

McMichael Canadian Art Collection

2018–19 Annual Report



McMichael
CANADIAN ART COLLECTION D'ART CANADIEN

An agency of the Government of Ontario
Un organisme du gouvernement de l'Ontario

Table of Contents

| | |
|---|----|
| McMICHAEL YEAR IN REVIEW 2018–19 | 3 |
| McMichael Mission, Vision, and Values..... | 3 |
| Letter from the Executive Director | 4 |
| Letter from the Chair of the Board of Trustees | 6 |
| Highlights from 12 Months of Notable Achievements and Experiences | 8 |
| McMichael Publications..... | 8 |
| 2018–19 Exhibitions..... | 9 |
| On View from the Permanent Collection..... | 9 |
| Special Exhibitions..... | 11 |
| Travelling Exhibitions | 14 |
| Cape Dorset Archive/Iningat Ilagiit | 14 |
| Outgoing Loans | 14 |
| Acquisitions to the Permanent Collection | 16 |
| Programs and Special Events | 26 |
| Creative Learning | 31 |
| McMichael Digital and Social Media..... | 33 |
| ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE | 34 |
| ANALYSIS OF PERFORMANCE MEASURES..... | 36 |
| RISK EVENTS..... | 40 |
| McMICHAEL APPOINTEES | 40 |
| Board of Trustees, McMichael Canadian Art Collection | 40 |
| McMichael Canadian Art Foundation Board..... | 40 |
| ANNUAL SUPPORTERS | 41 |
| AUDITED FINANCIAL STATEMENTS..... | 51 |
| ACHIEVEMENTS FULFILLING EXPECTATIONS SET OUT IN AGENCY MANDATE LETTER | 51 |
| Ministry Mandate Letter to the McMichael..... | 51 |
| Response to Mandate Letter | 52 |

Appendix A: Audited Financial Statements

McMICHAEL YEAR IN REVIEW 2018–19

McMichael Mission, Vision, and Values

McMichael Mission

To interpret and promote Canadian, Indigenous, and Inuit art, to attract local, national, and international audiences.

McMichael Vision

To be recognized as an extraordinary place to visit and explore Canadian culture and identity. The McMichael offers a distinctly Canadian experience that engages people with their identity, with their understanding of what it means to be Canadian, and with how Indigenous culture is an integral part of the identity of our country. This reinforcement contributes to long-term relevance and sustainability, and the continued recognition of the McMichael as one of Canada's iconic institutions.

To inspire visitors to commune with the nature of Canada and the art of Canada. No other public art gallery in the country stands as a custodian to 100 acres of river valley and woodlands, and the connectivity between art and nature from the viewing galleries is unparalleled. The McMichael offers the public the very thing that inspired so many artists in the Collection—a chance to commune with nature. The McMichael is committed to creating a holistic environment that harmonizes art and nature for the enjoyment of our visitors and as a forum to extend opportunities to commune with art. The McMichael is uniquely positioned to help the community feel restored, rested, and creatively renewed.

McMichael Values

Excellence: We are the best in our sector, 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 exclusive 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.

Letter from the Executive Director

This year, the McMichael proudly welcomed 105,208 visitors to its galleries and more than 320,000 online visitors to its ever-expanding website, where visitors could search through our extensive collection on its newly launched e-museum. Visitors who made the trip in person included the Honourable Michael Tibollo, Minister of Tourism, Culture and Sport, who spoke on a number of occasions and attended several events; the Honourable Pablo Rodriguez, Minister of Canadian Heritage and Multiculturalism, who honoured us for a visit on March 14, 2019, accompanied by Deb Schulte, MP for King-Vaughan; Majid Jowhari, MP for Richmond Hill; Andrew W. Dunn, Chair of the McMichael Board of Trustees; and 100 new Canadians for whom the McMichael provided a distinctly Canadian backdrop to a Welcoming Ceremony by the Institute of Canadian Citizenship, on November 2, 2018.

Sarah Milroy took up her appointment as Chief Curator, succeeding Dr. Sarah Stanners, in September 2018 and quickly made a positive impact, pulling some remarkable exhibitions out of her hat at short notice. It was felicitous timing that the first new exhibition to be unveiled on her watch was one that she and I had been working on together for several years, *David Milne: Modern Painting* (October 5, 2018 to January 13, 2019). A powerful counterpoint to Milne's work as a war artist was provided by *Stephen Andrews: Aftermath* (November 10, 2018 to February 18, 2019, and a publication accompanied the exhibition), which focused on a series of remarkable works by the artist dealing primarily with the Iraq War, from 2003–06. Meanwhile, in *Dianne Bos: The Sleeping Green* (October 19 to December 9, 2018), Bos used a variety of pinhole and vintage cameras to record the battlefields of the First World War, overlaying them with objects from the battle sites—rocks, leaves, a bullet—to haunting effect. Milne was not the first Canadian icon to be celebrated in 2018, however. *J.E.H. MacDonald: Up Close* (June 2 to September 16, 2018), which I curated, demonstrated the breadth and depth of the McMichael's own collection of MacDonald's work, literally putting much of it under the microscope in showcasing the research of the McMichael's own conservator, Alison Douglas.

Spring 2019 saw a trio of extraordinary women artists from Quebec take over the galleries: *Françoise Sullivan* (February 16 to May 12, 2019; curated by Mark Lanctôt, organized by the Musée d'art contemporain de Montréal) drew attention to the remarkable career—as a dancer, choreographer, sculptor, and painter—of the last surviving signatory of the Refus Global manifesto of 1948 that established the influential movement known as Les Automatistes. Meanwhile, in *Rita Letendre: Earth, Wind & Fire* (February 16 to May 5, 2019), another nonagenarian icon was represented by the works she did in the late 1950s and 1960s. Not a member of Les Automatistes, Letendre's works show her to have been a kindred spirit. The third artist of this Québécois triumvirate is a leading light of Montreal's contemporary art scene, receiving her first major Canadian museum exhibition: *Marie-Claire Blais: Veils* (March 9 to June 9, 2019, curated by Jessica Bradley).

The McMichael was represented in London, UK's Trafalgar Square at the Canada Gallery at Canada House, just over the road from the National Gallery, with *The Group of Seven Guitar Project* (June 28 to November 10, 2018), a display adapted from the gallery's hugely successful 2017 exhibition.

All of these displays and exhibitions were accompanied by inspiring public programming—lectures, concerts, and discussions—and an astonishing wealth of creative learning workshops and classes for children, youth, families, and adults. A total of 32,107 students visited the McMichael over the year.

September 2018 saw the launch of a new guide to the gallery: *Director's Choice: McMichael Canadian Art Collection*, co-published by the McMichael Canadian Art Collection and Scala Arts Publishers Inc. This publication, which I wrote, is the latest in an exceptionally successful series published by Scala. It provides visitors with an accessible, reasonably priced introduction to the gallery and its collections.

In a bumper year for acquisitions—74 in all—the extraordinary gift of 48 works by Inuit artist Itee Pootoogook (1951–2014) from the collection of Christopher Bredt and Jamie Cameron stands out. But the donation of works by Marie-Claire Blais, David Bolduc, A.J. Casson, Sorel Etrog, Ivan Eyre, L.L. FitzGerald, Edwin Holgate, A.Y. Jackson, Arthur Lismer, Goodridge Roberts, and Homer Watson testify to the growing strength of the collection. I am deeply grateful to all the generous donors of these works, who are fully credited elsewhere in this report. Also, there has been a major acquisition with the assistance of the McMichael Canadian Art Foundation: Rebecca Belmore's three magnificent *Wave Sound* sculptures in cast aluminium, to be installed in the grounds in summer 2020 after a nationwide tour.

Also out in the grounds, March 2019 saw the first plantings by pupils from schools in the York Region District School Board of native plants in a new Indigenous Garden. A planting ceremony, presided over by Elder Shelley Charles, saw seedlings that had been grown in classrooms lovingly transplanted: showy tick trefoil, lance-leaved coreopsis, smooth aster, swamp milkweed, black-eyed Susan, and yarrow.

On a personal note, winter 2018–19 presented me with a serious medical challenge to overcome. I would like to acknowledge, with deep gratitude, the support of the two Boards and of the whole team of the McMichael, who rose to the challenge my necessary absence brought. Perhaps special thanks are due to Sarah Milroy, who heroically took on the mantle of Interim Director so shortly after her appointment as Chief Curator. The McMichael Canadian Art Collection really is a remarkable community—its staff and volunteers are its strength—and it is, simply, a glorious place, one that continues to inspire all who visit. The McMichael is a unique experience of art, architecture, and landscape, a true home for the art of Canada, and a jewel in the crown not only of Ontario, but also of the whole nation.



Ian A. C. DeJardin, MA Hons, Dip. AGMS
Executive Director

Letter from the Chair of the Board of Trustees

The McMichael is the home to the art of Canada, the only gallery in the world devoted exclusively to works by artists from or inspired by Canada. Last fall, we hosted a Citizenship Ceremony in the gallery, the fifth during my tenure. I can think of no better place to celebrate the commitment of new Canadians than at the McMichael, surrounded by 100 acres of rolling grounds. It is always an incredibly moving experience.

We continue to tell Canada's story to the world. Last summer began with an extended presentation of McMichael's *The Group of Seven Guitar Project* at Canada House in London, facing London's National Gallery in Trafalgar Square. In October, we welcomed *David Milne: Modern Painting* curated by our own Ian DeJardin and Sarah Milroy, back from its display at London's Dulwich Picture Gallery and the Vancouver Art Gallery. We are in increasingly active discussions with galleries around the world to host exhibitions of Canadian artists, curated by the McMichael.

We were delighted to have Sarah Milroy join us full-time in September as our Chief Curator and she hit the ground running with a succession of shows highlighting the McMichael's interest in art from all regions of Canada, with three concurrent exhibitions by outstanding women artists from Quebec: Françoise Sullivan, Rita Letendre, and Marie-Claire Blais. This summer, the Quebec exhibitions were followed by a trio of exhibitions on the Arctic, with a photographic exhibition by *Louie Palu: Distant Early Warning* (May 18 to September 2, 2019), a sneak preview of his upcoming feature in *National Geographic* this fall on Canadian military training in the North, a multi-gallery exhibition titled *Itee Pootoogook: Hymns to the Silence* (June 1 to September 22, 2019), showing the artist's self-taught progression from monochromic, architectural sketches through to rich, coloured pencil drawings capturing everyday life in the Arctic, and *Janet Nungnik: Revelations* (June 8 to August 25, 2019), an exhibition of textile works spanning 17 years of work by this Baker Lake artist. Rounding out the summer was a celebration of the art of the Atlantic region; we have a major exhibition of paintings by folk art heroine Maud Lewis (June 29, 2019 to January 5, 2020), remaining on view until the new year.

Our Executive Director, Ian DeJardin, has fought and won his fight with oropharyngeal cancer, which was diagnosed in the fall. We welcomed him back on a transitional basis at the start of June and it has been great to have him back and cancer-free. Sarah Milroy stepped in as Interim Director during his absence and kept our many initiatives moving forward. Ian's return accelerates their great collaboration on exhibitions, strategy, and brand-building. We are grateful to all of the staff who stepped up their performance during this time, so that the McMichael could continue its ambitious journey forward.

In the fall, Scala Arts released Ian's book on the McMichael in the prestigious *Director's Choice* guidebook series, the first on a Canadian gallery. Meanwhile, Ian's *The Art of Canada: Director's Cut* (December 9, 2017 to November 18, 2019) has been refreshed twice since its original installation at the end of 2017 and shows the breadth and depth of the McMichael's permanent collection, with a cross-section of historical and contemporary pieces from across Canada. The year 2020 will mark the centenary of the Group of Seven's first show, and Ian is assembling a new exhibition to celebrate the occasion in grand style, drawing from the rich holdings of our collection. Leading up to that this fall, we will be staging an exhibition of works by Winnipeg artist LeMoine FitzGerald, the last member admitted to the Group of Seven, curated by Sarah and Ian, and accompanied by a lavishly illustrated, multiauthored publication that will do this artist proud at last. The show opens in October and will be

accompanied by an exhibition of paintings by contemporary Saulteaux artist Robert Houle, one of Canada's most respected Indigenous artists who, like FitzGerald, responds to the landscapes of home.

We have made progress on sustainability, both environmentally and economically. With the support of Elder Shelley Charles, we planted our Indigenous Garden this spring, highlighting the McMichael's historical connection to the land and its history on the Carrying Place Trail, which provided an integral connection for the Ojibwe Anishinaabe First Nations People between Georgian Bay and Lake Simcoe to the shores of Lake Ontario to the south.

Operationally, we have made several changes designed to enhance our visitors' experience. Following a robust selection process, we brought on the Food Dudes to run our restaurant and expanded our offering as an event space with the renovations to our Meeting House. We also refreshed and refocused our Gallery Shop, so visitors can take a little bit of the McMichael home with them.

On June 1, our Moonlight Gala showed the gallery at its best, inside and out, with an incredible selection of dishes offered by the Food Dudes. I cannot decide whether my favourite was the duck or the beef brisket.

The McMichael Canadian Art Collection is an agency of the province of Ontario and an icon to all of Canada. We are grateful for the support from the Government of Ontario, Government of Canada and the City of Vaughan. We appreciate the growing list of corporations and foundations supporting our work in celebrating the art of Canada, including BMO, Hatch, Power Corporation of Canada, RBC Foundation, Scotiabank and Scotia Wealth Management, TD: The Ready Commitment, Deloitte and Wawanesa Insurance.

On behalf of the Board of Trustees, and with the enthusiastic support of the McMichael Canadian Art Foundation, adeptly chaired by Doug McDonald, the McMichael Volunteer Committee, led by the newly appointed Alicia Morano (taking over from Sheena Simons), and the McMichael Women's Arts Council, presided over by Nancy Coldham, thank you to all of our visitors, our members, our patrons, our donors, our many volunteers, and of course, our hard-working staff.

Please come home to the McMichael soon.

A handwritten signature in dark ink, appearing to read 'Andrew W. Dunn'.

Andrew W. Dunn, FCPA, FCA
Chair, Board of Trustees

Highlights from 12 Months of Notable Achievements and Experiences

Below are notable highlights from the McMichael's exhibitions, public programs, publications, and events over the past year:

105,208 visitors
6,726 individual members
32,107 students visited the McMichael
More than 320,000 website visits
\$523,320 raised at the 2018 Moonlight Gala
3 publications
11,709 volunteer hours
100 new Canadians sworn in during a citizenship ceremony at the McMichael
100,000+ works in the Cape Dorset archive

McMichael Publications

The McMichael Canadian Art Collection produced three publications this past year: two related to exhibitions and one a selection of highlights from the permanent collection by Executive Director Ian Dejardin. The McMichael's publications aim to document and share the scholarship around the McMichael's special exhibitions, promote engagement with the permanent collection, and serve as a touchpoint for scholars, curators, and lovers of Canadian art. In partnership with well-respected art publishers, books produced by the McMichael reflect the calibre of the gallery's exhibitions through their elevated design. The McMichael's participation in the library exchange program ensures that these publications are shared with museum colleagues across Canada, and the gallery's distribution partnerships place these books in museum shops and bookstores across Canada and around the world.

Director's Choice: McMichael Canadian Art Collection

Co-published by the McMichael Canadian Art Collection and Scala Arts Publishers Inc.

Author: Ian A. C. Dejardin

This publication, part of the successful Director's Choice series from Scala Arts Publishers Inc., offers a personal selection of highlights from the McMichael Canadian Art Collection, as selected by Executive Director Ian Dejardin. The story of each artwork is revealed in Dejardin's insightful and personable style, offering an opportunity to engage with the essence of Canada, as portrayed in the luminous works of its artists.

...Everything Remains Raw: Photographing Toronto's Hip Hop Culture from Analogue to Digital

Co-published by the McMichael Canadian Art Collection and Goose Lane Editions

Author: Mark V. Campbell

A photographic excavation of Toronto's hip hop archive, *...Everything Remains Raw* draws on photographs of Kardinal Offishall, Michie Mee, Dream Warriors, Maestro, Drake, Director X, and others by Michael Chambers, Sheinina Raj, Demuth Flake, Craig Boyko, Nabil Shash, Patrick Nichols, and Stella Fakiyesi to offer a deep dive into hip hop's visual culture. An intentional intersection of the taste-making skills of the DJ and the nuanced particularism of the curator, the book and the accompanying exhibition

juxtapose never-before-seen images with photojournalism, street posters, and zines to reframe and enhance popular understandings of this thing called hip hop.

Steven Andrews: Aftermath

Published by the McMichael Canadian Art Collection

Editor: Sarah Milroy

This unique publication accompanying the exhibition *Stephen Andrews: Aftermath* sits at the intersection of exhibition catalogue and artist book, serving as a site for analysis and reinterpretation of Andrews's animations in the form of single-frame flip books. Consider this a deconstructed book, with three "booklets" with exposed sewn binding adhered to a single case. Conceptually, this approach reflects upon the artist's examination and reconstruction of mass media images. One nine-inch by 10-inch booklet contains the writing, artwork plates, and back matter. Two other five-inch by nine-inch booklets contain sequential stills of approximately 30-second sections of two of the artists' video works.

2018–19 Exhibitions

Exhibition Program

The McMichael Canadian Art Collection stands alone as the only publicly funded fine art gallery in the nation that focuses on Canadian art and the Indigenous art of our country, both historical and contemporary. The McMichael is committed to strengthening and showcasing its acclaimed holdings by the Group of Seven, Indigenous, and Inuit artists, as well as providing a space for showcasing contemporary art currently being produced from coast to coast to coast. Our mandate, to celebrate the art of Canada, was richly reflected in the diversity of exhibitions that were presented over the past 12 months.

On View from the Permanent Collection

The Art of Canada: Director's Cut

Retitled in spring 2019 to *The Art of Canada*

December 9, 2017 to November 18, 2019

Curated by Ian A. C. Dejardin

Ian Dejardin, Executive Director of the McMichael Canadian Art Collection, delves deep into the gallery's vaults to make a very personal selection of works of art for his first curated show since taking the reins of the gallery. Dejardin's selection includes many classic favourites, but also some that have been rarely seen and some that might surprise even an audience familiar with Canadian art. This exhibition showcases the beauty, diversity, and artistry of the art of Canada.

Norval Morrisseau

Ongoing from April 1, 2018

This exhibition features a display of works by Norval Morrisseau (1931–2007) and the Woodland School from the McMichael's permanent collection. Morrisseau was Artist-in-Residence at the McMichael in

1979, and the gallery holds an important collection of his works. An influential figure, he was the founder of the Woodland School, which included popular artists Daphne Odjig (1919–2016) and Carl Ray (1943–1978), whose works are also on view in the exhibition. Morriseau was raised by his grandparents in an atmosphere of intense spirituality, both Indigenous (his grandfather) and Catholic (his grandmother). Morriseau's innovative and highly individual style is derived from this cultural background and from his own inner spirituality, which he characterized as shamanic. His grandfather was a noted shaman, and the principle of shamanic transformation informed much of Morriseau's work.

Laying the Foundation: Works from the Original Gift

June 2 to December 31, 2018

The McMichaels bought their first painting in 1955. Soon the walls of their home were filled with their growing collection of paintings by the Group of Seven and their contemporaries. In 1963, they added a large room, now known as the Founders' Lounge. By then, their collection held 194 works, and they were regularly welcoming visitors and school groups in to see the art. On November 18, 1965, the McMichaels signed a Gift Agreement that donated their home, their collection, and their land to the Province of Ontario. The official opening to the public took place on July 8, 1966. Over the next few years, large wings were added, and the collection has since grown to nearly 6,500 works. This exhibition, installed in what was originally the McMichaels' lounge, featured a selection of prized works from that 1966 gift as a reminder of the McMichael Canadian Art Collection's origins and a tribute to the founders, who had the vision to see the mighty oak in the little acorn.

J.E.H. MacDonald: Up Close

June 6 to September 16, 2018

Curated by Ian A. C. DeJardin

J.E.H MacDonald: Up Close celebrated the art and method of MacDonald's artistic practice through an examination of his works from the McMichael collection. McMichael Conservator, Alison Douglas, shared her observations from research on the artist. Complete with microscopic photographs, the methods of the artist were explored, especially in relation to the artist's fondness for small studies. Born in Durham, England, MacDonald (1873–1932) immigrated to Canada in 1887 with his English mother and Canadian father. He studied at the Hamilton Art School and the Central Ontario School of Art and Design, in Toronto. MacDonald worked at Grip Ltd. from 1895 to 1911, when Lawren S. Harris persuaded him to start painting full time.

Carl Beam: Time Traveller

December 14, 2018 to January 28, 2019

Curated by Sarah Milroy

Ojibwe artist Carl Beam (1943–2005) made history in 1986 as the first contemporary Indigenous artist to be represented in the collection of the National Gallery of Canada, with the purchase of his landmark work *The North American Iceberg* (1985). Thirty-four years later, Beam's radical visual language continues to reawaken our thinking. His vision of an Indigenous past that is still alive in the present becomes ever more relevant as we contemplate the persecution and resilience of Indigenous peoples in our country, and the crisis of exile, dispossession, and environmental degradation that is unfolding

around the world. This exhibition included nine photo-etchings and one screenprint acquired by the McMichael Canadian Art Collection in 1985, as well as two serigraphs brought into the Collection a decade later. Beam, who was born on Manitoulin Island, ON, aligned himself with the leading figures of Western art, among them the nineteenth-century photographer Eadweard Muybridge and pop artists Jasper Johns and Robert Rauschenberg. Revisiting complex histories, he combined family photographs with images drawn from archival sources and news media.

Special Exhibitions

...Everything Remains Raw: Photographing Toronto's Hip Hop Culture from Analogue to Digital

March 3 to October 21, 2018

Curated by Dr. Mark V. Campbell

A Primary Exhibition Organized by the McMichael Canadian Art Collection for the 2018 Scotiabank

CONTACT Photography Festival

...Everything Remains Raw is a photographic exploration of the resilience of hip hop culture, asking why this supposed “fad” has not faded away. Archival photographs acted as visual representations of hip hop culture in Canada and guided this exhibition's consideration of the evolution and longevity of this now-global cultural phenomenon. Works by Toronto-based photographers in the 1990s and 2000s—many of which had never been publicly displayed—capture the growth, vibrancy, creativity, and influence of the hip hop scene that Toronto has fostered since the 1980s. This exhibition expressed a narrative that reinforced that hip hop culture is vital to creating a sense of belonging in this country. In addition to photographic works, paintings by David Strickland, a video installation by Mark Valino, and new works by renowned graffiti artists Elicser, Ekliptz, and EGR were also featured, creating a foundational archive of hip hop culture in Canada.

David Milne: Modern Painting

October 5, 2018 to January 13, 2019

Curated by Ian A. C. Dejardin and Sarah Milroy

Organized by the Dulwich Picture Gallery and the McMichael Canadian Art Collection

Following successful runs at Dulwich Picture Gallery in London, UK, and the Vancouver Art Gallery, the exhibition *David Milne: Modern Painting* was on view at the McMichael Canadian Art Collection from October 5, 2018 to January 13, 2019. Documenting a career that spanned the first half of the twentieth century, *David Milne: Modern Painting* followed Milne's artistic development as he painted his way through the bustling streets of New York, the war-torn battlefields of Northern France, and the unspoiled wilderness of Canada. The exhibition brought together more than 90 extraordinary works in oil and watercolour, as well as never-exhibited photographs, drawings, and memorabilia collected by the artist during his time in Europe as an official war artist. The artist's remarkable ability to capture the sombreness and depth of landscapes was highlighted in this groundbreaking exhibition, as was his sparing, subtle use of colour and his fondness of using black as a means of contrast. Milne's approach changed dramatically as he moved from the postimpressionist style of his New York years, with vivid colours and dynamic brushstrokes, to the more muted, distilled visual language of his later work.

Dianne Bos: The Sleeping Green

October 19 to December 9, 2018

Curated by Josephine Mills, Director/Curator, University of Lethbridge Art Gallery

The exhibition tour was organized by the University of Lethbridge Art Gallery, with the support of an Alberta Foundation of the Arts Cultural Relations Grant, and the Canada Council for the Arts.

Dianne Bos borrows a phrase from Isaac Rosenberg’s famous First World War poem “Break of Day in the Trenches” for the title of this exhibition, which consisted of extraordinary photographs taken in “no-man’s land,” amid the trenches of the former Western Front. Starting in 2014, Bos travelled through Belgium and France to sites where Canadian and Newfoundland troops had fought, using a variety of vintage and pinhole cameras to photograph the land a century after the Great War. On returning home to Calgary, Bos worked further with the images by incorporating objects from the battle sites—such as rocks, leaves, and a bullet—into her printing process. By scattering these objects over the paper during printing, as well as dodging, burning, and overlaying maps of stars, she produced layers of imagery that convey the emotional depth of her experience. As Bos says, these works “make the invisible visible,” representing far more than the physical features of the land as it is today. *The Sleeping Green* is not about the war itself. Instead, this exhibition explored how a harrowing historical event has become part of the fabric of our collective imagination.

Stephen Andrews: Aftermath

November 10, 2018 to February 18, 2019

Curated by Sarah Milroy

Coinciding with the exhibition *David Milne: Modern Painting* and the centenary of the armistice, this exhibition focused on Stephen Andrews’s works responding to images of war and prisoners of war, exploring the way in which we experience such imagery through the media. Andrews’s works, which are predominantly pencil crayon on Mylar, subtly interpret the omissions and misinterpretations of war imagery, with many images culled from unofficial soldiers’ blogs and other online platforms.

The bulk of the exhibition featured the artist’s work from 2003 through 2006, which deals primarily with the Iraq War. Andrews also debuted a new work arising from his visit early in 2018 to the Canadian National Vimy Memorial in Northern France. Like Milne, Andrews’s war imagery focuses on the aftermath of conflict and the problem of finding new formal means to convey the experience of looking. Not incidentally, Andrews has been a long-time admirer of the work of David Milne, walking in his footsteps with this cerebral, deeply felt work.

Françoise Sullivan

February 16 to May 12, 2019

Curated by Mark Lanctôt. Organized and circulated by the Musée d’art contemporain de Montréal. The Musée d’art contemporain de Montréal is a provincial Crown corporation subsidized by the Ministère de la Culture et des Communications du Québec. The national tour of the exhibition *Françoise Sullivan* has been made possible in part by the Government of Canada.

This retrospective exhibition highlighted the key role of artist Françoise Sullivan in the history of modern and contemporary art in Quebec. The exhibition, which included more than 50 works of art, featured a diverse mix of painting, sculpture, video, costume, and archival materials. It was a chance for visitors to

discover or rediscover an artist whose major impact on Quebec and Canadian culture deserves to be more fully recognized. In addition to presenting the artist's diverse and multidisciplinary practice, the exhibition offered an in-depth exploration of some of the milestones in her career. The various styles and approaches adopted by Sullivan over the years were contextualized with the help of archival documents.

Born in Montreal, in 1923, Sullivan studied at Montreal's École des beaux-arts in the 1940s, during which time she and a circle of artist friends headed by Paul-Émile Borduas established the movement known as Les Automatistes. A co-signatory of the group's Refus global manifesto, she contributed a seminal essay on contemporary dance, "La Danse et l'espoir" ("Dance and Hope"). An accomplished painter, dancer, and choreographer, she spent the years from 1945 to 1947 in New York studying modern dance under Franziska Boas, among others. Shortly after returning to Montreal, Sullivan created *Danse dans la neige* (*Dance in the Snow*) (1948), which marked a defining moment in her artistic career. In the 1960s, she turned her attention to sculpture, working notably with steel and Plexiglas. She made her first trips to Greece and Italy in the 1970s, and as a member of the Véhicule Art artist-run centre, Sullivan experimented with performative and "immaterial" approaches associated with conceptual art. The 1980s marked a return to painting, with *matierist tondos* and later figurative works inspired by ancient mythology. During the second half of the 1990s, she embarked on a lengthy exploration of abstract painting, a passion she continues to pursue today.

Rita Letendre: Earth, Wind & Fire

February 16 to May 5, 2019

Curated by Sarah Milroy

Rita Letendre turned 90 in fall 2018, and she remains one of the leading abstract artists in Canada and a legendary icon for women artists. She is best known for her hard-edge abstract works from the 1960s and 1970s, some of which were presented as epic wall murals in public locations in Toronto. But her roots lie in Quebec, and in her student days at the École des beaux-arts, where she, like Françoise Sullivan, was exposed to the example of Paul-Émile Borduas. The works gathered in this exhibition are from the late 1950s and early 1960s, and they spring from that transformative moment in Quebec culture. Unlike Sullivan, Letendre was not an official member of the Automatiste movement, but her impulse to embrace freedom of expression and tap into primal energy clearly mark her as a kindred spirit.

Marie-Claire Blais: Veils

March 9 to June 9, 2019

Curated by Jessica Bradley, former curator of contemporary art at the National Gallery of Canada and the Art Gallery of Ontario

Marie-Claire Blais (b. 1974, Lévis, QC) is a leading light of contemporary art in Montreal, yet until now her work has not been presented in a major Canadian museum. Blais extends the language of abstraction into the contemporary movement, painting on canvas and then cutting, shredding, and unravelling the painting surface to produce subtle works that hover between sculpture and painting. Working in the tradition of abstraction pioneered by Françoise Sullivan, Blais walks in her footsteps, updating the vocabularies of abstraction for the next generation. Like Sullivan, Blais works in many media, from works on paper to canvases that are painted and often cut and draped on the wall, as well

as free-standing sculpture. The delicacy, intelligence, and sophistication of her work mark her as a leader of the vanguard of Quebec and Canadian art.

Travelling Exhibitions

The Group of Seven Guitar Project

June 28 to November 10, 2018

Canada Gallery at Canada House

Trafalgar Square, SW1Y 5BJ

Curated by Dr. Sarah Stanners

This acclaimed exhibition travelled from the McMichael, where it was on view from May 7, 2017 to March 18, 2018, to Canada House in London, UK, in summer 2018. The exhibition centres on seven masterwork guitars commissioned by the McMichael Canadian Art Collection. Each guitar was inspired by a member of Canada's Group of Seven artists. In this exhibition, seven Canadian master luthiers also joined forces to create pieces that speak to their work in forging a collective legacy that has shaped the global guitar-making industry.

Each of the seven luthiers featured chose a Group of Seven member as their inspiration—these carefully crafted guitars were the magical result. The luthiers and their respective artists are as follows: Linda Manzer (Lawren S. Harris), Sergei de Jonge (J.E.H. MacDonald), Tony Duggan-Smith (Arthur Lismer), David Wren (Franklin Carmichael), George Gray (Frank Johnston), Grit Laskin (F.H. Varley), and Jean Larrivee (A.Y. Jackson). The eighth guitar, inspired by Tom Thomson, was a group effort of all seven luthiers working together.

Cape Dorset Archive/Iningat Ilagiit

With the support of a \$238,000 investment from the Museum of History's Virtual Museum of Canada initiative, the McMichael initiated the development of a virtual museum for 3,500 artworks from the Cape Dorset archive that are held in the McMichael's custody, based on technology that allows sharing and interaction with the communities of the North, especially Cape Dorset. The entire archive is comprised of more than 100,000 works. The virtual museum, called Iningat Ilagiit, "A place for family," will launch in fall 2019.

Outgoing Loans

Manitoba

Winnipeg

Pitaloosie Saila: A Personal Journey

Winnipeg Art Gallery

October 28, 2017 to April 15, 2018

Fourteen drawings and prints by Pitaloosie Saila from the Cape Dorset Archive

Ontario

Ottawa

Canadian and Indigenous Art

National Gallery of Canada

June 15, 2017 to January 2021

One bracelet by Charles Edenshaw

Peterborough

Arthur Shilling: The Final Works

Art Gallery of Peterborough and touring to May 2018

One painting by Arthur Shilling

Toronto

Tunirrusiangit: Kenojuak Ashevak and Tim Pitsiulak

Art Gallery of Ontario

June 16 to August 12, 2018

Thirty-four drawings by Kenojuak Ashevak from the Cape Dorset Archive

Rebecca Belmore: Facing the Monumental

Art Gallery of Ontario, July 12 to October 21, 2018; Remai Modern, Saskatoon, Saskatchewan, February

1 to May 12, 2019; Musée d'art contemporain de Montréal, June 20 to October 6, 2019; Colorado

Springs Fine Arts Center, Colorado, January to May 2020

Three outdoor sculptures by Rebecca Belmore

Quebec

Gatineau

The Canadian History Hall

Canadian Museum of History

Ongoing from July 1, 2017

Two paintings by A.J. Casson and A.Y. Jackson

International

Liverpool, UK

Liverpool Biennial 2018: *Beautiful world, where are you?*

Tate Liverpool, July 14 to October 28, 2018

Three drawings by Annie Pootoogook

London

David Milne: Modern Painting

Dulwich Picture Gallery, February 14 to May 7, 2018; Vancouver Art Gallery, June 16 to September 9,

2018; McMichael Canadian Art Collection, October 5, 2018 to January 13, 2019

Three paintings by David Milne

Acquisitions to the Permanent Collection

The breadth and depth of the McMichael's permanent collection continued to grow in 2018–19, with more than 70 artworks acquired during this period. These acquisitions are vital to ensuring the quality of the collection for current audiences, and they contribute to the relevance of the Collection for future generations.

Rebecca Belmore (b. 1960)

Wave Sound (Gros Morne National Park, Newfoundland), 2017

cast aluminum, unique edition

274.3 cm long; mouth: 104.1 cm high x 106.7 cm wide

Acquired with the assistance of the McMichael Canadian Art Foundation

2018.10.1

Wave Sound (Banff National Park, Alberta), 2017

cast aluminum, unique edition

292.1 cm long; mouth: 96.5 cm high x 91.4 cm wide

Acquired with the assistance of the McMichael Canadian Art Foundation

2018.10.2

Wave Sound (Pukaskwa National Park, Ontario), 2017

cast aluminum, unique edition

213.4 cm long; mouth: 68.6 cm high x 73.7 cm wide

Gift of the artist, commissioned by partners in Art for Landmarks/Repères 2017

2018.11

Marie-Claire Blais (b. 1974)

Ce qui nous habite, IC-1848, 2012

dry pigments on black paper

76.2 x 50.8 cm

Gift of the ArtWorks for Cancer Foundation

2018.13.1

Ce qui nous habite, SN-1006, 2012

dry pigments on black paper

76.2 x 50.8 cm

Gift of the ArtWorks for Cancer Foundation

2018.13.2

Ce qui nous habite, Vela xyz, 2012

dry pigments on black paper

76.2 x 50.8 cm

Gift of the ArtWorks for Cancer Foundation

2018.13.3

David Bolduc (1945–2010)

Bakiff, 1980

acrylic on canvas

228.6 × 243.8 cm

Gift of Mr. and Mrs. John Oravec and Marisa Bernardi

2018.6

A.J. Casson (1898–1992)

In the Village of Markham, 1933

oil on paperboard

23.6 × 28.6 cm

Gift of Guy and Mary Gregory

2018.2.1

Sorel Etrog (1933–2014)

Waterbury, 1960–1961

wood

3.05 m high

Gift of The Estate of Sorel Etrog

2018.4

Bull Unicorn II (Nostrils) Study, 1969, cast early 2000s

bronze, 7/7

19.3 × 21.5 × 8.7 cm

Gift of Jonathan Gendler

2018.8

Ivan Eyre (b. 1935)

Cover

etching on paper

sheet: 27.5 × 21 cm; image: 13.5 × 10.2 cm

Gift of Brad Eyre and Peter Blanchet

2018.5.1

Horsemen

etching on paper

sheet: 37 × 45.5 cm; image: 22.4 × 29.5 cm

Gift of Brad Eyre and Peter Blanchet

2018.5.2

Morning

etching and aquatint on paper

sheet: 38 × 45.5 cm; image: 22.7 × 30 cm

Gift of Brad Eyre and Peter Blanchet

2018.5.3

Persona

etching and aquatint on paper
sheet: 36.5 × 43.5 cm; image: 23 × 30 cm
Gift of Brad Eyre and Peter Blanchet
2018.5.4

Wrapped and Buckled

etching and aquatint on paper
sheet: 35 × 41.7 cm; image: 22.5 × 30 cm
Gift of Brad Eyre and Peter Blanchet
2018.5.5

Watcher

etching and aquatint on paper
sheet: 35.5 × 43 cm; image: 22.5 × 29.8 cm
Gift of Brad Eyre and Peter Blanchet
2018.5.6

Sounds of Man-Witness

etching on paper
sheet: 27.6 × 36.9 cm; image: 22.7 × 30 cm
Gift of Brad Eyre and Peter Blanchet
2018.5.7

100 minus 58

etching on paper
sheet: 17 × 15 cm; image: 8 × 7 cm
Gift of Brad Eyre and Peter Blanchet
2018.5.8

L.L. FitzGerald (1890–1956)

Landscape with River, 1955

ink on paper
sheet: 27.9 × 42.9 cm; image: 25.5 × 41.8 cm
Gift of Michael Koerner
2018.9.1

Untitled (figure crouching before mirror), 1924

ink on paper
23.1 × 18.6 cm
Gift of Michael Koerner
2018.9.2

Edwin Holgate (1892–1977)

October, 1961

oil on wood panel

22.6 × 26.6 cm

Gift of Guy and Mary Gregory

2018.2.4

A.Y. Jackson (1882–1974)

Cornfield, Brockville, c. 1937

oil on wood panel

26.6 × 34.5 cm

Gift of Guy and Mary Gregory

2018.2.2

Arthur Lismer (1885–1969)

Wreck of a Pine, Georgian Bay, 1949

oil on wood panel

30.3 × 40.2 cm

Gift of Guy and Mary Gregory

2018.2.3

Itee Pootoogook (1951–2014)

Untitled (summer houses), 2000

graphite on paper

sheet: 30.9 × 45.7 cm; image: 26.4 × 41.2 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.1

Untitled (dog team with sled), 2000

graphite on paper

sheet: 38.4 × 52.6 cm; image: 31 × 45.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.2

Untitled (hunters on the tundra), 2000

coloured pencil on paper

sheet: 44.3 × 58.1 cm; image: 36.3 × 51.3 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.3

Caribou carcasses on the cache, 2005

graphite on paper

sheet: 25.4 × 33.2 cm; image: 21.3 × 31 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.4

Spring break up, 2007

graphite on paper

sheet: 41.9 × 56.5 cm; image: 35.8 × 50.1 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.5

A view from the inside of the iceberg, 2007

coloured pencil on paper

sheet: 50.8 × 66.9 cm; image: 42.6 × 59.7 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.6

Summertime. In the foreground is a melting ice, 2008

coloured pencil on paper

sheet: 33.2 × 50.8 cm; image: 31.1 × 48.3 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.7

Spring time. Ice has broken up, 2009

graphite on paper

sheet: 56.1 × 75.9 cm; image: 49.8 × 68.7 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.8

Untitled (garages at night), 2010

coloured pencil on black paper

sheet: 56.3 × 76.8 cm; image: 49.1 × 69.7 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.9

Outside of the community. It is windy in the fall, 2010

coloured pencil on black paper

sheet: 56.4 × 76.6 cm; image: 47.6 × 67.8 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.10

The water level is rising. Summer Camp, 4 tents are lighted with the lamp, 2010

coloured pencil on black paper

sheet: 76.6 × 56.6 cm; image: 74 × 54 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.11

Early morning, 2010

coloured pencil on paper

sheet: 65.1 × 50 cm; image: 60.6 × 45.4 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.12

Snow house (igloo). Hunters spend overnight in an igloo, 2010

coloured pencil and graphite on paper

sheet: 50 × 65 cm; image: 45.5 × 60.4 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.13

Apartment #342, 2010

coloured pencil and graphite on paper

sheet: 25 × 32.5 cm; image: 22.6 × 30.1 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.14

Nunavungmiuk. Behind him is a bath towel, 2010

coloured pencil and graphite on paper

sheet: 65.1 × 50 cm; image: 60 × 45.2 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.15

Preparing to go out hunting, 2010

coloured pencil and graphite on paper

sheet: 50 × 65.1 cm; image: 46.2 × 62 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.16

Spring fishing, 2010

coloured pencil and graphite on paper

sheet: 50 × 65 cm; image: 47.3 × 62 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.17

3 canoes are on the sea ice, 2010

coloured pencil and graphite on paper

sheet: 50 × 65.1 cm; image: 44.8 × 60 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.18

Mission House, 2010

coloured pencil and graphite on paper

sheet: 50.1 × 65 cm; image: 46.3 × 61.1 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.19

Samayualie Pudlat School, 2010

coloured pencil and graphite on black paper

sheet: 56.2 × 76.6 cm; image: 48 × 67.8 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.20

Door Of The Storage Room, 2011

coloured pencil on black paper

sheet: 65 × 50.1 cm; image: 57.4 × 42 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.21

Sun Rise, 2011

coloured pencil on black paper

sheet: 65 × 50.1 cm; image: 56.8 × 42.4 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.22

Reflections in the window: sky, landscape, ocean, powerline and the roof of the house, 2011

coloured pencil on black paper

sheet: 65.1 × 50.2 cm; image: 60.5 × 42.6 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.23

Yamaha, 2011

coloured pencil on black paper

sheet: 50.1 × 65 cm; image: 43 × 57.1 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.24

Rear of Canoe, 2011

coloured pencil and graphite on black paper

sheet: 50.2 × 66 cm; image: 39.3 × 54.1 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.25

Burnt Garage, 2011

coloured pencil and graphite on paper

sheet: 50 × 65 cm; image: 45.6 × 60.4 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.26

Sun Down, 2011

coloured pencil and graphite on black paper

sheet: 50.2 × 65.1 cm; image: 43.2 × 58.2 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.27

Valley, 2011

coloured pencil and graphite on black paper

sheet: 50.2 × 65 cm; image: 42 × 56.9 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.28

Sitting on the Kamotik (Sled) towed by Skidoo, 2011

coloured pencil and graphite on paper

sheet: 50 × 65.1 cm; image: 39.5 × 55.3 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.29

Cape Dorset, 2011

coloured pencil and graphite on brown paper

sheet: 49.9 × 64.8 cm; image: 44.9 × 59.9 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.30

An iceberg nearby, grounded in shallow water, 2011

coloured pencil and graphite on mauve/grey paper

sheet: 49.9 × 65 cm; image: 42.2 × 61.2 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.31

After Midnight And The Stars Are Shining, 2011

coloured pencil and graphite on black paper

sheet: 50.1 × 65 cm; image: 43.9 × 58.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.32

Four Women Working On The Polar Bear Skin, 2011
coloured pencil and graphite on black paper
sheet: 56.2 × 76.2 cm; image: 46.3 × 65 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.33

Cutting Whale. Fresh Fallen Snow On The Beach And On Sea Water During Fall, 2011
coloured pencil and graphite on paper
sheet: 50 × 65 cm; image: 42.9 × 60.6 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.34

Sunny Day, 2012
coloured pencil on paper
sheet: 65.1 × 50.1 cm; image: 55 × 40 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.35

Fishing With The Net, 2012
coloured pencil and graphite on black paper
sheet: 76.5 × 112.3 cm; image: 63.8 × 99.6 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.36

Preparing To Go Out Hunting, 2012
coloured pencil and graphite on grey paper
sheet: 50 × 65 cm; image: 40.3 × 55.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.37

Still Water. The Canoe Parks Right Close To The Edge Of The Ice, 2013
coloured pencil on black paper
sheet: 50.1 × 65 cm; image: 42 × 56.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.38

Grinding Polar Bear On a Big Spool, 2013
coloured pencil and graphite on paper
sheet: 35.4 × 43.2 cm; image: 28.6 × 36.3 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.39

Outboard, 2013

coloured pencil and graphite on paper

sheet: 92.1 × 91.9 cm; image: 81.7 × 81.2 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.40

3 Dogs Chained. Seal Carcass Behind This Dog As Dog Food, 2013

coloured pencil and graphite on paper

sheet: 35.6 × 27.9 cm; image: 31.6 × 24 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.41

Garage, 2014

coloured pencil on paper

sheet: 49.9 × 65.1 cm; image: 39.3 × 54.3 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.42

Shed And Skidoo, 2014

coloured pencil and graphite on paper

sheet: 65.1 × 50.1 cm; image: 61 × 46.1 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.43

Looking South, 2008

lithograph on paper, 28/50; printed by Pitseolak Niviaqsi, 1947–2015

sheet: 30.7 × 40.9 cm; image: 25.1 × 35.9 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.44

Two Seasons, 2008

lithograph on grey paper, 15/50; printed by Niveaksie Quvianaqtuliaq, b. 1970

sheet: 28 × 76.8 cm; each image: 20.4 × 30.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.45

Floe Edge, Winter, 2009

serigraph on paper, 32/50; printed by Atelier GF

sheet: 38.1 × 106.7 cm; image: 26.1 × 96.7 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

2018.7.46

Sunlit Interior, 2014

etching and aquatint on paper, 13/50; printed by Studio PM, Montreal
sheet: 44.2 × 41.8 cm; image: 25.1 × 26.4 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.47

Drifting Ice, 2014

lithograph on tan paper, 13/50; printed by Niveaksie Quvianaqtuliaq, b. 1970
sheet: 38.7 × 56.7 cm; image: 30.5 × 48.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
2018.7.48

Goodridge Roberts (1904–74)

The Open Book, c. 1955

oil on canvas
63.8 × 77 cm
Gift of Susan Armitage, niece of Goodridge Roberts
2018.12

Homer Watson (1855–1936)

Untitled (mother and child on a path near a river)

oil on board
25.4 × 35.7 cm
Gift of the late Joseph B. McArthur
2018.3.1

Untitled (rural road)

oil on paper, laid down on paperboard
26.4 × 37.7 cm
Gift of the late Joseph B. McArthur
2018.3.2

Programs and Special Events

In fiscal 2019, the McMichael Canadian Art Collection hosted 26 public programs and festivals ranging from exhibition openings and curatorial talks to concerts, discussion panels, drop-in art classes, screenings, performances, interactive workshops, family-friendly drop-in activities, and tours in both English and French. Highlights include a discussion panel on art conservation of the work of J.E.H. MacDonald, a concert with Celtic guitar virtuoso Tony McManus, a performance and discussion with hip hop pioneer Michie Mee, and a bilingual Family Day in spring 2019. Overall, the McMichael served 5,504 participants through programs offered to the public in 2018–19.

Exhibition Openings and Gallery Talks

May 26, 2018

...Everything Remains Raw: Photographing Toronto Hip Hop Culture from Analogue to Digital

A Primary Exhibition Organized by the McMichael Canadian Art Collection for the 2018 Scotiabank CONTACT Photography Festival.

Exhibition Opening and Curatorial Talk

June 9, 2018

J.E.H MacDonald: Up Close

Exhibition Opening and Curatorial Talk

Ian DeJardin in conversation with conservators Alison Douglas of the McMichael and Kate Helwig of the Canadian Conservation Institute on the recent restorations of work by J.E.H. MacDonald.

September 16, 2018

Graffiti Art Within the Hip Hop Movement

Mark V. Campbell, curator of the exhibition *...Everything Remains Raw*, in conversation with the graffiti artists Ekliptz, EGR, and Elicser.

October 14, 2018

David Milne: Modern Painting

Exhibition Opening and Curatorial Talk

Ian DeJardin, Executive Director of McMichael Canadian Art Collection, and Chief Curator Sarah Milroy in conversation about Milne's work and life.

January 13, 2019

Carl Beam: Time Traveller

Gallery Talk with Indigenous artist, curator, and scholar Gerald McMaster about his experience curating the work of Carl Beam and his memories of the artist.

February 16, 2019

Françoise Sullivan and Rita Letendre: Earth, Wind & Fire

Exhibition Opening and Curatorial Talk

Curatorial Talk by Mark Lanctôt, curator at the Musée d'art contemporain in Montreal, with special guest Françoise Sullivan.

February 17, 2019

A Dance for Those of Us Whose Hearts Have Turned to Ice...

Artist's Talk with Luis Jacob

A special presentation of Luis Jacob's acclaimed video installation *A Dance for Those of Us Whose Hearts Have Turned to Ice...*, which was inspired by Françoise Sullivan's seminal piece of choreography *Danse dans la neige* (1948) and the art of British modernist sculptor Barbara Hepworth.

March 9, 2019

Marie-Claire Blais: Veils

Exhibition Opening and Curatorial Talk

Conversation moderated by Chief Curator Sarah Milroy with artist Marie-Claire Blais, curator Jessica Bradley, and artist Jeremy Laing, as they discussed Blais's work on view at McMichael in the artist's first solo museum exhibition.

Speaker Series

November 10, 2018

Stephen Andrews: Aftermath Discussion Panel

Celebrating the centenary of the armistice, this moderated panel explored the role of art in recording and memorializing historical trauma. The forum included artists Stephen Andrews and Dianne Bos in conversation, moderated by Sarah Milroy.

November 18, 2018

Modernism in Manhattan: David Milne's New York 1903–1916

This lecture was presented by Jessica Todd Smith, the Susan Gray Detweiler Curator of American Art and Manager of the Center for American Art at the Philadelphia Museum of Art, who explored some of the extraordinary social, cultural, technological, and aesthetic revolutions that began to unfold during this period and examined the formative experiences that helped Milne develop his unique artistic vision.

Les Matinées Francophones

Dedicated French-language tours were offered for the exhibitions *Françoise Sullivan* (February 23, 2019), *Marie-Claire Blais: Veils* (March 9, 2019), and *Rita Letendre: Earth, Wind & Fire* (May 4, 2019) and were preceded by a *petit déjeuner*.

Signature Performance Series

July 22, 2018

...Everything Remains Raw: Photographing Toronto Hip Hop Culture from Analogue to Digital

Acoustic Conversation with Michie Mee

Behind the hype, the videos and hip hop's ubiquitous presence are the minds behind the mixing boards. This performance and conversation was moderated by Big Tweeze, a.k.a. Anthony Corsi, producer and co-host of *Views Before the Six*, and included Canadian hip hop pioneer Michie Mee and Dr. Mark Campbell, a.k.a. DJ Grumpy.

March 17, 2019

Celtic Travels with Tony McManus

A St. Patrick's Day concert with Tony McManus, a guitar virtuoso whose work as both a guitarist and composer has come to represent Celtic music in the guitar world.

Adult Art Classes

A total of 52 Studio Classes and nine Master Classes were offered on subjects including painting, watercolours, pastels, drawing figure, painting, and landscape painting serving 147 participants. Taught by professional artists, these classes provide amateur artists a hands-on opportunity to improve their skills and learn new techniques, while receiving expert instruction and mentoring. Twenty-seven works

made by students in the McMichael's Adult Art Classes were on view in the Community Gallery as part of the exhibition *Views from Pine Cottage* in summer and fall 2018.

SAM (Saturdays at the McMichael) Children's Art Classes

These popular children's Saturday art classes offer a creative exploration of various art mediums, encourage skill development while cultivating art appreciation, and introduce children to the art of Canada through in-gallery activities. They are facilitated by professional art instructors. A total of 93 kids, aged five years to 12 years, participated in three sessions that ran from April 7, 2018 to March 2, 2019, with eight classes per session.

Accessible Studio Workshops

These special family workshops for children and youth living with special needs encourage collaborative artmaking that involves the entire family. Based on exploring the McMichael's collection and spectacular grounds, each session focuses on a variety of art projects planned for various skills and abilities. A total of 38 children and 25 caregivers were served.

- Mother Earth: May 13, 2018 | 16 participants and 15 caregivers
- Holiday Wish Tree: December 9, 2018 | 16 participants and 15 caregivers
- Let It Snow: February 17, 2019 | six participants and five caregivers

ArtVenture Summer Camp

The ArtVenture Summer Camp is a full-day art camp offered to children between the ages of five years and 15 years and is intended to develop and strengthen campers' visual artistic skills within a fun and energetic camp environment. ArtVenture makes use of the rich, visual history of the McMichael Canadian Art Collection's indoor galleries, the spectacular grounds, and the outdoor facilities. In 2018, ArtVenture Camp ran for eight consecutive weeks with two four-day sessions and six five-day sessions. The 2018 edition of the ArtVenture Summer Camp ran from July 2 to August 24, 2018, and served 624 children who were supported by 19 dedicated camp instructors and leaders.

ArtVenture March Break Camps

In addition to three groups of full-week camps, in March 2019 the McMichael ran two mini-camps for children aged four years to five years that offered an opportunity to expose the youngsters to the camp environment. This fun-filled camp is a great way to indulge in hands-on artmaking. Campers visit current exhibitions and hike the grounds to explore Canada's landscape. A total of 61 children were served during our March Break Camps, which ran from March 11–15, 2019.

- Full-week Camp: ages five years to 12 years—37 campers;
- Three-day Mini-camp: ages four years to five years: Early Art Explorers Session 1—12 campers; and
- Two-day Mini-camp: ages four years to five years: Early Art Explorers Session 2—12 campers.

Family Days and Community Celebrations

April 22, 2018

Eulalie's Journey to Algonquin with Tom Thomson by Catherine Wilson; illustrated by Ruth McLean
Author Catherine Wilson read from her newest children's book that offers lyrical insight into the life of Tom Thomson, as told from the perspective of his dog, Eulalie. The reading was followed by a family tour of Tom Thomson's sketches and a drop-in workshop led by the book's illustrator, Ruth McLean.

June 2, 2018

Grass Rocking, National Indigenous Peoples' Day

In this unique celebration, Quentin "Que Rock" Commanda and DJ Creeaisan, a.k.a. Matthew Wood, led an interactive performance that showcased hip hop art forms and powwow dances side by side.

July 1, 2018

The Art of Canada, Arts & Music Festival

The McMichael celebrated Canada's birthday with family tours, art workshops, and a performance by the Jazz.FM 91 Youth Big Band.

August 12, 2018

Break, Hop & Stomp, Family Sunday

A celebration of hip hop dance styles with KeepRockinYou, an artist-based B-girl collective that seeks to inspire and empower young girls. Visitors were invited to join in and try new moves.

September 29–30, 2018

Part of Culture Days/Doors Open Vaughan

Luna's Magic Flute

Presented by music teacher Stéphanie Superle, this program provided introduction to the Kinderflute music learning method. Accompanied by a pianist, Superle shared the story and music of *Luna's Magic Flute*, bringing Luna to life with illustrations and storytelling.

September 29–30, 2018

Part of Culture Days/Doors Open Vaughan

David Strickland Paints at the McMichael

Renowned Canadian artist David Strickland visited the grounds of the McMichael and painted directly on the land. Recognized as one of the most successful Indigenous audio engineers in North America, Strickland has worked behind the boards with some of the most celebrated artists in hip hop and R&B over the past 25 years, including Method Man, EPMD, Redman, and Drake. His paintings depict symbols of Canadiana, both native and colonial, in garish, street-savvy twenty-first-century contexts.

February 17–18, 2019

Danse dans la neige, Art and Dance Festival

Coinciding with the end of the Winter Carnival in Quebec City, this festival offered art and dance activities celebrating Françoise Sullivan's art and francophone culture. The activities included a performance by Ariko, a Franco-Ontarian fiddling ensemble, drop-in art and outdoor workshops, and in the spirit of the Carnaval de Québec, Bonhomme even made an appearance.

March 10, 2019

March Break Madness: Forms and Colours/Les formes et les couleurs, Bilingual Family Sunday

This bilingual Family Sunday provided an opportunity to start the school break in an artsy way with art-based workshops, family tours, and performances exploring forms and colours through the gallery's exhibitions. A bilingual storytelling workshop entitled "Il etais une fois..." explored colours and forms in French.

March 13–15, 2019

March Break Madness: Gallery Pictures/Les Tableaux Dansants

A family tour of the three Quebec women exhibitions was followed by an art and movement workshop for children and families.

Creative Learning

The McMichael's interactive Creative Learning programs are designed to advance students' visual literacy, nurture innovative thinking, foster interpretation and communication skills, boost creativity, and get students excited and inspired. Below are the Creative Learning partnerships that were offered in 2018–19, serving more than 1,200 individuals.

V.O.I.C.E.S (Visual Outreach Initiative Creating Empowered Students)

In partnership with the York Region District School Board

Developed in 2007 as an effort to address the needs of students identified by their teachers as "at risk" of disengagement, Visual Outreach Initiative Creating Empowered Students, known as V.O.I.C.E.S, is an enrichment program that allows select Grade 5 students from the York Region District School Board's Performance-Plus schools to acquire coping techniques conveyed by program instructions through compassionate mentoring and leadership that builds self-esteem through art-based learning. This unique learning initiative has been financially supported by the McMichael Volunteer Committee and the Leonard and Gabryela Osin Foundation. In fiscal 2019, the program saw considerable growth attributable to generous new support from Scotiabank.

This year, two programming sessions (winter and spring) enabled 242 students to attend five learning sessions at the McMichael designed to enrich students' visual literacy, encourage them to explore the collections, and to engage in leadership skill-building activities. The sixth session allowed program participants to act as facilitators of art workshops delivered at their own schools. This year, 991 students participated in this outreach opportunity.

ARTWELL

In partnership with the Alzheimer Society of York Region

Offered in partnership with the Alzheimer Society of York Region, the ARTWELL program offers creative engagement to individuals living with dementia and meaningful involvement for senior volunteers who assist with the program's delivery. While the main goal of the program is to reduce isolation and instill in participants a sense of purpose, the artmaking activities are also designed to evoke memorable experiences, encourage memory recall, and restore confidence.

Implementation of the ARTWELL project offered the following opportunities to the participating senior volunteers:

- learning about dementia and related brain disorders;
- instilling a sense of purpose and connection to a new community;
- creating meaningful relationships with individuals living with dementia, along with staff and art instructors; and
- creating a sense of fulfillment to offer a meaningful experience.

The program offered the following benefits to the individuals living with dementia:

- intellectual stimulation;
- access to personal experiences and long-term memories;
- connecting personal stories to the world at large; and
- participation in meaningful activities that increase the participants' confidence, preserve their self-esteem, and support their dignity.

In fiscal 2019, two six-week sessions were implemented at three Alzheimer Society of York Region daycare facilities in York region for a total of eight volunteers and 30 participants.

Footprints for Our Future, Outdoor Education Program

In partnership with York Region District School Board

Footprints for Our Future are a series of learning experiences targeting Grade 6 and Grade 7 students. Offered both at the McMichael and in-classroom, this program investigates the impact humans have on the environment through the lenses of scientific inquiry and Indigenous Traditional Knowledge, empowering students to become active community leaders who advocate for environmental sustainability. The interdisciplinary character of these learning experiences, which brings together environmental sciences, social studies, and art activities, allows students to re-examine their place within nature from broader bio-physical, cultural, and spiritual perspectives.

The program was developed in collaboration with Philip Coté, an artist, Traditional Teacher and Young Elder, and Lynn Short, a horticulturist affiliated with Humber College and the York Region District School Board's Outdoor Education department. The educators' training for this program and a special professional development session for teachers involved in the program were implemented in September 2018.

During the 2018–19 school year, eight schools from the York Region District School Board (YRDSB), totalling 525 Grade 7 students, visited the McMichael for half- and full-day programming consisting of a *Learning from the Land* outdoor program and #Landissacred #waterislife art studio. Afterward, they visited the schools for an outreach program with Water Quilt art studio.

York Region District School Board (YRDSB) planting initiative in preparation for school planting of the Indigenous Garden

In late March 2019, schools from the YRDSB were involved in the early stages of the McMichael's Indigenous Garden, planting seeds of native plants in their classrooms. A total of 204 students planted

the following native species that were eventually transplanted into the new Indigenous Garden at the McMichael during a planting ceremony: showy tick trefoil, lance-leaved coreopsis, smooth aster, swamp milkweed, black-eyed Susan, and yarrow.

The schools involved in this initiative are:

- Lester B. Pearson Public School (two Grade 7 classes);
- Woodbridge Public School (one Grade 3–6 class [student support centre]);
- Pierre Berton Public School (two Grade 4 classes); and
- Kleinburg Public School (two Grade 4 classes).

McMichael Digital and Social Media

The McMichael Canadian Art Collection's social media strategy focuses on creating stories about exhibitions, the permanent collection, programs, and special events in order to engage followers in conversations about Canadian identity and to educate audiences about the art of Canada, driving interest in the historical and contemporary art of our nation.

As of year-end, the gallery had 25,955 Facebook followers, 10,367 Instagram followers, and 25,200 Twitter followers. Instagram was the platform that saw the greatest amount of growth, with followers growing by 36 per cent over the previous year. Given the highly visual nature of Instagram and its primacy among audiences aged 19–34, we anticipate this platform will continue to be a growth leader in engagement with the gallery. Behind-the-scenes posts with staff and curators, as well as posts about the Group of Seven and Tom Thomson, including quotes and biographical information, consistently receive the greatest levels of engagement.

The gallery has also experienced strong growth and engagement through the McMichael website (mcmichael.com). There were more than 321,330 website visits last year, along with a four percent increase in new users visiting the website over the previous year, for a total of 227,476 new visitors, indicating that new audiences are visiting the gallery online.

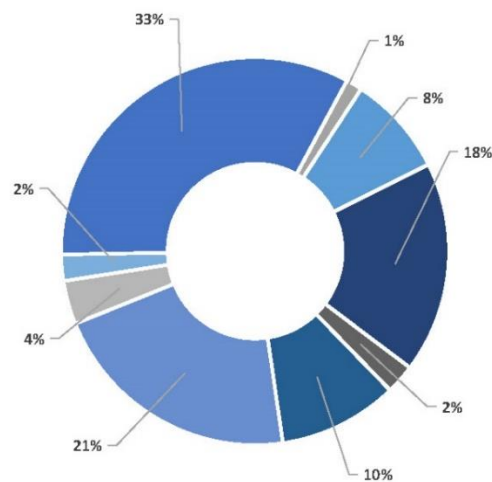
ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE

During fiscal 2019, the McMichael continued to strive to improve its financial sustainability.

During 2018–19, the McMichael did not meet the ambitious attendance goal, leading to lower-than-projected self-generated revenue.

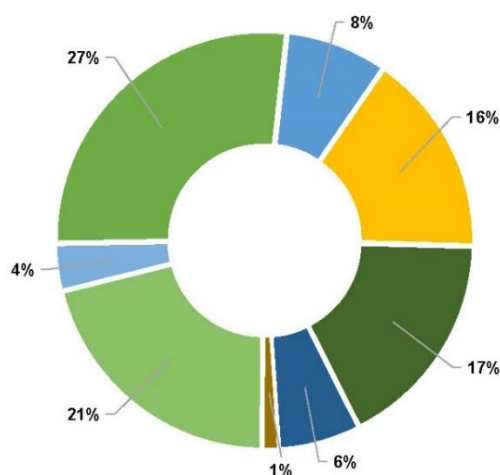
Despite the increase in operating costs arising from the increase in legislated minimum wage, the McMichael controlled expenses to ensure that the bottom line was within budget.

The McMichael maintains an effective system of internal controls and complies with applicable requirements to promote transparency and accountability, and seeks to manage operational, strategic, and financial risks to help ensure its business objectives.



Revenue

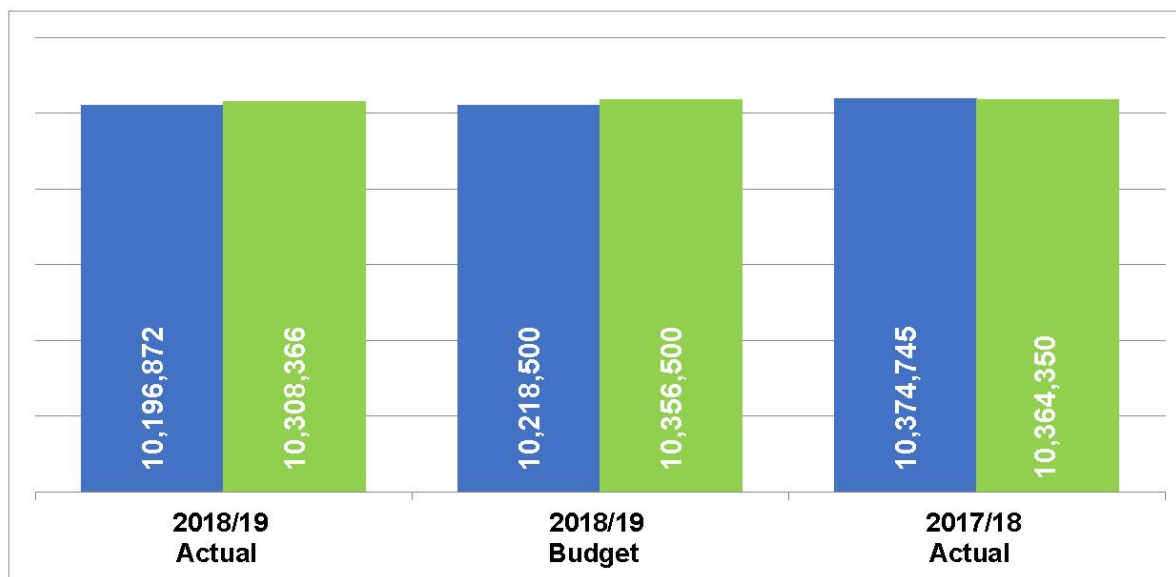
| | 2018/19 Actual | Percent of Total |
|--|----------------|------------------|
| Provincial Government Support | 3,379,222 | 33% |
| Federal Government Support | 137,865 | 1% |
| Admission Fees | 856,957 | 8% |
| Contributed Revenue and Memberships | 1,800,247 | 18% |
| Creative Programs Fees | 251,438 | 2% |
| Retail Sales | 1,016,714 | 10% |
| Amortization of Deferred Contributions Related to Capital Assets | 2,160,100 | 21% |
| Gifts In Kind | 371,004 | 4% |
| Other Revenue | 223,325 | 2% |



Expenses

| | 2018/19 Actual | Percent of Total |
|---|----------------|------------------|
| Building Operation and Administration | 2,785,804 | 27% |
| Fundraising, Donors and Membership Cultivation | 810,127 | 8% |
| Marketing and Retail | 1,631,705 | 16% |
| Exhibitions and Collection Management | 1,765,585 | 17% |
| Creative Programs and Education | 653,898 | 6% |
| Special Projects | 130,143 | 1% |
| Amortization and Loss on Disposal of Capital Assets | 2,160,100 | 21% |
| Gifts In Kind | 371,004 | 4% |

| | 2018/19 Actual | 2018/19 Budget | 2017/18 Actual |
|-----------------|---------------------------|---------------------------|---------------------------|
| Revenue | 10,196,872 | 10,218,500 | 10,374,745 |
| Expenses | 10,308,366 | 10,356,500 | 10,364,350 |



Key Metrics

| | 2018–19 | 2017–18 | 2016–17 |
|---------------------|----------------|----------------|----------------|
| Visitors | | | |
| General | 70,724 | 83,930 | 64,972 |
| Adult Groups | 2,377 | 3,420 | 2,340 |
| School Groups | 32,107 | 31,068 | 28,637 |
| Total | 105,208 | 118,400 | 95,949 |
| Membership | | | |
| Individual Members | 6,726 | 7,158 | 7,051 |
| Memberships | 4,338 | 4,526 | 4,511 |
| Exhibitions | | | |
| From the Collection | 5 | 5 | 5 |
| Special Exhibitions | 7 | 5 | 5 |
| Touring | 1 | 1 | n/a |
| Total | 13 | 11 | 10 |
| Acquisitions | | | |
| Total | 74 | 49 | 84 |

| | | | |
|--|-------|-------|-----|
| Conservation | | | |
| Major Treatments | 8 | 2 | 3 |
| Minor Treatments | 73 | 185 | 187 |
| Examinations | 1,057 | 1,262 | 660 |
| Collections Management | | | |
| Number of works receiving new images | 288 | 122 | 992 |
| Rehoused and/or inventoried | 74 | 1,374 | 162 |
| Volunteers | | | |
| Volunteers—General | 45 | 28 | 36 |
| Volunteers—Docents | 17 | 27 | 31 |
| Volunteers—Youth team | 36 | 35 | 30 |
| Volunteers—Board of Trustees (including Directors-in-Training) | 15 | 18 | 12 |
| Volunteers—Foundation | 16 | 15 | 9 |
| Staff | | | |
| Full-time | 36 | 37 | 36 |
| Part-time | 66 | 61 | 59 |
| Total | 102 | 98 | 95 |
| FTE | 68.1 | 67 | 64 |

ANALYSIS OF PERFORMANCE MEASURES

The McMichael’s strategic objectives as stated in the 2018–19 business plan are as follows and are guided by the 2012 Strategic Plan and the Artistic Vision of 2016. Below is a discussion of the specific outcome- and output-based performance measures that support each of these stated objectives.

The strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016 are:

- Promote the art of Canada;
- Consistently deliver an engaging and exceptional visitor experience;
- Become a centre for knowledge creation and sharing;
- Build a sustainable organization delivering outstanding performance; and
- Improve organizational capacity and performance.

The following performance measures correlate to the McMichael's success in promoting the art of Canada:

| Performance Measure | 2018–19 Result | 2018–19 Target | 2017–18 Result |
|--|---|---|--|
| Total Attendance | 105,208 | 121,000 | 118,400 |
| <p>Annual attendance figures were lower than projected, reaching 87 per cent of target. While ambitious targets were set based on 2017–18 results, a slower-than-anticipated winter season, including two days of gallery closure due to inclement weather, led to less-than-desired results. The McMichael is committed to boosting attendance in the coming year by investing in robust marketing campaigns that support a vibrant exhibition schedule and drive attendance to a slate of crowd-pleasing public programs, including concerts, curatorial talks, workshops, classes, and programs focused on wellness. In addition, outreach to tour operators is being prioritized, and new materials for Asian markets are being developed. Expanded transportation options, including the Sunday Art Bus, are also being offered.</p> | | | |
| Numbers of followers and engagement across social media platforms | Facebook: 26,071 (+7%) Instagram: 10,367 (+36%) Twitter: 25,267 (+0%) | Facebook: 33,000 (+35%) Instagram: 10,500 (+37%) Twitter: 34,000 (0%) | Facebook: 24,291 (+46%) Instagram: 7,609 (+80%) Twitter: 25,200 (+10%) |
| <p>The McMichael fell short of its targets for follower growth on social media. The lack of growth on Facebook and Twitter may be attributed to changing algorithms which, on Facebook, deprioritize company pages over individual pages and, on Twitter, regularly purge inactive bot followers. The targeted growth for Instagram was 98 per cent achieved and remains the McMichael's fastest growing platform. To improve, the gallery is re-examining its social media content and advertising strategy, is posting more on the weekends and during events, is prioritizing popular Group of Seven content, and is devoting greater resources to data analysis of the platforms to more fully optimize content and campaigns. In addition, the position of Social Media Manager, which was previously in transition, has been filled with a full-time staff member.</p> | | | |

The following performance measures reflect the McMichael's ability to **consistently deliver an engaging and exceptional visitor experience**:

| Performance Measure | 2018–19 Result | 2018–19 Target | 2017–18 Result |
|---|-----------------------------------|-----------------------------------|----------------------------------|
| Visitor Satisfaction | 897 comments 93% positive | 1,400 comments 96% positive | 836 comments 83% positive |
| <p>Visitor comments did not achieve the targeted number and correlate to the lower-than-targeted attendance figures. Despite this, the number of comments exceeds the previous year and demonstrates an increased level of satisfaction with the visitor experience. To improve, the McMichael will endeavour to diversify the opportunities for visitors to give feedback, including through social media channels, and will pursue greater visibility of on-site visitor comment books, including a redesign of the comment cards to encourage engagement. The completion of new features in the Gallery Shop, further optimization of the website to establish visitor expectations ahead of a visit, and the rollout of a new restaurant menu should further contribute to an increase in positive visitor feedback in the coming year.</p> | | | |
| Membership Growth | 50% retention 2.56% conversion | 51% retention 3.25% conversion | 50% retention 2.56 conversion |
| <p>Membership growth was unchanged from 2017–18 results and did not meet the targets set for 2018–19. To remedy, the McMichael is piloting a new membership awareness campaign through Google AdWords, will undertake a holiday membership drive, and will be undertaking a design refresh of membership materials and collateral, rolling out a new look and feel of the members-only newsletter with enhanced graphics and content.</p> | | | |

The following numbers reflect the McMichael's ability to serve as a centre **for knowledge creation and sharing** for a wide range of audiences:

- A total of 32,107 students visited the McMichael to discover curricular connection with the art of Canada;
- Thirteen exhibitions mounted at the McMichael, including five exhibitions of work from the permanent collection and seven special exhibitions on Canadian art;
- Three publications on topics in Canadian art;
- Twelve curatorial and artist talks on Canadian art featuring more than 25 artists, writers, curators, and scholars;
- Seventy-four acquisitions made to the permanent collection of works of art with significance to all Canadians;
- A total of 5,504 participants in public programs; and
- More than 1,200 individuals served by Creative Learning programs, including 30 adults with Alzheimer's and 242 at-risk youth.

The following performance measures reflect the McMichael's ability to build **a sustainable organization delivering outstanding performance:**

| Performance Measure | 2018–19 Result | 2018–19 Target | 2017–18 Result |
|---|----------------|----------------|----------------|
| Dollar-per-visitor revenue in Gallery Shop | \$12.60 | \$12.04 | \$12.97 |
| Dollar-per-visitor revenue in the Gallery Shop exceeded targets for 2018–19. | | | |
| Percentage of administrative and operational costs compared to total operating costs | 14% | 12% | 14% |
| The percentage of administrative and operational costs compared to total operating costs remained in line with the previous year and did not meet targets. To ameliorate this, existing operations will continue to be evaluated on an ongoing basis to identify efficiencies, including in vendor relations. The McMichael is also exploring new technologies and telecommunications options that can reduce operating and administrative costs. | | | |

The following measures reflect the McMichael's ability to **improve organizational capacity and performance:**

| Performance Measure | 2018–19 Result | 2018–19 Target | 2017–18 Result |
|--|----------------|----------------|----------------|
| Staff Turnover | 4% | 8–10% | 8% |
| Staff turnover was lower than projected, beating targets. | | | |
| Number of active volunteers, docents and board members | 149 | 112 | 102 |
| The agency had a greater number of volunteers, docents, and board members than anticipated, thanks to robust recruiting and retention. | | | |
| Number of volunteer hours contributed by volunteers and docents | 11,709 | 15,000 | 11,700 |
| | | | |

The number of volunteer and docent hours remains unchanged from 2017–18 and did not meet targets primarily due to the decrease in docent hours. Docent hours decreased by almost one-third in the third and fourth quarter of fiscal 2019 due to a decline in the number of School Program docents. School programs are varied with a large learning curve and a substantial time commitment, which have been deterrents to potential volunteers. If our current recruiting efforts do not come to fruition, we will rethink the role of School Program docents. The McMichael Volunteer Committee general placement hours decreased by 10 per cent due to fewer opportunities for placement being offered. However, Youth Team hours doubled due to concerted recruitment and engagement efforts.

RISK EVENTS

There were no risk events or other significant factors that affected the results achieved in 2018–19.

McMICHAEL APPOINTEES

Below are the names and appointment dates of the McMichael Board of Trustees and the McMichael Canadian Art Foundation Board. Appointees are not remunerated.

Board of Trustees, McMichael Canadian Art Collection

Andrew W. Dunn, *Chair*, June 20, 2012 – August 23, 2019 (recommended by succession committee for two additional years; under government consideration)

Anita Lapidus, *Vice-chair*, February 20, 2013 – December 6, 2019

Joan Bush, February 1, 2013 – March 31, 2020

John Crean, February 10, 2016 – April 11, 2022

Giuseppina D'Agostino, February 2, 2017 – February 1, 2020

George Dark, February 1, 2017 – January 31, 2020

Jane Knop, February 15, 2017 – February 14, 2020

Dianne Lister, 31 May 2017 – 31 March 2019

Doug McDonald, August 31, 2017 – August 30, 2020

Nathalie Mercure, November 15, 2017 – November 14, 2020

Laura Mirabella, May 10, 2017 – May 9, 2020

John Silverthorn, 18 April 2011 – 18 April 2019

Michael Weinberg, November 23, 2016 – November 22, 2019

Gillian Whitebread, March 21, 2018 – March 20, 2021

McMichael Canadian Art Foundation Board

Doug McDonald, *Chair*, October 2013 – June 2020

Mark Bursey, *Vice-chair*, March 2014 – June 2020

Jordan Beallor, October 2014 – June 2021
Rudy Bianchi, June 2017 – June 2020
Rachel L. Blumenfeld, June 2019 – June 2021
Chris Bredt, June 2016 – June 2019
Doris Chan, September 2010 – June 2020
Dennis Domazet, June 2017 – June 2019
Robert Dunigan, October 2017 – June 2021
Andrew W. Dunn, June 2016 – August 2022
Bonnie Hurvitz, August 2017 – June 2021
Paul Manias, March 2018 – June 2021
Michèle D. McCarthy, June 2015 – June 2021
Liann Pincott, June 2017 – June 2020 (resigned as of February 2019)
Carl Spiess, June 2017 – June 2020
Stephen M. Watt, June 2015 – June 2021

ANNUAL SUPPORTERS

We gratefully recognize these donors who have helped to make the McMichael an extraordinary place to visit through their generous contributions.

GOVERNMENT

Government of Ontario
Ministry of Tourism, Culture and Sport
Summer Experience Program
Young Canada Works
Canada-Ontario Agreement on French Language Services
The French-Language Lifetime Learning Program

CORPORATIONS & FOUNDATIONS

\$100,000+

Cass Family Endowment
McMichael Canadian Art Foundation
TD Bank Group

\$50,000 to \$99,999

Power Corp
Scotiabank Group
Toronto Friends of the Visual Arts

\$25,000 to \$49,999

Hatch Ltd
McMichael Volunteer Committee

RBC Foundation
Scotia Wealth Management
Wawanesa Mutual Insurance Company

\$10,000 to \$24,999

Bazil Developments Inc.
Canadian Shield Capital
Castlepoint Investments Inc.
CIBC
Crowe Soberman LLP
Deloitte
Jackman Foundation
McCarthy Law
Miller Thomson LLP
The Leonard and Gabryela Osin Foundation
The Ralph & Rose Chiodo Family Foundation
TransCanada Corporation
Waddington's

\$5,000 to \$9,999

Assured Automotive
Canada Company
CapGemini
Central Graphics and Container Group Inc.
Cidel Asset Management Inc.
Coleford Investment Management
Heffel Gallery Limited
Liberty Development
Masters Insurance Limited
Mayfair Clubs
Mira Godard Gallery
Pricewaterhouse Coopers
Stewart McKelvey
Torys LLP
Turtle Creek Asset Management

\$1,000 to \$4,999

Aquila Resource
Caldwell Securities Ltd.
Gerald Sheff and Shanitha Kachan Charitable Foundation
Italian Canadian Savings & Credit Union
LT Custom Furnishings Inc.
Patrick and Barbara Keenan Foundation
RSM Canada LLP
Silver Birch Contracting Ltd
Steeles Paint & Decorating Centre

TD Asset Management
The Boiler Inspection & Insurance Co. of Canada
Zzen Group of Companies

\$500 to \$999

UBS Bank Canada

\$100 to \$499

Anonymous
Frank Correnti Cigars Limited

PREFERRED SUPPLIERS

Diamond Estates Wines & Spirits
Steam Whistle Brewing

PATRONS CIRCLE

BENEFACTOR'S CIRCLE - \$20,000+

Andrew W. and Christine Dunn
Michèle D McCarthy
The Robert and Signe McMichael Trust
Terry L. West and Mark F. Defend

GUARDIAN - \$10,000 to \$19,999

Christopher Bredt and Jamie Cameron
Charles and Kathryn Brown
Mark Bursey and Jane Wells
David and Susan Chong
Rev. Edward J.R. Jackman
B Richardson

CHAMPION - \$5,000 to \$9,999

Doris Chan
Rob Craigie
Dennis and Josie Domazet
Robert Dunigan and Robert McDonald
Seymour and Gloria Epstein
Anita and Leon Lapidus
Greg Latremaille
Nathalie Mercure and Michael Matheson
Liann Pincott
Donald and Gretchen Ross
John Silverthorn
Carl Spiess
Dr. and Mrs. J.M. Stewart

Gary and Donna Waxman
Gillian Whitebread and Scott Spencer

COMPANION - \$2,500 to \$4,999

Jordan Beallor
Rachel Blumenfeld and Eric Pellow
Joan Bush and Farsad Kiani
George and Laura Dark
Richard and Nancy Hamm
Bonnie Hurvitz
Alan and Robin Loch
Doug McDonald and Sandra Roberts
Laura Mirabella
Stephen Watt

SUPPORTER - \$1,000 to \$2,499

Harry and Kathryn Angus
Upkar and Nita Arora
Gregory Azeff
Ayumi Bailly
Isabel Bassett and Ernie Eves
Christina Bogdanow
Nina Chagnon
David Chodikoff
Melani Chong and John Bradley Walsh
Nella Contardi
Ian A.C. DeJardin
Paul Desmarais III
Robert Dowler
Julian and Liviana Fantino
Gary Fooks
Phillip Gevik
Ron and Gillian Graham
Carol Gray
Diana and Ian Hamilton
Brenda Hill and John Ostrander
James Hutchinson
Mark and Lorraine Inglis
Christine Inglis
Mike Keilhauer
Joshua Kingsmill
Suzanne and Bradley Knight
John and Mary Kot
Esther Lee
Dianne Lister
Rand and Lynda Lomas

Paul Manias
TBK Martin
Mego Megardichian
Kathryn Minard
Minoo Mohajer
Deborah Moorthy
Kathryn Newton
Charles Pachter
Lisa Pottie and Laurie Bryson
Andrea Pristl
Susan Reid
Louis Rodriguez
Brad Rolph
Susannah Rosenstock
Melanie Russell
Jeffrey Rutherford
Roya Salehoun-Diradour and Richard Diradour
Marnie Schreiber and Karen Schreiber
Jacques Soulodre
Tina Tehranchian and Shahdad Bekhrad
Stephen Tile
Odon Wagner
Dr. Michael Weinberg and Dr. Laura Schiffer
Zuli Xu

WOMEN'S ART COUNCIL

GUARDIAN - \$10,000 to \$19,999

Jamie Cameron

CHAMPION - \$5,000 to \$9,999

Anne Marie Canning
Gloria Epstein

COMPANION - \$2,500 to \$4,999

Barbara Bellissimo

SUPPORTER - \$1,000 to \$2,499

Isabel Bassett
Joan Bismillah
Tania Carnegie
Nancy Coldham
Pina D'Agostino
Susan Hodgkinson

Ani Hotoyan-Joly
Jane Knop
Shirin Mandani
Deborah Maw
Jo Anne Raynes
Laura Rosati
Rose Savage
Penny Shore
Tracy Simpson
Shokheen Singh
Sunder Singh

INDIVIDUAL DONORS

\$500 to \$999

Jacqueline Bart
Murray and Ellen Blankstein
Katharine and Kenneth Bocking
Tiana Koffler Boyman
Laura Brandon
Patrick Byam
Ellen Chang-Richardson
Ellen Contardi
Pina D'Agostino
Sunita D. Doobay
Barbara Edwards
Gwendolyn R. Goodearle
Ronald and Sherry Haynes
Michael Henry
Natalie J Hume
Nancy and John McFadyen
Michelle and Pat Meneley
Ardy Mohajer
Chelsea Rasmussen
John Samson
Wayne E. Shaw and Marilyn L. Pilkington
William and Joyce Wallace

\$100 to \$499

Anonymous
Jeffrey and Brenda Abrams
Arax Acemyan
Eleanor Allgood
Andree Appleton and Alex Leman
Ellen and William Austin
Laurel Barnett
Patricia and Joseph Bartl

Diana and Rick Basciano
Maryilyn and Bob Beamish
Brian Bimm and Margaret Lynch
Susan Birkenshaw-Keith and Michael Keith
Lorraine Boucher and Amanda Maund
Staunton Bowen
Dorothy Brace
Edward M. Bridge
Susan Bright and Peter Rowlands
Margaret Buchanan
Frederick and Jill Cain
Josephine Caliendo
Michael Callahan
Paul and Barbara Cameron
Kit Chapman and Bob Zachary
William and Cathy Chow
John and Lina Corelli
Susan Crawford
Bernard J. Cummings
David Danto
Elizabeth Deakin
Jenny Donnell
John and Beverley Ellis
Margaret English
Catherine Falconer
Erika Fast
Judith Fink
Ann Fitzhenry Bedard
Julia and Robert Foster
Marcia Frank and Shep Siegel
Neil Garscadden
Ron Giles
Dave Gordey and Thomas Christoff
Helen Grad
Claire Aurore and Christian Desenclos
Cornelius Groenewegen
Helen and Anthony Hartsell
Joyce Hendy and Ronald Taylor
Gail Hirano
Philip and Joanna Holliday
Mary Hookey
Sara Houstoun-Evoy and Larry Evoy
Donald Hudson and Kay Ahn
Patricia and Thomas James
Ross D. James
Vic and Marlene Janzen

Paul and Tricia Jemison
Seona Jennings
David Johnson and Cynthia Mearns
Pierre Joyal and Carol Richardson
Gerda Kaegi
John and Jane Kean
Dixie Kee
Gretchen Kemsies
Robert and Jacky Kennedy
John F. Johnson and Lorna Kennedy-Johnson
Douglas and Monique Kerr
Michael Laine and Constance Boldt
Kaz Lippert
Marcia Lipson
Kenneth and Mary Lund
P. Mateas
Jeff and Sara McCain
Peter and Jane McFarlane
Donald and Helen McGillivray
Maura and Margaret McGroarty
Wil Moens
Lynda Moore and Shirley McVey
Leighton Morgan
Cathy Morin
Beverley Morlock
Joseph M. Mulder
Jeff and Janet Mullin
Bruce Murray and Krystyna Wojakowski
Danielle Murray
Petra and Lionel Newton
Gum Fa Ng and Thomas Ullrich
Terry O'Reilly and Wendy Watson
Christopher Palin and Susan Middleton
Ashley Parker
Gary and Kathy Parkinson
Colin and Alice Parsons
David and Joanne Patterson
Penny Pattinson
Patti Pelletier and Rick Hackett
Frank and Margaret Pellow
Jarmila Pencikova and Josef Kursky
John and Maire Percy
Greta Pereira
Solomon Pillersdorf and Marlene Baranek
Jillian Pivnick
Leo Prendergast and Lynn Belfry

Rhea Pretsell
Kenneth and Carol Pritzker
Celia and Robert Rasmussen
Barbara Reid-Crysler and Ian Crysler
John and Pat Reynolds
Ronald and Sigrid Rhodes
Kevin and Mary Russell
Nancy and Millet Salter
Michael and Karen Sanders
Gail Sax and Michel Trocme
Gillian Scarfe and Dayle Peters
Deborah Schulte and David Schenck
Donald and Mary Jane Scott
Diana Scoville and Brian Donnelly
Dayle Semple and Joy Lynds
John and Lenore Sheppard
Debra Silver
Elena and Jorge Soni
John and Linda Stevenson
Rudolf Stodt and Elisabeth Ruckriem-Misera
Reinhold and Margaret Stroeter
Joy R. Takahashi
Thomas Teo and Angela Febbraro
Ann Tottenham
Pui L Tsung
Eric and Holli Verkade
Paul Vezina
Patricia Vicari
Alison von Criegern
Brian and Janis Wade
Alexander and Susan Walker
Mary Rose Ward
Grant Wedge and Robert Crouch
Dave Wilson and Patricia Hinton
Wendy Wingfelder and Peter Koetsier
Jim Wooller and Marta Donnelly
Douglas Worsley and Carole Doane
Karel and Vicki Zlata

ART DONORS

Susan Armitage
ArtWorks for Cancer Foundation
Jack Bush, Jr. and Elaine Bell
Rebecca Belmore
Christopher Bredt and Jamie Cameron
Estate of Sorel Etrog

Brad Eyre and Peter Blanchet
Jonathan Gendler
Guy and Mary Gregory
Michael and Sonja Koerner
Estate of Joseph B. McArthur
McMichael Canadian Art Foundation
John Oravec and Marisa Bernardi
Rosemary Speirs

IN-KIND DONORS

The Estate of Nadine Bojarra, McMichael Docent, 2005 To 2017
Laura Brandon
Margaret English
Margaret Hall
Luke Luttrell
Jeff Rose
Janice Snyder
Miriam Webb

IN-KIND DONORS – MOONLIGHT GALA

Aura Cashew & Clive
Big Cannolli
CP24
Cheese Boutique
Daniel et Daniel
Diamond Estate Winery
Direct Interiors
Elvira Caria
Encore Food with Elegance
Food Experia
Fortinos
JVF (Johnvince Foods)
Jazz.FM 91
Last Straw Distillery
Mott's
Nespresso
Old Firehall Confectionery
On The Move A Catering & Events Company
One Imaging
Pizzaville
Presidential Gourmet Fine Catering
Pure Luxury Magazine
Seventh Heaven Hospitality Group
Steam Whistle
The Globe and Mail
Trajectory

AUDITED FINANCIAL STATEMENTS

Please see Appendix A.

ACHIEVEMENTS FULFILLING EXPECTATIONS SET OUT IN AGENCY MANDATE LETTER

Ministry Mandate Letter to the McMichael

The McMichael's activities are in accordance with the most recent mandate letter issued by the Ministry of Tourism, Culture and Sport.

McMichael Legislative Mandate

The McMichael Canadian Art Collection is an agency of the Province of Ontario, an operational enterprise agency of the Government of Ontario. The governing legislation is the McMichael Canadian Art Collection Act, R.S.O. 1990, C.M. 4, as amended from time to time. The most recent amendment of the act received royal assent on June 1, 2011.

In the language of the McMichael Canadian Art Collection Amendment Act, 2011, the acquisition and exhibition mandate of the McMichael is to:

- Acquire and preserve artworks, objects, and related documentary materials for the Collection, by or about artists who have made or are contributing to the development of Canadian art, with a focus on the Group of Seven and their contemporaries and on the Indigenous peoples of Canada; and
- Exhibit artworks, objects, and documentary materials, including but not limited to the Collection.

The objectives of the McMichael are to:

- Acquire works of art, objects, and documentary material for the Collection;
- Preserve and exhibit the Collection;
- Conduct research on and provide documentation for the Collection;
- Stimulate interest in the Collection;
- Conduct activities to enhance and complement the Collection; and
- Hold, maintain, and use the land described in the Schedule to the McMichael Canadian Art Collection Act.

A Board of Trustees, appointed according to the act, oversees the affairs of the corporation. The Board reports to the legislature through the Minister of Tourism, Culture and Sport.

Strategic Plan

The McMichael is guided by the 2012 Strategic Plan and the Artistic Vision of 2016.

The strategic objectives from the 2012 Strategic Plan and the Artistic Vision of 2016 are as follows and correlate to key performances measures evaluated earlier in this report:

- Promote the art of Canada;
- Consistently deliver an engaging and exceptional visitor experience;
- Become a centre for knowledge creation and sharing;
- Build a sustainable organization delivering outstanding performance; and
- Improve organizational capacity and performance.

In carrying out its mandate and strategic objectives, the McMichael plans its programs and exhibitions to ensure they reflect the Government of Ontario's priorities for the McMichael by aligning programs to advance Ontario's Cultural Strategy and work toward reconciliation with Indigenous peoples and operate with organizational transparency and financial accountability.

Response to Mandate Letter

In fulfillment of the most recent Mandate Letter to the McMichael, in 2018–19 the McMichael engaged in the following activities:

- Acquire and preserve artworks, objects, and related documentary materials for the Collection, by or about artists who have made or are contributing to the development of Canadian art, with a focus on the Group of Seven and their contemporaries and on the Indigenous peoples of Canada.
 - The McMichael made 74 acquisitions to the permanent collection and conducted 81 major and minor conservation treatments on works of art in the Collection. Five pieces by the Group of Seven were acquired, including work by A.J. Casson, L.L. FitzGerald, Arthur Lismer, and A.Y. Jackson. More than 50 per cent of acquisitions, 51 pieces in total, were of work made by Indigenous and Inuit artists, including a large selection of works by acclaimed Inuit draughtsman Itee Pootoogook. These acquisitions reflect an attempt to redress historic imbalances in the Collection.
- Exhibit artworks, objects, and documentary materials, including but not limited to the Collection.
 - The McMichael mounted 13 exhibitions, including five exhibitions of work from the permanent collection and seven special exhibitions comprised of works on loan from other public and private institutions and collections. One exhibition developed by the McMichael travelled overseas, to London, UK.

The objectives of the McMichael are to:

- Acquire works of art, objects, and documentary material for the Collection.
 - As discussed above.
- Preserve and exhibit the Collection.
 - As discussed above.
- Conduct research on and provide documentation for the Collection.
 - The McMichael released three publications containing new scholarship on Canadian art

and conducted eight major and 73 minor treatments of works in the Collection.

- Stimulate interest in the Collection.
 - The McMichael welcomed more than 100,000 visitors from all over the world and received coverage of its exhibitions in major media outlets (print, online, and broadcast), including the *Toronto Star*, CBC Radio's *Fresh Air*, CBC Radio's *Q*, *NOW* magazine, *Exclaim!*, *Toronto Life*, *The Globe and Mail*, *Inuit Art Quarterly*, *L'Express* (French language), *Border Crossings* magazine, the *Ottawa Citizen*, *City Life* magazine, and ELMNT FM.
- Conduct activities to enhance and complement the Collection.
 - The McMichael hosted more than 30 special events and public programs that engaged more than 5,500 individuals through a range of artist and curatorial talks, concerts, workshops, performances, screenings, special events, and family festivals.
 - In 2018–19, a total of 32,107 students visited the McMichael, where they made curricular connections with the art of Canada, developed visual learning skills, and participated in creative workshops all facilitated by the McMichael's Creative Learning educators.
- Hold, maintain, and use the land described in the Schedule to the McMichael Canadian Art Collection Act.
 - The McMichael continues to maintain, preserve, and use its land in accordance with the schedule. In spring 2019, the McMichael initiated the planting of an Indigenous Garden with native plants that reflect the biodiversity of the Humber River Valley and Indigenous teachings on natural harmony and balance.
 - In 2018–19, the McMichael had 1,878 visitors to the grounds only.

Appendix A: Audited Financial Statements

Financial Statements of

McMICHAEL CANADIAN ART COLLECTION

And Independent Auditors' Report thereon

Year ended March 31, 2019



KPMG LLP
Vaughan Metropolitan Centre
100 New Park Place, Suite 1400
Vaughan ON L4K 0J3
Canada
Tel 905-265-5900
Fax 905-265-6390

INDEPENDENT AUDITORS' REPORT

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

Opinion, including Qualified Opinion on the Results of Operations and Cash Flows

We have audited the financial statements of McMichael Canadian Art Collection (the Entity), which comprise:

- the statement of financial position as at March 31, 2019
- the statement of operations for the year then ended
- the statement of changes in net assets for the year then ended
- the statement of cash flows for the year then ended
- and notes to the financial statements, including a summary of significant accounting policies

(Hereinafter referred to as the "financial statements").

Unmodified Opinion on the Financial Position

In our opinion, the accompanying statement of financial position presents fairly, in all material respects, the financial position of the Entity as at March 31, 2019 in accordance with Canadian public sector accounting standards.

Qualified Opinion on the Results of Operations and Cash Flows

In our opinion, except for the possible effects on the comparative information of the matter described in the "***Basis for Opinions, including Basis for Qualified Opinion on the Results of Operations and Cash Flows***" section of our auditors' report, the accompanying statement of operations and statement of cash flows present fairly, in all material respects, the financial performance and cash flows of the Entity for the year ended March 31, 2019 in accordance with Canadian public sector accounting standards.



Basis for Opinions, including Basis for Qualified Opinion on the Results of Operations and Cash Flows

In common with many not-for-profit organizations, the Entity derives revenue from fundraising activities. In the prior year, the completeness was not susceptible to satisfactory audit verification. Accordingly, verification of this revenue was limited to the amounts recorded in the records of the Entity.

Therefore, we were not able to determine whether any adjustments might be necessary to:

- the current assets reported in the statement of financial position as at March 31, 2018
- the donation and sponsorship revenue and excess of revenue over expenses reported in the statement of operations for the year ended March 31, 2018
- the unrestricted net asset balances, at the beginning and end of the year, reported in the statement of changes in net assets for the year ended March 31, 2018
- the excess of revenue over expenses reported in the statement of cash flows for the year ended March 31, 2018

Our opinion on the financial statements for the year ended March 31, 2018 was qualified accordingly because of the possible effects of this limitation in scope.

As a result, our opinion on the financial statements as at and for the year ended March 31, 2019 is also qualified because of the possible effects of this matter on the comparability of the current year's figures to the comparative information.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the "***Auditors' Responsibilities for the Audit of the Financial Statements***" section of our auditors' report.

We are independent of the Entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada and we have fulfilled our other ethical responsibilities in accordance with these requirements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our unmodified opinion on the financial position and our qualified opinion on the results of operations and cash flows.

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

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



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

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

Auditors' Responsibility for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

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

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

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion.

The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.



Page 4

- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represents the underlying transactions and events in a manner that achieves fair presentation.
- Communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the group Entity to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

A handwritten signature in black ink that reads 'KPMG LLP'. The signature is written in a cursive, stylized font. Below the signature is a long, horizontal, slightly wavy line.

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada

June 20, 2019

McMICHAEL CANADIAN ART COLLECTION

Statement of Financial Position

March 31, 2019, with comparative information for 2018

| | 2019 | 2018 |
|--|----------------------|----------------------|
| Assets | | |
| Current assets: | | |
| Cash and cash equivalents | \$ 1,136,761 | \$ 1,309,095 |
| Restricted cash (note 2) | 1,316,485 | 1,627,272 |
| Accounts receivable and accrued interest | 175,480 | 186,934 |
| Grants receivable | 49,633 | 240,962 |
| Inventory - gallery shop goods (note 11) | 394,244 | 356,570 |
| Prepaid expenses and deposits | 111,272 | 112,930 |
| Due from McMichael Canadian Art Foundation | 275,305 | 33,768 |
| | <u>3,459,180</u> | <u>3,867,531</u> |
| Capital assets (note 3) | 8,368,720 | 9,767,171 |
| | <u>\$ 11,827,900</u> | <u>\$ 13,634,702</u> |

Liabilities, Deferred Contributions and Net Assets

| | | |
|---|----------------------|----------------------|
| Current liabilities: | | |
| Accounts payable and accrued liabilities (note 4) | \$ 930,770 | \$ 822,716 |
| Employee future benefits (note 5) | 46,000 | 46,000 |
| Unearned revenue | 214,989 | 197,778 |
| | <u>1,191,759</u> | <u>1,066,494</u> |
| Deferred contributions (note 6): | | |
| Expenses of future periods | 113,647 | 175,422 |
| Capital assets (note 9) | 9,701,184 | 11,459,984 |
| | <u>9,814,831</u> | <u>11,635,406</u> |
| Net assets: | | |
| Internally restricted (note 7) | 725,000 | 725,000 |
| Unrestricted | 96,310 | 207,802 |
| | <u>821,310</u> | <u>932,802</u> |
| | <u>\$ 11,827,900</u> | <u>\$ 13,634,702</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, 2019, with comparative information for 2018

| | 2019 | 2018 |
|--|--------------|--------------|
| Revenue: | | |
| Province of Ontario: | | |
| Operating grant | \$ 3,328,800 | \$ 3,328,800 |
| Designated programs (note 6(a)) | 50,422 | 460,011 |
| | 3,379,222 | 3,788,811 |
| Government of Canada: | | |
| Designated programs (note 6(a)) | 137,865 | 279,341 |
| Amortization of deferred contributions related to capital assets (note 6(b)) | 2,160,100 | 2,038,522 |
| Internally generated: | | |
| Transfer from McMichael Canadian Art Foundation (note 9) | 1,060,000 | 325,000 |
| Retail operations (note 11) | 718,625 | 909,194 |
| Admissions | 601,234 | 736,984 |
| Special events | 504,236 | 654,772 |
| Programs/education | 503,439 | 491,693 |
| Gifts in kind | 371,004 | 331,670 |
| Food services, facility rentals and catering | 298,089 | 306,500 |
| Memberships | 201,011 | 213,598 |
| Collections/exhibitions | 168,171 | 219,330 |
| Interest | 53,824 | 48,167 |
| Donations and sponsorships | 35,000 | 20,000 |
| Miscellaneous | 5,053 | 11,163 |
| | 4,519,686 | 4,268,071 |
| | 10,196,873 | 10,374,745 |
| Expenses: | | |
| Salaries, wages and benefits (notes 5 and 8) | 4,015,763 | 3,836,723 |
| Amortization of capital assets (note 3) | 2,142,425 | 2,002,404 |
| Facility operation and security | 853,210 | 832,705 |
| Curatorial and exhibitions | 687,370 | 780,766 |
| Marketing and promotion | 540,792 | 618,480 |
| Gifts in kind | 371,004 | 331,670 |
| Cost of sales (note 11) | 344,531 | 437,978 |
| Membership and fundraising | 312,665 | 321,119 |
| Administration | 310,423 | 348,338 |
| Acquisition of works of art | 200,000 | — |
| Collection management | 155,094 | 147,791 |
| Designated programs | 130,143 | 34,324 |
| Programs and education | 117,645 | 172,167 |
| Services, supplies and selling costs | 109,625 | 98,616 |
| Loss on disposal of capital assets (note 3) | 17,675 | 36,118 |
| Special projects | — | 365,151 |
| | 10,308,365 | 10,364,350 |
| Excess (deficiency) of revenue over expenses | \$ (111,492) | \$ 10,395 |

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Changes in Net Assets

Year ended March 31, 2019, with comparative information for 2018

| | 2019 | | 2018 | |
|---|--------------------------------------|--------------|------------|------------|
| | Internally restricted (note 7) | Unrestricted | Total | Total |
| Balance, beginning of year | \$ 725,000 | \$ 207,802 | \$ 932,802 | \$ 922,407 |
| Excess (deficiency) of revenue over expenses | — | (111,492) | (111,492) | 10,395 |
| Balance, end of year | \$ 725,000 | \$ 96,310 | \$ 821,310 | \$ 932,802 |

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Cash Flows

Year ended March 31, 2019, with comparative information for 2018

| | 2019 | 2018 |
|--|--------------|--------------|
| Cash provided by (used in): | | |
| Operating activities: | | |
| Excess (deficiency) of revenue over expenses | \$ (111,492) | \$ 10,395 |
| Items not involving cash: | | |
| Amortization of capital assets | 2,142,425 | 2,002,404 |
| Amortization of deferred contributions related to capital assets | (2,160,100) | (2,038,522) |
| Loss on disposal of capital assets | 17,675 | 36,118 |
| Change in non-cash operating working capital | 50,495 | 256,707 |
| Net decrease in deferred contributions related to expenses of future periods | (61,775) | (401,828) |
| | (122,772) | (134,726) |
| Financing and investing activities: | | |
| Increase in deferred contributions related to capital assets | 401,300 | 1,195,381 |
| Capital assets acquired | (761,649) | (2,255,743) |
| Decrease in restricted cash | 310,787 | 1,748,152 |
| | (49,562) | 687,790 |
| Increase (decrease) in cash and cash equivalents | (172,334) | 553,064 |
| Cash and cash equivalents, beginning of year | 1,309,095 | 756,031 |
| Cash and cash equivalents, end of year | \$ 1,136,761 | \$ 1,309,095 |

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2019

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, 2019

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 and goods:

Gifts in kind received by the Organization, for which fair value can be reasonably determined and which are used in the normal course of the Organization's operations, are recognized in the financial statements as revenue and expense in the statement of operations.

(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:

| | |
|---|-------|
| Building | 2.5% |
| Equipment | 33.0% |
| Landscaping infrastructure | 8.3% |
| Information technology and building systems | 10.0% |

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2019

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 and are not recorded in these financial statements. 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, 2019

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:

| | 2019 | 2018 |
|---|---------------------|---------------------|
| Expenses of future periods | \$ 96,150 | \$ 131,382 |
| Unspent capital contributions (note 6(b)) | 1,220,335 | 1,495,890 |
| | <u>\$ 1,316,485</u> | <u>\$ 1,627,272</u> |

3. Capital assets:

| | | | 2019 | 2018 |
|---|----------------------|--------------------------|---------------------|---------------------|
| | Cost | Accumulated amortization | Net book value | Net book value |
| Land | \$ 35,000 | \$ — | \$ 35,000 | \$ 35,000 |
| Building | 27,232,737 | 21,552,770 | 5,679,967 | 6,763,505 |
| Equipment | 2,571,474 | 2,428,621 | 142,853 | 50,283 |
| Landscaping infrastructure | 4,301,756 | 2,404,470 | 1,897,286 | 2,242,026 |
| Information technology and building systems | 1,238,799 | 625,185 | 613,614 | 676,357 |
| | <u>\$ 35,379,766</u> | <u>\$ 27,011,046</u> | <u>\$ 8,368,720</u> | <u>\$ 9,767,171</u> |

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2019

3. Capital assets (continued):

The change in capital assets is calculated as follows:

| | 2019 | 2018 |
|------------------------------------|-----------------------|-------------------|
| Capital assets acquired | \$ 761,649 | \$ 2,255,743 |
| Amortization of capital assets | (2,142,425) | (2,002,404) |
| Loss on disposal of capital assets | (17,675) | (36,118) |
| | <u>\$ (1,398,451)</u> | <u>\$ 217,221</u> |

4. Accounts payable and accrued liabilities:

There are nil in government remittances payable as at March 31, 2019 (2018 - 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:

| | 2019 | 2018 |
|---------------------------------|-----------|-----------|
| Accumulated sick leave benefits | \$ 46,000 | \$ 46,000 |

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

| | 2019 | 2018 |
|-----------------------------|------------------|------------------|
| Accrued benefit obligation: | | |
| Balance, beginning of year | \$ 46,000 | \$ 46,000 |
| Liability for benefits | <u>\$ 46,000</u> | <u>\$ 46,000</u> |

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)

Year ended March 31, 2019

6. Deferred contributions:

(a) Expenses of future periods:

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

| | 2019 | 2018 |
|--------------------------------------|------------|------------|
| Balance, beginning of year | \$ 175,422 | \$ 577,250 |
| Contributions received or receivable | 130,234 | 347,952 |
| Amounts recognized as revenue: | | |
| Province of Ontario | (50,422) | (460,011) |
| Government of Canada | (137,865) | (279,341) |
| Other | (3,722) | (10,428) |
| Balance, end of year | \$ 113,647 | \$ 175,422 |

(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.

| | 2019 | 2018 |
|--------------------------------------|---------------|---------------|
| Balance, beginning of year | \$ 11,459,984 | \$ 12,268,125 |
| Contributions received or receivable | 401,300 | 1,195,381 |
| Transfer from unearned revenue | — | 35,000 |
| Amounts amortized to revenue | (2,160,100) | (2,038,522) |
| Balance, end of year | \$ 9,701,184 | \$ 11,459,984 |

The balance of contributions received or receivable and not yet used to purchase capital assets at the end of the year is \$1,332,465 (2018 - \$1,692,812).

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2019

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.

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 benefits based on length of service and rates of pay.

During the year, the Organization contributed \$273,197 (2018 - \$265,978) to the OMERS Pension Plan representing 9% (2018 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$57,400) and 14.6% (2018 - 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 members of the Board of Directors.

As at 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.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2019

9. Related entity (continued):

During 2019, the Foundation recorded \$785,147 (2018 - \$410,509) as contributed revenue and transferred \$785,147 (2018 - \$275,000) to the Organization for operating purposes. In addition, the Foundation transferred \$274,853 (2018 - \$50,000) from its reserves in support of the Organization's operating projects and an additional \$80,000 in support of capital projects.

Net unrestricted assets of the Foundation amounting to \$337,698 (2018 - \$408,050) are for the benefit of the Organization. The Foundation also holds \$7,261,439 (2018 - \$6,999,963) of designated funds for the Organization.

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 liquidity risk exposure from the prior year.

(b) Credit risk:

The Organization is exposed to credit risk with respect to accounts receivable and accrued interest 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

Notes to Financial Statements (continued)

Year ended March 31, 2019

11. Retail operations - gallery shop:

| | 2019 | 2018 |
|------------------------------|------------|------------|
| Sales | \$ 718,625 | \$ 909,194 |
| Cost of sales: | | |
| Inventory, beginning of year | 356,570 | 372,237 |
| Purchases | 382,205 | 422,311 |
| | 738,775 | 794,548 |
| Gross inventory, end of year | 403,978 | 361,338 |
| Less write-down of inventory | 9,734 | 4,768 |
| Inventory, end of year | 394,244 | 356,570 |
| | 344,531 | 437,978 |
| Gross profit | 374,094 | 471,216 |
| Expenses: | | |
| Salaries, wages and benefits | 198,441 | 190,333 |
| Selling | 26,816 | 37,664 |
| | 225,257 | 227,997 |
| Net earnings | \$ 148,837 | \$ 243,219 |

ISSN 1208-0721

© 2019 McMichael Canadian Art Collection

Une traduction française du Rapport annuel est disponible à la Collection McMichael d'art canadien

10365 Islington Avenue

Kleinburg, Ontario L0J 1C0

905-893-1121 | 1-888-213-1121

McMichael.com



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