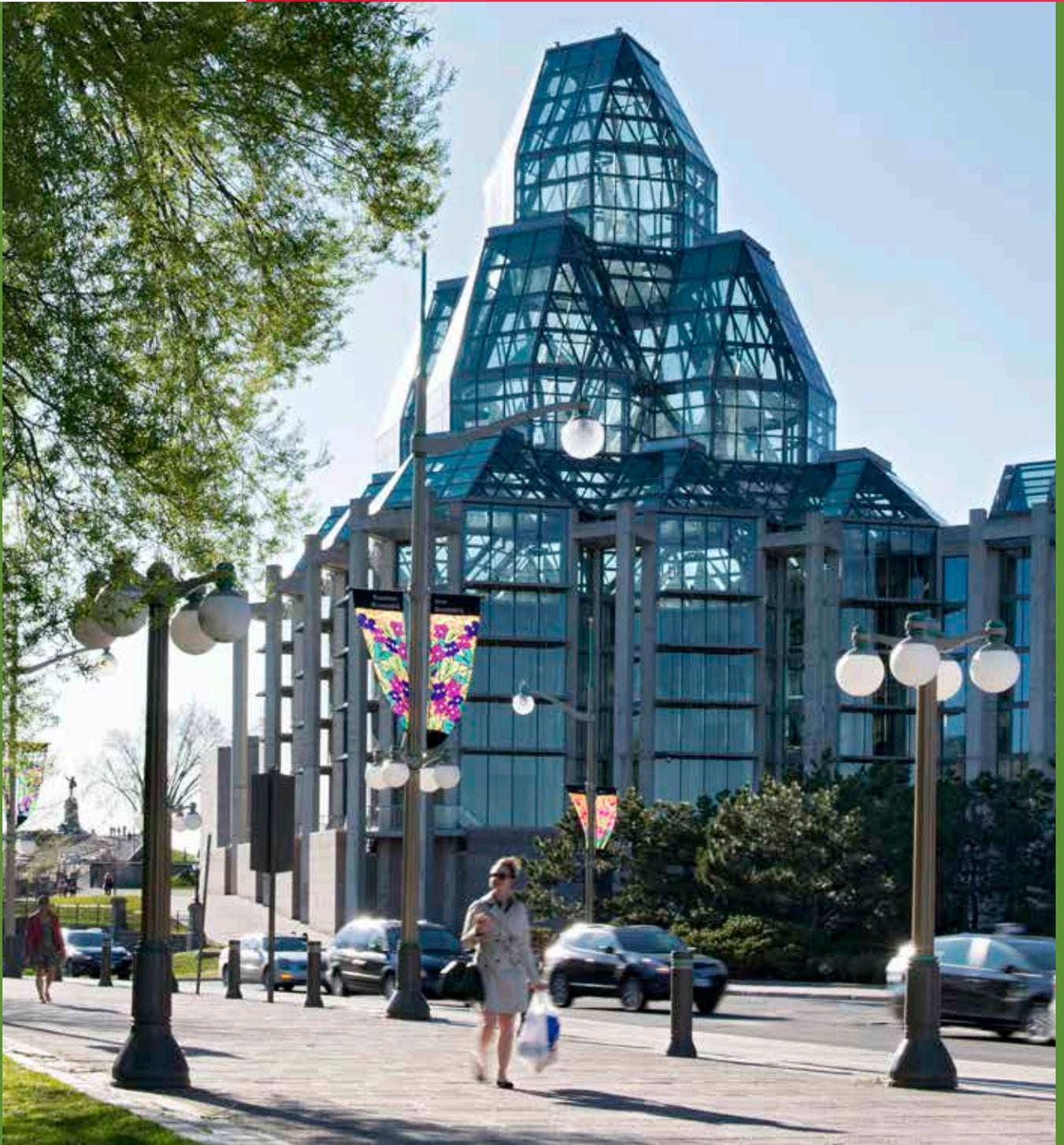




National
Gallery
of Canada

Musée
des beaux-arts
du Canada

**SUMMARY OF
THE CORPORATE PLAN
FOR 2019-20 TO 2023-24
AND
OPERATING AND CAPITAL
BUDGETS FOR 2019-20**





Joe Fafard
Running Horses (detail), 2017
Powder coated aluminum, 10–12 m installation width
National Gallery of Canada, Ottawa.
© Estate of Joe Fafard.
Photo: NGC

Note: For the purpose of this Corporate Plan, the terms 'partner' and 'partnership' refer to liaisons with other organizations with similar purposes to those of the Gallery, as provided for in the *Museums Act*, Section 6(1) (i) and (m).

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Photos: NCC

INTRODUCTION

The National Gallery of Canada's ("the Gallery" or "the NGC") Corporate Plan for 2019-20 to 2023-24, approved by its Board of Trustees on March 19, 2019, builds on the strategic priorities set forth in the previous Corporate Plan. It continues to articulate a shift in the Gallery's strategic direction, emphasizing a focus on physical and digital collection management, building a broad and diverse audience, and operational excellence. In addition, over the planning horizon, the Gallery's commitment to improving its capital infrastructure will be paramount.

The Gallery has four core responsibilities through which it delivers its mandate: Collection, Outreach, Accommodation, and Internal Services. For 2019-20 to 2023-24, the Gallery adopted the following three strategic priorities that will advance its efforts across the four core responsibilities:

COLLECTION MANAGEMENT

*Expected outcome in 5 years: **The acquisition, preservation, and storage of art, and access to the national collection are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.***

To advance this priority the Gallery will strategically manage art storage, address impediments to disseminating the collection, and digitize and disseminate the national collection.

AUDIENCE DEVELOPMENT

*Expected outcome in five years: **The NGC's national and international outreach strategy and visitor-centric approach position the Gallery as a centre of excellence in the visual arts and a prime cultural destination, resulting in a broad and diverse audience.***

To advance this priority the Gallery plans to re-engineer its outreach program, enhance the visitor experience, encourage greater participation of Canadians, and reach out to stakeholders from coast, to coast, to coast.

OPERATIONAL EXCELLENCE

*Expected outcome in five years: **The Gallery's infrastructure supports collaboration and horizontal engagement.***

To advance this priority, the organization will optimize institutional performance, develop a strategic vision for information management and information technology, and revitalize its capital infrastructure.

Outcomes, performance indicators, and targets are outlined in Section 3: Expected Results.



1. OVERVIEW

HISTORY

The National Gallery of Canada was founded in 1880 by the then-Governor General, the Marquess of Lorne, in concert with the Royal Canadian Academy of Arts. The federal government assumed responsibility for the Gallery with the enactment of the *National Gallery of Canada Act* in 1913 and has continued its stewardship through successive acts of Parliament. On July 1, 1990, the National Gallery of Canada became a Crown corporation with the proclamation of the *Museums Act*.

MANDATE AND KEY AUTHORITIES

The *Museums Act* (1990) mandates the Gallery *to develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.*

Pursuant to the *Museums Act*, specifically, section 6(1) a) through p), the Gallery has the capacity, the rights, powers and privileges of a natural person.

As a distinct legal entity, wholly owned by the Crown, the Gallery is listed in Schedule 3, Part 1 of the *Financial Administration Act* and is subject to the Crown corporation accountability framework established under Part X of that Act.

PUBLIC POLICY ROLE

The Gallery reports to the Parliament of Canada through the Minister of Canadian Heritage and Multiculturalism. While it functions at arm's length from the government in its daily operations, as a member of the Canadian Heritage portfolio, the Gallery supports the Department in its mission and contributes to government priorities.

As per the *Museums Act*, the Gallery plays an essential role, individually and together with other museums and similar institutions, in preserving and promoting the heritage of Canada and its peoples throughout Canada and abroad, and in contributing to the collective memory and sense of identity of Canadians. As a source of inspiration, research, learning and entertainment, the Gallery provides, in both official languages, a service that is essential to Canadian culture and available to all.

VISION

The Gallery strives to provide Canadians with a sense of identity, and to foster pride in Canada's rich visual-arts heritage. Through its collections, onsite and travelling exhibitions, loans program, educational programs, publications, professional training programs, and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both at home and abroad. Through collaboration with national and international institutions, it seeks to make art accessible, meaningful and vital to diverse audiences of all ages.

FUNDAMENTAL PRINCIPLES

The Gallery's mission and vision are based on the following fundamental principles that reinforce its robust brand:

Art. The Gallery is a museum dedicated to the visual arts. Although the field of art is broader than the collecting and exhibiting areas currently covered by the Gallery, the institution can anticipate broadening its scope, as the field of visual arts continues to evolve.

Excellence. The Gallery is exclusively concerned with the most outstanding examples of the visual arts made by the most exceptional visual artists across time and cultures.

Creativity. The Gallery believes that art plays a leadership role in the creative economy, not only as a pure manifestation of intellectual and cultural advancement, but as a practical source of ideas, inspiration and example for creative pursuits of all kinds in every field that values innovation.

Public. As a national institution, one of the Gallery's key roles is to serve the public. Seeking to understand the interests and needs of various audience segments is important to design relevant experiences, foster engagement, attract new audiences and retain repeat visitors.

Professionalism. The work undertaken by the Gallery, the judgments it makes regarding individual objects and the information it produces on the subject of art, are the responsibility of accredited, experienced and well-trained professionals with expertise in the various fields of art that are covered by the Gallery's mandate.

Objectivity. The Gallery provides the Canadian public with access to the finest works of art as identified by impartial and non-partisan professionals who are exclusively concerned with excellence in art and scholarship.

Pan-Canadian. Although the Gallery is located in Ottawa, it aims to serve the entire country and is always looking for new ways to expand and extend its reach throughout Canada, while honourably promoting and advancing the Canadian perspective on art, museology and conservation for the world.

Diversity. The Gallery believes that all forms of visual art making should be represented in its collection, exhibition and educational programs to the limits of its mandate, expertise and capacity. Moreover, the Gallery strives to ensure that collections and exhibits reflect every effort to be accommodating and inclusive.

Access. The Gallery strives to make Canada's national art collection, the expertise of its staff, and information about art, museology and conservation accessible to all audiences with diverse interests through direct contact and/or digital connection in multiple locations.

Knowledge. The Gallery is a center of knowledge and learning, not only about art, but also about every aspect of human culture and history to which art bears witness.

Security. The Gallery will not expose Canada's national collection to risk of damage or destruction, whether in the galleries, or on loan. Every precaution is taken to ensure that the works in the Gallery's care will survive in the ideal state of preservation possible, for the pleasure and edification of present and future generations.

CORE RESPONSIBILITIES

The Gallery fulfills its mandate through four core responsibilities:

COLLECTION

The Gallery collects Canadian and international art. It conducts research that contributes to the advancement of knowledge and understanding of Canadian and international art. It also preserves the national collection for present and future generations, through restoration and conservation.

OUTREACH

The Gallery furthers knowledge, understanding and enjoyment of the visual arts through onsite and traveling exhibitions that it produces solely or in partnership with other museums. It lends artworks from the national collection for inclusion in a wide range of exhibitions produced by other museums in Canada and abroad. It undertakes educational initiatives that contribute to an increased understanding of the visual arts, including tours, lectures, audio and print guides, videos, workshops, in-gallery activities for families, educational programs for children, resources for teachers, and special exhibition-related programming. The Gallery develops a range of art-related content for its online and social media platforms. It produces publications, in print and digital format, that contribute to the shared knowledge of world art history.

ACCOMMODATION

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

INTERNAL SERVICES

The Gallery ensures that sound governance practices are in place, that human and financial resources are effectively managed, and that revenues are optimized to support programs and initiatives.

FINANCIAL CONTEXT FOR THE PLANNING PERIOD

Over the planning period, the Gallery's base parliamentary appropriations are expected to remain constant at \$35.4 million, \$8 million for the acquisition of objects for the collection and other costs attributable to this activity, and \$1 million for capital expenditures. In addition to those base appropriations, in 2019-20 and 2020-21, the Gallery will receive \$2.2 and \$2.3 million, respectively, in supplementary capital funding. These appropriations are not indexed for inflation.

The Gallery's operating budget will continue to be challenged by the increased cost of doing business and by significant non-discretionary expenses to operate the facility, specifically utilities, security, and building maintenance services. As funding is not indexed to offset inflationary increases, the Gallery must absorb the escalating non-discretionary costs through the reallocation of programming budgets and/or staff levels. Consequently, in real dollars, the Gallery's spending power is declining from year to year. With stretched operational budgets, the Gallery is in need of financial resources to address issues such as: a shortage of art storage space; a growing demand for partnerships, art loans, and Gallery-organized or co-organized travelling exhibitions that tour to regional museums; digitization; and copyright.

Moreover, some of the materials and systems in the Gallery's iconic building, in operation since 1988, have reached the end of their useful life. Annual appropriations of \$1 million for capital are insufficient to address all capital requirements. This annual allotment is used to address, on a risk basis, issues related to the building's infrastructure, as well as health and safety hazards, often in response to changes in building codes. The annual allotment is also a source of funds for investments in public and gallery spaces, information systems and technology, storage facility fit up, and digitization equipment.

Budget 2016 earmarked \$18.4 million in supplementary capital funding for the Gallery over five years, through to 2020-21. These additional funds have provided a modest relief vis-à-vis the capital budget pressures. As a result, a noted increase in the Gallery's capital projects and related expenditures will be reported over the planning period. Despite this capital investment, a number of capital projects listed in the Gallery's Long Term Capital Plan remains unfunded. Escalating construction costs, increased project scope and the likely identification of new projects over time will continue to challenge the Gallery's capital envelope.

The Gallery has no debt.

Details on the Gallery's financial position can be found in the most recent Annual Report available on the Gallery's website at: <https://www.gallery.ca/about-the-gallery/governance/corporate-reports>.



Photos: NGC





2. OPERATING ENVIRONMENT

Photos: NGC

The Gallery's ability to achieve its strategic priorities is dependent on several external and internal factors that influence its operating environment.

EXTERNAL FACTORS

ECONOMY

The September 2018 economic forecast by *TD Economics* predicts growth in the Canadian economy at 2.0% in 2019 before settling at a near-trend average of 1.8% over 2020-22. It is expected that the combination of higher interest rates as set by the Bank of Canada and diminished wealth will trigger a moderation in household spending in various areas, including those for leisure activities, arts and culture.

TOURISM

In 2017, travel to North America experienced a modest growth of 3%, which was on par with tourism growth to Canada, as noted by Destination Canada. Visitors to Canada tend to arrive from various markets with Mexico, US, South Korea and China in the lead. This creates opportunities for cultural institutions to capitalize on international tourists in 2019-20.

DEMOGRAPHY

According to Statistics Canada, by 2036, nearly 30% of Canadian residents will be foreign born with their mother tongue being neither English nor French, and close to 35% will belong to visible minority groups. Locally, immigration will contribute to a projected 16% increase in the population of Ottawa by 2031. These trends present an opportunity for new audiences, but also challenge the NGC to create relevant programming to attract diverse populations and encourage them to become repeat visitors and members.

COMPETITION

To compensate for the declining purchasing power of its appropriations, the Gallery places great emphasis on increasing attendance, which significantly impacts revenues generated by admission and parking fees, space rental, boutique, membership and food service sales. However, in order to fulfill the Gallery's mission, it is critical to ensure programming quality and relevance to Canadians, while maximizing attendance. Striking the right balance is crucial.

In an environment where competition for attendance, sponsorship and fundraising is fierce, the Gallery must make strategic choices so that it can deliver its mandate with the level of excellence expected of a national and world-leading museum. The institution remains committed to operating within its financial means and aims for long-term financial sustainability.

INTERNAL FACTORS

HUMAN RESOURCES

The majority (82%) of the Gallery's workforce is represented by two unions: the Public Service Alliance of Canada (PSAC), which represents 73% of the workforce; and the Professional Institute of the Public Service of Canada (PIPSC), which represents 9% of the total staff complement. The remaining 18% of staff are unrepresented employees and management.

A two-year collective agreement with PSAC was signed on August 22, 2017. A four-year collective agreement with PIPSC was ratified on June 15, 2018. The Gallery expects to enter into collective bargaining with the PSAC during the planning period.

The majority of the Gallery's workforce are women (approximately 70%) and the remaining 30% are men. English is the language of choice for 70% of the workforce, while 30% identify French as their preferred language. In 2017, the representation of the four designated groups across the Gallery's workforce was reported as 73% women, 5% Aboriginal Peoples, 6% persons with disabilities, and 8% visible minorities.

The Gallery believes in a fair benefit plan for its employees. Employees have access to several plans, such as the Public Service Pension Plan, the Public Service Dental Care Plan, the Public Service Health Care Plan, Disability Insurance Benefits, Supplementary Death Benefits and the Public Service Management Insurance Plan. Employees earn sick leave credits and have access to other benefits, such as an Employee and Family Assistance Program that provides immediate and confidential help when needed.

ALIGNMENT WITH GOVERNMENT PRIORITIES

As a federal Crown corporation, the Gallery aims to fulfill its legislative mandate in a manner that embraces and advances Government priorities. Over the planning period, the Gallery will undertake a series of programmatic initiatives and projects that directly link to the following key Government priorities:

- Transparency and Open Government
- Gender-Based Analysis Plus
- Diversity and Employment Equity
- Indigenous Issues
- Sustainable Development and Greening Government Operations

AUDIT REGIME

The Gallery's audit regime consists of external and internal audits. Pursuant to the *Financial Administration Act*, the Office of the Auditor General conducts an annual audit of financial statements to verify that they fairly present the operating results and financial position of the corporation.

The Office of the Auditor General also conducts a special examination at least once every ten years to confirm that assets are being safeguarded and controlled, that financial, human and physical resources are being managed efficiently, and that operations are being conducted effectively. The 2019 special examination was launched in November 2017 and is nearing completion. The Auditor General's final report is expected by June 2019.

The Gallery also conducts internal audits on a regular basis to promote the highest ethical standards, contribute to accountability and transparency across the corporation, and uphold efficient management of public funds. Risk-based, multi-year audit plans are developed to identify key risk areas across all Gallery operations. In the last three years, the Gallery undertook the following internal audits:

- Audit of Education and Public Programming;
- Audit of Leave Management; and
- Audit of Cybersecurity.

Annually, the Gallery performs a two-phased collection inventory verification to provide assurance that the Gallery is effectively safeguarding the works of art in its custody. Phase 1 validates the location of and confirms documentation for all artworks valued at \$1 million or more, while Phase 2 involves an audit of a randomly selected sample of artworks (based on 5 to 10% of the collection).



James Tissot
The Partie Carrée, 1870
Oil on canvas, 120 × 145.8 cm
National Gallery of Canada, Ottawa
Photo: NGC



3. EXPECTED RESULTS

RESULTS FRAMEWORK

| Overview of Core Responsibilities, Strategic Priorities and Outcomes | | | | |
|--|---|--|--------------------------------|--|
| Legislated Mandate | To develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians | | | |
| Ultimate Strategic Outcome | Interest in, knowledge of and appreciation and respect for visual art through a collection of historic and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada | | | |
| Core Responsibilities | Collection | Outreach | Accommodation | Internal Services |
| Programs | Acquisitions Research Preservation | Exhibitions Education Communications | Building Operations Capital | Governance Administration Revenue Generation |
| Strategic Priorities for the Planning Period and Outcomes (up to 5 years) | COLLECTION MANAGEMENT | | | |
| | The acquisition, preservation, and storage of art, and access to the national collection are sustained through a strategic approach to physical and digital collection management and supporting infrastructure. | | | |
| | AUDIENCE DEVELOPMENT | | | |
| | The NGC's national and international outreach strategy and visitor-centric approach position the Gallery as a centre of excellence in the visual arts and a prime cultural destination, resulting in a broad and diverse audience. | | | |
| | OPERATIONAL EXCELLENCE | | | |
| | The Gallery's infrastructure supports collaboration and horizontal engagement. | | | |

STRATEGIC PRIORITIES, STRATEGIES AND OUTCOMES

The NGC Corporate Plan for 2019-20 to 2023-24 represents the second year of a strategic plan that was initially adopted by the Gallery's Board of Trustees in April 2018. It identifies three strategic priorities: Collection Management, Audience Development, and Operational Excellence. As the Gallery embarks on the new fiscal year, important discussions were held and, for the planning period, and the Board maintained these three strategic priorities with minor modifications.

STRATEGIC PRIORITY 1: COLLECTION MANAGEMENT

The *Collection Management* priority is closely related to the Gallery's mandate, which requires the institution to develop and maintain a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada. This priority is also connected to the Government of Canada's digitization strategy, and links to the planned revision of copyright legislation as mentioned in the Minister's mandate letter.

STRATEGIC PRIORITY 1: COLLECTION MANAGEMENT

Expected outcome in 5 years: The acquisition, preservation, and storage of art, and access to the national collection are sustained through a strategic approach to physical and digital collection management and supporting infrastructure.

STRATEGY 1: STRATEGICALLY MANAGE ART STORAGE

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

| | Outcomes | Indicators | Targets | Accountable |
|----|--|--|--|---|
| 1. | Acquisitions and Dispositions Policies along with the Acquisitions and Dispositions Plans and processes are reviewed and revised, as required. This will ensure that key elements of collections management and related activities – storage, digitization, exhibition, copyright, preservation and dissemination – are considered as part of the acquisition approval process, with particular attention being paid to the pre-acquisition phase for the acceptance of works of art. | <p>Policies are revised and approved by the Board</p> <p>Plans are revised by the Curatorial Acquisitions Committee</p> <p>Pre-acquisitions and acquisitions processes are revised</p> | <p>2 existing policies revised and approved by March 2020</p> <p>2 existing plans revised and approved by March 2020</p> <p>Existing pre-acquisitions and acquisitions processes revised by March 2020</p> | Chief Curator, assisted by Deputy Director, Exhibitions and Outreach |
| 2. | <p>A strategic review of storage management and resource needs (i.e., physical, human and financial) is completed to maintain and safeguard the national collection, on-site and off-site. Areas of focus include:</p> <p>a) Leveraging the relationship with the National Museum of Science and Technology (NMST) to address the immediate need for 20,000 additional square feet of storage space. (2019-20);</p> <p>b) Identification of sources of funds for additional art storage space to meet immediate to medium-term needs (March 2019-23); and</p> <p>c) Implementation of a phased approach to storage optimization (2019-23).</p> | <p>Amount of additional square footage for storage that is secured.</p> <p>% of storage optimization project implemented</p> | <p>20,000 square feet added by March 2020 Baseline: 0 additional square feet available to the NGC in December 2018</p> <p>100% of storage optimization completed by March 2023 Baseline: 5% of storage optimization completed in December 2018</p> | Deputy Director, Administration & CFO assisted by Deputy Director, Exhibitions and Outreach, and Director, Conservation and Technical Research |

STRATEGY 2: ADDRESS IMPEDIMENTS TO DISSEMINATING THE COLLECTION

Objective: Facilitate the development, promotion and dissemination of the national collection.

| | Outcomes | Indicators | Targets | Accountable |
|----|--|---------------------------------------|--|--|
| 3. | Formal policy advice with recommendations to amend current copyright legislation, bringing it in line with international best practices, is prepared and provided to Government. | Completed and submitted to Government | 100% completed by December 2020 Baseline: Existing copyright legislation (<i>Copyright Act</i> and <i>Status of the Artist Act</i>) | Deputy Director, Exhibitions and Outreach |

STRATEGY 3: DIGITIZE AND DISSEMINATE THE NATIONAL COLLECTION

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

| | Outcomes | Indicators | Targets | Accountable |
|----|--|----------------------------|--|--|
| 4. | An integrated, organization-wide strategy to prioritize, digitize and disseminate the national collection as it grows is developed, to render the images accessible for internal use and, copyright permitting, for public access. | 100% of strategy developed | Strategy is in place by September 2020 | Deputy Director, Administration and CFO assisted by Deputy Director Advancement and Public Engagement, Chief Curator, Deputy Director, Exhibitions and Outreach and Director, Conservation and Technical Research |

STRATEGIC PRIORITY 2: AUDIENCE DEVELOPMENT

In fulfilling its mandate, the Gallery aims to engage as many people as possible, an objective that is outlined in the Gallery's *Audience Development* strategic priority. To this end, the Gallery will develop a framework for the outreach program. It will also reach out to the Indigenous communities and, through programs and other initiatives, will respond to the Government's priority of reconciliation.

In 2019-20 and onward, the Gallery will continue mobilizing its resources to broaden its appeal to the public by ensuring it meets visitor expectations. To accomplish this, the Gallery will maintain engaging exhibitions, supported by attractive programming, products and services, and, budget permitting, improvements to the visitor experience.

Creating and maintaining key partnerships – locally, across the country, and abroad (budget permitting) - will remain an area of focus. The Gallery's goal is to reach a combined attendance level of over 1,800,000 visitors annually - onsite, at outreach venues, and online.



Photos: NGC

STRATEGIC PRIORITY 2: AUDIENCE DEVELOPMENT

Expected outcome in 5 years: The NGC's national and international outreach strategy and visitor-centric approach position the Gallery as a centre of excellence in the visual arts and a prime cultural attraction, resulting in a broad and diverse audience.

STRATEGY 4: RE-ENGINEER THE OUTREACH PROGRAM

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

| | Outcomes | Indicators | Targets | Accountable |
|----|--|--|---|--|
| 5. | A new framework for national outreach, with the requisite human and financial resources, is presented to the Board of Trustees. | Program presented to the Board | Existing program revised by September 2019 | Deputy Director, Exhibitions and Outreach, assisted by Chief Curator, Deputy Director, Advancement and Public Engagement, and CEO, Foundation |
| 6. | With NGC Foundation funding support, an exhibition and publication on historical Canadian art is developed for an international tour. | Canadian art exhibition and supporting publication are delivered | Tour launched and publication produced by July 2019 | Deputy Director, Exhibitions and Outreach |
| 7. | Partnerships on outreach initiatives exist with the Canada Council for the Arts, the Canadian Museum of History, the National Film Board of Canada, and Library and Archives Canada. | # of outreach partnerships established # of outreach initiatives produced | 4 outreach partnerships established 4 outreach initiatives produced by March 2023 | Deputy Director, Exhibitions and Outreach |
| 8. | An exhibition and a publication documenting the history and restoration of the Canada Pavilion in Venice, fundraised for by the NGC Foundation, are produced. | Exhibition and publication are delivered | Exhibition delivered in May 2018 Publication produced by October 2019 | Deputy Director, Exhibitions and Outreach |
| 9. | With funding from the NGC Foundation, the Gallery is the Commissioner for Canada's representation at the 2019 and 2021 Venice Art Biennale, thereby contributing to the Government's priority of Showcasing Canada's Cultural Industries to the World. | Exhibitions for the Venice Biennale are commissioned | 1 exhibition by May 2019 and 1 exhibition by May 2021 Baseline: The NGC has successfully commissioned 5 exhibitions, since 2010, when it resumed management of Canada's representation at the Venice Biennale | Deputy Director, Exhibitions and Outreach |

STRATEGY 5: ENHANCE THE VISITOR EXPERIENCE

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

| | Outcomes | Indicators | Targets | Accountable |
|-----|---|--|------------------------------------|---|
| 10. | Upgrades to the Gallery's Wi-Fi infrastructure are assessed and implemented. | Upgrades are implemented | By September 2020 | Deputy Director, Administration and CFO |
| 11. | A new multimedia guide that is responsive to the needs of visitors is developed and implemented. | Research completed Guide developed | By April 2020 By September 2021 | Deputy Director, Advancement and Public Engagement |
| 12. | A project charter for a permanent Learning Centre (The Hub) – onsite and online - is developed, including the identification of the required resources. | Project charter developed and resources identified | By March 2021 | Deputy Director, Advancement and Public Engagement |
| 13. | A dedicated gallery for Prints and Drawings (P&D) is created. | P&D gallery is established | By December 2019 | Deputy Director, Administration and CFO |



Photo: NGC

STRATEGY 6: ENCOURAGE GREATER PARTICIPATION OF CANADIANS, AND REACH OUT TO STAKEHOLDERS FROM COAST TO COAST TO COAST.

Objective: Create a sense of pride, belonging and ownership for the NGC amongst Canadians.

| Outcomes | Indicators | Targets | Accountable |
|--|---|---|---|
| <p>14. Attendance and profile are increased through an engaging and diverse five-year exhibition program - for Ottawa, for Canadian and international venues, and online.</p> | <p>Exhibition program for Ottawa and outreach venues is developed</p> <p># of visitors to NGC in Ottawa</p> <p># of visitors to the NGC-produced and co-produced programs at Canadian and international venues</p> <p># of visitors to the Canada Pavilion in Venice, Italy</p> <p># of visitors to the NGC website</p> | <p>By December 2019 Baseline: Existing exhibitions calendar</p> <p>In 2019-20 and onward, a minimum of 400,000 visitors annually to the Gallery in Ottawa is achieved. Baseline: In 2017-18, 385,576 visitors.</p> <p>A minimum of 250,000 visitors annually (excluding Venice). Baseline: In 2017-18, 175,546 visitors.</p> <p>In 2019, a minimum of 325,000 visitors to the Pavilion Baseline: In 2015, 260,000 visitors.</p> <p>A minimum of 900,000 unique visitors to the website Baseline: In 2017-18, 882,332 unique visits.</p> | <p>Deputy Director, Exhibitions and Outreach assisted by Deputy Director, Advancement and Public Engagement, and Chief Curator</p> |
| <p>15. A Transcultural Think Tank (Pluralism Council) composed of Canadian and international specialists on art, each with connections to ethnic and underserved communities in Canada, is established, to help answer the question: <i>How can the NGC best serve a multi-ethnic society?</i></p> | <p>A meeting is convened and a vision document drafted</p> <p># of transcultural meetings held</p> | <p>By October 2019 No baseline data</p> | <p>Chief Curator</p> |
| <p>16. The Indigenous Historical Art Recreation Initiative (IHARI) is launched in consultation with an advisory board of Indigenous community representatives from across Canada.</p> | <p>IHARI launched</p> <p># of artworks commissioned annually</p> | <p>By December 2019 and, annually thereafter, at least 3 works of art are commissioned for eventual acquisition by the NGC No baseline data</p> | <p>Chief Curator</p> |

STRATEGIC PRIORITY 3: OPERATIONAL EXCELLENCE

The *Operational Excellence* strategic priority aims: to optimize institutional performance by maximizing employee engagement and organizational efficiency; develop and implement a strategic vision for information management (IM) and information technology (IT) aligned with business strategy; and revitalize capital infrastructure to support the delivery of the Gallery’s mandate.



Photo: NGC

STRATEGIC PRIORITY 3: OPERATIONAL EXCELLENCE

Expected outcome in 5 years: The Gallery's infrastructure supports collaboration and horizontal engagement.

STRATEGY 7: OPTIMIZE INSTITUTIONAL PERFORMANCE

Objective: Maximize employee engagement and organizational efficiency.

| | Outcomes | Indicators | Targets | Accountable |
|-----|---|---|---|----------------------------------|
| 17. | An employee engagement survey is conducted, and action plans are developed and implemented. | In response to the 2018 survey, action plans are developed and implemented, and results are monitored | 100% completed as soon as possible but no later than March 2024 Baseline: Survey conducted in 2018 | Director, Human Resources |

STRATEGY 8: DEVELOP A STRATEGIC VISION FOR INFORMATION MANAGEMENT AND INFORMATION TECHNOLOGY

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

| | Outcomes | Indicators | Targets | Accountable |
|-----|--|--|------------------------------------|--|
| 18. | A strategic plan for IM/IT is developed and implemented. | The Plan is developed and human and financial resources required to implement the Plan are identified and secured The Plan is fully implemented | By March 2020 By March 2024 | Deputy Director, Administration and CFO |

STRATEGY 9: REVITALIZE CAPITAL INFRASTRUCTURE

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

| | Outcomes | Indicators | Targets | Accountable |
|-----|---|-------------------------|---|--|
| 19. | Using capital funds allocated through Budget 2016: A. Windows, roofs, sails and blinds in the Main Entrance Pavilion and the Colonnade are replaced; B. Two front lobby elevators are refurbished; and C. The sloped sill safety issue on the mezzanine level of the Colonnade is addressed. | # of projects completed | All three projects completed by spring 2019 Baseline: 1 fully completed project by December 2018 | Deputy Director, Administration and CFO |
| 20. | Twenty-eight health and safety capital projects, funded through Budget 2016, are completed. | # of projects completed | 28 projects completed by 2021 Baseline: 6 projects completed by December 2018 | Deputy Director, Administration and CFO |



Joan Balzar
Spinner #1, 1965
Acrylic on canvas, 173.2 × 233.5 cm
National Gallery of Canada, Ottawa
© Estate of Joan Balzar
Photo: NGC



4. FINANCIAL OVERVIEW

PARLIAMENTARY APPROPRIATIONS

The Gallery receives annual appropriations from the Government of Canada, which it supplements with revenue-generating activities. It also receives contributions from the NGC Foundation, other foundations, corporations and individuals in support of projects, acquisitions, and programming.

Federal appropriations represent approximately 80 to 85% of the total resources available to the Gallery for operations and capital. The remaining 15 to 20% represents earned and contributed revenue. Earned revenue consists of commercial revenue from admission and parking fees, Boutique and membership sales, space rental, and food service commissions. Contributed revenue represents sponsorships in cash and in kind, and contributions from individuals, corporations and foundations, including the NGC Foundation.

Figure 1 illustrates the Gallery’s resource base for operations.

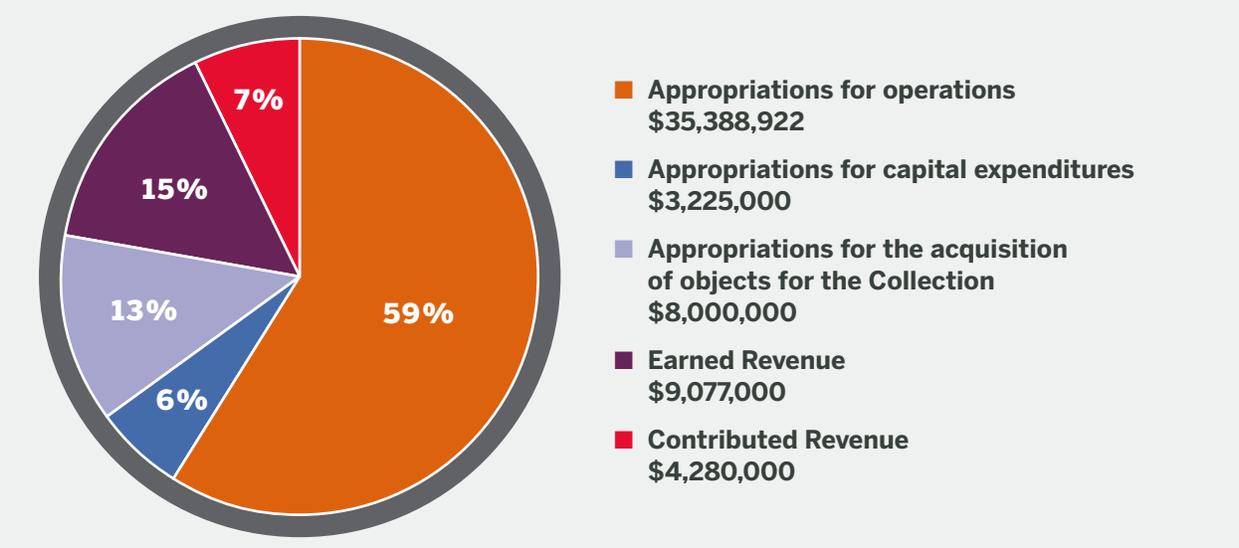


Figure 1: Resource Base for Operations and Art Acquisitions, 2019-20.

For 2019-20 and future years, the Gallery’s base parliamentary appropriations for its operating budget and for the acquisition of art are expected to remain constant at \$35,388,922 and \$8,000,000, respectively. Permanent capital appropriations are at a base annual level of \$1,000,000.

In addition to these appropriations, through Budget 2016, \$18,370,000 of supplementary capital funding was allocated to the Gallery for projects to be undertaken in 2016-17 through to 2020-21. Of this amount, \$2,225,000 will be appropriated in 2019-20.

Consequently, in 2019-20, the Gallery’s total parliamentary appropriations will amount to \$46,613,922.

EARNED AND CONTRIBUTED REVENUE

As appropriations for the operating budget are expected to remain at current levels over the planning period, the Gallery will continue to focus on increasing its earned revenue to augment its resource base.

Earned revenue, directly linked to attendance, fluctuates from year to year, and represents commercial revenue from admission and parking fees, Boutique and publishing sales, membership sales, space rentals, and food service commissions.

The Gallery aims to reach a minimum of 400,000 visitors per year to its main venue in Ottawa. The following factors influence attendance:

- Tourism to the National Capital Region;
- Public appeal and appreciation of the Gallery, the programming on offer (e.g. summer shows), the exhibition theme and educational programming;
- Budget constraints impacting the Gallery's ability to broaden its audience through marketing and promotional initiatives;
- Admission fees; and
- Evolving social and cultural trends (e.g. the extent to which the public engages with art through digital experiences versus direct contact).



Photo: NGC

For 2019-20, the Gallery estimates its earned revenue at \$9,077,000, which constitutes 15% of total resources. This represents an increase of \$612,000 when compared to the 2018-19 target of \$8,465,000. The estimated increase in operating revenue is based primarily on projected attendance to the Gallery during the summer 2019 Gauguin exhibition.

Contributed revenue consists of sponsorships in cash and in kind, and contributions from individuals, corporations and foundations, including those from the NGC Foundation. For 2019-20, contributed revenue is estimated at \$4,280,000, which represents 7% of total resources. This figure includes estimated disbursements of \$3,130,000 from the NGC Foundation and an anticipated \$250,000 in contributed items for the collection.

SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS FOR THE YEAR ENDED MARCH 31

| (in thousands of dollars) | 17-18 | 18-19 | 19-20 | 20-21 | 21-22 | 22-23 | 23-24 |
|--|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| | Actual | Planned | Planned | Planned | Planned | Planned | Planned |
| Operating revenue | | | | | | | |
| Bookstore and publishing | \$ 2,521 | \$ 2,750 | \$ 2,900 | \$ 2,700 | \$ 2,900 | \$ 2,700 | \$ 2,700 |
| Admissions | 1,893 | 2,900 | 3,332 | 2,590 | 3,275 | 2,605 | 2,765 |
| Parking | 1,199 | 1,200 | 1,210 | 1,180 | 1,200 | 1,180 | 1,180 |
| Memberships | 650 | 650 | 620 | 550 | 600 | 550 | 550 |
| Rental of public spaces | 381 | 200 | 225 | 225 | 225 | 225 | 225 |
| Educational services | 150 | 135 | 135 | 135 | 135 | 135 | 135 |
| Art loans-recovery of expenses | 190 | 220 | 200 | 200 | 200 | 200 | 200 |
| Traveling exhibitions | 137 | 155 | 215 | 150 | 150 | 150 | 150 |
| Audio guides | 41 | 15 | — | — | — | — | — |
| Food services | 2 | 50 | 50 | 50 | 50 | 50 | 50 |
| Interest | 132 | 150 | 150 | 150 | 150 | 150 | 150 |
| Other | 42 | 40 | 40 | 40 | 40 | 40 | 40 |
| | 7,338 | 8,465 | 9,077 | 7,970 | 8,925 | 7,985 | 8,145 |
| Sponsorship and contributions | | | | | | | |
| Sponsorship | 292 | 100 | 100 | 100 | 100 | 100 | 100 |
| Contributed items for the Collection | 7,894 | 250 | 250 | 250 | 250 | 250 | 250 |
| Contributions from the Foundation | 3,221 | 3,780 | 3,130 | 2,630 | 3,630 | 2,630 | 3,130 |
| Contributions from other individuals, corporations and foundations | 989 | 800 | 800 | 800 | 800 | 800 | 800 |
| | 12,396 | 4,930 | 4,280 | 3,780 | 4,780 | 3,780 | 4,280 |
| | \$ 19,734 | \$ 13,395 | \$ 13,357 | \$ 11,750 | \$ 13,705 | \$ 11,765 | \$ 12,425 |

For 2018-19 and beyond, the figures represent estimates only and are subject to change.

OPERATING BUDGET

The Gallery's operating budget is not indexed for inflation. As non-discretionary expenses for utilities, facilities maintenance, and security rise, and the overall cost of doing business increases from year to year with no provisions for the indexing of appropriations, the Gallery's purchasing power is declining and its ability to deliver high quality programming is challenged. To be able to cover non-discretionary costs, the institution must find ways to reallocate resources at the expense of programming and/or staff levels.

In 2019-20, the *Collection* core responsibility (i.e., acquisitions, research and preservation) will require 25% of the Gallery's total budget (\$15.8 million); the *Outreach* core responsibility (i.e., exhibitions, education and communications) will require 26% (\$17 million), including funding for acquisitions of objects for the collection. The *Accommodation* core responsibility (i.e., building operations and capital) will expend 34% (\$21.6 million) of the available resources. The remaining 15% (\$9.8 million) of the Gallery's resources will support *Internal Services* (i.e., governance, administration and revenue generation).

Figure 2 illustrates the alignment of core responsibilities (collection, outreach, accommodation and internal services) with the Gallery's resource base for 2019-20.

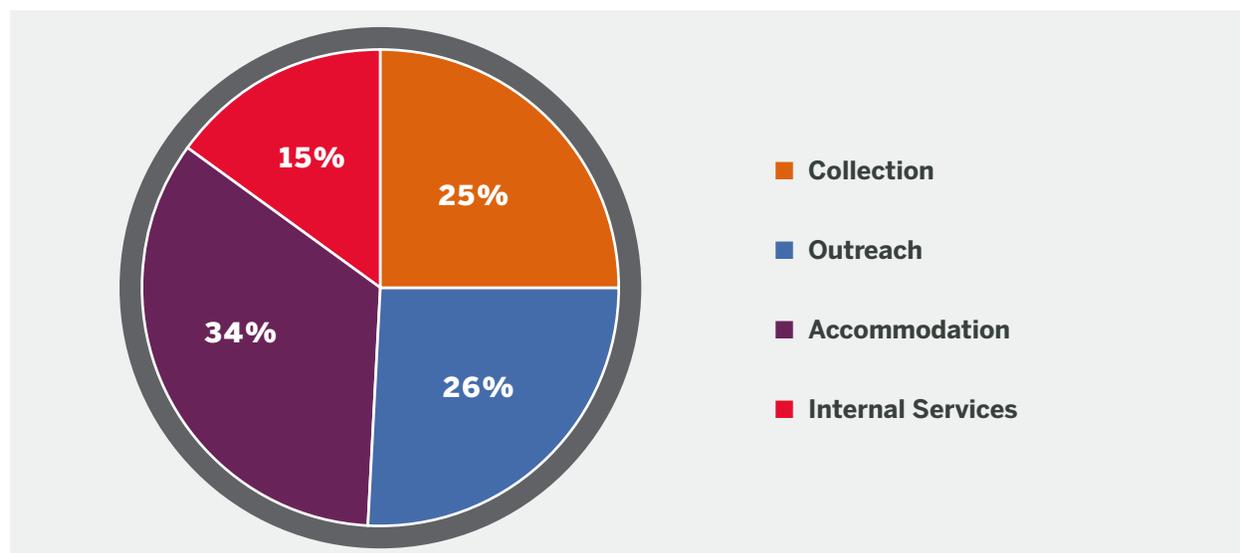


Figure 2: Planned Expenses, including art purchases, by Core Responsibility for 2019-20.

CAPITAL BUDGET

The NGC's real estate holdings include:

- The main building at 380 Sussex Drive in Ottawa: a 72,200-square metre facility that accommodates exhibition galleries, art storage vaults, laboratories, a library, offices, a 400-seat auditorium, lecture hall, Boutique, cafeteria, underground parking garage, workshops, and high-profile special events spaces;
- Two leased warehouse facilities in Ottawa: a 3,140-square metre facility for both art and non-art storage, and a 1,738 square metre facility dedicated solely to art storage; and
- The Canada Pavilion in Venice, Italy: a 150-square metre building used for the presentation of Canada's exhibitions at the Venice Biennale.

The Gallery's base allotment for capital of \$1 million annually, insufficient for ongoing capital needs, is allocated on a risk-basis to address emerging issues associated with the building's aging infrastructure, occupational health and safety regulations, and changing building codes. Escalating construction costs, expanding project scope and identification of additional projects over time, continue to challenge the capital envelope. Priorities are established based on the condition and criticality of the asset involved, the impact on operations if deferred, and the availability of mitigation measures. After careful consideration of risk and affordability, some projects have been reprioritized and deferred. Board-approved reallocations from operating funds to the capital budget have been required to address the most urgent capital issues over the last five years.

The Gallery's Long Term Capital Plan (LTCP) addresses vulnerable areas of the building's infrastructure (architectural, mechanical and electrical systems) and includes specific projects related to code compliance, health and safety, and protection of the collection. In July 2016, the LTCP listed \$26.7 million in unfunded capital needs. Since then, Budget 2016 allocated close to \$18.4 million to the Gallery to address its most urgent capital needs.

From 2016 to 2018, the Gallery completed seven capital projects that were funded through Budget 2016, with the remainder scheduled for completion by March 2021. While the supplementary funding from Budget 2016 relieves significant capital budget pressures, it does not address all building-related capital needs.

Capital investments are also required for security and visitor engagement initiatives as well as for information technology and information management projects and digitization, the latter being particularly important if the Gallery is to remain relevant in the digital age. These capital requirements are not included in the LTCP. To the limited extent possible, the Gallery will fund aspects of these requirements, as necessary, through its base capital allotment and through re-allocations of operating funds.

For 2019-20, the Gallery's capital expenditures will amount to \$3,959,000 (including contingencies).



Photo: NGC

CAPITAL BUDGET
AS AT MARCH 31

| (in thousands of dollars) | 17-18 | 18-19 | 19-20 | 20-21 | 21-22 | 22-23 | 23-24 |
|---|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| | Actual | Planned | Planned | Planned | Planned | Planned | Planned |
| Deferred appropriations for the purchase of capital assets at beginning of year | \$ 5,941 | \$ 6,904 | \$ 6,904 | \$ 6,170 | \$ 6,170 | \$ 6,170 | \$ 6,170 |
| Parliamentary appropriations | 5,665 | 8,005 | 3,225 | 3,285 | 1,000 | 1,000 | 1,000 |
| Appropriations restricted to capital | 1,877 | — | — | — | — | — | — |
| Contributions to fund capital initiatives | 1,705 | 150 | — | — | — | — | — |
| Total Available | 15,188 | 15,059 | 10,129 | 9,455 | 7,170 | 7,170 | 7,170 |
| Acquisition of capital assets | 8,284 | 8,155 | 3,959 | 3,285 | 1,000 | 1,000 | 1,000 |
| Deferred appropriations for the purchase of capital assets at end of year | 6,904 | 6,904 | 6,170 | 6,170 | 6,170 | 6,170 | 6,170 |
| Capital assets | | | | | | | |
| Net book value at beginning of year | 82,036 | 82,959 | 83,614 | 80,073 | 75,858 | 69,358 | 62,858 |
| Capital additions | 8,284 | 8,155 | 3,959 | 3,285 | 1,000 | 1,000 | 1,000 |
| | 90,320 | 91,114 | 87,573 | 83,358 | 76,858 | 70,358 | 63,858 |
| Less amortization: | | | | | | | |
| Amortization of building | 3,898 | 3,898 | 3,898 | 3,898 | 3,898 | 3,898 | 3,898 |
| Amortization other | 3,463 | 3,602 | 3,602 | 3,602 | 3,602 | 3,602 | 3,602 |
| | 7,361 | 7,500 | 7,500 | 7,500 | 7,500 | 7,500 | 7,500 |
| Net book value at end of year | \$ 82,959 | \$ 83,614 | \$ 80,073 | \$ 75,858 | \$ 69,358 | \$ 62,858 | \$ 56,358 |

The figures in the above table are represented on a cash basis.

EQUITY AND DEBT

Over the last two fiscal years, the Gallery used \$6.9 million from its unrestricted net assets to complete the re-conception and full renovation of the Canadian and Indigenous gallery spaces. This flagship project, delivered in June 2017 for Canada 150 celebrations, represented the first major re-conception of the Canadian art galleries since the building opened in 1988. The reconceived and renovated galleries, now renamed the Canadian and Indigenous Galleries, include Indigenous art created in Canada by First Nations, Inuit and Métis artists as an integral component of art history in Canada.



The Gallery forecasts a modest operating surplus of \$500,000 at the end of 2018-19, which results from higher than originally anticipated revenues. As decided by the Board of Trustees on March 19, 2019, the anticipated surplus from 2018-19 operations may be reinvested in 2019-20, if required, to advance strategic priorities and related projects. Doing so may result in a 2019-20 operating deficit, which would be covered by unrestricted net assets.

The Gallery has no debt.

The image is a composite of two photographs. The top half shows a low-angle view of a large, curved glass skylight in a modern building, with light streaming through the panes. The bottom half shows a wide staircase with a metal handrail, leading up towards a bright, open area with large windows. The text '5. FINANCIAL STATEMENTS' is overlaid in white on a red background across the middle of the image.

5. FINANCIAL STATEMENTS

The financial statements in this Corporate Plan have been prepared in accordance with the Canadian public sector accounting standards (PSAS) for Government Not-For-Profit Organizations, in compliance with the Section 4200 series of the PSAS that were in effect for the year ending March 31, 2018. The Gallery applies the deferral method of accounting for contributions for not-for-profit organizations.

ASSUMPTIONS AND PROJECTIONS

Annual reference levels will be received as expected. Parliamentary appropriations for the operating budget are recognized in the fiscal year for which they are approved. Parliamentary appropriations for capital expenditures will include additional funding received through Budget 2016. Any unused capital funding will be deferred to future years. Unused appropriations for the acquisition of objects for the collection are deferred to the next fiscal year.

Operating revenues are recognized in the year in which services are provided. Funds received in return for future services are deferred. Revenue projections are presented in a conservative manner based on the planned exhibitions and their anticipated attendance for their respective years.

The expenditures are forecast by core responsibility, as are allocated resources, to achieve the stated priorities and the strategies outlined above. This approach also considers historical spending.

A 2% increase per year has been built into salary expenditures.

Payments in lieu of taxes (PILT) are based on the most recent PILT estimates. A 2% increase per year for the next five years is anticipated.

Monetary assets and liabilities denominated in foreign currencies (e.g., EUR, USD, GBP) are converted to Canadian dollars using exchange rates as at the date of the Statement of Financial Position.



Photo: NGC

STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31

| (in thousands of dollars) | 17-18 | 18-19 | 19-20 | 20-21 | 21-22 | 22-23 | 23-24 |
|---|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| | Actual | Planned | Planned | Planned | Planned | Planned | Planned |
| Assets | | | | | | | |
| Current: | | | | | | | |
| Cash and cash equivalents | \$ 5,570 | \$ 7,663 | \$ 7,715 | \$ 7,767 | \$ 7,820 | \$ 7,872 | \$ 7,926 |
| Restricted cash and cash equivalents | 1,309 | — | — | — | — | — | — |
| Investments | — | — | — | — | — | — | — |
| Restricted investments | 9,048 | 8,520 | 7,786 | 7,786 | 7,786 | 7,786 | 7,786 |
| Accounts receivable | 2,542 | 878 | 887 | 896 | 905 | 914 | 923 |
| Inventory | 710 | 733 | 740 | 747 | 754 | 762 | 770 |
| Prepaid expenses | 525 | 580 | 586 | 592 | 598 | 604 | 610 |
| | 19,704 | 18,374 | 17,714 | 17,788 | 17,863 | 17,938 | 18,015 |
| Collection | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Capital Assets | 82,959 | 83,614 | 80,073 | 75,858 | 69,358 | 62,858 | 56,358 |
| | \$102,664 | \$101,989 | \$ 97,788 | \$ 93,647 | \$ 87,222 | \$ 80,797 | \$ 74,374 |
| LIABILITIES AND NET ASSETS | | | | | | | |
| Liabilities | | | | | | | |
| Current liabilities: | | | | | | | |
| Accounts payable and accrued liabilities | \$ 5,115 | \$ 5,282 | \$ 5,335 | \$ 5,388 | \$ 5,442 | \$ 5,496 | \$ 5,551 |
| Accrued salaries and benefits | 1,812 | 2,082 | 2,103 | 2,124 | 2,145 | 2,166 | 2,188 |
| Deferred contributions for the purchase of objects for the Collection | 2,058 | — | — | — | — | — | — |
| Deferred contributions for the purchase of capital assets | 6,904 | 6,904 | 6,170 | 6,170 | 6,170 | 6,170 | 6,170 |
| Other deferred contributions | 1,279 | 1,500 | 1,500 | 1,500 | 1,500 | 1,500 | 1,500 |
| | 17,168 | 15,768 | 15,108 | 15,182 | 15,257 | 15,332 | 15,409 |
| Employee future benefits | 873 | 943 | 943 | 943 | 943 | 943 | 943 |
| Deferred contributions for the amortization of capital assets | 82,337 | 82,992 | 79,451 | 75,236 | 68,736 | 62,236 | 55,736 |
| | \$100,378 | \$ 99,703 | \$ 95,502 | \$ 91,361 | \$ 84,936 | \$ 78,511 | \$ 72,088 |
| Net Assets | | | | | | | |
| Unrestricted | 1,548 | 1,548 | 1,548 | 1,548 | 1,548 | 1,548 | 1,548 |
| Investment in capital assets | 622 | 622 | 622 | 622 | 622 | 622 | 622 |
| Permanently endowed | 116 | 116 | 116 | 116 | 116 | 116 | 116 |
| Total net assets | 2,286 | 2,286 | 2,286 | 2,286 | 2,286 | 2,286 | 2,286 |
| | \$102,664 | \$101,989 | \$ 97,788 | \$ 93,647 | \$ 87,222 | \$ 80,797 | \$ 74,374 |

STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED MARCH 31

| (in thousands of dollars) | 17-18 Actual | 18-19 Planned | 19-20 Planned | 20-21 Planned | 21-22 Planned | 22-23 Planned | 23-24 Planned |
|---|-----------------|------------------|------------------|------------------|------------------|------------------|------------------|
| Net assets, beginning of the period | | | | | | | |
| Unrestricted | \$ 4,199 | \$ 1,548 | \$ 1,548 | \$ 1,548 | \$ 1,548 | \$ 1,548 | \$ 1,548 |
| Investment in capital assets | 622 | 622 | 622 | 622 | 622 | 622 | 622 |
| Permanently endowed | 116 | 116 | 116 | 116 | 116 | 116 | 116 |
| Net assets, beginning of the period | 4,937 | 2,286 | 2,286 | 2,286 | 2,286 | 2,286 | 2,286 |
| Net result of operations for the period | (2,651) | 0 | 0 | 0 | 0 | 0 | 0 |
| Net assets, end of the period | \$ 2,286 | \$ 2,286 | \$ 2,286 | \$ 2,286 | \$ 2,286 | \$ 2,286 | \$ 2,286 |



Ningiukulu Teevee
Raven and Owl, 2015
Watercolour and black ink on wove paper
44.4 × 76.3 cm
National Gallery of Canada, Ottawa
© Ningiukulu Teevee
Photo: NGC

STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MARCH 31

| (in thousands of dollars) | 17-18 | 18-19 | 19-20 | 20-21 | 21-22 | 22-23 | 23-24 |
|--|-------------------|--------------|--------------|--------------|--------------|--------------|--------------|
| | Actual | Planned | Planned | Planned | Planned | Planned | Planned |
| Parliamentary appropriations | | | | | | | |
| For operating and capital expenditures | \$ 41,413 | \$ 43,383 | \$ 38,614 | \$ 38,674 | \$ 36,389 | \$ 36,389 | \$ 36,389 |
| Appropriations deferred for the purchase of capital assets | (7,542) | (8,005) | (3,225) | (3,285) | (1,000) | (1,000) | (1,000) |
| Amortization of deferred funding for capital assets | 7,347 | 7,500 | 7,500 | 7,500 | 7,500 | 7,500 | 7,500 |
| | 41,218 | 42,878 | 42,889 | 42,889 | 42,889 | 42,889 | 42,889 |
| For the purchase of objects for the collection | 8,000 | 8,000 | 8,000 | 8,000 | 8,000 | 8,000 | 8,000 |
| Appropriations recognized from prior periods | 934 | 2,058 | 0 | 0 | 0 | 0 | 0 |
| Appropriations deferred to future periods | (2,058) | 0 | 0 | 0 | 0 | 0 | 0 |
| | 6,876 | 10,058 | 8,000 | 8,000 | 8,000 | 8,000 | 8,000 |
| Total Parliamentary appropriations | 48,094 | 52,936 | 50,889 | 50,889 | 50,889 | 50,889 | 50,889 |
| Operating revenue and contributions | 19,734 | 13,395 | 13,357 | 11,750 | 13,705 | 11,765 | 12,425 |
| | 67,828 | 66,331 | 64,246 | 62,639 | 64,594 | 62,654 | 63,314 |
| Expenses by activity | | | | | | | |
| Collection | | | | | | | |
| Operations | 7,236 | 7,588 | 8,142 | 8,264 | 8,287 | 8,274 | 8,361 |
| Art acquisitions | 14,243 | 9,758 | 7,700 | 7,700 | 7,700 | 7,700 | 7,700 |
| Total Collection | 21,479 | 17,346 | 15,842 | 15,964 | 15,987 | 15,974 | 16,061 |
| Outreach | 19,168 | 17,522 | 17,009 | 15,442 | 16,759 | 14,854 | 15,230 |
| Accommodation | 20,523 | 21,700 | 21,611 | 21,525 | 21,722 | 21,704 | 21,818 |
| Internal Services | 9,309 | 9,763 | 9,784 | 9,708 | 10,126 | 10,122 | 10,205 |
| Total expenses | 70,479 | 66,331 | 64,246 | 62,639 | 64,594 | 62,654 | 63,314 |
| Net results of operations | \$ (2,651) | \$ 0 |

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31

| (in thousands of dollars) | 17-18 | 18-19 | 19-20 | 20-21 | 21-22 | 22-23 | 23-24 |
|--|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| | Actual | Planned | Planned | Planned | Planned | Planned | Planned |
| Operating activities | | | | | | | |
| Cash received from clients | \$ 6,892 | \$ 8,315 | \$ 8,927 | \$ 7,820 | \$ 8,775 | \$ 7,835 | \$ 7,995 |
| Parliamentary appropriations received | 41,793 | 43,378 | 43,389 | 43,389 | 43,389 | 43,389 | 43,389 |
| Cash paid to suppliers | (30,693) | (34,262) | (32,214) | (30,117) | (31,572) | (29,124) | (29,262) |
| Cash paid to employees | (24,128) | (24,000) | (24,480) | (24,970) | (25,469) | (25,978) | (26,498) |
| Interest received | 123 | 150 | 150 | 150 | 150 | 150 | 150 |
| | (6,013) | (6,419) | (4,228) | (3,728) | (4,727) | (3,728) | (4,226) |
| Investing activities | | | | | | | |
| Net Acquisition of investments | 5,054 | 528 | 734 | — | — | — | — |
| Total cash flow from investing activities | 5,054 | 528 | 734 | — | — | — | — |
| Capital activities | | | | | | | |
| Acquisition of capital assets | (8,798) | (8,155) | (3,959) | (3,285) | (1,000) | (1,000) | (1,000) |
| Total cash flow from capital activities | (8,798) | (8,155) | (3,959) | (3,285) | (1,000) | (1,000) | (1,000) |
| Financing activities | | | | | | | |
| Funding for the acquisition of capital assets | 9,021 | 8,155 | 3,225 | 3,285 | 1,000 | 1,000 | 1,000 |
| Restricted contributions and related investment income | 3,067 | 6,594 | 4,280 | 3,780 | 4,780 | 3,780 | 4,280 |
| | 12,088 | 14,749 | 7,505 | 7,065 | 5,780 | 4,780 | 5,280 |
| Total cash flow | 2,331 | 703 | 52 | 52 | 53 | 52 | 54 |
| Cash and cash equivalents, beginning of the year | | | | | | | |
| Cash & cash equivalents | 4,548 | 5,570 | 7,663 | 7,715 | 7,767 | 7,820 | 7,872 |
| Restricted cash & cash equivalents | — | 1,390 | — | — | — | — | — |
| | 4,548 | 6,960 | 7,663 | 7,715 | 7,767 | 7,820 | 7,872 |
| Cash and cash equivalents, end of the year | | | | | | | |
| Cash & cash equivalents | 5,570 | 7,663 | 7,715 | 7,767 | 7,820 | 7,872 | 7,926 |
| Restricted cash & cash equivalents | 1,309 | — | — | — | — | — | — |
| Cash, end of the year | \$ 6,879 | \$ 7,663 | \$ 7,715 | \$ 7,767 | \$ 7,820 | \$ 7,872 | \$ 7,926 |

The tables above are presented on a cash basis.



**National
Gallery
of Canada**

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