



# McMichael

CANADIAN ART COLLECTION D'ART CANADIEN

2014-2015 | Annual Report

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## 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

As I reflect back on this past year, I am pleased, on behalf of the Board of Trustees, to touch on some of the major highlights that have contributed to another solid year for the McMichael.

Our programming continues to draw strong audiences. Attendance increased from the prior year to almost 117,000, our second-highest level in ten years, and membership reached an all-time high. We continue to look for creative ways to engage our existing audiences and involve our various communities in an inclusive and accessible way in order to reach new audiences.

Our foundational pillar is art, and Victoria Dickenson, our Executive Director and CEO, has highlighted some of the exhibitions from the past year, from *Mary Pratt* to *Charles Edenshaw*, that have allowed our visitors to observe, reflect, understand, or question the world around us and our place in it.

In February 2015, we were delighted to announce that Dr. Sarah Stanners had joined the McMichael as Director of Curatorial and Collections. Her passion, expertise, and perspective will open up new possibilities for our gallery to assert its importance on the provincial, national, and international stage, anchored by curatorial excellence, and engaging and dynamic exhibitions.

In November 2014, we announced a promised gift of fifty works comprising artists such as Clarence Gagnon, Marc-Aurèle Fortin, and Jean Paul Lemieux. This gift represents a significant addition of Quebec art and is the most sizable gift to the gallery in the past decade.

I believe there is a renewed confidence and trust in the McMichael and the important role it plays in the artistic landscape at both a provincial and a national level. This is demonstrated by the willingness of thousands of people to come to the gallery to see our exhibitions, of accomplished, well-respected individuals to join the McMichael as employees, and esteemed art collectors to make significant gifts of their prized collections.

And, on a personal note, this will be the last annual report to which I will be contributing as Chair of the Board of Trustees. I will be stepping down in March 2016 after eight years on the Board, the previous six years as Chair. It is time for a new Chair to continue the positive momentum and guide the gallery forward. Consequently, through a formal succession planning process that is well underway, we will be transitioning to a new Chair later this year.

I wish to express how deeply honoured I am for being able to serve the McMichael, an institution that I love and admire greatly. I am indebted to my past and present colleagues on the Board of Trustees, management, staff and volunteers, the province of Ontario, the Foundation Board, and the descendants of the McMichael family. Without their dedication, support, and trust, we could not have accomplished so much during my tenure—from the change to our legislative mandate, a new CEO, and a new strategic plan to the revitalization of our Board, the creation of an outdoor sculpture garden, and the implementation of best practices from a governance and risk management standpoint.

We have made great strides forward, despite a challenging environment, to reposition and reinvigorate this institution so that it continues to have relevance and meaning. I am pleased to leave the gallery to my successor with a new energy, a new vitality, and an opportunity for a new beginning under new leadership.

I strongly believe that the McMichael Canadian Art Collection is a transformative place, which draws its strength from a unique intersection of place, art, and Canadian identity, weaving a story that everyone can connect to in some way. Not a place to see, but experience. Not a place for the mind, but the heart. Not to visit once, but to return to, over and over again. Something I plan to do for many years to come.

Respectfully,



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



## A WORD FROM THE EXECUTIVE DIRECTOR AND CEO

When I look back on our year, I am struck, as always, by the ineffable power of art and the important work of the artist. Artists can transform the way all of us see the land, our history and each other, and this year at the McMichael, we were fortunate to share the vision of artists from coast-to-coast-to-coast.

The year began with an artist some might call a legend in her own time. The exhibition *Mary Pratt*, one of the McMichael's most-visited exhibitions, surprised many visitors when they saw this retrospective of a long and distinguished career. Luminous jars of jelly and delicate wedding veils shared the walls with an eviscerated moose carcass and a gutted codfish. This was an artist who looked both lovingly and unsentimentally at her world and depicted it with great relish.

From coils of rope, iron dresses, and stark landscapes photographed by Mary's son Ned Pratt, we also saw how Mary's friends and family depicted the very particular world of Newfoundland and Labrador in *Changing Tides*, an exhibition curated for the McMichael by Patricia Grattan.

Charles Edenshaw preserved and transmitted the values and forms of his culture, powering the renaissance of Northwest Coast art. Bill Reid, Robert Davidson, and James Hart are in the lineage of Edenshaw, and we were fortunate to welcome both Davidson and Hart to this territory to share their teachings on the work and the spirit of this Haida master.

Painters like Clarence Gagnon, Jean Paul Lemieux, and Marc-Aurèle Fortin created the iconic images of Quebec, from snow-covered Laurentians to the grey shores of the St. Lawrence and the harbour of Montreal. *Eyes on Quebec* featured paintings from the collection of Andrée Rhéaume Fitzhenry and Robert Fitzhenry, a promised gift to the McMichael. Paired with these artists was the remarkable exhibition, *Morrice and Lyman in the Company of Matisse*, a collaboration with the Musée national des beaux-arts du Québec and our major fall "blockbuster" that revealed the links between these three master painters.

We ended the year with an exhibition of artists from around the world, from the eighteenth century to the present. *Vanishing Ice* shared the perspectives not only of artists who preserved the images of glaciers, mountain peaks, and polar seas now forever-changed, but also of those contemporary artists who demand that we see and take action to preserve our fragile, melting ice and our right to cold. Nepalese-American Jyoti Duwadi installed a special *Melting Ice* sculpture on the grounds and, true to its name, it melted before visitors' eyes in less than two months.

This was also the first year the McMichael collaborated with two world-renowned festivals. Thanks to the gallery's partnership with CONTACT, visitors to the McMichael could experience the Arctic, as photographed by Cape Dorset, Nunavut, resident Jimmy Manning, Donovan Wylie from Ireland, and others. And for those who saw Terence Koh's remarkable performance work, *tomorrow's snow*, during the 2014 Luminato Festival, we realized with a shiver the transforming power of art, as Terence turned a summer night at the McMichael into a magical winter of snow angels and a cold moon.

It has been a wonderful year for art, for artists, and for art making at the McMichael. Thanks to all our staff, volunteers, and friends for making it possible.

Sincerely,



Dr. Victoria Dickenson, PhD, FCMA  
Executive Director and CEO



ON DISPLAY FROM THE McMICHAEL COLLECTION



Tom Thomson (1877–1917), *Algonquin, October*, 1914, oil on wood panel, 26.9 x 21.6 cm, Gift of the Founders, Robert and Signe McMichael, McMichael Canadian Art Collection, 1966.16.68

# ON DISPLAY FROM THE McMICHAEL COLLECTION



## The Group of Seven and Tom Thomson

Ongoing from August 31, 2013

Curated by Katerina Atanassova, Sharona Adamowicz-Clements, and Chris Finn

Since their first exhibition together in 1920, the Toronto-based Group of Seven gradually became the predominant national school of Canadian art. The artists focused on representing the Canadian landscape as a symbol of national pride and cultural identity, experimenting with various techniques, and creating a new formal language that was distinctively Canadian. Tom Thomson was a close associate of the original seven artists.

A.J. Casson (1898–1992), *October, North Shore*, 1929, oil on canvas, 76.4 x 91.8 cm, Purchase 1985, McMichael Canadian Art Collection, 1985.15



## The Group of Seven's Canada: West and North

Ongoing from September 7, 2013

Curated by Chris Finn

In his assessment of the significance of the Group of Seven, A.Y. Jackson stated that its members were “revolutionaries only in that we expected an art movement to develop in our country at a time when most Canadians were indifferent to any form of art, and because we attempted to paint objectively the kind of country that comprises most of Canada.” This installation offers insight into the evolution and stylistic development of the Group through works from the artists’ travels to Western Canada and the Arctic.

A.Y. Jackson (1882–1974), *Summer Pangnirtung, Baffin Island*, c. 1930, oil on canvas, 53.7 x 66.5 cm, Gift of Dr. and Mrs. Max Stern, Dominion Gallery, Montreal, McMichael Canadian Art Collection, 1979.26.4



## Dialogue and Divergence: Art of the Northwest Coast

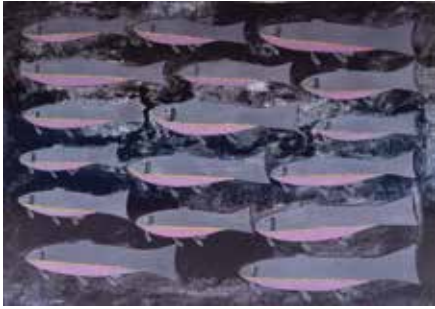
Ongoing from September 28, 2013

Curated by Chris Finn

*Dialogue and Divergence* explores the relationships between the First Nations and non-First Nations cultures of British Columbia through the works of Emily Carr, the Group of Seven, Charles Edenshaw, and other artists. Themes include the use of First Nations and pseudo-First Nations imagery in the work of modern painters, as well as in mass-produced tourist material, representing an awkwardly shared space of exchange, misunderstanding, and misrepresentation.

Emily Carr (1871–1945), *A Haida Village*, c. 1929, oil on canvas, 82.7 x 60.7 cm, Gift of Dr. and Mrs. Max Stern, Dominion Gallery, Montreal, McMichael Canadian Art Collection, 1974.18.1

# ON DISPLAY FROM THE McMICHAEL COLLECTION



## Inuit Traditions

Ongoing with regular rotations from February 4, 2014  
Curated by Chris Finn

Many Inuit artists have used their work to reflect on the challenges of living and surviving in the North. This selection of drawings, prints, and sculptures represents aspects of material culture related to the traditional life of the Inuit, as well as the spiritual relationship that the people maintain with their environment through stories and legends.

Kingmeata Etidlooie (1915–1989), Printed by Pitseolak Niviaqsi (b. 1947), *One Kind of Fish*, 1988, lithograph on paper, 3/20, 58.2 x 82.5 cm, Purchased with funds donated by Ben Robinson in the name of Mia McDonald, McMichael Canadian Art Collection, 1989.5.2



## Contemplating Women

Ongoing from February 8, 2014  
Curated by Sharona Adamowicz-Clements

This revised installation presents women as artistic inspiration in the works of members of the Group of Seven, their contemporaries, and other Canadian artists, both male and female. *Contemplating Women* is comprised of four sections: portraiture, women in society, motherhood, and the female figure, including the nude.

R.S. Hewton (1888–1960), *Slumber*, c. 1935, oil on canvas, 81 x 101 cm, Gift of Mr. and Mrs. H.J. Campbell, McMichael Canadian Art Collection, 1969.25.4



## Pluralities/Polarities 1950–2000

Ongoing from February 8, 2014  
Curated by Sharona Adamowicz-Clements

*Pluralities/Polarities 1950–2000* examines two streams of artistic practice that were prevalent during the latter half of the twentieth century: realism and abstract art. The artists featured in this installation each contributed to the dynamic and mosaic-like portrait of Canadian culture that emerged during this explosive period of national creativity.

Molly Lamb Bobak (1922–2014), *English Beach*, 1966, oil on hardboard, 102 x 122 cm, Gift of ICI Canada Inc., McMichael Canadian Art Collection, 1995.19.4

# ON DISPLAY FROM THE McMICHAEL COLLECTION



## Mythologizing Tom Thomson

Ongoing from February 14, 2014  
Curated by Chris Finn

The elements of mythmaking in regards to Tom Thomson were in place even before the artist's mysterious death: a solitary, artistic male visionary who explored the northern Canadian wilderness and produced images that provided a singular and profound expression of nature that spoke for all of the heroic (male) individuals who contributed to Canada's early formation. Thomson's presence in the Canadian imagination continues to be explored in exhibitions and literature, as well as through music and film.

Tom Thomson (1877–1917), *Tea Lake Dam*, 1917, oil on wood panel, 21.3 x 26.2 cm, Purchase with funds donated by Mr. R.A. Laidlaw, McMichael Canadian Art Collection, 1970.1.4



## In Memoriam: Sorel Etrog

Ongoing from March 14, 2014  
Curated by Sharon Adamowicz-Clements, with text by Katerina Atanassova

Sorel Etrog (1933–2014), the renowned Toronto-based sculptor, received numerous public commissions throughout his career and was selected to represent Canada at the 1966 Venice Biennale. The McMichael was fortunate to acquire sixty-six works by the artist over the last two years, including ten sculptures and fifty-six works on paper. This memorial installation features a selection from these gifts.

Sorel Etrog (1933–2014), *Pieton*, 1976, patinated bronze, 6/7, 150 x 39 x 60 cm, Gift of the artist, Sorel Etrog, McMichael Canadian Art Collection, 2011.4.9



## Northern Narratives

February 14 to May 17, 2015  
Curated by Chris Finn

The mystique and spiritual power of the North were explored in the McMichael Canadian Art Collection's exhibition *Northern Narratives*, opening on February 14, 2015, and running until May 17, 2015. The show featured seventy works, including drawings, paintings, sculptures, and prints, that addressed the cultural interchange between Aboriginal and non-Aboriginal peoples in the North.

Lawren S. Harris (1885–1970), *Icebergs, Davis Strait*, 1930, oil on canvas, 121.9 x 152.4 cm, Gift of Mr. and Mrs. H. Spencer Clark, McMichael Canadian Art Collection, 1971.17

## SPECIAL EXHIBITIONS



A visitor at the exhibition, *Eyes on Quebec: Treasures from the Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection*



## Arctic Exposure: Photographs of Canada's North

May 3 to June 1, 2014

Organized by the McMichael Canadian Art Collection with Scotiabank CONTACT Photography Festival

Curated by Sharona Adamowicz-Clements and Bonnie Rubenstein

*Arctic Exposure: Photographs of Canada's North* brought together images made between 1881 and 2013, revealing an ongoing fascination with the peoples, places, and mythologies of the North. These visual documents reinforced the power of photographs to generate a compelling sense of empathy and reverence for a place that remains far from reach for most people.

Norman Hallendy (b. 1932), *Inuksuk in the Pudlat Inlet area, southwest Baffin*, 1997, Gift of Norman Hallendy, 2009, McMichael Canadian Art Collection Archives, ARC-NH2009.F1.2.5



## Charles Edenshaw

June 28 to September 21, 2014

Organized and circulated by the Vancouver Art Gallery. The exhibition is made possible with support from The Audain Foundation for the Visual Arts, the Government of Canada through the Museums Assistance Program of the Department of Canadian Heritage, and Mr. David Aisenstat.

Haida artist Charles Edenshaw (1839–1920) is now recognized as one of the most innovative artists working on the West Coast at the turn of the twentieth century. This exhibition offered a complete overview of Edenshaw's work, presenting a wide range of the objects that he created during his lifetime, from traditional objects that he made for family members to elaborately carved model poles, platters, and other objects produced for trade with Europeans.

Charles Edenshaw (1839–1920), *Bracelet*, c. 1910, silver, 6.4 x 6.7 cm diameter, Purchase 1974, McMichael Canadian Art Collection, 1981.108.1

Photo: Trevor Mills, Vancouver Art Gallery



## Morrice and Lyman in the Company of Matisse

October 10, 2014 to January 4, 2015

Organized and circulated by the Musée national des beaux-arts du Québec, a government corporation funded by the Ministry of Culture and Communications of Québec. The Museum acknowledges the generous support of the Montreal Museum of Fine Arts and the National Gallery of Canada. Curated by Michèle Grandbois, Curator of Modern Art, Musée national des beaux-arts du Québec.

This exhibition examined the dialogue between two important Canadian artists, James Wilson Morrice (1865–1924) and John Lyman (1886–1967), and the French master, Henri Matisse (1869–1954). The two Montreal artists crossed paths with Matisse in France and North Africa during the early twentieth century. These encounters proved to be decisive not only for the development of their respective pictorial expressions, but also for the entry of Canadian painting into modernity.

J.W. Morrice (1865–1924), *Venice*, 1900/1905, oil on wood panel, 17.8 x 25.2 cm, Bequest of the D.R. Morrice Estate, McMichael Canadian Art Collection, 1979.3.3

## SPECIAL EXHIBITIONS



### **Eyes on Quebec: Treasures from the Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection**

November 8, 2014 to February 1, 2015

Organized by the McMichael Canadian Art Collection and curated by Katerina Atanassova, Sharona Adamowicz-Clements, and Chris Finn

*Eyes on Quebec: Treasures from the Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection* celebrated the story of two Canadian collectors and their passionate commitment to art and art education in Canada. Paying tribute to Andrée Rhéaume Fitzhenry and Robert Fitzhenry's special interest in the art of Quebec, the exhibition featured approximately sixty works, including works from the permanent collection of the McMichael, which represent a broad range of paintings by Cornelius Krieghoff, Marc-Aurèle de Foy Suzor-Coté, Helen McNicoll, Marc-Aurèle Fortin, Clarence Gagnon, Robert Pilot, Jean Paul Riopelle, and Jean Paul Lemieux.

Cornelius Krieghoff (1815–1872), *Going to Market Longueuil, Quebec, 1848*, oil on canvas, 52.7 x 82.6 cm, The Andrée Rhéaume Fitzhenry and Robert Fitzhenry Collection, L2014.45.36



### **Vanishing Ice: Alpine and Polar Landscapes in Art, 1775–2012**

January 31 to April 26, 2015

Organized by the Whatcom Museum. Major funding for the exhibition has been provided by the Paul G. Allen Family Foundation and the National Endowment for the Arts with additional support from the Norcliffe Foundation, the Washington State Arts Commission, and the City of Bellingham.

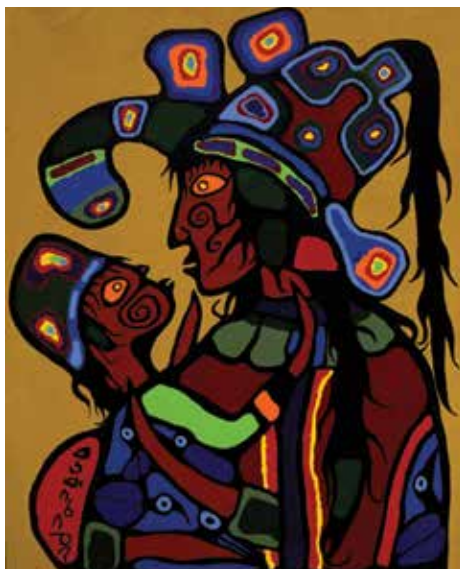
Curated by Dr. Barbara Matilsky, Curator of Art, Whatcom Museum

*Vanishing Ice* offered a glimpse into the rich cultural legacy of the planet's frozen frontiers. International in scope, it traced the impact of glaciers, icebergs, and fields of ice on artists' imaginations. The exhibition explored connections between generations of artists who have adopted different styles, media, and approaches to interpret the magical light and fantastic shapes of ice.

Lawren S. Harris (1885–1970), *Mt. Lefroy, 1930*, oil on canvas, 133.5 x 153.5 cm, Purchase 1975, McMichael Canadian Art Collection, 1975.7



Emily Carr (1871–1945), Sketchbook for *Pause*, 1903, detail, drawing no. 1, graphite on paper, Gift of Dr. Jack Parnell, McMichael Canadian Art Collection, 1973.8



Norval Morrisseau (1931/1933–2007) *Artist's Wife and Daughter*, 1975, acrylic on hardboard, 101.6 x 81.3 cm, Purchase 1975, McMichael Canadian Art Collection, 1981.87.1



J.W.G. (Jock) Macdonald (1897–1960), *Chrysanthemum*, 1938, oil on canvas, 55 x 45.6 cm, Purchase 1993, McMichael Canadian Art Collection, 1993.26.2

## Alberta

### CALGARY

*Made in Calgary: 1990s*

Glenbow Museum

February 8 to May 4, 2014

One sculptural installation by Faye HeavyShield

### EDMONTON

*Lawren Harris and A.Y. Jackson:*

*Jasper / Robson, 1924*

Art Gallery of Alberta

March 28 to August 17, 2014

Three paintings by A.Y. Jackson and Lawren S. Harris

## British Columbia

### VANCOUVER

*Charles Edenshaw*

Vancouver Art Gallery, and touring to the National Gallery of Canada, Ottawa; and the McMichael Canadian Art Collection

October 2013 to September 2014

Two bracelets and one carved model totem pole

*Jock Macdonald: Evolving Form*

Vancouver Art Gallery, and touring to The Robert McLaughlin Gallery, Oshawa, ON; and Art Gallery of Greater Victoria, Victoria, BC

October 2014 to September 2015

Four paintings by Jock (J.W.G.) Macdonald

*Lawren Harris: Canadian Visionary*

Vancouver Art Gallery

March 1 to May 4, 2014

One painting by Lawren S. Harris

## Newfoundland and Labrador

### ST. JOHN'S

*Mary Pratt*

The Rooms Provincial Art Gallery, and touring to Art Gallery of Windsor, Windsor, ON; McMichael Canadian Art Collection; MacKenzie Art Gallery, Regina; and Art Gallery of Nova Scotia, Halifax

May 2013 to March 2015

One painting by Mary Pratt

## Ontario

### KINGSTON

*A Vital Force: The Canadian Group of Painters*

Agnes Etherington Art Centre, Queen's University, and touring to The Robert

McLaughlin Gallery, Oshawa, ON; Owens Art Gallery, Mount Allison University, Sackville, NB;

and Mendel Art Gallery, Saskatoon

March 2013 to September 2014

Two paintings by A.Y. Jackson and

George Pepper

### MARKHAM

*Colour, in Theory*

Varley Art Gallery

January 25, 2014 to April 30, 2015

One painting by F.H. Varley

### OTTAWA

*Transformations—A.Y. Jackson and*

*Otto Dix*

Canadian War Museum, and touring to

Glenbow Museum, Calgary

September 2013 to September 2014

Six paintings by A.Y. Jackson

### TORONTO

*Alex Colville*

Art Gallery of Ontario, Toronto, and National

Gallery of Canada, Ottawa

August 2014 to September 2015

One painting by Alex Colville

## Saskatchewan

### REGINA

*7: Professional Native Indian Artists Inc.*

MacKenzie Art Gallery, and touring to Winnipeg Art Gallery, Winnipeg; Kelowna Art Gallery,

Kelowna, BC; McMichael Canadian Art

Collection; Art Gallery of Windsor, Windsor, ON;

and Art Gallery of Alberta, Edmonton

September 2013 to June 2016

Nine paintings by Alex Janvier, Norval

Morrisseau, Daphne Odjig, and Carl Ray

### SASKATOON

*Convoluting Beauty: In the Company of*

*Emily Carr*

Mendel Art Gallery

June 27 to September 14, 2014

Three paintings and one sketchbook by

Emily Carr

## International

### NEW YORK

*Before and after the Horizon: Anishinaabe*

*Artists of the Great Lakes*

National Museum of the American Indian, and

Art Gallery of Ontario, Toronto

August 2013 to December 2014

Four paintings by Norval Morrisseau, Arthur

Shilling, and Angus Trudeau

### LONDON

*From the Forest to the Sea: Emily Carr in*

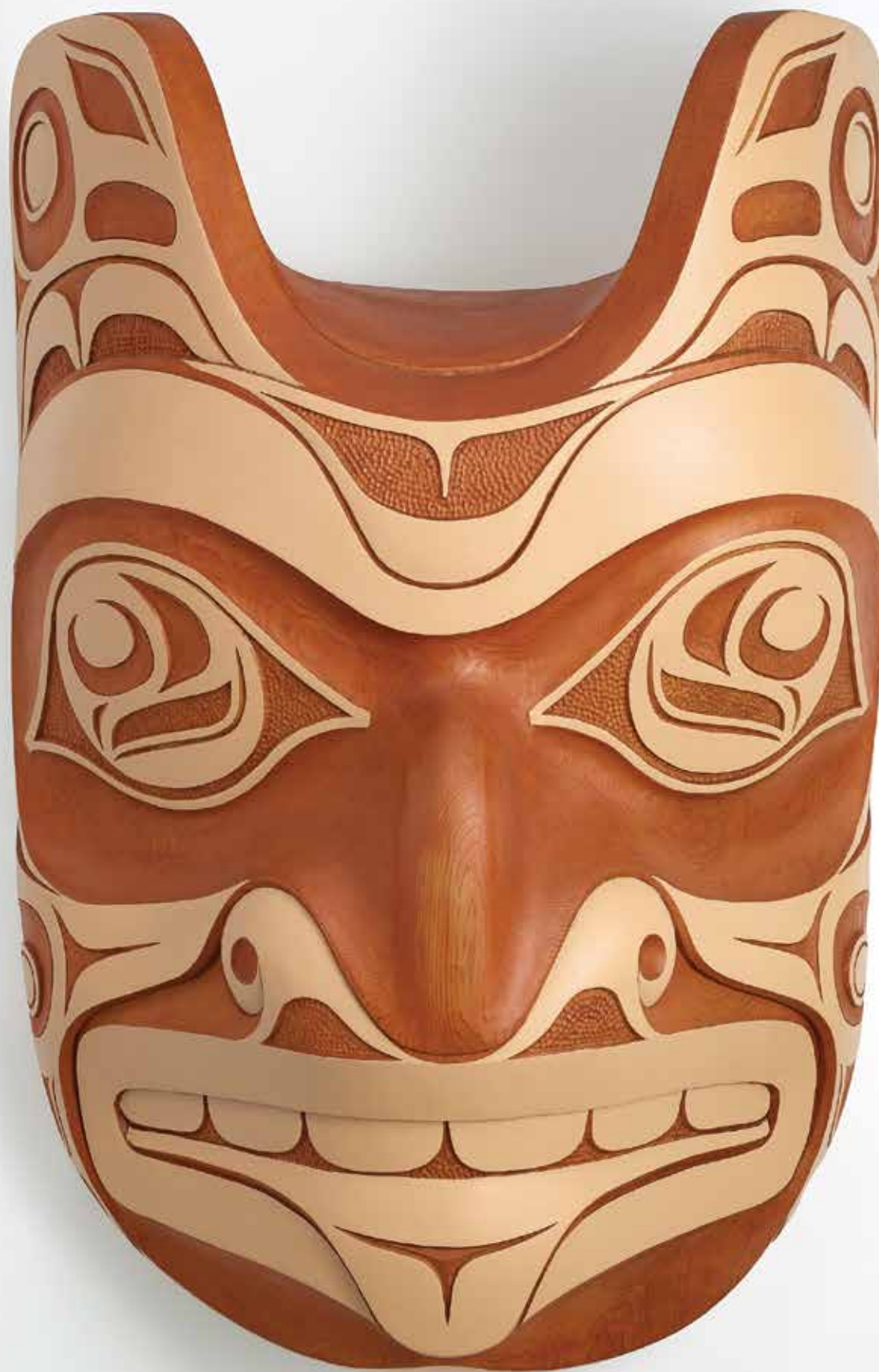
*British Columbia*

Dulwich Picture Gallery, and Art Gallery of

Ontario, Toronto

November 2014 to July 2015

Five paintings by Emily Carr



Don Yeomans (b. 1958), *Bear Mask*, 2009  
red cedar, paint, 99.4 x 61.5 x 31.8 cm  
Gift of Christopher Bredt and Jamie Cameron  
McMichael Canadian Art Collection, 2014.6.49



René Derouin (b. 1936), *Terre de cuivre*, 1977, woodcut on Arches paper, EA III/V sheet: 76 x 56 cm; image: 54.3 x 40.6 cm, Gift of Patricia James, 2014.2.1



René Derouin (b. 1936), Printing matrix for *Terre de cuivre*, 1977, wood veneer on resin-coated particle board block: 63.5 x 53.2 cm; image: 54.5 x 40.6 cm, Gift of Patricia James, 2014.2.2

## Stan Bevan (b. 1961)

*Grizzly Bear Mask*, 2002  
alder, horse hair, paint  
38.7 x 21.3 x 11.9 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.1

## Dempsey Bob (b. 1948)

*Shark/Human Mask*, 1997  
alder, paint  
30.1 x 21.7 x 11 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.2

## Dempsey Bob, designer and carver (b. 1948), and Linda Bob, sewer

*Wolves in the Snow Blanket*, 1999–2002  
blanket: felt, wolf fur, buttons, thread  
141.5 x 155.4 cm  
mask clasp: alder, acrylic paint, leather fastening  
20.3 x 15.7 x 6.7 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.3

## Al Cole (1944–2009)

*Oyster Catcher Rattle*  
yellow cedar, cedar twine, ermine pelts, abalone, white bones and shells, raw hide with fur, stain  
13 x 33.3 x 13 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.4

*Oyster Catcher Rattle*  
yellow cedar with abalone, twine, stain, leather  
19.1 x 36.5 x 10.1 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.5

## Joe David (b. 1946)

*Wolf Chief (Tlukwana)*, 1999  
charcoal and pastel on paper  
76.4 x 57 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.6

*The Ghost Thief (Buk'was the Enticer)*, 1995  
birch, horse hair, operculum, paint  
66 x 41.5 x 19.2 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.7

*Warrior Mask*, 1989  
alder, horse hair, cedar bark, feathers, dyed rope, paint  
66 x 48.8 x 16.8 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.8

*Ulth-ma-koke*, 2009  
cedar, cedar bark, feathers, acrylic paint  
47.2 x 31.7 x 19.7 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.9

*Buttons Mask*, 2001  
cedar, cedar bark, buttons, paint  
66.8 x 42.5 x 23.6 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.10

# ACQUISITIONS | PERMANENT COLLECTION

*He Follows the Wolves*, 2000  
monoprint with hand-drawing in pastel on paper  
56.5 x 38 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.11

*Power Bundle*, 2002  
pastel, charcoal and graphite on paper  
101.4 x 66 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.12

*Geronimo*  
monotype using oil-based ink on paper  
sheet: 76.3 x 56.2 cm; image: 60.9 x 39.5 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.13

*Shaman's Medicine Rattle*, 1999  
yew wood, twine  
18.4 x 9.5 x 6.4 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.14

## Ben Davidson (b. 1976)

*Eagle Mask*  
red cedar, paint  
29.2 x 25.2 x 28 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.15

## Robert Davidson (b. 1946)

*Shark Mask*, 1980  
red cedar, cedar bark, horse hair, feathers,  
paint  
84.1 x 26.6 x 13.5 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.16

*I got my Life Back*, 1995  
acrylic on paper  
101.4 x 152.6 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.17

*Looking at Asymmetry*, 2001  
acrylic on black paper  
101.6 x 35.6 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.18

*Are You Ready for the New Light?*, 2002  
acrylic on black paper  
101.6 x 35.6 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.19

*The World is as Sharp as the Edge of a Knife*,  
1993  
serigraph on Arches paper, 15/50  
75.3 x 106.2 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.20

## René Derouin (b. 1936)

*Terre de cuivre*, 1977  
woodcut on Arches paper, EA III/V  
sheet: 76 x 56 cm; image: 54.3 x 40.6 cm  
Gift of Patricia James  
2014.2.1

Printing matrix for *Terre de cuivre*, 1977  
wood veneer on resin-coated particle board  
block: 63.5 x 53.2 cm; image: 54.5 x 40.6 cm  
Gift of Patricia James  
2014.2.2

## Beau Dick (b. 1955)

*Taksam*  
wood, horse hair, paint  
52.5 x 27.5 x 5.6 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.21

## Simon Dick (b. 1951)

*Eagle Spirit*, 1995  
alder, eagle feathers and down, acrylic wash,  
abalone, horse hair, operculum, strings  
95.5 x 43 x 25.2 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.22

## Freda Diesing (1925–2002)

*Eagle with Salmon*, 1979  
serigraph on paper, 92/225  
56.5 x 76.1 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.23

## Karine Giboulo (b. 1980)

*What is my name? / Quel est mon nom?*, 2013  
wood, plexiglas, polymer clay, acrylic paint, and  
mixed media  
249 x 125 x 133 cm  
Gift of the artist  
2014.3.1.A.D

*What is my name? / Quel est mon nom?*, 2013  
India ink and watercolor on paper  
23.5 x 30.6 cm  
Gift of the artist  
2014.3.2

## Khut-Whee-Mul-Uhk (Francis Horne Sr., b. 1954)

*Weeping Grizzly Bear*  
red cedar, blue acrylic paint  
41.5 x 25 x 26.4 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.24

## Calvin Hunt (b. 1956)

*Sun Mask*, 1975  
cedar, paint  
33.3 x 31.3 x 13.3 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.25

## Henry Hunt (1923–1985)

*Moon Mask*  
red cedar, paint  
34.4 x 35.9 x 9.7 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.26

## Simon James (b. 1969)

*Frog with Frog Headdress*, 2000  
alder, cedar bark, abalone, horse hair, acrylic  
paint  
57.5 x 40.6 x 18.5 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.27

## Frank Johnston (1888–1949)

*Sundown, Northern Cabin*  
oil on board  
27.3 x 34.8 cm  
Gift of Ann MacNab, Howser, BC  
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*Windswept, Lake of the Woods*, 1921  
oil on board  
26.8 x 33.7 cm  
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## lessLIE (b. 1973)

*Frog Transformation*, 2008  
acrylic on Arches paper  
58 x 76.4 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.28

## Jane Marston

*Honeysuckle Bentwood Box*, 2008  
yellow cedar, cedar bark, abalone, paint  
23.5 x 34.5 x 21.8 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.29

## Ken Mowatt (b. 1944)

*Eagle Clan Helmet*, 2006  
red cedar, horse hair, acrylic paint, leather  
31.5 x 40 cm diameter  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.30

*Raven at the River of Mist*, 2003  
birch, red cedar, copper, feathers, ermine tufts,  
deer hide, acrylic paint, string  
76.5 x 55.5 x 22.1 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.31

## Tim Paul (b. 1950)

*April Moon—Geese Flying in a Flock*, 1999  
red cedar, acrylic paint  
39.8 x 37.8 x 6.6 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.32

# ACQUISITIONS | PERMANENT COLLECTION

## Mary Pratt (b. 1935)

*Makeup with Chocolate Box*, 1983  
watercolour on sketchpad paper  
42.9 x 35.5 cm  
Gift of Mimi Fullerton in Memory of Charlotte Maude Fullerton  
2014.1.1

## Glen Rabena (b. 1944)

*Wolf Chest*, 1998  
red cedar, acrylic paint, operculum, abalone  
62.4 x 94.9 x 65.2 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.33

## Bill Reid (1920–1998)

*Haida Beaver Pole*, 1997  
monochrome etching on paper, 15/20  
sheet: 73.9 x 51.3 cm; image: 46.9 x 26.5 cm  
Gift of Christopher Bredt and Jamie Cameron  
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## Larry Rosso (1944–2006)

*Bentwood Box*  
red cedar, acrylic paint  
86.4 x 55.5 x 55.4 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.35

## Gordon Smith (b. 1919)

*Winter Sea*  
serigraph on paper, 42/50  
sheet: 33.7 x 37.5 cm; image: 22.9 x 28.6 cm  
Gift of Mimi Fullerton in Memory of Charlotte Maude Fullerton  
2014.1.2

## Henry Speck (b. 1937)

*Hamat'sa Crooked Beak*, 2005  
red cedar, cedar bark, marine gloss enamel, copper, felt, rope, twine  
92.7 x 83 x 29.5 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.38

*Hamat'sa Raven—Hok-Hok*, 2004  
red cedar, cedar bark, marine gloss enamel, felt, denim, rope  
82 x 185.5 x 29 cm  
Gift of Christopher Bredt and Jamie Cameron  
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*Hamat'sa Raven*, 2004  
red cedar, cedar bark, marine gloss enamel, felt, denim  
74 x 132 x 28.5 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.40

## Henry Speck Sr. (1908–1971)

*King of the Sea*, 1960s  
gouache on paper  
35.6 x 42.2 cm  
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*Sea Monster*, c. 1965  
gouache on paper  
35.5 x 42.4 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.42

## Norman Tait (b. 1941) and Lucinda Turner (b. 1958)

*Mischievous Man*, 1999  
wood, horse hair, paint, copper, nails, operculum  
53.2 x 36 x 18.6 cm  
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2014.6.43

## Art Thompson (1948–2003)

*Wolf Mask*, 1989  
red cedar, cedar bark rope, horse hair, bear fur, acrylic paint  
53.5 x 49.5 x 23.5 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.44

*Mask Representing Warrior*, 1989  
red cedar, alder, cedar bark, horse hair, leather, nails, twine, copper, paint, eagle down  
70 x 32 x 40.5 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.45

*Mask Representing Thunderbird in Human Form*, 1989  
red cedar, cedar bark, eagle feathers and down, horse hair, copper, leather, nylon twine, plywood, screws and paint  
78.2 x 34.5 x 32 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.46

*Whale and Pook-Ubs Transformation Mask*, 2002  
red cedar, cedar bark, horse hair, abalone, paint, metal hinges, strings  
closed: 131.6 x 86.8 x 45.6 cm;  
open: 122.9 x 100.2 x 37.3 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.47

## Hazel Wilson (b. 1941)

*Legend of the Golden Spruce Button Blanket*  
wool melton, various buttons (plastic, abalone, mother-of-pearl, copper, shells), various beads (metal, glass, plastic), sinew, and threads  
143.8 x 152.2 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.36

## Keith Wolfe Smarch (b. 1961)

*Grizzly Bear with Chief Figure Mask*, 2004  
birch, paint  
36.1 x 19.8 x 13 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.37

## Don Yeomans (b. 1958)

Maquette of *Where Cultures Meet*, 2009  
yellow cedar, paint, wire with white string  
78.1 x 15.1 x 10.7 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.48

*Bear Mask*, 2009  
red cedar, paint  
99.4 x 61.5 x 31.8 cm  
Gift of Christopher Bredt and Jamie Cameron  
2014.6.49

## Easel used by Lawren S. Harris (1885–1970)

painted wood with hardware  
Gift of Toni Ann Chowne and Stewart Sheppard  
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### Six silkscreened Christmas cards designed by A.J. Casson (1898–1992)

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Kim Good, *Associate Director,  
Partnerships*  
Elyse Martin, *Special Events  
Coordinator*  
Maria Schmidt, *Membership  
Coordinator*

### DIRECTOR'S OFFICE

Rebecca Couch, *Office of the CEO*

### HUMAN RESOURCES

Jenny Donnell, *Manager,  
Human Resources*

### FINANCE

Teresa Grima, *Accounting and  
Payroll Coordinator*

### ADMISSIONS

Abigail Bannerman, *Receptionist*

### MARKETING

Connie Febbraro, *Associate Director,  
Marketing and Promotions*  
Shalini Saini, *Manager, Marketing*

### COMMUNICATIONS

Wendy Campbell, *Manager,  
Online Presence*

### OPERATIONS

Maxine Corby, *Custodian*  
Jamie Felice, *Manager, Facilities*  
Cristian Gheorghiu, *Technical  
Support Analyst*  
Sheri Guevara-Mann, *Manager,  
Operations*  
Dariusz Kawecki, *Building  
Maintenance*  
John Kohne, *Grounds Maintenance*  
Stephen Kuin, *Grounds and Building  
Maintenance*  
Danielle Oliver, *Event Logistics  
Coordinator*  
Angela Pfundt, *Custodian*

### CREATIVE LEARNING AND PROGRAMS

Rachel D'Oliveira, *Art and Special  
Program Coordinator*  
Lorraine Matheson, *Tour and  
Interpretation Coordinator*  
Anna Stanisz, *Associate Director,  
Creative Learning and Programs*

### SALES

Michael Brown, *Manager, Sales*  
Gabiella DeAngelis, *Bookings  
Coordinator*

### RETAIL SALES

Jane Cathers, *Manager, Retail Sales*  
Kristina Hortik, *Retail Sales and  
eShop Coordinator*

## McMICHAEL VOLUNTEER COMMITTEE

Anita Adamek  
Carole Ahmad  
Ani K. Akgulian  
Aline Akoulian  
Gus Amodeo  
Mary Ann Amodeo  
Nadine Bojarra  
Rita Boustany  
Gwen Brooks  
Charlotte Burstyn,  
*Membership Chair*  
Victoria Cleland  
Jane Davidson  
Avril Davies  
Shelley DePalma  
Michelle Di Sotto  
Jean Eadie  
Annie Eisner  
Judy Fink  
Carole Finn  
Loretta Fiorini  
Lesia Forsy

Andrew Gemmell  
Angie Giglio  
Marianne Gorecki, *Treasurer*  
Pearl Graziano  
Gail Grossmith, *School Program  
Docent Chair*  
Sylvia Gruber  
Lynne Gunn, *Adult Tours  
Docent Chair*  
Brenda Hanson  
Louella Hayes  
Katy Hess  
John Holding  
Mary Hookey, *President*  
Robert Hookey  
Mary Iaffrate  
Marie Imposimato  
Lubomyr Lahodnyskyj  
Tony Lapus  
Rachel Levin  
Kathleen Lew  
Victoria Luque

Justine Maalouf, *Youth Team Chair*  
Mary Martin  
Stella Mazzuca  
Joyce McAlpine  
Elizabeth McClelland  
Joan McKinney  
Patricia Meier, *VOICES Chair*  
Monica Mlinarski  
Barbara Mochalski  
Catherine Moffat  
Wanda Monogue  
Alicia Morano  
Nora Mular-Richards  
Vittoria Natarelli  
Jane Nichols  
Rose Marie O'Donnell  
Loris Ortolan,  
*Autumn Art Sale Chair*  
Doris Pontieri  
Lina Price  
Michelle Richards-Clermont  
Judy Ryan, *Archives Chair*

Miriam Sangiorgio  
Beth Shackleford  
Sheena Simons  
Geoffrey Simpson, *Past President,  
Communications Chair*  
Lawrena Soh  
Denny Starritt, *Recruitment Chair*  
Karen Switzer  
Joy Takahashi  
Lynn Talbot  
Hendrina Tomas  
Ding Tsuji  
Vivian Vassos  
Zina Vesterman  
Patricia Watson  
Miriam Webb  
Alexandra Weber  
Holly Wennerstrom  
Ursula Westermann  
Jennifer Wright, *Placement Chair*  
Marion Yanase, *Social/Travel Chair*  
Renee Ziegenfuss



Financial Statements of

**McMICHAEL CANADIAN  
ART COLLECTION**

Year ended March 31, 2015



**KPMG LLP**  
Yonge Corporate Centre  
4100 Yonge Street Suite 200  
Toronto ON M2P 2H3  
Canada

Telephone (416) 228-7000  
Fax (416) 228-7123  
Internet [www.kpmg.ca](http://www.kpmg.ca)

## 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 statement of financial position as at March 31, 2015, the statements of operations, changes in net assets and cash flows for the year then ended, 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 audit. We conducted our audit 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 is sufficient and appropriate to provide a basis for our qualified audit opinion.



Page 2

*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 and for the years ended March 31, 2015 and March 31, 2014, any adjustments might be necessary to donations and sponsorships revenue and deficiency of revenue over expenses reported in the statements of operations, deficiency 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. This caused us to qualify our audit opinion on the financial statements as at and for the year ended March 31, 2014.

*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, 2015, its results of operations, its changes in net assets and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

A handwritten signature in black ink that reads 'KPMG LLP'. The signature is written in a cursive, slightly slanted style. Below the signature is a single horizontal line that starts under the 'K' and ends under the 'P'.

Chartered Professional Accountants, Licensed Public Accountants

June 18, 2015  
Toronto, Canada

# McMICHAEL CANADIAN ART COLLECTION

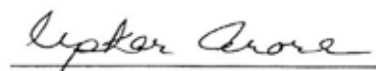
## Statement of Financial Position

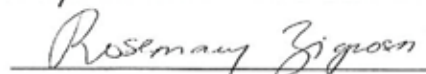
March 31, 2015, with comparative information for 2014

	2015	2014
<b>Assets</b>		
Current assets:		
Cash and cash equivalents	\$ 972,722	\$ 1,438,919
Restricted cash (note 2)	2,151,022	2,475,822
Accounts receivable and accrued interest	132,401	145,450
Grants receivable	2,500	–
Inventory - gallery shop goods (Schedule)	281,285	194,924
Prepaid expenses and deposits	102,238	160,011
Due from McMichael Canadian Art Foundation	220,002	193,659
	<u>3,862,170</u>	<u>4,608,785</u>
Capital assets (note 3)	11,637,150	11,584,410
	<u>\$ 15,499,320</u>	<u>\$ 16,193,195</u>
<b>Liabilities, Deferred Contributions and Net Assets</b>		
Current liabilities:		
Accounts payable and accrued liabilities (note 4)	\$ 537,213	\$ 813,523
Employee future benefits (note 5)	46,000	46,000
Unearned revenue	136,082	150,315
	<u>719,295</u>	<u>1,009,838</u>
Deferred contributions (note 6):		
Expenses of future periods	222,200	213,993
Capital assets	13,565,969	13,846,236
	<u>13,788,169</u>	<u>14,060,229</u>
Net assets:		
Internally restricted (note 7)	725,000	800,000
Unrestricted	266,856	323,128
	<u>991,856</u>	<u>1,123,128</u>
	<u>\$ 15,499,320</u>	<u>\$ 16,193,195</u>

See accompanying notes to financial statements.

On behalf of the Board:

 Trustee

 Trustee

# McMICHAEL CANADIAN ART COLLECTION

## Statement of Operations

Year ended March 31, 2015, with comparative information for 2014

	2015	2014
<b>Revenue:</b>		
Province of Ontario:		
Operating grant	\$ 3,578,800	\$ 3,328,800
Designated programs (note 6(a))	161,051	103,460
	<u>3,739,851</u>	<u>3,432,260</u>
Government of Canada:		
Designated programs (note 6(a))	67,122	100,181
Amortization of deferred contributions related to capital assets (note 6(b))	1,675,267	1,984,249
Internally generated:		
Admissions	654,649	626,236
Retail operations (Schedule)	710,944	673,433
Food services, facility rentals and catering	164,971	112,766
Memberships	242,602	181,464
Donations and sponsorships	15,000	333,301
Special events	400,475	257,202
Programs/education	486,509	444,435
Collections/exhibitions	27,707	42,898
Interest	55,345	69,482
Miscellaneous	3,398	529
Transferred from McMichael Canadian Art Foundation (note 9):		
Donations and sponsorships	703,480	–
Disbursement	120,000	170,000
	<u>3,585,080</u>	<u>2,911,746</u>
	<u>9,067,320</u>	<u>8,428,436</u>
<b>Expenses:</b>		
Salaries, wages and benefits (note 5)	4,060,180	3,773,011
Amortization of capital assets	1,672,134	1,509,445
Facility operation and security	790,096	735,245
Loss on disposal of capital assets (note 3)	3,133	474,804
Marketing and promotion	558,949	440,950
Curatorial and exhibitions	674,468	375,329
Cost of sales	352,630	330,112
Membership and fundraising	309,284	323,327
Administration	327,312	305,840
Acquisition of works of art	10,000	167,622
Programs and education	176,148	155,466
Collection management	186,097	118,698
Services, supplies and selling costs	78,161	58,134
	<u>9,198,592</u>	<u>8,767,983</u>
<b>Deficiency of revenue over expenses</b>	<b>\$ (131,272)</b>	<b>\$ (339,547)</b>

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

## Statement of Changes in Net Assets

Year ended March 31, 2015, with comparative information for 2014

			2015	2014
	Internally restricted (note 7)	Unrestricted	Total	Total
Balance, beginning of year	\$ 800,000	\$ 323,128	\$ 1,123,128	\$ 1,462,675
Deficiency of revenue over expenses	–	(131,272)	(131,272)	(339,547)
Transfer from internally restricted fund (note 7)	(75,000)	75,000	–	–
Balance, end of year	\$ 725,000	\$ 266,856	\$ 991,856	\$ 1,123,128

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

## Statement of Cash Flows

Year ended March 31, 2015, with comparative information for 2014

	2015	2014
Cash provided by (used in):		
Operating activities:		
Deficiency of revenue over expenses	\$ (131,272)	\$ (339,547)
Items not involving cash:		
Amortization of capital assets	1,672,134	1,509,445
Amortization of deferred contributions related to capital assets	(1,675,267)	(1,984,249)
Loss on disposal of capital assets	3,133	474,804
Change in non-cash operating working capital	(334,925)	(390,944)
Net decrease in deferred contributions related to expenses of future periods	8,207	16,755
	(457,990)	(713,736)
Financing and investing activities:		
Increase in deferred contributions related to capital assets	1,395,000	1,502,197
Capital assets acquired	(1,728,007)	(1,578,511)
Decrease in restricted cash	324,800	59,556
	(8,207)	(16,758)
Decrease in cash and cash equivalents	(466,197)	(730,494)
Cash and cash equivalents, beginning of year	1,438,919	2,169,413
Cash and cash equivalents, end of year	\$ 972,722	\$ 1,438,919

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2015

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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.

## 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.

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.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2015

---

## 1. Significant accounting policies (continued):

### (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.

### (e) Inventory:

Consumables in the gallery shop are valued at the lower of cost, on a first-in, first-out basis, 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:

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

---

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2015

---

## 1. Significant accounting policies (continued):

### (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 statement 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.

### (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 8.

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 statement of operations.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2015

## 1. Significant accounting policies (continued):

### (j) 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 date of the financial statements and the reported amounts of revenue and expenses during the year. Actual results could differ from those estimates.

## 2. Restricted cash:

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

	2015	2014
Expenses of future periods	\$ 222,200	\$ 213,993
Unspent capital contributions (note 6(b))	1,928,822	2,261,829
	<u>\$ 2,151,022</u>	<u>\$ 2,475,822</u>

## 3. Capital assets:

	2015		2014	
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 35,000	\$ –	\$ 35,000	\$ 35,000
Building	25,106,199	16,483,286	8,622,913	8,371,120
Equipment	2,526,019	2,368,479	157,540	235,337
Landscaping infrastructure	3,233,168	1,174,382	2,058,786	2,333,291
IT and building systems	938,377	175,466	762,911	609,662
	<u>\$ 31,838,763</u>	<u>\$ 20,201,613</u>	<u>\$ 11,637,150</u>	<u>\$ 11,584,410</u>

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2015

### 3. Capital assets (continued):

The change in capital assets is calculated as follows:

	2015	2014
Capital assets acquired	\$ 1,728,007	\$ 1,578,511
Amortization of capital assets	(1,672,134)	(1,509,445)
Loss on disposal of capital assets	(3,133)	(474,804)
	\$ 52,740	\$ (405,738)

In 2014, the roof installed during 2001 and 2002 was replaced. The remaining net book value was written off and recorded as a loss on disposal of capital assets.

### 4. Accounts payable and accrued liabilities:

Included in accounts payable and accrued liabilities are government remittances payable of nil (2014 - nil).

### 5. Employee future benefits:

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

	2015	2014
Accumulated sick leave benefits	\$ 46,000	\$ 46,000

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

	2015	2014
Accrued benefit obligation:		
Balance, beginning of year	\$ 46,000	\$ 46,000
Liability for benefits	\$ 46,000	\$ 46,000

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2015

---

## 5. Employee future benefits (continued):

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 reduced from 125 days effective October 1, 2012, 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.

## 6. Deferred contributions:

### (a) Expenses of future periods:

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

	2015	2014
Balance, beginning of year	\$ 213,993	\$ 197,238
Contributions received	236,380	220,396
Amounts recognized as revenue:		
Province of Ontario	(161,051)	(103,460)
Government of Canada	(67,122)	(100,181)
Balance, end of year	\$ 222,200	\$ 213,993

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2015

---

## 6. Deferred contributions (continued):

### (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 asset contributions is recorded as revenue in the statement of operations.

	2015	2014
Balance, beginning of year	\$ 13,846,236	\$ 14,328,288
Contributions received	1,395,000	1,502,197
Amounts amortized to revenue	(1,675,267)	(1,984,249)
<b>Balance, end of year</b>	<b>\$ 13,565,969</b>	<b>\$ 13,846,236</b>

The balance of contributions received and not yet used to purchase capital assets at the end of the year is \$1,928,822 (2014 - \$2,261,829).

## 7. 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.

During 2014, the Board of Trustees further resolved to approve the amount to be transferred to unrestricted net assets each year based on the activities undertaken to enhance the capacity of the development function in that year.

During 2015, \$75,000 was expensed to enhance the capacity of the development function and a matching transfer from the internally restricted fund was recorded.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2015

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## 8. Pension plan:

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

During the year, the Organization contributed \$285,571 (2014 - \$256,385) to the OMERS Pension Plan representing 9% (2014 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$52,500) and 14.6% (2014 - 14.6%) of earnings in excess of the CPP earning limit. This amount is expensed in the statement of operations.

## 9. Related entity:

The McMichael Canadian Art Foundation (the "Foundation") incorporated in 1995, was certified for continuance under the Canada Not-for-profit Corporations Act in 2014, and is a public foundation under the Income Tax Act (Canada). While the Foundation is a separate legal entity, it was created to raise funds to support the Organization. The Organization exercises significant influence over the Foundation by virtue of its ability to appoint some of the Foundation's Board of Directors.

As of April 1, 2014, all monetary donations are recorded as contributed revenue by the Foundation. The Foundation will transfer to the Organization an amount from contributed revenue as required for the Organization's operating purpose and as approved by the Foundation's Board of Directors.

During 2015, the Foundation recorded \$703,480 as contributed revenue and transferred this amount to the Organization for operating purposes. In addition, the Foundation transferred \$145,000 (2014 - \$170,000) from its reserves in support of the Organization's operating and capital projects. \$120,000 in support of operating expenses is recognized as revenue; \$25,000 in support of capital projects is deferred and amortized into revenue on a straight-line basis at a rate corresponding with the amortization rate for the related capital assets.

Net unrestricted assets of the Foundation amounting to \$410,173 (2014 - \$354,571) are for the benefit of the Organization. The Foundation also holds \$6,398,023 (2014 - \$5,980,824) of designated funds for the Organization.

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2015

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## 10. 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.

### (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, accounts 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.

# McMICHAEL CANADIAN ART COLLECTION

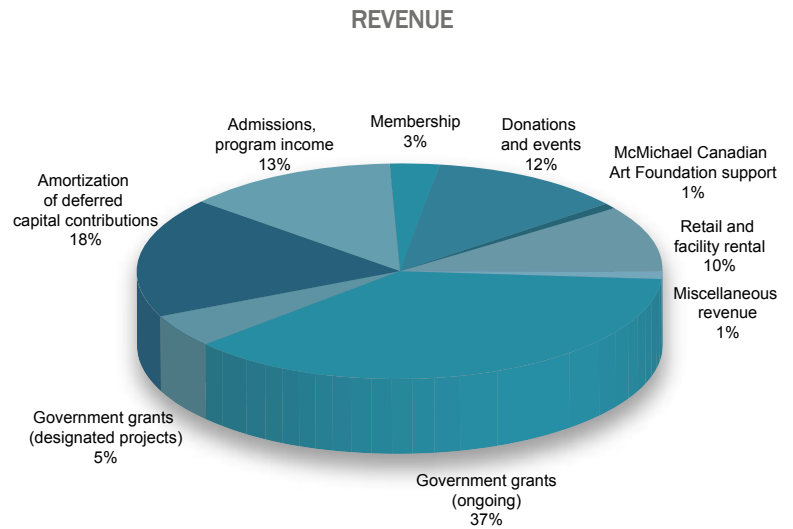
Schedule of Retail Operation - Gallery Shop

Year ended March 31, 2015, with comparative information for 2014

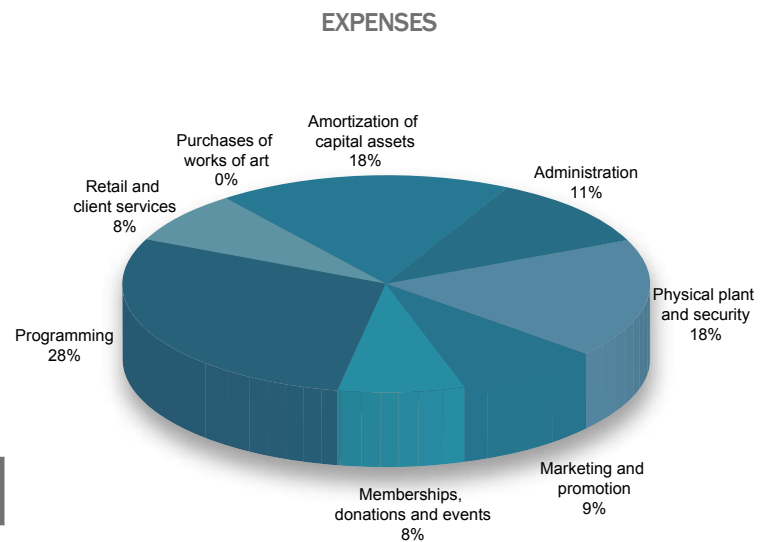
	2015	2014
Sales	\$ 710,944	\$ 673,433
Cost of sales:		
Inventory, beginning of year	194,924	209,743
Purchases	438,991	315,293
	633,915	525,036
Gross inventory, end of year	281,285	199,049
Less write-down of inventory	–	4,125
Inventory, end of year	281,285	194,924
	352,630	330,112
Gross profit	358,314	343,321
Expenses:		
Salaries, wages and benefits	228,038	209,309
Selling	28,299	27,746
	256,337	237,055
Net earnings	\$ 101,977	\$ 106,266

# Financial Summary

Revenue	2015	2014
Government grants (ongoing)	<b>3,328,800</b>	3,328,800
Government grants (designated projects)	<b>478,173</b>	203,641
Amortization of deferred capital contributions	<b>1,675,267</b>	1,984,249
Admissions, program income	<b>1,168,865</b>	1,113,569
Membership	<b>242,602</b>	181,464
Donations and events	<b>1,118,955</b>	590,503
McMichael Canadian Art Foundation support	<b>120,000</b>	170,000
Retail and facility rental	<b>875,915</b>	786,199
Miscellaneous revenue	<b>58,743</b>	70,011
<b>Total Revenue</b>	<b>9,067,320</b>	<b>8,428,436</b>



Expenses	2015	2014
Administration	<b>1,056,110</b>	1,050,762
Physical plant and security	<b>1,653,654</b>	1,569,045
Marketing and promotion	<b>821,808</b>	738,509
Memberships, donations and events	<b>779,927</b>	663,443
Programming	<b>2,468,734</b>	1,942,692
Retail and client services	<b>733,091</b>	651,661
Amortization of capital assets	<b>1,675,267</b>	1,984,249
Purchases of works of art	<b>10,000</b>	167,622
<b>Total Expenses</b>	<b>9,198,592</b>	<b>8,767,983</b>
Net surplus (deficit) from operations	<b>(131,272)</b>	(339,547)
Net assets beginning of year	<b>1,123,128</b>	1,462,674
<b>Net surplus, end of year</b>	<b>991,856</b>	<b>1,123,128</b>



# Comparative Statistics

Visitors	2014/2015	2013/2014	2012/2013
General	81,176	80,551	81,565
Adult Groups	2,340	1,673	2,460
School Groups	33,343	28,787	25,674
<b>Total</b>	<b>116,859</b>	<b>111,011</b>	<b>109,699</b>
Membership			
Individual Members	7,683	5,721	
Memberships	4,983	3,637	2,877
Exhibitions			
On Display from the McMichael Collection	9	8	5
Special Exhibitions	5	7	8
McMichael On Tour	0	0	1
<b>Total</b>	<b>14</b>	<b>15</b>	<b>14</b>
Acquisitions			
<b>Total</b>	<b>58</b>	<b>52</b>	<b>99</b>
Conservation			
Major Treatments	0	3	0
Minor Treatments	120	125	127
Examinations	993	1,150	1,026
Collections Management			
Number of works receiving new images	5,870		
Rehoused and/or Inventoried	3,787		
Volunteers			
Volunteers	48*	47*	50*
Docents	35	36	47
Staff			
Full-time	39	38	32
Part-time	72	72	71
<b>Total</b>	<b>111</b>	<b>110</b>	<b>103</b>
FTE	70.5	66.2	69

\* Includes all members of the Volunteer Committee

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Alexis Rockman (b. 1962), *Adelies*, 2008, oil on wood, 172.72 x 203.2 cm, Collection of Robin and Steven Arnold

ISSN 1208-0721

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Une traduction française du Rapport annuel est disponible à la Collection McMichael d'art canadien, Kleinburg, Ontario L0J 1C0



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

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