resources accessed by NGC employees	Establish baseline	NGC-LinkedIn learning usage data	54% of employees registered 116 people logged in 141 hours viewed (average of 1.23 hours)	Baseline established

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

INDICATOR	TARGET 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
New capital asset additions (during the fiscal year)	\$2.2M	Financial reports	\$2.3M	Target achieved

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 2023-24	DATA SOURCE	ACTUAL 2023-24	RESULT
Increased earned revenue	\$7.8M (\$7.7M in 2022-23)	Financials	\$9.2M	Target achieved
Increased earned revenue: Boutique and publishing	\$2.1M (1.9M in 2022-23)	Financials	\$2.3M	Target achieved
Increased earned revenue: Admissions	\$2.5M (\$2.3M in 2022-23)	Financials	\$2.4M	Target achieved
Increased earned revenue: Parking	\$1M (\$0.9M in 2022-23)	Financials	\$1.3M	Target achieved
Increased earned revenue: Membership	\$0.6M (\$0.6M in 2022-23)	Financials	\$0.4M	Target not achieved
Increased contributed revenue	\$3.0M (\$3.1M in 2022-23)	Financials	\$2.8M	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 Strategic Plan.

CARBON FOOTPRINT DATA	2019-20	2020-21	2021-22	2022-23	2023-24
Attendance	408,363	64,676	165,854	279,269	324,815
Electricity consumption (kWh)	8,314,917	7,368,002	7,994,004	7,167,479	7,661,348
District steam (converted to kWh)	1,548,885	1,404,456	1,758,333	N/A	1,669,445
District chilled water (converted to kWh)	1,118,886	2,038,350	2,988,056	2,988,056	2,255,556
TOTAL CONSUMPTION kWh	10,982,688	10,810,807	12,740,393	7,167,479	11,586,349
Diesel consumption (litres)	1,500	1,500	1,500	0	N/A
BUILDING CARBON FOOTPRINT (TONNES CO₂e)	322.5	317.5	386	215	347.6
Business travel (kms – ground/air)	1,329,571	3,227	199,355	701,508	968,034
Vehicle use (kms)	10,565	5,939	N/A	N/A	N/A
TRAVEL CARBON FOOTPRINT (TONNES CO₂e)	135.1	1.2	29	120	160.7
Water use (m ³)	22,420	8,580	9,469	18,732	30,519
Wastewater (m ³)	N/A	N/A	N/A	N/A	N/A
WATER CARBON FOOTPRINT (TONNES CO₂e)	7.7	3.0	3.3	7	11.6
Waste generated (metric tonnes)	76.13	56.56	84.26	84	63.08
Waste to landfill (metric tonnes)	55.31	22.48	29.73	30	42.39
Waste to recycling	20.82	34.08	54.53	55	20.69
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 CO₂e)	32.9	13.5	18	51	73
TOTAL CARBON FOOTPRINT (TONNES CO₂e)	498	336	436	394	592.4



Loans

Due to the breadth, quality and uniqueness of its collection, the National Gallery of Canada (NGC) loans out a significant number of works each year. Between April 1, 2023 and March 31, 2024, the NGC loaned 255 works from its collection to 23 Canadian institutions and to 24 institutions outside Canada (figures in parentheses are the number of works by each artist).

IN CANADA

ALBERTA

Art Gallery of Alberta (Edmonton)

L-2521
Dance Party
May 20 to September 10, 2023
Collins, Phil (1)

L-2502
William Hogarth: Gone to the Dogs
April 1 to August 13, 2023
Hogarth, William (1)

L-2537
A Link with Nature: Early Botanical Photography 1850–1950
September 2 to December 31, 2023
Bayard, Hippolyte (1)
Cunningham, Imogen (1)
Braun, Adolphe, Attributed to (1)
Bedford, Francis (1)
Talbot, William Henry Fox (1)
Weston, Edward (1)
Llewelyn, John Dillwyn, Circle of (1)
Jaques, Bertha E. Bedstraw (1)

BRITISH COLOMBIA

Vancouver Art Gallery (Vancouver)

L-2553
Fashion Fictions
May 27 to October 9, 2023
Ace, Barry (1)

MANITOBA

Winnipeg Art Gallery (Winnipeg)

L-2556
Tim Gardner: The Full Story
October 7, 2023 to April 21, 2024
Gardner, Tim (4)

L-2449
The Art of Faye Heavyshield
April 28 to August 29, 2023
HeavyShield, Faye (2)
Touring (organized by the MacKenzie Art Gallery):
Nickle Galleries (Calgary, AB):
September 21 to December 9, 2023
Carleton University Art Gallery (Ottawa, ON): February 4 to April 21, 2024 (One work by HeavyShield, Faye to this venue).

L-2452
Robert Houle: Red is Beautiful
October 8, 2022 to April 2, 2023
Houle, Robert (3)
Touring (organized by the Art Gallery of Ontario):

National Museum of the American Indian (Washington, D.C., USA):
May 25, 2023 to June 2, 2024

IN CANADA

ONTARIO

Art Gallery of Hamilton (Hamilton)

L-2496B
Shelley Niro: 500 Year Itch
February 10 to May 26, 2024
Niro, Shelley (17)

L-2466
Radical Stitch
February 11 to August 27, 2023
Skawennati (1)
Ace, Barry (1)
Touring (organized by the MacKenzie Art Gallery):
Thunder Bay Art Gallery (Thunder Bay, ON): October 13, 2023 to March 3, 2024

Art Gallery of Ontario (Toronto)

L-2514
Cassatt-McNicoll: Impressionists Between Worlds
May 31 to September 4, 2023
Cassatt, Mary (11)
McNicoll, Helen (1)

L-2590
June Clark: Unrequited Love
January 20, 2024 to January 5, 2025
Clark, June (1)

L-2567
Life Between Islands: Caribbean-British Art 1950s – Now
December 6, 2023 to April 1, 2024
Doig, Peter (1)

Thunder Bay Museum (Thunder Bay)

L-2554
Fur Trade Fort William, A Chronology in Art
October 10, 2023 to March 31, 2024
Wilson, Daniel (1)
Armstrong, William (1)

McMichael Canadian Collection (Kleinburg)

L-2505
Uses of Enchantment: Art and Environmentalism
May 6 to October 29, 2023
Boyle, Shary (2)

L-2510
Bertram Brooker: "When We Awake!"
February 10 to June 2, 2024
Brooker, Bertram (9)

L-2552
Cobalt: A Mining Town and the Canadian Imagination
November 18, 2023 to April 21, 2024
Cotton, John W. (1)
Housser, Yvonne McKague (1)
Jackson, A.Y. (2)
D.J. (1)
Brooks, Leonard (1)

L-2444
Tom Thomson: North Star
June 24, 2023 to January 14, 2024
Thomson, Tom (32)
Touring (organized by the McMichael Canadian Collection):
Art Gallery of Alberta (Edmonton, AB): February 19 to May 26, 2024 (27 works at this venue)

Museum London (London)

L-2503
Ithin-eh-wuk – "We Place Ourselves at the Centre": James Nicholas and Sandra Semchuk
May 27 to September 10, 2023
Semchuk, Sandra; Nicholas, James (2)
Touring exhibition (organized by the MacKenzie Art Gallery)

L-2469
Gathie Falk: Revelations
February 4 to May 7, 2023
Falk, Gathie (7)
Touring (organized by the McMichael Canadian Collection):
Glenbow Museum (Calgary, AB): June 28 to October 15, 2023
Audain Museum (Whistler, BC): November 25, 2023 to May 6, 2024

SAW Gallery (Ottawa)

L-2548
Shows of Solidarity: 50 Years of Video and Performance at SAW
May 5 to June 24, 2023
Belmore, Rebecca (1)

River Brink Art Museum (Queenstown)

L-2425
A Family Palette: Frances-Anne Johnston, Franz Johnston and Franklin Arbuckle
April 21 to August 19, 2023
Johnston, Frances-Anne (1)
Touring (organized by the Ottawa Art Gallery):
Judith & Norman Alix Art Gallery (Sarnia, ON): October 6, 2023 to March 16, 2024

QUEBEC

Montreal Museum of Fine Arts (Montréal)

L-2451
Wolves: The Art of Dempsey Bob
May 18 to September 10, 2023
Bob, Dempsey (2)
Touring (organized by the Audain Art Museum):
Kelowna Art Gallery (Kelowna, BC): October 14, 2023 to February 18, 2024

McCord Stewart Museum (Montréal)

L-2467
Becoming Montréal: The 1800s Painted by Duncan
June 2, 2023 to April 21, 2024
Duncan, James (3)

Canadian Centre for Architecture (Montréal)

L-2507
The Lives of Documents – Photography as Project
May 2, 2023 to April 7, 2024
Huebler, Douglas (1)

Musée national des beaux-arts du Québec (Québec City)

L-2557
Alexander McQueen: l'art rencontre la mode
June 15 to September 10, 2023
Oehme, Carl Gustav (1)

L-2493
Evergon: Theatres of the Intimate
October 20, 2022 to April 23, 2023
Evergon (1)

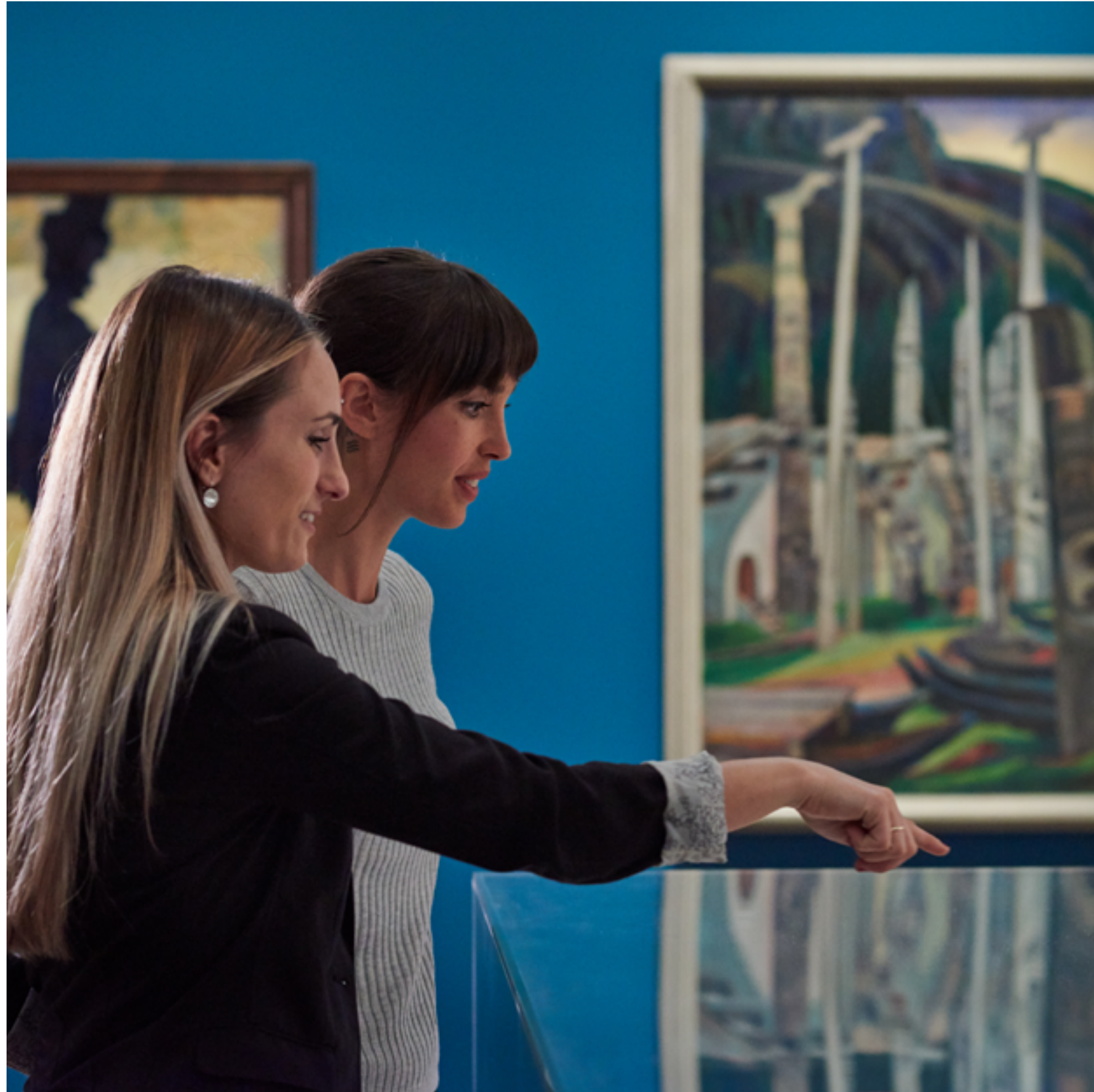
Musée des beaux-arts de Sherbrooke (Sherbrooke)

L-2463
Forgotten – Scott, Brandtner, Eveleigh, Webber – Revisiting Montréal abstraction of the 1940s
September 28, 2023 to January 7, 2024
Scott, Marian (3)
Brandtner, Fritz (10)
Eveleigh, Henry (1)
(Tour organized by the Musée d'art de Joliette)

SASKATCHEWAN

Remai Modern (Saskatoon)

L-2508
Storied Objects: Métis Art in Relation
September 24, 2022 to July 2, 2023
Belcourt, Christi (1)



AROUND THE WORLD

AUSTRIA

**Österreichische Galerie
Belvedere (Vienna)**

L-2522
*Louise Bourgeois:
Persistent Antagonism*
September 22, 2023
to January 28, 2024
Bourgeois, Louise (1)

BRAZIL

**Museu de Arte de São Paulo
Assis Chateaubriand (São Paulo)**

L-2559
Indigenous Histories
October 20, 2023 to February 25, 2024
Nuvāqirq, Kunugusiq (1)
Oonark, Jessie (1)
Noah, William (1)
Pootoogook, Kananginak (1)
Teevee, Ningiukulu (1)
Point, Susan A. (1)
Ace, Barry (2)
lessLIE (1)
Assu, Sonny R.L. (1)

FRANCE

Centre Pompidou-Metz (Metz)

L-2517
Suzanne Valadon: Un monde à soi
April 15 to September 11, 2023
Valadon, Suzanne (1)

GERMANY

**Alte Pinakothek, Bayerische
Staatsgemäldesammlungen
(Munich)**

L-2541
*Venezia 500: The Gentle
Revolution of Venetian Painting*
October 27, 2023 to February 4, 2024
de' Busi, Giovanni (called Cariani) (1)

THE NETHERLANDS

Museum De Lakenhal (Leiden)

L-2511
David Bailly: Time, Death and Vanity
March 10 to July 2, 2023
Bailly, David (1)

**Stedelijk Museum
(Amsterdam)**

L-2535
General Idea
April 1, 2023 to January 14, 2024
General Idea (72)
Touring (organized by the NGC):
Gropius Bau (Berlin, Germany):
September 22, 2023 to
January 14, 2024

SPAIN

**Museo Nacional del Prado
(Madrid)**

L-2498
*Herrera the Younger.
The Absolute Baroque*
April 25 to July 30, 2023
Unknown (Spanish – 17th century) (1)

SWITZERLAND

**Kunsthaus Zürich
(Zurich)**

L-2433
Fuseli: Fashion, Fantasy, Fetishism
February 24 to May 21, 2023
Fuseli, Henry (1)

UNITED KINGDOM

**Royal Academy of Arts
(London)**

L-2520
Entangled Pasts: 1768–now
February 3 to April 28, 2024
Bowling, Frank (1)
Gainsborough, Thomas (1)

UNITED STATES OF AMERICA

**The Frist Art Museum
(Nashville, TN)**

L-2490
*Storied Strings: The Art
of the American Guitar*
May 26 to August 13, 2023
Model, Lisette (1)

**Brooklyn Museum
(Brooklyn, NY)**

L-2534
María Magdalena
Campos-Pons: Behold
September 15, 2023 to
January 14, 2025
Campos-Pons, María Magdalena (1)
Touring (organized by the
Brooklyn Museum of Art):
**Nasher Museum of Art at
Duke University (Durham, NC):**
February 15 to June 9, 2024

**Herbert F. Johnson Museum
of Art, Cornell University
(Ithaca, NY)**

L-2533
*Wonder and Wakefulness:
The Nature of Pliny the Elder*
January 21 to June 11, 2023
Camuccini, Vincenzo (2)

**National Museum of
the American Indian
(New York City, NY)**

L-2496A
Shelley Niro: 500 Year Itch
May 27, 2023 to January 1, 2024
Niro, Shelley (8)

**Museum of Modern Art
(New York City, NY)**

L-2587
*Joan Jonas: Good Night
Good Morning*
March 17 to July 6, 2024
Jonas, Joan (1)

**University of California
Berkeley Art Museum and
Pacific Film Archive
(Berkeley, CA)**

L-2612
Duane Linklater: mymothersside
October 7, 2023 to February 25, 2024
Linklater, Duane (2)

**Los Angeles County
Museum of Art
(Los Angeles, CA)**

L-2497
*Imagined Fronts: The Great
War and Global Media*
December 3, 2023]to July 7, 2024
Nevinson, C.R.W (1)

**San Francisco Museum of
Modern Art (San Francisco, CA)**

L-2519
*Frank Bowling: The New York
Years 1966–1975*
May 20 to September 10, 2023
Bowling, Frank (1)

**Delaware Art Museum
(Wilmington, DE)**

L-2566
The Rossettis
October 21, 2023 to January 28, 2024
Rossetti, Dante Gabriel (1)

**Minneapolis Institute of Art
(Minneapolis, MN)**

L-2527
*In Our Hands: Native Photography,
1890 to Now*
October 22, 2023 to January 14, 2024
Pitseolak, Peter (1)
Claxton, Dana (5)
Staats, Greg (1)
Blackburn, Catherine (1)

**Cleveland Museum of Art
(Cleveland, OH)**

L-2358
*The Tudors: Art and Majesty
in Renaissance England*
February 25 to May 14, 2023
Eworth, Hans (1)
Touring (in partnership with the
Metropolitan Museum of Art):
**Fine Arts Museums of San
Francisco (San Francisco, CA):**
June 24 to September 24, 2023.



Partners and donors

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

CORPORATE PARTNERSHIPS

Canadian North
Nick Sikkuark: Humour and Horror

Heffel
Riopelle: Crossroads in Time

VIA Rail
Riopelle: Crossroads in Time

Armstrong Fine Art Services
Nick Sikkuark: Humour and Horror

First Arts Premiers
Nick Sikkuark: Humour and Horror

Black & McDonald
Family Day Weekend 2024

The Mitsui Canada Foundation
Kan Azuma: A Matter of Place

Japan Foundation
Kan Azuma: A Matter of Place

Centre for Transnational Cultural Analysis (CTCA) Carleton
Kan Azuma: A Matter of Place

PACART
Uninvited: Canadian Women Artists in the Modern Moment

OTHER PARTNERS AND SPONSORS

Capital Pride

Connected Canadians

Embassy of France in Canada

Embassy of Japan

Embassy of the United States of America

Stonecroft Foundation for the Arts

CIRCLE PLUS 2023-24

Charles Agbi and Jane Mulvihill

Thierry Boyer and Charlene Engstrom

In Memory of Nancy Clark

Costco Wholesale Canada Ltd.

David and Evetta Dalziel

grc architects

Lawrence L. Herman and Béatrice de Montmollin

Robert Hindley

Julie Hodgson

Anna and Geoffrey Hole

S. Hrycko

Dr. Dennis and Mrs. Sharon Lanigan

Louise MacCallum and Michael Barnstijn

Ian McDonald, In Memory of Dr. David Jarraway

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

Danielle and Roger Vachon

Five anonymous donors



MEMBERSHIP ADHÉSION

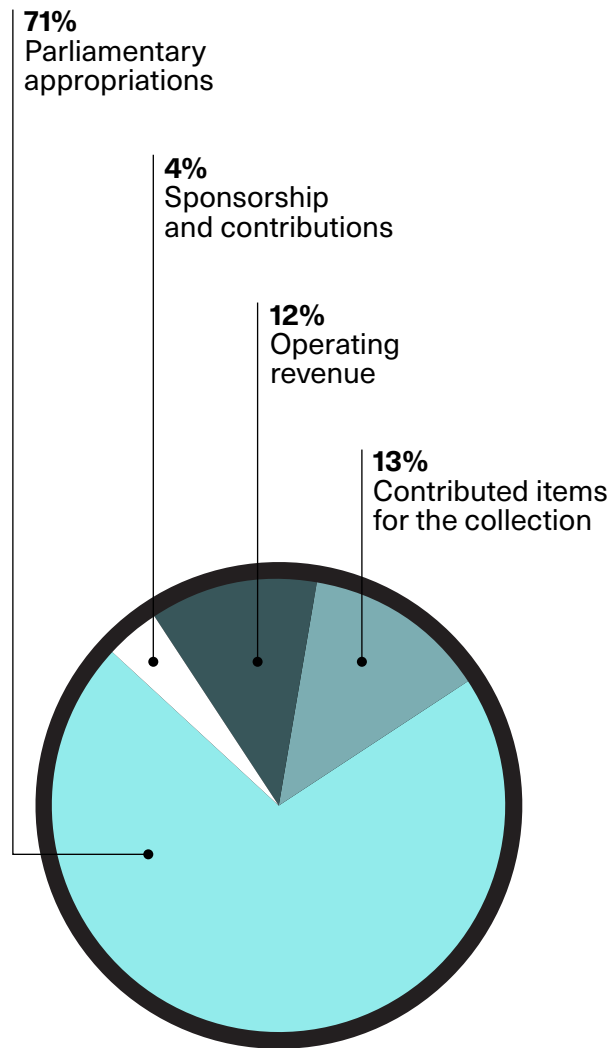
Members / Tarif membre	FREE / GRATUIT	
Adults / Tarif adulte	\$20 / 20 \$	
Adults 65+ / Tarif 65 ans et plus	\$18 / 18 \$	
24 and under / Students / Tarif 24 ans et moins / Tarif étudiant	\$10 / 10 \$	
Families / Tarif famille	2 adults + 3 youths (17 and under) / 2 adultes + 3 enfants (17 ans et moins)	\$40 / 40 \$
Children / Tarif enfant	11 and under / 11 ans et moins	FREE / GRATUIT
Attendant accompanying a person with a disability / Tarif d'accompagnement d'une personne en situation de handicap	FREE / GRATUIT	

Management discussion and analysis
Financial statements

Management discussion and analysis

For the year end March 31, 2024

The National Gallery of Canada (NGC) 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.



2023–24

TOTAL FUNDING BY SOURCE

Strategic direction

At the 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 2023–24, the Gallery progressed through the third 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 Gallery began the 2023–24 fiscal year in an unfortunate circumstance. The Gallery was subject to a ransomware attack, detected on April 23, 2023, that affected its IT infrastructure. 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 to protect the collection and loans, and continue to serve the public. Partial connectivity was restored within a couple of weeks, with full return to all systems progressively returning throughout the year.

Despite the incident, which also affected the Gallery’s ability to sell tickets online for a short period of time, the NGC still saw continued progress in its post-pandemic recovery on all attendance driven revenues. With 325,000 visitors, an increase of 55,000 visitors over the 2022-23 fiscal year, the Gallery saw the direct impact of increased attendance on its admissions, Boutique, and parking revenue streams.

On June 7, 2023, it was announced that the new Director and CEO of the NGC would be Jean-François Bélisle, who assumed his new role on July 17, 2023. This Governor-in-Council appointment is for a five-year term.

The NGC receives the majority of its funding from the Government of Canada. The Gallery generates its own operating revenues and gratefully accepted contributions and sponsorships, including items contributed for the collection. Total funding by source for the fiscal year is as described in the graphic on this page.

Financial overview

The Gallery posted a net operational surplus of \$0.1 million, compared to a surplus of \$1.6 million in the prior year.

Parliamentary appropriations

The Gallery recognized total parliamentary appropriations in the amount of \$51.5 million during the year. This is a decrease below the \$55.5 million recognized in the prior year. The year-over-year variance almost entirely relates to the recognition of appropriations for the purchase of items for the collection. Federal Budget 2023 contained an additional \$1.2 million in supplementary appropriations to assist with essential building maintenance. The Gallery also received \$3.7 million in supplementary appropriations for salaries and benefits as a lump-sum retroactive adjustment for negotiated agreements.

Operating revenue, sponsorships, and contributions

The Gallery generated \$9.2 million in operating revenues during the year, compared to \$7.7 million in the prior year. Although not at pre-pandemic levels, the Gallery continues its post-pandemic recovery with increases in attendance-driven revenues such as admissions, Boutique and parking. Membership revenue also performed well, however a new accounting standard results in a \$0.2 million deferral to 2024–25. Other business lines such as education services, event rentals, and travelling exhibition revenue are also showing progressive returns. The Gallery also benefitted from a rise in interest rates on its investment income from \$1.0 million to \$1.9 million year-over-year. The Gallery recognized \$1.6 million in contributions from the NGC Foundation, \$1.1 million in sponsorships and contributions from other funders, and contributed items for the collection were valued at \$9.2 million for the year.

Collecting activities

The Gallery acquired items for the collection valued at \$15.2 million during the year, compared to \$22.1 million in the prior year. The Gallery purchased \$6.0 million in items for the collection and received contributed items from generous donors valued at an additional \$9.2 million. At the end of March, the Gallery had \$6.8 million available for future acquisitions, which includes \$4.7 million of committed funds for acquisitions approved but not yet paid by March 31, 2024.

Expenses

Excluding expenditures related to art purchases and donations, the Gallery spent \$57.4 million on operations during the year, which is an increase over the \$53.8 million spent in the prior year. Salary and employee benefit costs remain the Gallery’s largest expenditure at \$27.6 million, an increase of \$2.6 million over the prior year. A return to pre-pandemic staff levels, economic adjustments, and a new collective agreement with the Public Service Alliance of Canada, the Gallery’s largest union, account for the year-over-year variance. The Gallery also saw an increase in professional and special services of \$0.6 million, for the fabrication and fit up of the Canada Pavilion for the presentation of the 2024 Venice Biennale, which opened in Italy in early April 2024. There was also a \$0.5 million increase in protection services costs. The Gallery recorded a decrease in freight, cartage, and postage of \$0.5 million, based on its exhibition program for the year, and a decrease of \$0.3 million in utilities, materials, and supplies.

Capital expenditures

The NGC acquired \$2.3 million in capital assets during the period. This includes \$2.0 million expended by the Gallery directly and \$0.3 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 \$15.0 million available for future capital priorities associated with an aging iconic facility. The NGC has updated its long-term capital plan with prioritized projects over the next five years.

Outlook

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

The National Capital Commission’s redevelopment of Kiweki Point on the west side of the Gallery’s exterior is expected to open to the public during the summer of 2024. The Gallery plans to grant access to its restaurant and terrace to optimize the experience for the visiting public.

The Gallery’s most recent trends in terms of attendance-driven revenues and other business lines continue to show positive signs of continued post-pandemic recovery, but it is anticipated that a full return to historical levels, including international tourism, will still some take time. The Gallery hopes to build on its momentum in the 2024–25 fiscal year with its exhibition and public program calendar to best serve all Canadians and achieve its mandate and strategic vision.



Financial statements

For the year ended March 31, 2024

Statement of management responsibility

The accompanying financial statements of the National Gallery of Canada (NGC), 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.

JEAN-FRANÇOIS BÉLISLE
DIRECTOR AND CEO

MIKE TESTA, CPA, CMA
CHIEF FINANCIAL OFFICER

OTTAWA, CANADA
JUNE 4, 2024



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

Independent auditor's report

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Gallery of Canada (the Gallery), which comprise the statement of financial position as at 31 March 2024, 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 2024, 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 bylaws of the National Gallery of Canada, and the directive issued pursuant to section 89 of the *Financial Administration Act*.

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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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

Dusan Duvnjak, CPA, CMA
Principal
for the Auditor General of Canada

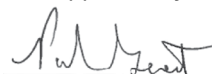
Ottawa, Canada
4 June 2024

Statement of financial position

for the year ended March 31 (in thousands of dollars)	2024	2023
ASSETS		
Current		
Cash and cash equivalents (Note 4)	7,696	5,174
Investments (Note 5)	6,252	7,420
Restricted investments (Note 5)	24,181	21,937
Accounts receivable (Note 6)	1,748	2,460
Inventory	710	627
Prepaid expenses	584	690
Deposit on items for the Collection (Note 7)	1,339	-
Total current assets	42,510	38,308
Collection (Note 7)	1	1
Capital assets (Note 8)	60,922	64,010
	103,433	102,319
LIABILITIES AND NET ASSETS		
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities (Note 9)	3,822	3,145
Accrued salaries and benefits (Note 10)	2,579	1,428
Deferred contributions for the purchase of objects for the Collection (Note 11)	6,849	5,550
Deferred contributions for the purchase of capital assets (Note 11)	2,348	3,635
Other deferred contributions (Note 11)	2,223	2,261
Total current liabilities	17,821	16,019
Deferred contributions for the purchase of capital assets (Note 11)	12,645	10,375
Employee future benefits (Note 12)	654	640
Asset retirement obligations (Note 13)	598	581
Deferred contributions for the amortization of capital assets (Note 14)	60,279	63,367
Total liabilities	91,997	90,982
Net Assets		
Unrestricted	10,698	10,599
Investment in capital assets (Note 8)	622	622
Permanently endowed	116	116
Total net assets	11,436	11,337
	103,433	102,319

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:


PAUL GENEST
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	2024	2023
Net assets, beginning of the year	10,599	622	116	11,337	9,736
Net result of operations for the year	99	-	-	99	1,601
Net change in investment in capital assets (Note 8)	-	-	-	-	-
Net assets, end of the year	10,698	622	116	11,436	11,337

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)	2024	2023
Operating revenue	9,190	7,697
Sponsorships and contributions	2,774	3,106
Contributed items for the Collection	9,195	11,131
Total operating revenue, sponsorships, and contributions (Schedule 1)	21,159	21,934
EXPENSES		
Collection		
Operations	7,372	7,944
Purchase of items for the Collection (Note 7)	6,005	10,925
Contributed items for the Collection (Note 7)	9,195	11,131
Total - Collection	22,572	30,000
Outreach	16,564	15,527
Accommodation	19,408	18,570
Internal services	14,010	11,716
Total expenses (Schedule 2)	72,554	75,813
Net results before Parliamentary Appropriations	(51,395)	(53,879)
Parliamentary appropriations (Note 15)	51,494	55,480
Net result of operations	99	1,601

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)	2024	2023
Operating activities		
Cash received from clients	7,369	6,631
Parliamentary appropriations received	47,727	47,373
Cash paid to suppliers	(31,306)	(34,647)
Payments related to salary and benefits	(26,479)	(25,381)
Interest received	1,815	675
Total cash flow from (used for) operating activities	(874)	(5,349)
Investing activities		
Acquisition of investments	(60,000)	(52,000)
Disposal of investments	59,000	51,000
Total cash flow from (used for) investing activities	(1,000)	(1,000)
Capital activities		
Payments related to capital acquisitions	(1,969)	(1,638)
Total cash flow used for capital activities	(1,969)	(1,638)
Financing activities		
Appropriations received for the acquisition of capital assets	3,000	3,000
Restricted contributions and related investment income	3,365	1,378
Total cash flow from financing activities	6,365	4,378
Total cash inflows (outflows)	2,522	(3,609)
Cash and cash equivalents, beginning of the year		
Unrestricted cash and cash equivalents	5,174	8,783
Restricted cash and cash equivalents	-	-
	5,174	8,783
Cash and cash equivalents, end of the year		
Unrestricted cash and cash equivalents	7,696	5,174
Restricted cash and cash equivalents	-	-
	7,696	5,174

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 end March 31, 2024

1. Authority, objectives and activities

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

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

In July 2015, the Gallery was issued a directive pursuant to Section 89 of the *Financial Administration Act* to align its travel, hospitality, conference and event expenditure policies, guidelines and practices with Treasury Board policies, directives and related instruments on travel, hospitality, conference and event expenditures in a manner that is consistent with the Gallery's legal obligations, and to report on the implementation of this directive in the Gallery's Corporate Plan. The Gallery's objective is to implement the directive in a way that does not hinder its ability to deliver its mandate. The Treasury Board travel, hospitality, conference and event requirements apply to the Gallery's activities, except those cultural activities exempt under Section 27 of the *Museums Act*. Cultural activities exempted include the acquisition, disposal, conservation or use of any of the Gallery's material relevant to its activities, activities and programs for the public such as exhibitions, displays, publications and research activities. The Gallery implemented its Directive and Standards on travel, hospitality, conferences and event expenditures effective April 1, 2018, which are aligned with Treasury Board policies.

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

Collection

The Gallery collects Canadian and international art. It conducts research that contributes to the advancement of knowledge and understanding of Canadian and international art. It also preserves its 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 collection for inclusion in a wide range of special exhibitions produced by other museums in Canada and abroad. It undertakes educational initiatives that contribute to an increased understanding of the visual arts – including tours, lectures, audio and print guides, videos, workshops, in-gallery activities for families, educational programs for children, resources for teachers, and special exhibition-related programming. The Gallery develops a range of art-related content for its website and social media platforms, and produces exhibition catalogues and publications, in print and digital format, contributing to the shared knowledge of art history.

Accommodation

The Gallery operates from its flagship building on Sussex Drive in Ottawa, manages two leased storage facilities and the Canada Pavilion in Venice, Italy, and occupies space in the Ingenium Centre of the National Museum of Science and Technology Corporation. It ensures that building operations are carried out efficiently, and that sound investments are made in capital infrastructure, so that facilities are secure and suitable for visitors, staff, volunteers and contractors, as well as for the preservation and exhibition of the 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 consist 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 cost of the buildings 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, except for 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
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 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.

(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 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. Contributed services are not recognized in these financial statements.

Operating revenues

Boutique and publishing sales, admissions, rental of public spaces, parking, travelling exhibitions, education services, art loans and other miscellaneous revenues are one performance obligation that is satisfied at a point in time. Revenues with performance obligations that require a transfer of goods or services directly to the payor are recognized when control of the benefits associated with the goods or services have transferred and there remains no unfulfilled performance obligation. Where consideration is received from a payor prior to the provision of goods or services, these amounts are recorded as unearned revenue and are subsequently recognized as revenue as performance obligations are met.

Memberships sales include a continuing performance obligation that is satisfied over time since the Gallery has a continuing obligation to provide access to a predetermined asset over the term of the arrangement. These revenues are recognized on a straight-line basis over the term of the membership agreement. Revenues received in advance of the service are included in unearned revenue and recognized as revenue as the performance obligation is satisfied.

Interest income is recognized as revenue in the year it is earned.

(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) NGC Foundation

The Gallery and the NGC 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 accounting standard

The Gallery adopted PS 3400 Revenue, effective 1 April 2023, which establishes standards on how to account for and report on revenue. The Standard sets out general guidance for how entities recognize, measure, present and disclose revenue arising from transactions that include performance obligations (exchange transactions) and transactions that do not have performance obligations (non-exchange transactions). There are two approaches to recognizing revenue with performance obligations: at a point in time or over a period of time. This determination is made based on when a performance obligation is satisfied. PS 3400 has been applied prospectively to these financial statements and, as permitted by the transitional provisions, prior periods were not restated. The accounting policy for operating revenue was updated but there was no material impact on measurement and recognition on adoption of this standard.

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, 2024, cash and cash equivalents yielded an average return of 4.73% (year ended March 31, 2023: 3.93%). Due to the short-term nature of these cash and cash equivalents, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2024	As at March 31, 2023
Cash and cash equivalents	7,696	5,174
Less: amounts restricted for deferred contributions	–	–
Unrestricted cash and cash equivalents	7,696	5,174

5. Investments

During the year ended March 31, 2024, investments yielded an average return of 5.30% (year ended March 31, 2023: 2.73%). Due to the short term and nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2024	As at March 31, 2023
GICs and term deposits	30,433	29,357
Less: amounts restricted for deferred contributions	24,181	21,937
Unrestricted investments	6,252	7,420

6. Accounts receivable

Accounts receivable is net of applicable allowance for doubtful accounts.

(in thousands of dollars)	As at March 31, 2024	As at March 31, 2023
Trades receivable	452	575
Receivable from the National Gallery of Canada Foundation	722	1,292
Taxes receivable	516	570
Trades receivable – Government Departments and Crown Corporations	58	23
	1,748	2,460

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)	2024	2023
Purchase from Appropriations	5,901	10,770
Purchase from private donations	104	155
Total purchases	6,005	10,925
Gifts or bequests, at estimated fair value		
Total acquisitions	9,195	11,131
	15,200	22,056

During the fiscal year, the Gallery made installment payments totalling \$1,339,199 for a work which it will take ownership of in a subsequent fiscal year. This amount has been reported on the Statement of Financial Position as *Deposit on items for the Collection*. Outstanding future payments for this work have been included in *Note 17 Contractual Rights and Obligations*.

During the fiscal year, the Gallery entered into a co-ownership agreement with another museum for a work in the Gallery's Collection. This agreement will be settled in fiscal year 2024–25. Outstanding future receipts for this work have been included in *Note 17 Contractual Rights and Obligations*. In the prior year, a similar co-ownership agreement valued at \$325,853 was received and restricted to future purchases of works for the Collection.

8. Capital assets

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2024 Net carrying value	As at March 31, 2023 Net carrying value
Land	622	–	622	622
Building	155,928	133,304	22,624	23,494
Building improvements	65,218	33,380	31,838	33,274
Leasehold improvements	5,818	3,959	1,859	2,151
Equipment and furniture	33,366	31,032	2,334	2,598
Permanent exhibitions	2,814	1,313	1,501	1,688
Vehicles	353	348	5	9
Intangible assets	2,482	2,363	119	153
Asset retirement obligations, building	193	173	20	21
	266,794	205,872	60,922	64,010

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

(in thousands of dollars)	As at March 31, 2024	As at March 31, 2023
Building improvements	679	2,192
Equipment and furniture	323	150
	1,002	2,342

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

(in thousands of dollars)	2024	2023
Capital asset additions	2,278	2,221
Less: capital assets financed through appropriations	(2,017)	(1,697)
Less: assets transferred from Public Services and Procurement Canada	(261)	(524)
	–	–
Deferred appropriations used for the amortization of capital assets	5,066	4,862
Deferred contributions used for the amortization of capital assets	300	300
Amortization of capital assets	(5,366)	(5,162)
Net change in investment in capital assets	–	–

9. Accounts payable and accrued liabilities

(in thousands of dollars)	As at March 31, 2024	As at March 31, 2023
Trades payable	2,461	1,979
Due to Government Departments and Crown Corporations	960	998
Unearned revenue	401	168
	3,822	3,145

10. Accrued salaries and benefits

(in thousands of dollars)	As at March 31, 2024	As at March 31, 2023
Salary related liabilities	1,648	460
Vacation and compensatory time accruals	931	968
	2,579	1,428

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 the purchase of objects for the Collection	Deferred contributions for the purchase of capital assets	Other deferred contributions	2024	2023
Beginning balance, as at April 1	5,550	14,010	2,261	21,821	23,713
Appropriations received in the year	8,000	3,000	–	11,000	11,000
Non-Government funding received or receivable in the year	–	–	2,673	2,673	3,094
Amounts from prior year unearned revenue	–	–	–	–	–
	13,550	17,010	4,934	35,494	37,807
Amounts recognized as revenue in the year	(5,901)	–	(2,711)	(8,612)	(13,489)
Related acquisition costs	(800)	–	–	(800)	(800)
Purchase of capital assets in the year	–	(2,017)	–	(2,017)	(1,697)
Ending balance, as at March 31	6,849	14,993	2,223	24,065	21,821

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

For deferred contributions for the purchase of capital assets, \$12,645,000 is planned to be used more than one year after statement date.

12. Employee future benefits

Pension Benefits

Substantially all 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% (9.35% as at March 31, 2023). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year-end, was 7.94% (7.93% as at March 31, 2023). Total contributions of \$1,954,000 (\$1,904,000 as at March 31, 2023) 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)	2024	2023
Employer's contributions	1,954	1,904
Employee's contributions	1,895	1,795

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 3.79% and inflation of 2.00% (3.28% and 2.00%, respectively as at March 31, 2023). The last actuarial valuation for sick leave was made as at March 31, 2024.

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

(in thousands of dollars)	2024	2023
Accrued benefit obligation, beginning of year	491	493
Current service cost	24	25
Interest expense	15	11
Benefits paid during the year	–	(4)
Actuarial gains	(14)	(34)
Accrued benefit obligation, end of year	516	491
Unamortized actuarial gains	138	149
Accrued benefit liability, end of year	654	640

During the year, \$14,259 was recognized as an expense in the Statement of Operations in relation to these benefits (\$13,850 in 2022–23).

13. Asset retirement obligations

The Gallery has asset retirement obligations related to asbestos removal. Present value of obligations is based on estimates for a risk-free discount rate of 3.33% and inflation of 2.0% (3.02% and 2.0% in the prior year). Obligations are expected to be settled by 2050.

(in thousands of dollars)	2024	2023
Asset retirement obligations, beginning of year	581	681
Accretion of asset retirement obligation	17	16
Changes in estimates	–	(116)
Asset retirement obligations, end of year	598	581

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)	2024	2023
Balance, beginning of year	63,367	66,308
Acquisition of capital assets	2,017	1,697
Assets transferred from Public Services and Procurement Canada	261	524
Amortization of capital assets	(5,366)	(5,162)
Balance, end of year	60,279	63,367

Amortization of deferred contributions related to appropriations totaled \$5,065,550 (\$4,862,343 at March 31, 2023) and amortization of deferred contribution related to donations totaled \$299,791 (\$299,791 at March 31, 2023).

15. Parliamentary appropriations

(in thousands of dollars)	2024	2023
For operating and capital expenditures		
Main estimates	37,778	37,758
Supplementary estimates	4,949	4,616
	42,727	42,374
Appropriations deferred for the purchase of capital assets	(3,000)	(3,000)
Amortization of deferred contributions related to appropriations	5,066	4,862
	44,793	44,236
For the purchase of items for the Collection		
Main estimates	8,000	8,000
Appropriations recognized from prior years	5,550	8,794
Appropriations deferred to future years	(6,849)	(5,550)
	6,701	11,244
Total Parliamentary appropriations	51,494	55,480

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. The amounts are recorded under accrued salaries. The Gallery considers that providing the extent of the contingent liability may 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, travelling exhibition fees, and other contractual agreements. Payment contracts are mainly for protection services, rental accommodation, facility management, and art purchase agreements. As at March 31, 2024, future minimum contractual receipts total \$1,032,037 (\$830,225 at March 31, 2023) and future minimum contractual payments total \$15,023,031 (\$18,305,193 at March 31, 2023).

(in thousands of dollars)	Contractual rights	Contractual obligations
2024–25	799	11,017
2025–26	233	2,155
2026–27	–	1,212
2027–28	–	474
2028–29	–	165
2029 and thereafter	–	–
	1,032	15,023

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)	2024	2023
Revenues from related parties		
Operating revenue	186	77
Sponsorships and contributions	332	–
	518	77
Expenses with related parties		
Salaries and employee benefits	4,358	3,967
Purchased items for the Collection	–	450
Payments in lieu of taxes	3,268	3,071
Professional and special services	9	7
Repairs and maintenance of buildings and equipment	5	1
Utilities, materials and supplies	499	558
Freight, cartage and postage	18	25
Travel	4	–
Advertising	83	6
Rent	91	91
Rental of equipment	2	–
Communications	28	47
	8,365	8,223

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

(in thousands of dollars)	2024	2023
Due from related parties	58	23
Due to related parties	960	998

Due to related parties includes an amount of \$841,296 (\$834,750 at March 31, 2023) 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 \$260,592 to the Gallery (\$524,828 in 2022–23) as a part of the Energy Services Acquisition Program.

19. National Gallery of Canada Foundation

The NGC Foundation was incorporated on June 27, 1997, under the *Canada Corporations Act* as a nonprofit 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, 2024, \$722,122 (\$1,291,802 at March 31, 2023) 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 \$1,347,056 in support of the Gallery (\$2,129,294 during 2022–23).

(in thousands of dollars)	2024	2023
Contributions from the National Gallery of Canada Foundation	1,347	2,129
Amortization of deferred contributions related to past donations	300	300
Contributions recognized from the National Gallery of Canada Foundation	1,647	2,429

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 \$1,232,021 (\$1,889,436 at March 31, 2023), and on its restricted and unrestricted cash and cash equivalents and short-term investments of \$38,129,384 (\$34,531,225 at March 31, 2023). 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.

The Gallery's exposure to credit risk associated with accounts receivable is assessed as low because a majority of debtors are reputable organizations such as other government departments, universities, schools, museums, and the NGC Foundation. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$127,881 (\$93,732 at March 31, 2023) 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 – \$0 of accounts receivable were potentially impaired (\$154 at March 31, 2023).

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, 2024 and March 31, 2023.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	2,461	2,461	–	–
Due to Government Departments and Crown Corporations	960	960	–	–
Accrued salaries and benefits	2,579	1,171	240	1,168
Total, March 31 2024	6,000	4,592	240	1,168
Total, March 31 2023	4,405	3,000	240	1,165

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, 2023.

Schedule #1: Operating revenue, sponsorships, and contributions

For the year ended March 31 (in thousands of dollars)	2024	2023
Operating revenue:		
Boutique and publishing	2,255	1,899
Admissions	2,408	2,290
Parking	1,283	881
Memberships	400	554
Rental of public spaces	286	237
Education services	71	46
Art loans	126	116
Travelling exhibitions	246	85
Food services	166	178
Interest	1,891	974
Proceeds of co-ownership agreement	-	326
Other	58	111
	9,190	7,697
Sponsorships and Contributions:		
Sponsorships	63	60
Sponsorships, contributed services	-	-
Contributions		
Contributed items for the Collection	9,195	11,131
From the National Gallery of Canada Foundation	1,647	2,429
From other individuals, corporations and foundations	1,064	617
	11,969	14,237
Operating revenue, sponsorships and contributions	21,159	21,934

There is no revenue from non-recurring activities presented in these financial statements.

Schedule #2: Expenses

For the year ended March 31 (in thousands of dollars)	2024	2023
Salaries and employee benefits	27,644	25,034
Purchased items for the Collection	6,005	10,925
Contributed items for the Collection	9,195	11,131
Amortization of capital assets	5,366	5,167
Payments in lieu of taxes	3,269	3,071
Professional and special services	5,275	4,741
Insurance	328	263
Repairs and maintenance of buildings and equipment	4,164	4,122
Protection services	3,773	3,300
Utilities, materials and supplies	2,186	2,502
Freight, cartage and postage	1,013	1,493
Travel for public servants	434	470
Travel for non-public servants	406	320
Hospitality	100	123
Conferences, training and related travel	106	124
Publications	480	391
Cost of goods sold - boutique	1,040	888
Advertising	492	337
Rent	675	718
Communications	231	237
Library purchases	151	178
Rentals of equipment	150	128
Fellowships	6	54
Miscellaneous	65	96
Total expenses	72,554	75,813



NATIONAL
GALLERY
OF CANADA
FOUNDATION

FONDATION
DU MUSÉE
DES BEAUX-ARTS
DU CANADA

2023-24 Annual report

National Gallery of Canada Foundation

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



As we reflect on the past year, I wish to express profound gratitude to our esteemed patrons for their steadfast support of the Foundation's mission to empower the National Gallery of Canada (NGC) in championing Canadian art and artists nationwide.

Your unfaltering generosity has allowed the Foundation to fortify the Gallery's work to showcase the exceptional talent of Canadian artists, illuminate our nation's history, facilitate research and acquisitions, forge partnerships and deliver invaluable educational experiences.

Some standout moments from the year include welcoming Jean-François Bélisle as the Gallery's new Director and CEO, hosting a memorable gala and supporting *Riopelle: Crossroads in Time* in honour of the centennial anniversary of Jean

Paul Riopelle's birth, completing a successful fundraising campaign in support of Kapwani Kiwanga's representation of Canada at the 2024 Venice Biennale and two international patron tours. The year 2023-24 also celebrated the culmination of the Foundation's \$10-million Canadian Artists in Venice Endowment, a significant achievement ensuring sustained support for future generations of Canadian artists at the Venice Biennale.

We extend our heartfelt appreciation to all our donors and thank you most warmly for your continued partnership.

Looking forward, the Foundation embraces all opportunities to engage our patrons and the broader community, ensuring the Gallery's enduring vitality for years to come. Thank you once more for your unwavering support. We eagerly anticipate sharing the journey ahead with you in the coming year and beyond.

ANN BOWMAN
CHAIR, BOARD OF DIRECTORS

2023–24 highlights

60th International Art Exhibition – La Biennale di Venezia

La Biennale di Venezia (Venice Biennale) is a place where art, ideas and international diplomacy intersect. It is also the only international visual arts exhibition to which Canada sends official representation. Providing Canadian artists with global exposure and a platform to showcase their perspectives, the Biennale offers Canadian artists unparalleled exposure to the world’s top contemporary museum directors, curators, collectors, gallerists, art writers and other artists. In early 2023, Kapwani Kiwanga was selected by a committee of experts in contemporary art to represent Canada at this monumental iteration of the Venice Biennale.

Swiftly following the announcement, the Foundation initiated an extensive fundraising campaign in support of Kapwani Kiwanga’s exhibition at the 2024 Venice Biennale. The Canadian artistic representation in Venice depends greatly upon the support of donors who recognize the critical importance of cultural diplomacy and our national participation in the global artistic conversation.

The Foundation raised over \$750,000 to support *Kapwani Kiwanga: Trinket*. The exhibition will remain on view in Venice to audiences around the globe from April 20 to November 24, 2024.

Closure of the Canadian Artists in Venice Endowment

In 2015, the NGC Foundation embarked on a major fundraising strategy that would work toward a self-sustaining financial model for Canada’s future at the Venice Biennale. The Canadian Artists in Venice Endowment campaign was initiated and undertaken in partnership with an extraordinary group of like-minded philanthropic leaders and corporate patrons of the arts from across the country.

By the beginning of 2023, the Endowment had raised 85 per cent of its \$10-million goal to ensure the long-term viability of the Canadian representation in Venice and the Canadian Pavilion, which is an architectural jewel.

The Foundation was thrilled to announce that, as of February 2024, the Endowment successfully reached its \$10-million goal, ensuring support for generations to come.

Canadian Artists in Venice Endowment patrons

\$2 MILLION +

The Michael and Sonja Koerner Charitable Foundation

D. R. Sobey Foundation

\$1 MILLION

The Jack Weinbaum Family Foundation

\$500,000

The Michelle Koerner Family Foundation

Jackie Flanagan

Private family foundation

Special thanks to Reesa Greenberg, whose generous financial support funded the 2018 restoration of the Canada Pavilion in Venice and continues to maintain it.

Patron tours

The NGC Foundation organized a remarkable Distinguished Patrons Tour in Madrid, celebrating art, culture and history. This visit coincided with the celebration of the 70th anniversary of diplomatic relations between Canada and Spain, a milestone duly recognized by the ambassadors of both nations.

Additionally, in 2023, the Contemporary Art Patrons enjoyed specially organized tours offering exclusive access to contemporary artists and galleries nationally and internationally.

\$250,000

Hon. Bill Morneau and Nancy McCain

Rosamond Ivey

\$100,000

Robin and Malcolm Anthony

The Freybe Family

DH Gales Family Charitable Foundation of Toronto

Nadir and Shabin Mohamed

Stonecroft Foundation for the Arts

2023–24 programming partnerships

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 2023, RBC continued its support of major NGC initiatives.

Emerging Artists Acquisition Fund Since 2007, RBC has offered significant support through the RBC Emerging Artists Acquisition 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. RBC is a long-standing supporter of the arts and emerging artists, recognizing the role they play in building vibrant communities and strong economies.

Cross-Canada tour: Stan Douglas: 2011 ≠ 1848 The exhibition *Stan Douglas: 2011 ≠ 1848* opened at the NGC in the fall of 2023 after a year of international and national acclaim. Thanks to a strategic partnership, the incredible journey of this exhibition, which began as Stan Douglas’ representation for Canada at the 59th Venice Biennale in 2022, was followed by a cross-Canada tour with stops at Vancouver’s Polygon Gallery and Saskatoon’s Remai Modern. Presenting partner RBC supported the presentation of *Stan Douglas: 2011 ≠ 1848* at the Canada Pavilion in Venice and on its Canadian tour.

Scotiabank

Scotiabank holds a significant role as a Foundation partner, notably demonstrated through the Scotiabank Photography Program at the Gallery, which receives an annual contribution of \$1 million.

The Foundation expresses its appreciation to the Scotiabank Photography Program for its support of the *Leading with Women* series. Following the success of *Barcelona* by Geneviève Cadieux in the initial phase of this series, the Gallery unveiled a new installation on the building’s façade in August 2024.

The monumental work by Canadian artist Deanna Bowen, *The Black Canadians (after Cooke)*, expands her family history into a broader examination of discrimination in North America over centuries. Bowen was also the recipient of the prestigious Scotiabank Photography Award in 2021.

New Generation Photography Award (NGPA)

Launched in partnership with the Gallery in 2017, the Scotiabank NGPA supports the work of Canadian photographic artists aged 35 and under.

The *2023 New Generation Photography Award* exhibition was presented at the Gallery in autumn 2023. It showcased images by Hannah Doucet, Wynne Neilly and Gonzalo Reyes Rodriguez. Together, their thoughtful and sophisticated visuals explore contemporary representations of identity, culture and history, while also encouraging reflection on complex issues.

The NGC Foundation thanks Scotiabank for its dedicated partnership and ongoing championship of Canada’s emerging lens-based artists.

Sobey Art Foundation

Every autumn, the NGC showcases the work of five contemporary artists shortlisted for the prestigious Sobey Art Award. The five finalists for 2023 were: Kablusiak, Michèle Pearson Clarke, Séamus Gallagher, Gabrielle L’Hirondelle Hill and Anahita Norouzi. These artists explore a range of mediums, producing innovative pieces that often delve into themes of self-exploration, identity, displacement, resilience and memory, touching on diverse and universal subjects. From October 13, 2023, to March 3, 2024, the Gallery presented the *2023 Sobey Art Award* exhibition, which featured these five artists.

Now in its 20th year, the Sobey Art Award continues to recognize and honour outstanding contemporary Canadian artists. Supported by the Sobey Art Foundation and managed by the NGC, the award features artists from five regions: Atlantic, Quebec, Ontario, Prairies and the North, and West Coast and Yukon. The finalists are chosen from a pool of 25 nominees. The winner of this year’s Sobey Art Award, announced in November 2023, was Kablusiak, following in the footsteps of past laureates such as Brian Jungen, Annie Pootoogook, David Altmejd and Nadia Myre.

The Lacey family

The Lacey Prize, established by Dr. John Lacey in association with the NGC and supported by the NGC Foundation, recognizes the important work of artist-run centres and community-focused galleries across Canada in support of the visual arts. The Lacey Prize is a celebration of these organizations and was founded on Dr. Lacey’s belief that a national art conversation begins at the local level.

In 2023, *Union House Arts*, a Newfoundland and Labrador-based community art space, was awarded the Lacey Prize of \$50,000. The two runners-up – this town is small (TTIS) of Charlottetown, Prince Edward Island and SPiLL. PROpagation of Gatineau, Quebec – were each awarded \$20,000.

Claire and Laurent Beaudoin, C.C., O.Q. (Montréal, Quebec)	Fred Fountain, C.M. L.L.D. and Elizabeth Fountain (Halifax, Nova Scotia)	Michelle Koerner and Kevin Doyle (Toronto, Ontario)	Robert and Donna Poile (Toronto, Ontario)	The late Anne Stanfield (Ottawa, Ontario)
Frances Belzberg and the late Sam Belzberg (Vancouver, British Columbia)	Leslie Gales and Keith Ray (Toronto, Ontario)	The Koffler Family (Toronto, Ontario)	Ash K. Prakash, C.M. (Toronto, Ontario)	Ronald and Janet Stern (Vancouver, British Columbia)
Marianne and Rodolfo Bianco (Victoria, British Columbia)	Joan and Martin Goldfarb (Toronto, Ontario)	Dr. John Lacey (Calgary, Alberta)	Sangeeta Prakash, J.D., LL.M., and Raj Sindwani, M.D., F.A.C.S., F.R.C.S.(C) (Cleveland, Ohio)	Jean Teron and the late William Teron, O.C. (Ottawa, Ontario)
Diana Billes (Toronto, Ontario)	Blake and Belinda Goldring (Toronto, Ontario)	Janelle and Pierre Lassonde, C.M., O.Q. (Toronto, Ontario)	Morton Rapp and the late Carol Rapp (Toronto, Ontario)	Janet and Peter Tertzakian (Calgary, Alberta)
Linda Black, Q.C. and the Honourable Douglas Black, Q.C. (Canmore, Alberta)	Ryan R. Green (Calgary, Alberta)	Steven and Lynda Latner (Toronto, Ontario)	Bob Rennie (Vancouver, British Columbia)	Arni Thorsteinson and Susan Glass (Winnipeg, Manitoba)
Glen Bloom and Deborah Duffy (Perth, Ontario)	Reesa Greenberg (Ottawa, Ontario)	Leanne and George Lewis (Toronto, Ontario)	Peter and Susan Restler (New York, New York)	Michael J. Tims, CM, and Renae N. Tims (Calgary, Alberta)
Ann and Tim Bowman (Toronto, Ontario)	David K. J. and Patsy Kim Heffel (Toronto, Ontario)	Ronald and Diane Mannix (Calgary, Alberta)	Hartley and Heather Richardson (Winnipeg, Manitoba)	The late William (Bill) Turner (Montréal, Quebec)
The late David Broadhurst (Toronto, Ontario)	Robert and Jennifer Heffel (Vancouver, British Columbia)	Dr. Kanta Marwah (Ottawa, Ontario)	Nancy Richardson (Ottawa, Ontario)	Sara Vered, C.M, and the late Zeev Vered, C.M., P. Eng (Ottawa, Ontario)
Peter M. Brown, O.B.C., LL.D., Litt.D., C.B.H.F. and Joanne Brown (Vancouver, British Columbia)	Jim and Susan Hill (Calgary, Alberta)	Ronald P. Mathison (Calgary, Alberta)	John C. Risley (Halifax, Nova Scotia)	Carol Weinbaum and Nigel Schuster (Toronto, Ontario)
Terry Burgoyne (Toronto, Ontario)	Paul and Carol Hill (Regina, Saskatchewan)	The Honourable Margaret N. McCain and the late G. Wallace F. McCain (Toronto, Ontario)	Sandra Rotman and the late Joseph Rotman (Toronto, Ontario)	Peeter and Mary Wesik (Vancouver, British Columbia)
Alice and Grant Burton (Toronto, Ontario)	Rosamond Ivey (Toronto, Ontario)	Nancy McCain and the Honourable William (Bill) Morneau (Toronto, Ontario)	Joseph Rumi and Laura Macdonald-Rumi (Toronto, Ontario)	Robin and David Young (Toronto, Ontario)
Dominic and Pearl D'Alessandro (Toronto, Ontario)	The Honourable Henry N.R. Jackman (Toronto, Ontario)	Mark McCain and Caro MacDonald (Toronto, Ontario)	Jan and Paul Sabourin (Mississauga, Ontario)	Timothy A. Young (Vancouver, British Columbia)
Thomas d'Aquino, C.M., J.D., LL.M., LL.D. and Susan Peterson d'Aquino (Ottawa, Ontario)	Victoria Jackman (Toronto, Ontario)	John and Keltie Mierins (Ottawa, Ontario)	Beverly Schaeffer and the late Fred Schaeffer (Toronto, Ontario)	Anonymous (15)
André Desmarais, O.C. and France Chrétien Desmarais, C.M. (Montréal, Quebec)	Stephen A. and Gail Jarislowsky (Montréal, Quebec)	Shabin and Nadir Mohamed (Toronto, Ontario)	Richard and Nancy Self (Vancouver, British Columbia)	
Paul Desmarais Jr., O.C., O.Q. and Hélène Desmarais, C.M., O.Q. (Montréal, Quebec)	Judith and John C. Kerr, C.M., O.B.C., LL.D. (Vancouver, British Columbia)	Mary and John Nash (Ottawa, Ontario)	Eleanor and Francis Shen (Toronto, Ontario)	
N. Murray Edwards (Calgary, Alberta)	Hassan Khosrowshahi, C.M., O.B.C. and Nezhath Khosrowshahi (Vancouver, British Columbia)	Michael F. B. Nesbitt (Winnipeg, Manitoba)	Dasha Shenkman, OBE (London, England)	
Jackie Flanagan (Calgary, Alberta)	Karen Killy and the late George Killy (Vancouver, British Columbia)	Inna Vlashev O'Brian and the late Michael O'Brian (Vancouver, British Columbia)	Jay Smith and Laura Rapp (Toronto, Ontario)	
Jim Fleck (Toronto, Ontario)	Jacqueline Koerner and Robert Safrata (Vancouver, British Columbia)	Myriam Quimet and the late Dr. J.-Robert Ouimet, C.M., C.Q., Ph.D., M.B.A., Ph.D. h.c., M.Sc. P.S. (Montréal, Quebec)	Elizabeth Sobey and the late Donald R. Sobey (Stellarton, Nova Scotia)	
	Michael and Sonja Koerner (Toronto, Ontario)	Don and Sheila Pether (Hamilton, Ontario)	Rob and Monique Sobey (Stellarton, Nova Scotia)	

