



# McMichael

CANADIAN ART COLLECTION D'ART CANADIEN

2012–2013 | Annual Report

## Contents

McMichael Philosophy	1
A Word from the Chair, Board of Trustees	2
A Word from the Executive Director and CEO	3
Exhibitions	4
Loans	12
Donations to the Library and Archives	12
Acquisitions	13
A Tribute to Our Donors	17
Board of Trustees	20
Staff	20
Volunteers	20
Independent Auditors' Report	21
Comparative Statistics	38
Financial Summary	39

## McMichael Vision

To be recognized as an extraordinary place to visit and explore Canadian culture and identity, and the connections between art and nature

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### Extraordinary place to visit

A physical and virtual gathering place that provides an engaging and continually changing experience to targeted audiences and communities driving new and repeat visits

### Explore Canadian culture and identity

Enables our users to understand who we are as Canadians and where we fit in the global context over time, through the medium of art

### Connections between art and nature

Bringing together, integrating, the visual arts with the natural world to create a cultural landscape that combines works of nature and people

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## McMichael Mission

To interpret and promote Canadian and Aboriginal art, to attract local, national and international audiences

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## McMichael Values

Excellence, we are the best in our sector, are leaders in our field and have achieved a national and global reputation

Respect, we trust each other and treat each other, our visitors and our clients with integrity and openness, working together to create a culture of inclusion and engagement

Innovation, our unique legacy lets us think outside the box, take risks, and encourages creativity and fresh ideas

Learning, we encourage research and scholarship, generate and disseminate knowledge, inspire creativity, and foster visual literacy and critical thinking for all

## A Word from the Chair, Board of Trustees

On behalf of the Board of Trustees, I am pleased to report that our year ended 2013 was by all accounts a very successful year.

Pauline R. Kezer wrote: *“Continuity gives us roots; change gives us branches, letting us stretch and grow and reach new heights.”*

We are indeed fortunate to have strong roots at the McMichael thanks to the vision and generosity of Robert and Signe McMichael more than forty-seven years ago which has allowed us to continue making meaningful changes and to build on the seeds that were sown in previous years: the change in our legislative mandate; our Executive Director and CEO (who recently celebrated her second anniversary); the transformation of our exterior grounds; our reinvigorated relationship with our key stakeholders, including the Government of the Province of Ontario, the descendants of the McMichael family and the City of Vaughan; renewal at the Board level, including the introduction of a director-in-training program for attracting the next generation of Trustees; and best practices from a governance standpoint to ensure that we effectively fulfill our responsibility to the people of Ontario.



The strategic planning process we commenced last year culminated in a newly redefined vision “to be recognized as an extraordinary place to visit and explore Canadian culture and identity and the connection between art and nature.”

We translated that vision into four key strategic objectives:

- (1) deliver an engaging and exceptional visitor experience;*
- (2) become a centre for knowledge creation and sharing;*
- (3) improve organizational capacity and performance, and;*
- (4) build a sustainable organization delivering outstanding performance.*

We have been able to deliver on these strategic priorities thanks to the collective passion, dedication and contribution of our employees, volunteers, patrons, and my colleagues on the Board.

The year was marked by balanced budgets, international acclaim and record setting attendance for our spectacular exhibition of *Painting Canada* which included some of the largest and most iconic canvases by Tom Thomson and the Group of Seven. In just nine weeks, over 41,000 people walked through the doors of the McMichael—the only Canadian venue for this remarkable exhibition.

There is still work to be done, however, to ensure that the McMichael story—the story of nature, art and Canada—remains alive and continues to thrive in our schools and communities, particularly as we approach the gallery’s 50th anniversary in 2016 and our country’s 150th birthday in 2017.

I thank you for your support and for allowing me the privilege of being your ambassador for this fine institution, the extraordinary work of which keeps us all engaged and inspired by art.

A handwritten signature in black ink that reads "Upkar Arora". The signature is fluid and cursive.

Upkar Arora, CA, ICD.D  
Chair, Board of Trustees

## A Word from the Executive Director and CEO

It has been a great year for the McMichael! We have had the opportunity to host wonderful exhibitions, develop new partnerships, and begin the process of becoming an institution more focused on our members, visitors and users.

We began last spring with an exhibition from the National Gallery of Modern Art in New Delhi that explored the work of Rabindranath Tagore—a celebrated writer, philosopher and artist—whose work influenced the Group of Seven.

In autumn, we were delighted by the success of *Painting Canada: Tom Thomson and the Group of Seven*, an exhibition we worked hard to bring to the McMichael for its only showing in Canada. Over 41,000 people enjoyed this magnificent exhibition of works from public and private collections, superbly installed by our Chief Curator, Katerina Atanassova, and her team.

Our new partnerships with groups like Autism Ontario, York Region Alzheimer's Society and VITA Community Living Services/Mens Sana Families for Mental Health have helped us expand our capacity to offer accessible programs to new audiences with special needs. We added new facilities and services to make our spaces more welcoming, from family washrooms to WiFi.

We have also re-energized our partnership with the West Baffin Eskimo Co-operative in Cape Dorset, first begun in 1990, through a new collaborative research project with partners at York University, Nunavut Arctic College, and the Nunavut Department of Education.

Over the past year, we have taken the opportunity to re-organize our staff, to enable us to focus more on the experience of our visitors, and our service to our members and donors. The McMichael occupies a very special place in many people's hearts and minds, and we are working to make every visit an extraordinary and memorable occasion.



Victoria Dickenson, PhD, FCMA  
*Executive Director and CEO*



# SELECTIONS FROM THE McMICHAEL COLLECTION

## THE GROUP OF SEVEN: REVELATIONS & CHANGING PERSPECTIVES



### Home and Land: Nurturing Ideas of Identity

Ongoing from May 2, 2010 (modified in 2013)

Curated by Chris Finn

From the time of their initial meeting, the artists who would form the Group of Seven shared a commitment to investigating a new means for creating a “native” art that reflected the Canadian experience. This installation focused on their explorations of built environments, domestic scenes, and the Canadian wilderness, many of which reflected earlier experiences, including their work as war artists.

A.Y. Jackson (1882–1974), *Dahlias*, c. 1913, oil on wood panel, 32.6 x 40.7 cm, Gift of Mr. S. Walter Stewart, McMichael Canadian Art Collection, 1968.17.2



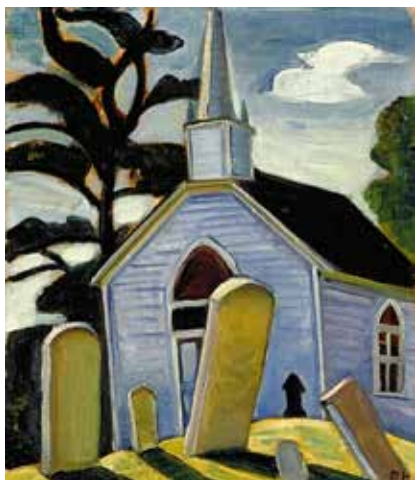
### The Group of Seven: Art of Algonquin Park, Georgian Bay and Algoma

Ongoing from May 2, 2010 (modified in 2013)

Curated by Katerina Atanassova and Chris Finn

In 1912, Tom Thomson’s sketching trip to Algonquin Park resulted in his production of a number of sketches that succinctly captured unique and intriguing views of “The North”. Thomson’s enthusiasm for the park as a painting place convinced Lismer, Varley, Harris and Jackson to also share this experience subsequently inspiring these artists and the other artists who would eventually form the Group of Seven to extend their ideas of painting “The North” by undertaking sketching trips to Georgian Bay and Algoma.

Tom Thomson (1877–1917), *Autumn Birches*, 1916, oil on wood panel, 21.6 x 26.7 cm, Gift of Mrs. H.P. de Pencier, McMichael Canadian Art Collection, 1966.2.3



### Group of Seven and their Contemporaries: Art of Georgian Bay, Lake Superior, Quebec, Northwest Coast, the Arctic and the formation of the Canadian Group of Painters

Ongoing from May 2, 2010 (modified in 2013)

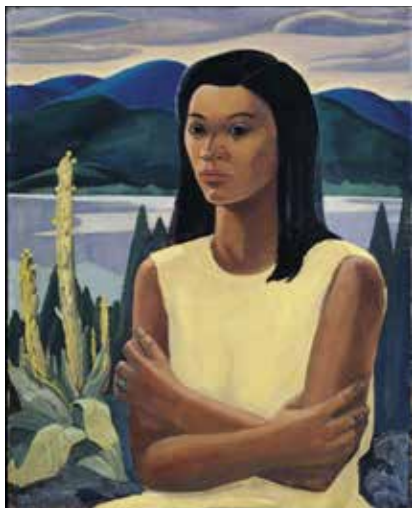
Curated by Katerina Atanassova and Chris Finn

In their quest to define “The North”, the Group of Seven travelled to regions across the country. Its membership expanded to include A.J. Casson and later, Edwin Holgate and Lionel LeMoine FitzGerald. Contemporaries of the Group were also interpreting some of these same regions. In 1931, the final exhibition by members of the Group was held. Due to the exclusionary nature of the Group, efforts were made to form a new organization that would extend membership to artists from across Canada. In 1933, the Canadian Group of Painters was formed.

Prudence Heward (1896–1947), *The Blue Church, Prescott*, 1933, oil on wood panel, 35.2 x 30.4 cm, Gift of Dr. Naomi Jackson Groves, McMichael Canadian Art Collection 1984.18.3

# SELECTIONS FROM THE McMICHAEL COLLECTION

## THE GROUP OF SEVEN: REVELATIONS & CHANGING PERSPECTIVES



### Contemplating Women

May 2, 2010 to October 14, 2012

Curated by Sharona Adamowicz-Clements

This installation presented women as artistic inspiration in the works of members of the Group of Seven, their contemporaries, and other Canadian artists, both male and female, from the permanent holdings of the McMichael Canadian Art Collection. It was comprised of four sections: portraiture, women in society, motherhood, and the female figure, including the nude.

Yvonne McKague Housser (1898–1996), *Marguerite Pilot of Deep River (Girl with Mulleins)*, c. 1932, oil on canvas, 76.2 x 61 cm, Gift of the Founders, Robert and Signe McMichael, McMichael Canadian Art Collection, 1966.16.13



### Modernity in Canada: The Group of Seven and Their Times

January 29, 2011 to October 14, 2012

Curated by Sharona Adamowicz-Clements

This installation represented iconic landscape paintings by all ten members of the Group of Seven in relation to the work of their contemporaries, who together defined the course of modern artistic development during the early to mid-twentieth century in Canada. The paintings featured demonstrated the creative and divergent paths that Canadian art took, primarily in Ontario and Quebec.

Emily Carr (1871–1945), *Shoreline*, 1936, oil on canvas, 68 x 111.5 cm, Gift of Mrs. H.P. de Pencier, McMichael Canadian Art Collection, 1966.2.1



### The Group of Seven and Tom Thomson

Ongoing from January 19, 2013

Curated by Sharona Adamowicz-Clements

This installation featured a single work by each of the ten members of the Group of Seven. These works represented an important artistic period in the creative development of the Group members. The installation was complemented by a number of paintings by Tom Thomson, whose name and work is strongly connected to the Group.

Tom Thomson (1877–1917), *Woodland Waterfall*, 1916 - 1917, oil on canvas, 121.9 x 132.5cm, Purchase 1977 with Funds Donated by The W. Garfield Weston Foundation, McMichael Canadian Art Collection 1977.48

# SELECTIONS FROM THE McMICHAEL COLLECTION



## INUIT TRADITIONS

September 17, 2011 to February 17, 2012

Curated by Chris Finn

This selection of drawings, prints, and sculptures revealed aspects of the material culture related to traditional forms of transportation on the water and the spiritual relationships that the Inuit maintain. The stories and legends that are told about the sea and its mythological inhabitants offer moral tales and reflect the values of the Inuit people.

Joe Talirunili (1893 ?–1976), *The Migration*, 1976, stone and sealskin with wood, 32.5 x 42 x 23 cm, Purchase 1980, McMichael Canadian Art Collection 1980.2



## PLURALITIES/POLARITIES 1950s–1999: SELECTIONS FROM THE McMICHAEL COLLECTION

January 14 to September 30, 2012

Curated by Sharona Adamowicz-Clements

This installation focused on the latter half of the twentieth century by examining two streams of artistic practice: realism and abstract art. The artists featured each contributed to the dynamic and mosaic-like portrait of Canadian art that emerged in this explosive period of national and cultural creativity.

Michael Snow (b. 1928), *Black & White*, 1963, acrylic and refrigerator enamel on canvas marouflaged onto aluminum panel, 152.1 x 169.3 cm, Gift of ICI Canada Inc., McMichael Canadian Art Collection, 1995.19.54



## LEGENDS: NORVAL MORRISSEAU AND ANISHINABEK WOODLAND SCHOOL ARTISTS

Ongoing from January 14, 2012

Curated by Chris Finn

This installation highlighted the work of Norval Morrisseau and the Woodland School, who developed a unique painting style that has become one of the most recognizable forms of First Nations art. Their compositions are characterized by an intuitive use of bright, pure colour shapes contained within black form lines.

Norval Morrisseau (1931–2007), *Shaman and Disciples*, 1979, acrylic on canvas, 180.5 x 211.5 cm, Purchase 1979, McMichael Canadian Art Collection, 1979.34.7



## THE LANDSCAPES OF THE GROUP OF SEVEN, TOM THOMSON, AND EMILY CARR

October 13, 2012 to January 6, 2013

Curated by Sharona Adamowicz-Clements

This installation featured a selection of landscape paintings by members of the Group of Seven, Tom Thomson and Emily Carr that demonstrated their distinct connection to the Canadian landscape. These works represented the diverse seasons, harsh climate, rugged wilderness, breathtaking expanse, and quaint rural scenes of Canada from the early to mid-twentieth century. These works also exemplified important creative periods and stylistic achievements for each of the artists.

Franklin Carmichael (1890–1945), *Bay of Islands from Mt. Burke*, 1931, oil on canvas, 101.6 x 122 cm, Gift of Mr. and Mrs. R.G. Mastin, McMichael Canadian Art Collection 1975.62

# SPECIAL EXHIBITIONS

## THE McMICHAEL TREE PROJECT

January 28 to April 22, 2012

Organized by the McMichael Canadian Art Collection

*The McMichael Tree Project* highlighted artistic, cultural, and natural aspects of the tree in celebration of the gallery's deep-rooted connection to art and nature. It included two exhibitions, *The Tree: Form and Substance* and Vancouver Art Gallery's *The Tree: From the Sublime to the Social*, as well as a variety of programs and special installations.

Ryszard Litwiniuk (b. 1966), *Before and After 2*, 2011, wood from dead pine, Executed as part of the McMichael Artist-in-Residence Program, *The McMichael Tree Project*, 2011.



## The Tree: Form and Substance

January 28 to April 22, 2012

Curated by Katerina Atanassova

*The Tree: Form and Substance* connected interior gallery spaces with the recently invigorated grounds and forested landscape. The exhibition featured 105 works by well-known contemporary artists in conjunction with pieces from the McMichael's permanent collection.

Franklin Carmichael (1890–1945), *Winter Hillside*, c. 1918, oil on canvas, 40.7 x 45.6 cm, Gift of Mr. and Mrs. R.G. Mastin, McMichael Canadian Art Collection, 1982.4



## The Tree: From the Sublime to the Social

January 28 to April 22, 2012

Organized and circulated by the Vancouver Art Gallery

Curated by Chief Curator/Associate Director Daina Augaitis with Assistant Curator Emmy Lee

*The Tree: From the Sublime to the Social* examined the tree as a subject in art from the early twentieth century to the present. The diverse representations of the tree presented in the exhibition were indicative of its enduring power as an evocative symbol of our complex and changing relationships with the natural environment.

Emily Carr (1871–1945), *Forest*, 1931–1933, oil on canvas, 118.2 x 76.1 cm, Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.13, Photo: Trevor Mills, Vancouver Art Gallery



## SPECIAL EXHIBITIONS



### FASHIONALITY: DRESS AND IDENTITY IN CONTEMPORARY CANADIAN ART

May 5 to September 3, 2012

Organized by the McMichael Canadian Art Collection

Guest-curated by Julia Pine

Taking the idiom of dress as a starting point, *Fashionality: Dress and Identity in Contemporary Canadian Art* explored the use of apparel in the work of twenty-three contemporary Canadian artists. The exhibition explored the ways in which the subjectivities and identities of those living in Canada are expressed, deconstructed, and reconfigured, while raising some intriguing questions about the embodied Canadian subject.

Barbara Pratt (b. 1963), *Peony Girl: Dress by Versace*, 2008, oil on canvas, 58.4 x 78.7 cm. Collection of Jonathan Butler



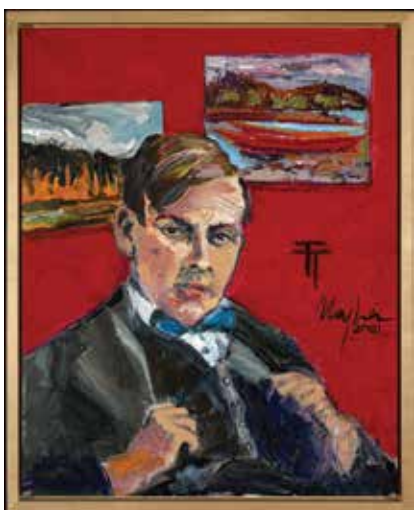
### THE LAST HARVEST: PAINTINGS BY RABINDRANATH TAGORE

May 24 to July 15, 2012

Organized by the Ministry of Culture, Government of India and the National Gallery of Modern Art  
Curated by Professor Raman Siva Kumar of Visva-Bharati University

*The Last Harvest: Paintings by Rabindranath Tagore* was comprised of more than sixty works on paper drawn from three Indian collections. The exhibition marked the 150th anniversary of Tagore's birth and travelled internationally before making its only Canadian appearance at the McMichael. The exhibition complemented the McMichael's collection of landscapes by the Group of Seven, whose members were reputedly influenced by Tagore's work.

Rabindranath Tagore (1861–1941), *Untitled*, c. 1935, Coloured ink and watercolour on paper, 14 x 22.1 cm, Collection of NGMA, Acc. No. 1231



### DOUBLE TAKE: PORTRAITS OF INTRIGUING CANADIANS

September 22, 2012 to January 20, 2013

Organized and circulated by Library and Archives Canada

Visitors were invited to discover portraits of over fifty Canadians that told compelling stories of assumed identity, assassination, exploitation, discovery, invention, injustice, activism, and achievement. The exhibition presented the wonderful diversity of individuals who have left—and are leaving—their mark on our country and our culture. The works on display included paintings, photographs, cartoons, drawings, video, and sculpture.

Gordon Rayner (1935–2010), *TT (Tom Thomson)*, 2001, Library and Archives Canada, e008300066 © Estate of Gordon Rayner, 2001

## SPECIAL EXHIBITIONS



### QUEEN ELIZABETH II BY CECIL BEATON:

#### A DIAMOND JUBILEE CELEBRATION

September 29, 2012 to January 6, 2013

Organized and circulated by the Victoria and Albert Museum, London, UK

To mark Her Majesty the Queen's Diamond Jubilee, the Victoria and Albert Museum organized an exhibition of important portraits to tour internationally. The images were drawn exclusively from the Museum's collection of work by royal photographer Sir Cecil Beaton. Highly staged and elegant portraits were placed alongside charming and informal images. The photographs were augmented by Beaton's personal diary accounts.

*Queen Elizabeth II in coronation robes* by Cecil Beaton, 1953  
©Victoria and Albert Museum, London



### PAINTING CANADA: TOM THOMSON AND THE GROUP OF SEVEN

November 3, 2012 to January 6, 2013

Organized by the National Gallery of Canada and Dulwich Picture Gallery, in collaboration with the National Museum of Art, Architecture and Design, Oslo, and the Groninger Museum, the Netherlands. With the generous support of the McMichael Canadian Art Collection, the Art Gallery of Ontario, and other lenders. Curated by Katerina Atanassova, Chief Curator, McMichael Canadian Art Collection; Ian Dejardin, Director at Dulwich Picture Gallery; and Dr. Anna Hudson, Associate Professor, Canadian and Curatorial Studies, York University

This major exhibition of Canadian art was the largest in history to travel to Europe, featuring an astonishing 122 paintings as well as Tom Thomson's sketch box. The McMichael Canadian Art Collection's presentation of *Painting Canada: Tom Thomson and the Group of Seven* was its only Canadian engagement. The exhibition was comprised of works representing the very best of Thomson and the Group of Seven, including some of the country's most celebrated paintings and rarely seen works from private collections. It was also the first time that an exhibition featuring these artists brought together iconic masterpieces with their sketches.

Franklin Carmichael (1890–1945), *October Gold*, 1922, oil on canvas, 119.5 x 98 cm, Gift of the Founders, Robert and Signe McMichael, McMichael Canadian Art Collection, 1966.16.1

## SPECIAL EXHIBITIONS

### EXPLORING CAPE DORSET ART



#### Whale's Tails and Other Tales: Cape Dorset's Pudlat Family

February 2 to June 16, 2013

Organized by the McMichael Canadian Art Collection

Guest-curated by Susan Gustavison

This was the ninth McMichael exhibition drawn from the archival collection owned by the West Baffin Eskimo Co-operative in Cape Dorset. The exhibition depicted the daily lives and interests of the Pudlat family, as well as their acute knowledge of the land, the seasons, and the animals of the Arctic. It also featured images depicting contact between the Inuit of south west Baffin Island and “outsider” populations.

Oshutsiak Pudlat (1908–1992), *Caribou Act as Men*, 1983, lithograph on paper, 36/50, 56.8 x 56.3 cm, Purchase 1986, McMichael Canadian Art Collection, 1986.14.3, Reproduced with the permission of Dorset Fine Arts



#### Where Do We Come From? What Are We? Where Are We Going? Identity In Contemporary Cape Dorset Art

February 2 to June 16, 2013

Organized by the McMichael Canadian Art Collection

Curated by Sharona Adamowicz-Clements

This contemporary art exhibition focused on the idea of identity—personal and collective, real and mythical, and corporal and psychological—vis-à-vis the Inuit art community of Cape Dorset in Nunavut, which was examined through portraits and images of group gatherings. The works in the exhibition represented real people and generic Inuit types that symbolize notions of femininity, masculinity, family, and communal life.

Tim Pitsiulak (b. 1967), *Climate Change*, 2011, coloured pencil on paper, 64.8 x 49.5 cm, Purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation, McMichael Canadian Art Collection, 2013.2.3, Reproduced with the permission of Dorset Fine Arts



#### Kiugak Ashoona: Stories and Imaginings from Cape Dorset

February 2 to June 16, 2013

A national travelling exhibition organized by the Winnipeg Art Gallery

Curated by Darlene Wight

This solo exhibition was the first retrospective study of Kiugak Ashoona's artwork. It included thirty sculptures and 140 original drawings—nineteen of which had never before been studied. Research for this exhibition was based largely on interviews conducted with the artist in Winnipeg, Cape Dorset, and Yellowknife. The works on display represented a small sampling of over sixty years of creativity and promoted a fuller appreciation of this important Canadian artist.

Kiugak Ashoona (b. 1933), *Natturalik*, 2007, Rose alabaster, 39.0 x 30.2 x 13.6 cm, Winnipeg Art Gallery, Acquired with funds from the Mr. and Mrs. G.B. Wiswell Fund, 2008-26

## SPECIAL EXHIBITIONS



### CHANGING HANDS: ART WITHOUT RESERVATION 3 CONTEMPORARY NATIVE NORTH AMERICAN ART FROM THE NORTHEAST AND SOUTHEAST

March 9 to June 2, 2013

Organized by the Museum of Arts and Design, New York

*Changing Hands: Art Without Reservation 3* concluded a cycle of exhibitions organized over the past decade by the Museum of Arts and Design in New York City and had its only Canadian showing at the McMichael. These exhibitions presented a diverse collection of new work by Native American, First Nations, Métis, and Inuit artists. Representing both established and emerging artists, all three Changing Hands exhibitions presented works by artists who embrace and take inspiration from cultural traditions while also expressing contemporary creativity and innovation.

Carla Hemlock, *Tribute to the Mohawk Ironworkers*, 2008, cotton cloth, glass beads, sequins, cotton thread, nylon thread, sewn, pieced, appliquéd, overlay beadwork, quilted, 158.4 x 126.3 cm, Courtesy of the National Museum of the American Indian, Smithsonian Institution, Washington, DC

## McMICHAEL ON TOUR



### DRAWING CONCLUSIONS

March 29 to May 27, 2012

Organized by the McMichael Canadian Art Collection

Curated by Chris Finn

At Moose Jaw Museum & Art Gallery from March 29 to May 27, 2012

*Drawing Conclusions* presented sixty-four drawings by members of the Group of Seven and demonstrated the importance of “freehand drawing” in the training of artists throughout the twentieth and twenty-first centuries. The selection of works ranged from caricatures to sketches drawn on the battlefield. This exhibition provided a rare opportunity to view drawings that are seldom exhibited.

Arthur Lismer (1885–1969), *Trees*, ink on paper, 34.9 x 42.8 cm, McMichael Canadian Art Collection, 1981.190.21

# Loans

## British Columbia

### VICTORIA

Art Gallery of Greater Victoria  
*Emily Carr: On the Edge of Nowhere*  
March 12, 2012 until February 28, 2013  
One painting by Emily Carr

## Manitoba

### WINNIPEG

Winnipeg Art Gallery and the  
McMichael Canadian Art Collection  
*Kiugak Ashoona: Stories and Imaginings  
from Cape Dorset*  
August 2010 until June 2013  
One sculpture from the McMichael  
permanent collection, sixteen drawings  
and one print from the Collection of the  
West Baffin Eskimo Co-operative Ltd.  
on loan to the McMichael Canadian  
Art Collection

## Ontario

### KINGSTON

Agnes Etherington Art Centre,  
Queen's University and touring  
*A Vital Force: The Canadian Group  
of Painters*  
March 2013 until August 2014  
Two paintings by A.Y. Jackson and  
George Pepper

### LONDON

Museum London  
*Canadian Artists as Illustrators*  
April 7 until July 22, 2012  
Four illustrations by Clarence Gagnon  
from the Maria Chapdelaine series

### MISSISSAUGA

Art Gallery of Mississauga  
*Genius Loci*  
September 13 until November 4, 2012  
Fifteen artworks and artifacts by Franklin  
Carmichael, Emily Carr, A.J. Casson,  
Lawren S. Harris, A.Y. Jackson, David  
Milne, Tom Thomson, and F.H. Varley

## Quebec

### GATINEAU

Canadian Museum of Civilization  
Arthur Lismer exhibit in the Canadian  
Personalities Hall Ongoing  
One palette used by Arthur Lismer

### QUEBEC CITY

Musée national des beaux-arts du  
Québec and touring to Varley Art Gallery,  
Markham, Ontario  
*Structure/Rhythm/Colour: the Plasticiens  
and beyond, Montreal 1955-1970*  
February until September 2013  
One painting by Claude Tousignant

## International

Dulwich Picture Gallery, London, England  
and touring to the National Museum  
of Art, Architecture and Design, Oslo,  
Norway, Groninger Museum, Groningen,  
The Netherlands, and the McMichael  
*Painting Canada: Tom Thomson and  
the Group of Seven*  
October 2011 until January 2013  
Twenty-six paintings by Tom Thomson and  
various members of the Group of Seven



Tom Thomson (1877–1917), *Spring Flood*, 1917, Oil on wood panel, 21.2 x 26.8 cm, Gift of Mr. R.A. Laidlaw, McMichael Canadian Art Collection, 1966.15.23

# Donations to the Library and Archives

## Library

Robert C. Dowsett  
Joan Murray  
Morton and Marilyn Ritz  
Sheridan Nurseries  
Miriam Webb

## Archives

Al Bochman  
Margaret Hall  
George Hunter  
Scott Sillcox



Diana Thorneycroft (born 1956), *Group of Seven Awkward Moments (The West Wind)*, 2008, Chromogenic print, 7/20, 55.8 x 78.7 cm, Gift of the artist, 2012.2.14.

## Audlaluk Kupirkualuk (born 1926)

*Mother and Child*, c. 1950  
stone  
24 x 17.5 x 26 cm  
Gift of Maureen Coleman  
2012.1.1

## Chesterfield Inlet Inuit

*Male bust*, c. 1960  
stone  
10 x 7 x 5 cm  
Gift of Maureen Coleman  
2012.1.2

*Female bust*, c. 1960  
stone  
9.5 x 7 x 5.3 cm  
Gift of Maureen Coleman  
2012.1.3

*Narwhal tusk from Chesterfield Inlet*  
2.29 metres  
Gift of Maureen Coleman  
2012.1.4

## Victor Sammurtok (1903–1980)

*Walrus tusks carved with animal imagery*  
walrus tusks, stone bases  
Gift of Maureen Coleman  
2012.1.5.1-2

## Diana Thorneycroft (born 1956)

*Group of Seven Awkward Moments (Byng Inlet)*, 2008  
Chromogenic print, 2/20  
76.2 x 61 cm  
Gift of the artist  
2012.2.1

*Group of Seven Awkward Moments (Beavers and Woo at Tanoo)*, 2008  
Chromogenic print, A/P, edition of 5  
114.3 x 152.4 cm  
Gift of the artist  
2012.2.2

*Group of Seven Awkward Moments (Davis Strait)*, 2007  
Chromogenic print, 5/20  
81.2 x 66.1 cm  
Gift of the artist  
2012.2.3

*Early Snow with Bob and Doug*, 2005  
Chromogenic print, 18/20  
63.2 x 78.8 cm  
Gift of the artist  
2012.2.4

*Group of Seven Awkward Moments (Grey Owl and Anahareo at Beaver Swamp)*, 2007  
Chromogenic print, 2/20  
53.3 x 76.2 cm  
Gift of the artist  
2012.2.5

*Group of Seven Awkward Moments (In Algonquin Park)*, 2007  
Chromogenic print, 4/20  
63.5 x 78.8 cm  
Gift of the artist  
2012.2.6

*Group of Seven Awkward Moments (March Storm, Georgian Bay)*, 2007  
Chromogenic print, 4/20  
50.8 x 76.2 cm  
Gift of the artist  
2012.2.7

*Group of Seven Awkward Moments (Mirror Lake)*, 2008  
Chromogenic print, 2/20  
57.2 x 76.2 cm  
Gift of the artist  
2012.2.8

*Group of Seven Awkward Moments (Northern Lights)*, 2007  
Chromogenic print, A/P, edition of 5  
121.9 x 152.4 cm  
Gift of the artist  
2012.2.9

*Group of Seven Awkward Moments (Lake and Mountains with Double double)*, 2008  
Chromogenic print, A/P, edition of 5  
152.4 x 106.7 cm  
Gift of the artist  
2012.2.10

# Acquisitions | Permanent Collection

*Group of Seven Awkward Moments (Jack Pine)*, 2007  
Chromogenic print, 3/20  
61 x 76.2 cm  
Gift of the artist  
2012.2.11

*Group of Seven Awkward Moments (Nickel Belt Trailer Park)*, 2008  
Chromogenic print, 2/20  
53.3 x 76.2 cm  
Gift of the artist  
2012.2.12

*Group of Seven Awkward Moments (Northern River)*, 2008  
Chromogenic print, 4/20  
53.3 x 76.2 cm  
Gift of the artist  
2012.2.13

*Group of Seven Awkward Moments (The West Wind)*, 2008  
Chromogenic print, 7/20  
55.8 x 78.7 cm  
Gift of the artist  
2012.2.14

*Group of Seven Awkward Moments (Winter on the Don)*, 2007  
Chromogenic print, 5/20  
60 x 78.9 cm  
Gift of the artist  
2012.2.15

*Group of Seven Awkward Moments (White Pine and the Group of Dwarfs)*, 2009  
Chromogenic print, A/P, edition of 5  
106.7 x 152.4 cm  
Gift of the artist  
2012.2.16

*Group of Seven Awkward Moments (Fatal Accident near Ski Tracks)*, 2009  
Chromogenic print, 2/20  
61 x 76.2 cm  
Gift of the artist  
2012.2.17

*Group of Seven Awkward Moments (Maple and Birches with Winnie and the Pooh)*, 2009  
Chromogenic print, 2/20  
61 x 76.2 cm  
Gift of the artist  
2012.2.18

*Group of Seven Awkward Moments (Avro Arrow at Sombre Hill)*, 2009  
Chromogenic print, A/P, edition of 5  
111.7 x 152.4 cm  
Gift of the artist  
2012.2.19

*Group of Seven Awkward Moments (Winter at Sombre Hill)*, 2009  
Chromogenic print, 2/20  
53.3 x 76.2 cm  
Gift of the artist  
2012.2.20

*Group of Seven Awkward Moments (Birches in Winter, Algonquin Park)*, 2009  
Chromogenic print, 1/20  
53.3 x 76.2 cm  
Gift of the artist  
2012.2.21

## Sorel Etrog (born 1933)

*Link Head with Sweater*, 1965 / 1966  
chalk pastel on ochre/yellow brown paper  
59.7 x 45.3 cm  
Gift of the artist, Sorel Etrog  
2012.3.1

*Link Head Profile*, 1965 / 1966  
charcoal on paper  
40.3 x 32.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.2

*Key Head Couple*  
chalk pastel on pale orange paper  
32.5 x 25 cm  
Gift of the artist, Sorel Etrog  
2012.3.3

*Two Key Heads*, 1965 / 1966  
ballpoint ink on ivory paper  
31.6 x 24.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.4

*Mask*, 1968  
chalk pastel and watercolour on paper from a sketchpad  
30.5 x 22.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.5

*Key Head*, 1965  
charcoal on paper from a sketchpad  
43 x 35.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.6

*Link Animal Head*, 1968  
conté on ivory paper from a sketchpad  
43.3 x 35.8 cm  
Gift of the artist, Sorel Etrog  
2012.3.7

*Study for Homage to Louis*, 1967 / 1968  
felt tip pen and chalk pastel on cream paper  
38 x 27.8 cm  
Gift of the artist, Sorel Etrog  
2012.3.8

*Sofa Variation I*, 1967  
charcoal on paper  
45.7 x 61 cm  
Gift of the artist, Sorel Etrog  
2012.3.9

*Seated Link Figure* 1968 / 1969  
conté on ivory paper from a sketchpad  
43.1 x 35.8 cm  
Gift of the artist, Sorel Etrog  
2012.3.10

*Live Drawing No.1*, 1966 / 1968  
chalk pastel on paper  
60 x 46 cm  
Gift of the artist, Sorel Etrog  
2012.3.11

*Study Link Figure*, 1970  
charcoal and chalk pastel on cream paper from a sketchpad  
45.7 x 61.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.12

*Link Figure in Motion*, 1968  
charcoal and chalk pastel on cream paper  
48.5 x 65 cm  
Gift of the artist, Sorel Etrog  
2012.3.13

*Repose*, 1968  
charcoal and chalk pastel on cream paper from a sketchpad  
46 x 61 cm  
Gift of the artist, Sorel Etrog  
2012.3.14

*Link Figure Study for Sculpture*, 1968 / 1969  
charcoal on ivory paper  
60.8 x 45.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.15

*Motion III*, 1968 / 1969  
chalk pastel and coloured pencil on paper from a sketchpad  
61 x 45.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.16

*Motion II*, 1969  
chalk pastel on cream paper from a sketchpad  
61 x 45.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.17

# Acquisitions | Permanent Collection

*Acrobat*, 1969  
charcoal on paper from  
a sketchpad  
61 x 45.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.18

*Study for Acrobats*, 1969  
charcoal on paper  
45.5 x 60.8 cm  
Gift of the artist, Sorel Etrog  
2012.3.19

*Dancers - Linked Hands No.1*, 1969  
graphite and coloured pencil on paper  
from a sketchpad  
45.7 x 61 cm  
Gift of the artist, Sorel Etrog  
2012.3.20

*Dancers - Linked Hands No.2*, 1969  
charcoal on ivory paper  
45.7 x 61.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.21

*Dancers - Linked Hands No.3*, 1969  
charcoal on ivory paper  
60.8 x 45.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.22

*Plants & Tree*, 1968  
chalk pastel on ivory paper from  
a sketchpad  
45.7 x 61 cm  
Gift of the artist, Sorel Etrog  
2012.3.23

*Yellow Tree*, 1968  
charcoal and chalk pastel  
on paper  
45.7 x 61 cm  
Gift of the artist, Sorel Etrog  
2012.3.24

*Sculptural Trees*, 1968  
charcoal on ivory paper from a sketchpad  
61 x 45.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.25

*Country Road*, 1968  
charcoal on ivory paper from a sketchpad  
45.7 x 61 cm  
Gift of the artist, Sorel Etrog  
2012.3.26

*Hinge Head Variation No.1*,  
1974 / 1975  
conté on cream paper from  
a sketchpad  
29.8 x 41.8 cm  
Gift of the artist, Sorel Etrog  
2012.3.27

*Hinge Architect*, 1975  
India ink and chalk pastel over graphite on pale  
yellow paper from a sketchpad  
24 x 33.4 cm  
Gift of the artist, Sorel Etrog  
2012.3.28

*Hinge Head Variation No.2*, 1975  
charcoal, conté and chalk pastel  
on orange/ochre paper  
32.5 x 25 cm  
Gift of the artist, Sorel Etrog  
2012.3.29

*Restless*, 1975  
charcoal and chalk pastel on paper  
47.5 x 34.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.30

*Ceremonial*, 1975  
conté and chalk pastel on pale aqua paper  
17.7 x 22.9 cm  
Gift of the artist, Sorel Etrog  
2012.3.31

*Running Hinge Figure*, 1975  
chalk pastel over conté on pale yellow/cream  
paper from a sketchpad  
32.5 x 25 cm  
Gift of the artist, Sorel Etrog  
2012.3.32

*Two Marionettes*, 1975  
chalk pastel on cream/ivory paper from  
a sketchpad  
28 x 35.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.33

*Anonymity*, 1975  
conté and chalk pastel on pale yellow orange  
paper  
32.8 x 24.9 cm  
Gift of the artist, Sorel Etrog  
2012.3.34

*Reclining Figure*, 1975  
charcoal or chalk pastel on ochre/yellow  
brown paper  
45.7 x 61.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.35

*Study for Hingolog*, 1974 / 1975  
charcoal on ochre/yellow brown paper  
45.7 x 61.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.36

*Head and Frame*, 1975  
charcoal on ochre/yellow brown paper  
45.7 x 61.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.37

*Variation Hingscape No. 1*, 1975  
watercolour, ink and chalk pastel over  
conté on cream paper  
32.2 x 49.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.38

*Variation Townscape No. 1*, 1975  
watercolour, ink and chalk pastel on cream  
watercolour paper  
38.4 x 56.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.39

*Hingscape*, 1975  
charcoal, chalk pastel and watercolour  
on paper from a sketchpad  
22.9 x 30.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.40

*Variation Hingscape No. 2*, 1975  
chalk pastel over graphite on cream paper from  
a sketchpad  
22.9 x 30.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.41

*Hand I*, 1969  
etching on hand-made paper, AP/50  
sheet: 50.2 x 35.7 cm; image:  
27.7 x 21.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.42

*Hand II*, 1969  
etching on hand-made paper, AP/50  
sheet: 50.3 x 35.6 cm; image:  
27.7 x 21.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.43

*Hand III*, 1969  
two colour etching and aquatint on  
hand-made paper, AP/50  
sheet: 50.2 x 35.5 cm; image: 32 x 24.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.44

*Hand IV*, 1969  
etching and aquatint on  
hand-made paper, AP/50  
sheet: 50.2 x 35.7 cm; image:  
32 x 24.3 cm  
Gift of the artist, Sorel Etrog  
2012.3.45

*Hand V*, 1969  
etching on hand-made paper, AP/50  
sheet: 50.2 x 35.5 cm; image:  
27.5 x 21.3 cm  
Gift of the artist, Sorel Etrog  
2012.3.46

# Acquisitions | Permanent Collection

*Hand VI*, 1969  
etching on hand-made paper, AP/50  
sheet: 50.3 x 35.5 cm; image:  
32 x 24.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.47

*Hand VII*, 1969  
etching and aquatint on  
hand-made paper, AP/50  
sheet: 50.2 x 35.7 cm; image:  
33.5 x 25.3 cm  
Gift of the artist, Sorel Etrog  
2012.3.48

*Ionesco I*, 1969  
lithograph on beige hand-made  
paper, 31/60  
50.3 x 38 cm  
Gift of the artist, Sorel Etrog  
2012.3.49

*Ionesco II*, 1969  
lithograph on hand-made paper, 31/60  
50 x 38.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.50

*Portrait of Samuel Beckett*, 1969  
lithograph on paper, 43/75  
65.7 x 50.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.51

*Testa di Donna*, 1969  
etching on hand-made paper, AP  
sheet: 50.4 x 35.5 cm; image:  
32 x 24.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.52

*Key Head Black & White*, 1969  
lithograph on hand-made paper, 15/50  
66 x 50.9 cm  
Gift of the artist, Sorel Etrog  
2012.3.53

*Amadeus*, 1972 / 1974  
serigraph on hand-made paper, AP/75  
43.3 x 35.5 cm  
Gift of the artist, Sorel Etrog  
2012.3.54

*Two Figures*  
serigraph on paper, AP/28  
53.7 x 76.7 cm  
Gift of the artist, Sorel Etrog  
2012.3.55

*James Joyce Centenary Limited  
Edition Festival Poster*, 1982  
four-colour silkscreen on paper  
63.5 x 43.2 cm  
Gift of the artist, Sorel Etrog  
2012.3.56

## Marcel Barbeau (born 1925)

*Rupture Alac*, 1961  
acrylic on canvas  
167.6 x 165.1 cm  
Gift of M. Claude Laberge  
2012.4

## Education Collection

Sixteen objects of ivory and/or stone and metal,  
by unidentified artists and craftspeople from  
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Greg May Hair Architects  
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Mombacho Cigars  
Charles Pachter  
The Peacock Parade  
Polo Management Services  
Salvatore Procopio  
Toronto Blue Jays Baseball Club  
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Louise Walter

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Mary Hookey

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**Travel and Social**  
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Cheryl Ward  
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Holly Wennerstrom  
Ursula Westermann  
Jill Willard  
Renee Ziegenfuss



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## INDEPENDENT AUDITORS' REPORT

To the Board of Trustees of the McMichael Canadian Art Collection  
and the Ontario Ministry of Tourism, Culture and Sport

We have audited the accompanying financial statements of McMichael Canadian Art Collection, which comprise the statements of financial position as at March 31, 2013, March 31, 2012, and April 1, 2011, the statements of operations, changes in net assets and cash flows for the years ended March 31, 2013 and March 31, 2012, and notes, comprising a summary of significant accounting policies and other explanatory information.

### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these 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.

### *Auditors' Responsibility*

Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained in our audits is sufficient and appropriate to provide a basis for our qualified audit opinion.



*Basis for Qualified Opinion*

In common with many not-for-profit organizations, McMichael Canadian Art Collection derives revenue from fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of donations and sponsorships revenue was limited to the amounts recorded in the records of McMichael Canadian Art Collection.

Therefore, we were not able to determine whether, as at March 31, 2013, March 31, 2012, and April 1, 2011 and for the years ended March 31, 2013 and March 31, 2012, any adjustments might be necessary to donations and sponsorships revenue and excess of revenue over expenses reported in the statements of operations, excess of revenue over expenses reported in the statements of cash flows and current assets and unrestricted net assets reported in the statements of financial position.

*Qualified Opinion*

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of McMichael Canadian Art Collection as at March 31, 2013, March 31, 2012 and April 1, 2011, its remeasurement gains and losses for the year ended March 31, 2013, its results of operations, its changes in net assets and its cash flows for the years ended March 31, 2013 and March 31, 2012 in accordance with Canadian public sector accounting standards.

Chartered Accountants, Licensed Public Accountants

June 13, 2013  
Toronto, Canada

# McMICHAEL CANADIAN ART COLLECTION

## Statements of Financial Position

March 31, 2013, March 31, 2012 and April 1, 2011

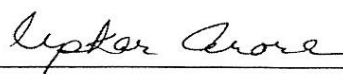
	March 31, 2013	March 31, 2012	April 1, 2011
<b>Assets</b>			
Current assets:			
Cash and cash equivalents	\$ 2,169,413	\$ 852,512	\$ 683,173
Restricted cash (note 3)	2,535,378	1,807,985	1,851,598
Accounts receivable and accrued interest	191,998	70,186	470,344
Grants receivable	–	77,921	855,000
Inventory - gallery shop goods	209,743	276,628	334,452
Prepaid expenses and deposits	101,699	30,683	95,288
Due from McMichael Canadian Art Foundation	–	417,870	40,420
	<u>5,208,231</u>	<u>3,533,785</u>	<u>4,330,275</u>
Capital assets (note 4)	11,990,148	12,050,544	12,170,506
	<u>\$ 17,198,379</u>	<u>\$ 15,584,329</u>	<u>\$ 16,500,781</u>

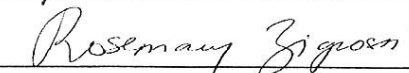
## Liabilities, Deferred Contributions and Net Assets

Current liabilities:			
Accounts payable and accrued liabilities (note 5)	\$ 1,043,338	\$ 511,815	\$ 1,421,351
Employee future benefits (note 6)	46,000	55,000	51,000
Due to McMichael Canadian Art Foundation	1,124	–	–
Unearned revenue	119,716	90,216	48,308
	<u>1,210,178</u>	<u>657,031</u>	<u>1,520,659</u>
Deferred contributions (note 7):			
Expenses of future periods	197,238	229,026	311,474
Capital assets	14,328,288	13,629,503	13,710,630
	<u>14,525,526</u>	<u>13,858,529</u>	<u>14,022,104</u>
Net assets:			
Internally restricted (note 8)	900,000	500,000	500,000
Unrestricted (note 12(a))	562,675	568,769	458,018
	<u>1,462,675</u>	<u>1,068,769</u>	<u>958,018</u>
	<u>\$ 17,198,379</u>	<u>\$ 15,584,329</u>	<u>\$ 16,500,781</u>

See accompanying notes to financial statements.

On behalf of the Board:

 Trustee

 Trustee

# McMICHAEL CANADIAN ART COLLECTION

## Statements of Operations

Years ended March 31, 2013 and 2012

	2013	2012
Revenue:		
Province of Ontario:		
Operating grant	\$ 3,360,200	\$ 3,391,600
Amortization of deferred contributions related to capital assets (note 7(b))	1,337,017	1,234,699
Designated programs (note 7(a))	129,212	379,785
	<u>4,826,429</u>	<u>5,006,084</u>
Government of Canada:		
Designated programs (note 7(a))	101,608	25,480
Internally generated:		
Admissions	643,972	434,645
Retail operations (Schedule)	749,895	565,126
Facility rentals and commission	114,178	103,776
Donations and sponsorships	573,626	374,991
Special events	164,471	—
Programs and education	427,785	361,958
Collections and exhibitions	69,156	56,652
Interest	73,048	40,109
Miscellaneous	12,427	3,899
Litigation proceeds	500,000	—
Transfer from McMichael Canadian Art Foundation	136,258	444,805
	<u>3,464,816</u>	<u>2,385,961</u>
	<u>8,392,853</u>	<u>7,417,525</u>
Expenses:		
Salaries, wages and benefits (note 6)	3,621,182	3,440,283
Amortization of capital assets	1,337,017	1,234,699
Advertising and promotion	784,533	433,084
Exhibitions	527,379	264,575
Security services	386,677	383,714
Cost of sales (Schedule)	376,519	302,680
Administration	322,736	389,503
Utilities	185,807	182,939
Collections management	178,832	87,667
Programs and education	114,625	68,767
Maintenance and repairs	92,961	104,564
Services, supplies and selling costs	55,254	46,723
Designated programs	15,425	278,073
Acquisition of art works	—	89,503
	<u>7,998,947</u>	<u>7,306,774</u>
<b>Excess of revenue over expenses (note 12(b))</b>	<b>\$ 393,906</b>	<b>\$ 110,751</b>

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

## Statements of Changes in Net Assets

Years ended March 31, 2013 and 2012

2013	Invested in capital assets	Internally restricted (note 8)	Unrestricted	Total
Balance, beginning of year	\$ –	\$ 500,000	\$ 568,769	\$ 1,068,769
Excess of revenue over expenses	–	–	393,906	393,906
Transfer to internally restricted fund	–	400,000	(400,000)	–
<b>Balance, end of year</b>	<b>\$ –</b>	<b>\$ 900,000</b>	<b>\$ 562,675</b>	<b>\$ 1,462,675</b>

2012	Invested in capital assets	Internally restricted (note 8)	Unrestricted	Total
Balance, beginning of year	\$ –	\$ 500,000	\$ 458,018	\$ 958,018
Excess of revenue over expenses	–	–	110,751	110,751
<b>Balance, end of year</b>	<b>\$ –</b>	<b>\$ 500,000</b>	<b>\$ 568,769</b>	<b>\$ 1,068,769</b>

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

## Statements of Cash Flows

Years ended March 31, 2013 and 2012

	2013	2012
Cash provided by (used in):		
Operating activities:		
Excess of revenue over expenses	\$ 393,906	\$ 110,751
Items not involving cash:		
Amortization of capital assets	1,337,017	1,234,699
Amortization of deferred contributions related to capital assets	(1,337,017)	(1,234,699)
Change in non-cash operating working capital	922,995	58,588
Net decrease in deferred contributions related to expenses of future periods	(31,788)	(82,448)
	1,285,113	86,891
Financing and investing activities:		
Increase in deferred contributions related to capital assets	2,035,802	1,153,572
Capital assets acquired	(1,276,621)	(1,114,737)
Decrease (increase) in restricted cash	(727,393)	43,613
	31,788	82,448
Increase in cash and cash equivalents	1,316,901	169,339
Cash and cash equivalents, beginning of year	852,512	683,173
Cash and cash equivalents, end of year	\$ 2,169,413	\$ 852,512

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Years ended March 31, 2013 and 2012

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The McMichael Canadian Art Collection (the "Organization") is an agency of the Government of Ontario assisted through the Ontario Ministry of Tourism, Culture and Sport. The institution was donated to the province in 1965 and legislation, in 1972, incorporated the gallery as a non-profit organization. The Organization is a crown agency under the Income Tax Act (Canada) and, accordingly, is exempt from income taxes provided certain requirements of the Income Tax Act (Canada) are met. The Organization's ability to continue as a going concern is dependent upon ongoing government support and the continued support of its patrons.

On April 1, 2012, the Organization adopted Canadian Public Sector Accounting Standards. The Organization has also elected to apply the 4200 standards for government not-for-profit organizations. These are the first financial statements prepared in accordance with these public sector accounting standards.

In accordance with the transitional provisions in Public Sector Accounting Standards, the Organization has adopted the changes retrospectively, subject to certain exemptions allowed under these standards. The transition date is April 1, 2011 and all comparative information provided has been presented by applying Public Sector Accounting Standards.

A summary of the transitional adjustment recorded to net assets and excess of revenue over expenses as a result of the transition to these public sector accounting standards is provided in note 12.

## **1. Significant accounting policies:**

The financial statements have been prepared by management in accordance with Canadian Public Sector Accounting Standards including the 4200 standards for government not-for-profit organizations.

### **(a) Revenue recognition:**

The Organization follows the deferral method of accounting for contributions, which includes donations and government grants.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

---

## 1. Significant accounting policies (continued):

The Organization is funded in part by the Government of Ontario in accordance with budget arrangements established by the Ontario Ministry of Tourism, Culture and Sport. Operating grants are recorded as revenue in the period to which they relate. Grants approved but not received at the end of an accounting period are accrued. Where a portion of a grant relates to a future period, it is deferred and recognized in the subsequent period.

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.

Externally restricted contributions other than endowment contributions are recognized as revenue in the year in which the related expenses are recognized.

Contributions restricted for the purchase of capital assets are deferred and amortized into revenue on a straight-line basis at a rate corresponding with the amortization rate for the related capital assets.

Revenue from fees and sales is recognized when the services are provided or the goods are sold.

### (b) Unearned revenue:

Unearned revenue consists of membership fees and other fees received in the current year related to activities of future periods.

### (c) Contributed services:

A substantial number of volunteers contribute a significant amount of their time each year. Because of the difficulty of determining the fair value, contributed services are not recognized in the financial statements.

### (d) Cash and cash equivalents:

Cash and cash equivalents include cash on account and investments in money market instruments.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

---

## 1. Significant accounting policies (continued):

### (e) Inventory:

Consumables in the gallery shop are valued at the lower of cost, on a first-in, first-out basis, or replacement cost and net realizable value. On a periodic basis, management assesses the likelihood of realizing future benefits of its inventory and, when considered necessary, writes it down to its estimated net realizable value.

### (f) Capital assets:

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Repairs and maintenance costs are charged to expense. Betterments which extend the estimated life of an asset are capitalized. When a capital asset no longer contributes to the Organization's ability to provide services, its carrying amount is written down to its residual value.

Capital assets are amortized on a straight-line basis using the following annual rates:

---

Building	2.5%
Equipment	33.0%
Landscaping infrastructure	8.3%
IT and building systems	10.0%

---

### (g) Collection:

The Organization's collection includes a significant number of works of art created by First Nations, Inuit and Metis artists, the artists of the Group of Seven and their contemporaries, and other artists who have made a contribution to the development of Canadian art.

The collection's value, in accordance with Public Sector Accounting Standards, is not recognized or reflected in the statements of financial position. Most of the works of art in the collection have been donated to the Organization. Works of art acquired are expensed in the year of purchase.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

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## 1. Significant accounting policies (continued):

### (h) Employee future benefits:

The Organization provides defined retirement benefits and compensated absences to substantially all its permanent employees. These future benefits include pension and sick leave.

The pension benefits are further described in note 9.

The costs of non-vesting sick leave benefits are determined using management's best estimate of salary escalation, employees' use of entitlement, and discount rates. Adjustments to these costs arising from changes in assumptions and/or experience are recognized in the years that they arise.

### (i) Financial instruments:

Financial instruments are recorded at fair value on initial recognition and subsequently carried at cost or amortized cost, less any impairment losses on financial assets. All financial assets are assessed for impairment on an annual basis. When a decline is determined to be other than temporary, the amount of the loss is reported in the statements of operations.

### (j) Statement of remeasurement gains and losses:

For the year ended March 31, 2013, there were no transactions that required recognition in the statement of remeasurement gains and losses, and as a result, no such statement has been provided.

### (k) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the dates of the financial statements and the reported amounts of revenue and expenses during the years. Actual results could differ from those estimates.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

## 2. Change in accounting policy:

On April 1, 2012, the Organization adopted Public Accounting Standards PS 3450, Financial Instruments ("PS 3450"), and PS 2601, Foreign Currency Translation. The standards were adopted prospectively from the date of adoption. The new standards provide comprehensive requirements for the recognition, measurement, presentation and disclosure of financial instruments and foreign currency transactions.

Under PS 3450, all financial instruments, including derivatives, are included on the statements of financial position and are measured either at fair value or amortized cost based on the characteristics of the instrument and the Organization's accounting policy choices (note 1).

There was no impact to unrestricted net assets as a result of the provisions of this new standard at April 1, 2012.

## 3. Restricted cash:

Restricted cash represents deferred contributions received for expenses of future periods and unspent capital contributions as follows:

	March 31, 2013	March 31, 2012	April 1, 2011
Expenses of future periods	\$ 197,238	\$ 229,026	\$ 311,474
Unspent capital contributions (note 7(b))	2,338,140	1,578,959	1,540,124
	<u>\$ 2,535,378</u>	<u>\$ 1,807,985</u>	<u>\$ 1,851,598</u>

## 4. Capital assets:

March 31, 2013	Cost	Accumulated amortization	Net book value
Land	\$ 35,000	\$ –	\$ 35,000
Building	23,770,970	14,988,567	8,782,403
Equipment	2,276,451	2,158,491	117,960
Landscaping infrastructure	3,233,171	625,374	2,607,797
IT and building systems	480,560	33,572	446,988
	<u>\$ 29,796,152</u>	<u>\$ 17,806,004</u>	<u>\$ 11,990,148</u>

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

## 4. Capital assets (continued):

March 31, 2012	Cost	Accumulated amortization	Net book value
Land	\$ 35,000	\$ –	\$ 35,000
Building	22,995,634	14,071,386	8,924,248
Equipment	2,185,979	2,067,655	118,324
Landscaping infrastructure	3,233,171	350,868	2,882,303
IT and building systems	95,441	4,772	90,669
	<b>\$ 28,545,225</b>	<b>\$ 16,494,681</b>	<b>\$ 12,050,544</b>

April 1, 2011	Cost	Accumulated amortization	Net book value
Land	\$ 35,000	\$ –	\$ 35,000
Building	22,695,389	13,193,261	9,502,128
Equipment	2,136,717	1,959,913	176,804
Landscaping infrastructure	2,563,382	106,808	2,456,574
	<b>\$ 27,430,488</b>	<b>\$ 15,259,982</b>	<b>\$ 12,170,506</b>

The change in capital assets is calculated as follows:

	March 31, 2013	March 31, 2012	April 1, 2011
Capital assets acquired	\$ 1,276,621	\$ 1,114,737	\$ 3,176,993
Amortization of capital assets	(1,337,017)	(1,234,699)	(1,134,595)
	<b>\$ (60,396)</b>	<b>\$ (119,962)</b>	<b>\$ 2,042,398</b>

## 5. Accounts payable and accrued liabilities:

Included in accounts payable and accrued liabilities are nil government remittances payable as at March 31, 2013, March 31, 2012 and April 1, 2011.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

## 6. Employee future benefits:

The employee future benefits liability, reported on the statements of financial position, is made up of sick leave benefits as follows:

	March 31, 2013	March 31, 2012	April 1, 2011
Accumulated sick leave benefits	\$ 46,000	\$ 55,000	\$ 51,000

Information about the Organization's sick leave plan is as follows:

	2013	2012
Accrued benefit obligation:		
Balance, beginning of year	\$ 55,000	\$ 51,000
Current benefit cost	(9,000)	4,000
Liability for benefits	\$ 46,000	\$ 55,000

Under the accumulated sick leave benefit plan, unused sick leave can accumulate but due to their non-vesting feature, employees are not entitled to a cash payment on retirement, termination or resignation.

All employees are credited with 15 days per year for use as paid absences in the year, due to illness or injury. Employees are allowed to accumulate unused sick day credits each year, up to a maximum of 85 days, except for certain employees grandfathered under previous policies. Accumulated credits may be used in future years if the employee's illness or injury exceeds the annual allocation of credits.

The accumulated sick leave benefits accrued represent management's best estimate of the liability based on historical use of banked sick days.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

## 7. Deferred contributions:

### (a) Expenses of future periods:

Deferred contributions represent grants and donations for specific programs relating to future periods.

	March 31, 2013	March 31, 2012	April 1, 2011
Balance, beginning of year	\$ 229,026	\$ 311,474	\$ 278,865
Contributions received	235,290	517,624	1,113,059
Amounts recognized as revenue:			
Province of Ontario	(129,212)	(379,785)	(983,414)
Government of Canada	(101,608)	(25,480)	(34,569)
Internally generated	(36,258)	(194,807)	(62,467)
Balance, end of year	\$ 197,238	\$ 229,026	\$ 311,474

### (b) Capital assets:

Deferred capital asset contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. The amortization of capital contributions is recorded as revenue in the statements of operations.

	March 31, 2013	March 31, 2012	April 1, 2011
Balance, beginning of year	\$ 13,629,503	\$ 13,710,630	\$ 11,621,842
Additional contributions received	2,035,802	1,153,572	3,223,383
Amounts amortized to revenue	(1,337,017)	(1,234,699)	(1,134,595)
Balance, end of year	\$ 14,328,288	\$ 13,629,503	\$ 13,710,630

The balance of contributions received and not yet used to purchase capital assets at the end of the year is \$2,338,140 (March 31, 2012 - \$1,578,959; April 1, 2011 - \$1,540,124).

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

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## 8. Internally restricted funds:

During 2008, the Board of Trustees resolved to internally restrict an amount of \$500,000 for use in designated future operating projects. During 2013, the Board of Trustees resolved to internally restrict a further amount of \$400,000 for use in the next three years (2014 - \$175,000; 2015 - \$125,000; 2016 - \$100,000) to enhance the capacity of the development function of the gallery.

## 9. Pension plan:

The Organization provides pension benefits for substantially all its permanent employees through participation in the Ontario Municipal Employees Retirement System, which is a multi-employer plan. The plan is a defined benefit plan which specifies the amount of retirement benefits based on length of service and rates of pay.

During the year, the Organization contributed \$225,822 (2012 - \$189,285) to the plan. This amount is expensed in the statements of operations.

## 10. Related entity:

The Organization exercises significant influence over the McMichael Canadian Art Foundation (the "Foundation") by virtue of its ability to appoint some of the Foundation's Board of Directors. The Foundation was established to raise funds for the use of the Organization. The Foundation is incorporated under the Canada Corporations Act and is a public foundation under the Income Tax Act (Canada). Net assets of the Foundation amounting to \$310,827 (March 31, 2012 - \$344,976; April 1, 2011 - \$409,467) are for the benefit of the Organization, to be used for purposes to be agreed upon by the Organization. The Foundation also holds \$3,098,713 (March 31, 2012 - \$3,025,546; April 1, 2011 - \$3,200,721) of designated funds for the Organization.

## 11. Financial risks:

### (a) Liquidity risk:

Liquidity risk is the risk that the Organization will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Organization manages its liquidity risk by monitoring its operating requirements. The Organization prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations. There has been no change to the risk exposures from the prior year.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Years ended March 31, 2013 and 2012

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## 11. Financial risks (continued):

### (b) Credit risk:

The Organization is exposed to credit risk with respect to accounts receivable and grants receivable. The Organization assesses, on a continuous basis, amounts receivable on the basis of amounts it is virtually certain to receive. There have been no significant changes to the credit risk exposure from the prior year.

## 12. Transitional adjustments:

### (a) Net assets:

The following table summarizes the impact of the transition to public sector accounting standards on the Organization's net assets as of April 1, 2011:

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#### Net assets:

As previously reported under Canadian generally accepted accounting principles, March 31, 2011	\$ 1,009,018
Adjustment to recognize non-vested sick leave	(51,000)

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Restated, April 1, 2011	\$ 958,018
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### (b) Statements of operations:

As a result of the retrospective application of public sector accounting standards, the Organization recorded the following adjustments to excess of revenue over expenses for the year ended March 31, 2012:

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#### Excess of revenue over expenses:

As previously reported under Canadian generally accepted accounting principles for the year ended March 31, 2012	\$ 114,751
Increase to employee future benefit expense as a result of recognizing non-vested sick leave	(4,000)

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Restated for the year ended March 31, 2012	\$ 110,751
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# McMICHAEL CANADIAN ART COLLECTION

Schedule of Retail Operations - Gallery Shop

Years ended March 31, 2013 and 2012

	2013	2012
Sales	\$ 749,895	\$ 565,126
Cost of sales:		
Inventory, beginning of year	276,628	334,452
Purchases	309,634	244,856
	586,262	579,308
Gross inventory, end of year	230,152	307,383
Less write-down of inventory	20,409	30,755
Inventory, end of year	209,743	276,628
	376,519	302,680
Gross profit	373,376	262,446
Expenses:		
Salaries, wages and benefits	182,234	163,252
Selling	21,620	22,172
	203,854	185,424
Net earnings	\$ 169,522	\$ 77,022

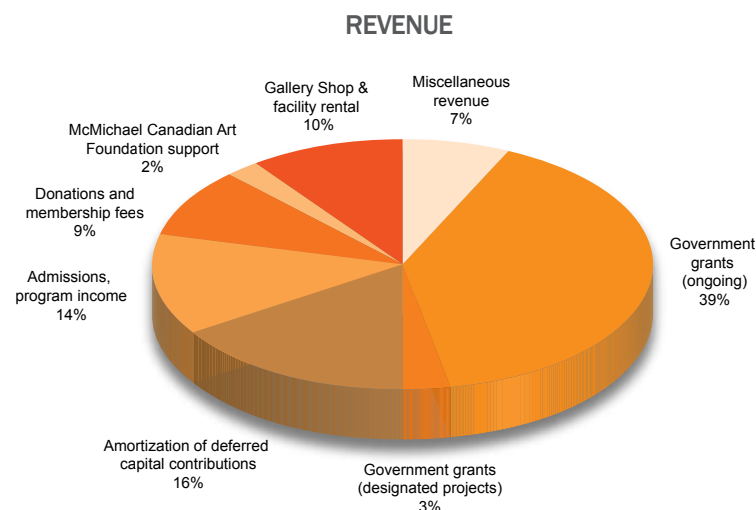
## Comparative Statistics

Visitors	2012/2013	2011/2012	2010/2011
General	81,565	56,201	58,816
Adult Groups	2,460	1,704	1,631
School Groups	25,674	26,448	28,861
<b>Total</b>	<b>109,699</b>	<b>84,353</b>	<b>89,308</b>
Membership			
<b>Total</b>	<b>2,877</b>	<b>2,501</b>	<b>2,646</b>
Exhibitions			
Selections from the McMichael Collection	5	6	7
Special Exhibitions	8	9	5
McMichael On Tour	1	2	2
<b>Total</b>	<b>14</b>	<b>17</b>	<b>14</b>
Acquisitions			
<b>Total</b>	<b>99</b>	<b>47</b>	<b>5</b>
Conservation			
Major Treatments	0	5	20
Minor Treatments	127	52	140
Examinations	1,026	1,487	1,351
Volunteers			
Volunteers	50*	17	15
Docents	47	48	35
Staff			
Full-time	32	33	32
Part-time	71	70	75
<b>Total</b>	<b>103</b>	<b>103</b>	<b>107</b>

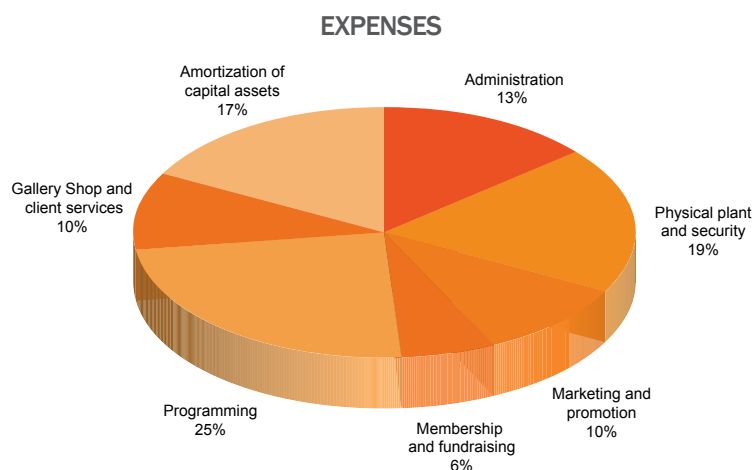
\* Includes all members of the Volunteer Committee

# Financial Summary

Revenue	2013	2012
Government grants (ongoing)	<b>\$3,360,200</b>	\$3,391,600
Government grants (designated projects)	<b>230,820</b>	405,265
Amortization of deferred capital contributions	<b>1,337,017</b>	1,234,699
Admissions, program income	<b>1,140,913</b>	853,255
Donations and membership fees	<b>738,097</b>	374,991
McMichael Canadian Art Foundation support	<b>136,258</b>	444,805
Gallery Shop and facility rental	<b>864,073</b>	668,902
Miscellaneous revenue	<b>585,475</b>	44,008
<b>Total Revenue</b>	<b>\$8,392,853</b>	<b>\$7,417,525</b>



Expenses	2013	2012
Administration	<b>\$1,078,899</b>	\$1,059,950
Physical plant and security	<b>\$1,535,567</b>	\$1,876,112
Marketing and promotion	<b>\$814,437</b>	\$619,766
Membership and fundraising	<b>\$489,038</b>	\$221,254
Programming	<b>\$1,932,986</b>	\$1,499,029
Gallery Shop & client services	<b>\$811,004</b>	\$706,461
Amortization of capital assets	<b>\$1,337,017</b>	\$1,234,699
Purchases of works of art	<b>\$0</b>	\$89,503
<b>Total Expenses</b>	<b>\$7,998,948</b>	<b>\$7,306,774</b>
Net surplus (deficit) from operations	<b>\$393,905</b>	\$110,751
Net Assets, beginning of year	<b>\$1,068,769</b>	\$958,018
<b>Net surplus, end of year</b>	<b>\$1,462,674</b>	<b>\$1,068,769</b>



**Note:**

On April 1, 2012, McMichael Canadian Art Collection adopted Canadian Public Sector Accounting Standards and elected to apply the 4200 standards for government not-for-profit organizations.

In accordance with the transitional provisions in Public Sector Accounting Standards, McMichael has adopted the changes retrospectively, subject to certain exemptions allowed under these standards. The transition date is April 1, 2011 and some comparative information provided has been restated to reflect the impact of the transition.



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The McMichael Canadian Art Collection is an agency of the Government of Ontario under the Ministry of Tourism, Culture and Sport

**McMichael**  
CANADIAN ART COLLECTION D'ART CANADIEN