

# Beyond t

2024–2025 Annual Report



NATIONAL  
GALLERY  
OF CANADA

MUSÉE  
DES BEAUX-ARTS  
DU CANADA

Unless otherwise stated, all works are from the collection of the National Gallery of Canada, Ottawa / Photo: NGC.

# Beyond the frame

## 2024–2025 Annual Report

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National Gallery of Canada Foundation: 2024–2025 Highlights

# About us

*The National Gallery of Canada (NGC or Gallery), with a mission to share art and culture with all, is situated on the unceded, traditional territory of the Algonquin Anishinaabe Nation. We respect, honour and acknowledge the Algonquin Nation's stewardship of this land, from time immemorial and into the future.*

Founded in 1880, the NGC is among the world's most respected art institutions. As a national museum, we exist to serve all Canadians, no matter where they live. We do this by sharing our collection, exhibitions and public programming widely.

We create dynamic experiences that allow for new ways of seeing ourselves and each other through visual arts, while centering Indigenous ways of knowing and being.

Our mandate is to develop, preserve and present a collection of art for the learning and enjoyment of all – now and for generations to come.

We are home to more than 90,000 works, including one of the finest collections of Indigenous and Canadian art, major works from the 14<sup>th</sup> to the 21<sup>st</sup> century 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
- 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

We create dynamic experiences that allow for new ways of seeing ourselves and each other through the visual arts.

## Our values

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

# Highlights

## Our financials

Numbers presented in millions (M)

Full financial statements can be found in this report, starting on p. 103.

### Earned revenue



2024–25  
**\$9.3 M**

2023–24  
**\$9.2 M**

Earned revenues for 2024–2025 were consistent with 2023–2024. Total visitation of 305,772 was 6% below the previous year. Reduced attendance-driven revenues were offset by increases in art loans of \$0.1 million (92%) and rental of public spaces of \$0.2 million (66%).

### Contributed revenue



2024–25  
**\$15.8 M**

2023–24  
**\$12.0 M**

Contributed revenue increased by \$3.8 million (32%) and consists of sponsorships and donations from individuals, corporations and foundations, including those from the NGC Foundation. The value of artworks contributed to the collection was \$11.9 million in 2024–2025, a \$2.7 million increase compared to 2023–2024. Contributions from the NGC Foundation also increased by \$0.8 million for a total of \$2.4 million in 2024–2025.

### Government funding



2024–25  
**\$55.9 M**

2023–24  
**\$51.5 M**

Federal appropriations for the NGC's operating and capital expenditures increased by a total of \$4.4 million over last fiscal year. The increase is recognition of deferred appropriations from the prior year. Base appropriations for 2024–2025 remained consistent year-over-year. The Gallery recognized more appropriations for acquisitions of items for the collection and capital expenditures compared to the prior fiscal year.

### Total expenses



2024–25  
**\$83.5 M**

2023–24  
**\$72.6 M**

Total expenses increased by \$10.9 million (15%) compared to the prior fiscal year. Actual operating expenses increased by \$4.8 million (8%) when excluding art purchases and donations. Increases in the cost of salaries and benefits, building repairs and maintenance, and protection services are the primary business lines that make up the year-over-year variance.

## Our new acquisitions

Since its earliest acquisitions in the 1880s, the Gallery 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 2024–2025, a total of 334 artworks were brought into the collection through \$9.5 million in acquisitions and \$11.9 million in art donations. Highlights reflecting the breadth and diversity of this year's acquisitions are found throughout the report.

To view the complete list of 2024–2025 acquisitions, visit [gallery.ca](https://www.gallery.ca).

## Our activities

In 2024–2025 the National Gallery of Canada went beyond the frame to engage with Canadians and the world through art in more ways than ever.

### Engaging experiences

We brought visitors from across Canada and the world together to celebrate art, create, reflect and feel transformed.

- Interactive inspiration spaces
- Artist talks
- Wellness programs
- Free Thursday Nights presented by BMO

### Engaging Canada

We broadened our national reach on every level to make more art accessible to all Canadians, no matter where they live.

- National Engagement program
- Loans and acquisitions
- Travelling exhibitions
- Awards and Fellowships

### World-class art

We continued our mandate to build one of the world's finest collections of artwork for all Canadians to enjoy.

- Presenting nationally and globally renowned exhibitions
- New levels of operational and sustainability excellence

### Engaging people

We grew our roster of programs that connect a diversity of artists, communities and employees.

- Artist-led engagement projects
- Incorporating unique voices, including Indigenous perspectives
- Building a diverse and collaborative team

### Engaging the world

We created experiences that connected art lovers from around the world, online and in real life.

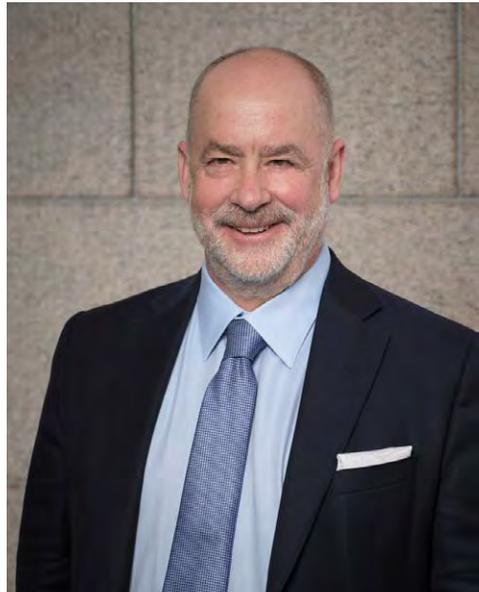
- Online workshops
- 60<sup>th</sup> International Art Exhibition – La Biennale di Venezia 2024
- International partnerships

### What's next

Plans are underway as we prepare for the National Gallery of Canada's sesquicentennial anniversary in 2030.

- New four-year strategic plan
- New digital strategy

# Message from the Chairperson



**The National Gallery of Canada is a cultural jewel for our country.** As Chairperson of the Board of Trustees of the Gallery, I am honoured and humbled to be among its caretakers. I am deeply grateful to our Vice-Chair, Mandeep Roshi Chadha, and to all my colleagues on the Board for their committed support and inspired approach to our mission. Our Board's collegial style and shared vision have made my transition into the role rewarding, exciting and hopeful.

The fabulous collection at the NGC reflects our rich history in the visual arts, and also contemporary visions, telling our stories and helping define our identity.

We have the immense privilege of helping to build on the NGC's long history – we're celebrating our sesquicentennial in 2030 – forged over many years by an extraordinary team of professionals, the NGC Foundation, passionate donors, a supportive arts community and a wealth of Canadian artistic talent.

The NGC exists to serve all Canadians. So, I am also thrilled to see the Gallery engaging with increasing numbers of artists, arts leaders and other partners from coast to coast to coast.

I want to extend our gratitude to the Government of Canada for its steadfast support. We look forward to working with the Government on our long-term financial sustainability. For it is indeed our duty to properly steward the collection, share it with other institutions, partner on great exhibitions and new acquisitions, and inspire Canadians across this great country.

**The dedication and deep expertise of our NGC team are at the heart of the Gallery's reputation and impact.** I would like to warmly thank this outstanding group, in all teams of the Gallery, from curators, researchers, conservators and exhibition specialists to our frontline staff, for so skillfully fulfilling our mission. They make sure the Gallery shines, ensuring visitors and partners have a wonderful experience, and that we are strong, professional partners on projects with other stakeholders.

I am also grateful for Jean-François Bélisle's inspired leadership of the National Gallery. He brings the skills and vision required to move us forward in a challenging era. Jean-François is helping build confidence and a refreshed determination within the Gallery's talented team. Moreover, he clearly takes joy in his role and in art; one can't help but be buoyed by his enthusiasm.

**What does it mean to be the museum of all Canadians?** First, we work beyond the walls of our beautiful Gallery to connect the country through art. Meaningful visual art projects have a tremendous impact on communities. Building such projects, in collaboration with local partners, directly results in social, cultural and economic vibrancy and growth. This connects us as Canadians.

That is why it is necessary for us to get out of our home base in Ottawa and provide Canadians with a sense that they have a stake in the NGC. We hold our hybrid annual public meetings outside of Ottawa in different cities across Canada, most recently in Whitehorse, Yukon. This year we will be meeting and connecting in Fredericton and Charlottetown.

Our national projects include travelling exhibitions, loans and co-acquisitions. They also include learning and community engagement programming – both in person and online. In 2024–2025 our online programming reached over 60% of communities across the country, including every province and territory, and saw a 107% increase in participation from the year before.

Being a national gallery requires us not only to extend our geographic reach. It also means we must be inclusive, represent diversity and reflect our country to our own citizens – and to people around the world.

It means recognizing the truths of our history and moving forward in new ways. We remain deeply committed to walking the path together on reconciliation with Indigenous Peoples, and taking ongoing, concrete steps that reflect that commitment.

Where cultures and narratives have been neglected or excluded, we need to provide context and relay those stories when we exhibit our historical treasures and contemporary works.

We are continuously spotlighting new and underrepresented voices or practices in our exhibitions and collection.

In the past year, the Gallery explored the contributions of Indigenous artists through two unique exhibitions:

- *Radical Stitch* was the largest survey exhibition of contemporary Indigenous beadwork ever presented on Turtle Island/North America, bringing together 101 works by 44 First Nations, Inuit, and Métis artists from across Canada and the United States.

- *Shelley Niro: 500 Year Itch* was the first retrospective exhibition of the multi-media work of Mohawk artist Shelley Niro, whose artistic practice has helped shape the discourse around Indigenous representation.

The changes we make to our approach and to our collection are building on solid ground. As an institution with a deep history, an international reputation and a world-renowned art collection, we have that solid ground.

- Our recent exhibition *Gathered Leaves: Discoveries from the Drawings Vault* wonderfully showcased some of our treasured prints and drawing holdings, including such internationally recognized artists as Théodore Géricault, James Duncanson, Gustav Klimt, Edvard Munch and Wassily Kandinsky.

Alongside our amazing holdings of historical Indigenous and Canadian art in our permanent galleries, this exhibition demonstrates that rich foundation and historical heritage.

In emerging from the pandemic, we are pleased that earned revenues from our operations in the past fiscal year exceeded projections by 19%. Visitor satisfaction was at 95% overall amongst visitors throughout fiscal year 2024–2025.

**Art has the power to bring us together in uncertain times.** Canadians are living in a period of an unprecedented existential crisis. Canadians are rising to the challenge. Now, more than ever, your Gallery plays a crucial role in affirming our values and identity and connecting Canadians through transformative art experiences.

Thank you to all of our supporters and stakeholders across Canada for your ongoing support and encouragement.

Sincerely,

A handwritten signature in black ink, appearing to read 'Paul Genest'. The signature is fluid and cursive, written on a white background.

PAUL C. GENEST

Chairperson  
Board of Trustees  
National Gallery of Canada

# Message from the Director and CEO



Photo: Claudia Morin-Arbour

Each institution moves to its own heartbeat. In 2024–2025, the National Gallery of Canada was guided by the rhythm of collaboration: a steady drive linking artworks with communities, connecting the past to the present and bringing people together through art. After completing my first full year at the helm of this remarkable place, I can say with certainty that the Gallery is not just a home for art. It is a living space where Canada imagines itself.

We embraced the theme “Beyond the Frame” as both a mindset and a method. It invited us to act beyond our physical walls, to question inherited structures and to connect with Canadians wherever they live. It encouraged us to reimagine the role of the Gallery not only as a site of reflection but as a catalyst for participation, dialogue and change. If last year was about “Building on Solid Ground,” this year was about reaching outward – and forward.

In 2024–2025, the NGC undertook projects of remarkable depth and reach. We welcomed more than 769,000 visitors to our exhibitions and initiatives – at the Gallery in Ottawa, in communities across the country and on the international stage. One visitor shared: “The experience was good for both reflecting and getting inspiration. A blend of ancient and contemporary artworks with so much to explore. It’s definitely a place to learn, connect and appreciate our cultural heritage.” That sense of reflection and discovery is what we strive to offer, wherever we go. Our Learning, Community and Engagement programming reached over 78,700 individuals. This included participants from all 13 provinces and territories, underscoring our commitment to inclusive cultural access. We hosted exhibitions that sparked conversation, produced or

co-produced dozens of projects, and welcomed significant acquisitions that deepened the collection and expanded its diversity.

We listened. We built. We grew.

One of my greatest privileges has been to work with a team that is collaborative, inclusive and visionary. This group is reimagining what a national institution can be – not a static repository, but a dynamic environment where ideas circulate, dialogue thrives and the Canadian imagination takes form.

We took major steps to expand the Gallery’s reach. The launch of our National Engagement department was a foundational moment. Designed to create collaborative projects in all regions of the country, its work reflects our commitment to decentralize cultural experiences and connect Canadians more directly to our collection and initiatives.

Among its highlights was the long-term loan and return of Ai Weiwei’s *Forever Bicycles* to The Forks in Winnipeg, developed with The Forks and the Canadian Museum for Human Rights. Composed of over 1,200 bicycle frames, the work creates shifting optical illusions and invites reflection on movement, memory, and collective experience.

We also advanced new forms of collaboration through co-acquisition. A standout this year was *Moving Off the Land II* by pioneering video and performance artist Joan Jonas, jointly acquired with the Art Gallery of Nova Scotia. Grounded in the artist’s decades-long relationship with Cape Breton, the work exemplifies how art and place intertwine – and how institutions can share stewardship.

Our collection-building strategy continued to be powered by partnerships. In 2024–2025, we added 334 artworks to the collection, representing a value of approximately \$21 million in acquisitions and donations. We collaborated with the Vancouver Art Gallery, Remai Modern, the Whitney Museum and the Art Gallery of Ontario. These partnerships helped shape our acquisition strategy. Highlights include works by Duane Linklater, Maurice Denis, June Leaf, Robert Duncanson, Élisabeth Louise Vigée Le Brun and Paul-Émile Borduas. These acquisitions enrich the collection and open new avenues for research, education and exhibition.

We also celebrated excellence in contemporary art through our ongoing partnership with the Sobey Art Foundation. The 2024 Sobey Art Award was presented to Anishinaabe artist Nico Williams, whose vibrant sculptural beadwork reflects pressing contemporary concerns. We were especially proud to see the addition of a sixth regional category – Circumpolar – furthering representation from the North.

Internationally, the Gallery represented Canada on the world stage. Kapwani Kiwanga’s *Trinket*, presented at the 2024 Venice Biennale, transformed the Canada Pavilion into a site-specific sculptural environment exploring value, perception and systems of exchange. It was met with global media attention and enthusiastic audiences. We were also pleased to announce that Abbas Akhavan will represent Canada at the 61<sup>st</sup> Biennale in 2026.

This scale of progress didn’t happen on its own. Behind it lies a strong institutional backbone. This year, we invested in internal structures: streamlining workflows and enhancing cross-departmental collaboration

and reinvesting \$2.6 million from reserved development funds to sustain momentum. While largely invisible to the public, these investments are essential to delivering our mission.

Even with this momentum, the financial context remains challenging. To fulfill our national mandate and serve Canadians meaningfully, we must continue to explore new public and private revenue streams. We are doing so actively, with creativity and discipline.

At the heart of everything is our staff. To the entire team – across curatorial, conservation, visitor services, education and community engagement, communications, digital and operations – thank you for your commitment and vision. Your work brings the Gallery to life each day.

I am grateful to the Board of Trustees for their guidance throughout this pivotal year. Their clarity of purpose and support have been essential to our progress. I especially want to acknowledge our new Chairperson, Paul Genest. His arrival has brought fresh energy, focus and care to the institution. Working with him to shape the Gallery’s future has been a true pleasure.

Thank you to the National Gallery of Canada Foundation. Their financial and logistical support has made a visible difference this year – helping to ensure that our projects shine both nationally and internationally.

I also thank the Government of Canada for its steadfast support. Our work as a national museum depends on the trust and partnership of our federal counterparts. Their ongoing commitment allows the Gallery to carry out its mandate with confidence and ambition.

To our partners and colleagues across the country – arts organizations, museums, cultural centres, and community groups – thank you. Your collaboration expands our reach and deepens our impact. And to the artists: without your vision, there would be no Gallery. Your imagination and risk-taking are the driving force behind everything we do.

Finally, to the public – our visitors, our supporters, our community – thank you. This institution exists for and because of you. We are honoured to be part of your cultural life. The National Gallery of Canada belongs to all Canadians – not just in name, but in spirit and stewardship.

As we look to 2025–2026, the Gallery is preparing for a landmark year. We will present major solo exhibitions by Indigenous artists Nadia Myre and Skawennati, a retrospective of trailblazing transgender artist Erica Rutherford, and *Winter Count: Embracing the Cold*, a transhistorical exhibition exploring how northern societies and artists have long shared winter as a common language. These initiatives are more than exhibitions. They are platforms for dialogue and understanding.

We are also shaping our next strategic plan, which will guide the institution through to its 150<sup>th</sup> anniversary in 2030. This plan is guided by foundational questions. How can we deepen connections with Canadians beyond Ottawa? What role can we play in shaping inclusive national narratives? Are there better ways to reflect pluralistic, non-linear histories? How can we fully inhabit the digital sphere without losing the intimacy and materiality of art?

I believe the answers lie in embracing complexity, in listening carefully, and in

leading collaboratively. The Gallery is the sum of its relationships: with artists, with communities, with institutions, with the past and with the future.

Every co-acquisition, every co-produced exhibition, every classroom visit and every gallery conversation reveals the heartbeat of this institution – collaboration in motion. It is a living place, animated by exchange, trust and creative energy. That is what transforms the Gallery into more than a mirror of Canada's many histories – it becomes a participant in shaping them.

I am filled with optimism for the years ahead. And I am honoured to invite Canadians everywhere to help us build them.

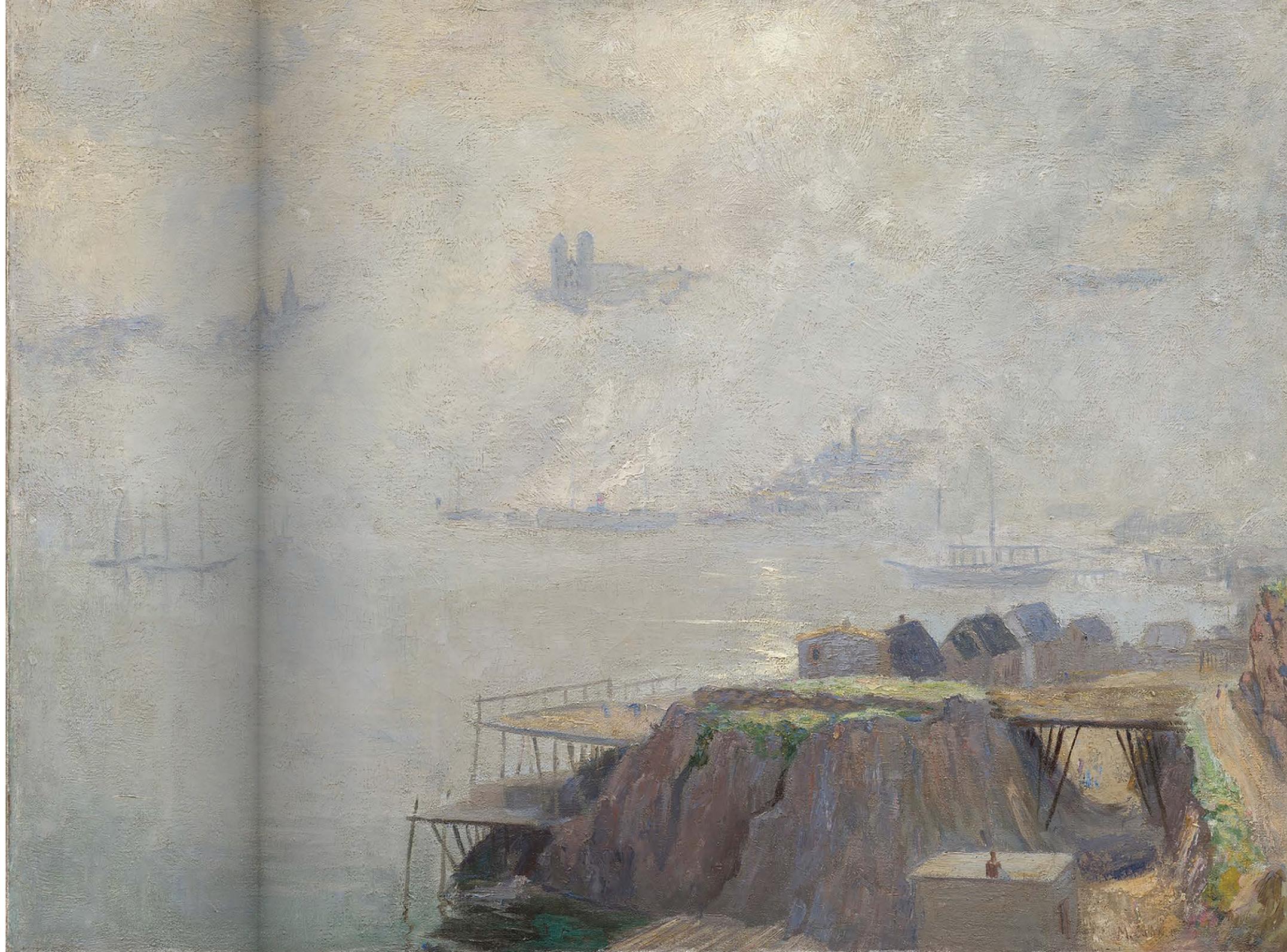
Sincerely,



**JEAN-FRANÇOIS BÉLISLE**

Director and CEO  
National Gallery of Canada

**MAURICE CULLEN**, *Lifting Fog, St. John's, Newfoundland*, c. 1913, oil on canvas, 76 × 102 × 2.3 cm. Gift of A.K. Prakash, Toronto, 2023



## 2024–2025 at a glance\*

**763,850**

Individuals engaging with the NGC<sup>1</sup>

**50,575**

Visitors to Free Thursday Nights (12% decrease)<sup>1</sup>

**2.5 million**

Social media video views (101% increase)<sup>1</sup>

**59,825**

Visitors to *Radical Stitch*<sup>2</sup>

**9,090**

Household memberships (3% decrease)

**269,550**

*NGC Magazine* readers (10% increase)

**40,925**

Visitors to *Shelley Niro: 500 Year Itch*<sup>3</sup>

**69,440**

On-site program participants (10% increase)

**112**

Signed contracts with living Canadian artists

**41,975**

Visitors to *Woven Histories: Textiles and Modern Abstraction*<sup>4</sup>

**8,930**

Participants in digital programs

**59**

Licenses negotiated with rights collective associations and artists for **550** images of artworks

**29,800**

Visitors to *Gathered Leaves: Discoveries from the Drawing Vault*<sup>5</sup>

**19,880**

Student visits on site (6% decrease)

**2,676**

Images of artworks from the NGC's collection made available to third parties for reproduction or research purposes

**1.6 million**

Website visits (6.5% increase)



AI WEIWEI, *Forever Bicycles*, 2014, 1,266 bicycles, stainless steel, 728.6 × 1603.8 × 397.9 cm. © Ai Weiwei. Courtesy of Ai Weiwei. Studio Photo: New Copper Photography

\* Numbers have been rounded up/down

<sup>1</sup> 305,770 on-site visitors

458,080 visitors to off site NGC exhibitions and events (nationally and internationally)

<sup>2</sup> May 17, 2024 to Sept. 30, 2024 (137 days)

<sup>3</sup> June 21, 2024 to Aug. 25, 2024 (65 days)

<sup>4</sup> Nov. 8, 2024 to Mar. 2, 2025 (114 days)

<sup>5</sup> Dec. 13, 2024 to Apr. 13, 2025 (121 days)

2024-2025 in review

**There's  
so much  
to say  
about  
art.**

**As the National Gallery  
of Canada, our collection  
of more than 90,000 works  
sparks discussion around every  
conceivable aspect of humanity.  
But what else can we do to make  
an impact – not only on people  
in our gallery but across Canada  
and the world? How can we use  
art to connect each other?**

**We're not just here to stroke our chins and wax poetic about works.** Discussing art will always be a cornerstone of the Gallery experience. But there's so much we can do with our network and resources to connect people of all ages, cultures and backgrounds in transformative ways; ways that evolve individuals, communities and our country as a whole.



TAQRALIK PARTRIDGE, installation view at the *Sobeys Art Award* exhibition, National Gallery of Canada, Ottawa, 2025. © Taqralik Partridge



We're uniquely positioned to seize opportunities and unite as many people as possible through our most precious resource of all – creativity.



We will always make space to talk about the works that line our walls, but now is the time to go beyond the frame, create experiences, and engage people with art like never before.

**It's time to engage.**



ROBERT S. DUNCANSON, *View of the Sainte Anne River*, 1864, watercolour, gouache and gum arabic on cream wove paper, mounted on stretcher, 57.5 × 88.6 cm (irregular).  
Purchased 2024



## Engaging experiences

In 2024–2025 we created experiences in and around the National Gallery of Canada that brought people together to celebrate art, create some of their own, and feel transformed in both mind and body.

Daily tous les jours, *Spaghetti Chorus* (installation view), 2024. National Gallery of Canada, Ottawa



## Our growing list of in-gallery experiences enable visitors to engage with art in deeper, more interactive ways.

### A space to reflect

This year, the Gallery tripled the number of reflection spaces in connection with current exhibits. These spaces allow visitors to reflect on the artwork they observed and often create their own to be left behind.

### Family Day fabric

Inspired by the *Woven Histories* exhibition, in collaboration with the Mississippi Valley Textile Museum, we hosted two sold-out

weaving workshops for the public inside the Gallery. We also worked with social enterprise EcoEquitable on a Family Day program with 700 participants. Visitors chose fabric strips that evoked a feeling for them and wove them into a large-scale collaborative weaving wall.

### A meal of light and sound

Created with Montréal art and design studio Daily tous les jours, *Spaghetti Chorus* is a luminous interactive display in the Scotiabank Great Hall. It consists of two microphones connected to 140 metres of intertwined LED tubes suspended from the vaulted ceiling. Visitors speak into the microphones and their voices slowly transform into music and light, traveling in shafts of colour while creating singular melodic moments.

### Dancing with art

In collaboration with National Arts Centre's Dance and Compagnie Virginie Brunelle, the Gallery invited visitors to experience music, dance and visual arts together in different spaces. The experience took place over Family Day weekend in 2025 and was accessible to everyone.



### Beyond a glance

Occurring on the last Sunday of each month, the *Slow Looking* program invites visitors to be fully present with a piece of art for 10 minutes. It can feel uncomfortable at first, but the goal is to go beyond the frame of our urgent, fleeting attention spans created by the modern world until something transformative happens.

## Our wellness programs use art to impact the health and well-being of our visitors, particularly those with unique and underserved challenges.

### Sparking joy

Every two weeks, the *SPARK!* program invites people living with dementia and their caregivers through a gentle guided experience fostering connection through art. Art often sparks a memory or feeling through colour, texture or subject matter. Some attendees who haven't spoken for months come alive again, and it's a beautiful shared experience for participants and their caregivers.

### Warming hearts

In collaboration with the Centretown Community Health Centre, our *Winter Walking* program invites people to walk through our beautiful spaces during the cold winter months for some gentle physical activity and to lift some spirits.

### A touching experience

Our new *Art InSight* program offers a sensory and touch-based tour of artwork for those who are blind or living with low vision. Youth group tours can be arranged through the Canadian National Institute for the Blind (CNIB) and can also be facilitated on a drop-in basis.



## In the spirit of making art accessible to everyone, our Free Thursday Nights presented by BMO continue to draw huge crowds of people for a night of food, music, connection and art-making.

### Glowing up the Scotiabank Great Hall

During the holidays the Scotiabank Great Hall was transformed into an immersive black light *Glow Party* full of fun activities, seasonal snacks and beverages, and a luminescent display unlike any other. Last year's turnout was a phenomenal success with 3,000 participants in attendance, including families and people of all ages.

### For the love of surrealism

In partnership with the French Embassy in Canada, the Gallery hosted an event marking the 100<sup>th</sup> anniversary of the surrealism manifesto. The experience included a DJ creating a soundtrack to silent surrealist films, as well as surrealism-themed tours and art-making activities. The event was a resounding success with over 1,000 attendees.

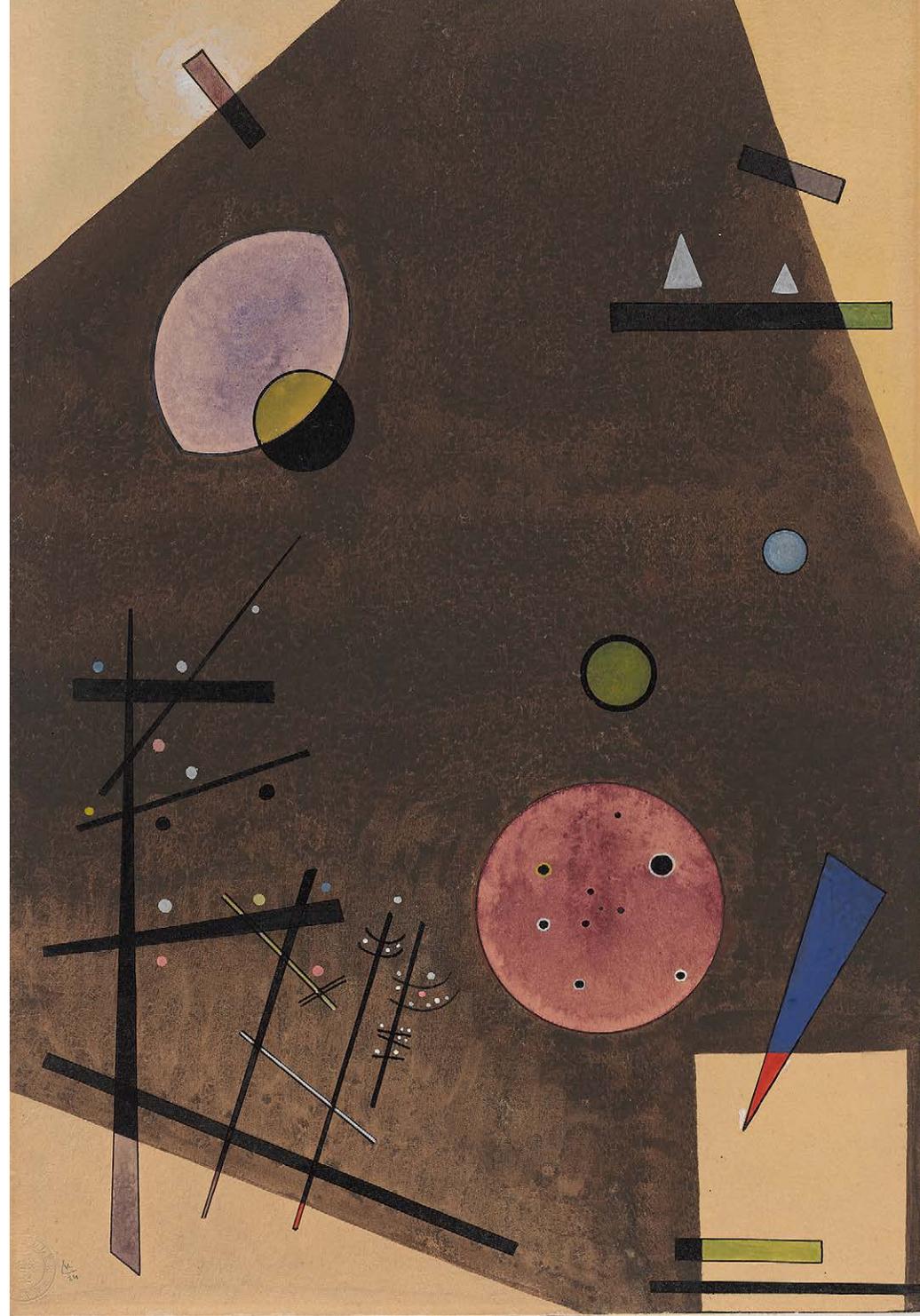


## Engaging people

In 2024–2025, we grew our roster of programs that create community connections and amplify diverse perspectives.

Community tour with Cyril Cinder for *3 To See*, 2024, including Walter Richard Sickert, *The Old Bedford: Cupid in the Gallery* (installation view), c. 1890, oil on canvas, 126.5 × 77.5 cm. Gift of the Massey Collection of English Painting, 1946





WASSILY KANDINSKY, *Braun* [Brown], 1924, watercolour, gouache and ink on beige wove paper, 48.6 × 33.8 cm. Partial gift in memory of Martin Landmann, 2024



SARAH ANNE JOHNSON, *MBFR*, 2021, inkjet print and oil paint, 177.6 × 88.6 cm. Purchased 2024. © Sarah Anne Johnson

Our art award programs not only connect artists from across Canada, they also enable the laureates and finalists to lead engagement projects in the community of their choice.

**Connecting youth and elders in Edmonton**

David Garneau, a recipient of the 2023 Governor General's Award in Visual and Media Arts, worked alongside Indigenous elders in Edmonton as part of a residency program for Indigenous youth. The artwork they created throughout the program was then displayed in the Art Gallery of Alberta.

**Threading writers together in Ottawa**

In March 2025, 30 authors from the Ottawa Independent Writers Foundation were invited to meet 2024 Governor General's Award in Visual and Media Arts winner Louise Lemieux Bérubé and submit writing inspired by her artwork (tapestry that

features text). Bérubé will embroider one of the submitted texts in her next installation and a second to give to the author as a thank you. She will also be using the texts to create an art book to commemorate the event.

**Cultural connections in Toronto**

In collaboration with the Toronto Biennial of Art and The Power Plant Contemporary Art Gallery, with the support of the National Gallery of Canada, 2025 Sobey Art Award longlisted artist Charles Campbell invited Black and other racialized community members into a welcoming space for a cultural ritual, addressing the need to reduce barriers to gallery spaces for underserved groups.

Whether it's through a tour or a workshop or our research initiatives, we're enlisting more unique voices to inform and inspire our programs.

**Looking through a queer lens**

In addition to a special Pride edition of Free Thursday Night last year, we invited drag artist Cyril Cinder to lead sightseeing tours from a 2SLGBTQI+ perspective.

**Weaving in women and newcomers**

This last year we invited women and newcomers from our partner EcoEquitable's sewing program to help facilitate a family workshop on weaving and reducing textile waste. This led to the graduates of the sewing program hosting a fashion show at the Gallery, with 140 people in attendance.

**Channelling Indigenous perspectives**

The Gallery embarked on a listening tour, facilitating conversations with over 200 members of Indigenous communities across Canada, ranging from artists to Elders to other community leaders. The knowledge we gain from these tours enables us to develop a deeper, broader understanding of Indigenous ways of living and being that we can then reflect in future programming.



In collaboration with school boards, we're empowering young minds and creating spaces for marginalized students to come together and be inspired by art.

**A special tour for students**

Together with the Conseil des écoles catholiques du Centre-Est (CECCE) we built a day of programming for local Black high school students. It included tours of works by Black artists and a talk with Haitian-Canadian artist Manuel Mathieu. The event brought 130 students together from multiple schools and was a meaningful experience for students, teachers and parents. The goal is to host this day annually, alternating French and English.

**Learning Indigenous ways**

This year we partnered with the Ottawa-Carleton District School Board (OCDSB)'s Indigenous Summer Learning Program for a series of three workshops. Two were held at the Gallery in conjunction with the *Radical Stitch* and *Shelley Niro: 500 Year Itch* exhibitions, and a third was facilitated by NGC at an Indigenous-owned business.



## Building a diverse and collaborative team is an essential part of representing Canada's identity and we're ardently committed to it.

### All voices at the table

This last year we continued the implementation of our JEDI&A action plan (Justice, Equity, Diversity, Inclusion, and Accessibility). The highly collaborative plan includes the appointment of dedicated leaders and employees to represent four distinct groups: Indigenous, persons with disabilities, racialized minorities and women. Initiatives within the plan include the creation of an internal Employment Equity Committee and the future launch of Indigenous awareness as well as accessibility training for all staff.

### Ongoing dialogue

Our JEDI&A initiative is facilitating steady conversations between group representatives, department leaders, executives and union management. Tangible results include annual reports assessing progress made across departments. The ultimate goal is to increase accessibility, awareness and opportunity for each represented group, as it relates to both employees and visitors.

### Art in all forms

Our diversity mandates aren't solely connected to the people we employ or welcome into the Gallery. We're committed to building diversity in our collections: that's why our hires are so important. In the last year we've expanded our teams whose diverse backgrounds, networks and instincts are broadening the range of art forms and exhibitions we're able to represent. This is how we build a world-class collection of art.

### Honouring employee perspectives

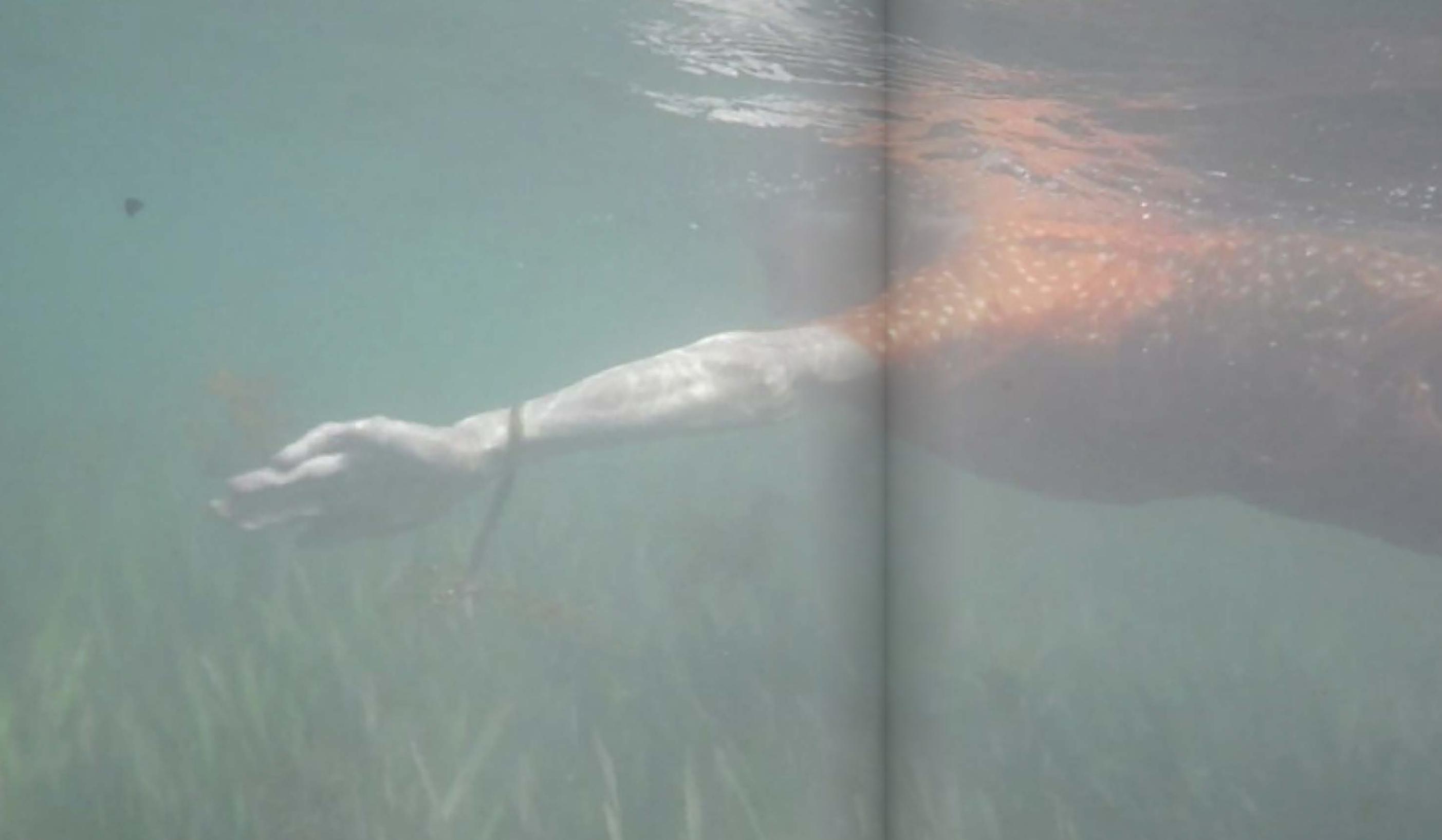
This year we instilled 360° feedback loops and added more all-staff meetings to create more spaces for employees to dialogue with senior management. We also launched affinity circles – closed-door gatherings for individuals with shared identities and experiences to connect and support one another – for racialized employees, those with disabilities, Indigenous, multi-faith, Francophone and 2SLGBTQI+ members. As we serve our mandate to reflect all Canadians, our employees play a crucial role in that reflection.



Left to right: Artist Shelley Niro, Michelle LaVallee, Director of Indigenous Ways and Curatorial Initiatives, and artist Lori Blondeau at the opening of the exhibition *Shelley Niro: 500 Year Itch*.



MAURICE DENIS, *Jacob Wrestling with the Angel*, 1892–93, oil on canvas, 46 × 38 cm. Purchased 2024



## Engaging Canada

In 2024–2025 we connected with galleries, artists and communities across the country to give important works and stories national exposure.

JOAN JONAS, *Moving Off the Land II*, still from *Mermaid*, 2019, video. © Joan Jonas / Artists Rights Society (ARS), New York / CARCC Ottawa 2025. Photo: Courtesy of the artist



JUNE SAUER, *Science fiction inspired fashion shot*, c. 1960s, inkjet print. Max and June Sauer Studio, Library and Archives Canada, Ottawa. Installation view, *Strange Love*, Urbanspace Gallery, Toronto, 2024. © Estate of June Sauer. Photo: Toni Hafkenscheid



ILYA AND EMILIA KABAKOV, *The Ship of Tolerance* in Oakville, 2025 © Ilya & Emilia Kabakov Foundation. Photo: Jonathan Grimes

As we loan, acquire, and collaborate on art across the country, we're shining light on lesser-known places and projects that deserve attention.

#### Sharing our wealth of works

Due to the breadth, quality and uniqueness of our collections, National Gallery of Canada loans out a significant number of works each year. Between April 1, 2024 and March 31, 2025 we loaned 217 works to 30 different Canadian institutions.

#### The bicycles are back in Winnipeg

*Forever Bicycles* is an installation created by artist and political refugee Ai Weiwei. It features 1,266 bicycle frames configured in a 10-meter-high abstract shape, symbolizing the social environment in China and the role that bicycles play. Together with the Canadian Museum for Human Rights, the NGC supported the return of this successful exhibit, which now lives by CN Field at The Forks in Winnipeg for the next 10 years.

#### Casting light on Cape Breton

In May 2025, NGC and The Art Gallery of Nova Scotia announced the joint acquisition of a major work, *Moving Off the Land II*, by New York-based artist, Joan Jonas. For decades, she has been inspired by the captivating landscapes of Cape Breton, which is home to many fascinating artists. This co-acquisition puts a national spotlight on this small community and the sensitivity towards the land, ocean and importance of biodiversity.

#### A vessel for connection in Oakville

The Gallery has partnered with Oakville Galleries on acquiring *The Ship of Tolerance*, a 60-foot long, handcrafted wooden ship with sails made from children's paintings. Created by artists Ilya & Emilia Kabakov, this 20-year collaborative art project has travelled the world to promote understanding and unity and is now in Canada for the first time ever.

The installation has been supported by a corresponding exhibition and workshops with thousands of children across the Peel region, talking about ideas and creating drawings incorporated into the ship itself.

#### Capturing strange times in Toronto

Showcased at Toronto's Urbanspace Gallery in the spring and summer of 2024, the *Strange Love* exhibition expresses the drama of postwar culture – the propagandistic battle of the Cold War and the strange love of technologies, which played out as an eternal struggle between good and evil. Presented at the 2024 Contact Photography Festival, the exhibition is comprised of photographs drawn from the National Film Board of Canada's Still Photography Division collection, archived at Library Archives Canada and the National Gallery of Canada's Library and Archives.

#### Building a collection in real time: Art Toronto

The NGC's Art Toronto 2024 booth was a tremendous success, spotlighting acquisitions from the fair such as compelling works by Denyse Thomasos, Dana Claxton and Émilie Régner (whose piece was purchased with the generous support of the RBC Emerging Artists Acquisition Fund). The initiative was also a hit on social media with highly engaging live postings of the acquisitions.

Our travelling exhibitions brought some of the most relevant and beloved showcases to galleries across Canada.

This past year's tremendously talented fellows included an acclaimed art historian, award-winning photographer, groundbreaking Inuit artist, and curator/writer who lectures on sound, music and visual art.

#### Riopelle on the road

Offering a unique take on famed Canadian artist Jean Paul Riopelle, *Riopelle: Crossroads in Time* presents Riopelle's acclaimed works alongside creations rarely or never seen before, including sculptures, prints, collages, and figurative drawings. After a hugely successful run at the NGC, it was showcased at the Winnipeg Art Gallery in the summer of 2024 and will be available for viewing at the Vancouver Art Gallery until September 2025.

#### For the idea people

Established in 2021 by artist AA Bronson, the \$15,000 *General Idea Fellowship* stimulates and supports scholarly research in contemporary art. Jon Davies' Fellowship project is inspired by General Idea's proximity to the Yonge Street Strip in the 1970s. Titled "A General Idea of Sex in the 1970s," the project examines the presence of sexual cultures during the period in Toronto, Canada and beyond.

#### For the war buffs

The \$5,000 *Rodger and Joann McLennan Canadian War Art Research Fellowship* supports advanced research in Canadian and Indigenous Canadian war and military art by scholars undertaking publishing, exhibition, and thesis and dissertation work. Current Fellow Xenia Benivolski's project explores the sonic legacies of wartime landscapes that connect Canada to Europe.

#### Spreading the love to Alberta

*Love Empire* is an interactive installation consisting of a stage and PA system, inviting people to make a proclamation of love or admiration for someone. The installation was originally commissioned by the Art Gallery of Alberta (AGA) for the Alberta Biennial of Contemporary Art exhibition in 2005 and subsequently, acquired for the National Gallery of Canada's collection in 2007. For this special presentation at the AGA, August Klintberg has reimagined this work in a new iteration that has been created to be part of its 100<sup>th</sup>-anniversary celebrations. This exhibition will soon make its way to other cities in Canada, during a polarizing time in our culture when proud declarations of love deserve to take centre stage.

#### For the lens heads

The \$15,000 *Research Fellowship in Photography* supports an interdisciplinary approach to photography and lens-based culture. It welcomes critical analysis of the diverse photograph collections housed at the NGC, especially with respect to the role of images in colonization, diaspora, nationalism and globalization. Bronson Jacque's Fellowship project analyzes and addresses historical and contemporary challenges in the representation of Nunatsiavummiut (the people of Nunatsiavut) within Canadian archival collections. Yuta Shimoyama's Fellowship research project examines the photographic practices of Japanese artists who emigrated to Canada following the Second World War. The project focuses on Kan Azuma, Taki Bluesinger, Shun Sasabuchi and Shin Sugino, all of whom are represented in the Gallery collection.



WILLIAM DE MORGAN, *Fantastic Ducks Tile*, 1898, earthenware with underglaze and silver lustre decoration, 16.6 × 16.6 × 1.1 cm. Bequest of Douglas E. Schoenherr, Ottawa, 2022

## Engaging the world

Through the power of our international network and the Internet, we connected hundreds of thousands of people through enriching, creative and curated experiences in 2024–2025.



Installation view of the exhibition *Kapwani Kiwanga: Trinket*, Installation view of the exhibition Kapwani Kiwanga: *Trinket*, 2024, Canada Pavilion, 60th International Art Exhibition – La Biennale di Venezia. Commissioned by the National Gallery of Canada and supported by the Canada Council for the Arts. © Kapwani Kiwanga / ADAGP Paris / CARCC Ottawa 2025. Photo: Valentina Mori



The Gallery online is making artistic experiences accessible to as many people as possible worldwide.

We're showcasing Canada's artistic talent at the Venice Biennale, the most significant art festival in the world.

#### Teaching art across borders

The National Gallery of Canada continues to grow its massively successful online workshops connected to artworks currently on display. This year we added a print and drawing workshop inspired by our *Gathered Leaves: Discoveries from the Drawings Vault* exhibition and a textile workshop inspired by *Woven Histories*. Hosted by artists across Canada, these 90-minute sessions are freely available on [YouTube](#), in English and French, and we're currently investing in captioning for the hearing impaired.

#### Provocative views of the Pavillion

Sobey Art Award-winning artist Kapwani Kiwanga represented Canada at La Biennale di Venezia 2024 with a mind-bending structural installation using materials with historic socioeconomic implications. The massive tableau invited visitors to question the value, aesthetics and complexity of global economic relations. Kiwanga grew up in Hamilton and now has a studio in Paris. Her latest work was exposed to almost half a million festival attendees. The exhibit will be shown in the Gallery this fall and will make its way to the Wexner Centre for the Arts in the US as well as other locations to be determined.

#### Welcoming people from around the world

There are myriad challenges for people to access the Gallery, from geography and transit to health and mobility, and to cost and time commitments. Our online workshop series alone welcomed 4,600 participants across 1,000 different communities and 18 countries – a 170% increase from the previous year.

#### Indigenous languages to a limitless audience

In the last year, the Gallery has initiated the development of an online series teaching Indigenous languages. This series will be expanding and available to the public for free, facilitating a deeper understanding of Indigenous ways of communicating and storytelling across the world.

#### A trailblazer on the world stage

La Biennale di Venezia 2024 featured one of Canada's first openly trans artists, Erica Rutherford, from Prince Edward Island. Rutherford passed away in 2008 but in recent years her work has been gaining international recognition. The exhibition, titled *Foreigners Everywhere*, featured five of Rutherford's pop art style portraits created in the late 1960's and early 1970's, reflecting her struggles with gender identity and her relationship to the world. Spotighting over 100 works, accompanied by memorabilia and photographs that support stories told in the show, *Erica Rutherford: Her Lives and Works* opens at the Gallery in June 2025.

ÉLISABETH LOUISE VIGÉE LE BRUN, *Study for the Figure of Innocence in "Innocence Taking Refuge in the Arms of Justice" (installation view)* 1779, pastel on brown laid paper (originally blue), 42 × 33.7 cm. Purchased 2024

Our global partnerships are uniting artists and curators across oceans and nations to create powerful opportunities through art.



International curators during an artist talk with Deanna Bowen outside the National Gallery of Canada, as part of the International Curators' Tour.

#### Curating across continents

This last year, the Gallery hosted its first-ever international curators tour including participants from Canada, Italy, France and Germany. Facilitated through their respective embassies with support from the NGC Foundation, each country was represented by two curators. The tour covered 18 studios across three different cities. The end result was multiple international connections being fostered, co-acquisitions being planned, and cross-continental exhibitions being developed. A testament to the initiative's success, a second tour featuring curators from the Republic of Korea, Sweden, Denmark and Canada will take place this fall.

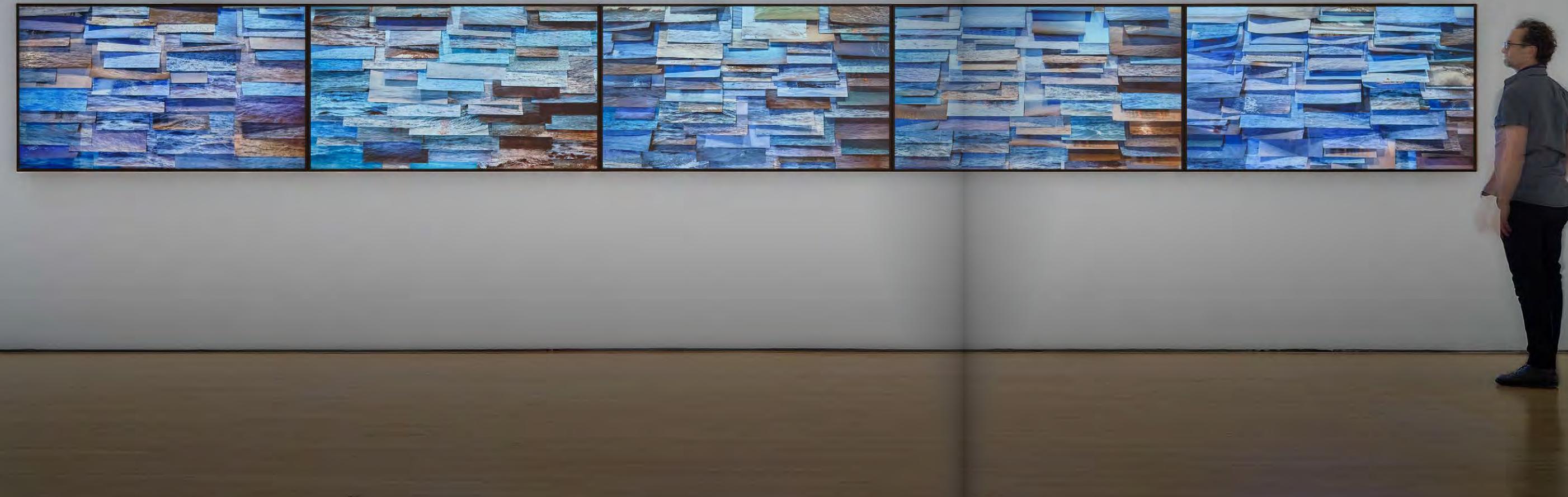
#### Expanding upward

Much work has been done in the last year to expand our support of artists based in the circumpolar region, including the creation of a sixth region for the Sobey Art Award. This part of the world is home to many artists at the forefront of Indigenous art movements. The Indigenous Ways & Decolonization team is planning a major international exhibition that will reframe relationships throughout the circumpolar North through Indigenous artistic practice (Inuit, First Nations, Sami and Native Alaska). *Qillaniq* opens in 2026.

#### Our works on a world stage

The NGC loans team has taken our works to regions including the United States, Europe, Scandinavia, and South Korea, making our collections and Canadian artists known on a global level. Between April 1, 2024 and March 31, 2025, the NGC lent 19 works from our collection to 21 institutions outside of Canada.

KYUNGWOO CHUN, *The Weight #3*, 2016, inkjet print, 110.5 × 170.7 cm. Purchased 2024. © Kyungwoo Chun Studio



## World-class art

As the only gallery in Canada with a national mandate, we continue to build one of the world's finest, most diverse collections of artwork in the world.

DOMINIQUE BLAIN, *Drift*, 2019-22, 5-channel digital installation, no sound, 3:10 min, installation dimensions variable. Purchased 2024. © Dominique Blain

In 2024–2025 we presented some of the most renowned and captivating artistic showcases in existence today.



Cover of *Radical Stitch* exhibition catalogue. Photo: NGC

## Kapwani Kiwanga: Trinket

APRIL 20 TO NOVEMBER 24, 2024

Defying dimension and demanding reflection on a global stage.

- Kapwani Kiwanga transforms the Canada Pavilion by way of a sculpture that dissolves the distinction between inside and outside
- The principal material consists of *conterie*, known as seed beads, addressing the often-destructive history of commerce and how the trade of these beads shaped the current world
- The installation is made with a mesmerizing 7 million seed beads
- Integrating other elements associated with historic transoceanic trade, this experiential archive asks one to question the inherent value, aesthetics, and complexity of global economic relations
- Kiwanga is a provocative voice who places both a critical and aesthetic lens on manifestations of power; her works allow audiences to both imagine and experience alternative ways of relating and being

The Canada Pavilion is commissioned by the National Gallery of Canada and supported by the Canada Council for the Arts. It is presented in partnership with the National Gallery of Canada Foundation.

## Radical Stitch

MAY 17 TO SEPTEMBER 30, 2024

A spectacular vision of Indigenous culture, history and the threads that connect us.

- North America's largest survey exhibition of contemporary indigenous beadwork
- From early beads made of seeds and shells, to trade beads and computer pixels, Indigenous artists have long used beadwork to tell stories, honour loved ones and celebrate beauty
- The exhibition features 101 works by 44 First Nations, Inuit and Métis artists from across Canada and US
- Beadwork is especially relevant in this moment of cultural shift and divide, as today's Indigenous artists use it to address concerns and concepts related to history, decolonization and resistance; rooted in cultural and territorial specificity
- Winner of a 2024 award for outstanding achievement in the exhibition category by the Canadian Museums Association
- Exhibition catalogue, co-published with the Mackenzie Art Gallery, took home the SaskBooks Publishing in Education prize at the 2025 Saskatchewan Book Awards

Organized and circulated by the MacKenzie Art Gallery

With a tour supported by the Canada Council for the Arts, the exhibition made its fourth stop at the National Gallery of Canada before travelling to the Beaverbrook Art Gallery (November 30, 2024 to March 2, 2025) and the Eiteljorg Museum, Indianapolis (April 1 to August 3, 2025)



KATHERINE BOYER, *The Sky Vest*, 2021, smoked moose hide, wool, cotton and glass seed beads, 68 × 46 × 30 cm. Purchased 2024. © Katherine Boyer. Photo: Don Hall, Courtesy MacKenzie Art Gallery

## Shelley Niro: 500 Year Itch

JUNE 21 TO AUGUST 25, 2024

Celebrating an icon of Indigenous representation.

- A retrospective showcase of the multimedia work of Mohawk artist Shelley Niro, who has helped shape international discourse around Indigenous living and being

- The exhibition features 136 pieces spanning four decades of photography, film, painting, installation and sculpture from public and private collections across Canada and the US
- Niro approaches the Indigenous experience of the last 500 years in North America in her work with humour, irony, criticism, hopefulness
- Her work features iconic pop-culture references to establish a common ground with her audience

- Coming from a matriarchal society, Niro works to put Indigenous women and girls in the foreground
- The exhibition made its third stop at the National Gallery of Canada, after it was presented at the Smithsonian's National Museum of the American Indian in New York and the Art Gallery of Hamilton

Organized and circulated by the Art Gallery of Hamilton with the Smithsonian's National Museum of the American Indian and with curatorial support from the National Gallery of Canada. Major support for this project was provided by the Canada Council for the Arts and Terra Foundation for American Art.



SHELLEY NIRO, *Unbury My Heart*, 2000–01, framed unvarnished oil paintings on canvas, fabric, felt, synthetic velvet and satin hearts sewn to rope with thread, carpet; paintings: 127 x 101.6 cm each. Eiteljorg Museum of American Indians and Western Art. Museum purchase from the Eiteljorg Fellowship for Native American Fine Art, Indianapolis, Indiana. Installation view, *Shelley Niro: 500 Year Itch*, National Gallery of Canada, Ottawa, 2024. © Shelley Niro

## 2024 Sobey Art Award

OCTOBER 4, 2024 TO APRIL 6, 2025

Canada's preeminent award for contemporary visual artists in partnership with the Sobey Art Foundation.

- This award has become an important platform for all to discover Canada's leading contemporary art voices and the diversity of their practices
- This year the circumpolar region was added to the list of locations represented by the finalists
- The exhibition highlights each of the six finalists' dynamic practices – including beadwork, ceramic, drawing, experimental film, mixed-media installations, photography and sculpture – which bring invaluable insights into matters of place, identity, community and belonging
- The show is to be accompanied by a cross-country learning program to connect finalists with the represented regions through artist-driven projects
- Nico Williams, a member of Aamjiwnaang First Nation (Anishinaabe) from Quebec, won the 2024 Sobey Art Award grand prize, receiving \$100,000 to continue his craft while five finalists each received \$25,000 to support their practice

Organized and presented by the National Gallery of Canada and funded by the Sobey Art Foundation

Anishinaabe artist Nico Williams, representing the region of Quebec, accepts the \$100,000 grand prize of the 2024 Sobey Art Award during a celebration at the National Gallery of Canada. Photo: David Chan



NICO WILLIAMS *Bang On Man!!!*, 2022, glass beads and oil paint, 43.2 x 39.7 cm. Collection of the artist, with thanks to the studio team in Tiohtià:ke (Montreal). © Nico Williams. Photo: Paul Litherland





ALFRED STIEGLITZ, *Untitled (Pastoral Scene)* / Sans titre (scène pastorale), 1897, photogravure, 40.3 × 50.6 cm. Gift of the American Friends of the National Gallery of Canada, 2023, through the generosity of John Erdman and Gary Schneider, Brookhaven, New York.



PAMELA PHATSIMO SUNSTRUM, *Lamb'sheart*, 2022, oil paint, oil stick on linen, 187.3 × 141.1 × 3.9 cm. Purchased 2024. © Pamela Phatsimo Sunstrum Courtesy Galerie Lelong & Co., New York



JIN-ME YOON, *Honouring a Long View* (installation view), 2024. National Gallery of Canada, Ottawa. © Jin-me Yoon. Photo: NGC

## Jin-Me Yoon: Honouring a Long View

OCTOBER 6, 2024 TO MARCH 2026

A monumental reflection of personal, social, and political history.

- An expansion of Yoon's earlier work, *Long View*, this exhibition features a large-scale collage tracing her lived experience of the Korean Canadian diaspora
- This new formation of the work addresses the lingering effects of colonialism and militarism, cloaked by the natural beauty and touristic lure of the Pacific Rim National Park Reserve
- Yoon is an important member of the vibrant contemporary art community in Vancouver
- Her work is recognized across Canada and internationally for contributing to the ongoing discussions concerning the experience of migration and its transforming relations to places

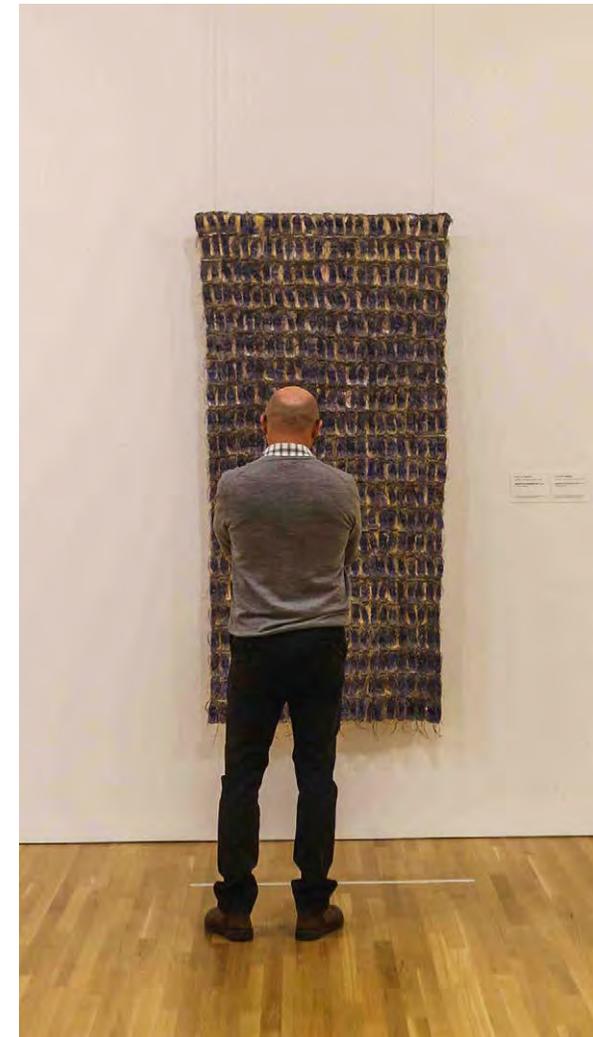
## Woven Histories: Textiles and Modern Abstraction

NOVEMBER 8, 2024 TO MARCH 2, 2025

Exploring the changing relationship between art, fashion, design and craft.

- Featuring 130 works including painting, photography, clothing, textiles, drawing, basketry and sculpture by 45+ creators, many of them women, spanning generations and continents
- The exhibition draws attention to how recurrent aesthetic, socio-political and economic forces, in particular concerns about labour and environmental degradation, have influenced textiles art
- It focuses on questions of self-fashioning and life wear as modes of constructing identity, kinship and community
- Supported by rich program of experiential activities including tactile panels, craft stations, a felt wall and a reflection space
- The Ottawa presentation was the third and only Canadian stop on a North American tour which began at the Los Angeles County Museum of Art and continued at The National Gallery of Art, Washington (the tour will conclude at The Museum of Modern Art, New York, from April 20 to September 13, 2025)

Organized by the National Gallery of Art, Washington, in collaboration with the National Gallery of Canada, the Los Angeles County Museum of Art and the Museum of Modern Art, New York.



OLGA DE AMARAL, *Alquimia XVII (Alchemy XVII)*, 1984, linen, gesso, acrylic and Japanese paper, 200 x 90 cm. Cranbrook Art Museum, Bloomfield Hills, Michigan. Installation view, *Woven Histories: Textiles and Modern Abstraction*, National Gallery of Canada, Ottawa, 2024–2025. © Olga de Amaral. Photo: NGC

## Governor General's Awards in Visual and Media Arts 2024

NOVEMBER 15, 2024 TO MARCH 23, 2025

Visualizing Canadian artistic talent – yesterday, today and tomorrow.

- This [awards program](#) was created in 1999 by the Canada Council for the Arts and the Governor General of Canada and represents the most prestigious distinction for artistic merit and outstanding contribution to the visual and media arts in Canada
- Exhibiting the works of winners has become a tradition for three years running
- The dynamic showcase establishes a dialogue between the creations of the eight artists as well as those in the Gallery's collection
- With unique, evocative and bold views of the world these artists and arts professionals challenge and inspire audiences to reimagine what is possible

Organized by the National Gallery of Canada in collaboration with the Canada Council for the Arts

## Gathered Leaves: Discoveries from the Drawings Vault

DECEMBER 13, 2024 TO APRIL 13, 2025

Revealing masterful strokes from across the world.

- [This exhibition](#) marks a rare opportunity to view remarkable drawings usually kept in the dark for conservation reasons
- 120 drawings by many well-known artists, featuring preparatory works for paintings, subjects drawn from history and mythology, portraits, landscapes, forays into abstraction and poignant explorations of the human condition
- Celebrating the centennial anniversary of the Department of Prints and Drawings, the first curatorial division created at the Gallery, which appointed its first woman curator in 1928 and is still run by women today
- One of the finest collections of prints and drawings in North America, including the Canadian debut of recently acquired international historic drawings
- Gathered Leaves was accompanied by an award-winning catalogue (2025 Alcuin Society Awards for Excellence in Book Design in Canada, Pictorial Category) published by the National Gallery of Canada, which was made possible with support from the Getty Foundation through its *Paper Project Initiative* (the NGC is the only Canadian organization to receive the prestigious Getty Foundation grant)
- *Gathered Leaves* is on view at the Audain Art Museum from June 15, 2025, to October 20, 2025



Cover of *Gathered Leaves: Discoveries from the Drawings Vault* exhibition catalogue. Photo: NGC



Interior spread of *Gathered Leaves: Discoveries from the Drawings Vault* exhibition catalogue. Photo: NGC



GUSTAV KLIMT, *Study for the Portrait of Eugenia Primavesi*, c. 1913, graphite on beige wove paper, 56.7 × 37 cm. Purchased 2024

## Other exhibits and installations:

### Shuvinai Ashoona & John Noestheden: Earth and Sky

May 2, 2023 – On-going

### Deanna Bowen: The Black Canadians (after Cooke)

July 14, 2023 to September 10, 2025

### Stan Douglas: 2011 ≠ 1848

September 14, 2023 to October 14, 2024

### Jean Paul Riopelle: A Selection from the NGC Library & Archives

October 5, 2023 to June 30, 2024

### Radioactive: A selection of nuclear ephemera and records from John O'Brian's Atomic Collection

March 25, 2024 to August 31, 2025

### The Alcuin Society Awards for Book Design in Canada 2023

July 2 to September 30, 2024

### Home: A Space of Sharing and Strength

August 2 to December 15, 2024

### Pucker Up! The Lipstick Prints of Joyce Wieland

February 6 to October 26, 2025

### 2024 New Generation Photography Award

February 14 to June 1, 2025



## A world-class gallery must meet world-class standards of operation and care, and this last year we doubled down on this commitment in myriad ways.

### Sustainability

In a world increasingly shaped by the climate crisis, museums globally are evaluating their models to ensure they are engaging in practices that are as sustainable as possible.

- The NGC is focused on aligning its sustainable practices with the Government of Canada's *Greening Government Strategy* goals: have operations be net-zero emissions by 2050 and enhance its climate resilience by 2035
- Annual progress reports are published as per the Government of Canada's Task Force on Climate-related Financial Disclosure (see page 88)
- Looking ahead, an internal sustainability committee was set up in Spring 2025 to review the NGC's multi-prong strategy related to transportation, storage, packaging and operations.

JOYCE WIELAND, *O Canada*, 16 December 1970, lithograph on wove paper, 57.4 × 76.4 cm. Purchased 1971. © National Gallery of Canada, Ottawa

### Accessibility

We furthered our accessibility initiatives across multiple touchpoints this year.

- Creating new signage for improved visual accessibility and easier navigation throughout the Gallery, based on different visitor needs
- Planning construction projects for approved accessibility measures based on feedback from the disability community
- Updated floor plans to reflect a total of nine languages including three Indigenous languages
- Moving NGC e-commerce functions to Shopify for greater accessibility for online shoppers

### Resiliency

We've continued improvements to our operational structures, both digital and physical.

- Achieved a 95% return to fully functioning IT operations following a ransomware incident in April 2023
- Added a security operations centre that monitors our digital systems 24/7
- Implemented network changes, upgraded access control, endpoint protection, penetration testing and storage backup
- Updated staff equipment and information management systems
- Applied building upgrades including new paths to the gallery, kitchen facilities, lighting, garage gates and entry doors, and repairs to concrete



MARCEL BARBEAU, *Lower St. Lawrence*, (installation view), 1964, acrylic on canvas, 203.6 × 152.7 cm. Purchased 1965. © National Gallery of Canada, Ottawa



NICK SIKKUARK, *Untitled (Multicoloured Flying Shamans?)*, 2005, coloured pencil on cream wove paper, 35.5 × 41.2 cm. Purchased 2024. © Estate of Nick Sikkuark



JUNE CLARK, *Waiting for Caribana to Begin*, c. 1980, printed 2023, gelatin silver print, 27.8 × 35.4 cm. Purchased 2024. © June Clark

## What's next

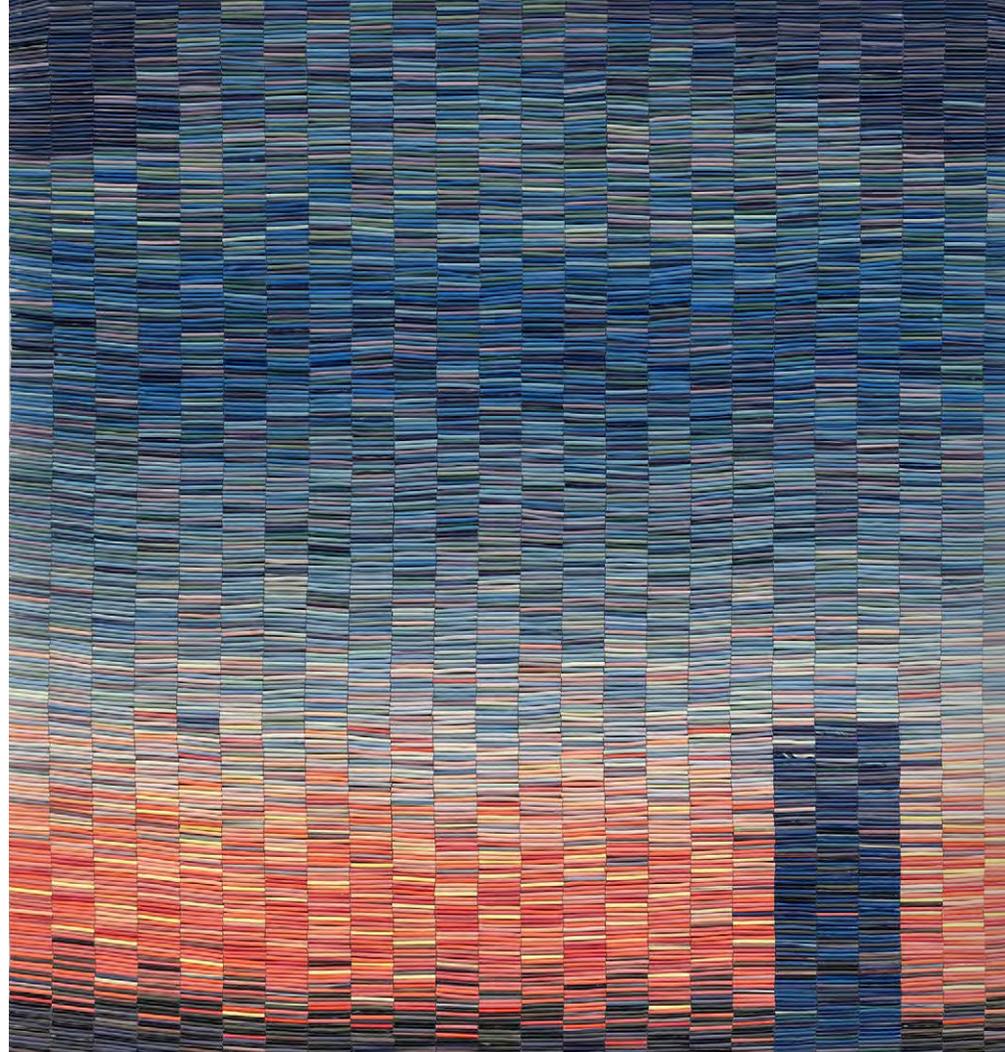
From groundbreaking artwork to engaging new programs across the National Gallery of Canada, country and the world, 2025–2026 will be a year for the books.



Next year we're welcoming some of the world's most sought-after exhibitions.

**Nadia Myre: Waves of Want | May 30 to September 1, 2025**

For over two decades, Myre's multi-disciplinary practice has been inspired by community-engaged participation and connection, exploring such themes as resilience, language, memory and longing. Her exhibition *Waves of Want* considers how the award-winning artist maps exchange, distortion, oppression and adaptation between Indigenous and settler peoples over time and place.



NADIA MYRE, *The Twilight Compositions: Luminous Fusion*, 2024, ceramic beads, stainless-steel wire, 152.4 x 162.6 cm. Collection of the artist. © Nadia Myre / CARCC Ottawa 2025. Photo: Blouin Division and Darren Rigo



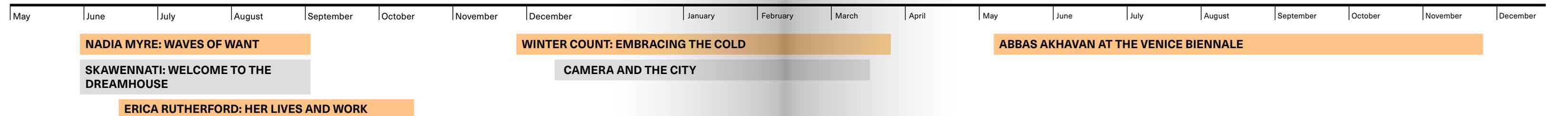
**Skawennati: Welcome to the Dreamhouse | May 30 – September 1, 2025**

This solo exhibition tells the story of multi-media artist Skawennati's dynamic artistic trajectory, from her catalytic web-based work to her exploration of technology, until her most recent works featuring a 3-channel music video and fashion collection. Rooted in Hotinonshón:ni storytelling, her avatars, costumes, machinimas and prints imagine a future where Indigenous people thrive.

Installation view of *Skawennati: Welcome to the Dreamhouse*, National Gallery of Canada, Ottawa, May 30, 2025 – September 1, 2025 ©Skawennati Photo: NGC

**2025**

**2026**



**Erica Rutherford: Her Lives and Work |  
June 13 to October 13, 2025**

This exhibition traces the multifaceted career of Erica Rutherford (1923–2008), whose life and work were shaped by the search for identity and community. The show includes over 100 works, accompanied by supporting memorabilia and photographs. Erica Rutherford was the first Prince Edward Island artist to have works featured at the prestigious La Biennale di Venezia in 2024. Organized by Confederation Centre Art

Gallery in collaboration with the National Gallery of Canada. Confederation Centre Art Gallery acknowledges the support of the Canada Council for the Arts.

**Winter Count: Embracing the Cold |  
November 21, 2025 to March 22, 2026**

Exploring winter from the perspective of Indigenous Peoples and Canadian settlers, this show features paintings by Northern and Central European artists who inspired their Canadian counterparts. It delves into material culture, customs and rites through

objects, paintings, sculptures and works on paper. The exhibition also features contemporary Indigenous voices addressing their communities' relationship with winter since time immemorial.

**Camera and the City |  
December 12, 2025 to March 15, 2026**

Drawing upon the rich photography collection of the NGC, this exhibition focuses on photographers who take the city as their subject. As a public space that is filled with movement and unexpected actions, the city offers numerous creative possibilities. Themes include the city as modernist expression, conceptual statement, expressionist and subjective vision, a site of community values, and place of activism.

**Abbas Akhavan at the Venice Biennale |  
May 9 to November 22, 2026**

Interdisciplinary artist Abbas Akhavan will represent Canada at the 61<sup>st</sup> International Art Exhibition. Born in Tehran and based in Canada for the last 30 years, Akhavan's ephemeral installations incorporate drawing, video, sculpture and performance. Deeply influenced by the sites in which he works, Akhavan engages with formal, material, and social legacies that shape the boundaries between public and private spaces.



ERICA RUTHERFORD, *Earnscliffe*, PEI, 1978, serigraph on paper, 94 × 83.2 cm. Confederation Centre Art Gallery, Charlottetown. Gift of Gail Rutherford, 2009. © Estate of Erica Rutherford / CARCC Ottawa 2025. Photo: CCAG / Jean-Sébastien Duchesne

## Next year will include more artwork, more engagement, more accessibility – and the greatest milestone in NGC history.



LAWREN S. HARRIS, *Snow II*, 1915, oil on canvas, 120.3 × 127.3 cm. Purchased 1916

### Expanding the Gallery experience

The Gallery is embarking on an expansion of its digital reach, aiming to make art more accessible to audiences in Canada and beyond. By investing in modernizing its technological infrastructure, the Gallery will digitize more of its collection, create supporting online exhibitions, and offer interactive educational content tailored for diverse audiences. These efforts will not only enhance the virtual visitor experience but also ensure that the museum's programming, research, and storytelling are available to communities far beyond its physical walls.

### Carving a path to 150

2025–2026 marks the launch of our next four-year strategic plan, which will lead us to 2030 and the 150<sup>th</sup> anniversary of the National Gallery of Canada. Throughout the coming year, we will consult with both internal and external stakeholders to ensure alignment with their needs and incorporate diverse perspectives. This new vision will guide us in expanding our mandate as a national museum to serve all Canadians; enhance our unique position to promote Canadian voices on the world stage; and most importantly – continue to build a world-class collection of art that all Canadians can be proud of.



FRANK SHEBAGEGET, *Straight Chair for Canadian Indian Homes*, 2021, Baltic birch plywood, 73.5 × 40.5 × 46.5 cm. Purchased 2024.  
© Frank Shebageget



WILLIAM MCFARLANE NOTMAN, *Hermit Range from Hotel showing CPR Station*, c. 1890, albumen silver print, 20.3 × 25.5 cm. Gift of Brett Hendrie and Helen Kampfmüller, Toronto, 2023

# 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 Identity and Culture and Minister responsible for Official Languages, with the approval of the Governor in Council. The Board consists of a Chairperson, 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 Chairperson and Vice-Chair, two consecutive terms).

## Board of Trustees

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

### CHAIRPERSON

#### Paul C. Genest

Toronto, Ontario

Term: May 26, 2024 to May 25, 2028

#### Françoise E. Lyon

Sainte-Julie, Quebec

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

### VICE-CHAIR

#### Mandeep Roshi Chadha

Montréal, Quebec

Terms: March 26, 2025 to March 25, 2029;  
March 26, 2021 to March 25, 2025;  
Term: April 1, 2018 to March 31, 2022  
(as Trustee)

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.

### TRUSTEES

#### Manny Blair

Mahone Bay, Nova Scotia

Term: December 15, 2022  
to December 14, 2026

#### 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

#### 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: February 28, 2025 to February 27, 2029;  
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

#### François R. Roy

Montréal, Quebec

Term: June 1, 2024 to May 31, 2028

#### Sara Stasiuk

Winnipeg, Manitoba

Term: June 22, 2023 to June 21, 2027;  
June 19, 2019 to June 18, 2023

Through its Chairperson, the Board is accountable to the Minister who 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 2024–2025, the Board and its Committees held a total of 41 meetings: 11 meetings of the full Board of Trustees and 30 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 13, 2024, at the Kwanlin Dün Cultural Centre in Whitehorse – part of our commitment to work with cultural institutions across the country and fulfill our national mandate. Participants, including online guests, received an overview of the Gallery’s financial situation, recent additions to the collection, 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 Chairperson, 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 Chairperson	\$8,400	\$325*
Board Vice-Chair	\$7,200	\$325**
Other Board Trustees	\$4,200	\$325**
Committee Chairs†	additional \$1,800	N/A

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](#) as per public proactive disclosure requirements.

## Committees

The work of the Board of Trustees is facilitated through the following six committees<sup>1</sup>, which meet regularly and make recommendations to the Board. Each member of the Board has duties on three committees. The Chairperson of the Board is also Chair of the Executive Committee and an ex-officio member with voting rights on all committees of the Board. Each committee is governed by its own Terms of Reference.<sup>1</sup>

### Executive Committee

*Chair: Paul Genest* (effective May 26, 2024)  
*Françoise Lyon* (until May 25, 2024)

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board. This committee did not meet in 2024–2025.

### Acquisitions Committee

*Chair: Roshi Chadha*  
(effective September 14, 2024)

*Acting Chair: Roshi Chadha*  
(effective June 3, 2024)

*Terry Burgoyne* (until May 31, 2024)

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 seven times in 2024–2025.

### 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 11 times in 2024–2025.

### Governance and Nominating Committee

*Chair: Susan Côté-Freeman*  
(effective September 14, 2024)

*Sara Stasiuk* (until September 13, 2024)

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 seven times in 2024–2025.

### Development and Programs Committee

*Chair: Manny Blair*

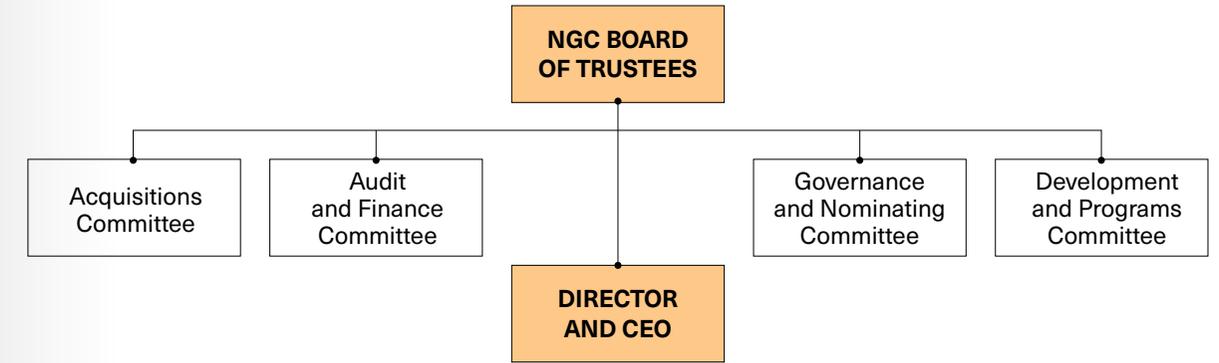
The Development and Programs Committee advises the Board of Trustees on the general direction and promotion of the Gallery's public programs and supports the Board and Management in achieving greater self-sufficiency. This committee met five times in 2024–2025.

### 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 four times in 2024–2025.

## Governance structure



## Board of Trustees attendance

BOARD MEMBERS	BOARD MEETINGS	Audit and Finance Committee meetings	Governance and Nominating Committee meetings	Acquisitions Committee meetings	Development & Programs Committee meetings	People, Culture & Belonging Committee meetings
<b># of regular meetings</b>	<b>11</b>	<b>11</b>	<b>7</b>	<b>7</b>	<b>5</b>	<b>4</b>
Françoise Lyon*	2					
Paul Genest**	7	6	7	7	5	4
Mandeep Roshi Chadha	9	2	7	7	4	3
Manny Blair	11	3	3	7	5	4
Terry Burgoyne***	3					
Susan Côté-Freeman	11	7	7	7	3	3
Filomena Frisina	9	7	6	3	4	4
Dominique Hamel	9	7	6	3	3	4
Adad Hannah	11	3	3	7	5	4
Julie Jai	10	4	3	6	5	4
Harold Robinson	9	6	7	3	3	4
François Roy****	7	6	2	6	2	3
Sara Stasiuk	5	5	6	2	4	2

\*Until May 25, 2024

\*\*As of May 26, 2024

\*\*\*Until May 31, 2024

\*\*\*\*As of June 1, 2024

<sup>1</sup> As part of a governance review in 2024–2025, the Board adjusted the governance structure in March 2025 by reducing the number of its standing committees from six to four: Acquisitions, Audit and Finance, Governance and Nominating, and Development and Programs.

# Senior management

The Board of Trustees delegates the Gallery's day-to-day management to the Director and CEO who is appointed by 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 Chairperson 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 Identity and Culture and Minister responsible for Official Languages. The Director and CEO's remuneration is regulated by Section 23(5) of the *Museums Act* and, currently, the classification level of the Director and CEO'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.

## Senior management team

### Jean-François Bélisle

Director and Chief Executive Officer (effective on July 17, 2023 for a five-year term) and Interim Vice-President, Curatorial Affairs

### Suzie Guillemette

Corporate Secretary and General Counsel (effective June 3, 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

### Douglas Chow

Director, Communications

### Steve De Sousa

Director, Facilities, Planning and Management

### Josée Drouin-Brisebois

Director, National Engagement (effective December 23, 2024)

### Michelle LaVallee

Director, Indigenous Ways and Curatorial Initiatives

### Suzanne LeBlanc

Director, Executive Office

### Kathryn Lyons

Director, Learning and Community Engagement

### Richard Malo

Director, IM/IT and Digital

### Marie-Claude Mentor

Corporate Secretary (until May 31, 2024)

### Princewill Ogban

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

### Jonathan Shaughnessy

Director, Curatorial Initiatives

### Catherine Sinclair

Director, Exhibitions, Conservation and Production

### 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.

## Proactive disclosure

- Travel and hospitality expenses for members of the Board of Trustees and senior management
- All contracts exceeding \$10,000 disclosed on Open Government (Canada) portal

## Responses to Access of Information and Privacy (ATIP) requests

## Policies and practices

- Code of conduct
- Corporate policies

## Strategy

- Corporate Strategy
- Anti-Racism, Equity, Diversity, Inclusion and Accessibility action plans

## Annual public meeting

## Office of the Auditor General (OAG)

- Annual OAG financial attest audit
- OAG Special Examination

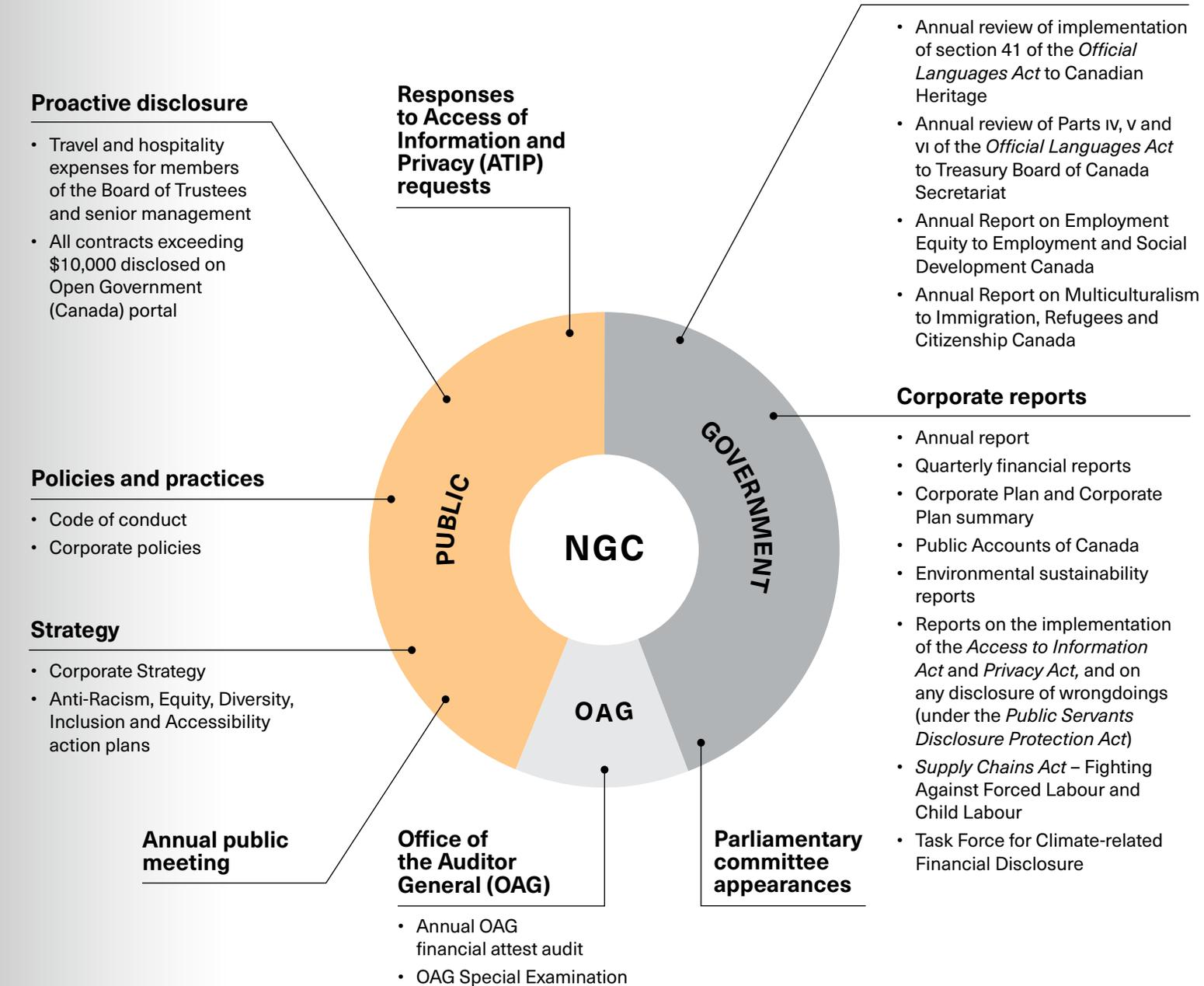
## Parliamentary committee appearances

## HR compliance

- Annual review of implementation of section 41 of the *Official Languages Act* to Canadian Heritage
- Annual review of Parts IV, V and VI of the *Official Languages Act* to Treasury Board of Canada Secretariat
- Annual Report on Employment Equity to Employment and Social Development Canada
- Annual Report on Multiculturalism to Immigration, Refugees and Citizenship Canada

## Corporate reports

- Annual report
- Quarterly financial reports
- Corporate Plan and Corporate Plan summary
- Public Accounts of Canada
- Environmental sustainability reports
- Reports on the implementation of the *Access to Information Act* and *Privacy Act*, and on any disclosure of wrongdoings (under the *Public Servants Disclosure Protection Act*)
- *Supply Chains Act* – Fighting Against Forced Labour and Child Labour
- Task Force for Climate-related Financial Disclosure





ARTHUR LAVINE, *Untitled (Helen Gee Resting During Limelight Renovation)*, c. 1955, gelatin silver print, 16.3 × 24.7 cm. Gift of the American Friends of the National Gallery of Canada, 2023, through the generosity of John Erdman and Gary Schneider, Brookhaven, New York. © Estate of Arthur Lavine



SHANNON BOOL, *Urban Dune*, 2022, acrylic, oil, silk paint, batik dye and beeswax on silk stretcher over Plexiglas mirror frame, 175.3 × 114.1 × 6.4 cm. Purchased 2024. © Shannon Bool

# **Corporate performance**

# Corporate performance

In 2024–2025, the NGC completed the fourth year of its strategic plan, *Transform Together 2021–26*. The plan includes five strategic pillars, which guide the Gallery’s activities in pursuit of its mandate and mission. Each strategic pillar includes short, medium and long-term outcomes, with clearly identified performance indicators and targets, to monitor the Gallery’s progress.

In the charts below you will find the results for each of these indicators for the 2024–2025 year. A target is considered met if the results are within 5%. The strategic goals, activities and financial plan for 2024–2025 were approved by the NGC Board of Trustees in January 2024.

A vibrant and record-breaking crowd of 1,925 visitors gathered for the opening of the exhibition *Radical Stitch*, highlighting the public’s strong connection to our programming and support of Indigenous artmaking.



## Strategic pillar: Strengthen community connections through transformative art experiences

INDICATOR	BASELINE	2024–2025 TARGET	TOTAL	RESULT
<b>Short-term</b>				
NGC engages with more Canadians digitally				
# of unique visitors to the Gallery website	1,439,163 (2022–23 actual)	1.5 million	1,188,961	Target not met (79%)
# of social media engagements (combined English and French)	457,035 (2023–2024 actual)	500,000	486,171	Target met (97%)
# of geographical areas from which people are participating in digital programming	100	125	1,015	Target exceeded (167%)
The NGC welcomes more visitors locally				
# of visitors on site (paid and unpaid)	315,000 (2023–2024)	325,000	305,772	Target not met (94%)
# of school visits participants	10,000 participants	10000	19,876	Target exceeded (199%)
<b>Medium-term</b>				
NGC and its partners welcome more visitors nationally and internationally				
# of visitors participating in travelling exhibitions and programming (nationally)	17,724 visitors (2022–23 actual)	N/A	17,401	No target set
# of visitors at travelling exhibitions (internationally)	13,622 visitors (2022–23 actual)	N/A	0	No international exhibitions
# of visitors to the Canada Pavilion at the Venice Biennale (2024)	548,865 visitors (2022–23 actual)	N/A	447,587	No target set
NGC is more welcoming				
% of satisfied/very satisfied responses in visitor satisfaction surveys	80% (2022–23 actual)	90%	95%	Target exceeded
<b>Long-term</b>				
NGC strengthens visitor retention				
Total # of household memberships	8,000	8,500	8,843	Target exceeded (104%)

**Strategic pillar: Build a collection and program that inspire human connection**

INDICATOR	BASELINE	2024-2025 TARGET	TOTAL	RESULT
<b>Medium-term</b>				
NGC develops and delivers an exhibition program				
# of special exhibitions opening in Ottawa	7	7	12	Target exceeded
# of exhibitions opening in Canada	3	2	3	Target exceeded
# of exhibitions opening internationally	2	1	0	Target not met
NGC collaborates through programming partnerships				
# of programming partnerships	4	10	12	Target exceeded
# of collaborations with diverse communities	4	10	9	Target not met
NGC in-person programming reaches Canadians from coast to coast to coast				
# of geographical areas where community engagement programming is offered	New metric for 2024-2025	10	10	Target met
Permanent collection is preserved and accessible				
# of works that have been digitized	4,821 works (2022-23)	5,000	9,980	Target exceeded (200%)

**Strategic pillar: Empower, support and build a diverse and collaborative team**

INDICATOR	BASELINE	2024-2025 TARGET	TOTAL	RESULT
<b>Medium-term</b>				
NGC increases employee engagement				
# of employees who feel supported by the organization	75% (2022-23)	N/A	Data not available	Measurement postponed to 25-26
NGC increases diversity and equity in its workforce				
Workforce representation: women	WFA <sup>2</sup> : 52.7% NGC: 64.3%	Retain and increase	NGC: 68.6% WFA: 58.1%	Target met
Workforce representation: Indigenous peoples	WFA: 4.0% NGC: 5.1%	Retain and increase	NGC: 5.0% WFA: 3.2%	Target met
Workforce representation: persons with disabilities	WFA: 9.0% NGC: 5.4%	Attain and increase	NGC: 3.5% WFA: 8.7%	Target not met
Workforce representation: people from racialized communities	WFA: 15.3% NGC: 11.3%	Attain and increase	NGC: 10.5% WFA: 17.5%	Target not met
NGC increases diversity and equity in its workforce – management				
Management representation: women	New metric for 2024-2025	Establish baseline	NGC: 64% WFA: 33.5%	Baseline established
Management representation: Indigenous peoples	New metric for 2024-2025	Establish baseline	NGC: 7.7% WFA: 3%	Baseline established
Management representation: persons with disabilities	New metric for 2024-2025	Establish baseline	NGC: 5.1% WFA: 5%	Baseline established
Management representation: people from racialized communities	New metric for 2024-2025	Establish baseline	NGC: 7.7% WFA: 14.6%	Baseline established

<sup>2</sup> Workforce availability (WFA) is, a subset of labour market availability (LMA), as the benchmark for assessing employment equity of the four designated groups.

**Strategic pillar: Centre Indigenous ways of knowing and being**

INDICATOR	BASELINE	2024-2025 TARGET	TOTAL	RESULT
<b>Medium-term</b>				
NGC increases its offer of Indigenous-led / collaborative programming and exhibitions				
# of online and in-person NGC programs led by, focused on, and/or developed in collaboration with Indigenous peoples	4	8	11	Target exceeded
# of online and in-person NGC exhibitions led by, focused on, and/or developed in collaboration with Indigenous peoples	New metric for 2024-2025	Establish baseline	13	Baseline established

**Strategic pillar: Invest in operational resilience and sustainability**

INDICATOR	BASELINE	2024-2025 TARGET	TOTAL	RESULT
<b>Short-term</b>				
NGC reaches its targets for earned revenue				
<i>Numbers presented in millions (M)</i>				
Earned revenue: Total	\$9.5M for 2023-2024	\$10M	\$9.28M	Target not met (93%)
Earned revenue: Boutique and publishing	\$2.2M for 2023-2024	\$2.4M	\$2.14M	Target not met (89%)
Earned revenue: Admissions	\$2.5M for 2023-2024	\$2.7M	\$2.26M	Target not met (84%)
Earned revenue: Parking	\$1.3M for 2023-2024	\$1.4M	\$1.3M	Target not met (93%)
Earned revenue: Membership	\$0.6M for 2023-2024	\$0.7M	\$0.55M	Target not met (79%)
NGC reaches its targets for contributed revenue				
<i>Numbers presented in millions (M)</i>				
Contributed revenue	\$3.2M for 2023-2024	\$2.9M	\$3.82M	Target exceeded (132%)



PITSEOLAK ASHOONA, *Untitled*, c. 1960, felt and embroidery on stroud, 82.5 × 83.8 cm. Gift of Marie Routledge and Jeff Blackstock, Toronto, 2023. © Estate of Pitseolak Ashoona

# Greening the Gallery

The National Gallery of Canada recognizes the impact its operations have on the environment and is committed to 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 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.

## Climate-related financial disclosure

### Governance

Under the *Museums Act*, the Gallery’s 11-member Board of Trustees is responsible for the overall governance and stewardship of the institution. The Crown corporation governance model establishes the Board as independent from Management. In 2024, the Gallery updated its strategic risk profile. Eleven priority risks form the basis for this work, which was undertaken in recognition of continuing changes in internal and external risk environments. One of the eleven priority risks specifically relates to climate volatility.

### Strategy

In recent years, the Gallery has conducted a building condition report and a mechanical systems audit of its 36-year-old facility. These two reports will feed into a comprehensive building energy audit, which is planned for 2025–2026, with specific focus on equipment performance, maintenance plans and energy consumption. The feasibility of alternate energy sources (e.g., geothermal, photovoltaic, etc.) will also be assessed. This work will inform recommendations for energy conservation measures to reduce the

Gallery’s energy consumption, safeguard the art collection and make operations more sustainable. The Gallery will prioritize these recommendations based on risk, feasibility, and affordability.

The NGC’s main building has a significant amount of glass architecture that is subject to a four-season Canadian climate. The Gallery and its warehouses also require specific climate controls and temperature monitoring to safeguard the invaluable art collection and loans. These safeguarding efforts are becoming increasingly challenging due to climate change, limited financial resources and increasing costs.

### Risk Management

Members of the Board of Trustees, its committees, the Director and CEO, and the Gallery’s Senior Management Committee (SMC) are all accountable for managing risk within their areas of responsibility. The Gallery’s Risk Management Policy seeks to raise the confidence and capacity of everyone involved in identifying and managing risks, including climate-related risks.

Executive “risk owners” lead the monitoring of the status and progress of risk mitigation action items, as well as changes in the anticipated likelihood and/or impact of their respective priority risk areas. The Gallery has created a Sustainability Committee consisting of staff representing all areas and co-chaired by two members of senior management. Issues are raised for regular discussion and monitoring at the SMC and are reported to the Board in support of its risk oversight responsibilities.

### Metrics and Targets

The following table reports emissions and consumption for the Gallery over a five-year period. The 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. Finetuning our approach to environmental sustainability is a matter of both social responsibility and respecting the Gallery’s core values.

CARBON FOOTPRINT DATA	2020–2021	2021–2022	2022–2023	2023–2024	2024–2025
Attendance	64,676	165,854	279,269	324,815	305,772
Electricity consumption (kWh)	7,368,002	7,994,004	7,164,479	7,661,348	7,899,170
District steam (converted to kWh)	1,404,456	1,758,333	N/A	1,669,445	2,156,667
District chilled water (converted to kWh)	2,038,350	2,988,056	2,988,056	2,255,556	2,573,889
<b>Total consumption kWh</b>	<b>10,810,807</b>	<b>12,740,393</b>	<b>7,167,479</b>	<b>11,586,349</b>	<b>12,629,726</b>
Diesel consumption (litres)	1,500	1,500	0	N/A	0
<b>Building carbon footprint*</b>	<b>317.5</b>	<b>386</b>	<b>215</b>	<b>347.6</b>	<b>300</b>
Business travel (kms ground/air)	3,227	199,355	701,508	968,034	1,269,532
Vehicle use (kms)	5,939	N/A	N/A	N/A	37,128
<b>Travel carbon footprint*</b>	<b>1.2</b>	<b>29</b>	<b>120</b>	<b>160.7</b>	<b>254</b>
Water use (m <sup>3</sup> )	8,580	9,469	18,372	30,519	17,965
Wastewater (m <sup>3</sup> )	N/A	N/A	N/A	N/A	N/A
<b>Water carbon footprint*</b>	<b>3.0</b>	<b>3.3</b>	<b>7</b>	<b>11.6</b>	<b>9.0</b>
Waste generated (metric tonnes)	56.56	84.26	84	63.08	50.69
Waste to landfill (metric tonnes)	22.48	29.73	30	42.39	21.45
Waste to recycling	34.08	54.53	55	20.69	29.24
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
<b>Waste carbon footprint*</b>	<b>13.5</b>	<b>18</b>	<b>51</b>	<b>73</b>	<b>30</b>
<b>Total carbon footprint*</b>	<b>336</b>	<b>436</b>	<b>394</b>	<b>592.4</b>	<b>592</b>

\* Tonnes CO<sub>2</sub>e



## Loans

Due to the breadth, quality and uniqueness of its collection, the NGC loans out a significant number of works each year. Between April 1, 2024 and March 31, 2025, the NGC loaned 217 works from its collection to 30 Canadian institutions and to 21 institutions outside Canada (figures in parentheses are the number of works by each artist).

### IN CANADA

#### ALBERTA

##### Esker Foundation (Calgary)

L-2576  
*Constellations: Racial myths, land, and labour*  
 September 21, 2024 to December 15, 2024  
 Weems, Carrie Mae (1)

##### Art Gallery of Alberta (Edmonton)

L-2444  
*Tom Thomson: North Star*  
 February 19, 2024 to May 26, 2024  
 Thomson, Tom (27)  
 Touring (organized by the McMichael Canadian Art Collection):  
**Audain Art Museum, (Whistler):**  
 June 29, 2024 to October 14, 2024  
**Beaverbrook Art Gallery, (Fredericton):**  
 November 15, 2024 to March 30, 2025  
 Thomson, Tom (24)

L-2622  
*AGA 100*  
 June 15, 2024 to August 25, 2024  
 Klintberg, August (1)

##### Whyte Museum of the Canadian Rockies (Banff)

L-2509  
*J.E.H. MacDonald: The O'Hara Era*  
 June 14, 2024 to October 20, 2024  
 MacDonald, J.E.H. (11)

#### BRITISH COLUMBIA

##### Kamloops Art Gallery (Kamloops)

L-2624  
*thin-eh-wuk – we place ourselves at the center: James Nicholas and Sandra Semchuk*  
 January 18, 2025 to April 19, 2025  
 Semchuk, Sandra; Nicholas, James (2)

##### Audain Art Museum (Whistler)

L-2469  
*Gathie Falk: Revelations*  
 November 25, 2023 to May 6, 2024  
 Falk, Gathie (7)

#### MANITOBA

##### Winnipeg Art Gallery (Winnipeg)

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

#### NEW BRUNSWICK

##### Beaverbrook Art Gallery (Fredericton)

L-2466  
*Radical Stitch*  
 November 30, 2024 to March 21, 2025  
 Ace, Barry (1)  
 Boyer, Katherine (1)  
 Thomas, Samuel (4)

#### NOVA SCOTIA

##### Dalhousie Art Gallery (Halifax)

L-2618  
*Theaster Gates: Billie Sings*  
*Amazing Grace*  
 February 6, 2025 to April 27, 2025  
 Gates, Theaster (1)

#### ONTARIO

##### Art Gallery of Hamilton (Hamilton)

L-2496B  
*Shelley Niro: 500 Year Itch*  
 February 10, 2024 to May 26, 2024  
 Niro, Shelley (17)  
 Touring (organized by Art Gallery of Hamilton):

##### Vancouver Art Gallery (Vancouver):

September 27, 2024 to August 25, 2025  
 L-2589  
*Jan Wade: Soul Power*  
 June 27, 2024 to January 5, 2025  
 Wade, Jan (1)

##### McMichael Canadian Art Collection (Kleinburg)

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

L-2552  
*Cobalt: A Mining Town and the Canadian Imagination*  
 November 18, 2023 to April 21, 2024  
 Brooks, Leonard (1)  
 Cotton, John W. (1)  
 D.J. (1)  
 Jackson, A.Y. (2)  
 Housser, Yvonne McKague (1)  
 Touring (organized by the McMichael Canadian Art Collection):  
**Art Gallery of Algoma, (Sault Ste. Marie):**  
 May 29, 2024 to October 12, 2024

L-2563  
*River of Dreams: Impressionism on the St. Lawrence*  
 June 22, 2024 to February 17, 2025  
 Brymner, William (1)  
 Cullen, Maurice (4)  
 Gagnon, Clarence (1)

Leduc, Ozias (1)  
 May, H. Mabel (1)  
 Morrice, James Wilson (8)  
 Pilot, Robert (1)  
 Touring (organized by McMichael Canadian Art Collection):

**Beaverbrook Art Gallery (Fredericton):**  
 March 29, 2025 to October 5, 2025  
 Brymner, William (1)  
 Cullen, Maurice (4)  
 Gagnon, Clarence (1)  
 Leduc, Ozias (1)  
 May, H. Mabel (1)  
 Morrice, James Wilson (3)  
 Pilot, Robert (1)

L-2603  
*John Scott: Firestorm*  
 December 7, 2024 to May 11, 2025  
 Scott, John (5)

**Carleton University Art Gallery (Ottawa)**

L-2449  
*Faye Heavyshield: I Eat a Heart and Drink Some Tea*  
February 4, 2024 to April 21, 2024  
Heavyshield, Faye (1)

L-2616  
*Jane Martin: The Ties That Bind*  
September 29, 2024 to December 14, 2024  
Martin, Jane (1)

**Ottawa Art Gallery (Ottawa)**

L-2562  
*Through the Ground Glass: Reframing William James Topley*  
June 21, 2024 to February 9, 2025  
Topley, William James(1)  
Disdéri, André-Adolphe-Eugène (1)  
Henderson, J. (1)  
Ross & Pringle (1)

L-2572  
*Art School Confidential: Celebrating 50 Years of the Department of Visual Arts, University of Ottawa*  
April 20, 2024 to September 22, 2024  
Lum, Ken (1)

**Canadian War Museum (Ottawa)**

L-2550  
*Outside the Lines: Women Artists and War*  
May 24, 2024 to January 5, 2025  
Odjig, Daphne (1)

**Canada Council Art Bank (Ottawa)**

L-2620  
*Madweyàshkà | Like a Wave*  
June 18, 2024 to May 19, 2025  
Beam, Carl (1)

**Art Gallery of Ontario (Toronto)**

L-2567  
*Life Between Islands: Caribbean-British Art 1950s–Now*  
December 9, 2023 to April 1, 2024  
Doig, Peter (1)

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

**Museum of Contemporary Art (Toronto)**

L-2630  
*Ceal Floyer: 'Til I Get it Right*  
September 8, 2024 to February 23, 2025  
Floyer, Ceal (1)

**Peel Art Gallery, Museum & Archives (Brampton)**

L-2528  
*Oh My Dog!*  
May 25, 2024 to November 3, 2024  
Freud, Lucian (1)  
Plamondon, Antoine (1)

**Tom Thomson Art Gallery (Owen Sound)**

L-2575  
*Tom Thomson: Homecoming*  
June 8, 2024 to January 4, 2025  
Thomson, Tom (13)

**Kitchener-Waterloo Art Gallery (Kitchener)**

L-2558  
*Billy Gauthier: Sila*  
June 22, 2024 to October 20, 2024  
Gauthier, Billy (1)

**QUEBEC**

**Canadian Centre for Architecture (Montréal)**

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

**McCord Stewart Museum (Montréal)**

L-2467  
*James Duncan*  
June 2, 2023 to April 21, 2024  
Duncan, James (3)

**Musée des beaux-arts de Montréal (Montréal)**

LP-0001  
*Joyce Wieland: Heart On*  
February 8, 2025 to May 4, 2025  
Wieland, Joyce (12)

**Pointe-à-Callière (Montréal)**

L-2593  
*Sorcières: de l'ombre à la lumière*  
October 25, 2024 to April 6, 2025  
Craesbeek, Joos van (1)  
Dürer, Albrecht (1)  
Pastelot, Amédée (1)

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

L-2569  
*Helen McNicoll. Un voyage impressioniste*  
June 20, 2024 to January 5, 2025  
McNicoll, Helen (2)

**Musée du Bas-Saint-Laurent (Rivière-du-Loup)**

L-2463  
*Forgotten – Scott, Brandtner, Eveleigh, Webber – Revisiting Montréal abstraction of the 1940s*  
June 21, 2024 to October 27, 2024  
Brandtner, Fritz (1)  
Scott, Marian (1)

**SASKATCHEWAN**

**Moose Jaw Museum and Art Gallery (Moose Jaw)**

L-2583  
*Leesa Streifler: The Performance of Being*  
September 27, 2024 to December 9, 2024  
Streifler, Leesa (5)  
Touring (organized by the Moose Jaw Museum and Art Gallery):  
**Nickle Galleries (Calgary):**  
February 6, 2025 to April 26, 2025

**MacKenzie Art Gallery (Regina)**

L-2599  
*Beads in the Blood /mīgīsak mīgohk: A Ruth Cuthand Retrospective*  
November 2, 2024 to March 30, 2025  
Cuthand, Ruth (3)



## AROUND THE WORLD

### BELGIUM

#### Koninklijk Museum voor Schone Kunsten (Antwerp)

L-2564  
*In your wildest dreams. Ensor Beyond Impressionism*  
September 28, 2024 – January 19, 2025  
Ensor, James (1)

### DENMARK

#### Copenhagen Contemporary (Copenhagen)

L-2547  
*Kapwani Kiwanga*  
September 27, 2024 – January 19, 2025  
Kiwanga, Kapwani (2)

### SWITZERLAND

#### Fondation Beyeler (Basel)

L-2600  
*Northern Lights*  
January 26, 2024 – May 25, 2024  
Carr, Emily (2)  
Harris, Lawren S. (1)  
MacDonald, J.E.H. (1)  
Thomson, Tom (4)

### THE NETHERLANDS

#### Mauritshuis (The Hague)

L-2615  
*Facing the Storm: A Museum in Wartime*  
February 13, 2025 – June 29, 2025  
Hobbema, Meindert (1)

### UK

#### Courtauld Gallery (London)

L-2542  
*Monet and London: Views of the Thames*  
September 27, 2024 – January 19, 2025  
Monet, Claude (1)

#### Royal Academy of Arts (London)

L-2520  
*Entangled Pasts, 1768-now: Art, Colonialism and Change*  
February 3, 2024 – April 28, 2024  
Gainsborough, Thomas (1)  
Bowling, Frank (1)

#### National Gallery (London)

L-2577  
*Van Gogh: Poets and Lovers*  
September 14, 2024 – January 19, 2025  
Gogh, Vincent van (1)

#### Fitzwilliam Museum (Cambridge)

L-2530  
*Rise Up: Resistance, Revolution, Abolition*  
February 21, 2025 – June 1, 2025  
Gainsborough, Thomas (1)

### ITALY

#### Museo e Galleria Borghese (Rome)

L-2573  
*Louise Bourgeois. Unconscious memories*  
June 21, 2024 – September 15, 2024  
Bourgeois, Louise (1)

### NORWAY

#### Kode (Bergen)

L-2559  
*Indigenous Histories*  
April 25, 2024 – August 24, 2024  
Ace, Barry (2)  
Assu, Sonny R.L. (1)  
lessLIE (1)  
Noah, William (1)  
Nuvaqirq, Kunugusiq (1)  
Oonark, Jessie (1)  
Point, Susan A. (1)  
Pootoogook, Kananginak (1)  
Teevee, Ningiukulu (1)

### KOREA

#### Hyundai Card (Seoul)

L-2636  
*Mika Rottenberg: NoNoseKnows*  
October 22, 2024 – March 2, 2025  
Rottenberg, Mika (1)



## AROUND THE WORLD

### USA

#### CALIFORNIA

##### Los Angeles County Museum of Art (Los Angeles)

L-2497

*Imagined Fronts: The Great War and Global Media*

November 26, 2023 – July 7, 2024

Nevinson, C.R.W. (1)

#### DISTRICT OF COLUMBIA

##### National Museum of the American Indian, Washington (Washington)

L-2452

*Robert Houle Red is Beautiful*

May 25, 2023 – June 2, 2024

Houle, Robert (3)

#### MASSACHUSETTS

##### Peabody Essex Museum (Salem)

L-2595

*Ethiopia at the Crossroads*

April 13, 2024 – July 7, 2024

Mehretu, Julie (1)

Touring partner:

##### Toledo Museum of Art, (Toledo):

August 17, 2024 – November 10, 2024

### NEW YORK

##### Museum of Modern Art (New York)

L-2586

*Life Dances On: Robert Frank in Dialogue*

September 15, 2024 – January 11, 2025

Frank, Robert (4)

L-2587

Joan Jonas: *Good Night Good Morning*

March 17, – July 6, 2024

Jonas, Joan (1)

##### The Jewish Museum (New York)

L-2524

*The Book of Esther in the Age of Rembrandt*

March 7, 2025 – August 10, 2025

Rembrandt van Rijn (1)

### NORTH CAROLINA

##### Nasher Museum of Art at Duke University (Durham)

L-2534

María Magdalena Campos-Pons

February 9, 2025 – June 9, 2025

Campos-Pons, María Magdalena (1)

Touring (organized by Brooklyn

Museum of Art):

##### Frist Center for the Visual Arts, (Nashville):

September 27, 2024 – January 5, 2025

##### J. Paul Getty Museum, (Los Angeles):

February 4, 2025 – April 27, 2025

### TEXAS

##### Museum of Fine Arts Houston (Houston)

L-2588

*Gauguin's World*

November 3, 2024 – February 16, 2025

Gauguin, Paul (2)

## 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

Black & McDonald

Family Day Weekend 2025

BMO

Free Thursday Nights

HATCH

*Kapwani Kiwanga: Trinket,*

2024 Venice Biennale

Japan Foundation

*Kan Azuma: A Matter of Place*

The Mitsui Canada Foundation

*Kan Azuma: A Matter of Place*

PACART

*Shelley Niro: 500 Year Itch*

Power Corporation of Canada

*Kapwani Kiwanga: Trinket,*

2024 Venice Biennale

Terra Foundation for American Art

*Shelley Niro: 500 Year Itch*

VIA Rail

Wexner Center for the Arts

*Kapwani Kiwanga: Trinket,*

2024 Venice Biennale

### Circle plus 2024–2025

Lydia Abbott

Charles Agbi and Jane Mulvihill

Thierry Boyer et Charlene Engstrom

In Memory of Nancy Clark

Donna and Duart Crabtree

Donald D. Dalziel and Jan A. Lawson

Mirelle Gélinas

Gleeson Law

Lawrence L Herman and

Béatrice de Montmollin

Robert Hindley

Julie Hodgson

Anna and Geoffrey Hole

In Memory of Margaret Lee Kinsman

Dr. Dennis and Mrs. Sharon Lanigan

Provencher\_Roy

Dr. Wendy Quinlan-Gagnon

Roseann Runte

Hugh Shewell and Karin Adlhoch

Nan Shuttleworth

Michael and Caron Stewart

Jacques Taillon and Christine Lalande

Irene Thomson

Danielle and Roger Vachon

Two anonymous donors

### Other partners and sponsors

Art Gallery of Alberta

AstroSankofa Arts Initiatives

Autism Canada

Capital Pride

Centretown Community Health Centre

Connected Canadians

Eco Equitable

Embassy of France in Canada

Embassy of Japan

Good Companions Senior Centre

Institut Français du Canada

Hotel Le Germain Ottawa

Mississippi Valley Textile Museum

NAC Dance

Ociciwan Contemporary Art Centre

Qu'Art (Ottawa Queer Arts Collective)

Stonecroft Foundation for the Arts

Toronto Biennial of Art and The Power Plant Contemporary Art Gallery

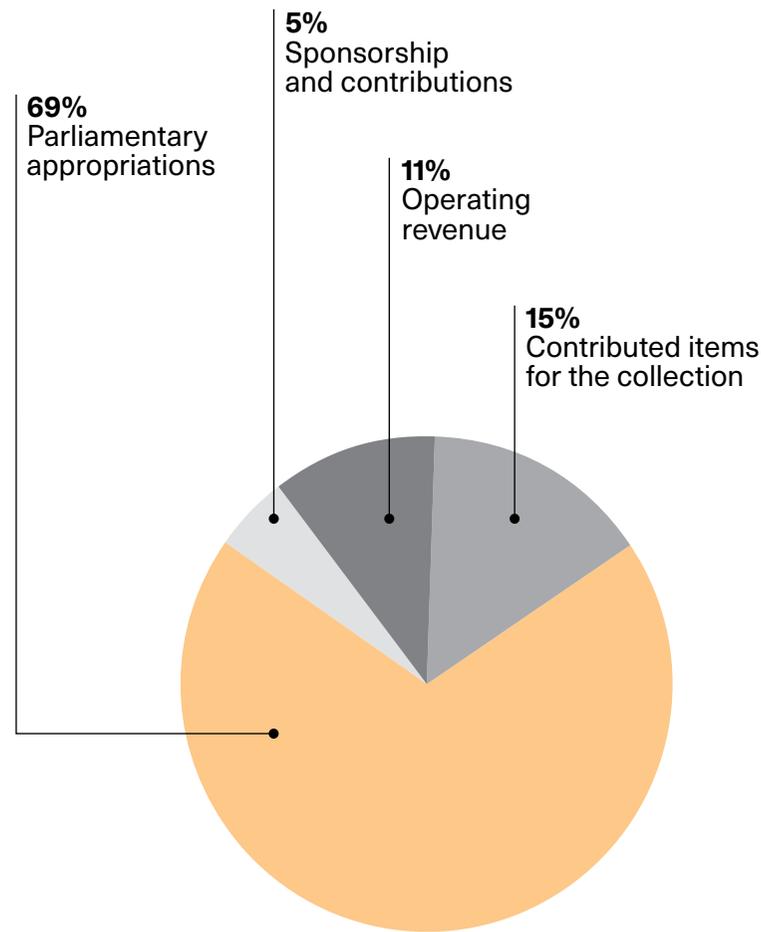
**Management  
discussion  
and analysis**

**Financial  
Statements**

# Management discussion and analysis

For the Year Ended March 31, 2025

The National Gallery of Canada (NGC or Gallery) is committed to effective stewardship of public and private funding, and to transparent and accountable operations in accordance with the pillars of its strategic plan.



2024-25

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 2024-2025, the Gallery progressed through the fourth 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 welcomed 305,772 visitors to its facility located in Ottawa during the 2024-2025 fiscal year, a slight decrease from the 324,825 in 2023-2024.

Funding levels continue to severely impact program integrity for Gallery activities, including public programming, research and collections. Costs for materials, labour, shipping, storage and travel are rising with no additional funding to offset them. Current operating and capital needs will continue to be challenged, as existing levels of Parliamentary appropriations are not indexed to inflation.

The Gallery also faces ongoing requirements to comply with new laws, regulations and initiatives, with associated costs. Without additional funding, the Gallery has had to internally reallocate available human and financial resources. This reallocation is no longer sustainable without putting the integrity of its programming at risk.

The NGC receives the majority of its funding from the Government of Canada. The Gallery also generates its own operating revenues and gratefully accepts contributions and sponsorships, including items contributed for the collection (art donations). Total funding by source for the fiscal year is as described in the graphic on page 100.

## Financial overview

The Gallery posted a net operational deficit of \$2.6 million, compared to a surplus of \$0.1 million in the prior year.

### Parliamentary appropriations

The Gallery recognized total Parliamentary appropriations in the amount of \$55.9 million during the year, an increase over the \$51.5 million recognized last fiscal year. The majority of the year-over-year variance relates to the recognition of appropriations for the purchase of items for the collection. Federal Budget 2023 contained two years of supplementary appropriations totalling \$2.8 million to assist with essential building maintenance and operations, \$1.6 million was received and recognized in 2024-2025.

## Operating revenue, interest, sponsorships, and contributions

The Gallery generated \$7.7 million in operating revenues in 2024-2025, compared to \$7.3 million in 2023-2024. The Gallery saw a slight decrease of \$0.1 million in both admission revenues and Boutique sales, however, memberships increased year-over-year by \$0.2 million. Parking remained stable at \$1.3 million largely due to fixed contracts, and other business lines such as private event rentals and art loans continue to show progressive returns to pre-pandemic levels. Interest revenue totalled \$1.6 million, compared to \$1.9 million in 2023-2024, the decrease of \$0.3 million is primarily due to less favorable investment interest rates in 2024-2025. The Gallery recognized \$2.4 million in contributions from the NGC Foundation, \$1.4 million in sponsorships and contributions from other funders, and contributed items for the collection were valued at \$11.9 million for the year.

## Collecting activities

The Gallery acquired items for the collection valued at \$21.4 million during the year, compared to \$15.2 million in the prior year. The Gallery purchased \$9.5 million in items for the collection and received contributed items (art donations) from generous donors valued at an additional \$11.9 million. At the end of March, the Gallery had \$5.0 million available for future acquisitions, which includes \$1.5 million of committed funds for acquisitions previously approved but not yet paid as of March 31, 2025.

## Expenses

Excluding expenditures related to art purchases and donations, the Gallery spent \$62.1 million on operations during the year, which is an increase over the \$57.4 million spent in the prior year. Salary and employee benefit costs remain the Gallery's largest expenditure at \$31.5 million, an increase of \$3.8 million over the prior year. An increase in staff levels to deliver on strategic priorities, and economic adjustments relating to two new collective agreements with the Public Service Alliance of Canada (PSAC) and Professional Institute of Public Service (PIPSC), the Gallery's two unions, account for the year-over-year variance. Operating expenses relating to building repairs and maintenance increased by \$0.3 million to \$4.5 million, and protection services and utilities, materials, and supplies both increased by \$0.2 million respectively. Travel and hospitality costs also increased from \$0.9 million to \$1.2 million in 2024–2025, largely due to Canada's representation at the 2024 Venice Biennale which only occurs every two years.

## Capital expenditures

The NGC acquired \$2.9 million in capital assets during the year. At the end of the March, the Gallery had \$13.0 million available for future capital priorities associated with an aging iconic facility. The NGC has updated its long-term capital plan to access these deferred funds with prioritized projects over the next five years.

The Gallery's base allotment for capital of \$1 million annually is allocated on a risk basis to address emerging issues associated with the building's aging physical infrastructure, occupational health-and-safety regulations, environmental sustainability, accessibility requirements and changing building codes.

## Outlook

Increased inflationary pressures on all expenditures, including essential costs to operate the facility and safeguard the art collections, continue to challenge the Gallery's program integrity and ability to achieve its national mandate. This is expected to become even more challenging over the next fiscal year and beyond with appropriation levels expected to return to their base levels.

The Gallery is closely monitoring and assessing the direct and indirect impacts on its collection and operating activities related to tariffs imposed by the United States and the economic global instability. The extent of the impact is unknown at the date of this MD&A.

The National Capital Commission's redevelopment of Kiweki Point (formerly Nepean Point) and the Pidàban Bridge located on the west side of the Gallery opened to the public in May 2025. The NGC plans to grant access to its restaurant and terrace from this area, with the option to enter the Gallery to increase its self-generating revenues and optimize the experience for the visiting public. The Gallery hopes its efforts correlate into increases in attendance-driven revenues such as admissions, Boutique sales, memberships, and parking in the 2025–2026 fiscal year.

# Financial statements

For the year ended March 31, 2025

## Statement of management responsibility

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

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

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

The Board of Trustees is responsible for ensuring that management fulfills its responsibilities for maintaining adequate control systems and the quality of financial reporting. The Audit and Finance Committee of the Board of Trustees meets regularly with management, internal auditors, and with the Auditor General of Canada 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 Auditor General of Canada is responsible for auditing the financial statements, and for issuing a report thereon to the Minister of Canadian Identity and Culture and Minister responsible for Official Languages.



**JEAN-FRANÇOIS BÉLISLE**  
DIRECTOR AND CEO



**MIKE TESTA, CPA, CMA**  
CHIEF FINANCIAL OFFICER

OTTAWA, CANADA  
JUNE 3, 2025



# Independent auditor's report

To the Minister of Canadian Identity and Culture and Minister responsible for Official Languages

## 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 2025, 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 2025, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

### Basis for Opinion

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

### Other Information

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

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

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

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

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

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

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

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

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise

from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Gallery's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Gallery's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Gallery to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

## Report on Compliance with Specified Authorities

### Opinion

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

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

### Responsibilities of Management for Compliance with Specified Authorities

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

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

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

Annie Leclerc, CPA  
Principal  
for the Auditor General of Canada

Ottawa, Canada  
3 June 2025

## Statement of financial position

As at March 31 (in thousands of dollars)	2025	2024
<b>ASSETS</b>		
<b>Current</b>		
Cash and cash equivalents (Note 3)	2,002	7,696
Investments (Note 4)	9,440	6,252
Restricted investments (Note 4)	20,346	24,181
Accounts receivable (Note 5)	1,874	1,748
Inventory	721	710
Prepaid expenses	390	584
Deposit on items for the Collection (Note 6)	216	1,339
<b>Total current assets</b>	<b>34,989</b>	42,510
Collection (Note 6)	1	1
Capital assets (Note 7)	58,497	60,922
	<b>93,487</b>	103,433
<b>LIABILITIES AND NET ASSETS</b>		
<b>Liabilities</b>		
<b>Current liabilities</b>		
Accounts payable and accrued liabilities (Note 8)	3,774	3,822
Accrued salaries and benefits (Note 9)	1,507	2,579
Deferred contributions for the purchase of objects for the Collection (Note 10)	5,046	6,849
Deferred contributions for the purchase of capital assets (Note 10)	4,635	2,348
Other deferred contributions (Note 10)	2,135	2,223
<b>Total current liabilities</b>	<b>17,097</b>	17,821
Deferred contributions for the purchase of capital assets (Note 10)	8,414	12,645
Employee future benefits (Note 11)	674	654
Asset retirement obligations (Note 12)	616	598
Deferred contributions for the amortization of capital assets (Note 13)	57,861	60,279
<b>Total liabilities</b>	<b>84,662</b>	91,997
<b>Net Assets</b>		
Unrestricted	8,087	10,698
Investment in capital assets (Note 7)	622	622
Endowments	116	116
<b>Total net assets</b>	<b>8,825</b>	11,436
	<b>93,487</b>	103,433

Contingencies and Contractual rights and obligations (notes 15 and 16)  
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	2025	2024
Net assets, beginning of the year	10,698	622	116	11,436	11,337
Net result of operations for the year	(2,611)	–	–	(2,611)	99
<b>Net assets, end of the year</b>	<b>8,087</b>	<b>622</b>	<b>116</b>	<b>8,825</b>	11,436

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)	2025	2024
Operating revenue*	7,656	7,299
Interest revenue*	1,627	1,891
Sponsorships and contributions	3,821	2,774
Contributed items for the Collection	11,937	9,195
<b>Total operating revenue, interest, sponsorships, and contributions (Schedule 1)</b>	<b>25,041</b>	21,159
<b>EXPENSES</b>		
<b>Collection</b>		
Operations	9,342	7,372
Purchase of items for the Collection (Note 6)	9,465	6,005
Contributed items for the Collection (Note 6)	11,937	9,195
<b>Total—Collection</b>	<b>30,744</b>	22,572
Outreach	18,497	16,564
Accommodation	20,701	19,408
Internal services	13,596	14,010
<b>Total expenses (Schedule 2)</b>	<b>83,538</b>	72,554
<b>Net results before Parliamentary Appropriations</b>	<b>(58,497)</b>	(51,395)
Parliamentary appropriations (Note 14)	55,886	51,494
<b>Net result of operations</b>	<b>(2,611)</b>	99

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

\*Comparative financial statements have been reclassified to conform to the current year's presentation

## Statement of cash flows

For the year ended March 31 (in thousands of dollars)	2025	2024
<b>Operating activities</b>		
Cash received from clients	7,799	7,369
Parliamentary appropriations received	49,020	47,727
Cash paid to suppliers	(33,722)	(31,306)
Payments related to salary and benefits	(32,509)	(26,479)
Interest received	1,774	1,815
<b>Total cash flow from (used for) operating activities</b>	<b>(7,638)</b>	<b>(874)</b>
<b>Investing activities</b>		
Acquisition of investments	(59,500)	(60,000)
Disposal of investments	60,000	59,000
<b>Total cash flow from (used for) investing activities</b>	<b>500</b>	<b>(1,000)</b>
<b>Capital activities</b>		
Payments related to capital acquisitions	(2,817)	(1,969)
<b>Total cash flow used for capital activities</b>	<b>(2,817)</b>	<b>(1,969)</b>
<b>Financing activities</b>		
Appropriations received for the acquisition of capital assets	1,000	3,000
Restricted contributions and related investment income	3,261	3,365
<b>Total cash flow from financing activities</b>	<b>4,261</b>	<b>6,365</b>
<b>Total cash inflows (outflows)</b>	<b>(5,694)</b>	<b>2,522</b>
<b>Cash and cash equivalents, beginning of the year</b>		
Unrestricted cash and cash equivalents	7,696	5,174
Restricted cash and cash equivalents	–	–
	<b>7,696</b>	<b>5,174</b>
<b>Cash and cash equivalents, end of the year</b>		
Unrestricted cash and cash equivalents	2,002	7,696
Restricted cash and cash equivalents	–	–
	<b>2,002</b>	<b>7,696</b>

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

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

## Notes to the financial statements

### For the year ended March 31, 2025

#### 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

The financial statements have been prepared in accordance with the Canadian Public Sector Accounting Standards (PSAS) and that the Gallery has elected to apply the 4200 series for 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 receivables 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—software	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 in which they were acquired.

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 legal 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 works and related costs for the collection are initially recorded as deferred contributions for the purchase of works 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 related to restricted contributions is first recorded in the Statement of Financial Position as other deferred contributions and then recognized as revenue in the Statement of Operations in the fiscal year in which the related expenses are incurred.

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) National Gallery of Canada Foundation

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

#### (p) Related party transactions

##### *Inter-entity transactions*

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

##### *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. 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, 2025, cash and cash equivalents yielded an average return of 3.76% (year ended March 31, 2024: 4.73%). Due to the short-term nature of these cash and cash equivalents, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2025	As at March 31, 2024
Cash and cash equivalents	2,002	7,696
Unrestricted cash and cash equivalents	2,002	7,696

### 4. Investments

During the year ended March 31, 2025, investments yielded an average return of 4.67% (year ended March 31, 2024: 5.30%). Due to the short-term nature of these investments, cost approximates fair value.

(in thousands of dollars)	As at March 31, 2025	As at March 31, 2024
GICs and term deposits	29,786	30,433
Less: amounts restricted for deferred contributions	20,346	24,181
Unrestricted investments	9,440	6,252

### 5. Accounts receivable

Accounts receivable is net of applicable allowance for doubtful accounts.

(in thousands of dollars)	As at March 31, 2025	As at March 31, 2024
Trade receivables	294	452
Receivable from the National Gallery of Canada Foundation	900	722
Sales tax receivables	643	516
Trade receivables – Government Departments and Crown Corporations	37	58
	1,874	1,748

## 6. 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 up to the early 1990's;
- Indigenous art, including First Nations and Métis art, Inuit art and international Indigenous art;
- European, American, and Asian art, including paintings, sculpture and decorative arts, both historic and modern (pre-1980);
- Contemporary art, including both Canadian and international art (post-1990's);
- Photographs, including Canadian historical (pre-1967) and contemporary, as well as international (pre-1980);
- Prints and Drawings, containing works on paper by Canadian, American, and European artists; 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)	2025	2024
Purchase from Appropriations	9,327	5,901
Purchase from private donations	138	104
Total purchases	9,465	6,005
Gifts or bequests, at estimated fair value	11,937	9,195
Total acquisitions	21,402	15,200

During the fiscal year, the Gallery made installment payments totalling \$216,000 (\$1,339,199 in 2023–2024) for works 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 these works have been included in *Note 16 Contractual Rights and Obligations*.

Proceeds of \$324,394 (\$0 in 2023–2024) from a joint ownership agreement with another museum for a work in the Gallery's collection have been restricted to future purchases of works for the collection.

## 7. Capital assets

(in thousands of dollars)	Cost	Accumulated amortization	As at March 31, 2025 Net carrying value	As at March 31, 2024 Net carrying value
Land	622	–	622	622
Building	155,928	134,175	21,753	22,624
Building improvements	67,360	36,110	31,250	31,838
Leasehold improvements	5,819	4,450	1,369	1,859
Equipment and furniture	34,009	31,965	2,044	2,334
Permanent exhibitions	2,814	1,501	1,313	1,501
Vehicles	192	192	–	5
Intangible assets – software	1,884	1,758	126	119
Asset retirement obligations, building	193	173	20	20
	268,821	210,324	58,497	60,922

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

(in thousands of dollars)	As at March 31, 2025	As at March 31, 2024
Building improvements	577	679
Intangible assets – software	56	–
Equipment and furniture	44	323
	677	1,002

(in thousands of dollars)	As at March 31, 2025	As at March 31, 2024
Capital asset additions	2,945	2,278
Less: capital assets financed through appropriations	(2,945)	(2,017)
Less: assets transferred from Public Services and Procurement Canada	–	(261)
	–	–

(in thousands of dollars)	As at March 31, 2025	As at March 31, 2024
Deferred appropriations used for the amortization of capital assets	5,063	5,066
Deferred contributions used for the amortization of capital assets	300	300
Amortization of capital assets	(5,363)	(5,366)
Net change in investment in capital assets	–	–

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

### 8. Accounts payable and accrued liabilities

(in thousands of dollars)	As at March 31, 2025	As at March 31, 2024
Trades payable	2,197	2,461
Due to Government Departments and Crown Corporations	1,025	960
Unearned revenue	552	401
	<b>3,774</b>	<b>3,822</b>

### 9. Accrued salaries and benefits

(in thousands of dollars)	As at March 31, 2025	As at March 31, 2024
Salary related liabilities	407	1,648
Vacation and compensatory time accruals	1,100	931
	<b>1,507</b>	<b>2,579</b>

### 10. Deferred contributions

The Gallery receives \$8-million annual parliamentary appropriation for the purchase of works of art 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 of Canada as funding for projects of a capital nature. The Gallery receives other deferred contributions from individuals, corporations and foundations that are restricted to a specific purpose, which may include purchase of works 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	2025	2024
Beginning balance, as at April 1	6,849	14,993	2,223	<b>24,065</b>	21,821
Appropriations received in the year	8,000	1,000	-	<b>9,000</b>	11,000
Non-Government funding received or receivable in the year	-	-	3,613	<b>3,613</b>	2,673
Proceeds of co-ownership agreement	324	-	-	<b>324</b>	-
	15,173	15,993	5,836	<b>37,002</b>	35,494
Amounts recognized as revenue in the year	(9,327)	-	(3,701)	<b>(13,028)</b>	(8,612)
Related acquisition costs	(800)	-	-	<b>(800)</b>	(800)
Purchase of capital assets in the year	-	(2,944)	-	<b>(2,944)</b>	(2,017)
<b>Ending balance, as at March 31</b>	<b>5,046</b>	<b>13,049</b>	<b>2,135</b>	<b>20,230</b>	<b>24,065</b>

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

For deferred contributions for the purchase of capital assets, \$8,414,000 is planned to be used more than one year after statement date.

## 11. 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 9.06% (9.35% as at March 31, 2024). For employment start dates after December 31, 2012, the Gallery's general contribution rate, effective at year-end, was 7.95% (7.94% as at March 31, 2024). Total contributions of \$2,435,000 (\$1,954,000 as at March 31, 2024) 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)	2025	2024
Employer's contributions	2,435	1,954
Employee's contributions	2,392	1,895

### Severance Benefits and Sick-Leave Benefits

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

These benefit plans are not pre-funded and thus have no assets, resulting in a plan deficit equal to the accrued benefit liability. Future-year increases to the liability will be funded from future appropriations. Sick-leave-related expenses for the year are determined by actuarial valuation. Key assumptions include an amount for annual real-wage increases, a discount rate of 2.46% and inflation of 2.00% (3.79% and 2.00%, respectively as at March 31, 2024). The last actuarial valuation for sick leave was made as at March 31, 2025.

Information about the plans, measured as at March 31, the statement of financial position date, is as follows:

(in thousands of dollars)	2025	2024
Accrued benefit obligation, beginning of year	516	491
Current service cost	25	24
Interest expense	18	15
Actuarial gains	(58)	(14)
Accrued benefit obligation, end of year	501	516
Unamortized actuarial gains	173	138
Accrued benefit liability, end of year	674	654

During the year, \$19,463 was recognized as an expense in the Statement of Operations in relation to these benefits (\$14,259 in 2023–2024).

## 12. Asset retirement obligations

The Gallery has asset retirement obligations related to asbestos removal. The present value of obligations is based on estimates for a risk-free discount rate of 3.23% and inflation of 2.0% (3.33% and 2.0% in the prior year). Obligations are expected to be settled by 2050.

(in thousands of dollars)	2025	2024
Asset retirement obligations, beginning of year	598	581
Accretion of asset retirement obligation	18	17
Asset retirement obligations, end of year	616	598

### 13. 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)	2025	2024
Balance, beginning of year	60,279	63,367
Acquisition of capital assets	2,945	2,017
Assets transferred from Public Services and Procurement Canada	-	261
Amortization of capital assets	(5,363)	(5,366)
Balance, end of year	57,861	60,279

Amortization of deferred contributions related to appropriations totaled \$5,062,688 (\$5,065,550 at March 31, 2024) and amortization of deferred contribution related to donations totaled \$299,791 (\$299,791 at March 31, 2024).

### 14. Parliamentary appropriations

(in thousands of dollars)	2025	2024
<b>For operating and capital expenditures</b>		
Main estimates	42,020	37,778
Supplementary estimates	-	4,949
	42,020	42,727
Appropriations deferred for the purchase of capital assets	(1,000)	(3,000)
Amortization of deferred contributions related to appropriations	5,063	5,066
	46,083	44,793
<b>For the purchase of items for the collection</b>		
Main estimates	8,000	8,000
Appropriations recognized from prior years	6,849	5,550
Appropriations deferred to future years	(5,046)	(6,849)
	9,803	6,701
Total Parliamentary appropriations	55,886	51,494

### 15. Contingencies

In the normal course of its operations, various claims and legal proceedings can be asserted or instituted by, or against, the Gallery. These contingencies related to the employer portion of contributions of optional pension buyback for employees. The amounts are recorded under accrued salaries.

### 16. 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, 2025, future minimum contractual receipts total \$1,830,787 (\$1,032,037 at March 31, 2024) and future minimum contractual payments total \$14,727,269 (\$15,023,031 at March 31, 2024).

Contractual obligations with related parties are as follows:

(in thousands of dollars)	Contractual rights	Contractual obligations
2025-26	482	10
2026-27	352	24
2027-28	250	24
2028-29	300	-
	1,384	58

Contractual obligations with unrelated parties are as follows:

(in thousands of dollars)	Contractual rights	Contractual obligations
2025-26	446	8,446
2026-27	-	5,341
2027-28	-	607
2028-29	-	231
2029-30	-	45
	446	14,670

## 17. 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)	2025	2024
<b>Revenues from related parties</b>		
Operating revenue	237	186
Sponsorships and contributions	373	332
	<b>610</b>	518
<b>Expenses with related parties</b>		
Salaries and employee benefits	5,222	4,358
Payments in lieu of taxes	3,305	3,268
Professional and special services	5	9
Repairs and maintenance of buildings and equipment	5	5
Utilities, materials and supplies	670	499
Freight, cartage and postage	19	18
Travel	2	4
Advertising	4	83
Rent	91	91
Rental of equipment	–	2
Communications	26	28
	<b>9,349</b>	8,365

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

(in thousands of dollars)	2025	2024
Due from related parties	37	58
Due to related parties	1,025	960

Due to related parties includes an amount of \$829,381 (\$841,296 at March 31, 2024) 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 \$0 to the Gallery (\$260,592 in 2023–2024) as a part of the Energy Services Acquisition Program.

The Gallery also participated in the employee Interchange Canada program with the Department of Canadian Heritage and the Canadian Museum of History.

## 18. National Gallery of Canada Foundation

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

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

At March 31, 2025, \$900,437 (\$722,122 at March 31, 2024) 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 support art acquisition activities, and other art and program activities at the Gallery.

(in thousands of dollars)	2025	2024
Contributions from the National Gallery of Canada Foundation	2,117	1,347
Amortization of deferred contributions related to past donations	300	300
Contributions recognized from the National Gallery of Canada Foundation	2,417	1,647

## 19. 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 \$1,230,209 (\$1,232,021 at March 31, 2024), and on its restricted and unrestricted cash and cash equivalents and short-term investments of \$31,788,421 (\$38,129,384 at March 31, 2024). 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 receivables is assessed as low because a majority of debtors are reputable organizations such as other government departments, universities, schools, museums, and the National Gallery of Canada Foundation. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, \$45,273 (\$127,881 at March 31, 2024) 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 (\$0 at March 31, 2024).

### **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, 2025 and March 31, 2024.

(in thousands of dollars)	Total	Less than 3 months	3 to 6 months	6 to 12 months
Trades payable	2,197	2,197	–	–
Due to Government Departments and Crown Corporations	1,025	1,025	–	–
Accrued salaries and benefits	1,507	142	240	1,125
<b>Total, March 31 2025</b>	<b>4,729</b>	<b>3,364</b>	<b>240</b>	<b>1,125</b>
Total, March 31 2024	6,000	4,592	240	1,168

### **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, 2024.

## Schedule #1: Operating revenue, sponsorships, and contributions

For the year ended March 31 (in thousands of dollars)	2025	2024
<b>Operating revenue:</b>		
Boutique and publishing	2,139	2,255
Admissions	2,262	2,408
Parking	1,303	1,283
Memberships	550	400
Rental of public spaces	476	286
Education services	49	71
Art loans	242	126
Travelling exhibitions	100	246
Food services	135	166
Proceeds of co-ownership agreement	324	–
Other	76	58
	<b>7,656</b>	7,299
<b>Interest revenue*</b>	<b>1,627</b>	1,891
<b>Sponsorships and Contributions:</b>		
Sponsorships	120	63
Contributions		
Contributed items for the collection	11,937	9,195
From the National Gallery of Canada Foundation	2,417	1,647
From other individuals, corporations and foundations	1,284	1,064
	<b>15,758</b>	11,969
<b>Operating revenue, interest, sponsorships and contributions</b>	<b>25,041</b>	21,159

\*Comparative financial statements have been reclassified to conform to the current year's presentation

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)	2025	2024
Salaries and employee benefits	31,457	27,644
Purchased items for the collection	9,465	6,005
Contributed items for the collection	11,937	9,195
Amortization of capital assets	5,363	5,366
Payments in lieu of taxes	3,306	3,269
Professional and special services	5,199	5,275
Insurance	324	328
Repairs and maintenance of buildings and equipment	4,478	4,164
Protection services	3,990	3,773
Utilities, materials and supplies	2,392	2,186
Freight, cartage and postage	1,060	1,013
Travel for public servants	496	434
Travel for non-public servants	584	406
Hospitality	106	100
Conferences, training and related travel	106	106
Publications	564	480
Cost of goods sold – boutique	1,094	1,040
Advertising	430	492
Rent	594	675
Communications	198	231
Library purchases	116	151
Rentals of equipment	139	150
Fellowships	41	6
Miscellaneous	99	65
<b>Total expenses</b>	<b>83,538</b>	72,554



Installation view of the exhibition *Kapwani Kiwanga: Trinket, 2024*, Canada Pavilion, 60<sup>th</sup> International Art Exhibition – La Biennale di Venezia. Commissioned by the National Gallery of Canada and supported by the Canada Council for the Arts. © Kapwani Kiwanga / ADAGP Paris / CARCC Ottawa 2025. Photo: Francesco Barasciutti



NATIONAL  
GALLERY  
OF CANADA  
FOUNDATION

FONDATION  
DU MUSÉE  
DES BEAUX-ARTS  
DU CANADA

## 2024–2025 Highlights

## National Gallery of Canada Foundation

The National Gallery of Canada Foundation is a non-profit registered charity which cultivates private support in Canada and abroad for the benefit of the National Gallery of Canada. With backing from both the federal government and private donations, the Gallery's collections and programs were established and are still maintained through a combination of public and private patronage.

Through responsible stewardship we foster the development of a growing, diverse and inclusive circle of philanthropists who are inspired to support the National Gallery of Canada's work to build a rich collection, create dynamic art experiences, strengthen community connections, centre on Indigenous ways of knowing and being, and amplify and engage a diverse range of voices.

The Foundation celebrates philanthropy in the visual arts and its important role in nurturing creativity, inclusivity, accessibility and sharing the story of who we are as Canadians.

## Chair's message



Every year, the generosity of our donors fortifies the Foundation's mission of empowering the National Gallery of Canada to champion Canadian art and artists nationwide. As we reflect on another year of philanthropy and programming, we acknowledge our deep appreciation for the unfaltering support of our patrons and partners. Your contributions secure the Gallery's continued efforts to showcase Canadian art and artists, develop innovative partnerships, fund research and acquisitions, and preserve our nation's rich visual arts heritage.

The last year offered no shortage of highlights, both at home and internationally. We celebrated the successful closure of the *Canadian Artists in Venice Endowment Fund* and Kapwani Kiwanga in Venice with more than 100 Canadian patrons and art lovers, who joined us for Preview Week. The Foundation also hosted two international patron tours, curating rich cultural experiences in Copenhagen and Mexico City. Likewise, there was plenty of activity closer to home. We participated in cultivation events across Canada, engaging with new and future partners. Additionally, we held our inaugural *Gala etcetera*, where we hosted patrons and partners from across the nation at the Gallery for an inspiring art-filled weekend.

Our sincere gratitude extends to our community of donors; we thank you for your dedication and philanthropy. Looking ahead, the Foundation remains steadfast in its commitment to engaging our patrons, building pathways toward connection, and supporting the National Gallery of Canada to bring together art and the nation from coast to coast, to coast. We look to the upcoming year with excitement and deeply cherish the opportunity to share it with you.

A handwritten signature in black ink that reads "Ann Bowman". The signature is fluid and cursive.

**ANN BOWMAN**  
CHAIR, NATIONAL GALLERY OF CANADA FOUNDATION

# 2024–2025 Highlights

## 2024 Distinguished Patrons tour

The Distinguished Patrons Tour of Copenhagen was an engaging art adventure. Members of the Foundation team and Chief Executive Officer Lisa Turcotte were grateful to be accompanied by nearly twenty Distinguished Patrons, exploring the rich arts and culture environment of Copenhagen, Denmark. The tour was also attended by NGC Director and CEO Jean-François Bélisle, as well as Foundation Chair Ann Bowman, and Vice-Chair Michelle Koerner. Our additional thanks to Paul Genest, Chair, National Gallery of Canada Board of Trustees, and Thomas d'Aquino, Chair Emeritus, who also kindly joined us. NGC Senior Curator, European, American and Asian Art, Dr. Anabelle Kienle Ponka further enriched our visit with her curatorial expertise.

Highlights included a private visit to the SUPERFLEX studio, an after-hours tour at Thorvaldsen's Museum, and a fine art tour of the Embassy of Canada in Denmark graciously hosted by Ambassador Carolyn Bennett. Beyond visual arts, we experienced a talk about Danish and Canada relations, politics and culture from Ambassador Hanne Fugl Eskjær, former Ambassador of the Kingdom of Denmark to Canada (and now Ambassador to France and Monaco) with Danish historian and public intellectual Bo Lidegaard.

## 2025 Contemporary Art Patrons tour

Our growing group of Contemporary Art Patrons embarked on a tour of Mexico City during its iconic Art Week in February. One of our best-attended Contemporary Art Patron tours, thirteen attendees travelled to one of the world's largest metropolitan centres to delve into its vibrant arts and culture scene. This tour was attended by Gallery Director and CEO Jean-François Bélisle, as well as Foundation Chair Ann Bowman, Vice-Chair Michelle Koerner, Directors Anouchka Freybe and Aynsley Cockshott, and Chief Executive Officer Lisa Turcotte. Jonathan Shaughnessy, NGC Director of Curatorial Initiatives, also joined and provided keen insights.

Alongside experiencing many museums, galleries, and fairs across the city, our group was grateful to meet with artists Teresea Solar Abboud, La Chola Poblete, Sergio Suárez, Marsica Fossati, Minera Cuervas, Pedro Reyes, Abraham Cruzvillegas, Rafael Lozano-Hemmer, and César Martínez.

## Inaugural *Gala etcetera*

*Gala etcetera*, our inaugural weekend-long celebration of art and philanthropy, was a success. We were honoured to welcome many of our esteemed patrons, partners, and friends to the Gallery for three days of programming and connection.

*Gala etcetera* supports the Foundation and our work to help the National Gallery of Canada promote and contribute meaningfully to the cultural landscape of our nation with groundbreaking exhibitions, education programs, and projects that ensure the longevity and accessibility of treasured artworks and artists of the past, present and future.

The weekend was a true celebration of art, philanthropy, culture and community. Within and beyond the National Gallery, we explored our collection, special exhibitions and art activations across our capital city.

The weekend began with a thought-provoking discussion led by NGC Director and CEO, Jean-François Bélisle, featuring Josée Drouin-Brisebois, Director of National Engagement; Eva Respini, Deputy Director and Director of Curatorial Programs at the Vancouver Art Gallery; Lynne Cooke from the National Gallery of Art in Washington D.C.; and renowned artists June Clark, Joan Jonas and Jin-me Yoon.

Saturday was an exploration of art across the nation's capital and Gatineau, with a tour of *Woven Histories: Textiles and Modern Abstraction* with curator Lynne Cooke, a guided visit of the Ottawa Art Gallery with artist Jeff Thomas and a tour of the Canada Council Art Bank. In the evening, we hosted nearly 200 guests in the Scotiabank Great Hall.

The weekend concluded with morning refreshments and an advanced preview of the exhibition *Gathered Leaves: Discoveries from the Drawings Vault*.

We thank all our patrons, partners and hosts who supported the Foundation through our 2024 *Gala etcetera*. A very special thank you to Presenting Sponsor, RBC Wealth Management, and Media Partner, The Globe and Mail.

### *Gala etcetera* Hosts

Arsenal Contemporary Art

Canada Life

Reesa Greenberg

Hatch

Rosamond Ivey

Jarislowsky Fraser Limited

Michelle Koerner and Kevin Doyle

Tiana Koffler Boyman and Marc Boyman

Power Corporation of Canada

Carol Weinbaum and Nigel Schuster

## 2024–2025 Programming Partnerships

### 60<sup>th</sup> International Art Exhibition – La Biennale di Venezia

Canada's participation in the world's most prestigious contemporary art event depends on the support of donors who recognize the critical importance of artistic and cultural exchange. Together we raised over \$750,000 toward *Kapwani Kiwanga: Trinket*, which was on view in Venice to audiences from around the globe from April 20 to November 24, 2024, with many supporters of the *Canadian Artists in Venice Exhibition Fund* visiting over those months.

In Fall 2024, Abbas Akhavan was selected by a committee of experts in contemporary art to represent Canada at the 2026 Venice Biennale. The Foundation is continuing an extensive fundraising campaign in support of Abbas Akhavan's exhibition.

2024 also marks the year the *Canadian Artists in Venice Endowment* closed, surpassing our \$10-million goal; we are now poised to focus on new horizons, supported by a self-sustaining financial reserve that will secure the future of Canada's artists in Venice.

From June 13 to 14, 2024, a symposium of critical conversations to deepen analysis of *Kapwani Kiwanga: Trinket* entitled *A Coincidence of Wants, the Shape of Value* was held. The symposium was co-organized by the National Gallery of Canada and the Wexner Center for the Arts and held in collaboration with TBA21 – Academy at Ocean Space.

We extend our deepest gratitude to the visionary donors who have championed Canada's presence on the international stage.

## Canadian Artists in Venice Endowment Patrons

### Canada Pavilion Patron

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

### \$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

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### \$250,000

Hon. Bill Morneau and Nancy McCain

Rosamond Ivey

### \$100,000

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### Venice Exhibition Fund Sponsors

Hatch

Power Corporation of Canada

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### Venice Exhibition Fund Patrons

#### \$50,000 to \$99,999

Centre d'art Battat

Diana Billes

Hal Jackman Foundation

Elisa Nuyten, Founder, The Vega Foundation

#### \$25,000 to \$49,999

Liza Mauer and Andrew Sheiner

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Jay Smith and Laura Rapp

Michael and Inna O'Brian Family Foundation

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#### \$15,000 to \$24,999

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Anonymous (2)

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### Institutional Partners

Art Gallery of Hamilton

Art Gallery of Nova Scotia

Contemporary Calgary

McMichael Canadian Art Collection

Museum of Contemporary Art  
Toronto (MOCA)

PHI Foundation

### A Coincidence of Wants, the Shape of Value Symposium Patrons

Black Artists' Networks in  
Dialogue (BAND)

Black Curators Forum

Lillian and Billy Mauer

Liza and Fred Murrell

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The Power Plant

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GEORGE FREDERIC WATTS, *Time, Death and Judgement*, 1884–85, oil on canvas, 243.8 x 166.4 cm. Gift of the artist, London, England, 1886, on the occasion of Queen Victoria's Jubilee. Installation view, *Gathered Leaves: Discoveries from the Drawings Vault*, National Gallery of Canada, Ottawa, 2024–2025

## National Engagement

The National Engagement Department seeks to build new and collaborative regional relationships, share valuable resources and knowledge with other institutions and communities, and expand arts and cultural engagement across Canada.

Alongside funding from the National Gallery of Canada Foundation, the first three years of National Engagement have been generously funded by Canadian philanthropist and Distinguished Patron Michael Nesbitt. The Foundation extends its immense gratitude to Mr. Nesbitt for his commitment to the National Engagement Department's mission.

## Royal Bank of Canada (RBC)

The Foundation's unwavering relationship with RBC is a point of pride and we offer our gratitude for RBC's ongoing support of the Gallery's work to bring together art and the nation from coast to coast, to coast. In 2024, RBC remained committed to important Gallery initiatives like National Engagement, fostered opportunities for emerging artists and researchers, and made major contributions toward acquisitions. RBC Wealth Management was also Presenting Sponsor at the inaugural edition of *Gala etcetera*, the National Gallery of Canada Foundation's weekend-long fundraising event.

## National Engagement

RBC provides critical funding for a Curatorial Assistant in the National Engagement Department. This opportunity allows an emerging researcher to build an in-depth knowledge of art, with a special focus on contemporary art and its status in Canada, while working on National Engagement initiatives being developed across the country.

## Re-Creation

The Re-Creation project, launched by the National Gallery of Canada in 2019, aims to expand the Gallery's exploration of richer and more truthful art histories by engaging Indigenous artists in creating contemporary works inspired by or in dialogue with historical art forms.

This initiative is a vital step in supporting Indigenous artists while expanding the gallery's commitment to diverse art histories. The Indigenous Ways and Decolonization Department leads the project, with commission process, exhibition and documentary well under way.

## RBC Emerging Artists Acquisition Fund

RBC is a longstanding supporter of the arts and emerging artists, recognizing the role they play in building vibrant communities and strong economies. 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.

This year, the *RBC Emerging Artists Acquisition Fund* contributed to key acquisitions:

### BANX, Russell

*The Butterfly Garden*, 2024, Graphite on paper, 140.7 x 106.9 cm (Framed). Purchased 2025 (no.51273)

### PILON, Laur

*The figure's rebirth unfolds in a leaky silence*, 2024, Oil, acrylic, aluminum leaf, and oil-based adhesive, plaster, paper pulp, cement, concrete sealant, plastic sheet, epoxy resin on canvas, 182.9 x 152.4 cm. Purchased 2025 (no.51256)

The Foundation extends its thanks to RBC for its ongoing commitment to enhancing the collection and working to cultivate an environment of opportunity for emerging artists in Canada.

## Scotiabank

For the last decade, Scotiabank has been a cherished Foundation partner, contributing a remarkable \$10 million to the Scotiabank Photography Program at the Gallery. In 2024, Scotiabank made its final annual contribution of \$1 million, marking the conclusion of a deeply meaningful initiative.

The Foundation expresses its profound appreciation to the Scotiabank Photography Program for ten years of remarkable support for photography projects such as the Leading with Women series. 2024–2026 marks the final installation of the series with *Jin-me Yoon: Honouring a Long View* adorning the Gallery's facade.

## Sobey Art Foundation

Supported by the Sobey Art Foundation and managed by the National Gallery of Canada, the Sobey Art Award recognizes contemporary artists from six regions: Atlantic, Quebec, Ontario, Prairies, Pacific and Circumpolar. Finalists are chosen from a pool of 30 nominees and six shortlisted artists are showcased at the National Gallery of Canada every autumn.

The shortlisted artists for 2024 were: Taqralik Partridge (Inuk, Scottish), Judy Chartrand (Cree), Rhayne Vermette (Métis), June Clark, Nico Williams (Anishinaabe) and Mathieu Léger (Acadian). From October 2024 to April 6, 2025, the Gallery presented the 2024 Sobey Art Award exhibition, featuring all six artists, whose works together provided invaluable insights into matters of place, identity, community and belonging.

The winner of this year's prestigious Sobey Art Award, announced in November 2024, was Nico Williams, following in the footsteps of past laureates such as Kablusiak, Brian Jungen, Annie Pootoogook, David Altmejd and Nadia Myre.

## The Beth and Donald Sobey Endowment

The Endowment's generous support for the Sobey Curatorial Assistant, European, American and Asian Art is instrumental in nurturing the next generation of art museum curators. This role provides an unparalleled opportunity for an emerging curator to work directly with the department's Senior Curator, enriching their understanding of museum work while contributing to the research, development, and presentation of the Gallery's significant European, American, and Asian art holdings.

## Thank you

It has been our pleasure to share the tremendous impact that your donations have made in 2024–2025. Your passion and generosity have meaningfully supported the work of the Gallery, and your continued philanthropy ensures that together we will reach new heights and inspire future generations through art.

The National Gallery of Canada Foundation extends our heartfelt gratitude to you, our cherished donors. Your partnership is integral to the curation, preservation, and advancement of art in Canada. Thank you for being with us.

We invite you to stay in touch to learn more about the Foundation and ways to expand your involvement with the Gallery to support your collection.

## NGC Foundation 2024–2025

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### VENICE ENDOWMENT PATRONS

Our enduring gratitude to founding endowment donors the Sobey Family, the Michael and Sonja Koerner Family and the Jack Weinbaum Family Foundation, as well as to The Michelle Koerner Family Foundation, Jackie Flanagan, a private family foundation, the Honourable Bill Morneau and Nancy McCain, Rosamond Ivey, Robin and Malcolm Anthony, the Freybe Family, DH Gales Family Foundation, Nadir and Shabin Mohamed and the Stonecroft Foundation for the Arts for their exceptional contributions to the *Canadian Artists in Venice Endowment*. Further thanks to Reesa Greenberg, whose generous financial support funded the 2018 restoration of the Canadian Pavilion and continues to maintain it.

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Installation view of *Gathered Leaves: Discoveries from the Drawings Vault*, National Gallery of Canada, Ottawa, 2024–2025. Photo: NGC

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- Black Curators Forum
- Estate of Catherine Black

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