

Discussion Points  
Marc Mayer – Director & CEO **FINAL**  
**2017 Annual Public Meeting**  
Monday, December 04, 18:00

Time estimate: 20 mins- 30 mins

Slide 1 – Image of Gallery w/ Logo, Title of Meeting and Date

- Thank you, Harriet.
- Good Evening and Welcome to the National Gallery of Canada's 2017 Annual Public Meeting.
- Tonight, I will speak about last fiscal year- April 1, 2016 to March 31, 2017.
- The Gallery's 2016-2017 Annual Report was tabled in Parliament by our Minister, the Honourable Mélanie Joly. The report will be available on line and in print shortly.
- I will begin by introducing our accomplished senior management team:

Our Deputy Directors:

- Jean-François Bilodeau, Deputy Director, Advancement and Public Engagement;
- Anne Eschapasse, Deputy Director, Exhibitions and Outreach;
- Paul Lang, Deputy Director, Collections and Research, and Chief Curator; and
- Julie Peckham, Deputy Director, Administration, and Chief Financial Officer;
- Stephen Gritt, Director, Conservation and Technical Research;
- Luce Lebart; Director, Canadian Photography Institute; and
- Matthew Symonds, Director, Corporate Secretariat and Ministerial Liaison.
- I'd also like to acknowledge Karen Colby-Stothart, Chief Executive Officer of the National Gallery of Canada Foundation.

## Slide 2 – Mandate

- The work we do at the National Gallery of Canada is guided by our mandate, which appears on the screen.
  - *We collect and maintain works of art, both Canadian and international - historical and contemporary;*
  - *We work to ensure that the collection is accessible to all Canadians; and*
  - *We aim to further knowledge, understanding and enjoyment of art.*
- In fulfilling its mandate last fiscal year, we established three strategic priorities.
  - *Increase Attendance,*
  - *Diversify Revenues; and*
  - *Invest in Infrastructure.*
- I'll now touch on each of these priorities and provide you with some relevant highlights.

## Slide 3 –Strategic Priorities 2016-2017

### INCREASE ATTENDANCE

- Our first priority was to **Increase Attendance**.
- Our efforts focused on ensuring that the management of our collections, exhibitions and programming, and quality of the visitor experience consistently attracted a large audience.
- I am pleased to report that our efforts proved successful. Overall, 2016-17 saw a repeat of the prior year's success in terms of increased attendance in Ottawa when compared to initial projections for that year. Annual attendance registered just over **383,000 visitors**.
- Although year-end attendance was slightly below the 400,000 visitors registered in 2015–16, this achievement is noteworthy given that key galleries were closed for renovations for approximately eight months.
- In addition, **more than 120,000 visitors** were reported for all other venues in North America and Europe where our programming was on view.

When combining attendance in Ottawa and attendance at other venues where the Gallery was present, the total physical attendance in fiscal 2016-17 was **more than half a million**.

### • Slide 4 - ACQUISITIONS

- I'll now take a moment to highlight some of the exceptional acquisitions, exhibitions and education programming, and other outreach activities through which we achieved our strategic goal of increasing attendance.
- We continue to enhance our reputation as Canada's premier art-collecting institution. **563 works of art** were added to the national collection, of which **420** were received as gifts.
- Notable art works that were acquired through purchase in 2016–17 include:

#### Slide 5 – Hammershoi

- ***Sunshine in the Drawing Room IV (Solksin I dagligstuen)*** 1910 by Vilhelm We are quite proud of this acquisition, only the second work by this soulful Danish artist to enter a Canadian public collection.
- Despite being unusual in its oblique composition, it has all the typical elements of a classic Hammershoi, the play of daylight on a very spare interior, the careful description of furniture and furnishings as well as the presence of his wife.
- We will see more of his work this coming summer when we present the **Ordrugard** collection.

#### Slide 6 - Monkmon Casualties

- **Casualties of Modernity** 2015 by Kent Monkman - a purchase made in part with funds donated by **Marnie and Karen Schrieber**, good friends of the Gallery- is a major installation by the very popular Cree artist.
- It stars his alter ego the berdache shaman Miss Chief Eagle Testickle in a satirical exploration of the difference between the more continuous Indigenous art history and the various expiring styles of Western modernism.

#### Slide 7 - Carr diary

- For decades Emily Carr's diary, titled **Sister and I in Alaska**, of 1907 was considered lost. Not only are we grateful that it was found, but also that we could acquire it for the national collection.
- It recounts the trip to Alaska that inspired Carr to become an artist. This picture is a typical illustration from the notebook.
- It is currently installed in our Canadian and Indigenous Galleries and opened to a different page by now, I think.

#### Slide 8 - Kentridge

- **More Sweetly Play the Dance** 2015 by South-African artist William Kentridge is a very large video installation that caused a sensation in New York when it was first shown.
- With a marching band soundtrack, it shows a procession of resilient South Africans against a bleak landscape in a video animation that mixes drawn, silhouette puppets and live actors on parade.
- It can be read as an allegory of South Africa's recent past but has universal implications that most people will find all too familiar.

#### Slide 9 - Girodet drawing

- **Study for "A Deluge Scene"** 1795 by Anne-Louis Girodet de Roucy-Trioson is a preparatory drawing for a well-known work by Girodet that hangs in the Louvre.
- Preparatory drawings like this one give a glimpse of the thought process the artist undergoes while planning the picture, showing early ideas that he may not have pursued as he struggles to perfect the final picture.
- We are grateful once again for the generous support of the **Marjorie and Gerald Bronfman** Drawing Acquisition Endowment.

#### Slide 10 - Ai Weiwei tree

- Ai Weiwei is one of the world's best-known contemporary artists. A prolific and multidisciplinary artist who has just launched a feature-length documentary on the refugee crisis in the Mediterranean, we chose his magnificent **Tree** 2009-2010 for the collection.
- Formed from dead tree trunks and branches found in a remote mountainous forest in Southern China, it has been reconstituted like a plant version of the Frankenstein monster with impressive iron bolts and plates.
- If you think back to other paintings and sculptures in the collection from Lawren Harris' **North Shore Lake Superior** and Tom Thomson's **Jack Pine** to Roxy Pain's **Hundred Foot Line**, we thought this work made thematic sense for us within Ai Weiwei's prolific corpus.
- Donations of works of art play a significant role in building our magnificent collection.

#### Slide 11 - Pale Fire Freedom Machine

- **The Rennie Foundation's gift** in 2016-17 provided the Gallery with major pieces created by internationally renowned artists, such as **Doris Salcedo** from Colombia, as well as important Canadian artists **Brian Jungen, Damian Moppett, Rodney Graham, Ian Wallace, and Geoffrey Farmer**, who represented Canada at the 2017 Venice Biennale.

- ***Pale Fire Freedom Machine*** (2005) is an installation by Geoffrey Farmer that uses hundreds of items of second hand furniture, stripped and disassembled before being fed into a modernist fireplace. The resultant ash is mixed to form an ink that is then used to produce posters for gallery visitors to take away.
- It's perhaps the installation that launched Farmer's remarkable career.
- As you know, he represented Canada this year at the Venice Biennale. We are very grateful to **Mr. Rennie** for this as well as the large number of other outstanding gifts he made this year. The gift was so important in fact, that we have named one of our contemporary Galleries in his honour.

#### Slide 12 - **Billboard jazz**

- Another significant donation this past fiscal year was **Imperial Oil's** gift of five important 20th century works from artists **A.J. Casson, Lawren S. Harris, Prudence Heward, Kathleen Moir Morris and Paul Peel.**
- **Billboard (Jazz)** 1921 by Lawren S. Harris, is a very fine example of Canadian modernist painting flirting with abstraction well over a decade before Harris would venture into that idiom.
- It's remarkable work painted so thickly that it feels almost sculptural.
- The Gallery has among the largest and most comprehensive collections of works by this Group of Seven founder who has recently attracted an international audience with a touring show organized by **Steve Martin.**
- The benefit of these gifts, not just to the Gallery, but to all Canadians cannot be over emphasized.
- We are grateful to all our donors who, together with our perspicacious curators have made 2017 a suitably memorable year for Canada's national collection.

#### Slide 13 - **EXHIBITIONS**

- An impressive exhibition program was featured throughout 2016-17, including 15 shows that were presented here in Ottawa. Highlights include:
  - ***Élizabeth Louise Vigée Le Brun (1755-1842)***, the Gallery's premier summer exhibition, offered visitors 90 remarkable works by the celebrated portraitist to Marie Antoinette, many on loan from such prestigious institutions as the **Louvre, the Château de Versailles** and the **State Hermitage Museum in St. Petersburg.**
  - Organized by the Gallery, in partnership with the **Réunion des musées nationaux-Grand Palais** (Paris) and the **Metropolitan Museum of Art** (New York), this exhibition captivated visitors as it revealed Vigée Le Brun's virtuoso technique and her ability to forge a remarkable career in the male-dominated world of the 18th century.

- **Alex Janvier:** was the largest retrospective devoted to the seven-decade long career of one of Canada's most acclaimed contemporary artists and an important figure in the development of modern Indigenous art.
- The artist's generous gift of his time during the exhibition, and the universal appeal of his work generated extensive media coverage and outstanding attendance. The exhibition attracted more than 90,000 visitors, making it the **second most popular winter exhibition in ten years.**
  - ***The Intimate World of Joseph Sudek*** provided a fascinating look at the photographs of the "Poet of Prague".
  - The images in the show, many taken through his studio window, captured life in the Czech capital in the years before and after the Second World War.
  - Sudek is considered to be the father of Czech modernist photography.
  - ***Cutline: The Photography Archives of the Globe and Mail*** revisited the golden age of newspaper photography through the archives of Canada's newspaper of record.
  - It reexamined the lens through which Canadians witnessed the defining moments of the 20<sup>th</sup> century.
  - These latter two shows officially opened the **Canadian Photography Institute.**

#### Slide 14 – TRAVELLING EXHIBITIONS

- In keeping with its national mandate, significant efforts were made to attract Canadians to other venues where our programming was on offer.
- As part of its outreach program, we presented **13** exhibitions outside of the National Capital Region, at venues across Canada and abroad.
- Of specific note are the **NGC@** partnerships with the **Art Gallery of Alberta** in Edmonton, and the **Winnipeg Art Gallery**.
- These unique collaborations give Canadians in both metropolitan centres the opportunity to experience art from the national collection where they live. Highlights of the program include:
  - In Edmonton:
    - ***Beauty's Awakening: Drawings by the Pre-Raphaelites and their Contemporaries*** from the Lanigan Collection; and
    - ***David Altmejd: The Vessel.***
  - In Winnipeg:
    - ***Chagall: Daphnis & Chloé;*** and

- **Vernon Ah Kee.**

#### Slide 15 - International Travelling Exhibitions

- Consistent with our mandate, we occasionally present the national collection abroad, primarily through exhibitions organized solely by us or in partnerships with other institutions.
- Some outstanding exhibitions that travelled outside of Canada include:
  - ***The Intimate World of Joseph Sudek*** which opened at the Jeu de Paume in Paris
  - ***Pre-Raphaelites on Paper*** at Leighton House in Londonand
  - ***Janet Cardiff, Forty Part Motet*** presented at the Nelson-Atkins Museum of Art in Kansas City, Missouri.

#### Slide 16– PARTNERSHIPS

- The Gallery often partners with other organizations, institutions and festival organizers on high-profile programs and events. Notable partnerships in 2016–17 include those with:
  - **The Sobey Art Foundation** to administer and present the *Sobey Art Award* and exhibition.
  - **The Embassy of the United States** to organize *Contemporary Conversations*, a lecture series featuring talks with important American artists;
  - The **Canada Council for the Arts** on the Canadian Representation at the Venice Biennale;
  - **The Toronto International Film Festival (TIFF)**, to screen a series of art-related films;
  - **The Curatorial Studies Program at Carleton University** with whom we collaborate to train the next generation of curators; and
  - **Music & Beyond** to present the classical music and multi-disciplinary arts festival at the Gallery.
- We were recognized for this last partnership....winning the **Tourism Partnership of the Year Award** from **Ottawa Tourism** in April 2016.

#### Slide 17 – Education

- Given the importance of future generations to the sustainability of our institution, education remains a primary focus.

- As well as in-gallery activities, resources for teachers, and audio and print guides, we continue to develop our online educational programming, conducting webinars for the student population.
- Our education programs have enjoyed a significant increase in 2016-2017. Participation in the adult programs have jumped by **12%** and attendance at Family and Youth Programs has increased by an impressive **112%**.

#### Slide 18 – **DIGITAL**

- Improving the quality of the visitor experience whether in person or via our superior digital presence will, we believe, increasingly attract a growing and diverse audience. To that end, we continued to focus on improvements in digital technology in 2016-17.
- In 2016-2017 virtual attendance to the Gallery website **increased by 10%** with almost **1.5 million user sessions**. We also recorded **more than one million** unique visitors and **over 4 million page views**.
- Moreover, we have leveraged the digital technology to share the national collection with people here in Canada and all over the world.
- In 2016-17, more than **26,000 artworks** were available online via the website. Copyright permitting, our efforts to increase the works accessible online will continue.
- The Gallery launched the **NGC Review** in partnership with the University of Toronto Press to publish an annual series of essays by our experts – giving readers insight into the latest research.

#### Slide 19 – **SOCIAL MEDIA**

- By art museum standards, we have achieved impressive results on social media.
- The photos, articles and videos that extend our programs and exhibitions across Canada on Facebook and Twitter were viewed **more than 19 million times** in 2016-17.
- In 2016-17 our followers on Instagram **doubled** through a variety of engagement activities, including hosting our first “empty” events where Instagram influencers take photos of the museum in areas closed to the public...or “empty” of visitors.
- The success of our social media outreach continues to increase year over year, including on Canada’s most popular social media network, Facebook, where impressions **grew by 11%** and Facebook engagement, (likes, clicks, and comments) by **7%**.

## Slide 20 – Title Strategic Priorities 2016-2017

### DIVERSIFY REVENUE

- Our second strategic priority was to **Diversify Revenue**.
- In pursuit of this priority, we continued to invest significant time and effort towards financial sustainability.
- Earned revenue from admission sales, audio-guide rentals, parking, memberships, Boutique and publishing sales, and rental of public spaces totaled **\$7.2 million**, a **24%** increase over target.
- While we receive the majority of our funding from the Government of Canada, we have been steadily diversifying our revenue sources in accordance with our strategic priorities.
- Excluding donated art, contributed revenues from sponsorships (in cash and in kind) and contributions, including those from the **National Gallery of Canada Foundation**, totaled more than **\$4 million**.

## Slide 21 – OTHER SUPPORTERS

- The following are but a brief highlight of our many invaluable sponsors:
  - For the 2017 Venice Biennale, Presenting Sponsor **RBC** and Major Sponsor **AIMIA**;
  - **Bell** is a longstanding supporter of our education programming, including Artissimo and Family Sundays; and
  - **Total Transportation Solutions Inc.** supported the 2016 Sobey Art Award.
  - **The NGC Foundation** makes a significant impact in encouraging and nurturing major corporate and individual donor support of the National Gallery.
- The **Canadian Photography Institute** was launched in October 2016, made possible by the generous support of **Scotiabank** as Founding Partner, whose gift was the largest philanthropic donation in Scotiabank's 183-year history and the largest cash gift received in the Foundation's history.
- In recognition of this outstanding support, the Great Hall was renamed the **Scotiabank Great Hall**. The CPI was also made possible by generous ongoing donations and support by the **Archive of Modern Conflict**.
- In 2016-17, the Foundation secured a multi-year partnership with long-standing supporter **RBC**.

- The Foundation also led the most successful campaign to date in support of the Canadian representation at the Venice Biennale, raising more than \$3 million from both public and private sources, towards supporting the organization of Geoffrey Farmer's ***A way out of the mirror*** at the Canada Pavilion.
- Finally, in this historical year of Canada's 150th, the Foundation secured renewed support from private and corporate donors towards the ***Art for the Nation*** initiative.

Slide 22 – Title Strategic Priorities 2016-2017

## INVEST IN INFRASTRUCTURE

- Our third strategic priority was **Invest in Infrastructure**.
- In parallel with building audiences, we maintained a focus on the renewal of our capital infrastructure.
- The redesigned Boutique opened on June 2, 2016, following major renovations. Completed at a total cost of **\$2.1 million**, the Boutique renovation represented the first significant capital investment in this retail space since the building opened in 1988. I encourage you to visit this modern shopping venue.
- To commemorate Canada's 150<sup>th</sup> anniversary, we undertook a major re-conception and full renovation of the Canadian and Indigenous Galleries. A key component of this transformative initiative was the integration of Indigenous art within an expanded storyline to broaden a representation of art history in Canada.
- This transformative initiative was made possible through remarkable partnerships with other leading institutions, the **Canadian Museum of History, Library and Archives Canada, the Bata Shoe Museum, the Musée des Ursulines de Québec, the Canadian War Museum**, and private lenders.
- It required a reallocation of existing resources, along with contributions from individuals, corporations and foundations, notably **RBC** and the National Gallery of Canada Foundation.
- Through Budget 2016, **\$18.4 million** was allocated to the Gallery over the next five years as part of the federal infrastructure initiative to address a series of pressing capital projects, namely:
  - Replacement of windows, roofs, sails and blinds in the Main Entrance Pavilion and Colonnade;
  - Addressing a sloped sill deficiency on the mezzanine level of the Colonnade;
  - Refurbishment of two public elevators in the Main Entrance lobby; and
  - 35 health and safety projects, six of which were initiated in 2016-17.

Funding was secured through the National Gallery of Canada Foundation to restore the Canada Pavilion in Venice, which will be completed in spring 2018 in time for the building's **60th anniversary**.

#### Slide 23 – Funding

- The work of the National Gallery of Canada is made possible through financial support from the Government of Canada, self-generated revenue, sponsorships, and generous contributions from the National Gallery Foundation, as well as contributions and donations from other individuals, corporations and foundations.
- Of the total funding received in 2016-17:
  - 64% came from Parliamentary appropriations (\$46.5 million dollars);
  - 20% came from contributed Items for the collection;
  - 10% came from operating revenues; and
  - 6% came from sponsorships and contributions.

#### Slide 24 – Expenses

- Expenses for the last fiscal year totaled almost **\$77 million dollars**.
- Salaries and benefits continue to be our most significant cost, at approximately **30%** of total expenses.
- We recorded a deficit of **\$4.3 million** for the year. This deficit had been strategically planned to allow us to self-fund the transformation of the Canadian and Indigenous Galleries, the opening of which was timed to coincide with Canada's sesquicentennial. As a result of the deficit, our accumulated unrestricted net assets decreased to **\$4.2 million** as at March 31, 2017.
- More details on the Gallery's financials can be found in the Management Discussion and Analysis section of the 2016-17 Annual Report

#### Slide 24 – MAJOR ACCOMPLISHMENTS

- In pursuing our strategic priorities, we have achieved several milestone accomplishments that I would like to briefly touch upon:
  - The transformation of the Canadian Galleries into the **Canadian and Indigenous Galleries** was successfully completed in June and opened to very positive reviews from media and visitors alike.

- The inauguration in October 2016 of the new **Canadian Photography Institute (CPI)**, which is on its way to becoming one of the world's foremost institutions of photographic programming and research, was a key moment for us.
- The programming of outstanding exhibitions in 2016-17 attracted many people, despite our being under renovation.
- The management and presentation of the **2016 Sobey Art Award** at the National Gallery of Canada for the first time in the award's history, which generated significant international attention.

#### • Slide 26 – LEADERS' SUMMIT

and

- Improvements to the **Visitor experience** – including the remodeled Boutique, renovations of the permanent galleries, a redevelopment of the corporate website, revitalization of audiovisual equipment, an extensive wayfinding and signage project, new parking access with control and payment systems and the expanded use of the Scotiabank Great Hall as a backdrop for major events including the **North American Leaders' Summit** – an event which attracted global media attention.

#### Slide 27 – COMING ATTRACTIONS

The National Gallery of Canada is looking forward to another successful year...based on attendance figures, media coverage and the positive feedback we have received for the first seven months of the this fiscal year.

I will share those successes at next year's Annual Public Meeting...but I can't help but tell you about some of the exciting exhibitions we have lined up for 2018 . They include:

- **Impressionist Treasures. The Ordrupgaard Collection;** The exhibition offers a spectacular overview of 19th-century French painting, from Delacroix to Cézanne, alongside masterpieces from the Danish Golden Age.
- **Paul Klee;** For the first time in almost four decades, the National Gallery of Canada presents a collection of works by Swiss-German painter and draughtsman, one of the most aesthetically versatile and celebrated artists of the twentieth century.
- **Anthropocene;** is a major new contemporary art exhibition that tells the story of human impact on the Earth through film, photography, and new experiential technologies from the collective of photographer **Edward Burtynsky** and filmmakers **Jennifer Baichwal** and **Nicholas de Pencier**.
- **Oscar G. Rejlander – Artist photographer;** This ground-breaking exhibition is Rejlander's first major retrospective, highlighting newly discovered research and a selection of his works never before displayed.

- ***Fifty Years of Collecting Photography at the National Gallery of Canada;*** The exhibition, organized by the Canadian Institute of Photography, celebrates the collection's diversity, while also exploring the relationship between the visible and the invisible, the felt and the imagined that so stimulate human curiosity.

et

- ***Laurent Amiot. Canadian Master Silversmith;*** is the first exhibition on Canadian silversmithing presented at the NGC in thirty years. This retrospective includes **approximately one hundred key works** – most never shown before – including a selection of rare drawings by the Master. A must-see exhibition!
- In addition, we will be unveiling the newly restored Canada Pavilion in Venice in May 2018 during the 16<sup>th</sup> International Architecture Exhibition.

#### Slide 28 – Thank You

- I'm very proud of our staff and the many groups and individuals who contributed to the successes of the last fiscal year.
- I'd like to thank them all, as well as...
  - The Government of Canada,
  - Specifically, the Department of Canadian Heritage,
  - Our Minister, the Honourable Mélanie Joly and Deputy Minister Graham Flack,
  - Our Board of Trustees and
    - Outgoing Chair Mr. Michael Tims, and
    - Interim Chair Harriet Walker
  - The National Gallery of Canada Foundation,
  - Our volunteers,
  - Our sponsors,
  - Our donors,
  - Our members,
  - And especially our visitors.

Thank you very much and have a nice evening.

- Slide 29 - Questions