
McMichael Canadian Art Collection

2020–21 Annual Report



McMichael
CANADIAN ART COLLECTION D'ART CANADIEN

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

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McMICHAEL YEAR IN REVIEW 2020–21

McMichael Mission, Vision, and Values

McMichael Mission

To interpret and promote Canadian and Indigenous 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 Canadian Art Collection is Canada’s only museum devoted to the art of Canada, in all its manifestations. Founded by Robert and Signe McMichael in 1966, we house the premier collection of the Group of Seven and their contemporaries, with rich holdings by great Canadian artists up to the present day. From the outset, the McMichael has held a leading collection of First Nations and Inuit art and is also the repository of more than 100,000 Inuit drawings from the collections of the West Baffin Eskimo Cooperative.

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

A year of collegiality and learning

The McMichael, like the rest of the world, spent this fiscal year grappling with the unprecedented challenge of the continuing pandemic. However, we were not alone. Across the entire remit of the Ministry of Heritage, Sport, Tourism and Culture Industries, Minister MacLeod acted with a dynamic display of leadership to bring together representatives from all the various sectors to chart a course through unknown waters in a true spirit of collaboration, from which we all benefited. Early confirmation of our operating grant, and later, emergency stabilization funding, allowed us to navigate our way through the various openings, closures and protocols that the advance of COVID-19 imposed on us, with the safety of the visitors, volunteers and staff foremost in mind.

The McMichael was also pleased to welcome and offer our wholehearted support to the Auditor General's team in response to the Auditor General's Value-for-Money Audit of Museums and Galleries, while working in very difficult circumstances. The resulting report was made public on December 7, 2020 and includes 19 recommendations, all of which we are deeply grateful for and have accepted. An Action Plan to address those recommendations in full is incorporated in our planning going forward.

Working from home did not hamper productivity—a lesson learned for the future?—and the catalogue of achievement is impressive, starting with welcome progress on the governance side. We were delighted to welcome the new Chair of the McMichael Board of Trustees, Andy Pringle, on July 14, 2020; and he was joined by eight new Trustees over the course of the next few months.

Meanwhile, the necessary shift to virtual proved revelatory. In a year in which we witnessed a 42 per cent increase in Instagram followers and a 17 per cent increase in new visitor traffic to our website (which attracted more than 940,000 visits), we recorded some notable successes. Any despondency that we may have experienced in having to cancel the program of in-person events to celebrate the centenary year of the founding of the Group of Seven in 2020 was swiftly dissipated when my curatorial talk on May 7 (the date of the opening of the inaugural exhibition of the Group of Seven in 1920), that would normally have been addressed to an in-person audience of 150 or so, attracted a virtual audience of 3,700 people in 18 countries worldwide. A similar audience tuned in to hear Chief Curator Sarah Milroy on Canadian favourite Maud Lewis, so another lesson was learned to take forward into post-pandemic strategic planning! And, on the strength of this, a series of free curatorial talks was launched to engage a new virtual audience and keep our existing audience and members entertained and enlightened.

Meanwhile, on the retail front, while the Gallery Shop could not function normally during periods of closure, our eShop sales saw a staggering 272 per cent increase. Likewise, on the publication front, the Curatorial department went into overdrive, working on publications in support of exhibitions by Jon Sasaki and Denyse Thomasos. An excerpt from the latter catalogue, *Denyse Thomasos: Odyssey*, was initially shared as an e-book—another first. Elsewhere, we launched our first McMichael Online Auction, which raised \$31,590, and followed it with the McMichael Makers' Market Online Auction, which raised a total of \$26,500.

The magnificent book published in 2020 to accompany the centenary exhibition of the Group of Seven, *A Like Vision: The Group of Seven & Tom Thomson*, has gone on to receive two important awards: the Canadian Museums Association’s Award of Outstanding Achievement in Research and a prestigious Silver Medal from the Independent Publisher Book Awards. That exhibition, plus the glorious survey of the McMichael’s Indigenous art, *Early Days*, have seen their runs extended through this year and into the next fiscal, to ensure that as many people as possible have the chance to visit in person. Meanwhile, what was to have been our “blockbuster” in 2020, *Uninvited: Canadian Women Artists in the Modern Moment*, will perform that same function, but is now opening a year later, in September 2021.

On the curatorial front in general, this was an exceptionally busy year—in the preparation of publications, in the management of our thriving touring exhibitions program, and, not least, in acquisitions. Indeed, this was something of a banner year for acquisitions—130 in all.

Our strategic determination to champion the art of Canada nationally and internationally achieved further success with our partnership with Google Arts & Culture: the McMichael’s Collection now rubs shoulders with some very prestigious international museums on the site and app. Meanwhile, a group of extremely significant loans, including major pieces by Lawren S. Harris and Franklin Carmichael, was made to the Schirn Kunsthalle Frankfurt, in support of a major international exhibition of the Group of Seven there—the first such show since *Painting Canada* in 2011–12.

On the Canadian front, the McMichael collaborated with *Canadian Geographic* on a “Special Interest Publication” celebrating the Group of Seven centenary, with an essay by me featuring the McMichael Collection exclusively. I was particularly honoured to be nominated as a Fellow of the Canadian Geographic Society.

Finally, in this challenging but triumphantly award-strewn year, joyful congratulations must go to our excellent Chief Curator and colleague, Sarah Milroy, who was awarded the Order of Canada for her services to the arts.



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

Letter from the Chair of the Board of Trustees

In July 2020, I joined the McMichael Canadian Art Collection as its new Chair. First and foremost, I must immediately commend my predecessor, Andrew W. Dunn, for his leadership over his term as Chair and as Trustee before that, and the Board that he chaired for their excellent governance. Andrew's tenure as Chair has seen a remarkable transformation at the Gallery, and full credit must go to him and his Board for effecting a truly inspiring change—a bubbling sense of positivity that everyone who loves the Gallery can observe and feel excited about.

2020–21 may well go down in the McMichael's long history as one of its most challenging years, thanks to the pandemic that engulfed the world in March of that year and still rages, but my own transition to the Chairmanship role was made considerably easier thanks to the previous Board's record of diligence, and to the outstanding professionalism of the excellent team at the Gallery, headed by Executive Director Ian DeJardin, and to the generous support of the Province. The McMichael has been in safe hands through these difficult times.

I arrived at a time when the Gallery faced other significant challenges. With several Trustee terms coming to a close within a short timespan, the Board was entering one of its periodic moments of turnover and renewal. It was both a relief and a pleasure to be able to welcome eight new Trustees over the course of a few short months, bringing new faces and new skillsets to the table as the Gallery looks ahead to a truly exciting future, heralded by the arrival of visionary plans for both the Gallery and its landscape.

The Gallery was closed for six-and-a-half out of the twelve months of this last year; and even when able to open to the public, rigorous public health protocols and strict control of visitor numbers were, of course, in place. The health and safety of staff, volunteers and – when allowed in - visitors took priority. Throughout the year, all staff who could do so worked from home, while a small, dedicated team, mainly in Security and Operations, maintained and protected the empty building. Meanwhile, the world shifted to 'virtual' and business was conducted on flat screens, which, while frustrating at times, was nonetheless an invaluable lifeline to normality.

And, as Ian describes in his introductory letter, there have been positives also. Nearly 7,500 virtual school program participants testify to the Creative Learning Department's success in adapting to the new conditions, as does the encouraging fact that nearly 8,500 people, many from outside Canada, streamed our curatorial talks online. Tours of exhibitions could not take place in person; but virtual tours took off, with nearly 5,000 participants. The Moonlight Gala could not happen; but an Online Art Auction and an Online Makers' Market could, and together raised over \$58,000 for the Gallery. The eShop blossomed while the physical shop had to be closed; and the Gallery's presence on social media became ever more relevant in elevating brand exposure. Much of this experience will feed into the Gallery's strategic planning going forward.

I feel enormously privileged to have joined the McMichael as we, with the support of the Province, and in step with our colleagues across the sector, move forward into an era of recovery and renewal. We have big plans: watch this space.



Andy Pringle
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, awards and events over the past year:

26,829 visitors and 22,177 virtual program attendees, including travel and leisure groups
7,245 individual members
7,418 virtual school program participants
4,594 virtual exhibition tour participants
7,737 virtual curatorial talk participants, including 678 from outside of Canada
McMichael Chief Curator Sarah Milroy appointed to the Order of Canada
More than 940,000 website visits, including a 17 per cent increase in new visitor traffic
21,128 Instagram followers, a 42 per cent increase over fiscal 2020
\$31,590 raised with first McMichael Online Auction
\$26,500 raised with first McMichael Makers' Market Online Auction
1 publication produced
3,732 volunteer hours

McMichael Publications

The McMichael Canadian Art Collection produced one publication this past year, an official companion to the exhibition *"A Like Vision": The Group of Seven at 100*. Both the publication and the exhibition celebrate the centenary of the Group of Seven's debut exhibition in 1920 at the Art Gallery of Toronto (now the Art Gallery of Ontario). 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.

A Like Vision: The Group of Seven & Tom Thomson

Edited by Ian Dejardin and Sarah Milroy

Published by McMichael Canadian Art Collection and Goose Lane Editions

Printed November 3, 2020

A Like Vision is a lavish celebration of the legacy of Tom Thomson and the Group of Seven, Canada's canonical landscape painters. The Group's depiction of the rugged beauty of the Canadian landscape—from the coastal mountains of British Columbia to the north shore of Lake Superior, the villages of rural Quebec, and the rocky, windswept coves of Newfoundland—charged Canadians to experience their country in a bold new light and changed the face of Canadian art forever. Through their vigorous and expressive painterly style and vibrant colours, the Group of Seven significantly contributed to Canada's sense of autonomy and identity as a modern state in the aftermath of the First World War.

Featuring 300 full-colour images, *A Like Vision* includes a lead essay by Ian A.C. Dejardin, Executive

Director of the McMichael Canadian Art Collection, and contributions by a host of artists, curators, and writers. Among them are Indigenous art historian and curator Gerald McMaster, filmmaker Jennifer Baichwal, novelists David Macfarlane and Jane Urquhart, painters John Hartman and Robert Houle, and Inuk writer Tarralik Duffy.

100 years on from the Group's first exhibition in 1920, *A Like Vision* is both a chance to review the Group's legacy and a tribute to these giants of Canadian art and culture.

2020–21 Exhibitions

Exhibition Program

The McMichael Canadian Art Collection stands alone as the only publicly funded fine art gallery in the nation that focuses exclusively on Canadian and Indigenous art, 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 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

"A Like Vision": The Group of Seven at 100

January 25, 2020 to September 6, 2022

Curated by McMichael Executive Director Ian A.C. DeJardin

Note: This exhibition has been extended due to COVID-19, and the exhibition closing date may shift as a result.

On May 7, 1920, a group of artists calling themselves the Group of Seven mounted their first formal exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario). Approximately 2,000 visitors passed through the doors during the exhibition's three-week run. Of the more than 120 paintings on view, only six sold. "Seven Painters Show Some Excellent Work" read the headline in Toronto's *Daily Star* newspaper, reflecting the moderate opinion of most critics. In a letter to his mother, painter A.Y. Jackson wrote that the exhibition was "attracting quite a lot of attention even if it is not understood."

In commemoration of the centenary of that first exhibition, the McMichael Canadian Art Collection presents a landmark exhibition of the group's finest pieces from the McMichael's permanent collection entitled "*A Like Vision": The Group of Seven at 100*, which opened on January 25, 2020. The exhibition of more than 280 artworks spans five galleries and features beloved masterpieces by every member of the Group, including A.Y. Jackson's haunting *First Snow, Algoma* (1919/20), Franklin Carmichael's autumnal symphony *October Gold* (1922), and Lawren S. Harris's magisterial *Mount Robson* (1929). Alongside these masterworks are lesser-known pieces by the Group, including a series of humorous and impressionistic sketches by Arthur Lismer, many depicting his fellow artists, and Lawren S. Harris's unassuming *Montreal River* (c. 1920), the first work acquired by Robert and Signe McMichael in 1955.

“The Group of Seven not only translated what they saw into a vivid visual language of their own,” says Ian A.C. DeJardin, Executive Director of the McMichael, “but also through that language they taught us to appreciate the natural beauty of Canada in all its vast scale and variety. Many Canadians continue to see the country through the Group’s eyes, and it is thrilling to have an occasion to share the breadth and richness of the McMichael’s Collection with visitors on this seminal anniversary.”

The exhibition has been financially assisted by the Ontario Cultural Attractions Fund, a program of the Government of Ontario through the Ministry of Heritage, Sport, Tourism and Culture Industries, administered by the Ontario Cultural Attractions Fund Corporation.

Tom Thomson

February 8, 2020 to September 5, 2022

Curated by McMichael Executive Director Ian A.C. DeJardin

Note: This exhibition has been extended due to COVID-19, and the exhibition closing date may shift as a result.

Tom Thomson is often wrongly assumed to have been a member of the Group of Seven. He almost certainly would have been had he not died too soon. Although forever enshrined in Canadian legend as a young man—he was 39 when he died—he would in fact have been the second eldest of the Group, after J.E.H. MacDonald, but he found his artistic voice late. He worked as a commercial artist under MacDonald at Grip Ltd., and it was the older artist who encouraged him to take painting seriously.

Thomson travelled to Algonquin Park for the first time in 1912, returning every summer thereafter. His career as a serious artist really lasted only three or four years, hitting its stride in 1914, when Dr. James MacCallum made an offer (also made to A.Y. Jackson) to underwrite his living expenses. This generosity allowed Thomson to concentrate fully on his art, and he became one of the first artists to share a studio, with Jackson, in the newly built Studio Building in January 1914. Later, he moved into the wooden shack nearby (now reconstructed at the McMichael), where he was to spend his winters painting.

By the end of 1914, Thomson was beginning to disconcert the much more experienced Jackson with the brilliance of his oil sketches, and over the next couple of years, he electrified his friends with hundreds of those dazzling sketches, while producing a handful of large-scale works that have become Canadian icons.

Despite his considerable reputation as an outdoorsman, canoeist, and Algonquin guide, Thomson drowned in Canoe Lake in July 1917, in circumstances that have remained mysterious ever since. His loss was a true tragedy for Canadian art and was keenly felt by his friends, but his influence proved fundamental to the founding of the Group of Seven in 1920.

Early Days: Indigenous Art at the McMichael

November 28, 2020 to August 15, 2021

Curated by McMichael Chief Curator Sarah Milroy

Note: This exhibition was extended due to COVID-19.

From its beginnings, the McMichael has had a long and proud history of collecting Indigenous art. With more than 1,500 works ranging from eighteenth-century ceremonial regalia, to Northwest Coast

ceremonial masks and rattles, to beadwork and baskets made for trade with settlers, to works by the vanguard of artists coming of age in the '60s, '70s and '80s—among them Robert Houle, Carl Beam, Norval Morrisseau, Alex Janvier, Greg Staats, Faye HeavyShield and Shelly Niro—and onward to leading contemporary Indigenous artists, among them Kent Monkman, Meryl McMaster and Rebecca Belmore. As well, the exhibition included a remarkable selection of contemporary Inuit drawings, promised gifts from the collection of Chris Bredt and Jamie Cameron. *Early Days: Indigenous Art at the McMichael* gathered these remarkable artworks together, and the stories that go with them, in a nine-month celebration of these powerful legacies. The show included a number of powerful and significant recent acquisitions reflecting the diversity and vitality of Indigenous art in Canada today.

Special Exhibitions

Walter J. Phillips: At the Lake

February 15 to October 12, 2020

Guest curated by Sophie Lavoie, Curator at The Muse: Douglas Family Art Centre in Kenora, ON

Note: This exhibition was extended due to COVID-19.

This special presentation of works on paper by the Canadian painter and printmaker Walter J. Phillips (1884–1963) explores the artist's artistic response to Ontario's Lake of the Woods region. Phillips was born in England and moved with his family to Canada in 1913, settling in Winnipeg. From 1914 to 1923, the family spent their summers at the Lake of the Woods, and the experiences that Phillips had there grounded his sense of belonging to his new home. In time, he would create works of quiet subtlety and serenity, capturing the unique topography of the region and its shifting moods and gracefully combining the graphic languages of Japanese printmaking and the British art and crafts style.

Phillips left Winnipeg for Banff in 1940. For the next 20 years, he taught at the Institute of Technology and Art in Calgary and at the Banff School of Fine Arts, where he was instrumental in the founding of the visual arts program. During these years, he would come to focus more on painting in watercolour; he did not produce any more prints after 1952. With fading vision, Phillips moved to Victoria with his wife, Gladys, in 1960, where he died in 1963.

Phillips remains best known as a master and pioneer of the Canadian woodblock print, but the pinnacle of his technical achievement in this medium was inspired by his time spent in the distinctive Precambrian Shield landscape of northwestern Ontario. This subject represents a significant portion of Phillips's life's work and was gathered here for the first time.

The exhibition celebrated the talent of the artist and the beauty of the Lake of the Woods region, as well as the generosity of Bryce and Nicki Douglas, whose collection of Phillips's works on paper formed the nucleus of this show. The exhibition also celebrated their founding gift to The Muse: Lake of the Woods Museum & Douglas Family Art Centre in Kenora, ON. It was guest curated by Sophie Lavoie, Curator of the Douglas Family Art Centre.

Brenda Draney

March 7 to October 25, 2020

Guest curated by Laurel Saint-Pierre

Note: This exhibition was extended due to COVID-19.

Brenda Draney's paintings, with their gestural mark making and wide expanses of canvas, present fragmented narratives that stem from her personal history as a Cree woman, living in northern Alberta. A story, Draney asserts, is as much about what is left out as what is included, and her approach to painting—to record not what she sees, but what she remembers she has seen, felt, or experienced—both allows for and acknowledges subjectivity. Draney is interested in what you don't say or can't quite articulate, and, like memories themselves, her canvases contain a constellation of elements that come together to form a picture. They are at once insistent and dreamlike. This exhibition included earlier paintings from as early as 2009 together with a new body of work created in response to her childhood encounters with settler landscape art, in particular the iconic work *White Pine*, 1957, by A.J. Casson, from the McMichael's collection.

John Hartman: Many Lives Mark This Place

March 7 to November 1, 2020

Circulated by Woodstock Art Gallery

Note: This exhibition was extended due to COVID-19.

In 2014, Ontario-based painter and printmaker John Hartman (b. 1950) embarked on a project to capture the intimate relationship between more than 30 leading Canadian authors and the places that inspire them. Hartman's diverse roster of subjects included writers Esi Edugyan, Ruth Ozeki, M.G. Vassanji, Thomas King, Lisa Moore, Neil Bissoondath, Susan Swan and David Macfarlane. The result was a body of large-format portrait paintings that celebrate the richness of Canada's literary fabric. The McMichael was pleased to debut *John Hartman: Many Lives Mark This Place*, a special exhibition celebrating the artist's efforts organized by the Woodstock Art Gallery.

Many Lives Mark This Place featured approximately 30 large-scale paintings from Hartman's portraits series and a selection of large landscape paintings that showcase the artist's recognized skill for depicting nature. Through powerfully uniting the parallel fields of literature and visual art, Hartman underscores our collective desire to take inspiration and celebrate Canada from coast-to-coast-to-coast. The portraits speak to the power of the imagination in experiencing—physically, emotionally and philosophically—the diverse landscapes of our country and the stories that they hold. An accompanying exhibition catalogue is available at the Gallery Shop and features colour plate reproductions paired with written responses by each of Hartman's subjects.

Uprising: The Power of Mother Earth

Christi Belcourt—A Retrospective with Isaac Murdoch

October 24, 2020 to April 19, 2021

Curated by McMichael Chief Curator Sarah Milroy

Note: This exhibition was extended due to COVID-19.

Uprising: The Power of Mother Earth, co-produced by the Thunder Bay Art Gallery and Carleton University Art Gallery, was the first retrospective of Christi Belcourt's work and spanned more than 25 years of her art-making career. The exhibition traced her practice from its beginnings in the early 1990s to the present and concluded with recent works made collaboratively with Isaac Murdoch, an Anishinaabe knowledge keeper and emerging visual artist. *Uprising: The Power of Mother Earth* brought together more than 30 major Belcourt paintings on loan from numerous private and public collections, including the National Gallery of Canada, Wabano Centre for Aboriginal Health, the Art Gallery of

Ontario, the Canadian Museum of History, Thunder Bay Art Gallery, and Crown-Indigenous Relations and Northern Affairs Canada. The exhibition also included a selection of Murdoch's iconic works, which have been featured prominently on the front lines of the Indigenous resistance movement against resource extraction. Together, these two artists produce powerful images that champion the restoration of balance between all living beings and the natural world, reflecting the deep traditions of Indigenous culture.

Touring Exhibitions

[On view or opened between April 1, 2020 and March 31, 2021.]

Incoming:

John Hartman: Many Lives Mark this Place

Organized and circulated by the Woodstock Art Gallery

Presented at the McMichael from March 7 to November 1, 2020

Uprising: The Power of Mother Earth/Christi Belcourt–A Retrospective with Isaac Murdoch

Organized and circulated by the Thunder Bay Art Gallery and Carleton University Art Gallery

Presented at the McMichael from October 24, 2020 to April 19, 2021

Outgoing:

Into the Light: Lionel LeMoine FitzGerald

Organized and circulated by the McMichael in partnership with the Winnipeg Art Gallery

Presented at the Winnipeg Art Gallery from April 4, 2020 to September 7, 2020

Maud Lewis

Organized and circulated by the McMichael

Presented at the Thunder Bay Art Gallery from October 22, 2020 to January 3, 2021; The Muse: Lake of the Woods Museum & Douglas Family Art Centre (Kenora, ON) from January 29 to May 1, 2021.

[Future venues: Glenbow Museum (Calgary, AB) from May 29 to August 29, 2021; Art Gallery of Hamilton from September 18, 2021 to January 8, 2022; Art Gallery of Alberta (Edmonton, AB) from February 18 to May 29, 2022; Art Gallery of Greater Victoria (Victoria, BC) from June 18 to October 16, 2022; and Art Gallery of Nova Scotia (Halifax, NS) from November 2022 to April 2023]

Outgoing Loans

Ontario

Ottawa

Canada and Impressionism: New Horizons

National Gallery of Canada

Toured from July to November 2019 to Kunsthalle München (Munich), Germany; from January to March 2020 to Fondation de l'Hermitage, Lausanne, Switzerland; and from September 2020 to January 2021 to Musée Fabre, Montpellier, France.

On show at the National Gallery of Canada from February 2021 to June 2022.

One painting by Lawren S. Harris and two paintings by Helen McNicoll.

Brockville

Painting Picnic with Prudence Heward

Brockville Museum

Toured from July 21 to October 30, 2020.

Two drawings and one painting by A.Y. Jackson.

British Columbia

Whistler

Emily Carr: Fresh Seeing—French Modernism and the West Coast

Audain Art Museum

On show at the Audain Art Museum from September 21, 2019 to January 19, 2020.

Toured from February 29 to March 13, 2020 to Beaverbrook Art Gallery; and from October 22, 2020 to January 24, 2021 to Royal British Columbia Museum.

Five paintings and one watercolour by Emily Carr.

Kelowna

Northern Pine: Watercolours and Drawings by the Group of Seven from the McMichael Canadian Art Collection

Kelowna Art Gallery

October 24, 2020 to March 7, 2021.

Sixty-six works on paper by Franklin Carmichael, Lawren S. Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley.

Newfoundland

St. John's

Of Myths and Mountains

The Rooms

January 31 to September 27, 2020.

Twenty works by A.Y. Jackson, Lawren S. Harris, Arthur Lismer, George Pepper, and Kathleen Daly Pepper.

Alberta

Calgary

Dynamic Connections: Threads of Living Memory

Glenbow Museum

February 22, 2020 to October 31, 2021.

A wall hanging by Lucy Angoyuaq.

Ohio, USA

Toledo

Telling Stories: Resilience and Struggle in Contemporary Narrative Drawing

Toledo Museum of Art

November 21, 2020 to February 14, 2021.

One drawing by Annie Pootoogook.

International

Magnetic North: Imagining Canada in Painting 1910–1940

National Gallery of Canada, Art Gallery of Ontario

Toured from March to August 2021 to Schirn Kunsthalle Frankfurt, Germany, and touring from September 2021 to January 2022 to Kunsthall Rotterdam, Netherlands.

One painting by Franklin Carmichael, two paintings by Emily Carr, two paintings by Lawren S. Harris, one painting by A.Y. Jackson, one painting by Arthur Lismer, two paintings by J.E.H. MacDonald, three paintings by Tom Thomson, and one painting by F.H. Varley.

Acquisitions to the Permanent Collection

The breadth and depth of the McMichael's permanent collection continued to grow in 2020–21, with more than 130 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.

Timothy Arqviq (1933–c. 1998)

Spirits with Walrus, c. 1988

stone with bone, ivory, and black and white inlay

21 × 26 × 11.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.1.A-B

Karoo Ashevak (1940–74)

Spirit Bird

whale bone and black inlay

46 × 33.5 × 10.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection
2019.7.2.A-B

Spirit

whale bone and inset antler with black inlay
31.8 × 65.3 × 14 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.3

Shaman, c. 1971

whale bone
46.5 × 39 × 30 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.4

Untitled (Spirit Head), early 1970s

whale bone, caribou antler, and black inlay
11 × 6.5 × 6.4 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.5.A-B

Bob Konana (1938–2013)

Shaman, 2005
stone with serpentine and black inlay
38.1 × 23 × 10.2 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.6

Don Maganak (b. 1947)

Helping Spirits, 1990
whale bone, ivory, and black inlay
29.2 × 52.1 × 18.4 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.7

Samuel Nahaulaituq (1923–1999)

Drum Dancer, 1992
stone with bone, antler, and black inlay
39.3 × 27 × 24.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection

2019.7.8.A-C

Luke Nuliyok (b. 1930)

Shaman, 1990

stone with ivory and black and white inlay

28 × 18 × 35.6 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.9

Maudie Okittuq (b. 1944)

Shaman

stone with white inlay

7 × 17.8 × 8.3 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.10

Healing, 1980

antler and sinew with applied paint

15.2 × 14.5 × 9.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.11.A-C

Uriash Puqiqnak (b. 1946)

Amayuquuq (Stealer of Children), 1995

stone and antler with white inlay and black paint

32 × 51.5 × 27 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.12.A-B

Joseph Suqslak (b. 1958)

Qiviuq, 1995

stone, sinew, ivory, and black inlay

31 × 16 × 28.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.13.A-D

Nelson Takkiruk (1930–99)

Devil, c. 1998

stone, antler, ivory, and black inlay

19.7 × 16.2 × 10.3 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection
2019.7.14.A-.C

Charlie Ugjuk (1931–98)

Bee, 1989

whale bone, antler, and horn

23.5 × 35.6 × 36.2 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.15

Whalebone Demon

whale bone, antler, and musk ox horn, with black and white inlay, on stone base

56.8 × 35 × 21 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.16.A-.C

Helping Spirit, 1988

stone, bone, and antler

27.3 × 30 × 33 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.17.A-.D

Flying Falcon Swooping Toward Prey, 1980s

serpentine, antler, and whale bone

27.5 × 34 × 25 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.18.A-.D

Judas Ullulaq (1937–99)

Sedna with Two Young

stone and antler with black inlay

17.5 × 27.5 × 8.6 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.19

Legend of Nanauquaq

whale bone and antler with black inlay

49 × 21 × 12.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.20

Fisherman Holding Spear and Lure

bone, antler, horn, ivory, stone, and sinew

20.2 × 18 × 20 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.21.A-C

Augustin Anaittuq (1935–92)

Caribou

antler and whalebone

8 × 26.5 × 7 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.22

Emily Illuitok (1943–2012)

Wolf Head Sculpture, c. 1990

wolf skull, bone, antler, and ivory, with strands of wolf fur or hair (?)

28 × 14 × 12 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.23

Nick Sikkuark (1943–2013)

Shaman Thinking About Animals, 1996

caribou leg bone, ivory, stone, fur, feather, and black paint

19.6 × 16 × 4.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.24

Shaman with Tail

antler and bone

18.2 × 12.5 × 12 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.25.A-B

Dancing Spirit

antler and whale bone

19.6 × 14 × 7.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.26.A-B

Flying Spirit, 1982

caribou antler, bone, hide, strands of hair, and stone

31.5 × 30 × 29 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.27.A-B

Various artists

Collection of printed fabric samples from the West Baffin Eskimo Cooperative, 1967

printed linen and canvas

dimensions variable

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.28

Elisapee Ishulutaq (1925–2018)

At the Lake, 1998

woven wool tapestry on a cotton warp

107.5 × 149.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.29

Inuit Ways, 1979

woven wool tapestry on a cotton warp

166.5 × 149.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.30

My Imaginary Bird, 1985

woven wool tapestry on a cotton warp

146 × 194 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.32

Test of Strength, 2004

woven wool tapestry on a cotton warp

63.5 × 110.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection

2019.7.52

Family Travelling, 2004

woven wool tapestry on a cotton warp
65.4 × 104.1 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.53

Ball Game, 2004
woven wool tapestry on a cotton warp
84.8 × 109 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.54

Winter Games, 2004
woven wool tapestry on a cotton warp
88 × 106.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.65

Malaya Akulukjuk (1912 or 1915–95)

Bird Spirit, 1980
woven wool tapestry on a cotton warp
100.2 × 100.2 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.31

Exploring a Cave, 1979
woven wool tapestry on a cotton warp
74.9 × 86.7 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.33

Qaqqilutuk (Camp Site), 1995
woven wool tapestry on a cotton warp
109.5 × 146.7 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.34

Placing the Skin, 1981
woven wool tapestry on a cotton warp
98 × 113.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection
2019.7.35

Big Headed, 1995

woven wool tapestry on a cotton warp
66.7 × 54.6 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.36

Family

woven wool tapestry on a cotton warp
29.5 × 46.4 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.41

Carried Away by Two Birds, 1979

woven wool tapestry on a cotton warp
91 × 81.2 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.42

Sunrise at Tanaqaaq, 1988–1989

woven wool tapestry on a cotton warp
101.7 × 135.7 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.43

Iceberg Birds, 1995

woven wool tapestry on a cotton warp
98.1 × 129.8 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.44

Qavvik, 1995

woven wool tapestry on a cotton warp
64.5 × 75.6 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.45

Spring Breakup, 1995

woven wool tapestry on a cotton warp
102.2 × 133.4 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.46

Malaya's Story, 1981
woven wool tapestry on a cotton warp
245.1 × 111.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.50

Inukshuk Trail, 1995
woven wool tapestry on a cotton warp
115 × 147 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.67

Children at Summer Camp, 1980
woven wool tapestry on a cotton warp
142 × 99.2 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.69

Ananijasie Alikatuktuk (b. 1944)

Spirit of the Man, 2008
woven wool tapestry on a cotton warp
88.4 × 125.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.47

Becoming Human, 1990–1991
woven wool tapestry on a cotton warp
60 × 86.7 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.55

Eena Angamarlik

The Sun Dances, 1986–1987
woven wool tapestry on a cotton warp
101.5 × 116 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.48

Atungauja Eeseemailie (1923–88)

Two Traps, 1980
woven wool tapestry on a cotton warp
63.8 × 99.1 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.37

Ptarmigan Feeding, 1986–1987
woven wool tapestry on a cotton warp
75.8 × 125.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.49

Springtime Ptarmigan and Rabbits Feeding, 1985
woven wool tapestry on a cotton warp
56.2 × 135.3 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.66

Annie Kilabuk (1932–2005)

Cleaning Sealskins, 1998
woven wool tapestry on a cotton warp
80.5 × 111 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.38

Umiakluktu / Boating, 1979
woven wool tapestry on a cotton warp
108.2 × 187 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.68

Joel Maniapik (b. 1960)

Coming Up for Air, 1998
woven wool tapestry on a cotton warp
66.4 × 89.2 cm
Gift from the Christopher Bredt and Jamie Cameron Collection

McMichael Canadian Art Collection
2019.7.39

The Storyteller, 1985
woven wool tapestry on a cotton warp
125 × 146.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.57

Leena Akulukjuk (b. 1962)
Untitled — Hunter, 1979
woven wool tapestry on a cotton warp
48.9 × 36.8 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.40

Gyta Eeseemallie (b. 1955)
Antler Fighting, 1979
woven wool tapestry on a cotton warp
67 × 89 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.51

Ida Karpik (1939–2002)
Getting Caribou Meat, 1986–1987
woven wool tapestry on a cotton warp
87.5 × 119 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.56

Ekidluak Komoartuk (1923–93)
Geese Become Human, 1981
woven wool tapestry on a cotton warp
114 × 100.7 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.58

Annie Pitsiulak (b. 1950)
Beautiful Woman, 1979
woven wool tapestry on a cotton warp
83 × 87.5 cm

Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.59

Shaman Flying, 1984
woven wool tapestry on a cotton warp
96.9 × 100 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.60

Going Fishing, 1981
woven wool tapestry on a cotton warp
135.4 × 145 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.61

Andrew Karpik (b. 1964)
Heading Back, 1997
woven wool tapestry on a cotton warp
181 × 94.7 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.62

My Puppies, 1998
woven wool tapestry on a cotton warp
87 × 112.5 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.63

Annie Kilabuk (1932–2005)
Woman Creature, 1998
woven wool tapestry on a cotton warp
74.3 × 79.1 cm
Gift from the Christopher Bredt and Jamie Cameron Collection
McMichael Canadian Art Collection
2019.7.64

Clarence Gagnon (1881–1942)
Isola San Burano, Venice, 1906
etching on paper
sheet: 19.5 × 25 cm; image: 14.1 × 20.8 cm
Gift from Heather and Brian Ayer

McMichael Canadian Art Collection
2020.1.1

Granada, 1906
etching and aquatint on paper
sheet: 13.5 × 13.7 cm; image: 10 × 11.3 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.2

Rouen, 1906
etching on paper
sheet: 20.1 × 12.8 cm; image: 16.9 × 9.9 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.3

Tour de l'Horloge, Dinan, 1907
etching, drypoint and soft-ground etching on paper
sheet: 25.5 × 20.1 cm; image: 22 × 14.8 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.4

Mont-Saint-Michel, 1907
etching, soft-ground etching, drypoint and roulette on paper
sheet: 24.2 × 28.9 cm; image: 19.8 × 24.8 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.5

Rue à Caudebec-en-Caux, 1906
etching, drypoint and roulette on paper
sheet: 26.8 × 17.8 cm; image: 20.9 × 14.2 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.6

Old Windmill, Picardy, 1907
etching on paper
sheet: 30 × 26 cm; image: 24.2 × 19.2 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.7

Jardins du Grand Séminaire, Montréal, 1917

etching and drypoint on paper
sheet: 24.9 × 28 cm; image: 19.3 × 24.1 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.8

Porte de Bourgogne, Moret-sur-Loing, 1907
etching and drypoint on paper
sheet: 25.9 × 19.5 cm; image: 20.8 × 13.8 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.9

En novembre, 1906
etching, aquatint, roulette and drypoint on paper
sheet: 18.5 × 26.3 cm; image: 13.5 × 20.7 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.10

Moonlight, Venice, 1906
etching on paper
sheet: 20 × 12.4 cm; image: 17 × 10 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.11

Courtyard of San Gregorio, Venice, 1906
etching on paper
sheet: 19.5 × 18.4 cm; image: 15.8 × 15.8 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.12

Overhauling Fishing Boats, Saint-Malo, 1907
etching on paper
sheet: 26 × 18.1 cm; image: 20.7 × 13.9 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.13

Canal San Agostino, Venice, 1906
etching on paper
sheet: 25 × 19.1 cm; image: 20.8 × 14.8 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection

2020.1.14

Rue des Petits Degrés, Saint-Malo, 1907

etching on paper

sheet: 25.6 × 15.4 cm; image: 21.7 × 11.6 cm

Gift from Heather and Brian Ayer

McMichael Canadian Art Collection

2020.1.15

Porte du Jerzual, Dinan, 1909

etching, soft-ground etching and roulette on paper

sheet: 20.6 × 14.5 cm; image: 16.7 × 11.8 cm

Gift from Heather and Brian Ayer

McMichael Canadian Art Collection

2020.1.16

Rue à Nemours, 1907

etching and drypoint on paper

sheet: 26 × 18.1 cm; image: 20.7 × 13.9 cm

Gift from Heather and Brian Ayer

McMichael Canadian Art Collection

2020.1.17

Ripon Cathedral

etching on paper

sheet: 19.9 × 25.7 cm; image: 13.5 × 20.2 cm

Gift from Heather and Brian Ayer

McMichael Canadian Art Collection

2020.1.18

Luxembourg Gardens

etching, aquatint and roulette on paper

sheet: 22.1 × 16.5 cm; image: 13.6 × 9.8 cm

Gift from Heather and Brian Ayer

McMichael Canadian Art Collection

2020.1.19

L'Orage, 1907

etching and drypoint on paper

sheet: 18.4 × 22.1 cm; image: 14.9 × 17 cm

Gift from Heather and Brian Ayer

McMichael Canadian Art Collection

2020.1.20

Public Gardens, Venice, 1906

etching on paper

sheet: 20 × 12.7 cm; image: 16.8 × 9.7 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.21

Grand Canal, Venice
etching on paper
sheet: 23.4 × 29 cm; image: 18.7 × 25 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.22

La Salute, Venice, 1906
etching on paper
sheet: 25.7 × 12.6 cm; image: 20.9 × 10 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.23

Canal San Pietro, Venice
etching and drypoint on paper
sheet: 18.6 × 25.8 cm; image: 14.9 × 21.7 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.24

Rue des Cordeliers, Dinan, 1907
etching and drypoint on paper
sheet: 24.9 × 28.9 cm; image: 26.7 × 15.2 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.25

Rue à Pont-de-l'Arche, 1906
etching on paper
sheet: 26.5 × 18.2 cm; image: 20.8 × 14.1 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.26

Canal du Loing, Moret, 1908
etching on paper
sheet: 17.9 × 26.5 cm; image: 14.9 × 21.7 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.27

Old Windmill, Saint-Briac, 1908
etching on paper
sheet: 20.7 × 26.4 cm; image: 13.7 × 20.8 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.28

Oxen Ploughing, 1904
drypoint; etching and drypoint on paper
sheet: 11 × 19 cm; image: 7.4 × 13.8 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.29

Street, Moonlight, Pont-de-l'Arche, 1910
etching on paper
sheet: 20.2 × 15.2 cm; image: 16.2 × 12.4 cm
Gift from Heather and Brian Ayer
McMichael Canadian Art Collection
2020.1.30

Thoreau MacDonald (1901–89)

Miss Bowes' House, Thornhill, 1930
ink over graphite on paper
sheet: 25.6 × 29 cm; image: 15.2 × 19.2 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.1

Brampton Rd., 1930
ink over graphite on paper
sheet: 22 × 28.6 cm; image: 13.8 × 17.7 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.2

Deserted, 1930
ink over graphite on paper
sheet: 23 × 28.5 cm; image: 13.4 × 17.8 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.3

On the Dundas Rd., 1930
ink over graphite on paper

sheet: 22.9 × 29 cm; image: 13.8 × 17.8 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.4

Eady House, Thornhill, circa 1860, 1930
ink over graphite on paper
sheet: 25.7 × 29.2 cm; image: 17.1 × 22.7 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.5

At Islington., 1930
ink over graphite on paper
sheet: 24.2 × 29.1 cm; image: 13.9 × 17.8 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.6

Untitled, 1930
ink over graphite on paper
sheet: 24.3 × 29.3 cm; image: 14 × 17.8 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.7

Red & White House near Brampton, 1930
ink over graphite on paper
sheet: 23.2 × 29.5 cm; image: 14 × 17.8 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.8

Segar House, Thornhill, 1838, 1930
ink over graphite on paper
sheet: 24.1 × 29 cm; image: 16.4 × 24 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.9

Small House at Teston, 1930
ink over graphite on paper
sheet: 24.7 × 28.2 cm; image: 14.2 × 17.9 cm
Gift in fond memory of Judith Schwartz from her Estate
McMichael Canadian Art Collection
2020.3.10

Untitled, 1923

serigraph on paper

sheet: 27 × 22.4 cm; image: 14.7 × 13.4 cm

Gift in fond memory of Judith Schwartz from her Estate

McMichael Canadian Art Collection

2020.3.11

Jeneen Frei Njootli (b. 1988)

Ache, 2019

concrete, leather, ratchet straps, wolf fur and paw, sealant, suspended on a metal rod

88.9 × 308.6 × 12.7 cm

Purchase, BMO Financial Group, 2020

McMichael Canadian Art Collection

2020.4

Dana Claxton (b. 1959)

Headdress—Shadae, 2018

LED firebox with transmouted lightjet chromogenic transparency

152.4 × 101.6 cm

Purchase, BMO Financial Group, 2020

McMichael Canadian Art Collection

2020.5

Caroline Monnet (b. 1985)

We come in numbers, 2020

Tyvek sewn on fabric, wood

218.4 × 232.4 × 19.1 cm

Purchase, BMO Financial Group, 2020

McMichael Canadian Art Collection

2020.6

Nadia Myre (b. 1974)

Untitled (study for country where beavers, deers, elks and such beasts keep), 2019

ceramic, stainless wire

213 × 51 cm

Purchase, BMO Financial Group, 2020

McMichael Canadian Art Collection

2020.7

Brenda Draney (b. 1976)

Ribcage, 2020

oil on paper

56.6 × 76.9 cm

McMichael Canadian Art Collection

2020.8.1

Sleeping, 2020

oil on paper

56.6 × 76.9 cm

McMichael Canadian Art Collection

2020.8.2

Patriarch, 2020

oil on paper

56.6 × 77 cm

McMichael Canadian Art Collection

2020.8.3

Scott McFarland (b. 1975)

A Horse Drawn Hearse, Queen's Royal Tours, 174 Anne, Niagara on the Lake, Ontario, 2009 (from the Niagara series), 2009, printed 2011

inkjet print on paper, laid down

151.1 × 315 cm; framed: 155 × 319 cm

Gift of the artist

McMichael Canadian Art Collection

2020.9.1

Paddock (study from the Niagara series), 2009, printed 2011

inkjet print on paper, laid down

overall: 48.1 × 49.5 cm

Gift of the artist

McMichael Canadian Art Collection

2020.9.2.1

Feeder (study from the Niagara series), 2009, printed 2011

inkjet print on paper, laid down

overall: 48.2 × 49.3 cm

Gift of the artist

McMichael Canadian Art Collection

2020.9.2.2

Annie (study from the Niagara series), 2009, printed 2011

inkjet print on paper, laid down

overall: 48.2 × 49.4 cm

Gift of the artist

McMichael Canadian Art Collection

2020.9.2.3

Marquee (study from the Niagara series), 2009, printed 2011

inkjet print on paper, laid down

overall: 48.2 × 49.3 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.4

Tractor (study from the Niagara series), 2009, printed 2011
inkjet print on paper, laid down
overall: 48.2 × 49.3 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.5

Model T (study from the Niagara series), 2009, printed 2011
inkjet print on paper, laid down
overall: 48.1 × 49.4 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.6

Net (study from the Niagara series), 2009, printed 2011
inkjet print on paper, laid down
overall: 48.2 × 49.3 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.7

Snowman (study from the Niagara series), 2009, printed 2011
inkjet print on paper, laid down
overall: 48.1 × 49.4 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.8

Gate (study from the Niagara series), 2009, printed 2011
inkjet print on paper, laid down
overall: 48 × 49.3 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.9

Trampolines (study from the Niagara series), 2009, printed 2011
inkjet print on paper, laid down
overall: 47.8 × 49.6 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.10

House (study from the Niagara series), 2009, printed 2011
inkjet print on paper, laid down
overall: 48.1 × 49.3 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.11

Branches (study from the Niagara series), 2009, printed 2011
inkjet print on paper, laid down
overall: 48.1 × 49.3 cm
Gift of the artist
McMichael Canadian Art Collection
2020.9.2.12

Lawrence Paul Yuxweluptun (b. 1957)
New Climate Landscape (Northwest Coast Climate Change), 2019
acrylic on canvas
193 × 243.8 cm
Purchase, BMO Financial Group, 2020
McMichael Canadian Art Collection
2020.10

L.L. FitzGerald (1890–1956)
Jug on Windowsill, 1940
linocut on paper
sheet: 23 × 15.6 cm; image: 16.8 × 8.8 cm
Gift of Michael Parke-Taylor in honour of Ian A.C. Dejardin and Sarah Milroy
McMichael Canadian Art Collection
2020.11

Composition, 1951
oil on panel
15.2 × 20.3 cm
Gift of Robert and Margaret Hucal
McMichael Canadian Art Collection
2021.1

Meryl McMaster (b. 1988)
Between the Start of Things and the End of Things I–III, 2019, printed 2020
digital C-prints on Fuji Crystal Archive Luster paper
each panel: 101.6 × 152.4 cm
Gift of the artist
McMichael Canadian Art Collection

2020.12.A-.C

Tim Gardner (b. 1973)

Man Walking Home, 2019

watercolour on paper

sheet: 33.2 × 42 cm; image: 30.7 × 39.5 cm

Anonymous gift

McMichael Canadian Art Collection

2020.13

Frank Johnston (1888–1949)

Decorated mantel from the Johnston cabin near Parry Sound, 1940s

painted wood

5.5 × 155 × 20.8 cm

Gift in honour of Dorothy Garfin

McMichael Canadian Art Collection

2020.14.1

Decorated stair rail from the Johnston cabin near Parry Sound, 1940s

painted wood

from top rail to bottom rail: 87 cm; top rail: 10.2 × 5.1 × 207 cm; bottom rail: 22.9 × 5.1 × 362 cm; post:

120 × 10.2 cm diameter

Gift in honour of Dorothy Garfin

McMichael Canadian Art Collection

2020.14.2

Pierre Dorion (b. 1959)

Intérieur II, 2019

oil on linen

182.9 × 137.2 cm

Gift of the artist

McMichael Canadian Art Collection

2020.15

Kent Monkman (b. 1965)

Miss Chief's Tipi Dress (Red) and Headdress, 2019

dress: acrylic on canvas with wooden dowels, supported by a hoop-skirt petticoat; headdress: turkey feathers and sequined fabric

dress: 182.9 × 193 cm diameter (72 × 76 in.); headdress: 66 × 24 cm (26 x 9 7/16 in.)

Anonymous gift

McMichael Canadian Art Collection

2020.16.A-.C

Programs and Special Events

In fiscal 2021, the restrictions related to the COVID-19 pandemic have offered a unique opportunity to review our programming and delivery formats.

Within a few months, the department successfully moved to the virtual format, allowing our visitors to access current gallery exhibitions as well as various public and school programs online. During this period, the staff worked exclusively from home, with the exception of the *Virtual ArtVenture Summer Camp* team, who coordinated the program from the Gallery.

The short break from the lockdowns allowed the team to partially resume in-person operations. Several adult art and mental health workshops, as well as some children programs, were offered between July and November 2020. All the programs strictly followed Public Health guidelines that limited the number of participants and enforced social-distancing rules.

While the virtual programs delivery could seem to be a temporary solution to be discarded in the post-COVID-19 world, the Creative Learning department sees the continuation of these programs as an exceptional opportunity to reach audiences well beyond the GTA region. We have already observed that our virtual tours have around 20 per cent of participants coming from outside of Canada. A similar trend can be found in our virtual adult art classes, with participants joining from other southern Ontario locations and the United States, as well as with virtual curatorial talks that reach a worldwide audience.

In fiscal 2021, the first two quarters were also marked by the Auditor General's Value-for-Money Audit of Museums and Galleries, aggravated by limited access to the database while working remotely. Several hours were devoted to retrieving of the information and compiling the data.

In the end, despite the intensive work of the team, the fiscal 2021 department operations resulted in a huge revenue loss due to the repeated lockdowns and the strict following of Public Health guidelines that limited the number of participants, while increasing working time to include necessary additional cleaning and sanitization.

On the positive side, these troubled times provided the Creative Learning department with an opportunity to move successfully into the virtual programming territory and reassess various public and school programs.

1. CREATIVE LEARNING

The school visitations during this period were strongly affected by the COVID-19 pandemic and successive lockdowns. To address the needs of struggling schools, the Creative Learning team developed a series of virtual synchronous and asynchronous programs that were offered as early as May 2020. This enormous effort of the team to learn new technology, develop quality programs and properly train educators and docents resulted in 7,418 virtual school visitations and 4,594 virtual exhibition tour participants. The virtual exhibition tours allowed free access to the McMichael's art collections. In total, 21 individual virtual school programs and five virtual public tours, which included 83 videos and 25 PowerPoint presentations, were carried out.

REGULAR VIRTUAL SCHOOL PROGRAMS

- *Virtual Colour Concepts*: reservations: 1, attendance: 55
- *Virtual Crossing the Line*: reservations: 3, attendance: 83
- *Virtual Landscape Studio*: reservations: 7, attendance: 310
- *Virtual Studio: Storytellers/ImageMakers*: reservations: 25, attendance: 1,148
- *Virtual Tour: Style Explorations: The Group of Seven*: reservations: 7, attendance: 193
- *Virtual Tour: Indigenous Art at the McMichael*: reservations: 9, attendance: 206
- *Virtual Tour: Style Explorations: Norval Morrisseau*: reservations: 15, attendance: 574

VIRTUAL SCHOOL EXHIBITION TOURS

Due to the relevance of the *Uprising: The Power of Mother Earth* exhibition to the school curriculum and increased interest and requests from secondary school teachers, the Creative Learning department developed an additional virtual school tour dedicated solely to this powerful exhibition. This tour was developed for students in Grade 7 through to Grade 12 and was popular throughout the country, with educators delivering this virtual tour to several schools in Saskatchewan.

- *Virtual School Exhibition Tour: Christi Belcourt's Uprising: The Power of Mother Earth*: reservations: 20, attendance: 1,167

CONNECTED NORTH

The Creative Learning department has continued to build our relationship with TakingITGlobal and Connected North. Virtual program delivery to schools in the North was very much affected by COVID-19, as the Creative Learning Department was not able to deliver materials to schools, as per usual. The Creative Learning department adapted by redeveloping two virtual programs, *Connected North: Group of Seven* and *Connected North: Mountains and Icebergs*, that can be delivered with simple materials such as pencil crayons and paper. This quick adjustment allowed the department to continue expanding our reach to schools in other provinces and territories.

After fulfilling our contractual obligation of delivering three programs free of charge, we are now invoicing TakingITGlobal for programs that are delivered.

- *Connected North: Group of Seven*: reservations: 2, attendance: 40
- *Connected North: Mountains and Icebergs*: reservations: 2, attendance: 44

FOOTPRINTS FOR OUR FUTURE

Offered in partnership with the York Region District School Board Outdoor Education Team and Eco-Schools, *Footprints for Our Future* is an outdoor education program which investigates the impact of humans on the environment through the lenses of scientific inquiry and Indigenous Traditional Knowledge. Targeting grade 6 and 7 students, the program is seeking to empower students to become active community leaders and environmental sustainability advocates.

In fiscal 2021, the program was moved online and adapted to virtual delivery via the production of several videos featuring Elder Shelley Charles; Ojibwe artist Don Chrétien; Humber College horticulturalist Lynn Short; and finally, the Monarch Nation team, who also provided each student with pollination plant seeds to grow and plant in the spring.

Throughout the fall and winter terms, 35 classes, consisting of 731 students, participated in the *Learning from the Land* nature appreciation program, and 32 classes, involving 752 students, engaged in one of the two studio programs offered: *Mapping Landscapes* or *Storytellers & ImageMakers*. To conclude the program, two separate virtual/live engagements were presented.

Due to reoccurring provincial lockdowns, in early March 2021, at the request of the York Region District School Board, the Creative Learning team redeveloped the resources to an asynchronous learning format.

Footprints: Learning from the Land: Reservations: 22, attendance: 731

Footprints: Mapping Landscapes: Reservations: 11, attendance: 362

Footprints: Storytellers & ImageMakers: Reservations: 14, attendance: 390

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

In fiscal 2021, this program was offered virtually at no cost to the York Region District School Board for students in grades 4 to 6 from the Performance Plus schools. To keep the class cohorts intact, the program was delivered to the entire classes, instead of the selected number of students, as done previously.

The new virtual format required a deep redevelopment of the program content and the organization of a final virtual celebration event, along with an online exhibition of student works. To allow for students to continue artmaking beyond program hours and from the comfort of home, the McMichael team created personalized art kits. The McMichael Volunteer Committee's members assisted with organizing and packing these art kits.

The new virtual format incorporated both live/virtual sessions with McMichael educators and asynchronous resources to help ease the delivery for teachers to continue the learning before and after the weekly sessions. The program was offered to eight York Region District School Board Performance Plus schools from February to April 2021, with students learning from their homeroom classes and later, during the lockdown, from their homes.

- In February and March 2021, 345 students from 17 classes participated in the program.
- *V.O.I.C.E.S.:* Reservations: 23, attendance: 1,966

TOTAL FOR SCHOOL PROGRAMS: Reservations: 161, attendance 7,418

TEACHERS' EVENT

In March 2021 we hosted our first Virtual Teacher's event for school teachers. With 37, registrations we reached teachers beyond our usual GTA audience, reaching teachers in Ottawa as well. The event was an opportunity to highlight McMichael for Schools Virtual Programs and provide teachers with a tour of the *Uprising: The Power of Mother Earth* exhibition. Many of the educators showed interest in the latter as a possible virtual program booking for their class.

- Teachers' Event: March 27, 2021. Registrations: 37, attendees: 19

ED FLASH

The Creative Learning department continued to develop and send the digital newsletter *EdFlash* throughout the 2020–21 school year. Staying sensitive to the COVID-19 closures in schools and taking into consideration the stress of teachers, our department worked closely with Communications to ensure appropriate timing and delivery of the newsletter. Creative Learning also developed a video highlighting the *Uprising: The Power of Mother Earth* exhibition and demonstrating a simple art project that teachers could complete with students. This video was inserted in *EdFlash*. Highlighting exhibitions with videos and images proved to be a successful way to draw teachers' attention to associated virtual school programs and resulted in school bookings.

April 2020 open rate: 51 per cent; click rate: 33 per cent

May 2020 open rate: 51 per cent; click rate: 29 per cent

June 2020 open rate: 45 per cent; click rate: 14 per cent

July 2020: N/A

August 2020: N/A

September 2020: N/A

October 2020 open rate: 54 per cent; click rate: 19 per cent

November 2020 open rate: 48 per cent; click rate: 29 per cent

December 2020 open rate: 45 per cent; click rate: 19 per cent

January 2021: N/A

February 2021 open rate: 54 per cent; click rate: 24 per cent

March 16, 2021 open rate: 52 per cent; click rate: 17 per cent

March 21, 2021 open rate: 51 per cent; click rate: four per cent

VIRTUAL PUBLIC TOURS

During the extensive gallery closure, virtual tours led by educators and volunteer docents became the only opportunity for the visitors to access the McMichael's art collection and exhibitions. The Creative Learning team developed and implemented virtual tours for the following exhibitions: "*A Like Vision*"; *The Group of Seven at 100*; *John Hartman: Many Lives Mark This Place*; *Brenda Draney*; *Uprising: The Power of Mother Earth*; and *Early Days: Indigenous Art at the McMichael*. Based on installation shots and images of key works, these interactive tours provided an occasion, not only to see the content of these shows, but also to engage in a meaningful conversation around them. We have received a great number of testimonials sharing appreciation of these programs.

Virtual Public Tours: Programs booked: 5, reservations: 215, attendance: 4,594

2. ARTVENTURE PROGRAMS (Children's Programs and Camps)

ARTVENTURE ONLINE

ArtVenture Online resources were developed in three categories: *Kid's Corner* for children five to seven years old; *Gallery Explorers* for ages eight to 12; and *Living with Art*, for children living with exceptionalities. These resources have also been promoted by the Ontario government through the *Learn at Home* website.

A total of 29 activities, including *Guided Viewing* videos and step-by-step *Art Making Workshops* delivered by PDF, were developed and posted online in fiscal 2021. The department also offered a competition for children around winter exhibitions entitled *ArtVenture Winter Challenge*. *ArtVenture Online* web pages received 24,686 views during fiscal 2021, and the special *ArtVenture Winter Challenge* received 1,667 views.

ARTVENTURE VIRTUAL CHILDREN'S PROGRAMS

Early in May 2020, the McMichael responded to the needs of children by offering two virtual artmaking workshop sessions per week.

- *ArtVenture Club*, May and June 2020 sessions: 11 participants

ARTVENTURE SUMMER CAMP IN PARTNERSHIP WITH MONARCH NATION

ArtVenture Summer Camps were offered virtually from July 6 to August 14, 2020, as six weekly sessions featuring three hours per day of programming. Themed around pollination gardens that campers were encouraged to establish at their own homes, this fantastic art and nature program was made possible by a partnership with the Monarch Nation. Thanks to this partnership, the *ArtVenture* team received and distributed more than 2,000 native plant seedlings to campers and planted extra plants on the Gallery grounds. The Monarch Nations educators also assisted the McMichael team by offering weekly nature talks to the campers and made sure that the nature appreciation content was accurate.

- *ArtVenture Summer Camp*, July and August 2020 sessions: 69 participants

WINTER BREAK VIRTUAL CAMP

Originally scheduled as an in-person engagement, the Winter Break Camp had to be rescheduled as a virtual camp due to the COVID-19 provincewide lockdown and subsequent Gallery closure that began in December 2020.

- *Winter Break Virtual Camp*, December 28 to 31, 2020, session, 9 am to 12:30 pm: 13 camper participants

SPRING BREAK CAMP (PREVIOUSLY MARCH BREAK CAMP)

Due to the continued provincewide lockdown, and the very specific school situation, the 2021 March Break was rescheduled to April 2021 and renamed Spring Break.

SATURDAYS AT THE McMICHAEL—IN-PERSON/VIRTUAL

Starting in September as an in-person program, these popular children's art classes had to revert in November 2020 to virtual delivery due to restrictions related to the COVID-19 pandemic.

- *Saturdays at the McMichael*, fall and winter sessions: 37 registrants

ARTVENTURE STORYTELLING CIRCLE

This program for children four to seven years old was offered at no cost on *Family Day* as an interactive storytelling session with simple artmaking activities. The theme of "Looking from your Window" introduced children to some of the most engaging artworks and encouraged them to look around for inspiration and discovery.

- *ArtVenture Storytelling Circle*, February 15, 2021: 48 participants

3. ADULT ART CLASSES

VIRTUAL ADULT ART CLASSES

With the gallery closure, all the adult art classes were immediately moved to the virtual format and were delivered over the Zoom platform, moderated initially by the art programs coordinator and later by trained volunteers. These classes were an immense success, allowing participants to enjoy interacting with their favourite instructors and with classmates at a time when socializing was limited. An overwhelming 90 per cent of these participants were older adults and seniors. The virtual format also allowed for us to bring some of the instructors from beyond the GTA. Similarly, a number of participants joined from other regions of Canada and abroad, mostly from United States.

- *Virtual Adult Art Classes*: five programs, 17 sessions: 92 classes, 257 registrants

IN-PERSON ADULT ART CLASSES

The brief break from the lockdowns and Gallery closures at the end of the summer allowed for the return of in-person classes.

- *In-person Adult Art Classes*: five programs, 43 registrants

ART & NATURE MEDITATIONS

Understanding the importance of social interaction in a safe outdoor environment, the McMichael offered three sessions of the popular *Art & Nature Meditations*. The adapted version of this program consisted of a virtual exhibition engagement, a meditative walk, and an art workshop.

- *Art & Nature Meditations*: three programs, 28 registrants

4. ADULT PUBLIC PROGRAMS (Speaker Series and Gallery Talks)

One of the great successes of fiscal 2021 resulted from moving the Gallery's public talks online. During this period, the McMichael's Creative Learning department collaborated closely with the Development department to offer seven live/virtual events that focused on current gallery exhibitions and publications.

Ranging in subject matter from well-recognized Canadian artists such as the Group of Seven, Tom Thomson and Maud Lewis to respected contemporary Indigenous artists Bonnie Devine and Christi Belcourt, and onward to celebrate Trinidadian-Canadian artist Denyse Thomasos' artistic practice, career, and historic contribution to BIPOC voices in Canadian art, these discussion panels were greatly attended by Canadian audiences as well as attendees from abroad. The series kicked off with a successful virtual presentation celebrating the centenary of the Group's founding with Ian Dejardin, Executive Director of the McMichael and curator of the exhibition "*A Like Vision: The Group of Seven at 100*", closing with a special musical performance by Bruce Cockburn. In total 7,737 visitors participated in these programs, with 678 joining from outside of Canada. To allow free access, these virtual events were offered at no cost, recorded, and eventually posted online.

5. FAMILY AND COMMUNITY PROGRAMS

During lockdowns, the Creative Learning team worked hard to provide meaningful engagement for the community through in-person events, when possible, as well as virtual initiatives.

CEREMONIAL GARDEN

The Ceremonial Garden, now named the Minokamik Garden, uniquely situated in the center of the McMichael Sculpture Garden, was planted in 2019 by local community members and school groups from the York Region District School Board. Created under the guidance of Elder Shelley Charles, Elder Advisor to the McMichael Creative Learning team, and Lynn Short from the Humber College Horticulture department, the garden became a place of volunteer engagement, a reprieve from provincial lockdowns, and an area for community celebration throughout the spring, summer and fall of 2020. Ten members from the McMichael Volunteer Committee helped extensively with garden cleanup and regular maintenance after an extended period of closure. The volunteers put a total of 78 hours into this project between June and October; they began at the garden and eventually branched out to other areas in need on the grounds. Staff and volunteers worked together to plant a total of 983 plants that were generously gifted by Monarch Nation to the Gallery grounds through its summer camp partnership.

In August 2020, the McMichael hosted *Flight of the Monarch Day* in partnership with Monarch Nation. Outdoor in-person family interpretive hikes, drop-in en plein air workshops and native plant workshops were offered by Lynn Short and McMichael educators throughout the day. An additional 68 plants were planted on the Gallery grounds by community members. The total number of participants was 81. In September, Lynn Short offered a plant harvesting workshop to thank the volunteers who helped with the garden over the summer months.

VIRTUAL EN PLEIN AIR COMPETITION, JULY 1 to AUGUST 23, 2020

In the time of travel restrictions and social distancing due to COVID-19, a personal and creative connection to nature has become even more important for health and well-being. Launched on July 6, 2020, in collaboration with Central Counties Tourism, the McMichael's annual *En Plein Air Competition* encouraged community artists to focus on nature and their relationship to it, from the safety of their home or through their closest neighbourhood. In response, the department received 121 wonderful submissions from artists across the country in three distinct categories: photography, works on canvas/panel, and works on paper. In the first step, 15 artists were shortlisted on August 31 in each category by a panel of jurors, and on September 19, 2020, 11 winners and three People's Choice awards were announced. Results can be accessed at <https://mcmichael.com/virtual-en-plein-air-exhibition/>

ALL THINGS WITH IMAGINATION, COMMUNITY EXHIBITION, SEPTEMBER 2020

All Things with Imagination was a competition launched back in January 2020 to celebrate the centenary of the Group of Seven's first exhibition. The artists were asked to creatively respond to Arthur Lismer's well-known quote: *Art is not in possession of those who can draw, write poems, make music or design buildings. It belongs to all those who can see their way through all things with imagination.* In total, 49 artists submitted their works in two categories: works on paper and works on canvas/panel. Shortlisted works were installed in the McMichael Community Gallery in September 2020, and on December 4, 2020, the jury identified seven winners whose works were posted on the McMichael's website at <https://mcmichael.com/event/all-things-with-imagination/>.

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 **29,385** Facebook followers, **21,128** Instagram followers, and **25,581** Twitter followers. The Instagram platform saw the greatest amount of growth, with followers growing by **42** per cent over the previous year. Given the highly visual nature of Instagram and its primacy among audiences aged 18–34 years, we anticipate this platform will continue to be a growth leader in engagement with the Gallery. Personal videos from the executive director and chief curator, as well as posts about the Group of Seven and Tom Thomson and historical posts about the history of the Gallery, 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 **941,752** website visits last year, along with a **17** per cent increase in new users visiting the website over the previous year, for a total of **754,009** new visitors, indicating that new audiences are visiting the Gallery online.

With the COVID-19 pandemic and related Gallery closures, the McMichael realized the need to increase its digital capabilities in order to serve audiences who are unable and/or unwilling to travel to the Gallery. The proven interest and high level of engagement from this audience has become clear through the enthusiastic response we've received to the digital programming offered during the pandemic closure.

Video Content on Digital Platforms

Between April 1, 2020 and March 31, 2021:

- We uploaded 80 videos to the McMichael YouTube channel
- Our videos on YouTube received 43,601 views
- Over 4,000 hours of McMichael YouTube video content was watched
- The McMichael YouTube channel gained 322 subscribers

The top 3 performing videos during this time were:

1. The Group of Seven at 100 Curatorial talk – 5,845 views
2. An Afternoon of Maud Lewis – 3,983 views
3. The Art of Canada - "Thunderbird with Inner Spirit" by Norval Morrisseau – 3,379 views

The videos that are uploaded to YouTube are also embedded on the McMichael's website and shared on McMichael's social media platforms. The following is a breakdown of where users most commonly viewed our videos:

- 52.1 per cent of videos were viewed on YouTube.com
- 47.9 per cent of videos were viewed on other platforms. Of these, 47 per cent were viewed on mcmichael.com, 14.6 per cent via Google search, 9.2 per cent on Facebook and 3.9 per cent on Instagram.

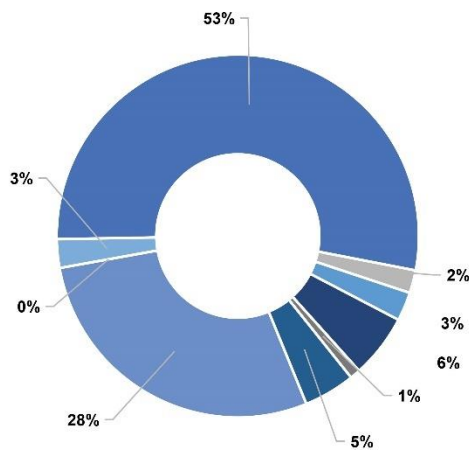
The McMichael looks to further implement video content in digital advertising initiatives.

ANALYSIS OF FINANCIAL AND OPERATIONAL PERFORMANCE

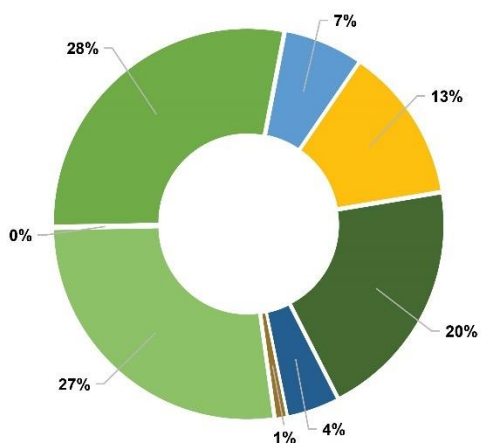
During fiscal 2020–21, the McMichael’s financial sustainability was challenged by the impact of the COVID-19 pandemic.

The COVID-19 pandemic significantly affected the number of visitors the McMichael was able to draw. Multiple closures, as mandated by the provincial government, and capacity restrictions, along with other measures, including physical distancing once open, all contributed to this impact on visitation. The significant decrease in the number of visitors and program participants led to a reduction in self-generated revenue to 29 per cent of the previous year. Even with the additional Government of Ontario support to ensure liquidity, a deficit of \$470,862 was recorded.

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.

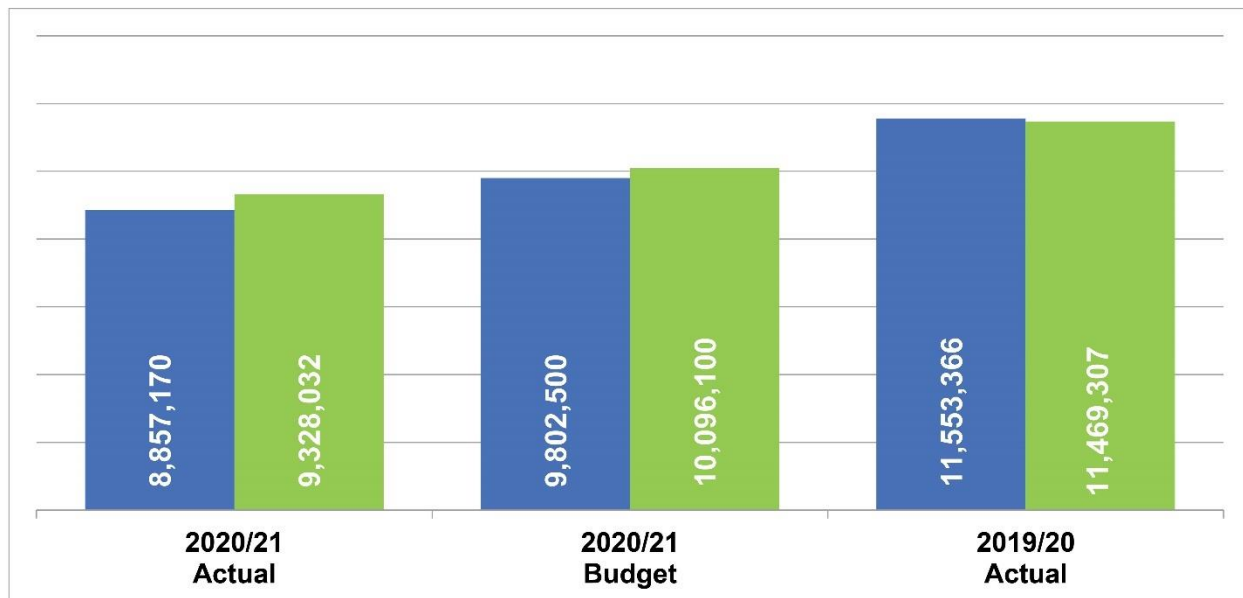


	2020/21 Actual	Percent of Total
Revenue		
Provincial Government Support	4,722,630	53%
Federal Government Support	180,383	2%
Admission Fees	227,642	3%
Contributed Revenue & Memberships	502,170	6%
Creative Programs Fees	82,101	1%
Retail Sales	405,453	5%
Amortization of Deferred Contributions Related to Capital Assets	2,510,977	28%
Gifts In Kind	-	0%
Other Revenue	225,814	3%



	2020/21 Actual	Percent of Total
Expenses		
Building Operation & Administration	2,638,650	28%
Fundraising, Donors & Membership Cultivation	610,906	7%
Marketing & Retail	1,195,999	13%
Exhibitions & Collection Management	1,873,780	20%
Creative Programs & Education	405,822	4%
Special Projects	91,898	1%
Amortization & Loss on Disposal of Capital Assets	2,510,977	27%
Gifts In Kind	-	0%

	2020/21 Actual	2020/21 Budget	2019/20 Actual
Revenue	8,857,170	9,802,500	11,553,366
Expenses	9,328,032	10,096,100	11,469,307



Key Metrics

	2020–21	2019–20	2018–19
Visitors			
General	26,736	84,949	70,724
Adult Groups	93	2,894	2,377
School Groups	-	31,368	32,107
Virtual Tours / Programs Participants (all visitor categories)	22,177	-	-
Total	49,006	119,211	105,208
Membership			
Individual Members	7,245	7,795	6,726
Memberships	4,724	5,026	4,338
Exhibitions			
From the Collection	3	4	5
Special Exhibitions	4	12	7
Touring	2	0	1
Total	9	16	13
Acquisitions			
Total	130	62	74

Conservation			
Major Treatments	4	6	8
Minor Treatments	193	308	73
Examinations	792	2,115	1,057
Collections Management			
Number of works receiving new images	542 (Collection)	57 (Collection) 23,307 (Cape Dorset Archive)	288
Rehoused and/or inventoried	139 (Collection, new acquisitions) 61 (Rotated out from “A Like Vision”)	62 (Collection, new acquisitions) 23,307 (Cape Dorset Archive)	74
Volunteers			
Volunteers—General	38	40	45
Volunteers—Docents	20	21	17
Volunteers—Youth team	70	56	36
Volunteers—Board of Trustees (including Directors-in-Training)	14	8	15
Volunteers—Foundation	20	17	16
Staff			
Full-time	41	40	36
Part-time	58	62	66
Total	99	102	102
FTE	56.8	68	68.1

ANALYSIS OF PERFORMANCE MEASURES

The McMichael’s strategic objectives as stated in the 2020–21 business plan are as follows and are guided by the 2012 Strategic Plan and the Artistic Vision of 2016. What follows 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	2020–2021 Result	2020–21 Target	2019–20 Result
Total Attendance	Total attendance 49,006 (26,829 visitors, 22,177 participants from virtual programs, virtual school groups, virtual public tours, virtual tour groups, and virtual curatorial talks)	41,700	119,211
<p>While annual attendance figures were much lower than projected due to multiple gallery closures, as a result of the COVID-19 pandemic, the McMichael developed opportunities for audiences to visit the Gallery virtually through virtual exhibition tours, classes, camps, workshops, curatorial talks, group tours, and other online public programs. The McMichael is committed to safely and responsibly boosting in-person attendance in the coming year by continuing timed-entry ticketing as long as it is necessary and following the health and safety measures as set by the provincial health guidelines, while continuing to engage audiences virtually and increase brand awareness nationally and internationally. The robust exhibition schedule, including exhibitions on women artists in Canada, will also be attractive to those audiences who are able to visit both in-person and online.</p>			
Numbers of followers and engagement across social media platforms	Facebook: 29,385 Instagram: 21,128 Twitter: 25,581	Facebook: 30,000 Instagram: 19,000 Twitter: 25,500	Facebook: 27,596 Instagram: 14,892 Twitter: 25,185
<p>The McMichael achieved 98 per cent of target growth on Facebook and slightly exceeded target growth on Twitter. The slow pace of growth on Facebook and Twitter may be attributed to changing algorithms which, on Facebook, deprioritize company pages over individual pages and,</p>			

on Twitter, regularly purge inactive bot followers. The Gallery achieved 111 per cent of targeted growth on Instagram, a 42 per cent increase over the prior fiscal results. Instagram remains the McMichael’s fastest- growing platform. In an effort to boost followers across all platforms, the Gallery is re-examining its social media content strategy, including use of the “stories” feature and has implemented a social media advertising strategy. The McMichael has devoted more resources to online engagement, due to both necessity and learnings gained through the COVID-19 pandemic. The Gallery is developing more video content for use online in areas including the website, in social posts and in social media advertising campaigns, and is also prioritizing popular Group of Seven, Tom Thomson, and archival content, as well as posts that trigger comments or conversation.

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

Performance Measure	2020–21 Result	2020–21 Target	2019–20 Result
Visitor Satisfaction	1,504 comments 98.7% positive	400 comments 94% positive	724 comments 91% positive
<p>Visitor comments achieved and exceeded the 2020–21 target despite closures throughout much of the fiscal year as a result of the COVID-19 pandemic. To continue to provide exemplary service, the McMichael will diversify the opportunities for visitors to give feedback, including through social media channels, and online through the Eventbrite system. Many of the negative comments were made in relation to technical difficulties resulting from the transition to online ticketing and general dissatisfaction over the provincially mandated closures. Many of the positive comments noted the excellence of the McMichael’s safety protocols during the intermediate reopening period.</p>			
Membership Growth	34% retention 0.87% conversion	50% retention 2% conversion	55% retention 2% conversion
<p>Membership growth was substantially affected this fiscal year and fell dramatically below retention targets for fiscal 2021, as the McMichael was closed for six-and-a-half months of the 12-month fiscal period due to the COVID-19 pandemic. Long-time supporting members continued to contribute to the McMichael through this period, showing 75 per cent retention. Despite extensive efforts of the staff to create online programming, lectures, and webinars, the impact on membership demonstrates the importance of the in-gallery experience. As the conversion rate is largely dependent on attendance, the COVID-19 pandemic-related closures and corresponding decrease in in-person attendance directly affected the conversion rate for fiscal 2021. As the McMichael reopens, we continue to recruit members through social media and community promotion, including e-newsletter communication, and we plan to launch a targeted digital marketing campaign to promote McMichael membership in fiscal 2022.</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 7,418 students participated in Virtual School Programs to discover curricular connections with the art of Canada;
- A total of nine exhibitions were mounted at the McMichael, including three exhibitions of work from the permanent collection, four special exhibitions on Canadian art, and two touring exhibitions on Canadian art;
- One publication, *A Like Vision: The Group of Seven & Tom Thomson*, was produced as a tribute to these iconic Canadian artists and it went on to receive two important awards: the Canadian Museums Award for Outstanding Achievement in Research and a prestigious Silver Medal from the Independent Publisher Book Awards;
- A total of five virtual exhibition tours ran through the fiscal year, featuring permanent collection exhibitions, special exhibitions, and touring exhibitions;
- A total of seven virtual curatorial and artist talks on Canadian art were held featuring 11 artists, writers, curators, and scholars;
- A total 130 acquisitions were made to the permanent collection of works of art with significance to all Canadians;
- A total of 7,737 participants engaged in public programs.

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

Performance Measure	2020–21 Result	2020–21 Target	2019–20 Result
Dollar-per-visitor revenue in the Gallery Shop	\$19.23	\$15.75	\$12.30
<p>Dollar-per-visitor revenue in the Gallery Shop exceeded targets for 2020–21 despite the Gallery’s closures due to COVID-19. The Gallery Shop and eShop were closed for the duration of the first quarter. During periods where the Gallery was open, the shop had limited capacity, maintaining six to eight visitors in the shop at one time. During these periods, the shop was open four days per week to align with the Gallery’s hours.</p> <p>Social media posts and promotion of exhibition catalogues during public curatorial talks had a direct impact on sales for 2020–2021. In particular, the <i>A Like Vision: The Group of Seven & Tom Thomson</i> book sold 574 books in the third quarter alone, and 739 copies over the third and fourth quarters combined. The eShop benefitted from promotion of online shopping, including the #shoplocal social media hashtag, with an increase of 262 per cent in sales over the prior fiscal year.</p>			
Percentage of administrative and operational costs, compared to total operating costs	12%	14%	13%

To minimize the impact of COVID-19 revenue loss, administrative expenses were kept to a minimum. The administrative expenses accounted for 12 per cent of all expenses, which is lower than the 14 per cent target and lower than previous year.

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

Performance Measure	2020–21 Result	2020–21 Target	2019-20 Result
Staff Turnover	1.8%	4.5%	4.2%
Staff turnover was much lower than projected, beating targets, as a result of the Gallery closures for six-and-a-half months due to the COVID-19 pandemic.			
Number of active volunteers, docents, and board members	164	175	162
The McMichael had a lower number of volunteers, docents, and board members than anticipated.			
Number of volunteer hours contributed by volunteers and docents	3,732	15,000	12,897
The number of volunteer and docent hours were reduced substantially due to a six-and-a-half month Gallery closure resulting from the COVID-19 pandemic. Throughout the pandemic, we continued to engage docents through virtual exhibition tours, which were made possible thanks to the dedication of those who generously give their time to the McMichael.			

RISK EVENTS

The COVID-19 pandemic-related closures, as well as continued impact from restrictions mandated by the province during periods when the Gallery was open, including limited capacity, timed-ticketing, and the need to reduce the days the Gallery was open in order to manage costs, significantly affected attendance and self-generated revenue during the 2020–21 fiscal year.

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

Andy Pringle, Chair, July 10, 2020 – July 9, 2023
John Crean, February 10, 2016 – April 11, 2022
George Dark, February 1, 2017 – June 24, 2023
Rosanna DeFrancesca, September 24, 2020 – September 23, 2023
Drew Fagan, July 23, 2020 – July 22, 2023
Debra Fenwick, June 25, 2020 – June 24, 2023
Heather Fullerton, July 2, 2020 – July 1, 2023
Maral Hasserjian, August 13, 2020 – August 12, 2023
Rand Lomas, March 25, 2020 – March 24, 2023
Karen McCleave, July 16, 2020 – July 15, 2023
Michelle Meneley, June 25, 2020 – June 24, 2023
Gillian Whitebread, March 21, 2018 – March 20, 2021
Sabrina Zuniga, June 11, 2020 – June 10, 2023

McMichael Canadian Art Foundation Board

Doug McDonald, Chair, June 2013 – June 2022
Mark Bursey, Vice-chair, March 2014 – June 2023
Laura Barclay, June 2020 – June 2023
Jordan Beallor, October 2014 – June 2021
Rudy Bianchi, June 2017 – June 2023
Rachel Blumenfeld, June 2015 – June 2021
Chris Bredt, June 2016 – June 2022
Robert Dunigan, June 2018 – June 2023
Bonnie Hurvitz, June 2018 – June 2023
Norma Kraay, June 2019 – June 2022
Paul Manias, March 2018 – June 2023
Michèle D. McCarthy, June 2015 – June 2022
Laura Mirabella, June 2020 – June 2023
Patrick Pelliccione, June 2020 – June 2023
Carl Spiess, June 2017 – June 2023

ANNUAL SUPPORTERS

With Gratitude

The McMichael acknowledges the following supporters for their contributions made between April 1, 2020, and March 31, 2021. Their generosity makes it possible to connect people with art, artists, and artmaking through exhibitions that explore Canada from coast-to-coast-to-coast and programs that engage people of all ages. Thank you for helping to keep the McMichael an extraordinary place to visit.

Government

Department of Canadian Heritage
Government of Ontario
Ministry of Heritage, Sport, Tourism and Culture Industries
Ontario Cultural Attractions Fund
Summer Experience Program
Young Canada Works

Corporations and Foundations

\$100,000 and above

Bank of Montreal
McMichael Canadian Art Foundation
Scotiabank

\$50,000 to \$99,999

Power Corporation of Canada
TD Bank

\$25,000 to \$49,999

Hal Jackman Foundation
Koerner Foundation
McMichael Volunteer Committee
Partners In Art
The Leonard and Gabryela Osin Foundation

\$10,000 to \$24,999

CIBC
Deloitte
Hatch Ltd.
Jackman Foundation
Laidlaw Foundation
Masters Gallery Ltd.
The Rand Alexander Lomas Family Foundation

The Sabourin Family Foundation
TransCanada Corporation

\$5,000 to \$9,999

Armland Management Inc.
Michelle Koerner Family Foundation
The Kololian Foundation
The Ouellette Family Foundation

\$1,000 to \$4,999

Jeanne Parkin Arts Management Ltd.
Patrick and Barbara Keenan Foundation
The Boiler Inspection & Insurance Co. of Canada
The Primrose Charitable Foundation
York University

\$100 to \$499

TELUS Corporation

Patrons Circle

\$100,000 and above

Cass Family Endowment Fund
Andrew and Valerie Pringle

\$50,000 to \$99,999

Andrew W. and Christine Dunn

\$10,000 to \$24,999

Christopher Bredt and Jamie Cameron
Catherine and Stephen Clark
Anthony R. Graham
Ron and Gillian Graham
Richard and Nancy Hamm
Michael Keilhauer
Greg Latremoille
Rand and Lynda Lomas
Karen McCleave
Noreen Taylor and David Staines
Eric Tripp and Maria Smith

\$5,000 to \$9,999

Anonymous
Robin and Malcolm Anthony
Laura Barclay
Jordan Beallor

Rachel Blumenfeld and Eric Pellow
Debra Campbell
Robert Dunigan and Robert McDonald
Anouchka Freybe and Scott Connell
Ron Giles
Carol Gray
Norma and Feite Kraay
Paul and Martha McLean
John Silverthorn
Carl and Jennifer Spiess
Dr. and Mrs. J.M. Stewart
Gillian Whitebread and Scott Spencer

\$2,500 to \$4,999

Doris Chan
Anita and Leon Lapidus
J. W. and Edith Lorimer
Estate of Dorothy St. Michael

\$1,000 to \$2,499

Deborah Barrett
Nani and Austin Beutel
Jessica Bradley
Susan Bright and Peter Rowlands
Pina D'Agostino
Marla David
Ian A.C. Dejardin
Robert Dowler and Lisanne Hill
Debra Fenwick
Penny and Jack Fenwick
Susan Finlayson
Susan Glass and Arni Thorsteinson
Gwendolyn R. Goodearle
David J. Grace
Brooke Hunter and Andrew Spence
Mark and Lorraine Inglis
John and Mary Kot
Nancy Lang
Hesty Leibtag
TBK Martin
Kathryn Minard
Laura Mirabella
Leighton Morgan
Lisa Pottie and Laurie Bryson
Beverly and Fred Schaeffer
Denny and Dennis Starritt

Danielle Vachon
Roger and Danielle Vaxhon
Terry West and Mark Defend

Women's Art Council

\$10,000 to \$24,999

Anne-Marie Canning
Nancy Coldham
Bonnie Hurvitz

\$5,000 to \$9,999

Tracy and Bruce Simpson

\$1,000 to \$2,499

Barbara Bellissimo
Susan Hodgkinson
Diana Janosik-Wronski
Jo-Anne Raynes
Cristina Rizzuto
Laura Rosati
Rose Savage
Shokheen Singh
Nalini Stewart

Individuals

\$500 to \$999

Anonymous
Susan Bennett
Arthur Bird
Andrea Boyd
Cecily and Robert Bradshaw
Mark Bursey and Jane Wells
David and Helen Eastaugh
Nancy Green
Maral Hasserjian
Ronald and Sherry Haynes
Judy Jarvis
John and Jane Kean
Claire Kennedy
Esther Lee
Doug McDonald and Sandra Roberts
Pat and Michelle Meneley
David Milne Jr. and Liliane Mabson

William and Gene Russell
Wayne Townsend and John Woolner

\$100 to \$499

Anonymous
Clive and Blair Allen
Peg Andrews
Cheryl and Guy Armstrong
Diana and Rick Basciano
Oliver and Rachel Beck
Leslie Bloom
Katharine and Kenneth Bocking
Anna Bortolus
Leonard Bosschart
Edward M. Bridge
Michael Broadhurst and Victoria Shen
William Burns and Maureen Donaher
Malcolm Burrows and Barbara Dick
John and Ellen Bush
Karen Butler
Vanessa Buttino
Barbara and Paul Cameron
Lillian Campbell
Mary and Jim Campbell
Laura Catz-Biro and Ben Biro
David and Susan Chong
Sally Chow
Nancy Clarke
Victoria and David Cleland
Roberta Clough
Harry Cohen and Judith Holzman
John Collings
Katherine Compagnoni
Mary G. Corcoran
Joanna and Alec Cram
Susan Crawford
Bernard J. Cummings
Greg and Helen Curran
Heather Davis
Ernesto De Ciccio
Janet Deisley
Brenda Dolick
Jenny Donnell
Martin Dooley
Ginette Dumont-Silk
Diana Dunlap and Paul Duckett

Bill Elleker and Patti Kirk
Drew Fagan and Kathleen Gallivan
Harriet Fear and David Taylor
Judith Fink
David Foster
Megan Gallagher
Eric Gam
Neil Garscadden
Kevin Gazley
Lawrence A. Gelberg
Sabrina Geremia and Ian Small
Leslie Gerlofs
Marilyn and David Gluskin
John Goldsmith
Robert Gorman and Larisa Farafontova
Jean Grieve and Mariana Arsenie
Cornelius Groenewegen
Robert Hacking
Valerie Hanselman
Pamela Hardie
Barbara Harris
Mary Henderson
Anthony Hendrie
Mary Hookey
William Horne and Elizabeth Parmeter
Warren J. Howard
Donald Edward and Diane Innes
Maryann Jefferies
Brian Johnston
Chris and Megan Jull
Stephanie Kazdan
Gretchen Kemsies
Lynda Kraar and Jaime Valentine
Yuri Alan Kula and Cynthia Ridge
Dana and Jonathan Lampe
Michael Ledgett
Audrey Lengyel and Albert Bisschop
Susan Levesque
Karen and Gary Levy
John Lord
Kenneth and Mary Lund
Sandra MacNaughton
Marnie Mancini and Tanya Tygesen
Hans Martin
Chari Martinez
Michèle D. McCarthy

Clayton McDonald
Nancy and John McFadyen
Peter and Jane McFarlane
Rosemary and Shaun McKaigue
Matthew and Moira McQueen
Catherine Merkley and Alistair Grieve
Barbara Mochalski
Catherine and John Molyneux
Sheila Moore
Sue Morris
Joseph M. Mulder
Ruth Murphy
Catherine and Bill Nelson
Karl Netten
Lynda Newmarch
Margaret Nightingale
Susan and Terry Noftall
Christopher Palin and Susan Middleton
Joseph Pare and Barbara Haynes
Gary and Kathy Parkinson
Penny Pattinson
Helen and Pamela Paul
Jarmila Pencikova and Josef Kursky
Susan Penwarden and Mark Smith
John and Maire Percy
Jillian Pivnick
Rhea Pretsell
Lynda Reid
Mario Ruggiero
Judy and Patrick Ryan
Nancy and Millet Salter
Michael and Karen Sanders
Adriano Savo
Michael and Lom Schelew
Donald and Mary Jane Scott
Rita Shefsky
Sheena Simons
Sandy Smith and Bernard Beard
Elizabeth Sodero
Michael and Melanie Southern
Leslie and Rolando Venturino
Eric and Holli Verkade
Janis and Brian Wade
Louise and Peter Walter
Mary Rose and John Ward
Eleanor Westney

Nancy Wilson
Joan Winearls
P. Madeleine Wong
Duncan Wood
Ian and Shirley Young
Liora Zimmerman
Veronica Zufelt
Sabrina Zuniga
In Memory of Chas Amedeo
In Memory of Linda Kristen Blix
In Memory of Michael Johnston
In Memory of Murray Satov
In Memory of Eleanor Trevisan
In Memory of Scott Venton

Gifts of Art

Anonymous
Heather and Brian Ayer
Christopher Bredt and Jamie Cameron
Pierre Dorion
Michael Garfin
Robert and Margaret Hucal
Scott McFarland
Meryl McMaster
Michael Parke-Taylor
Estate of Judith R. Schwartz

Gifts In-Kind

Doug Beagrie
Diamond Estates Wines & Spirits
John K. Grande
David Milner
Steven Rosenhek
Steam Whistle Brewing
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 Heritage, Sport, Tourism, Culture Industries.

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 Heritage, Sport, Tourism, Culture Industries.

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 2020–21 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 130 acquisitions to the permanent collection and conducted four major and 193 minor conservation treatments on works of art in the Collection.
 - Notable among the acquisitions were sixty works of Inuit art, including works on paper, sculpture, and textile works; a suite of early twentieth century etchings by Quebec master Clarence Gagnon; and works by trailblazing Indigenous artists of today including Dana Claxton, Brenda Draney, Meryl McMaster, Caroline Monnet, Kent Monkman, Nadia Myre, Jeneen Frei Njootli, and Lawrence Paul Yuxweluptun. These acquisitions reflect ongoing efforts to diversify the depth and breadth of the Collection by genre, gender, region, and style.
- Exhibit artworks, objects, and documentary materials, including but not limited to the Collection.
 - The McMichael mounted nine exhibitions, including three exhibitions of work from the permanent collection and four special exhibitions comprised of works on loan from other public and private institutions and collections. Two exhibitions organized by the McMichael traveled to other museums in Canada. *Into the Light: Lionel LeMoine FitzGerald* was presented at the Winnipeg Art Gallery and *Maud Lewis* travelled to both Thunder Bay Art Gallery and The Muse: Lake of the Woods Museum & Douglas Family Center in Kenora, Ontario

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 one publication containing new scholarship on Canadian art and conducted four major and 193 minor treatments of works in the Collection. The McMichael also performed 792 examinations. The number of treatments and examinations are much lower than the prior year in part due to overall lower onsite activity due to the COVID-19 pandemic; digitization activities have been suspended since March 2020.
- Stimulate interest in the Collection.
 - The McMichael attracted 26,829 visitors and 22,177 virtual program attendees from all over the world and received coverage of its exhibitions in major media outlets (print, online, and broadcast), including the *Toronto Star*, *The Globe and Mail*, *Galleries West*, *Canadian Geographic*, *Classical FM*, *CBC Radio's Q*, *Radio-Canada Maclean's magazine*, *Chatelaine*, *enRoute Magazine*, *Arabella Magazine*, *Toronto Life*, *L'Express*, *The Walrus* and *Zoomer Magazine*.
- Conduct activities to enhance and complement the Collection.
 - Due to restrictions imposed by the COVID-19 pandemic, the McMichael swiftly switched to virtual programming that complemented the Collection and current exhibitions, engaging audiences far and wide with the art of Canada. In doing so, a total of 4,594 participants attended five virtual public exhibition tours that provided free access to the McMichael's art collections and both permanent and special exhibitions.
 - The McMichael also hosted seven live virtual curatorial talks for adults bringing a total of 7,737 visitors including 678 from outside of Canada. To allow free access, these virtual events were offered at no cost and were then recorded and posted online. The first presentation of the series celebrated the centenary of the Group's founding with Ian DeJardin, Executive Director of the McMichael and curator of the permanent collection exhibition "*A Like Vision*": *The Group of Seven at 100*.
 - In 2020–2021, in person school visitations were affected by the COVID-19 related closures and further restrictions that impacted school visitations once the McMichael opened its doors in time for the September 2020 school period and again in April 2021. The McMichael's Creative Learning team worked quickly to adapt school programs to a virtual format. Over the fiscal year, a total of 7,418 students attended a total of 21 virtual McMichael school programs 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. The Minokamik Garden was planted by local community members and school groups from the York Region District School Board in the spring of 2019. Designed and planted under the guidance of Elder Shelley Charles, Chippewas of Georgina Island First Nation, Elder Advisor to the McMichael's Creative Learning team, and Lynn Short from the Humber College Horticulture Department, the Minokamik Garden represents the commitment of the McMichael's staff, volunteers, and community members to restoring the land on which the Gallery sits, along the traditional Carrying Place Trail adjacent to the Humber River Valley, to its native flora, promoting biodiversity and

providing a space for environmental education. The design of the garden is based on the traditional Anishinaabe teachings of the Four Directions and includes plantings of sage, pearly everlasting, wild strawberry, sweetgrass, tobacco, and red bee balm among other species. The name Minokamik, generously provided by Elder Shelley Charles during the Garden's naming ceremony in fiscal 2021–22, refers to the good earth, the first scent of the new soils of the spring renewal. It represents the coming together of people from all nations in the restoration of Indigenous plants and creating new interconnected relationships in our mutual stewardship of the earth and our extended family relations.

- In 2020–21, the McMichael had 8,047 visitors to the grounds only.

In keeping with the principles outlined in Ontario's 2019 Budget and the line-by-line review conducted by Ernst & Young, the McMichael consistently reviews its operation and determines and implements strategies on cost effectiveness and efficiency.

Financial Statements of

**McMICHAEL CANADIAN
ART COLLECTION**

And Independent Auditors' Report thereon

Year ended March 31, 2021



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 Heritage, Sport, Tourism and Culture Industries

Opinion

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

- the statement of financial position as at March 31, 2021
- 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").

In our opinion, the accompanying financial statements presents fairly, in all material respects, the financial position of the Entity as at March 31, 2021, and its results of operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the "**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 opinion.



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

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

In preparing the financial statements, management is responsible for assessing the 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' Responsibilities for the Audit of the Financial Statements

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



Page 3

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the 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.

KPMG LLP

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada

June 23, 2021

McMICHAEL CANADIAN ART COLLECTION

Statement of Financial Position

March 31, 2021, with comparative information for 2020

	2021	2020
Assets		
Current assets:		
Cash and cash equivalents	\$ 791,061	\$ –
Restricted cash (note 2)	920,061	837,935
Accounts receivable and accrued interest	113,658	164,984
Grants receivable	272,877	372,225
Inventory - gallery shop goods (note 11)	445,519	416,685
Prepaid expenses and deposits	165,904	85,226
Due from McMichael Canadian Art Foundation	112,951	1,490,762
	<u>2,822,031</u>	<u>3,367,817</u>
Capital assets (note 3)	4,614,750	6,741,442
	<u>\$ 7,436,781</u>	<u>\$ 10,109,259</u>

Liabilities, Deferred Contributions and Net Assets

Current liabilities:		
Accounts payable and accrued liabilities (note 4)	\$ 897,790	\$ 838,058
Employee future benefits (note 5)	54,000	54,000
Unearned revenue	242,800	214,962
	<u>1,194,590</u>	<u>1,107,020</u>
Deferred contributions (note 6):		
Expenses of future periods	300,060	127,510
Capital assets (note 9)	5,507,624	7,969,360
	<u>5,807,684</u>	<u>8,096,870</u>
Net assets:		
Internally restricted (note 7)	–	725,000
Unrestricted	434,507	180,369
	<u>434,507</u>	<u>905,369</u>
	<u>\$ 7,436,781</u>	<u>\$ 10,109,259</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, 2021, with comparative information for 2020

	2021	2020
Revenue:		
Province of Ontario:		
Operating grant	\$ 3,328,800	\$ 3,328,800
Designated programs (note 6(a))	1,393,830	123,301
	<u>4,722,630</u>	<u>3,452,101</u>
Government of Canada:		
Designated programs (note 6(a))	180,383	228,069
Amortization of deferred contributions related to capital assets (note 6(b))	2,510,977	2,501,824
Internally generated:		
Transfer from McMichael Canadian Art Foundation (note 9)	262,000	1,532,000
Retail operations (note 11)	364,161	880,266
Admissions	190,991	734,662
Special events	87,078	535,054
Programs/education	118,751	519,335
Gifts in kind	–	361,025
Food services, facility rentals and catering	41,292	308,557
Memberships	123,092	246,487
Corporate gifts and sponsorships	–	97,150
Collections/exhibitions	216,295	72,451
Interest	8,138	44,308
Volunteer donations	30,000	40,000
Miscellaneous	1,382	77
	<u>1,443,180</u>	<u>5,371,372</u>
	<u>8,857,170</u>	<u>11,553,366</u>
Expenses:		
Salaries, wages and benefits (notes 5, 8 and 11)	3,751,111	4,302,194
Amortization of capital assets (note 3)	2,508,154	2,492,076
Facility operation and security	805,627	825,300
Curatorial and exhibitions	537,000	839,706
Marketing and promotion	342,436	534,206
Administration (note 11)	320,638	310,905
Acquisition of works of art	311,800	128,637
Collection management	245,726	285,330
Cost of sales (note 11)	199,735	427,634
Membership and fundraising	110,804	393,634
Designated programs	91,898	174,728
Programs and education	63,912	144,002
Services, supplies and selling costs (note 11)	36,368	144,647
Loss on disposal of capital assets (note 3)	2,823	9,748
Gifts in kind	–	361,025
Special projects	–	95,535
	<u>9,328,032</u>	<u>11,469,307</u>
Excess (deficiency) of revenue over expenses	<u>\$ (470,862)</u>	<u>\$ 84,059</u>

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Changes in Net Assets

Year ended March 31, 2021, with comparative information for 2020

			2021	2020
	Internally restricted (note 7)	Unrestricted	Total	Total
Balance, beginning of year	\$ 725,000	\$ 180,369	\$ 905,369	\$ 821,310
Interfund transfer	(725,000)	725,000	–	–
Excess (deficiency) of revenue over expenses	–	(470,862)	(470,862)	84,059
Balance, end of year	\$ –	\$ 434,507	\$ 434,507	\$ 905,369

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Statement of Cash Flows

Year ended March 31, 2021, with comparative information for 2020

	2021	2020
Cash provided by (used in):		
Operating activities:		
Excess (deficiency) of revenue over expenses	\$ (470,862)	\$ 84,059
Items not involving cash:		
Amortization of capital assets	2,508,154	2,492,076
Amortization of deferred contributions related to capital assets	(2,510,977)	(2,501,824)
Loss on disposal of capital assets	2,823	9,748
Change in non-cash operating working capital	1,506,543	(1,608,687)
Net increase in deferred contributions related to expenses of future periods	172,550	13,863
	<u>1,208,231</u>	<u>(1,510,765)</u>
Financing and investing activities:		
Increase in deferred contributions related to capital assets	49,241	770,000
Capital assets acquired	(384,285)	(874,546)
Decrease (increase) in restricted cash	(82,126)	558,544
	<u>(417,170)</u>	<u>453,998</u>
Increase (decrease) in cash and cash equivalents	791,061	(1,056,767)
Cash and cash equivalents, beginning of year	–	1,056,767
Cash and cash equivalents, end of year	<u>\$ 796,061</u>	<u>\$ –</u>

See accompanying notes to financial statements.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2021

The McMichael Canadian Art Collection (the "Organization") is an agency of the Government of Ontario assisted through the Ontario Ministry of Heritage, Sport, Tourism and Culture Industries. 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 Heritage, Sport, Tourism and Culture Industries. 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, 2021

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 guaranteed investment certificates.

(e) Inventory:

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

(f) Capital assets:

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

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2021

1. Significant accounting policies (continued):

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%
Furniture	14.3%

(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.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2021

1. Significant accounting policies (continued):

(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.

(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 to the extent cash is available as follows:

	2021	2020
Expenses of future periods (note 6(a))	\$ 98,825	\$ 127,510
Unspent capital contributions (note 6(b))	821,236	710,425
	<u>\$ 920,061</u>	<u>\$ 837,935</u>

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2021

3. Capital assets:

			2021	2020
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 35,000	\$ –	\$ 35,000	\$ 35,000
Building	27,450,673	24,821,824	2,628,849	4,266,591
Equipment	2,672,450	2,565,602	106,848	120,171
Landscaping infrastructure	4,364,586	3,139,449	1,225,137	1,593,806
Information technology and building systems	1,263,512	862,293	401,219	487,944
Furniture	271,123	53,426	217,697	237,930
	<u>\$ 36,057,344</u>	<u>\$ 31,442,594</u>	<u>\$ 4,614,750</u>	<u>\$ 6,741,442</u>

The change in capital assets is calculated as follows:

	2021	2020
Capital assets acquired	\$ 384,285	\$ 874,546
Amortization of capital assets	(2,508,154)	(2,492,076)
Loss on disposal of capital assets	(2,823)	(9,748)
	<u>\$ (2,126,692)</u>	<u>\$ (1,627,278)</u>

4. Accounts payable and accrued liabilities:

There are nil in government remittances payable as at March 31, 2021 (2020 - 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:

	2021	2020
Accumulated sick leave benefits	\$ 54,000	\$ 54,000

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2021

5. Employee future benefits (continued):

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

	2021	2020
Accrued benefit obligation:		
Balance, beginning of year	\$ 54,000	\$ 46,000
Net increase in sick leave benefits	–	8,000
Liability for benefits	\$ 54,000	\$ 54,000

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

6. Deferred contributions:

(a) Expenses of future periods:

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

	2021	2020
Balance, beginning of year	\$ 127,510	\$ 113,647
Contributions received or receivable	1,746,763	365,233
Amounts recognized as revenue:		
Province of Ontario	(1,393,830)	(123,301)
Government of Canada	(180,383)	(228,069)
Balance, end of year	\$ 300,060	\$ 127,510

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2021

6. Deferred contributions (continued):

(b) Capital assets:

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

	2021	2020
Balance, beginning of year	\$ 7,969,360	\$ 9,701,184
Contributions received or receivable	49,241	770,000
Amounts amortized to revenue	(2,510,977)	(2,501,824)
Balance, end of year	\$ 5,507,624	\$ 7,969,360

The balance of contributions received or receivable and not yet used to purchase capital assets at the end of the year is \$892,876 (2020 - \$1,227,919).

7. Internally restricted funds:

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

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

During 2021, the Board of Trustees approved an interfund transfer from the internally restricted to the unrestricted fund as the purpose of the restrictions had been met through the day-to-day operation of the Organization.

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.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2021

8. Pension plan (continued):

During the year, the Organization contributed \$268,474 (2020 - \$297,154) to the OMERS Pension Plan representing 9% (2020 - 9%) of annual earnings, per employee, up to the Canada Pension Plan ("CPP") earning limit (\$61,600) (2020 - (\$58,700)) and 14.6% (2020 - 14.6%) of earnings in excess of the CPP earning limit. This amount is expensed in the statement of operations.

In addition to the above contribution, the Organization booked an accrual of \$21,162 for matching pension contributions regarding those employees placed on Infectious Disease Emergency Leave through the year, as they have an option to buy back their pension leave over the next two years.

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.

During 2021, the Foundation recorded \$644,973 (2020 - \$1,228,019) as contributed revenue and transferred \$262,000 (2020 - \$1,285,000) to the Organization for operating purposes, and an additional \$36,400 (2020 - nil) in support of capital projects. In addition, the Foundation transferred nil (2020 - \$247,000) from its restricted reserves in support of the Organization's operating projects.

Net unrestricted assets of the Foundation amounting to \$850,474 (2020 - \$137,214) are for the benefit of the Organization. The Foundation also holds \$8,816,556 (2020 - \$6,794,321) of designated funds for the Organization.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2021

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.

Due to the impact of COVID-19 on the operations of the Organization, the Ontario Ministry of Heritage, Sport, Tourism and Culture Industries provided additional funding to address liquidity during the year. The funding has been reported as revenue in the statement of operations.

(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.

Due to the COVID-19 pandemic as noted in (c), the markets are experiencing fluctuation that does expose the Organization to enhanced credit risk as compared to 2020.

(c) Market risk:

In March 2020, the World Health Organization declared a global pandemic due to the novel coronavirus. The situation is constantly evolving, and the measures put in place are having significant impact on economic and social matters.

COVID-19 has significantly impacted the number of visitors the Organization was able to draw to the gallery due to closures, at various times as required by the provincial government, and when allowable to be open, mandated reduction in capacity and physical distancing measures.

The disruption of COVID-19 events is expected to continue to impact the Organization during the next fiscal year and likely beyond.

McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements (continued)

Year ended March 31, 2021

11. Retail operations - gallery shop:

	2021	2020
Sales	\$ 364,161	\$ 880,266
Cost of sales:		
Inventory, beginning of year	416,685	394,244
Purchases	228,569	450,075
	<u>645,254</u>	<u>844,319</u>
Gross inventory, end of year	460,563	416,685
Less write-down of inventory	15,044	—
Inventory, end of year	<u>445,519</u>	<u>416,685</u>
	<u>199,735</u>	<u>427,634</u>
Gross profit	164,426	452,632
Expenses:		
Salaries, wages and benefits	132,279	210,144
Selling	26,171	33,718
	<u>158,450</u>	<u>243,862</u>
Net earnings	<u>\$ 5,976</u>	<u>\$ 208,770</u>

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