“In 1838, encouraged by the endorsement of an academic society in Quebec, Plamondon cleverly drew upon current events for this remarkable painting. It is an important work in the canon of Canadian art, and an image which continues to fascinate and beguile to this day.”

— René Villeneuve, Associate Curator, Early Canadian Art
The National Gallery of Canada is one of the world’s most respected art institutions. It is nationally and internationally recognized for its exceptional collections, its scholarship, and its distinctive ability to engage audiences of all ages and all levels of artistic knowledge.

Founded in 1880 by the then-Governor General, the Marquess of Lorne, in concert with the Royal Canadian Academy of Arts, the National Gallery of Canada is among Canada’s oldest cultural institutions. With the enactment of the National Gallery of Canada Act in 1913, the federal government assumed responsibility for the Gallery and has continued its stewardship through successive Acts of Parliament.

The proclamation of the Museums Act on July 1, 1990 changed the Gallery’s status to that of a federal Crown corporation.
VISION
The National Gallery of Canada strives to provide Canadians with a sense of identity, and to foster pride in Canada’s rich visual arts heritage. Through its collections, onsite and travelling exhibitions, loans program, educational programs, publications, professional training programs and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both at home and abroad. Through collaboration with national and international institutions, it seeks to make art accessible, meaningful and vital to diverse audiences of all ages.

MANDATE
The National Gallery of Canada’s mandate 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 by general among all Canadians” (Museums Act, 1990).

The Gallery reports to Parliament through the Minister of Canadian Heritage and Multiculturalism. Along with other national cultural institutions, the Gallery is a member of the Canadian Heritage Portfolio.

CORE RESPONSIBILITIES
The Gallery has four core responsibilities through which it achieves its mandate:
- Collection
- Outreach
- Accommodation
- Internal Services

VALUES
ACCESSIBILITY. Programs are developed with the public in mind – not only for visitors to the Gallery, but also for those across the country and abroad.

EXCELLENCE AND SCHOLARSHIP. The Gallery builds upon the high standards attained over the years in all its endeavours, from research to acquisitions, exhibitions, publications, public programs and overall service standards.

CORPORATE CITIZENSHIP. The Gallery effectively meets its public policy and legal obligations.

LEADERSHIP. The Gallery is a recognized leader in the national and international art-museum community.

COLLABORATION. The Gallery collaborates with the network of art museums across Canada and abroad, and with its partners within the Government of Canada.

VALUED WORKFORCE. The Gallery values its workforce, and maintains a work environment in which people can maximize their potential, and contribute fully to the success of the organization.

COLLECTIONS
The following represent the Gallery’s major collecting areas:

CANADIAN ART
- Early and Later Canadian Art
- Canadian Prints and Drawings
- Contemporary Canadian Art

INDIGENOUS ART
- Historical Indigenous Art
- Contemporary Indigenous Art

INTERNATIONAL ART
- International Paintings, Sculpture, Decorative and Media Arts
- Historical Asian and non-Western Art
- International Prints, Drawings
- Contemporary International Art

PHOTOGRAPHS

LIBRARY AND ARCHIVAL MATERIAL
On behalf of the Board of Trustees of the National Gallery of Canada, it is a pleasure to present the 2018–19 Annual Report.

The year in review was marked by significant accomplishments that helped to advance the Gallery’s strategic priorities, and further its vision of making art accessible, meaningful and vital to diverse audiences of all ages.

Attendance grew by an exceptional 13% in 2018–19, with 434,834 visitors to the Gallery in Ottawa, up from the 385,576 individuals recorded in 2017–18. This increase can be largely attributed to the popularity of our special exhibitions, strong marketing and promotion, and numerous events and programs featured throughout the year, one of which – Impressionist Treasures: The Ordrupgaard Collection – was the most-attended summer exhibition in six years.

Other compelling and acclaimed exhibitions included Oscar G. Rejlander: Artist Photographer, Paul Klee: The Berggruen Collection from The Metropolitan Museum of Art, Laurent Amiot: Master Silversmith, and Anthropocene. Together with a substantial portfolio of travelling shows, these exhibitions supported the Gallery’s commitment to fostering an understanding and enjoyment of art among all Canadians, while also promoting knowledge of the visual arts at home and abroad.

In keeping with its legislative mandate, the Gallery remains committed to enriching Canada’s national collection. Owing to an $8-million acquisitions budget approved by Parliament, and the generous gifts of our patrons from across the country, exceptional works of art were added to the national collection in 2018–19, including drawings by Vilhelm Hammershøi and Sébastien Bourdon, paintings by Ningiukulu Teevee and James Tissot, and photographic prints by Sophie Ristelhueber and Thomas Demand.

This past year saw considerable changes in leadership. In addition to welcoming five new trustees to the Board in 2018, the Gallery bid farewell to Director and CEO Marc Mayer in January 2019. Since the Gallery’s inception in 1880, many eminent individuals have led the Gallery in fulfilling its legislative mandate. Mr. Mayer will certainly be counted among them. His astute guidance paved
the way for many achievements over the past ten years, notably: restoration of the Canada Pavilion in Venice, creation of the Canadian Photography Institute, and reimagining of the Canadian and Indigenous Galleries, to name a few. On behalf of the Board of Trustees, I extend my deepest gratitude to Mr. Mayer for his dedication and indelible service to this institution, and wish him the very best in the next chapter of his career.

We look forward to welcoming Dr. Sasha Suda, our new Director and CEO, on April 19, 2019. Not only is Dr. Suda an internationally recognized curator who has organized award-winning exhibitions, she is also an engaging leader and team builder who has collaborated with collectors, curators and other museum stakeholders throughout her career. We are confident that Dr. Suda’s exceptional talent and stellar reputation will serve us well as she leads the Gallery through a new era of vision and opportunity.

I would like to thank Anne Eschapasse, Deputy Director, Exhibitions and Outreach, and Julie Peckham, Deputy Director, Administration and Chief Financial Officer, for their commitment and service as Interim Co-Directors and CEOs of the Gallery during the three months preceding the arrival of Dr. Suda.

I also extend my deepest thanks to my colleagues on the Board of Trustees for their exemplary diligence and dedication to this iconic institution. I commend the Gallery’s management team and staff for their remarkable work, and our volunteers, members and visitors for their continued enthusiasm for the national collection and for the Gallery in general.

I thank the National Gallery of Canada Foundation for its important work in building corporate and individual donor support. Our work would not be possible without the generosity of our patrons and donors, and we are grateful to them.

In closing, I extend my sincere thanks to the Government of Canada and our minister, the Honourable Pablo Rodriguez, Minister of Canadian Heritage and Multiculturalism, our former minister, the Honourable Mélanie Joly, the Department of Canadian Heritage and all of our government partners, for their exemplary diligence and dedication to this iconic institution. I commend the Gallery’s management team and staff for their remarkable work, and our volunteers, members and visitors for their continued enthusiasm for the national collection and for the Gallery in general.

As Canada’s leading museum for the visual arts, the National Gallery of Canada has a responsibility to foster pride in the country’s rich heritage and vibrant contemporary culture. The year in review demonstrates the Gallery’s accomplishments in support of this mandate, including significant acquisitions, engaging exhibitions, major outreach initiatives and award-winning projects.

Art acquisitions are key to supporting the Gallery’s mission to expand, preserve and interpret its collection for public enjoyment, appreciation and understanding. In 2018–19, the national collection was enriched through the acquisition of 176 new works – of which 37 valued at $4.5 million were received as gifts from 25 donors.

James Tissot’s *Partie Carrée* (1870), for example, was a noteworthy addition to the European Art collection. This impressive painting has been exhibited only twice in public – including its world premiere at the Paris Salon in 1870 – and is among the most refined and ambitious works from Tissot’s first Parisian period.

To ensure that outstanding works of art such as this are accessible to Canadians, the Gallery hosted several memorable exhibitions in 2018–19. Key among them was the presentation of nearly 100 works by Quebec master silversmith, Laurent Amiot, and the first exhibition in nearly four decades of work by Swiss-German draughtsman and painter Paul Klee.

From May to September 2018, *Impressionist Treasures: The Ordrupgaard Collection* drew 152,494 visitors, making it the most-attended summer exhibition at the Gallery since *Van Gogh: Up Close* in 2012. Featuring 76 masterpieces from the world-renowned collection assembled by Wilhelm and Henny Hansen in the early 20th century, *Impressionist Treasures* provided visitors with a rare opportunity to experience exquisite 19th-century French and Danish paintings that are traditionally housed at the Ordrupgaard Museum near Copenhagen. The Gallery was proud to have been the only North American venue to host it. In addition to a sold-out catalog, the Gallery’s exterior banners promoting the exhibition won an international award in Communication Arts magazine’s 2019 Typography Competition.
Anthropocene – a multimedia exhibition developed by renowned photographer Edward Burtynsky and award-winning filmmakers Jennifer Baichwal and Nicholas de Pencier – launched the fall season in September 2018 to great public and media acclaim. Through video and photography, Anthropocene presents evidence of humanity-altered landscapes across six continents, and has been described by audiences and journalists as compelling, powerful and shocking. For the first time at the Gallery, augmented-reality installations and visitor-activated films heightened the visitor experience.

Housing one of the world’s most comprehensive collections of photographs and related materials, the Canadian Photography Institute (CPI) of the National Gallery of Canada also mounted numerous exhibitions. Frontiers: Views of the U.S.-Mexico Border brought together images by eight contemporary photographers of the border separating Mexico and the United States. The Extended Moment: Fifty Years of Collecting Photographs featured 175 photographs drawn from the Gallery’s outstanding collection, demonstrating the medium’s impressive evolution over nearly 150 years. And Multitude, Solitude: The Photographs of Dave Houch – an acclaimed exhibition organized by the Nelson-Atkins Museum of Art in collaboration with the CPI – featured the street photography of this important American-Canadian artist.

Given that sharing the Gallery’s collections and expertise is central to its mission, many of these and other Gallery-organized exhibitions embarked on national and international tours during the year in review. The CPI’s Gold and Silver: Images and Illusions of the Gold Rush, for example, had a successful run at the Gallery before travelling to Amsterdam’s Foam in April 2018. Similarly, the Alex Janvier retrospective wrapped up a four-venue Canadian tour with a final presentation at Ottawa before moving on to the J. Paul Getty Museum in Los Angeles in March 2019.

Through its NGC@ program, the Gallery also partnered with the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery to present several exhibitions, from James Wilson Morrice and David Altmejd to Impressionist works on paper. This unique program affords Canadians in both metropolitan centres an opportunity to experience works from the national collection in their own communities.

In total, 460,969 visitors attended NGC outreach exhibitions in 2018–19, signalling a successful year for the Gallery and its partner institutions.

The CPI created a new website, Photostories Canada, which was conceived and developed in collaboration with Library and Archives Canada, with funding from the Virtual Museum of Canada. The website offers a searchable resource of more than 8,600 photostories created between 1915 and 1971 by the National Film Board of Canada’s Still Photography Division, now a part of the Gallery’s collection.

Also new this year, the Gallery and the Sobey Art Foundation announced the launch of the Sobey Art Award Residencies Program, available to the Award’s longlisted artists. This annual program will help propel three individual artists or collectives to the next phase of their careers by providing them with access to space and facilities in London, Berlin and Brooklyn. We are grateful to the Sobey Art Foundation for its continued philanthropy in support of contemporary art, and the arts in general.

In May 2018, the Gallery unveiled the fully restored Canada Pavilion in Venice, Italy, in the company of representatives from the National Gallery of Canada Foundation, the Canada Council for the Arts, the Embassy of Canada to Italy, and philanthropist Reesa Greenberg. Launched in 2017, the $5-million project, fully funded by Ms. Greenberg, included restoration of the roof, walls and glass façade, and upgrades to the HVAC and lighting systems. The Pavilion’s prominent site overlooking the Lagoon was also re-landscaped. The Gallery is deeply indebted to Ms. Greenberg for her exceptional generosity in supporting this transformative restoration project.

We were saddened to learn of the passing of Pierre Théberge, former Director of the Gallery, who died in October 2018 following a long illness. Among Mr. Théberge’s most notable achievements during his eleven-year tenure (1998 to 2009) was the acquisition of the much-loved giant spider Maman by Louise Bourgeois. Mr. Théberge will be greatly missed, as will his remarkable contributions to Canadian art and the national collection.

The year in review was also marked by the departure of Marc Mayer, whose contributions to the Gallery during his ten years were immense. Mr. Mayer joined the Gallery in 2009, and served two consecutive five-year terms as our Director and CEO. In addition to his visionary leadership on significant projects, including the management and restoration of the Canada Pavilion in Venice and the creation of the Canadian Photography Institute of the National Gallery of Canada, Mr. Mayer pursued key acquisitions in the Canadian collection last year. Théberge, former Director of the Gallery, who died in October 2018 following a long illness. Among Mr. Théberge’s most notable achievements during his eleven-year tenure (1998 to 2009) was the acquisition of the much-loved giant spider Maman by Louise Bourgeois. Mr. Théberge will be greatly missed, as will his remarkable contributions to Canadian art and the national collection.

One of Mr. Mayer’s most prominent achievements was his groundbreaking vision for the reimagining of the Canadian and Indigenous Galleries, which opened to universal praise in June 2017. Featuring close to 8,600 works of art, these Galleries continued to delight visitors in 2018–19, telling a more diverse and centuries-long story of art-making in Canada.

In December 2018, the National Gallery of Canada Foundation hosted a special ceremony celebrating Mr. Mayer, which raised $4 million in support of the Gallery’s national and international outreach programs. The ceremony also led to the donation of two special gifts in his honour: Parade, Party, Protest (2015) by Geoffrey Farmer, a gift from Gilles and Julia Ouellette of Toronto; and The Last of the Hurons (Zacharie Vincent) (1818) by Antoine Plamondon, a gift from Distinguished Patrons Fred and Beverly Schaeffer of Toronto. The latter donation, a striking example of early Canadian art, has long been coveted by both institutions and individuals for its historical importance. After thirty years of cordial exchange between donors and the Gallery – as well as valuable research into the painting undertaken by the Gallery’s Associate Curator of Early Canadian Art, René Villeneuve – we were thrilled that the artwork found a new home in the national collection last year.

Without a doubt, 2018–19 was a momentous year at the Gallery. Profound gratitude is due to the Gallery’s talented and dedicated staff, as well as its Board of Trustees, collaborators, advisors, partners, visitors, volunteers and members. Our sincere thanks to the Government of Canada for its support, to the National Gallery of Canada Foundation for its leadership and continued partnership in building sustained financial support for the Gallery, and to our sponsors and donors, whose generous contributions have helped us maintain our position as Canada’s premier art-collecting institution.

We extend our heartfelt appreciation to Mr. Mayer for his dedication, passion and leadership over the past decade, and look forward to the many great things to come under the inspiring and dynamic leadership of our new Director and CEO, Dr. Sasha Suda, whose tenure will build upon the rich traditions of our institution.
Acquisition Highlights

Since its earliest acquisitions in the 1880s, the National Gallery of Canada has built a world-class collection of historical and contemporary art. In 2018–19, 175 works were added to the national collection – some of which are showcased here.
ANTOINE PLANCHERON  The Last of the Hurons (Zacharie Vincent) 1838 Oil on canvas, 114.7 x 97 cm
JOAN BALZAR  
**Spinner**  1965  
Acrylic on canvas, 72 x 245 cm

ALEJO FERNÁNDEZ  
**Christ on the Way to Calvary**  
c. 1510  
Oil and emulsion gilding on oak, 109.7 x 84.5 cm
JAMES TISSOT  
Partie carrière  
1870  
Oil on canvas, 118 × 145.8 cm

SÉBASTIEN BOURDON  
Poore: Statuies of Giving Drink to the Thirsty  
c. 1665–71  
Pen and brown ink with grey and brown wash over black chalk on unlined paper, 45.8 × 60.3 cm; image: 42 × 58 cm
VIJHELA HARNARSHAI
Group of Trees Along the Royal Road near Gentofte, Denmark
1892
Graphite on beige laid paper, 21 x 28.6 cm

GAURI GILL and RAJESH VANGAD
Hospital, from the series Fields of Sight
2017
Inkjet print with a variety of grey/black inks applied with felt tip pens, 157 x 106 cm
KAPWANI KIWANGA
Linear Painting 6: Birren Yellow-Grey (RB Duncalp & Sons Chicago, Illinois)
2017
Latex paint on drywall, 210 × 76 cm

THOMAS DEMAND
Backyard
2014, printed 2018
Chromogenic print, face-mounted to acrylic glazing and back-mounted to an aluminum board, 229.5 × 382 cm (approx.)
ALEX JAVIER, *High Hopes of a Liberal*
1974
Acrylic on canvas, 90.5 x 122.5 cm

Attributed to DAVID B. WAWANOSH
Chief David Wawanosh (self-portrait?)
c. 1852
Daguerreotype, 6.7 x 5.5 cm
MERYL MCMASTER  Edge of a Moment  2017
Inkjet print, 154 x 241 cm (approx.)

NADIA MYRE  Indian Act (page 9)  1999–2002
Glass beads over electrostatic print, and embroidery floss on cotton cloth, 43.5 x 33.5 cm
NINGIUKULU TEEVEE  
*Raven and Owl*  
2015  
Watercolour and black ink on wove paper, 44 x 76.3 cm

TRACEY MOFFATT  
*Spirit House*  
2017  
Inkjet print, 151 x 227.5 cm (approx.)
Governance

Canadians expect their governments and public institutions to uphold the highest standards of efficiency and effectiveness. The National Gallery of Canada 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 National Gallery of Canada 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 the achievement of broad Government of Canada outcomes.

The Gallery is governed by a Board of Trustees, appointed by the Minister of Canadian Heritage and Multiculturalism, with the approval of the Governor in Council. The Board consists of a Chair, a Vice-Chair and up to nine other trustees representing various regions of the country. Trustees are nominated for a period not exceeding four years, and each Trustee is eligible to serve three consecutive terms (or in the case of the Chair and Vice-Chair, two consecutive terms) in that role. If a 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. As at March 31, 2019, there was one vacancy on the Board. In addition, the terms of three Trustees had expired; these Trustees continued in office, pending the appointment of their successors.

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 2018 APM was held on September 17, at The Polygon Gallery in North Vancouver. Participants were provided with an overview of the Gallery’s financial situation, recent additions to the national collection, and highlights of its exhibitions and public programs.

Quarterly meetings of the Board are supplemented by conference calls as required. Including conference calls, thirty-five meetings of the Board and/or its Committees were held throughout 2018–19: twelve meetings of the full Board of Trustees, and twenty-three meetings of its various committees.

Through its Chair, the Board is accountable to the Minister who, in turn, is the link between the Gallery and Parliament. The Crown corporation governance model establishes the Board as independent from Management. The Board is responsible for establishing the institution’s strategic direction, assessing the CEO’s performance, and ensuring overall management and control of the Gallery’s resources and affairs, in fulfillment of the institution’s mandate.
Françoise Lyon is a senior executive with twenty-five years’ experience in the financial services industry. She is currently the President and Managing Partner of DGC Capital, a Canadian private-equity firm. Ms. Lyon holds a Bachelor’s degree in Business Administration from the École des hautes études commerciales (HEC) in Montreal, and a Certificate in Public Relations Management from McGill University.

Ms. Lyon is a Director of the Washington-based International Women’s Forum Leadership Foundation, and Vice-President of the International Women’s Forum Canada. She is also a Director of the Quebec Financial Women’s Association, and Founder and President of the Women of Influence Circle of the Montreal Museum of Fine Arts. In 2015, Premières en affaires magazine named Ms. Lyon one of Quebec’s 8 Incontournables de la finance (Eight Key Women Financial Players). She is also a recipient of the Queen Elizabeth II Diamond Jubilee Medal.

Anne-Marie Applin is a marketing and public affairs strategist, specializing in strategic planning, concept design and implementation. She is Founder and President of Applin Marketing. A sought-after board member, Ms. Applin currently serves on the Board of Directors of the Empire Club of Canada, and of the Tafelmusik Baroque Orchestra and Chamber Choir.

As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Ms. Applin holds an ICD.D designation, along with a Bachelor of Arts degree from the University of Toronto. She is a recipient of both the Queen Elizabeth II Diamond and Golden Jubilee Medals, in recognition of her significant contributions to her fellow citizens, the community, and to Canada.

Paul Baay is a graduate of the University of Western Ontario, with a Bachelor of Arts degree in administrative and commercial studies. As a graduate of the Institute of Corporate Directors, Rotman School of Management Directors Education Program, Mr. Baay holds an ICD.D designation.

In addition to his involvement with the National Gallery of Canada, Mr. Baay has held a variety of positions within the not-for-profit sector. He is a Director of the Rundle Mountain Charitable Foundation, and a member of the British North American Committee.

In 1998, he was chosen by the Financial Post Foundation as one of Canada’s Top 40 under 40.

Lisa Browne is Chief Executive Officer of Stella’s Circle, a community organization based in St. John’s, Newfoundland and Labrador, that aims to transform lives through real homes, real help and real work.

In both 2017 and 2018, Ms. Browne was named one of the Top 50 CEOs in Atlantic Canada by Atlantic Business Magazine and is featured in the Fortis Inc. initiative Tap Your Potential.

Mr. Baay has more than thirty-five years of business law experience, principally in private mergers and acquisitions and professional services businesses. In addition to his active practice, Mr. Burgoyne is also Osler’s General Counsel, with responsibility for the firm’s legal affairs and risk management.

Mr. Burgoyne has been actively involved in the visual arts community in Canada for many years. He is currently a member of the Curators’ Circle Committee of the Art Gallery of Ontario. Mr. Burgoyne has, for a number of years, served as the custodian of Osler’s collection of contemporary Canadian art, which the firm began in the late 1970s.
Ms. Chadha holds both Bachelor’s and Master’s degrees in Art History from Concordia University in Montreal. She has held numerous positions on various national and Montreal-based boards, including the Board of Governors of the Montreal Museum of Fine Arts, and the Canadian Centre of Architecture.

Adad Hannah is an artist living in Burnaby, British Columbia. He exhibits regularly at Pierre-François Ouellette art contemporain in Montreal, and Equinox Gallery in Vancouver. His works often take the form of video-recorded tableaux vivants. Through his videos, photographs and installations, he explores the nexus of photography, video, sculpture and performance, and how the human body occupies this space.

Mr. Hannah has produced commissioned projects for museums around the world, and has been the recipient of numerous grants and prizes. His work can be found in the permanent collections of several institutions, including the National Gallery of Canada, the Musée d’art contemporain de Montréal, the Musée Rodin in Paris, and the Leeum, Samsung Museum of Art in Seoul. He exhibits regularly at Pierre-François Ouellette art contemporain in Montreal, and Equinox Gallery in Vancouver. His works often take the form of video-recorded tableaux vivants. Through his videos, photographs and installations, he explores the nexus of photography, video, sculpture and performance, and how the human body occupies this space.

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A chartered professional accountant, Dominique Hamel holds a Bachelor’s degree in accounting from the École des hautes études commerciales (HEC) in Montreal, and a Master’s degree (with Distinction) in accounting and finance from the London School of Economics and Political Science (LSE). Ms. Hamel is part of the corporate finance team at Intact Financial Corporation, having previously worked in accounting and audit with National Bank and KPMG. She previously served as a Research Associate at Harvard Business School, and collaborated with professors at HEC to study productivity in Quebec’s public sector. Ms. Hamel also taught and developed teaching material for various academic courses at both Harvard and HEC.

Ms. Hamel has been President of the Montreal chapter of the LSE Alumni Association since 2014. She was a member of the Conseil jeunesse de Montréal and served on the Executive Committee of the Montreal Museum of Fine Arts’ Young Philanthropists’ Circle. A committed supporter of the visual arts, Ms. Hamel resides in Montreal with her husband and two children.

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COMMITTEES
OF THE
BOARD OF TRUSTEES
As at March 31, 2019

The work of the Board of Trustees is facilitated through the following six committees, which meet regularly and make recommendations to the Board.

- Acquisitions
- Audit and Finance
- Executive
- Governance and Nominating
- Human Resources
- Programmes and Advancement

Each committee is composed of the Committee Chair and five other members. Each member of the Board has duties on three committees. The Chair of the Board of Trustees is the Chair of the Executive Committee and an ex-officio member of all other Committees of the Board. Each committee is governed by its own Terms of Reference.

ACQUISITIONS COMMITTEE

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. The Committee held four meetings during the year.

CHAIR
Paul R. Baay

MEMBERS
Anne-Marie H. Applin
Terry Burgoyne
Mandeep Roshi Chadha
Adad Hannah
Linda Hutchison

ADVISORS
Marta Braun
Ann Davis
Stephanie Dickey
Reesa Greenberg
Ruth Phillips

AUDIT AND FINANCE COMMITTEE

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. The Committee held six meetings during the year.

CHAIR
G. Howard Kroon

MEMBERS
Anne-Marie H. Applin
Paul R. Baay
Lisa Browne
Dominique Hamel
One vacancy

EXECUTIVE COMMITTEE

The Executive Committee acts on behalf of the Board of Trustees between meetings of the full Board. The Committee held one meeting during the year.

CHAIR
Françoise E. Lyon

VICE-CHAIR
Anne-Marie H. Applin

MEMBERS
Paul R. Baay
Linda Hutchison
G. Howard Kroon
One vacancy

GOVERNANCE AND NOMINATING COMMITTEE

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. The Committee held four meetings during the year.

CHAIR
Anne-Marie H. Applin

MEMBERS
Paul R. Baay
Terry Burgoyne
Mandeep Roshi Chadha
Linda Hutchison
G. Howard Kroon

HUMAN RESOURCES COMMITTEE

The Human Resources Committee provides strategic direction and oversight in relation to the management of the Gallery’s human resources. The Committee held four meetings during the year.

CHAIR
Linda Hutchison

MEMBERS
Lisa Browne
Dominique Hamel
G. Howard Kroon
One vacancy

PROGRAMMES AND ADVANCEMENT COMMITTEE

The Programmes and Advancement 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. The Committee held four meetings during the year.

CHAIR
Vacant

MEMBERS
Lisa Browne
Terry Burgoyne
Mandeep Roshi Chadha
Dominique Hamel
Adad Hannah
TRUSTEE ATTENDANCE

The attendance of Trustees at required Board and Committee meetings for the 2018–19 fiscal year is reported below.

- Françoise E. Lyon: 100%
- Paul R. Baay: 93%
- Anne-Marie H. Applin: 100%
- Terry Burgoyne: 100%
- Mandep Rosh Chadha: 75%
- Adad Hannah: 90%
- Lisa Browne: 90% (Appointed as of June 1, 2018)
- G. Howard Kroon: 63%
- Dominique Hamel: 89%
- Linda Hutchison: 94%
- Anne-Marie E. Lyon: 100%
- Paul R. Baay: 93%
- Anne-Marie H. Applin: 100%
- Terry Burgoyne: 100%
- Mandep Rosh Chadha: 75%
- Adad Hannah: 90%
- Lisa Browne: 90% (Appointed as of June 1, 2018)
- G. Howard Kroon: 63%
- Dominique Hamel: 89%
- Linda Hutchison: 94%

MANAGEMENT

At March 31, 2019

The Board of Trustees delegates authority for day-to-day management of the Gallery to the Director and CEO, who is supported by four Deputy Directors and four Directors. The Director and CEO is accountable to the Board for the Gallery’s performance, long-term viability, and achievement of corporate objectives.

The following chart represents the organizational structure as at March 31, 2019.
Given its mandate to develop, maintain and make known its collection, and to further the knowledge, understanding and enjoyment of art among all Canadians, the National Gallery of Canada conducts its activities through the fulfillment of four core responsibilities.
Consistent with the Treasury Board of Canada’s Policy on Results (July 1, 2016), the Gallery adopted the three core responsibilities described below in 2018–19, in addition to Internal Services.

During the year in review, the Gallery advanced the following three strategic priorities and their expected outcomes:

**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 the national collection for present and future generations, through restoration and conservation.

**Outreach**
The Gallery furthers knowledge, understanding and enjoyment of the visual arts through onsite and travelling exhibitions produced by the Gallery, or in partnership with other museums. It lends works of art from the national collection for a wide range of exhibitions produced by other museums in Canada and abroad.

In addition, the Gallery undertakes educational initiatives that contribute to an increased understanding of the visual arts. It also develops a range of art-related content for its online and social media platforms, and produces exhibition catalogues and publications, in print and digital format, that contribute to the shared knowledge of world art history.

**Accommodation**
The Gallery operates from an iconic building on Sussex Drive in Ottawa, and manages two leased storage facilities in Ottawa, as well as the Canada Pavilion in Venice, Italy. It ensures that building operations are carried out efficiently, and that sound investments are made in capital infrastructure, so that facilities are secure and suitable for visitors, staff, volunteers and contractors, as well as for the preservation and exhibition of the national collection.

**Collection Management**
The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.

**Audience Development**
The NGC’s visitor-centric approach positions the Gallery as a prime cultural destination, resulting in a broad and diverse audience.

**Operational Excellence**
The NGC’s infrastructure supports cross-organizational collaboration and horizontal engagement.

The strategic priorities articulated in this Annual Report are set forth in the Gallery’s Corporate Plan. In establishing its strategic priorities, the Gallery considers a number of external and internal factors. These range from external pressures — such as national and international economic conditions, government policy, demographic trends and technological changes — to internal challenges such as staff recruitment and retention, resource availability and facilities requirements. In considering these factors, the Gallery’s Corporate Plan addresses potential risks to the institution’s ability to achieve its objectives, and articulates risk-mitigating strategies for each major risk.

Fulfillment of the Gallery’s core responsibilities is fully supported by robust and well-managed infrastructure, and by financial and human resources.
CORE RESPONSIBILITIES AND STRATEGIC PRIORITIES

Legislated Mandate
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.

Ultimate Strategic Outcome
Interest in, knowledge of, and appreciation and respect for visual art through a collection of historical and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada.

Core Responsibilities

<table>
<thead>
<tr>
<th>COLLECTION</th>
<th>OUTREACH</th>
<th>ACCOMMODATION</th>
<th>INTERNAL SERVICES</th>
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<tbody>
<tr>
<td>- ACQUISITIONS</td>
<td>- EXHIBITIONS</td>
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<td>- RESEARCH</td>
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<td>- PRESERVATION</td>
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Sub-programs

<table>
<thead>
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<th>COLLECTION MANAGEMENT</th>
<th>AUDIENCE DEVELOPMENT</th>
<th>OPERATIONAL EXCELLENCE</th>
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</tr>
</tbody>
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Strategic Priorities for the Planning Period and Their Outcomes

Core Responsibility 1
COLLECTION

Since its founding in 1880, the Gallery has built a renowned collection of more than 77,800 historical and contemporary works of art, produced by significant Canadian and international artists. The national collection is rich and varied, and consists of sculptures, paintings, drawings, prints, photographs, videos, installations and sound art.

Within its Collection program, the Gallery develops, maintains and shares the national collection through three sub-programs: Acquisitions, Research and Preservation.

Sub-program 1
ACQUISITIONS

Each year, the Gallery acquires works of art based on recommendations from its highly skilled curators and external advisors. Works are selected for their aesthetic and historical importance, their educational value, and their potential to enhance the national collection. Art purchases are made, and gifts accepted, in accordance with the Gallery’s Acquisitions Policy, which requires justification on all proposals through extensive research to establish authenticity, provenance, quality, historical importance and relevance to the institution’s mandate.

The Gallery’s acquisitions budget of $8 million, approved by Parliament, is augmented by generous contributions from private donors and the National Gallery of Canada Foundation.

Sub-program 2
RESEARCH

As a research institution, the Gallery actively advances knowledge and understanding of Canadian and international art, both historical and contemporary. Through the study of works of art – including their cultural, historical and theoretical contexts – as well as the lives and careers of individual artists, the Gallery supports and undertakes scholarly research that contributes to international art history.

Scholarly research is carried out by several of the Gallery’s divisions. Curatorial staff engage in extensive study related to potential acquisitions, new exhibitions and other scholarly projects. Conservation and Technical Research staff carry out research related to artists’ materials and techniques, conservation methods, environmental studies and the establishment of a work’s authorship and date. In addition, the Gallery’s Library and Archives house the country’s largest collection of material on the visual arts. Library and Archives staff carry out research, and support an important fellowship program that facilitates research by Canadian and international scholars.

Sub-program 3
PRESERVATION

Restoration and conservation are fundamental to the Gallery’s mandate, ensuring the physical and intellectual integrity of works of art for the benefit of present and future generations.

Conservators undertake a broad range of activities: technical research, scientific examination, prevention of deterioration and damage, conservation treatment, risk management, documentation and education. They carry out meticulous examinations and assessments of works being considered for acquisition and, as required, treat all works slated for exhibitions or loans.

The Gallery’s conservators have established an international reputation for excellence and innovation in conservation, and are widely praised for their valuable contributions to technical art history. They often partner with other institutions on high-profile restorations or technical research projects.
Results for COLLECTION

During the year in review, the Gallery continued to distinguish itself as Canada’s premier art-collecting institution. Significant art donations were secured throughout the year, attesting to the Gallery’s reputation for outstanding collections, programming and scholarship.

As at March 31, 2019, the Gallery had received 37 works of art from 25 donors, collectively worth $4.5 million. In addition to donations, the Gallery purchased 19 works of art, collectively worth $7.5 million. As a result, 176 works – both donated and purchased, and totaling more than $12 million – were added to the national collection this year.

Notable acquisitions in 2018–19 included:

Gifts
- The Last of the Huorns (Zacharie Vincent), 1838, by Antoine Plamondon;
- Frontal Self-Portrait, 1922–23, by Käthe Kollwitz;
- Lily of the Mohawks, 1974, by Norval Morrisseau (called Copper Thunderbird);
- Pacific Cat #5, 2000, by Jim Bresakelman; and

Purchases
- Sir Henri-Gustave Joly de Lotbinière, 1904, by Harold Mortimer-Lamb;
- High Hopes of a Liberal, 1974, by Alex Janvier;
- San Diego County – Tijuana XII, Frontera USA – Mexico, 2015, by Pablo López Luz;
- Spirit House, 2017, by Tracey Moffatt;
- Knocking Hangers, 2018, by Luanne Martineau.

Vancouver-based artist Takao Tanabe provided a gift to the national collection this year. The selection committee chose research projects that contribute to the history of photography, and that foster a better understanding of the CPI’s collections. Candidates from diverse backgrounds – including the visual arts, museology, history, science, sociology, philosophy, and film and television studies – were considered. The Research Fellowship Program is made possible through the support of the National Gallery of Canada Foundation and the CPI’s Founding Partner, Scotiabank.

Following the success of its inaugural Research Fellowship Program in 2017, the Canadian Photography Institute (CPI) of the National Gallery of Canada welcomed seven new fellows in 2018. The selection committee chose research projects that contribute to the history of photography, and that foster a better understanding of the CPI’s collections. Candidates from diverse backgrounds – including the visual arts, museology, history, science, sociology, philosophy, and film and television studies – were considered. The Research Fellowship Program is made possible through the support of the National Gallery of Canada Foundation and the CPI’s Founding Partner, Scotiabank.

Fellowships
The Gallery established a new fellowship in 2018. The Rodger and JoAnn McLennan Canadian War Art Research Fellowship encourages and supports advanced research relating to any aspect of Canadian war or military art – including painting, drawing, sculpture, photography, printmaking and other media – focusing on the collections of the National Gallery of Canada, the Canadian War Museum, and Library and Archives Canada. A selection committee will review applications and welcome its first fellow in 2019. The Canadian War Art Research Fellowship is made possible through the generous support of donor Laura Brandon.

The Canadian Photography Institute launched a new website in 2018, Photostories Canada.

Photostories Canada
The CPI launched a new website in 2018, Photostories Canada. Created in collaboration with Library and Archives Canada, with funding from the Virtual Museum of Canada, the website offers a searchable resource of more than 800 Photostories created between 1955 and 1971 by the National Film Board of Canada’s Still Photography Division. Presented in their original mat-release format with descriptive captions and titles, each photographic essay serves as a valuable historical record from a period of significant development and growth in Canada.

These stories can be viewed in various formats including as single essays, curated collections, and on the website as broadly accessible hyperlinked resources. The Photostories Canada website provides access to more than 16,000 images detailing Canada’s social, cultural, and natural history. Through the CPI’s new Photostories website, Canadian history is made vibrant and relevant for a contemporary audience.

Storage Management
Through Budget 2016, the National Museum of Science and Technology received $156.4 million for the construction of a new Collection and Conservation Centre (C3) to preserve and protect priceless Canadian heritage artifacts, including overflow from the Gallery’s collection. This new warehouse space is critical for the Gallery’s ongoing art-storage operations, and will complement two long-term leased storage facilities currently nearing capacity.

Despite some construction delays, the Gallery anticipates having access to the C3 facility for fit-up in the summer of 2019. The space, totalling more than 20,000 square feet, will accommodate crated and large 3D objects.

Vancouver-based artist Takao Tanabe provided a gift that will allow the Gallery to continue adding works to its contemporary collection, while also helping to advance the careers of young Canadian artists. To date, the Takao Tanabe Purchase Prize in Painting for Young Artists has gifted $50,000 to the Gallery, leading to the acquisition of works by artists lessJIE, Cynthia Girand-Renard and Hans Wendt.
Outreach

To fulfill its mandate to further knowledge, understanding and enjoyment of the visual arts, the Gallery provides broad access to art in general, and to its collections in particular, through its dynamic Outreach program.

The Gallery aims to remain relevant to all Canadians, a goal that is often challenged when serving a relatively modest population spread across a vast geographical area. Through its outreach initiatives, the Gallery continues to build strategic alliances across the nation, while enhancing its reputation as a centre of artistic excellence.

The Outreach program encompasses three sub-programs: Exhibitions, Education and Communications.

Sub-program 1: Exhibitions

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

Through its NGC@ program, the Gallery collaborates with regional museums, while also forming strong regionally based art-community partnerships. Its two current NGC@ partners — the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery — enjoy access to works from the national collection, which are presented as NGC-branded exhibitions in their spaces.

The NGC partnership program is complemented by four other prestigious exhibitions of which the Gallery is the principal organizer: the Sobey Art Award, the Governor General’s Awards in Visual and Media Arts, the New Generation Photography Award, and Canada’s representation at the International Art Biennale in Venice, Italy.

In addition to its exhibitions, through its loans program the Gallery participates in a wide range of special exhibitions organized by other museums in Canada and abroad.

Sub-program 2: Education

Future generations are key to the long-term sustainability of museological institutions. Accordingly, education remains a primary focus at the Gallery. Educational initiatives include 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.

Consistent with its national mandate and its desire to remain relevant, appealing and stimulating, the Gallery develops a range of content-rich educational offerings for its online and social media platforms. This encourages researchers and enthusiasts, beyond the walls of the Gallery’s landmark building, to embrace the importance of art in their daily lives, to engage in conversations about news from the art world, and to take an interest in the Gallery’s work behind the scenes.

Sub-program 3: Communications

Strategic communications are essential to the Gallery’s work. In addition to traditional functions such as marketing, distribution and publishing, the Gallery invests considerable resources in exploring and using social media, as well as in administering copyright. The Gallery also contributes to the shared knowledge of world art history by partnering with other institutions and publishers to produce exhibition catalogues and publications in print and digital format.

Results for Outreach

Exhibitions in Ottawa

In 2018-19, the Gallery organized forty-two exhibitions, twenty-four of which were presented in Ottawa. Highlights of the exhibition program in Ottawa included:

- [Laurent Amiot: Canadian Master Silversmith](#)
- [Paul Klee: The Berggruen Collection from The Metropolitan Museum of Art](#)
- [Impressionist Treasures: The Oudrappgaard Collection](#)
- [Anthropocene](#)
- [Governor General’s Awards in Visual and Media Arts](#)
- [Sobey Art Award](#)

1. For the purposes of this Annual Report, the terms “partner” and “partnership” refer to relationships with other organizations sharing similar purposes to those of the Gallery, as provided for in the Museums Act, section 6(1)(i) and (m).
Highlights from the Canadian Photography Institute (CPI) of the National Gallery of Canada included:

- **The Extended Moment: Fifty Years of Collecting Photographs**
  - May 4 to September 15, 2018
  - Featuring 177 photographs and related images from the outstanding collection of the CPI, this exhibition juxtaposed historical photographs with recent works, creating thought-provoking visual syntheses. From processes as diverse as daguerreotype to digital, tintypes to inkjet prints, and monochrome to highly saturated colour, The Extended Moment explored photography’s impressive evolution over nearly 180 years.

- **Oscar G. Rejlander: Artist Photographer**
  - October 19, 2018 to February 3, 2019
  - This first major retrospective of pioneering Victorian artist photographer Oscar G. Rejlander featured approximately 140 works by an artist who excelled at combination printing, and pioneered a photographic aesthetic that caught the attention of prominent figures including Lewis Carroll and Charles Darwin. The exhibition presented, for the first time, many of the artist’s best-known photographs alongside a selection of his early landscapes, portraits and studies.

- **Multitude, Solitude: The Photographs of Dave Heath**
  - March 14, 2019 to September 2, 2019
  - Whether picking out a single face in a crowd, capturing an act of violence between siblings, or framing close-up portraits of quiet despair, Dave Heath had an instinctive ability to capture the soul behind the public persona. This acclaimed exhibition - organized by the Nelson-Atkins Museum of Art in collaboration with the CPI - explored Heath’s skillful crafting of the photographic print through 180 key works, the largest selection of Heath’s photographs ever assembled.

- **PhotoLab 4: New Generation Photography Award**
  - April 13 to August 19, 2018
  - The CPI presented an exhibition featuring the work of the winners of the inaugural New Generation Photography Award. Created by the CPI in collaboration with its Founding Partner, Scotiabank, the Award recognizes up-and-coming photo-based artists age thirty and under. Selected from a long-list of twenty-four nominees, Elia Julia Gilmore of Toronto, Meryl McMaster of Ottawa, and Deanna Pizzitelli of Ottawa, were singled out for their outstanding work. Each artist received $10,000 in prize money, as well as exhibition at the Gallery and the opportunity to work closely with CPI curators and production staff onsite.

- **Collecting Photographs**
  - Highlights from the Canadian Photography Institute (CPI) of the National Gallery of Canada included:
    - **James Wilson Morrice: The A.K. Prakash Collection**
      - April 13 to August 19, 2018
      - The CPI presented an exhibition featuring the work of the winners of the inaugural New Generation Photography Award. Created by the CPI in collaboration with its Founding Partner, Scotiabank, the Award recognizes up-and-coming photo-based artists age thirty and under. Selected from a long-list of twenty-four nominees, Elia Julia Gilmore of Toronto, Meryl McMaster of Ottawa, and Deanna Pizzitelli of Ottawa, were singled out for their outstanding work. Each artist received $10,000 in prize money, as well as exhibition at the Gallery and the opportunity to work closely with CPI curators and production staff onsite.
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    - **David Milne: Modern Painting**
      - Di Hsueh Picture Gallery in London, England (February 14 to May 7, 2018); the Vancouver Art Gallery (June 8 to September 9, 2018); and the McMichael Canadian Art Collection in Kleinburg, Ontario (October 1, 2018 to January 23, 2019).
    - **Alex Janvier**
      - Beaverbrook Art Gallery in Fredericton (February 15 to May 5, 2018); and the Glenbow Museum in Calgary (June 16 to September 9, 2018).
    - **James Wilson Morrice: The A.K. Prakash Collection**
      - In Trust to the Nation
      - Beaverbrook Art Gallery in Fredericton (April 30 to July 2, 2018);
      - the Art Gallery of Alberta in Edmonton (July 20 to October 7, 2018);
      - and the Musée d'art de Joliette in Joliette, Quebec (February 2 to September 9, 2018).
    - **Liisette Model: Photographs from the Canadian Photography Institute of the National Gallery of Canada**
    - **The Impressions on Paper**
      - Winnipeg Art Gallery (June 26 to September 9, 2018).

- **Outreach to Indigenous Communities**
  - The Gallery enriches the relationship between Canada and Indigenous peoples, based on a recognition of rights, respect, co-operation and partnership. By investing in creative industries – whether through the acquisition of Indigenous art in Canada, or exhibitions, or collaborations with First Nations, Métis and Inuit artists on exhibitions, programs and publications – the Gallery fosters an understanding of Indigenous art in Canada for all Canadians, and in so doing, contributes to the world’s art history.

  In 2018–19, through a variety of programming and other initiatives, the Gallery connected with Indigenous communities in Ottawa and across the country. Highlights included the initiatives described below.

    - **The Indigenous Advisory Committee** - consisting of curators, academics, community leaders, Elders, knowledge-keepers, artists and other authorities – continued to consult with the Gallery to offer meaningful advice on how to best integrate public programming and Indigenous works of art into the Canadian and Indigenous Galeries.
    - **In April 2018, the Gallery hired its first Associate Curator of Historical Indigenous Art, who is Anishinabe and Kanien’kéha, and a member of Whitefish River First Nation.**
    - **A workshop on Indigenous footware with artist Geraldine Reid was given to participants in a Métis community in northern Alberta. The event was organized by the Gallery in collaboration with the Buffalo Lake Métis Settlement cultural office.**
    - **Métis artist Dayna Dangler led visitors through the Canadian and Indigenous Galeries to view and discuss photograph by Indigenous artists. This event also featured a talk with CPI Research Fellow Sophie Guignard on Indigenous self-representation in photography.**
    - **In May 2018, the Gallery partnered with Connected North, a program designed to enhance education in remote Indigenous communities. In this pilot project, students and teachers in Arviat, Nunavut and Fort Providence, Northwest Territories engaged with the national collection – and in particular, works of art by Indigenous artists – through distance-learning webinars.**
    - **To mark National Indigenous Peoples Day (June 21), artist Simon Brasco led a Creative Thursdays session on the ancient art of birchbarkitch.**
    - **The Gallery launched a National Indigenous History Month playlist on YouTube to promote Indigenous artists and works of art in the national collection.**

- **Partnerships**
  - The Gallery often partners with other organizations, institutions and festival organizers on high-profile programs and events. Notable partnerships in 2018–19 included the projects described below.

    - **The Toronto International Film Festival (TIFF) Partnership** - partnership returned for a new season, presenting the best of Canadian and international films and artists through the TIFF Film Circuit. The Gallery
was also the proud venue partner for the Ottawa International Animation Festival and the Inside Out film festival.

- The Gallery continued to nurture relationships with the broader diplomatic community, partnering with the French Embassy to host La Nuit des idées: Facing our Time, and the Italian Embassy for the lecture The Quest for Culture: The Fight Against the Criminal Organizations that Thrive in the Art Market, among other highlights.
- In partnership with the Institute for Canadian Citizenship, and Immigration, Refugees and Citizenship Canada, the Gallery hosted a special citizenship ceremony to mark International Women’s Day on March 8, 2019, during which fifty candidates were sworn in as Canadian citizens.

Loans

Due to the breadth, quality and uniqueness of the national collection, the Gallery receives a significant number of loan requests each year, attesting to the excellence of its art acquisitions. In 2018–19, the Gallery’s loans program was highly successful: 250 works were displayed as part of the Loans Out program in fifty-two institutions around the world.

In keeping with its mandate to make art known and to share its creations with museum visitors in the Artissimo Gallery.

- Numerous lectures and Meet the Expert sessions were held in conjunction with special exhibitions, featuring talks and tours with Gallery curators and special guests. Highlights included a demonstration on methods of fabrication, preventative care and treatment of silver objects in connection with the Laurent Amiot retrospective, and an exploration of the concept of anthropos (Greek for “human”) within the context of the Anthropocene exhibition.

- In celebration of music, theatre and dance, a number of ensembles and cultural organizations delivered special performances at the Gallery, including: Stella Boreales, the Ottawa Wind Ensemble, Ottawa Chamberfest, Camino Flamenco, Odyssey Showcase and the National Arts Centre Orchestra.

- As part of public programming surrounding Impressionist Treasures: The Ordrupgaard Collection, the Gallery mounted a special pop-up display in Ottawa's Constellation Square. Demonstrations by local artists on Impressionist art techniques were presented throughout the summer months.

- In collaboration with the Dementia Society of Ottawa and Renfrew County, the Gallery’s SPARK! program returned for a third year, offering tours for individuals living with dementia, and their caregivers.

- In October 2018, the Gallery welcomed more than 150 teachers from local school boards in Ontario and Quebec to its first annual Teachers’ Night Out, offering a host of workshops, demonstrations and networking opportunities to inspire innovative, curriculum-based strategies in the arts.

Overall, more than 118,000 people attended the Gallery’s educational and public programming in 2018–19.

Attendance

Owing to remarkable programming and ongoing visitor-centric initiatives, the Gallery welcomed 446,834 visitors to its Ottawa location in 2018–19. This figure represents a 7% increase from the 385,576 visitors in 2017–18, and a 5% increase over projections for the current fiscal year.

In addition to the Gallery’s programming in Ottawa, 489,969 people visited Gallery exhibitions on view outside of the National Capital Region, such as traveling exhibitions or programs organized by the Gallery and its partners.

Virtual Presence

Leveraging digital technology as a means of providing the greatest number of Canadians, and others worldwide, with access to the national collection and the scholarship surrounding it, remained an area of focus in 2018–19. The Gallery’s website and its digital publications—NGC Magazine and the National Gallery of Canada Review—were primary means of sharing the national collection with art lovers across the country and abroad.

Serving as the go-to source for information about the world of Canadian art and activities taking place at the Gallery, NGC Magazine delivered frequently updated material of interest to both the art community and the general public, presented in a bilingual online format that is easily accessible on any device. Articles, artist interviews, videos, photo galleries, exhibition reviews, films and books, as well as behind-the-scenes views of the art world, were all featured.

The National Gallery of Canada Review is the Gallery’s official scholarly journal. Published once a year by the Gallery and its partners.

For the past year, audience engagement with the Gallery through its four social media feeds – Facebook, Instagram, Twitter and YouTube – remained high, with 1,972,976 followers and subscribers recorded as of March 31, 2019. This represents a significant increase of 38% over the previous year.

During the year in review, audience engagement with the Gallery through its four social media feeds – Facebook, Instagram, Twitter and YouTube – remained high, with 1,972,976 followers and subscribers recorded as of March 31, 2019. This represents a significant increase of 38% over the previous year.

Overall, during the past year, through a wide range of stimulating programming and outreach activities, presented both online and at various physical sites, the Gallery furthered knowledge, understanding and enjoyment of art in Canada and abroad. Combined attendance to the Gallery – consisting of physical attendance at the main facility in Ottawa, at all other venues where the Gallery was present, and virtual attendance based on the number of individual visitors to the Gallery’s website – totalled 1,966,162 visitors, an increase of 6.7% over the previous fiscal year.
In addition to its landmark building on Sussex Drive in Ottawa, the Gallery manages two leased storage facilities in Ottawa, and the Canada Pavilion in Venice, Italy. The Accommodation program has two sub-programs: Building Operations and Capital.

Core Responsibility 3

ACCOMMODATION

Sub-program 1

BUILDING OPERATIONS

The secure, efficient and cost-effective operation of its facilities is a priority, and the Gallery is committed to providing a suitable environment for visitors, staff, volunteers and contractors, as well as for the national collection and other physical assets. The Gallery strives to operate its facilities in an environmentally sustainable manner, while also maintaining strict international conservation standards.

Sub-program 2

CAPITAL

The Gallery’s Ottawa facility, in operation since 1988, is a national landmark building. Maintaining the architectural appeal and structural, mechanical and electrical systems of this iconic facility is essential to the Gallery’s long-term sustainability, and its capacity to attract and maintain high numbers of visitors, donors and sponsors. The Gallery maintains a Long-Term Capital Plan, and invests resources in physical and technological infrastructure as required.

Results for ACCOMMODATION

Celebrating the 30th Anniversary of the National Gallery of Canada Building

A special celebration was held in May 2018 to mark the 30th anniversary of the Gallery’s landmark building on Sussex Drive. Visitors enjoyed free admission to the national collection in conjunction with International Museums Day, alongside public tours, musical performances and family art-making activities.

In December 2018, a didactic exhibition celebrating the architecture of the building was mounted in the Gallery’s concourse. Moshe Safdie’s National Gallery of Canada featured more than twenty sketches by Israeli-Canadian architect Moshe Safdie, who designed the now-iconic building thirty years ago.

Building Operations and Capital Investments

The Gallery continued to provide safe, suitable and accessible facilities in 2018–19 to meet both visitor needs and operational requirements. The institution is challenged by limited base capital resources, which in turn affect the number of capital projects that can be initiated in any given year. As a result, capital projects are prioritized, with due regard for the health and safety of visitors and staff, security of the collection, risk assessment and affordability. Notwithstanding these challenges, visitor amenities for the main facility in Ottawa remained an area of focus.

The Gallery continues to address lifecycle issues at its ageing Ottawa facility, and was the grateful beneficiary of additional parliamentary funding of $18.4 million in Budget 2016 – allocated over five years, from 2016–17 through to 2020–21 – to address critical infrastructure and health-and-safety projects.

In 2018–19, several notable projects were advanced, including the refurbishment of two public elevators in the Main Entrance lobby, the replacement of windows, skylights and roofs in the Main Entrance Pavilions and Colonnade, and the rectification of a code deficiency along the mezzanine level of the Colonnade. By April 2019, the two front-lobby elevators had been refurbished, while the window and roof replacement project was successfully completed in December 2018. The final element – improvements to address a potential safety hazard caused by sloped sills in the Colonnade – began in January 2019, and is scheduled for completion in May 2019. The total cost of these three projects is estimated at $11 million.

In addition to capital infrastructure renewal in Ottawa, the Gallery undertook a comprehensive restoration of the Canada Pavilion in Venice, Italy, a building that is dedicated to showcasing Canadian art at the International Art Biennale. Constructed in 1957 in the Giardini di Castello overlooking the Lagoon, the Canada Pavilion is a distinctive structure of brick, glass, wood and steel, designated a heritage building due to its architectural importance, age and location. After more than sixty years, the Pavilion was in need of significant renovations, as well as upgrades to utilities and improvements to landscaping, lighting, temperature control, accessibility and security. At an estimated cost of $5 million, work to restore the Canada Pavilion was completed in May 2018. Funding for the project was provided by philanthropist Reesa Greenberg.

Overall, in 2018–19, a total of $10.6 million was invested in capital undertakings. This level of investment in a wide variety of projects was achieved through $8.4 million in capital funding allocated through Budget 2016, $0.8 million in contributions from the National Gallery of Canada Foundation relating to the restoration of the Canada Pavilion in Venice, and annual capital appropriations.
The Gallery adheres to the governance and management principles outlined in the Federal Accountability Act and the Financial Administration Act. The institution is committed to managing the public and private funds entrusted to it in a transparent and accountable manner. The Internal Services program has three sub-programs: Governance, Administration and Revenue Generation.

Sub-programs 1

**GOVERNANCE**

Sound governance by Gallery management and its Board of Trustees is essential. Through best practices, transparency, accountability and cost-effectiveness, the Gallery is able to fulfill its mandate while meeting its public policy and financial goals. Sound governance also ensures that the appropriate structure, policies and practices are in place to comply with applicable legislation.

The Board of Trustees sets the Gallery’s strategic direction, as detailed in the institution’s Corporate Plan. In addition, the Board ensures that the Gallery follows a Board-approved risk-based internal audit plan.

Sub-programs 2

**ADMINISTRATION**

The Administration sub-program involves appropriate stewardship of available resources through an effective management regime and shared values. The Gallery works to ensure that all of its programs are results-oriented and deliver value for money, while remaining consistent with government priorities. This is achieved through a rigorous financial-management framework that combines appropriate control systems with management risks and measuring performance.

The Gallery values its workforce and strives to create a work environment in which people can maximize their potential and contribute fully to the success of the organization. It has developed human resources practices aimed at effective recruitment, staff retention and development, as well as a positive labour-relations environment.

Sub-programs 3

**REVENUE GENERATION**

The Gallery supplements its annual parliamentary appropriations with revenues generated through commercial activities (such as Boutique sales, admission and parking fees, audioguide and facility rentals, and commissions from onsite restaurant operations), memberships, sponsorships and contributions from individuals, corporations and foundations, including the National Gallery of Canada Foundation.

Revenues are directly affected by attendance levels, which are in turn influenced by the nature and quality of the programming in place, and by tourism levels, among other factors.

Contributions from the National Gallery of Canada Foundation – as well as those from corporations, individuals and other foundations – are often donated for specific purposes, ranging from art acquisitions to research and public programming. Annual fundraising targets are based on anticipated requirements for the upcoming planning period, and measures are taken to ensure that expenses related to a given project are consistent with the specified purpose. The Gallery only recognizes a contribution as revenue in the year in which the project is undertaken (i.e., when the expenses occur).

**Results for INTERNAL SERVICES**

During 2018–19, efforts to optimize the Gallery’s governance processes continued. The institution’s Audit of Cybersecurity – which aimed to ensure that cybersecurity controls and processes were sound and functioning as intended – was completed, and the final report was presented to the Board of Trustees in June 2018. The Audit revealed that the Gallery has made important proactive efforts in maintaining an overall good security posture to protect its Information Technology (IT) infrastructure and information systems with regards to cybersecurity. No high-risk areas were identified. The Audit’s overall assessment categorized the Gallery as a mature organization in its IT Security practices.

Progress continued on the implementation of the Gallery’s Information Management (IM)/Information Technology (IT) strategic plan, along with the requisite systems, tools and policies. By March 31, 2019, overall implementation of IM/IT strategic initiatives stood at 98%.

Additional information on earned and contributed revenue can be found in the Management Discussion and Analysis section of this Report.

Efforts to engage visitors, members and donors were once again a key element of Gallery operations. By March 31, 2019, memberships to the Gallery totaled 12,694 households, resulting in $875,963 in membership revenue, an increase of 25% as compared to the target of $700,000. Sponsorships (including sponsorships in kind) and contributions (including those from the National Gallery of Canada Foundation) for the year totaled close to $4.4 million. This figure excludes objects donated to the collection.

Overall, in 2018–19, the Gallery reported earned and contributed revenue of $13.5 million – or $18 million, when including objects contributed to the collection.

Strong efforts to expand audiences and increase the upward trend in attendance, which directly affects revenue, proved successful. As at March 31, 2019, the institution was reporting $1.1 million in earned (operating) revenue, an increase of 18% as compared to the target of $7.7 million.
## STRATEGIC PRIORITIES

The following section outlines the Gallery’s strategic priorities with their expected outcomes, strategies, key deliverables, targets and status, for 2018–19 through to 2022–23. Additional information is available in the Gallery’s Corporate Plan.

### Strategic Priority 1
**COLLECTION MANAGEMENT**

<table>
<thead>
<tr>
<th>Strategic Outcome in Five Years</th>
<th>The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.</th>
</tr>
</thead>
</table>

### Strategy 1
**STRATEGICALLY MANAGE ART STORAGE**

**Objective:** Develop a flexible, scalable and strategic approach to art storage.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Acquisitions Policy, Plan and Processes are reviewed and revised to ensure that key elements of collections management are considered as part of the acquisition approval process, with particular attention being paid to the pre-acquisition process for the acceptance of works of art.</td>
<td>An internal task force is created to review the entire pre-acquisition process, by March 2020</td>
</tr>
<tr>
<td>2</td>
<td>A strategic review of storage management and resource needs is completed to maintain and safeguard the collection. Specific areas of focus include: 1. Sources of funds for additional art storage space to meet immediate to medium-term needs; and 2. Leveraging the relationship with the National Museum of Science and Technology to address the immediate need for 20,000 additional square feet of storage space at the Collection and Conservation Centre.</td>
<td>By March 2019</td>
</tr>
</tbody>
</table>

### Strategy 2
**ADDRESS IMPEDIMENTS TO PROMOTING THE COLLECTION**

**Objective:** Facilitate the promotion and dissemination of art from the national collection.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Formal policy advice with recommendations to amend the current copyright law, in line with international best practices, is prepared and provided to Government.</td>
<td>By March 2020</td>
</tr>
</tbody>
</table>

### Strategy 3
**DIGITIZE THE NATIONAL COLLECTION**

**Objective:** Broaden access to the national collection, leveraging current and future technologies.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>A strategy to digitize and disseminate the national collection as it grows is developed, to render the images accessible for internal use and, copyright permitting, for public access.</td>
<td>By September 2020</td>
</tr>
<tr>
<td>5</td>
<td>All newly acquired artworks are photographed, fully digitized and documented.</td>
<td>Beginning in April 2018 and ongoing, within three months of acquisition (except for works that require complex installation).</td>
</tr>
<tr>
<td>6</td>
<td>The collection of the Canadian Photography Institute (CPI) is digitized and publicly accessible.</td>
<td>Beginning in April 2018 and ongoing</td>
</tr>
<tr>
<td>7</td>
<td>A dedicated portal is created, through which the collection of the Canadian Photography Institute (CPI) is accessed.</td>
<td>By March 2021</td>
</tr>
</tbody>
</table>
Strategic Priority 2
AUDIENCE DEVELOPMENT

Strategic Outcome in Five Years
The NGC’s visitor-centric approach positions the Gallery as a prime cultural destination, resulting in a broad and diverse audience.

Strategy 4
RE-ENGINEER THE OUTREACH PROGRAM

Objective: Provide access to the national collection and to the NGC’s expertise in Canada, and promote Canadian art internationally, through a re-engineered outreach program that is collaborative and sustainable.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 A new outreach program, with the requisite human and financial resources, is presented to the Board of Trustees.</td>
<td>By September 2018</td>
<td>Program status update was presented to the Board in March 2019. The targeted completion date has been changed to fiscal year 2020–21. The project is 60% complete.</td>
</tr>
<tr>
<td>9 With National Gallery of Canada Foundation funding support, an exhibition on Canadian art is developed for touring internationally.</td>
<td>By March 2021</td>
<td>On track and 90% complete.</td>
</tr>
<tr>
<td>10 Partnerships with the Canada Council for the Arts, the Canadian Museum of History, the National Film Board of Canada, and Library and Archives Canada on strategic outreach initiatives are established.</td>
<td>By March 2021, 2 to 3 projects are jointly developed</td>
<td>100% complete.</td>
</tr>
<tr>
<td>11 Through a revised Museums’ Orientation Program, the NGC’s expertise in art history, museology and conservation is shared online and/or onsite.</td>
<td>By March 2022</td>
<td>5% complete. Research on best practices and new program direction is underway.</td>
</tr>
<tr>
<td>12 An exhibition and a publication documenting the project to restore the Canada Pavilion in Venice, fundraised for by the National Gallery of Canada Foundation, is produced.</td>
<td>By May 2019</td>
<td>An exhibition titled Canada Builds/Rebuilds a Pavilion in Venice was presented at the 36th International Architecture Exhibition in Venice from May 24 to November 26, 2018. The targeted completion date for the publication has been changed to the fall of 2019; it is 80% complete.</td>
</tr>
<tr>
<td>13 The Gallery is the Commissioner for Canada’s representation at the 2019 and 2021 Venice Biennale, thereby contributing to the Government’s priority of Showcasing Canada’s Cultural Industries to the World.</td>
<td>May 2019 and May 2021</td>
<td>Plans for the 2019 Biennale are 100% complete. The artist collective Isuma will represent Canada at the 58th International Art Exhibition. Planning for the 2021 Biennale is underway and on track.</td>
</tr>
</tbody>
</table>

Strategy 5
ENHANCE THE VISITOR EXPERIENCE

Objective: Offer high-quality experiences and diversified programming to visitors, onsite and online.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>14 Tools designed to measure the quality of the visitor experience are identified and implemented.</td>
<td>By March 2020</td>
<td>On track and 20% complete.</td>
</tr>
<tr>
<td>15 Upgrades to the Gallery’s Wi-Fi infrastructure are assessed and implemented.</td>
<td>By September 2020</td>
<td>100% complete.</td>
</tr>
<tr>
<td>16 A new multimedia guide that is responsive to the needs of visitors is developed.</td>
<td>Research by April 2018; Guide by September 2020</td>
<td>The research portion of this project is delayed and 75% complete. Development of the multimedia guide will follow.</td>
</tr>
<tr>
<td>17 A project charter for a permanent Learning Centre (The HUB) – onsite and online – is developed, including the identification of the required resources.</td>
<td>By March 2020</td>
<td>On track and 25% complete.</td>
</tr>
<tr>
<td>18 A dedicated gallery for Prints and Drawings exhibitions is created.</td>
<td>By May 2019</td>
<td>The targeted completion date for this project has been changed to November 2019. The project is 10% complete.</td>
</tr>
</tbody>
</table>
Strategy 6
INCREASE ATTENDANCE

Objective: Onsite and online programming, promotion, and key partnerships attract a large and diverse audience, which consequently contributes to the institution’s financial sustainability and growth.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>An engaging and diverse five-year exhibition program for Ottawa, and for Canadian and international venues, along with associated marketing and public programming components, is developed.</td>
<td>By March 2019</td>
</tr>
<tr>
<td>20</td>
<td>400,000 visitors annually to NGC in Ottawa, and 250,000 visitors annually at venues outside of Ottawa (excluding Venice).</td>
<td>By March 2019 and onward</td>
</tr>
<tr>
<td>21</td>
<td>325,000 visitors at the Canada Pavilion in Venice at the 2019 and 2021 Art Biennales.</td>
<td>In 2019 and 2021</td>
</tr>
</tbody>
</table>

Strategy 7
OPTIMIZE THE GALLERY’S RELEVANCE TO A MULTI-ETHNIC SOCIETY

Objective: Encourage greater participation of an ever-broader audience of Canadians.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>A Trans-Cultural Think Tank (Pluralism Council) comprised of Canadian and international specialists on art, each with connections to major ethnic minority groups in Canada, is established, to help answer the question: How can the NGC best serve a multi-ethnic society?</td>
<td>By December 31, 2018 and ongoing</td>
</tr>
</tbody>
</table>

Strategy 8
OPTIMIZE INSTITUTIONAL PERFORMANCE

Objective: Maximize employee engagement and organizational efficiency.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
</table>
| 23 | An employee engagement survey is conducted and action plans are developed and implemented. | • Phase 1: Customize the survey by mid-February 2018  
• Phase 2: Distribute the survey and obtain results by March 2018  
• Phase 3: Analyze and develop action plans by March 2019  
• Phase 4: Implement action plans and monitor results as soon as possible, and no later than March 2022 | Phases 1, 2 and 3 are 100% complete.  
Phase 4 has been delayed. |

Strategy 9
DEVELOP A STRATEGIC VISION FOR INFORMATION MANAGEMENT AND INFORMATION TECHNOLOGY

Objective: Articulate a clear and compelling direction for Information Management (IM) and Information Technology (IT) planning and prioritization aligned with business strategy.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>A strategic plan for IM/IT is developed.</td>
<td>By March 2019</td>
</tr>
<tr>
<td>25</td>
<td>Human and financial resources required to implement the IM/IT strategic plan are identified and secured.</td>
<td>By March 2020</td>
</tr>
</tbody>
</table>
Strategy 10
REVITALIZE CAPITAL INFRASTRUCTURE

Objective: Strengthen the Gallery’s infrastructure to support the delivery of its mandate.

<table>
<thead>
<tr>
<th>Key Deliverables</th>
<th>Targets</th>
<th>Status on March 31, 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>Using capital funds allocated through Budget 2016: 1. Windows, roofs, sails and blinds in the Main Entrance Pavilion and Colonnade are replaced; 2. Two front lobby elevators are refurbished; and 3. The sloped sill safety issue on the mezzanine level of the Colonnade is addressed.</td>
<td>Capital infrastructure is improved. All three projects are completed by Spring 2019.</td>
</tr>
<tr>
<td>27</td>
<td>Health and safety projects, funded through Budget 2016, are completed.</td>
<td>Health and safety is improved. Projects are completed by 2021.</td>
</tr>
<tr>
<td>28</td>
<td>Funded by the National Gallery of Canada Foundation, the restoration of the Canada Pavilion in Venice, Italy, is completed.</td>
<td>By May 2018.</td>
</tr>
<tr>
<td>29</td>
<td>Audiovisual lifecycle investments in the Ronald N. Maninl Boardroom are implemented.</td>
<td>By March 2020.</td>
</tr>
</tbody>
</table>

CONCLUSION

Through best practices, active engagement of visitors and donors, a vibrant outreach program, and its dedicated staff, the Gallery has successfully met its mandated obligations, and effectively advanced the strategic priorities set by its Board of Trustees for 2018-19.

Partners and Donors

In order 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.
# Partnerships

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

<table>
<thead>
<tr>
<th>Partnerships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bell</td>
</tr>
<tr>
<td>Artisimo and Family Sundays</td>
</tr>
<tr>
<td>Black &amp; McDonald</td>
</tr>
<tr>
<td>National Gallery of Canada Christmas Tree; Birthday Celebration: Your Building’s Turning 50</td>
</tr>
<tr>
<td>Deserres</td>
</tr>
<tr>
<td>Creative Thursdays</td>
</tr>
<tr>
<td>Nordstrom</td>
</tr>
<tr>
<td>School Bus Program</td>
</tr>
<tr>
<td>PACART</td>
</tr>
<tr>
<td>International Exhibitions Organizers Conference (2018)</td>
</tr>
<tr>
<td>TD Bank Group</td>
</tr>
<tr>
<td>TD Internship Program</td>
</tr>
<tr>
<td>VIA Rail Canada</td>
</tr>
<tr>
<td>National Gallery of Canada Christmas Tree-Lighting Event</td>
</tr>
</tbody>
</table>

Other Sponsors and Partners

Almyr Construction Inc.; ArcticNet; Art Canada Institute; Bullfrog Power; Canada Council for the Arts; Canadian Chamber Choir; Carleton University; Department of Canadian Heritage; Embassy of Denmark in Canada; French Embassy in Canada; Immigration, Refugees and Citizenship Canada; Inside Out; Institute for Canadian Citizenship; Italian Embassy in Ottawa; Laferre de la Capitale; Lecompte Electric Inc.; Musica Viva Singers; National Arts Centre; National Capital Concert Band; National Film Board of Canada; New York Times; Nordstrom; Odyssey Showcase: Canada Roars; Ottawa Chamberfest; Ottawa International Animation Festival; Ottawa Suzuki Strings; Ottawa Wind Ensemble; Regional Elevator; Sobey Art Foundation; Swing ‘N Scafff Inc.; Toronto International Film Festival; University of Ottawa; University of Ottawa – Stonecroft Lecture Series; Waddington’s.

<table>
<thead>
<tr>
<th>PARTNERSHIPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don and Sheila Bayne</td>
</tr>
<tr>
<td>Mrs. Francine Belleau and Dr. George Tawagi</td>
</tr>
<tr>
<td>David and Cynthia Blumenthal</td>
</tr>
<tr>
<td>Brian Brown</td>
</tr>
<tr>
<td>Michel Collette</td>
</tr>
<tr>
<td>Costco Wholesale Canada Ltd.</td>
</tr>
<tr>
<td>Donna and Duart Crabtree</td>
</tr>
<tr>
<td>Donald Dalziel and Jan A. Laws</td>
</tr>
<tr>
<td>Shannon Day-Newman and Don Newman</td>
</tr>
<tr>
<td>Albert and Christa Fall</td>
</tr>
<tr>
<td>Robert Marland and Jane Forsyth</td>
</tr>
<tr>
<td>M. Godbee</td>
</tr>
<tr>
<td>Robert Hindley</td>
</tr>
<tr>
<td>Julie Hodgson</td>
</tr>
<tr>
<td>Anna and Geoffrey Hoke</td>
</tr>
<tr>
<td>S. Hryckie</td>
</tr>
<tr>
<td>Mark Hussey and Daryl Banke</td>
</tr>
<tr>
<td>David Jaraway</td>
</tr>
<tr>
<td>Mr. Alan and Mrs. Helen Klinkhoff</td>
</tr>
<tr>
<td>Dr. Dennis and Mrs. Sharon Lanigan</td>
</tr>
<tr>
<td>S.R. Lawrence</td>
</tr>
<tr>
<td>In Memory of Dr. Ken Loewin</td>
</tr>
<tr>
<td>Louise MacCallum and Michael Barnsijn</td>
</tr>
<tr>
<td>Thomas Morris</td>
</tr>
<tr>
<td>Sean and Jamilah Murray</td>
</tr>
<tr>
<td>Constance B. O’Donnell</td>
</tr>
<tr>
<td>Maxine Oldham</td>
</tr>
<tr>
<td>John Osborne</td>
</tr>
<tr>
<td>Ian Pringle</td>
</tr>
<tr>
<td>Dr. Wendy Quinlan-Gagnon</td>
</tr>
<tr>
<td>C.A. Robertson</td>
</tr>
<tr>
<td>Rosanna Ruthe</td>
</tr>
<tr>
<td>Hugh Sheuell and Karin Adltech</td>
</tr>
<tr>
<td>Farid Shodjaee and Laurie Zuddo</td>
</tr>
<tr>
<td>Nan Shuttleworth</td>
</tr>
<tr>
<td>Michael and Caron Stewart</td>
</tr>
<tr>
<td>Jacques Tailon and Christine Lalonde</td>
</tr>
<tr>
<td>Takao Tanabe and Anora Thorne</td>
</tr>
<tr>
<td>Irene Thomson</td>
</tr>
<tr>
<td>Hugh, Marguerite, Emma and Peter Thorne</td>
</tr>
<tr>
<td>Renelia Maria Tremblay and Gregory Adams</td>
</tr>
<tr>
<td>Mary Ann and Chris Turnbull</td>
</tr>
<tr>
<td>Brenda van den Horn and David Frechette</td>
</tr>
<tr>
<td>Harriet E. and Gordon Walker</td>
</tr>
<tr>
<td>In Memory of Thomas Howard Wastram</td>
</tr>
<tr>
<td>Three anonymous donors</td>
</tr>
</tbody>
</table>
Acquisitions

Each year, the National Gallery of Canada acquires works of art based on recommendations from its highly skilled curators and external advisors. Works are selected for their aesthetic and historical importance, educational value, and potential to enhance the national collection.
### EARLY CANADIAN ART

**PAINTINGS**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>48488</td>
<td>WENDT, HANS</td>
<td>Paper Strips #5</td>
<td>2017</td>
<td>Watercolour on paper</td>
<td>147 × 95.5 cm (approx.)</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48489</td>
<td>WENDT, HANS</td>
<td>Paper Strips #3</td>
<td>2017</td>
<td>Watercolour on paper</td>
<td>131 × 96 cm (approx.)</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48490</td>
<td>WENDT, HANS</td>
<td>Corsage</td>
<td>2017</td>
<td>Watercolour on paper</td>
<td>136 × 98 cm (approx.)</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48491</td>
<td>MCINTOSH, ELIZABETH</td>
<td>Linear Painting #6: Birren Yellow-Grey</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48500</td>
<td>KIWANGA, KAPWANI</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2018</td>
<td>Acrylic and sand on canvas</td>
<td>10.3 × 15.2 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48501</td>
<td>KIWANGA, KAPWANI</td>
<td>Linear Painting #3: Dr. Sherman’s Corrections</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>175.5 × 145 × 3 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48502</td>
<td>KIWANGA, KAPWANI</td>
<td>Linear Painting #4: Weyburn Mental Hospital</td>
<td>2017</td>
<td>Acrylic on canvas</td>
<td>183.5 × 183.5 × 4.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48503</td>
<td>KIWANGA, KAPWANI</td>
<td>Linear Painting #5: Candida At the Window</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>173.2 × 233.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48504</td>
<td>KIWANGA, KAPWANI</td>
<td>Linear Painting #2: Large Impulses XV</td>
<td>2018</td>
<td>Acrylic and ink on canvas</td>
<td>203.5 × 274 × 4.6 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48505</td>
<td>KIWANGA, KAPWANI</td>
<td>Linear Painting #1: The Boarding House</td>
<td>2018</td>
<td>Acrylic and ink on canvas</td>
<td>152.5 × 229 × 6.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48506</td>
<td>KIWANGA, KAPWANI</td>
<td>Pink Strip</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>147 × 95 cm (approx.)</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48507</td>
<td>KIWANGA, KAPWANI</td>
<td>From the Edge No. 2</td>
<td>2016–17</td>
<td>Acrylic on canvas</td>
<td>10.3 × 15.2 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48508</td>
<td>KIWANGA, KAPWANI</td>
<td>Pink Strip</td>
<td>2017</td>
<td>Acrylic on canvas</td>
<td>147 × 95 cm (approx.)</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48509</td>
<td>KIWANGA, KAPWANI</td>
<td>Latex on drywall</td>
<td>2018</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48510</td>
<td>KIWANGA, KAPWANI</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2018</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48511</td>
<td>KIWANGA, KAPWANI</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2017</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48512</td>
<td>KIWANGA, KAPWANI</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2017</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
</tbody>
</table>

**SCULPTURES**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>48557</td>
<td>KIWANGA, KAPWANI</td>
<td>WiFi 1</td>
<td>2017</td>
<td>Oil and sand on canvas</td>
<td>213.6 × 152.6 × 3 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
</tbody>
</table>

### LATER CANADIAN ART

**PAINTINGS**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>48609</td>
<td>GLABUSH, SKY</td>
<td>The Clearing</td>
<td>2017</td>
<td>Oil on canvas</td>
<td>29.9 × 21.6 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48610</td>
<td>GLABUSH, SKY</td>
<td>The Boarding House</td>
<td>2018</td>
<td>Oil on canvas</td>
<td>29.9 × 21.6 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48611</td>
<td>GLABUSH, SKY</td>
<td>Library #140, Evidence of the Avant Garde Exhibit</td>
<td>2018</td>
<td>Library #140, Evidence of the Avant Garde Exhibit</td>
<td>29.9 × 21.6 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48612</td>
<td>GLABUSH, SKY</td>
<td>Library #137, Evidence of the Avant Garde Exhibit</td>
<td>2018</td>
<td>Library #137, Evidence of the Avant Garde Exhibit</td>
<td>29.9 × 21.6 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48613</td>
<td>GLABUSH, SKY</td>
<td>Library #135, Evidence of the Avant Garde Exhibit</td>
<td>2018</td>
<td>Library #135, Evidence of the Avant Garde Exhibit</td>
<td>29.9 × 21.6 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
</tbody>
</table>

**DRAWINGS**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>48643</td>
<td>BALZAR, JOHN</td>
<td>Coloured pencil on wove paper</td>
<td>1929</td>
<td>Coloured pencil on wove paper</td>
<td>96.5 × 126.5 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48644</td>
<td>BARROW, DANIEL</td>
<td>In My Head</td>
<td>2004</td>
<td>Coloured pencil on wove paper</td>
<td>96.5 × 126.5 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48644.1</td>
<td>BARROW, DANIEL</td>
<td>#135, Evidence of the Avant Garde Exhibit</td>
<td>2018</td>
<td>Coloured pencil on wove paper</td>
<td>96.5 × 126.5 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48644.2</td>
<td>BARROW, DANIEL</td>
<td>#137, Evidence of the Avant Garde Exhibit</td>
<td>2018</td>
<td>Coloured pencil on wove paper</td>
<td>96.5 × 126.5 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48644.3</td>
<td>BARROW, DANIEL</td>
<td>#140, Evidence of the Avant Garde Exhibit</td>
<td>2018</td>
<td>Coloured pencil on wove paper</td>
<td>96.5 × 126.5 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
</tbody>
</table>

**CONTEMPORARY CANADIAN ART**

**SCULPTURES**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>48645</td>
<td>SULLIVAN, DIORIX</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2017</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48646</td>
<td>SULLIVAN, DIORIX</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2016</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48647</td>
<td>SULLIVAN, DIORIX</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2015</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48648</td>
<td>SULLIVAN, DIORIX</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2014</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48649</td>
<td>SULLIVAN, DIORIX</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2013</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
<tr>
<td>48650</td>
<td>SULLIVAN, DIORIX</td>
<td>Operating Room (St Luke’s Hospital, San Francisco, California)</td>
<td>2012</td>
<td>Latex on drywall</td>
<td>210 × 76 cm</td>
<td>Gift of the artist, Toronto</td>
</tr>
</tbody>
</table>

### DECORATIVE ARTS

**PAPER STRIPS**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>48486</td>
<td>WENDT, HANS</td>
<td>Paper Strips</td>
<td>2017</td>
<td>Watercolour on paper</td>
<td>147 × 95 cm (approx.)</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48487</td>
<td>WENDT, HANS</td>
<td>Paper Strips</td>
<td>2017</td>
<td>Watercolour on paper</td>
<td>147 × 95 cm (approx.)</td>
<td>Gift of the artist, Montreal</td>
</tr>
</tbody>
</table>

**ARTISTIC OBJECTS**

<table>
<thead>
<tr>
<th>Reference</th>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>48491</td>
<td>MCINTOSH, ELIZABETH</td>
<td>Linear Painting #6: Birren Yellow-Grey</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>183.5 × 183.5 × 4.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48492</td>
<td>MCINTOSH, ELIZABETH</td>
<td>Linear Painting #5: Candida At the Window</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>183.5 × 183.5 × 4.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48493</td>
<td>MCINTOSH, ELIZABETH</td>
<td>Linear Painting #4: Weyburn Mental Hospital</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>183.5 × 183.5 × 4.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48494</td>
<td>MCINTOSH, ELIZABETH</td>
<td>Linear Painting #3: Dr. Sherman’s Corrections</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>183.5 × 183.5 × 4.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48495</td>
<td>MCINTOSH, ELIZABETH</td>
<td>Linear Painting #2: Large Impulses XV</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>183.5 × 183.5 × 4.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
<tr>
<td>48496</td>
<td>MCINTOSH, ELIZABETH</td>
<td>Linear Painting #1: The Boarding House</td>
<td>2018</td>
<td>Acrylic on canvas</td>
<td>183.5 × 183.5 × 4.5 cm</td>
<td>Gift of the artist, Montreal</td>
</tr>
</tbody>
</table>
Loans

Due to the breadth, quality and uniqueness of the national collection, the National Gallery of Canada receives a significant number of loan requests each year, attesting to the excellence of its art acquisitions.
Between April 1, 2018 and March 31, 2019, the Gallery loaned 250 works from the collection to twenty-seven institutions in Canada for thirty-nine exhibitions, and to twenty-five institutions outside of Canada for twenty-nine exhibitions.

The figures in parentheses are the number of works by each artist that were loaned.

### CANADA

#### ALBERTA

**CALGARY**

- **Elder Foundation**
  - L-2298
  
  Agnes Martin. The mind knows what the eye does not see
  
  September 22, 2018 to April 28, 2019
  
  Martin, Agnes (1)

- **Touring**
  
  Elder Foundation, Calgary, September 22 to December 23, 2018
  
  Edmonton Art Gallery, Regina, January 26 to April 28, 2019

- **Nicole Galleries**
  - L-2316
  
  The Writing on the Wall: Works of
  
  2265 artists that were loaned.

- **Touring**
  
  Edmonton Art Gallery, Regina, January 26 to April 28, 2019

### BRITISH COLUMBIA

#### VANCOUVER

- **Vancouver Art Gallery**
  - L-2273
  
  2013. Sculpture + Problems
  
  April 28 to August 25, 2018
  
  Béné, John (3)

- **Touring**
  
  Vancouver Art Gallery, Toronto, July 12 to October 28, 2018

### OTTAWA

- **Canadian War Museum**
  - L-2186
  
  Witness: Canadian Art of the First
  
  World War
  
  September 25, 2018 to January 6, 2019
  
  Mihesuah, David B. (3)

- **Touring**
  
  Victory Art Gallery, Moncton, September 25, 2018 to January 6, 2019

- **Ontario Art Gallery**
  - L-2279
  
  Adelleünsinger/Nous contes un peu
  
  mon histoire/MV XRS Becomes Stories
  
  April 20 to September 16, 2018
  
  Dallaire, Jean (2)

### QUEBEC

- **Montreal Museum of Fine Arts**
  - L-2260
  
  Water Works
  
  February 10 to May 27, 2018
  
  Goodwin, Betty (1)

### SASKATCHEWAN

- **Saskatoon Art Gallery**
  - L-2207
  
  Monet, Pissarro and more
  
  Impressionism in the Age of Industry:
  
  Art of the Modern World
  
  September 25, 2018 to January 5, 2019
  
  Monet, Claude (1)

### MANITOBA

- **Galvanic Art Gallery**
  - L-2286
  
  The Eye Has Not Seen
  
  Agnes Martin: The mind knows what
  
  the eye does not see
  
  L-2258

### NEW BRUNSWICK

#### FREDERICTON

- **Hermitage Art Gallery**
  - L-2257
  
  The Writing on the Wall: Works of
  
  2265 artists that were loaned.

- **Touring**
  
  Canadian War Museum, Ottawa, September 15, 2018 to January 6, 2019

### NEWFOUNDLAND & LABRADOR

#### ST. JOHN’S

- **Art Gallery of Newfoundland and Labrador**
  - L-2259
  
  The Eye Has Not Seen
  
  Agnes Martin: The mind knows what
  
  the eye does not see
  
  L-2258

### ONTARIO

#### HAMILTON

- **Art Gallery of Hamilton**
  - L-2261
  
  Nobody Was …
  
  Tales of an Empty Cabin: Somebody
  
  Nobody Was …
  
  L-2338

### THUNDER BAY

- **Thunder Bay Art Gallery**
  - L-2265
  
  Rise of Women: Female Fortitude in
  
  European art
  
  January 5 to April 16, 2018
  
  Davies, Thomas (1)

### OTTAWA

- **Ottawa Art Gallery**
  - L-2266
  
  World War
  
  Witness – Canadian Art of the First
  
  World War
  
  September 25, 2018 to January 6, 2019
  
  Milne, David B. (3)

### TORONTO

- **Art Gallery of Ontario**
  - L-2267
  
  Indigenous Art: A New Lens, A New
  
  Language
  
  September 15, 2018 to January 6, 2019
  
  Belmore, Rebecca (4)

### ART MUSEUMS OF THE UNIVERSITY OF TORONTO

- **Royal Ontario Museum**
  - L-2268
  
  BGL: Spectacle + Problems
  
  April 28 to August 25, 2018
  
  Fones, Robert (1)

### ART MUSEUMS OF THE UNIVERSITY OF OTTAWA

- **National Gallery of Canada**
  - L-2269
  
  Julian Routh: Taking the Monumental
  
  July 12 to October 28, 2018
  
  Baines, Tim (1)

- **Touring**
  
  Art Museum of the University of Toronto, July 12 to October 28, 2018

### ART MUSEUMS OF THE UNIVERSITY OF MONTREAL

- **Touring**
  
  Art Museum of the University of Toronto, July 12 to October 28, 2018

### ART MUSEUMS OF THE UNIVERSITY OF WINNIPEG

- **National Gallery of Canada**
  - L-2270
  
  Julian Routh: Facing the Monumental
  
  July 12 to October 28, 2018
  
  Baines, Tim (1)

### ART MUSEUMS OF THE UNIVERSITY OF CALGARY

- **National Gallery of Canada**
  - L-2271
  
  Julian Routh: Facing the Monumental
  
  July 12 to October 28, 2018
  
  Baines, Tim (1)
Exhibitions

The National Gallery of Canada makes the national collection visible and accessible through its exhibitions and installations. Each year it produces exhibitions for its main site in Ottawa, and for travel across Canada and abroad.
In 2018–19, the Gallery organized forty-two exhibitions, twenty-four of which were presented in Ottawa. In addition to its programming in Ottawa, there were eighteen exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, the United States, the United Kingdom and Italy.

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**SPECIAL EXHIBITIONS PRESENTED AT THE NATIONAL GALLERY OF CANADA IN OTTAWA**

**Gold and Silver: Images and Illusions of the Gold Rush**
Canadian Photography Institute
November 3, 2017 to April 2, 2018

**Frontiers: Views of the U.S.-Mexico Border**
Canadian Photography Institute
November 3, 2017 to April 2, 2018

**PhotoLab 3: Between Friends**
Canadian Photography Institute
November 3, 2017 to April 2, 2018

**BC Artists: The Gary Sim Donation**
Library and Archives
January 23 to May 6, 2018

**Governor General’s Awards in Visual and Media Arts 2018**
Organized by the National Gallery of Canada in collaboration with the Canada Council for the Arts
Lower Contemporary Galleries
March 29 to August 5, 2018

**PhotoLab 4: New Generation Photography Award**
Canadian Photography Institute
April 13 to August 19, 2018

**The Extended Moment: Fifty Years of Collecting Photographs**
Canadian Photography Institute
May 31 to September 20, 2018

Library and Archives
May 1 to September 9, 2018

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**Laurence Amiot: Canadian Master Silversmith**
Prints and Drawings Gallery
May 17 to September 29, 2018

**Impressionist Treasures: The Ordrupgaard Collection**
Organized by the National Gallery of Canada
Special Exhibitions Galleries
May 17 to September 2, 2018

**Masters of Venetian Portraiture: Veronese, Tiepolo, Vittoria**
Masterpiece in Focus Gallery
June 8 to September 16, 2018

**The Alumnae Society Awards for Excellence in Book Design in Canada 2017**
Library and Archives
September 6 to October 14, 2018

**Anthropocene**
Canadian Photography Institute
September 28, 2018 to February 24, 2019

**Halifax Harbour 1918**
Organized by the National Gallery of Canada in partnership with the Art Gallery of Nova Scotia
Masterpiece in Focus Gallery
October 12, 2018 to March 17, 2019

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**The Origins of Photography**
Library and Archives
October 19, 2018 to February 3, 2019

**Oscar G. Rejlander: Artist Photographer**
Canadian Photography Institute
October 19, 2018 to February 3, 2019

**PhotoLab 5: Althea Thauberger**
Canadian Photography Institute
October 19, 2018 to February 3, 2019

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**The Origins of Photography Library**
Library and Archives
October 19, 2018 to February 3, 2019

**Paul Klee: The Burgram Collection from The Metropolitan Museum of Art**
Organized by the National Gallery of Canada in collaboration with the National Gallery of Canada
Special Exhibitions Galleries
November 30, 2018 to March 17, 2019

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**Selections from the Permanent Collection in Tribute to Marc Mayer**
Upper Contemporary Galleries
November 30, 2018 to July 7, 2019

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**Moshe Safdie’s National Gallery of Canada**
Concourse adjacent to Scotiabank Studio
December 21, 2018 to May 12, 2019

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**Labour of Love: Selections from Some Small Canadian Presses**
Library and Archives
February 5 to June 9, 2019

**Multitude, Solitude: The Photographs of Dave Heath**
Organized by the National Gallery of Canada in collaboration with the Canadian Photography Institute of the National Gallery of Canada
Special Exhibitions Galleries
March 31, 2019 to September 2, 2019

**Governor General’s Awards in Visual and Media Arts 2019**
Organized by the National Gallery of Canada in collaboration with the Canada Council for the Arts
Lower Contemporary Galleries
March 29 to August 5, 2019
NATIONAL OUTREACH

David Altmejd: The Vessel
Winnipeg Art Gallery
(Winnipeg, Manitoba)
November 25, 2017 to April 8, 2018

Photography in Canada: 1960-2000
The Rooms St. John’s, Newfoundland
January 27 to April 21, 2018

David Altmejd: The Vessel
Winnipeg Art Gallery
(Winnipeg, Manitoba)
November 25, 2017 to April 8, 2018

Photography in Canada: 1960-2000
The Rooms St. John’s, Newfoundland
January 27 to April 21, 2018

James Wilson Morris: The A.K. Prakash Collection in Trust to the Nation
Art Gallery of Alberta
(Edmonton, Alberta)
February 15 to May 21, 2018

James Wilson Morris: The A.K. Prakash Collection in Trust to the Nation
Art Gallery of Alberta
(Edmonton, Alberta)
February 15 to May 21, 2018

James Wilson Morris: The A.K. Prakash Collection in Trust to the Nation
Art Gallery of Alberta
(Edmonton, Alberta)
February 15 to May 21, 2018

James Wilson Morris: The A.K. Prakash Collection in Trust to the Nation
Art Gallery of Alberta
(Edmonton, Alberta)
February 15 to May 21, 2018

INTERNATIONAL OUTREACH

David Milne: Modern Painting
Organized by the Dulwich Picture Gallery and the McMichael Canadian Art Collection in collaboration with the Vancouver Art Gallery, with the exceptional support of the National Gallery of Canada
Vancouver Art Gallery
(Vancouver, British Columbia)
June 16 to September 9, 2018

Lisette Model: Photographs from the Canadian Photography Institute of the National Gallery of Canada
Boca Raton Museum of Art
(Boca Raton, Florida, USA)
April 24 to October 21, 2018

Canada Builds/Rebuilds a Pavilion in Venice
Canada Pavilion, 2018 Venice Architecture Biennale (Venice, Italy)
May 26 to November 25, 2018

The Extended Moment: Fifty Years of Collecting Photographs
The Morgan Library & Museum
(New York, New York, USA)
February 15 to May 26, 2019

Oscar G. Rejlander: Artist Photographer
J. Paul Getty Museum
(Los Angeles, California, USA)
March 12 to June 9, 2019

Publications and Copyright
The National Gallery of Canada produces numerous publications to complement programming, enrich scholarship, and contribute to the world’s art history.
All of the Gallery’s collection-based books and exhibition catalogues are published in both official languages: some are bilingual and others are published as separate French and English editions.

Between April 1, 2018 and March 31, 2019, the Gallery produced the following scholarly publications:

**LAURENT AMIOT:**
**CANADIAN MASTER SILVERSMITH**
Released May 2018, separate English and French editions, 256 pages. Distributed by Figure 1 Publishing, Vancouver.

**IMPRESSIONIST TREASURES:**
**THE ORDRUPGAARD COLLECTION**
Released May 2018, bilingual edition, 144 pages. Distributed by 5 Continents Editions, Milan.

**THE EXTENDED MOMENT:**
**FIFTY YEARS OF COLLECTING PHOTOGRAPHS**

**OSCAR G. REJLANDER:**
**ARTIST PHOTOGRAPHER**

**HALIFAX HARBOUR 1918**
Released October 2018, bilingual edition, 144 pages. Distributed by Goose Lane Editions, Fredericton.

**NATIONAL GALLERY OF CANADA REVIEW**
The Gallery produces this online scholarly journal in collaboration with the University of Toronto Press. One issue is produced per year; Volume 9 was released in May 2018.
The Gallery operates under the Collective Agreement that it has signed with Canadian Artists’ Representation – Le front des artistes canadiens (CARFAC)/Regroupement des artistes en arts visuels du Québec (RAAV). The Agreement sets forth exhibition and reproduction rights, as well as professional service fees for living Canadian artists.

In 2018–19, 165 contracts were signed with living Canadian artists. This represents a significant decrease in comparison to 2017–18 (234 contracts), which was an exceptional year due to the many Canadian contemporary works on view in the permanent galleries and the Canadian Biennial exhibition. In addition, 121 images of works of art from the national collection were made available to third parties for reproduction or research purposes.

Renewal of the Collective Agreement with CARFAC/RAAV was negotiated and ratified. The four-year agreement came into effect on June 1, 2018.

Management Discussion and Analysis

The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations through three strategic priorities: Collection Management, Audience Development and Operational Excellence.
The National Gallery of Canada is committed to providing Canadians with a sense of identity and pride in Canada’s rich visual arts heritage. Through its collection, exhibition, loan and educational programs, and its publications and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both within Canada and abroad. By collaborating with national and international institutions, the Gallery seeks to make art accessible, meaningful and vital to diverse audiences of all ages.

The work of the Gallery is made possible through financial support from the Government of Canada, operating revenue, sponsorships, and generous contributions from the National Gallery of Canada Foundation, as well as contributions and donations from individuals, corporations and foundations. The Gallery is committed to effective stewardship of public and private funding, and to transparent and accountable operations. In 2018–19, the Gallery focused on three strategic priorities:

<table>
<thead>
<tr>
<th>Collection Management</th>
<th>Audience Development</th>
<th>Operational Excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td>The acquisition, preservation and storage of art, and access to the national collection, are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.</td>
<td>The NGC’s visitor-centric approach positions the Gallery as a prime cultural destination, resulting in a broad and diverse audience.</td>
<td>The NGC’s infrastructure supports cross-organizational collaboration and horizontal engagement.</td>
</tr>
</tbody>
</table>

With the support of its dedicated staff, the Gallery has effectively advanced these strategic priorities through the engagement of visitors and donors, the delivery of a vibrant exhibition and outreach program, the acceptance of meaningful gifts, and the acquisition of important works of art.

During the past year, through a wide range of stimulating programming and outreach activities – presented both online and at various physical sites – the Gallery furthered knowledge, understanding and enjoyment of art in Canada and abroad.

Combined Gallery attendance totalled 1,966,162 visitors, an increase of 6.7% over results from the previous fiscal year. Combined attendance includes physical attendance at the main facility in Ottawa, and at all other venues where the Gallery was present, as well as virtual attendance, based on the number of individual visitors to the Gallery’s website. In 2018–19, the Gallery’s website registered 1,041,359 individual visitors and 1,437,071 user sessions, representing an increase of 18% and 20% respectively, year over year.

In 2018–19, the Gallery organized twenty-four exhibitions that were presented at its landmark building in Ottawa. Owing to this remarkable programming line-up, and to ongoing visitor-centric initiatives, there were 434,834 visitors to the Gallery in 2018–19, up by 13% from the 385,776 individuals recorded in 2017–18.
In addition to its programming in Ottawa, there were eighteen outreach exhibitions – organized solely by the Gallery, or in partnership with other museums – on view throughout Canada, the United States, the United Kingdom and Italy. These exhibitions presented in relation to one of the Gallery’s outreach vehicles: the travelling exhibitions program, an international partnership, or NGC@ partnerships with the Art Gallery of Alberta in Edmonton and the Winnipeg Art Gallery. In total, 429,469 visitors attended NGC outreach exhibitions in 2018–19, signalling a successful year of outreach for the Gallery and its partner institutions.

The Venice Biennale is the most prestigious contemporary art event in the world. For more than six decades, Canada has sent official representation to the Biennale and, since 1958, has showcased the work of an accomplished Canadian artist at the Canada Pavilion. This unique venue is located in the Giardini di Castello, overlooking the Venice Lagoon.

Following a $3-million restoration, the newly restored Canada Pavilion was unveiled in May 2018 at the 16th International Architecture Exhibition. To mark the occasion, the Pavilion featured a special presentation titled Canada Builds/Rebuilds a Pavilion in Venice. Organized by Réjean Legault, the presentation offered an overview of the restoration and an unprecedented analysis of the building’s commission by the Gallery more than sixty years ago. During the 2018–19 fiscal year, 105,000 people visited the Canada Pavilion.

Through Budget 2016, the Gallery was allocated $18.4 million over five years for capital projects. The most significant project – the replacement of windows and skylights in the Main Entrance Pavilion and Colonnade – was initiated in early January 2018 and substantially completed by December 2018. This project also included refurbishment of the two front-lobby elevators and rectification of a sloped-sill safety issue on the mezzanine level of the Colonnade, which was completed by April 2019. In addition, through Budget 2016, the Gallery initiated thirteen projects to address various lifecycle deficiencies in the mechanical, electrical and architectural building systems.

While it continues to receive the majority of its funding from the Government of Canada, the Gallery has been steadily diversifying its funding sources. Including items contributed for the collection, total funding by source for the fiscal year was as indicated below.

<table>
<thead>
<tr>
<th>Source of Funding</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parliamentary appropriations</td>
<td>24%</td>
</tr>
<tr>
<td>Sponsorships and contributions</td>
<td>7%</td>
</tr>
<tr>
<td>Contributed Items for the collection</td>
<td>6%</td>
</tr>
<tr>
<td>Operating revenue</td>
<td>33%</td>
</tr>
</tbody>
</table>

The Gallery achieved a surplus of $0.5 million for the year, compared to an operating deficit of $2.7 million last year. The previous year’s deficit arose due to the accounting treatment of the Gallery’s investment in the transformation of the Canadian and Indigenous Galleries. This 2018–19 surplus represents increased revenues resulting from attendance that exceeded the Gallery’s target for the year. Consequently, the Gallery’s accumulated unrestricted net assets increased by $2 million (2017–18: $1.5 million; 2016–17: $4.2 million) by the end of 2018–19.

The Gallery recognized parliamentary appropriations of $52.6 million, comprised of $43.4 million for operating and capital expenditures, and $8.2 million for the purchase of objects for the collection. This compares to $48.1 million in 2017–18. The year-over-year increase is a result of recognizing the capital funding for the Main Entrance Pavilion and Colonnade project, which was largely completed in fiscal year 2018–19, along with an increase in the acquisition of items for the collection.

The Gallery realized $91.1 million in operating revenues: an increase from $73.3 million over the previous year. The third quarter saw the opening of Anthropocene, a multimedia exhibition developed by renowned photographer Edward Burtynsky and award-winning filmmakers Jennifer Baichwal and Nicholas de Pencier. Increased attendance at the Ottawa facility, together with an additional admission fee for the summer exhibition Impressions: Treasures, resulted in higher revenues from admission, parking and the Boutique when compared to the previous year. Programming during the year in review also had a positive impact on memberships and renewals, increasing membership revenues.

Excluding contributed items for the collection, the Gallery recognized sponsorships and contributions of $4.5 million, which is on par with the previous fiscal year. The Gallery received a contribution from the National Gallery of Canada Foundation of $3.6 million (2017–18: $3.2 million), directed to outreach and collection-related activities, including several mission-critical projects, such as the 2018 Venice Architecture Biennale, the 2019 Venice Art Biennale, and the Canadian Photography Institute. In addition, the Foundation contributed $0.8 million (2017–18: $1.6 million) to capital projects, principally renovation of the Canada Pavilion in Venice.

Additional details related to operating revenues and contributions are provided in Schedule 1 of the NGC Financial Statements.
The Gallery’s acquisitions budget of $8 million, approved by Parliament, is augmented by generous contributions from private donors and the National Gallery of Canada Foundation.

During the year in review, the Gallery purchased works of art and received gifts, the combined value of which totalled $12.2 million. This represents a decrease of 4% when compared to the previous fiscal year’s value of $12.4 million for all acquired works. This year-over-year variance is due primarily to a higher number of donations received in the previous year.

The Gallery purchased 139 works of art during the year in review, totalling $7.5 million. Acquired works included Partie carême (1870) by James Tissot, and Stacked Porcelain Vases as a Pillar (2017) by Ai Weiwei. The Gallery was pleased to receive 37 donated works valued at $4.5 million, including The Last of the Hurons (Zacharie Vincent) (1858) by Antoine Plamondon, Distant Mountain (1928) by J.E.H. MacDonald, and The Spectrum and the Hand (2012) by David Altmejd.

At the end of the fiscal year, the Gallery reported $1.8 million (2017–18: $2.1 million) in deferred contributions available for the future purchase of objects for the collection.

Operating expenses for the year totalled $69.2 million (2017–18: $70.5 million), which included $12.2 million for items for the collection (2017–18: $14.2 million). Excluding items for the collection, operating expenses totalled $57 million, on par with the $56.2 million in the previous fiscal year. The Gallery spent $1.2 million on freight, cartage and postage, compared to $0.8 million in the previous year, primarily due to international shipping for the successful summer exhibition Impressionist Treasures: The Ordrupgaard Collection.

Expenses for utilities, materials and supplies totalled $2.7 million (2017–18: $3.1 million), and those for travel and hospitality totalled $1 million (2017–18: $1.5 million). Costs across these expense categories were lower in 2018–19 when compared to the previous fiscal year: the variance is due to production costs and participation at the 2017 Venice Biennale. Expenditures for special projects with funding from external sources – such as the Venice Biennale, the Canadian Photography Institute, and the Sobey Art Award – are recorded in the operating expenses, which can result in year-over-year variances.

Additional details related to expenditures are provided in Schedule 4 of the NGC Financial Statements.

The Gallery purchased 139 works of art during the fiscal year.

Operating activities

Capital expenditures

The Gallery invested $10.6 million in capital assets, a 28% increase when compared to $8.3 million in the prior year. The Gallery completed a number of major capital projects during the year in review, including the replacement of windows, skylights and roofs in the Main Entrance Pavilion and Colonnade, refurbishment of two front-lobby elevators, upgrades to parking garage lighting, and renovations of the Canada Pavilion in Venice, as well as other upgrades to facilities, security monitoring and control systems, and Information Management/Information Technology infrastructure. A number of projects were still in progress at fiscal year-end, including work on the Gallery’s chemical-storage facilities and a sloped sill on the mezzanine level of the Colonnade.

Amortization of capital assets increased to $8.2 million, from $7.4 million in the previous fiscal year, primarily due to completion of the redesign of the Canadian and Indigenous Galleries, a project that was completed in the 2017–18 fiscal year, and timed to coincide with the commemoration of Canada’s sesquicentennial.

As at March 31, 2019, the Gallery reported $5.1 million (2017–18: $6.9 million) in deferred contributions available for the purchase of capital assets.

Outlook

The Gallery will continue to ensure that public money is managed prudently and, to this end, is forecasting a balanced budget for the coming fiscal year. With parliamentary funding expected to remain at current levels, the Gallery continues to explore and invest in targeted initiatives designed to increase self-generated revenues, and to collaborate with the National Gallery of Canada Foundation to align contributions with the Gallery’s strategic initiatives.

The Gallery continues to address lifecycle issues at its ageing Ottawa facility. Over the 2018–19 to 2021–23 planning period, improvements to the Gallery’s capital infrastructure will continue. Parliamentary funding in Budget 2016 of $18.4 million over five years, starting in 2016–17, relieves significant pressure on the long-term capital plan; however, the institution continues to be challenged by limited base capital resources, which in turn limit the number of capital projects that can be initiated in any given year.

The demand for investment in lifecycle maintenance and repairs to the architectural, electrical and mechanical systems still exists, as do emerging needs associated with remaining relevant in a digital age. The Gallery will continue to pay considerable attention to the physical plant, with the overarching aim of ensuring that the Gallery’s infrastructure supports the Gallery’s mandate, while balancing that demand with the need to use capital resources to achieve strategic objectives. Capital resources will be prioritized to ensure that the most pressing projects are completed.
For the 2019–20 to 2023–24 planning period, the Board of Trustees has established the following three strategic priorities:

- **Collection Management**
- **Audience Development**
- **Operational Excellence**

Under the theme of Collection Management, two key areas have emerged: securing new and optimizing existing art storage spaces, and dissemination and digitization of the collection.

In keeping with its mandate as a collecting institution – and with an ever-growing collection driven by the outstanding achievements of Canadian artists, some of whom are producing large art installations – the Gallery is very near capacity for art storage in its existing facilities. The institution established a Storage Steering Committee in February 2018. The Committee is tasked with monitoring risks related to storage capacity, while also contributing to all storage plans, whether for the expansion or the optimization of existing storage space. During 2018–19, the Gallery set plans in motion for the first major re-capitalization of onsite storage since the building opened in 1988. This initiative seeks to expand high-density mobile shelving to make the most effective use of the available footprint.

In 2018–19, the Gallery made modest investments in the digitization of its records. While the institution has progressively digitized works in the collection, efforts to accelerate the digitization and dissemination of objects, archives and publications have been hampered by insufficient resources, making it difficult to implement a coordinated and comprehensive digitization initiative with appropriate infrastructure and workflows. In March 2018, the Gallery created a Digital Collections Committee to devise, recommend and implement solutions to address display, digitization, database and workflow issues that currently impede dissemination. Areas of review include data integrity and quality assurance, managing copyrights within a digital environment, auditing workflows and internal processes, benchmarking online collections, and prioritizing works of art and collections for digitization. The development of a digital strategy is underway.

A fully funded digitization program at the Gallery would not only safeguard information assets, but would also permit the Gallery to play a central role in the development and promotion of Canadian culture, at home and abroad, in a way that reflects Canada’s diversity. The requirement for investments that would enable the Gallery to accelerate digitization and dissemination of its world-class art collection, as well as its archives and publications, will be identified in 2019–20. The Gallery has forecast that required investment for this initiative exceeds current funding levels; however, this investment would improve public accessibility to the national collection and knowledge, help facilitate innovative program delivery, and enable the Gallery to remain relevant and successful in the digital age.

Looking forward, 2019–20 will be another exciting year for the Gallery. Over the 2019–20 to 2023–24 planning period, the Gallery will seek to engage diverse audiences, both within and beyond the National Capital Region. Looking forward, 2019–20 will be another exciting year for the Gallery. Summer programming for the Ottawa facility will include the exhibitions **Multitude, Solitude: The Photographs of Dave Heath**, **Masterpiece in Focus: Friedrich Nietzsche and the Artists of the New Weimar**, **The Governor General’s Awards in Visual and Media Arts 2019**, and the summer feature exhibition, **Gauguin: Portraits**.

The fall exhibition season promises to be equally engaging with **Human: 20th-Century Japanese Photography**; **Àbadakone/Continuous Fire/Feu continu**; **Beautiful Monsters: Beasts and Fantastic Creatures in European Prints and Drawings (1450–1700)**; and **Gauguin: Portraits**.

A strategic review of the national outreach program is underway, and will define how the Gallery engages diverse audiences across the country to further knowledge, understanding and enjoyment of art. The Gallery has targeted the fall of 2019 for implementation of a renewed program, in recognition of the 100th anniversary of its first travelling exhibition and its travelling exhibition program.

The Gallery engages diverse audiences across the country to further knowledge, understanding and enjoyment of art. The Gallery has targeted the fall of 2019 for implementation of a renewed program, in recognition of the 100th anniversary of its first travelling exhibition and its travelling exhibition program.

With the Foundation’s support, the Gallery will prepare for the 2019 Venice Biennale, where it will present an exhibition by the artist collective Isuma. The Gallery will also develop an international touring exhibition of Canadian art, **Canada and Impressionism: New Horizons**, which will travel to Germany, Switzerland and France, before returning to the Gallery for presentation in the fall of 2020. These initiatives will contribute to the Government’s priority of Showcasing Canada’s Cultural Industries to the World.

The Gallery will use all available avenues to secure the necessary funding over the planning period for requirements related to art storage, national outreach, and dissemination and digitization of the collection.
NGC
Financial Statements
Year ended March 31, 2019
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.

These 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 all 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 these financial statements.

The Board of Trustees is responsible for ensuring that management fulfills its responsibilities for maintaining adequate control systems and the quality of financial reporting. The Audit and Finance Committee of the Board of Trustees meets regularly with management and internal auditors, and with external auditors to discuss auditing, internal controls and other relevant financial matters. The Committee reviews the financial statements and presents its recommendation to the Board of Trustees. The Board of Trustees approves the financial statements.

The external auditor, the Auditor General of Canada, is responsible for auditing the financial statements, and for issuing a report thereon to the Minister of Canadian Heritage and Multiculturalism.

Sasha Suda
Director and CEO

Julie Peckham
Deputy Director
Administration and Chief Financial Officer

Ottawa, Canada
June 11, 2019
INDEPENDENT AUDITOR’S REPORT

To the Minister of Canadian Heritage

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Gallery of Canada (the Gallery), which comprise the statement of financial position as at 31 March 2019, 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 2019, 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.

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.
Opinion

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

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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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

Dusan Duvnjak, CPA, CMA
Principal for the Interim Auditor General of Canada
Ottawa, Canada
11 June 2019

STATEMENT OF FINANCIAL POSITION
For the year ended March 31

(in thousands of dollars)

<table>
<thead>
<tr>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assets</td>
<td></td>
</tr>
<tr>
<td>Current</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents (Note 3)</td>
<td>$4,561</td>
</tr>
<tr>
<td>Restricted cash and cash equivalents (Note 3)</td>
<td>1,433</td>
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<tr>
<td>Restricted investments (Note 4)</td>
<td>7,150</td>
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<tr>
<td>Accounts receivable (Note 5)</td>
<td>2,340</td>
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<tr>
<td>Inventory</td>
<td>872</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>509</td>
</tr>
<tr>
<td>Total current assets</td>
<td>$16,865</td>
</tr>
<tr>
<td>Deposit on items for the collection</td>
<td>695</td>
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<tr>
<td>Collection (Note 6)</td>
<td>1</td>
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<tr>
<td>Capital assets (Note 7)</td>
<td>85,348</td>
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<tr>
<td><strong>Total assets</strong></td>
<td><strong>$102,909</strong></td>
</tr>
<tr>
<td>Liabilities and Net Assets</td>
<td></td>
</tr>
<tr>
<td>Liabilities</td>
<td></td>
</tr>
<tr>
<td>Current liabilities</td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities (Note 8)</td>
<td>$4,338</td>
</tr>
<tr>
<td>Accrued salaries and benefits (Note 9)</td>
<td>1,742</td>
</tr>
<tr>
<td>Deferred contributions for the purchase of objects for the collection (Note 10)</td>
<td>1,840</td>
</tr>
<tr>
<td>Deferred contributions for the purchase of capital assets (Note 10)</td>
<td>5,136</td>
</tr>
<tr>
<td>Other deferred contributions (Note 10)</td>
<td>1,491</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>$14,547</td>
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<tr>
<td>Employee future benefits (Note 11)</td>
<td>853</td>
</tr>
<tr>
<td>Deferred contributions for the amortization of capital assets (Note 12)</td>
<td>84,726</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>100,126</strong></td>
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<tr>
<td>Net Assets</td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>2,045</td>
</tr>
<tr>
<td>Investment in capital assets (Note 7)</td>
<td>622</td>
</tr>
<tr>
<td>Permanently endowed</td>
<td>116</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>2,783</strong></td>
</tr>
<tr>
<td><strong>Contingencies and Contractual Rights and Obligations (Notes 14 and 15)</strong></td>
<td></td>
</tr>
<tr>
<td>The accompanying notes and schedules form an integral part of the financial statements.</td>
<td></td>
</tr>
</tbody>
</table>

Approved by the Board of Trustees:

Françoise E. Lyon
Chairperson

G. Howard Kroon
Chairperson, Audit and Finance Committee

NGC FINANCIAL STATEMENTS
STATEMENT OF
CHANGES IN NET ASSETS
For the year ended March 31

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Investment in capital assets</th>
<th>Permanently endowed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets, beginning of the year</td>
<td>$1,548</td>
<td>$622</td>
<td>$116</td>
</tr>
<tr>
<td>Net result of operations for the year</td>
<td>497</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Net change in investment in capital assets (Note 7)</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Net assets, end of the year</td>
<td>$2,045</td>
<td>$622</td>
<td>$116</td>
</tr>
</tbody>
</table>

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)

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating revenue</td>
<td>$9,133</td>
<td>$7,338</td>
</tr>
<tr>
<td>Sponsorships and contributions</td>
<td>4,508</td>
<td>4,502</td>
</tr>
<tr>
<td>Contributed items for the collection</td>
<td>4,470</td>
<td>7,894</td>
</tr>
<tr>
<td>Total operating revenue, sponsorships and contributions (Schedule 1)</td>
<td>18,111</td>
<td>19,734</td>
</tr>
</tbody>
</table>

Expenses

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collection</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations</td>
<td>7,417</td>
<td>7,236</td>
</tr>
<tr>
<td>Purchase of items for the collection (Note 6)</td>
<td>7,229</td>
<td>6,349</td>
</tr>
<tr>
<td>Contributed items for the collection (Note 6)</td>
<td>4,470</td>
<td>7,894</td>
</tr>
<tr>
<td>Total – Collection</td>
<td>19,616</td>
<td>21,479</td>
</tr>
<tr>
<td>Outreach</td>
<td>18,144</td>
<td>19,168</td>
</tr>
<tr>
<td>Accommodation</td>
<td>21,445</td>
<td>20,523</td>
</tr>
<tr>
<td>Administration</td>
<td>9,995</td>
<td>9,309</td>
</tr>
<tr>
<td>Total expenses (Schedule 2)</td>
<td>69,200</td>
<td>70,479</td>
</tr>
</tbody>
</table>

Net results before parliamentary appropriations | $(51,089) | $(50,745) |
Parliamentary appropriations (Note 13) | 51,586 | 48,094 |
Net result of operations | $497 | $(2,651) |

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.
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 (P.C. 2015-1105) 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 next corporate plan.

The Gallery’s objective is to implement this 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 exempt 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 and publications and research activities. The Gallery has implemented its Directive and Standards on travel, hospitality, conferences and event expenditures – effective April 1, 2018 – which are aligned with Treasury Board policies. Reporting on the implementation of this directive is included in the 2019–20 to 2023–24 corporate plan.

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

Collection
To acquire, preserve, research and document historical and contemporary works of art, in order to represent and present arts heritage. This includes curatorial research, acquisitions and preservation.

Outreach
To foster broad access, nationally and internationally, to the Gallery’s collection, research, exhibitions and expertise. This includes exhibitions within the National Capital Region and at other venues in Canada and abroad, educational programming and publications, fundraising, and communications and marketing activities designed to reach as wide an audience as possible.

Accommodation
To provide secure and suitable facilities which are readily accessible to the public, for the preservation and exhibition of the national collections. This includes the expenses related to the operations and maintenance of Gallery facilities, including security services. Payments in lieu of taxes, and amortization of capital assets, are also part of this category.

Administration
To provide direction, control and effective development and administration of resources. This includes support services such as human resources, finance, information technology and visitor services. Costs of goods sold at the Boutique are also part of this category.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Section PS 4200 of the Canadian Public Sector Accounting standards applicable to government not-for-profit organizations. The Corporation applies the deferral method of accounting for contributions for not-for-profit organizations.

Significant accounting policies are as described below.

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 investments 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.

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

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 90 days or less.

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

Investments consist of investments in guaranteed investment certificates with terms of original maturity exceeding 90 days. Restricted investments may arise from unused appropriations, deferred contributions, and endowments from individuals and corporate entities for a specified purpose.

Investments are limited to fixed-income securities, including deposits or deposit instruments of, or guaranteed by, the eight major Canadian chartered banks. Fixed-income securities must be rated B2 or better, and bonds must be rated BBB or better, in accordance with the ratings of the Dominion Bond Rating service (DBRS), or equivalent service.

Investments and Restricted Investments are measured at amortized cost.

Accounts receivable are measured at amortized cost. A provision is made for receivables for which recovery is considered uncertain, and is established based on specific credit risk associated with individual clients, and other relevant information.
(g) Capital Assets

Land and buildings owned by the Government of Canada, and under control of the Gallery, are recorded at their estimated historical cost for land, and at their estimated historical cost less accumulated amortization for buildings. The historical net costs of the 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, with the exception of land, are amortized over their estimated useful life.

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

- Building improvements: 10–25 years
- Permanent exhibitions: 10–15 years
- Vehicles: 5 years
- Intangible assets: 3 years
- Equipment and furniture: 3–12 years

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

(h) Collection

The Gallery holds a collection of works of art and archival material for the benefit of Canadians, present and future. The collection is shown as an asset at a nominal value of $1,000, due to the practical difficulties of determining a meaningful value for these assets. Items purchased for the collection are recorded in the Statement of Operations as an expense in the year of acquisition, with an equivalent amount recorded as parliamentary appropriations for the purchase of objects for the collection.

Items contributed to the collection are recorded in the Statement of Operations as contributions and offsetting expenses when the following three criteria are met: i) the items donated have been approved per the Gallery’s Acquisition Policy; ii) legal transfer has taken place between the donor and the Gallery; and iii) a fair market value has been assigned to the donated items by independent valuers.

(i) Revenue Recognition

Parliamentary appropriations for operating expenditures are recognized in the fiscal year for which they are approved.

Parliamentary appropriations for the purchase of objects and related costs for the collection are initially recorded as deferred contributions for the purchase of objects for the collection in the year of entitlement, and are recognized in the Statement of Operations at the time the acquisitions are made.

Parliamentary appropriations received for the purchase of capital assets are initially recorded as deferred contributions for the purchase of capital assets. When the purchases are made, the portion of the parliamentary appropriations used to make the purchases is recorded as deferred contributions for the amortization of capital assets, and is amortized on the same basis as the related capital assets.

Contributions

Unrestricted contributions are recognized as revenue when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

Contributions from non-owners received for specific purposes are recorded as other deferred contributions, and are recognized in the year in which the related expenses are incurred and requirements are met. Investment income arising from restricted contributions is also recorded in other deferred contributions when earned, and is recognized as revenue in the Statement of Operations in the year in which the conditions are met.

Contributed services – when used in the normal course of Gallery operations, and would otherwise have been purchased – are recorded at their estimated fair value on the date they are received by the Gallery. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining their fair value, their contributed services are not recognized in these financial statements.

Operating Revenues

Operating revenues consist of boutique and publishing sales, admissions, rental of public spaces, parking, memberships, interest revenues, travelling exhibitions, education services, art loans and other miscellaneous revenues. Operating revenues are recognized in the year in which services are provided. Funds received in return for future services are deferred.

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, elect 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.

Monetary assets and liabilities denominated in foreign currencies are translated into Canadian dollars using exchange rates on 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 (please refer to Schedule 2, Miscellaneous).

(k) Foreign Currency Translation
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.

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. The Foundation’s financial statements are summarized in Note 17, and the complete statements are available upon request.

Inter-entity transactions
Inter-entity transactions are transactions between commonly controlled entities. Inter-entity transactions, other than restructuring transactions, are recorded on a gross basis, and are measured at the carrying amount, except as described below.

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 for commonly controlled entities.

Other related party transactions
Related party transactions, other than inter-entity transactions, are recorded at the exchange amount.

The preparation of financial statements is in accordance with PSAS, and requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of income and expenses for the year. Employee-related liabilities and accruals, estimated useful life of capital assets, and contingent liabilities are the most significant items for which estimates are used. Actual results could differ significantly from those estimated.

3. CASH AND CASH EQUIVALENTS
The Gallery makes short-term, low-risk investments in guaranteed investment certificates and money-market funds. During the year ended March 31, 2019, cash and cash equivalents yielded an average return of 1.36% (year ended March 31, 2018: 0.46%). Due to the short term and nature of these cash and cash equivalents, cost approximates fair value.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>As at March 31, 2019</th>
<th>As at March 31, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$5,594</td>
<td>$6,879</td>
</tr>
<tr>
<td>Less: amounts allocated for restricted purposes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred contributions for the purchase of capital assets</td>
<td>1,433</td>
<td>1,309</td>
</tr>
<tr>
<td>Unrestricted cash and cash equivalents</td>
<td>$4,561</td>
<td>$5,570</td>
</tr>
</tbody>
</table>

4. INVESTMENTS
During the year ended March 31, 2019, investments yielded an average return of 2.01% (year ended March 31, 2018: 1.37%). Due to the short term and nature of these investments, cost approximates fair value.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>As at March 31, 2019</th>
<th>As at March 31, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guaranteed investment certificates</td>
<td>$7,150</td>
<td>$9,048</td>
</tr>
<tr>
<td>Less: amounts allocated for restricted purposes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred contributions or the purchase of objects for the collection</td>
<td>1,840</td>
<td>2,058</td>
</tr>
<tr>
<td>Deferred contributions for the purchase of capital assets</td>
<td>3,703</td>
<td>5,595</td>
</tr>
<tr>
<td>Other deferred contributions</td>
<td>1,491</td>
<td>1,279</td>
</tr>
<tr>
<td>Endowments</td>
<td>116</td>
<td>116</td>
</tr>
<tr>
<td>Unrestricted cash and cash equivalents</td>
<td>$7,150</td>
<td>9,048</td>
</tr>
</tbody>
</table>

At March 31, 2019, the Gallery held the following investments:

• Guaranteed investment certificate with face value of $3,015,735, yield of 2.40% and maturing April 1, 2019.
• Guaranteed investment certificate with face value of $4,060,542, yield of 2.29% and maturing April 29, 2019.

At March 31, 2018, the Gallery held the following investments:

• Guaranteed investment certificate with face value of $3,007,032, yield of 1.46% and maturing April 3, 2018.
• Guaranteed investment certificate with face value of $4,014,499, yield of 1.85% and maturing May 1, 2018.
• Guaranteed investment certificate with face value of $1,007,380, yield of 1.66% and maturing June 4, 2018.

5. ACCOUNTS RECEIVABLE
Accounts receivable are net of applicable allowance for doubtful accounts.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>As at March 31, 2019</th>
<th>As at March 31, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trades receivable</td>
<td>$373</td>
<td>$226</td>
</tr>
<tr>
<td>Receivable from the National Gallery of Canada Foundation</td>
<td>900</td>
<td>1,358</td>
</tr>
<tr>
<td>Appropriations receivable</td>
<td>50</td>
<td>126</td>
</tr>
<tr>
<td>Taxes receivable</td>
<td>879</td>
<td>782</td>
</tr>
<tr>
<td>Trades receivable – Government departments and Crown corporations</td>
<td>138</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>$2,340</td>
<td>$2,542</td>
</tr>
</tbody>
</table>
6. COLLECTION
The Gallery has an extensive collection of works of visual and media arts, particularly Canadian art. Its main collecting areas are:

- Canadian Art, including Early (pre-1867) and Later (post-1867) Canadian Art;
- Indigenous Art, including First Nations and Métis Art, Inuit Art and International Indigenous Art;
- International Art, including paintings, sculpture and decorative arts, both historical and modern (pre-1980);
- Contemporary Art, including both Canadian and International Art (post-1980);
- Photographs, including Canadian Historical (pre-1967) and Contemporary, as well as International (pre-1980); and
- Library and Archival material.

The Gallery acquires items for the collection through purchase, gift and bequest. Acquisitions in the year, by funding source, are as shown below.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase from appropriations</td>
<td>$7,419</td>
<td>$6,076</td>
</tr>
<tr>
<td>Purchase from private donations</td>
<td>310</td>
<td>273</td>
</tr>
<tr>
<td>Total purchases</td>
<td>$7,729</td>
<td>$6,349</td>
</tr>
</tbody>
</table>

Gifts or bequests, at estimated fair value | 4,470 | 7,894 |

Total acquisitions | $12,199 | $14,243 |

Acquisitions in the year, by collecting area, are as follows:

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canadian Art</td>
<td>$2,989</td>
<td>$290</td>
</tr>
<tr>
<td>Indigenous Art</td>
<td>860</td>
<td>471</td>
</tr>
<tr>
<td>International Art</td>
<td>3,173</td>
<td>2,698</td>
</tr>
<tr>
<td>Contemporary Art</td>
<td>4,440</td>
<td>3,752</td>
</tr>
<tr>
<td>Photographs</td>
<td>678</td>
<td>701</td>
</tr>
<tr>
<td>Library and Archives</td>
<td>59</td>
<td>22</td>
</tr>
<tr>
<td>Total acquisitions</td>
<td>$12,199</td>
<td>$14,243</td>
</tr>
</tbody>
</table>

7. CAPITAL ASSETS
The following amounts relate to unamortized work in progress as at March 31, 2019.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building improvements</td>
<td>$958</td>
<td>$3,429</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>—</td>
<td>2,037</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>28</td>
<td>—</td>
</tr>
<tr>
<td>Total</td>
<td>$986</td>
<td>$5,466</td>
</tr>
</tbody>
</table>

The net change in investment in capital assets is indicated below.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital asset additions</td>
<td>$10,652</td>
<td>$8,284</td>
</tr>
<tr>
<td>Less: capital assets financed through appropriations</td>
<td>(9,773)</td>
<td>(6,579)</td>
</tr>
<tr>
<td>Less: capital assets financed through other contributions</td>
<td>(829)</td>
<td>(1,705)</td>
</tr>
<tr>
<td>Deferred appropriations used for the amortization of capital assets</td>
<td>7,911</td>
<td>7,347</td>
</tr>
<tr>
<td>Deferred contributions used for the amortization of capital assets</td>
<td>301</td>
<td>14</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>(8,212)</td>
<td>(7,363)</td>
</tr>
<tr>
<td>Net change in investment in capital assets</td>
<td>$ —</td>
<td>$ —</td>
</tr>
</tbody>
</table>
8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>As at March 31, 2019</th>
<th>As at March 31, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trades payable</td>
<td>$2,720</td>
<td>$3,871</td>
</tr>
<tr>
<td>Due to Government departments and Crown corporations</td>
<td>881</td>
<td>958</td>
</tr>
<tr>
<td>Unearned revenue</td>
<td>737</td>
<td>286</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$4,338</strong></td>
<td><strong>$5,115</strong></td>
</tr>
</tbody>
</table>

9. ACCRUED SALARIES AND BENEFITS

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>As at March 31, 2019</th>
<th>As at March 31, 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salary-related liabilities</td>
<td>$835</td>
<td>$904</td>
</tr>
<tr>
<td>Vacation and compensatory time accruals</td>
<td>907</td>
<td>908</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,742</strong></td>
<td><strong>$1,812</strong></td>
</tr>
</tbody>
</table>

10. DEFERRED CONTRIBUTIONS

The Gallery receives an $8-million annual parliamentary appropriation for the purchase of objects for the collection. The Gallery accumulates these funds in a separate account which it uses to acquire, when opportunities arise, historically important, unique and high-quality works that strengthen the collection.

Within the Gallery’s general parliamentary appropriation for operating and capital expenditures, there are amounts that have been approved by Treasury Board as funding for projects of a capital nature. The Gallery is in receipt of other deferred contributions from individuals, corporations and foundations that are restricted to a specific purposes, which may include purchase of objects for the collection, and capital assets.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred contributions for the purchase of objects for the collection</td>
<td>$2,058</td>
<td>$10,241</td>
</tr>
<tr>
<td>Deferred contributions for the purchase of capital assets</td>
<td>$6,904</td>
<td>$8,306</td>
</tr>
<tr>
<td>Other deferred contributions</td>
<td>$1,279</td>
<td>$10,241</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$904</strong></td>
<td><strong>$18,191</strong></td>
</tr>
</tbody>
</table>

11. EMPLOYEE FUTURE BENEFITS

Pension Benefits

Most Gallery employees are covered by the Public Service Pension Plan (the Plan), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both employees and the Gallery.

The President of the Treasury Board of Canada sets the required employer contributions, based on a multiple of the employees’ required contribution. The required employer contribution rate for 2018–19 was dependent on the employee’s employment start date. For employment start dates before January 1, 2013, the Gallery’s general contribution rate, effective at year-end, was 9.95% (9.95% as at March 31, 2018). For employment start dates after December 31, 2012, the Gallery’s general contribution rate, effective at year-end, was 8.68% (8.77% as at March 31, 2018). Total contributions of $11,953,000 ($11,934,000 as at March 31, 2018) were recognized as an 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.

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 1.60% and inflation of 2.00% (1.70% and 2.00%, respectively as at March 31, 2018). The last actuarial valuation for sick leave was made as at March 31, 2019.
12. DEFERRED CONTRIBUTIONS FOR THE AMORTIZATION OF CAPITAL ASSETS

These amounts represent the unamortized portion of parliamentary appropriations and donations used to purchase depreciable capital assets.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrued benefit obligation, beginning of year</td>
<td>$818</td>
<td>$913</td>
</tr>
<tr>
<td>Current service cost</td>
<td>26</td>
<td>25</td>
</tr>
<tr>
<td>Interest expense</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>Benefits paid during the year</td>
<td>(45)</td>
<td>(227)</td>
</tr>
<tr>
<td>Actuarial gains</td>
<td>(9)</td>
<td>(1)</td>
</tr>
<tr>
<td>Accrued benefit obligation, end of year</td>
<td>798</td>
<td>818</td>
</tr>
<tr>
<td>Unamortized actuarial gains</td>
<td>55</td>
<td>55</td>
</tr>
<tr>
<td>Accrued benefit liability, end of year</td>
<td>853</td>
<td>873</td>
</tr>
</tbody>
</table>

During the year, $29,087 was recognized as an expense in the Statement of Operations in relation to these benefits ($22,942 in 2017–18).

13. PARLIAMENTARY APPROPRIATIONS

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>For operating and capital expenditures</td>
<td>$43,383</td>
<td>$46,203</td>
</tr>
<tr>
<td>Main estimates</td>
<td>43,462</td>
<td>47,063</td>
</tr>
<tr>
<td>Supplementary estimates</td>
<td>79</td>
<td>860</td>
</tr>
<tr>
<td>Appropriations for the purchase of capital assets reprioritized to future years</td>
<td>—</td>
<td>(5,665)</td>
</tr>
<tr>
<td>Appropriations deferred for the purchase of capital assets</td>
<td>(8,005)</td>
<td>(5,665)</td>
</tr>
<tr>
<td>Appropriations restricted for the purchase of capital assets</td>
<td>—</td>
<td>(1,877)</td>
</tr>
<tr>
<td>Amortization of deferred contributions related to appropriations</td>
<td>7,911</td>
<td>7,347</td>
</tr>
<tr>
<td>Total parliamentary appropriations</td>
<td>43,368</td>
<td>41,218</td>
</tr>
</tbody>
</table>

14. CONTINGENCIES

In the normal course of its operations, various claims and legal proceedings can be asserted or instituted by, or against, the Gallery. These claims consist mainly of grievances and other legal claims. The Gallery has recorded contingent liabilities related to some claims and potential legal proceedings, and a reasonable estimate of the loss can be made and is recorded under accrued salaries. The Gallery considers that providing the extent of the contingent liability would have an adverse effect on the outcome. All matters are classified as current, as the Gallery expects them to be resolved within twelve months.

15. CONTRACTUAL RIGHTS AND OBLIGATIONS

The Gallery has entered into various revenue and payment contracts. Revenue contracts include rentals of public spaces, parking-rental agreements, travelling exhibition fees, food services, sponsorships, and contribution contracts. Payment contracts are primarily for protection services, rental accommodation and other facility management. As at March 31, 2019, future minimum contractual receipts total $4,508,226 ($4,877,790 at March 31, 2018) and future minimum contractual payments total $1,648,593 ($2,166,655 at March 31, 2018).
16. RELATED PARTY TRANSACTIONS

The Gallery is related, in terms of common ownership, to all Government of Canada departments, agencies and Crown corporations. This related-party status also 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. Expense transactions primarily relate to payments in lieu of taxes, employee benefit payments, and payments for utilities.

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues from related parties</td>
<td>$183</td>
<td>$301</td>
</tr>
<tr>
<td>Expenses with related parties</td>
<td>$7,388</td>
<td>$7,527</td>
</tr>
<tr>
<td>Salaries and employee benefits</td>
<td>$3,414</td>
<td>$3,467</td>
</tr>
<tr>
<td>Payments in lieu of taxes</td>
<td>3,241</td>
<td>3,291</td>
</tr>
<tr>
<td>Professional and special services</td>
<td>137</td>
<td>40</td>
</tr>
<tr>
<td>Utilities, materials and supplies</td>
<td>403</td>
<td>432</td>
</tr>
<tr>
<td>Freight, carriage and postage</td>
<td>61</td>
<td>48</td>
</tr>
<tr>
<td>Hospitality</td>
<td>—</td>
<td>5</td>
</tr>
<tr>
<td>Advertising</td>
<td>90</td>
<td>170</td>
</tr>
<tr>
<td>Cost of goods sold – Boutique</td>
<td>2</td>
<td>—</td>
</tr>
<tr>
<td>Communications</td>
<td>40</td>
<td>39</td>
</tr>
<tr>
<td>Rentals of equipment</td>
<td>—</td>
<td>35</td>
</tr>
</tbody>
</table>

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

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Due from related parties</td>
<td>$168</td>
<td>$50</td>
</tr>
<tr>
<td>Due to related parties</td>
<td>881</td>
<td>958</td>
</tr>
</tbody>
</table>

The line item “Due to related parties” includes an amount of $810,315 ($860,550 at March 31, 2018) due to Public Services and Procurement Canada for payments in lieu of taxes for the final three months of the Gallery’s fiscal year.

17. NATIONAL GALLERY OF CANADA FOUNDATION

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

The Foundation is a separate, significantly influenced, legal entity with a mandate to seek and obtain major donations to support the Gallery’s mandate, and assist in achieving the Gallery’s vision. The financial statements of the Foundation have been prepared in accordance with Canadian accounting standards for not-for-profit organizations. These have been audited by another firm, and have not been consolidated within the Gallery’s financial statements.

The Foundation raises funds from patrons, corporations, associations, and the community at large. The Foundation Board of Directors is elected by the voting members of the Foundation. All direct expenses related to Foundation operations to March 31, 2019, have been reported in the Statement of Operations of the Foundation as administration and fundraising expenses.

Amounts distributed to the Gallery by the Foundation are recorded in the line item “Operations and contributions” in the Gallery’s Statement of Operations, unless distributed amounts are for the purchase of objects for the collection, or capital assets which are initially recorded as deferred contributions.

The Statement of Financial Position for the Foundation as at March 31, 2019, its Statement of Operations, and Statement of Cash Flows for the year then ended are as indicated below.

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted net assets</td>
<td>$11</td>
<td>7</td>
</tr>
<tr>
<td>Endowed net assets</td>
<td>21,655</td>
<td>19,053</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$26,947</td>
<td>$24,348</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating revenues</td>
<td>$183</td>
<td>$301</td>
</tr>
<tr>
<td>Operating expenses</td>
<td>(7,388)</td>
<td>(7,527)</td>
</tr>
<tr>
<td>Contributions in support of the National Gallery of Canada, 17c</td>
<td>(4,590)</td>
<td>(4,852)</td>
</tr>
<tr>
<td>Contributions from endowments</td>
<td>244</td>
<td>197</td>
</tr>
<tr>
<td>Excess of revenues over contributions and expenses</td>
<td>$4</td>
<td>$3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating activities</td>
<td>$(41)</td>
<td>$(256)</td>
</tr>
<tr>
<td>Investing and financing activities</td>
<td>2,081</td>
<td>(11)</td>
</tr>
<tr>
<td>Increase (Decrease) in cash for the year</td>
<td>2,040</td>
<td>(327)</td>
</tr>
</tbody>
</table>
These tables are based upon the audited financial statements of the National Gallery of Canada Foundation, which have been audited by another firm and are available upon request.

a) Accounts Receivable

An amount of $898,845 ($815,740 at March 31, 2018) is payable by the Foundation to the Gallery.

b) All of the Foundation’s net assets must be provided for the ultimate benefit of the National Gallery of Canada. An amount of $21,955,377 ($19,053,366 at March 31, 2018) of the Foundation’s assets is subject to donor-imposed restrictions, of which $21,955,377 ($19,053,366 at March 31, 2018) represents endowment funds that are to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the Gallery.

c) Contributions to the Gallery by the Foundation were made in accordance with the restrictions approved by the Foundation’s Board of Directors and supported art acquisition activities, and other art and programming activities at the Gallery. During the year, the Foundation contributed $4,590,165 in support of the Gallery ($4,851,840 during 2017–18). Of that, $829,263 ($1,644,552 in 2017–18) was deferred for the purchase of capital assets.

The Gallery’s investment income, net of associated taxes, was $3,520,477 ($6,759,910 at March 31, 2018), and on its restricted and unrestricted cash equivalents and short-term investments of $13,143,515 ($15,927,158 at March 31, 2018). The Gallery has determined that the risk is not significant.

The Gallery is subject to credit risk on the value of its accounts receivable, excluding taxes receivable, in the amount of $8,844,552 in 2017–18. On March 31, 2018, and on its restricted and unrestricted cash equivalents and short-term investments of $13,143,515 ($15,927,158 at March 31, 2018). The Gallery has determined that the risk is not significant.

The Gallery is exposed to credit risk from customers in the normal course of business. Accounts receivable are not of applicable allowances for doubtful accounts, based on specific risks associated with individual clients and other relevant information. Of the accounts receivable, $898,845 ($1,357,740 at March 31, 2018) consists of appropriations receivable from the Government of Canada.

Concentration of credit risk is limited because a large part of revenue is from reputable organizations such as other government departments, universities, schools, museums, and the National Gallery of Canada Foundation. The Gallery manages this risk by closely monitoring the issuance of credit to commercial clients. In total, $1,454,213 ($999,834 at March 31, 2018) of accounts receivable are past due but not impaired. Accounts that 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 – $7,787 of accounts receivable were individually impaired as of March 31, 2019 ($9,322 at March 31, 2018).

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 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, Canadian federal, provincial or municipal governments, Canadian chartered banks, Canadian loan or trust companies, or Canadian corporations.

18. FINANCIAL INSTRUMENTS AND EXPOSURE TO RISK

Credit Risk

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

The Gallery is subject to credit risk on the value of its accounts receivable, excluding taxes receivable, in the amount of $8,844,552 in 2017–18. On March 31, 2018, and on its restricted and unrestricted cash equivalents and short-term investments of $13,143,515 ($15,927,158 at March 31, 2018). The Gallery has determined that the risk is not significant.

The Gallery is exposed to credit risk from customers in the normal course of business. Accounts receivable are not of applicable allowances for doubtful accounts, based on specific risks associated with individual clients and other relevant information. Of the accounts receivable, $898,845 ($1,357,740 at March 31, 2018) consists of appropriations receivable from the Government of Canada.

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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, 2019 and March 31, 2018.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>Total</th>
<th>Less than 3 months</th>
<th>3 to 6 months</th>
<th>6 to 12 months</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trades payable</td>
<td>$2,720</td>
<td>$2,720</td>
<td>$ —</td>
<td>$ —</td>
</tr>
<tr>
<td>Due to Government departments and Crown corporations</td>
<td>881</td>
<td>881</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Accrued salaries and benefits</td>
<td>1,742</td>
<td>474</td>
<td>1,176</td>
<td>92</td>
</tr>
<tr>
<td><strong>Total: March 31, 2019</strong></td>
<td><strong>$5,343</strong></td>
<td><strong>$4,075</strong></td>
<td><strong>$1,176</strong></td>
<td><strong>$92</strong></td>
</tr>
<tr>
<td><strong>Total: March 31, 2018</strong></td>
<td><strong>$6,641</strong></td>
<td><strong>$5,410</strong></td>
<td><strong>$1,139</strong></td>
<td><strong>$92</strong></td>
</tr>
</tbody>
</table>

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, 2018. In addition, exposure to risk and how this risk arises also remained unchanged from the previous year.
Schedule #1
OPERATING REVENUE, SPONSORSHIPS AND CONTRIBUTIONS
For the year ended March 31

(Thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boutique and publishing</td>
<td>$2,891</td>
<td>$2,521</td>
</tr>
<tr>
<td>Admissions</td>
<td>2,827</td>
<td>1,893</td>
</tr>
<tr>
<td>Parking</td>
<td>1,342</td>
<td>1,199</td>
</tr>
<tr>
<td>Memberships</td>
<td>768</td>
<td>650</td>
</tr>
<tr>
<td>Rental of public spaces</td>
<td>339</td>
<td>381</td>
</tr>
<tr>
<td>Education services</td>
<td>189</td>
<td>150</td>
</tr>
<tr>
<td>Art loans – recovery of expenses</td>
<td>216</td>
<td>190</td>
</tr>
<tr>
<td>Travelling exhibitions</td>
<td>242</td>
<td>137</td>
</tr>
<tr>
<td>Audioguides</td>
<td>18</td>
<td>41</td>
</tr>
<tr>
<td>Food services</td>
<td>62</td>
<td>2</td>
</tr>
<tr>
<td>Interest</td>
<td>222</td>
<td>132</td>
</tr>
<tr>
<td>Other</td>
<td>17</td>
<td>42</td>
</tr>
<tr>
<td><strong>Total operating revenue</strong></td>
<td>9,133</td>
<td>7,338</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sponsorships and Contributions</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sponsorships</td>
<td>108</td>
<td>169</td>
</tr>
<tr>
<td>Sponsorships, contributed services</td>
<td>122</td>
<td>123</td>
</tr>
<tr>
<td>Contributions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed items for the collection</td>
<td>4,470</td>
<td>7,894</td>
</tr>
<tr>
<td>From the National Gallery of Canada Foundation</td>
<td>3,563</td>
<td>3,221</td>
</tr>
<tr>
<td>From other individuals, corporations and foundations</td>
<td>715</td>
<td>989</td>
</tr>
<tr>
<td><strong>Total sponsorships and contributions</strong></td>
<td>8,578</td>
<td>12,396</td>
</tr>
</tbody>
</table>

Operating revenue, sponsorships and contributions $18,111 $19,734

Schedule #2
EXPENSES
For the year ended March 31

(Thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and employee benefits</td>
<td>$23,736</td>
<td>$23,829</td>
</tr>
<tr>
<td>Purchased items for the collection</td>
<td>7,729</td>
<td>6,349</td>
</tr>
<tr>
<td>Contributed items for the collection</td>
<td>4,470</td>
<td>7,894</td>
</tr>
<tr>
<td>Amortization of capital assets</td>
<td>8,212</td>
<td>7,361</td>
</tr>
<tr>
<td>Payments in lieu of taxes</td>
<td>3,241</td>
<td>3,291</td>
</tr>
<tr>
<td>Professional and special services</td>
<td>4,262</td>
<td>4,475</td>
</tr>
<tr>
<td>Insurance</td>
<td>268</td>
<td>232</td>
</tr>
<tr>
<td>Repairs and maintenance of buildings and equipment</td>
<td>4,041</td>
<td>3,768</td>
</tr>
<tr>
<td>Protection services</td>
<td>3,108</td>
<td>2,915</td>
</tr>
<tr>
<td>Utilities, materials and supplies</td>
<td>2,736</td>
<td>3,344</td>
</tr>
<tr>
<td>Freight, cartage and postage</td>
<td>1,232</td>
<td>832</td>
</tr>
<tr>
<td>Travel for public servants</td>
<td>434</td>
<td>640</td>
</tr>
<tr>
<td>Travel for non-public servants</td>
<td>307</td>
<td>449</td>
</tr>
<tr>
<td>Hospitality</td>
<td>183</td>
<td>197</td>
</tr>
<tr>
<td>Conferences, training and related travel</td>
<td>80</td>
<td>168</td>
</tr>
<tr>
<td>Publications</td>
<td>1,187</td>
<td>1,165</td>
</tr>
<tr>
<td>Cost of goods sold – Boutique</td>
<td>1,447</td>
<td>1,154</td>
</tr>
<tr>
<td>Advertising</td>
<td>1,265</td>
<td>1,383</td>
</tr>
<tr>
<td>Rent</td>
<td>511</td>
<td>467</td>
</tr>
<tr>
<td>Communications</td>
<td>274</td>
<td>272</td>
</tr>
<tr>
<td>Library purchases</td>
<td>217</td>
<td>209</td>
</tr>
<tr>
<td>Rentals of equipment</td>
<td>65</td>
<td>168</td>
</tr>
<tr>
<td>Fellowships</td>
<td>128</td>
<td>70</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>67</td>
<td>47</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>$69,200</td>
<td>$70,479</td>
</tr>
</tbody>
</table>
Since its founding in 1997, the National Gallery of Canada Foundation has supported a wide variety of projects across Canada and around the world. These projects are aimed at inspiring philanthropy in support of the National Gallery of Canada, promoting initiatives with national impact, and elevating the profile of Canadian artists and scholarship.

The Foundation’s resounding success in 2018–19 attests to the power of private philanthropy. A remarkable 110 individual donors, corporate partners and foundations raised $7,709,154 in support of the Gallery’s core activities. Of these donations, $4,518,647 were restricted, expendable contributions, and $1,781,506 went to the general endowment fund. A total of $4,590,517 was disbursed to the Gallery in 2018–19.

Key achievements and activities for 2018–19 are described below.

New Distinguished Patrons
The Foundation welcomed eight new Distinguished Patrons and their families in 2018–19: Robert and Jennifer Heffel, Ron and Janet Stern, Rosamond Ivey, Terry Burgoyne, Janelle and Pierre Lassonde, John Lacey, Sangeeta Prakash and Raj Sindwani, and one anonymous patron. Each year, these visionary philanthropists engage with some of the Foundation’s most ambitious projects, while serving as ambassadors of Canada’s artistic legacy. We are deeply grateful to our Distinguished Patrons community.

The Canada Pavilion and the Canadian Artists in Venice Endowment Fund
Following a four-year renovation, the restored Canada Pavilion was unveiled in May 2018 at the Biennale di Architettura in Venice. This $3-million restoration was led by the Gallery and the Foundation, and became a meaningful Canadian-Italian collaboration. The project was fully funded by Reesa Greenberg, Distinguished Patron and Founding Secretary of the Society for the Study of Architecture in Canada, and we are deeply indebted to her vision, passion and commitment.

To commemorate the Pavilion’s restoration and its sixtieth anniversary, the exhibition Canada Builds/Rebuilds a Pavilion in Venice was presented during the Biennale di Architettura. Funded by the Foundation, the exhibition explored the building’s architecture and highlighted events from the Pavilion’s sixty-year history.
In support of research and exhibitions, the Foundation provided essential support to the Gallery in three main areas: National Outreach, Global Outreach and the National Capital Exhibitions Program.

### National Outreach

James Wilson Morrice: The A.K. Prakash Collection in Trust to the Nation

This national touring exhibition features the A.K. Prakash Foundation’s 2015 gift of J.W. Morrice works. It was supported by the Foundation and individual donors, and was presented at the Art Gallery of Alberta in Edmonton and the Musée d’art de Joliette in Joliette, Quebec.

The Lacey Prize for Artist-Run Centres in Canada

In 2018–19, the Foundation was proud to announce the creation of the groundbreaking Lacey Prize for Artist-Run Centres in Canada. Celebrating excellence in programming, the Prize will be awarded in alternate years to Canadian artist-run centres and smaller organizations. This award is unique in Canada, and will enhance the Gallery’s relationship with grassroots arts practice. We are deeply indebted to Dr. John Lacey and his family for their generous gift of $3.5 million, further recognized in the naming of The Naomi and John Lacey Family Gallery.

### Global Outreach

Global outreach increases the Gallery’s profile and engagement worldwide. In support of global outreach, the Foundation provides funds for exhibitions touring internationally, and collaborations with international partners.

### Canada and Impressionism : New Horizons

Fundraising continues for this important exhibition, which will tour to the Kunsthal München in Munich, the Fondation de Héritage in Lausanne, and the Musée Fabre in Montpellier, France. The exhibition and publication are fully funded through the Foundation by a dedicated community of Canadian philanthropists, led by Exhibition Patron the A.K. Prakash Foundation, generous individual donors, and the Distinguished Patrons of the National Gallery of Canada.

American Friends of the National Gallery of Canada

As part of ongoing efforts to engage American donors in support of international outreach, the American Friends of the National Gallery of Canada hosted events at the Morgan Library & Museum in New York City for the opening of The Extended Moment: Photographs from the National Gallery of Canada, and at the J. Paul Getty Museum in Los Angeles for the opening of Oscar G. Balfour: Artist Photographer.

### National Capital Exhibitions Program

Impressionist Treasures: The Ordrupgaard Collection

This exhibition offered visitors a rare opportunity to see masterworks of French 19th-century art. Through a planned bequest, the exhibition was supported at the Gallery by the Estate of Dr. Paul Mandl and Mrs. Elsie Mandl.

The Canadian Photography Institute (CPI) of the National Gallery of Canada

Two milestone exhibitions were presented as part of CPI programming in 2018. The Extended Moment: Fifty Years of Collecting Photographs explored the Gallery’s renowned photography collection, much of which reflects the generosity of private donors. In addition, the critically acclaimed Anthropocene examined humankind’s impact on this planet. We thank Founding Partner Scotiabank and the Archive of Modern Conflict for their continued generous support of the CPI, as well as Anthropocene Project Partner, Telus.

In the areas of scholarship and research, the Foundation continued to support positions in the Curatorial and Education Departments. The position of Provenance Researcher in the department of European Art was funded by the Beth and Donald Sobey Chief Curatorial Research Endowment. The Foundation also continued to fund key positions through the support of the Audain Curator of Indigenous Art Endowment, the J. Paul & Mary Manley Mandl Foundation Fund, the Prtons and Drawings Fund, and an anonymous donor who provides funding for the Indigenous Educator and Outreach position.

The Foundation thanks longstanding corporate partner Royal Bank of Canada for funding received through the Emerging Artists Project, which helped create a mentorship opportunity for a curatorial assistant. The recipient provided key support to the Gallery’s major contemporary prizes and completed critical research into the current prize landscape in Canada. The research and resulting recommendations will inform the Gallery’s future approach to prize administration and funding.

### Enhancing the Collection

Over the past year, numerous acquisitions have been facilitated by the Foundation. The Foundation Board of Directors, along with the Gallery’s Board of Trustees, extend their sincere gratitude to donors whose generous contributions to the national collection in 2018–19 reflect an exemplary cultural philanthropy.

The Takao Tanabe Purchase Prize in Painting for Young Artists enabled the acquisition of two works on paper by Hans Wenda. Distinguished Patron families also donated two notable works to the collection in honour of former Director and CEO Marc Mayer: The Last of the Harpies (Zacharie Vincent) (1838) by Antoine Plamondon, a gift by Fred and Beverly Schaeffer; and Parade, Party, Protest (2010) by Geoffrey Farmer, a gift by Gilles and Julia Ouellette.

In addition, the Foundation’s Conservation and Restoration Fund supported restoration of the iconic work De La by renowned Canadian artist Michael Snow.

### Changes in Leadership

The Foundation is fortunate to have a Board with expertise in scholarship, finance, the arts and education. Four new members joined the Foundation’s Board this year: John Doig, Executive Vice-President, Retail Divisions, Scotiabank; Don Pether, former Chair of the Board and CEO of Accretinal Defacacy; and Canadian collectors and arts patrons Nancy McCabe and Michael Audain. Thank you to all of our Directors, who work tirelessly to achieve our shared goals.

The past year was also marked by two farewells. We were deeply saddened by the loss, in October 2018, of Pierre Théberge, who served as the Gallery’s Director and CEO from 2008 to 2019. He was a visionary leader, known for his grand thematic exhibitions and championing of contemporary Canadian art. He expanded the national collection with important and well-loved acquisitions, including Maman by Louise Bourgeois, Running Horses by Joe Fafard, and Forty-Part Motet by Janet Cardiff.

The close of 2018 also marked the bitter-sweet end of Marc Mayer’s decade-long tenure as Director and CEO of the Gallery. His leadership and unbounded enthusiasm inspired our country’s leading philanthropists to increase their support for the promotion and preservation of our cultural heritage. It was a great privilege for the Foundation’s Board, staff and community of donors to work with him as both collec- tors and philanthropists. We are proud to say that proceeds from the Farewell Gala to Marc Mayer held on December 5, 2018 will be allocated to the Gallery’s national outreach initiatives.

As we look ahead, we remain committed to innovation, leadership and stewardship. We maintain a deep commitment to scholarship, education and the advancement of Canadian artists. We strive to remain nimble in response to unanticipated opportunities and challenges, and we enthusiastically look forward to working with the Gallery’s new Director and CEO, Dr. Sasha Suda.

We deeply appreciate the generosity of the individuals, corporations and foundations that contributed so generously during the past fiscal year, and treasure the opportunity to nurture this vibrant community in the years to come.
$1,000,000 +
Canada Council for the Arts
Reesa Greenberg
The Lacye Family
Scotiabank
The Jack Weinbaum Family Foundation
$500,000 to $999,999
Fried Fountain, C.M. and Elizabeth Fountain
$250,000 to $499,999
A.K. Prakash Foundation
RBC
$100,000 to $249,999
Terry Burgoyne
Cori Holdings Ltd.
Government of Canada
Robert and Jennifer Heffel
Rosamond Ivey
Pierre Lassonde Family Foundation
Elma and Barry Wilensky
Government of Canada
Robert and Jennifer Heffel
Rosamond Ivey
Pierre Lassonde Family Foundation
Elma and Barry Wilensky
Government of Canada
Robert and Jennifer Heffel
Rosamond Ivey
Pierre Lassonde Family Foundation
Elma and Barry Wilensky

CANADA 150 PATRONS
Please note: The following Canada 150 Benefactors should have been included in the 2017–18 Annual Report: Ann and Tim Bowman
We thank all of the Canada 150 Patrons for their leadership and generosity in funding the Art for the Nation 2017 initiative, in support of Canadian Art on the historic occasion of Canada’s sesquicentennial.

FOUNDING PARTNERS’ CIRCLE
Bell
BMO Financial Group
CIBC
The Honourable Rita-Anne McDonald, M.P., B.A.
Imperial Tobacco Canada Foundation
Imperial

AMERICAN FRIENDS OF THE NATIONAL GALLERY OF CANADA
Peter and Susan Restler
Jon Shrubyse

DISTINGUISHED PATRONS
Distinguished Patrons are recognized and celebrated by the Gallery as special individuals whose exceptional philanthropy enhances the Gallery’s ability to fulfill its commitment to the visual arts. Under the leadership of Thomas d’Aquino, these outstanding individuals also help the Gallery reach out to all Canadians, wherever they may be, by strengthening the Gallery’s cultural leadership both at home and abroad. It is with genuine thanks and appreciation that they are recognized below.

The Honourable Henry N.R. Jackman
Victoria Jackman
Stephen A. and Gail Jarislowsky
Judith and John C. Kerr, C.M., O.B.C., LL.D.
Hassan Khosrovshahi, C.M., O.B.C. and Nezhat Khosrovshahi
George and Karen Kilty
Jacqueline Koerner and Robert Safatra
Michaell Sonja Koerner
Michaelle Koerner and Kevin Doyle
Dr. John Lacey
Janelle and Pierre Lassonde, C.M., O.C.
Steven and Lynda Labor
Leanne and George Lewis
Ronald and Diane Mannix
Dr. Kanta Marwah
Ronald P. Mathison
The Honourable Margaret McCain
The Honourable Margaret McCain

The Honourable Margaret McCain

Ann and Tim Bowman

Anonymous (9)
Robin and David Young
Anonymous (13)

The late William (Bill) Turner
Sara Vared, C.M., and the late Zev Vared, C.M., P.Eng

Group Art Auction House
Dr. Michael and Linda Safrata
Jacqueline Koerner and David Pinching
Robert Safrata

Dr. Michael and Linda Safrata

Ann and Tim Bowman

Anonymous (13)
Robin and David Young
Anonymous (13)

The Honourable Margaret McCain

Ann and Tim Bowman

Anonymous (13)
Robin and David Young
Anonymous (13)

The Honourable Margaret McCain

Ann and Tim Bowman

Anonymous (13)
Robin and David Young
Anonymous (13)
SUMMARY FINANCIAL STATEMENTS
OF THE NGC FOUNDATION
Year ended March 31, 2019

REPORT OF THE INDEPENDENT AUDITORS
ON THE SUMMARY FINANCIAL STATEMENTS

To the Directors of the National Gallery of Canada Foundation

Opinion
The summary financial statements of the National Gallery of Canada Foundation (the Entity), which comprise:
• the summary statement of financial position as at March 31, 2019;
• the summary statement of operations for the year then ended;
• the summary statement of changes in net assets for the year then ended;
• and related notes
are derived from the audited financial statements of the National Gallery of Canada Foundation as at and for the year ended March 31, 2019 (audited financial statements).
In our opinion, the accompanying summary financial statements are consistent, in all material respects, with the audited financial statements, in accordance with the criteria disclosed in Note 1 in the summary financial statements.

Summary Financial Statements
The summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements and the auditor’s report thereon, therefore, is not a substitute for reading the Entity’s audited financial statements and the auditor’s report thereon.

The summary financial statements and the audited financial statements do not reflect the effects of events that occurred subsequent to the date of our report on the audited financial statements.

Management’s Responsibility for the Summary Financial Statements
Management is responsible for the preparation of the summary financial statements in accordance with the criteria disclosed in Note 1 in the summary financial statements.

Auditors’ Responsibility
Our responsibility is to express an opinion on whether the summary financial statements are consistent, in all material respects, the audited financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standards 810, Engagements to Report on Summary Financial Statements.

Chartered Professional Accountants, Licensed Public Accountants
Ottawa, Canada
May 23, 2019

KPMG LLP
150 Elgin Street, Suite 2800
Ottawa ON K2P 2P8 Canada
Telephone 613-212-5784
Fax 613-212-2896

KPMG LLP is a Canadian limited liability partnership and a member-firm of the KPMG network of independent member firms affiliated with KPMG International Cooperative (“KPMG International”), a Swiss entity.

KPMG Canada provides services to KPMG LLP.
### SUMMARY STATEMENT OF FINANCIAL POSITION

For the year ended March 31

<table>
<thead>
<tr>
<th>Assets</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$2,830,604</td>
<td>$790,660</td>
</tr>
<tr>
<td>Interest and other receivables</td>
<td>152,900</td>
<td>168,298</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>75,015</td>
<td>27,720</td>
</tr>
<tr>
<td>Amounts receivable from American Friends of the National Gallery of Canada Inc.</td>
<td>151,280</td>
<td>146,941</td>
</tr>
<tr>
<td></td>
<td>3,200,299</td>
<td>1,133,619</td>
</tr>
<tr>
<td>Investments</td>
<td>23,736,236</td>
<td>23,214,815</td>
</tr>
<tr>
<td>Total assets</td>
<td>$26,946,535</td>
<td>$24,348,434</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>$46,761</td>
<td>$67,719</td>
</tr>
<tr>
<td>Amounts payable to National Gallery of Canada</td>
<td>899,791</td>
<td>1,357,740</td>
</tr>
<tr>
<td>Deferred contributions and investment income</td>
<td>4,334,026</td>
<td>3,862,981</td>
</tr>
<tr>
<td></td>
<td>5,280,578</td>
<td>5,288,440</td>
</tr>
<tr>
<td>Net assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>10,580</td>
<td>6,718</td>
</tr>
<tr>
<td>Endowments</td>
<td>21,665,377</td>
<td>19,053,266</td>
</tr>
<tr>
<td></td>
<td>21,665,957</td>
<td>19,059,994</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$26,946,535</td>
<td>$24,348,434</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.

### SUMMARY STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS

For the year ended March 31

<table>
<thead>
<tr>
<th>Revenue</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted fundraising</td>
<td>$1,409,001</td>
<td>$1,398,866</td>
</tr>
<tr>
<td>Unrestricted investment income</td>
<td>120,511</td>
<td>93,736</td>
</tr>
<tr>
<td>Recognition of deferred contributions and investment income</td>
<td>4,605,620</td>
<td>5,103,903</td>
</tr>
<tr>
<td></td>
<td>6,135,132</td>
<td>6,596,505</td>
</tr>
<tr>
<td>Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration and fundraising</td>
<td>1,785,076</td>
<td>1,938,710</td>
</tr>
<tr>
<td>Contributions in support of National Gallery of Canada</td>
<td>4,590,517</td>
<td>4,851,840</td>
</tr>
<tr>
<td></td>
<td>6,375,593</td>
<td>6,790,550</td>
</tr>
<tr>
<td>Deficiency of revenue over expenses before undernoted contributions from endowments</td>
<td>(240,461)</td>
<td>(194,045)</td>
</tr>
<tr>
<td>Contributions from endowments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Management fees</td>
<td>134,173</td>
<td>117,191</td>
</tr>
<tr>
<td>General</td>
<td>110,140</td>
<td>80,000</td>
</tr>
<tr>
<td></td>
<td>244,313</td>
<td>197,191</td>
</tr>
<tr>
<td>Excess of revenue over expenses</td>
<td>3,852</td>
<td>3,346</td>
</tr>
<tr>
<td>Net assets, beginning of year</td>
<td>19,059,994</td>
<td>17,992,476</td>
</tr>
<tr>
<td>Endowment contributions</td>
<td>1,781,506</td>
<td>903,454</td>
</tr>
<tr>
<td>Endowment reinvestment interest</td>
<td>335,757</td>
<td>1,429,114</td>
</tr>
<tr>
<td>Net adjustment for cumulative unrealized gains (loss) on investments</td>
<td>729,161</td>
<td>(1,071,005)</td>
</tr>
<tr>
<td>Contributions to operations from endowments</td>
<td>(244,313)</td>
<td>(297,191)</td>
</tr>
<tr>
<td>Net assets, end of year</td>
<td>$21,665,957</td>
<td>$19,059,994</td>
</tr>
</tbody>
</table>

See accompanying notes to financial statements.
The National Gallery of Canada Foundation is a national, non-profit organization, the aims and objectives of which are to receive or maintain a fund or funds and to transfer from time to time all or part thereof the income therefrom to the National Gallery of Canada.

The Foundation was incorporated as a non-profit corporation without share capital on June 27, 1997 under the Canada Corporations Act. Effective January 9, 2014, the Foundation continued its articles of incorporation from the Canada Corporations Act to the Canada Not-for-Profit Corporations Act.

The Foundation is a registered charity and as such is not subject to income tax under Paragraph 149(1)(f) of the Income Tax Act (Canada).

Summary financial statements:
The summary financial statements are derived from the complete audited financial statements, prepared in accordance with Canadian accounting standards for not-for-profit organizations, as at and for the year ended March 31, 2019.

The preparation of these summary financial statements requires management to determine the information that needs to be reflected in the statements so that they are consistent, in all material respects, with or represent a fair summary of the audited financial statements.

These summary financial statements have been prepared by management using the following criteria:

(a) whether information in the summary financial statements is in agreement with the related information in the complete audited financial statements; and

(b) whether, in all material respects, the summary financial statements contain the information necessary to avoid distorting or obscuring matters disclosed in the related complete audited financial statements, including the notes thereto.

Management determined that the statement of changes in net assets and the statement of cash flows do not provide additional useful information and as such has not included them as part of the summary financial statements.