



NATIONAL
GALLERY
OF CANADA
MUSÉE
DES BEAUX-ARTS
DU CANADA



Photo: NGC

**SUMMARY OF THE CORPORATE
PLAN FOR 2020-21 TO 2024-25**

AND

**OPERATING AND CAPITAL
BUDGETS FOR 2020-21**

STATEMENT ON EFFECTS OF THE COVID-19 PANDEMIC

February 25, 2021

This Corporate Plan was drafted in 2019-20, prior to the COVID-19 closure experienced by the National Gallery of Canada on March 14, 2020. It has not been updated to reflect the effects of the pandemic other than by inclusion of [Appendix A](#) that describes the known Impact of COVID-19. The Appendix includes measures the Gallery has taken to reduce its operating costs, and speaks to investments received from the Government of Canada towards ensuring the continuity of the Gallery's operations.

Many elements of this Corporate Plan will need to be rethought in the months and years ahead, including planned results, to accurately reflect the Gallery's plans to deliver on the mandate while keeping visitors and staff safe.

As a result of the pandemic, consideration of this Plan by Government was delayed. As this health crisis evolves, so too does the Gallery's understanding of its impact on the organization.

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Photo: NGC

Executive Summary

With the appointment of Dr. Sasha Suda as the Gallery's new Director and CEO, the National Gallery of Canada's ("the Gallery" or "the NGC") Corporate Plan for 2020-21 to 2024-25, approved by its Board of Trustees on January 30, 2020, represents a new vision that builds on the strength of the Gallery and its staff. The Plan articulates a shift in the Gallery's overall strategic direction, emphasising a focus on four strategic priorities: engaging our people, inspiring Canadians through art, engaging art and reconciliation, and connecting with the local community.

STRATEGIC PRIORITIES

The Gallery has four core responsibilities through which it delivers its mandate: Collection, Outreach, Accommodation, and Internal Services. For 2020-21 to 2024-25, the Gallery adopted the following four strategic priorities to advance its efforts in delivering its mandate across its core responsibilities.

ENGAGE OUR PEOPLE

A corporate culture that Gallery employees are proud of and where diversity and inclusion are embraced across the organization.

To advance this priority over the next five years, the Gallery will:

- Develop and communicate the new Strategic Plan;
- Strengthen internal communications and middle management engagement through a Management Forum;
- Develop and implement action plans in response to the 2018 Employee Engagement Survey, and re-conduct the survey to gauge progress;
- Implement an appropriate staff recognition program; and
- Continue efforts to increase the social and cultural diversity of the workforce, and foster the inclusion of a broad range of voices and views in governance and decision-making.

INSPIRE CANADIANS THROUGH ART

The Gallery is a centre of excellence and a prime cultural hub for the visual arts.

To advance this priority the Gallery plans to:

- Develop an engaging and diverse five-year exhibition program that includes travelling exhibitions across Canada and internationally;
- Review the Gallery's acquisition strategy to ensure it is aligned with the Gallery's strategic objectives;
- Develop a digital content strategy to make the national collection accessible online;
- Continue to support young artists through the Sobey Art Award and the Scotiabank New Generation Photography Award, including exhibiting their works at the Gallery and throughout Canada; and
- Continue to lead Canada's representation at the Venice Biennale, ensuring that Canada's contemporary artists are showcased at this prestigious art event.

ENGAGE ART AND RECONCILIATION

The Gallery affirms its place as a leading global centre for Indigenous art.

To advance this priority the Gallery will:

- Maintain engagement with Indigenous communities on key aspects of Gallery programming;
- Continue to develop initiatives such as the Indigenous art ReCreation program as a fundamental pillar of curatorial, collection-building and programming strategies, revitalizing customary artistic practices lost through settler colonialism;
- Initiate an institutional conversation about Indigenous values and practices, with care paid to methods of engaging and collaborating with Indigenous communities; and
- Present a major international Indigenous art exhibition on a four to five-year cycle.

CONNECT WITH OUR COMMUNITY

The Gallery is a relevant and desirable destination.

To advance this priority the Gallery plans to:

- Engage with parliamentarians and the diplomatic corps in Ottawa to showcase the Gallery as Canada's premier visual arts institution;
- Revitalize public spaces;
- Activate the Gallery's public spaces for revenue-generating purposes;
- Explore the extension of the Café de Beaux Arts as part of the National Capital Commission's renewal of Nepean Point;
- Review the approaches to marketing and communications to ensure key Gallery messages are reaching new target markets and stakeholders; and
- Complete health and safety projects funded through Budget 2016, subject to available funding.

Performance indicators and targets related to these strategic priorities are outlined in [Section 3](#) of this Plan.

FINANCIAL CONTEXT

Over the planning period, the Gallery's base parliamentary appropriations are expected to remain constant at \$35.4 million, along with \$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, the Gallery will receive \$2.285 million in capital funding allocated through Budget 2016; this funding sunsets in March 2021.

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. As funding is not indexed to offset inflationary increases, the Gallery must absorb escalating non-discretionary costs through the reallocation of programming and/or other budgets. Consequently, in real dollars, the Gallery's purchasing power is declining from year to year.

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. An annual capital allotment of \$1 million is used to address, on a risk basis, issues related to building infrastructure as well as health and safety hazards, often in response to changes in building codes. The \$1 million allotment is insufficient to address all capital requirements. 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 modest relief for the capital budget pressures. However, 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. If funds to cover salary increases for negotiated collective agreements are received from the Treasury Board by March 31, 2020, the Gallery expects to close the current fiscal year of 2019-20 and 2020-21 with a balanced budget.

For more details on the Gallery's financial position, please see [Section 4](#). Information is also contained in the 2019-20 NGC Annual Report available on the Gallery's website at: <https://www.gallery.ca/about-the-gallery/governance/corporate-reports>.

STRATEGIC ISSUES

The following highlights the key issues for the planning period:

Funding

The Gallery faces funding gaps in both its operating and capital budgets. The operating budget continues to be challenged by the increased cost of non-discretionary expenses to operate the facility (e.g., building repair and maintenance, utilities, security). The Gallery's capital budget is challenged by the need for significant infrastructure renewal of an aging building, coupled with required investments in public and gallery spaces, and the need for information systems and technology to support efficient and effective delivery of programs and internal services. As government funding for operating and capital budgets is not indexed for inflation, in real dollars, the Gallery's spending power is declining from year to year.

National Outreach Program

The Gallery's long-standing national outreach program requires a new framework. The institution acknowledges growing demand from regional museums, which rely on the Gallery for art loans, and co-produced and NGC-organized travelling exhibitions in their programming as well as for professional training. However, limited human and financial resources strain the Gallery's capacity to respond to that demand. In the planning period, the Gallery must resolve the funding gap that hinders its ability to deliver an outreach program of the scope expected of the national institution. Funding sources to support the development and implementation of a revitalized National Outreach Program that will serve people through art museums and galleries across Canada have yet to be secured.

Art Acquisitions and Reconciliation-Centered Funds

The Gallery anticipates the need to increase its acquisitions capacity. Doing so will enable the Gallery to acquire the finest examples of art created in Canada for the benefit of all Canadians. Augmented acquisition funds would allow the expansion of the Gallery's reconciliation-centered Indigenous program. The addition of historical Indigenous art to the Gallery collection represents an opportunity to enrich the cultural memory of the nation. In creating a program that fully represents the visual art history of Canada, the Gallery would advance the Government's goal of reconciliation and enrich the relationship between Canada and Indigenous peoples. Sources of funds to increase the Gallery's acquisitions capacity and support a robust Indigenous program in particular have not yet been identified.

Digitization

The Gallery has approximately 98,000 works of art (including their constituent pieces). Close to 53% of that figure is digitized (an object, image, sound, document or signal are converted into a digital format that can be processed by a computer) and approximately 20% is available online. While the Gallery has been progressively digitizing the national collection over the last few years, insufficient financial and staff resources, and copyright fees have severely limited the pace of both digitization and dissemination of the works in the national collection.

The Gallery recognizes both the opportunity and the financial burden of investing in specialized digitization infrastructure, equipment and expertise. Investments would significantly enhance the scope and speed of digitization, and improve public access to the Gallery's collection and knowledge, facilitate innovative program delivery, and enable the Gallery to remain relevant in the digital age. The source of funding for this transformation has not yet been identified.

More information on the above-noted budget pressures is included in [Section 2.2 Internal Factors](#).



Photo: NGC

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Overview – Corporate Profile

1.1 BACKGROUND

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.

1.2 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.



Photo: NGC

1.3 PUBLIC POLICY ROLE

The Gallery reports to the Parliament of Canada through the Minister of Canadian Heritage. 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 the government priorities

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

1.4 VISION

Art has the power to change lives; to bridge cultures; to champion inclusiveness; to connect past, present and future; and engender diversities and perspectives. The National Gallery of Canada, under new leadership, will aim to engage everyone living in Canada in a meaningful way, welcoming opportunities and setting new standards, leading urgent international conversations in visual arts, and relentlessly championing art and artists.



Photo: NGC

1.5 CORE RESPONSIBILITIES

Canadians expect their public institutions to uphold the highest standards of efficiency and effectiveness. The Gallery is committed to meeting these expectations by pursuing its mandate through the four responsibilities (as below) in a way that reflects best practices in corporate governance.

- **Collection:** The Gallery collects Canadian and international art. It conducts research that contributes to the advancement of knowledge and understanding of Canadian and inter-national 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 travelling 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 special exhibitions produced by other museums in Canada and abroad. In addition, the Gallery undertakes educational initiatives that contribute to an increased understanding of the visual arts. It also develops a range of art-related content for its online and social media platforms, and produces publications, in print and digital format, that contribute to the shared knowledge of world art history.

- **Accommodation:** The Gallery operates from its iconic building on Sussex Drive in Ottawa. It also manages three leased storage facilities in Ottawa (this includes about 5% space within the Ingenium Centre of the National Museum of Science and Technology); and is the custodian of the Canada Pavilion in Venice, Italy. The Gallery 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 conducts its affairs with due regard for sound governance, effective financial and human resource management, and revenue optimization to support programs and initiatives.

Information on the Gallery performance of the preceding year by core responsibility can be found in its most recent 2019-20 Annual Report available on the Gallery's website at <https://www.gallery.ca/about-the-gallery/governance/corporate-reports>.

2

Operating Environment

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

2.1 EXTERNAL FACTORS

ECONOMY

The December 2019 economic forecast by *TD Economics* predicts growth in the Canadian economy at 1.6% in 2020 and 1.8% in 2021. Labour markets will experience wage pressures and consumer spending is forecast to be moderate. It is expected that the highly indebted Canadian consumers will further reduce their discretionary spending for various activities, including those for leisure activities, arts and culture.

TOURISM

In 2019, the number of overnight visits from both within Canada and international markets is projected to increase by 2.0 %, according to The Conference Board of Canada's *Travel Markets Outlook* report. However, the travel advisory for Canada issued by the Chinese government presents a downside risk to the tourism forecast. The large number of tourists from other markets, namely, Mexico, France, India and South Korea create opportunities for cultural institutions to capitalize on international visitors in 2020-21.

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, which is double the proportion (16%) reported in 2006.

Locally, the Ottawa metropolitan area has now outpaced the national average growth rate for more than seven years. The city grew more than 9% from 2006 to 2016, surpassing the national average of 5.9%. Immigration will contribute to a projected 16% population increase in Ottawa by 2031. These trends present an opportunity for new audiences, but also challenge the Gallery to create relevant programming to attract Ottawa residents from diverse backgrounds and encourage them to become repeat visitors and members.

COMPETITION

As noted in the 2007 Report titled *Assessment of Revenue Generation Capacity of the National Museums of Canada*, the fact that four of the country's national museums are located in Ottawa presents specific challenges to the revenue generation capacity of these national museums, including the Gallery. Specifically, Ottawa is a relatively small population centre: most of the comparable museums are located in centres with more substantial resident, school and tourist populations, and a larger pool of philanthropists than in the National Capital Region.

Moreover, while efforts to collaborate in terms of marketing are undertaken (i.e., the Museum Passport), the four national museums are de facto competing with each other for both local and tourist visitors. If one includes other art galleries such as the new and expanded Ottawa Art Gallery; local tourist attractions such as Parliament Hill and the Byward Market; and other leisure activities such as the Changing of the Guard, Gatineau Hill and the Rideau Centre; competition for the limited dollars spent on cultural and leisure activities by locals and tourists increases significantly.

In terms of contributed revenue (sponsorship and contributions from individuals, corporations and foundations), national museums such as the Gallery are particularly challenged by being located in a capital city that is not the economic capital of the country. As well, the perception held by many Canadians that the federal government is/should be the sole supporter of national institutions is an added impediment to contributed revenue.

In such an environment where competition for attendance, sponsorship and fundraising is strong, 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. It must do so, while striving to increase attendance, which significantly impacts

revenues generated by admission and parking fees; space rental; Boutique, membership and food service sales. Striking the right balance between programming quality/relevance to Canadians and maximizing attendance will remain crucial going forward.

LEGISLATION

In its daily operations, the Gallery is subject to a range of laws, including the following acts:

- *Access to Information Act,*
- *Accessible Canada Act,*
- *Canadian Multiculturalism Act,*
- *Conflict of Interest Act,*
- *Copyright Act,*
- *Status of the Artist Act,*
- *Employment Equity Act,*
- *Financial Administration Act,*
- *Museums Act,*
- *Official Languages Act,*
- *Privacy Act, and*
- *Public Servants Disclosure Protection Act.*

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 Climate Change, and Greening Government Operations

2.2 INTERNAL FACTORS

STRATEGIC ISSUES

The Gallery's operating environment during the planning period will continue to be challenged by the lack of required funding for capital, national outreach and Indigenous programs, digitization and copyright, and art storage.

NATIONAL OUTREACH PROGRAM

The Gallery has long been highly regarded by museums and art galleries in Canada and around the world for its longstanding outreach program; however, over the last five years, competing priorities and limited human and financial resources have strained the capacity to deliver it in an optimized way. At present, the Gallery is unable to respond to all requests from institutions across Canada for exhibitions, loans, partnerships and professional training.

To reengineer its national outreach program in favour of a sustainable, collaborative and impactful model for both the Gallery and regional partners, the institution carefully researched best practices globally and assessed the needs and demands of its potential partners. Funding sources required to support the development and implementation of a revived program that will serve people through art museums and galleries across Canada with exhibitions and loans, thus improving physical access to the national collection, have yet to be secured.

ART ACQUISITIONS AND RECONCILIATION-CENTERED FUNDS

The Gallery anticipates the need to increase its acquisitions capacity. Doing so will enable the Gallery to acquire the finest examples of art created in Canada for the benefit of all Canadians.

The Gallery has been working to expand its historical and contemporary Indigenous art collections for the last two decades. While it has curatorial capacity in contemporary Indigenous art, it lacks specialized expertise in historical Indigenous art. The absence of a historical Indigenous art collection at the Gallery represents a significant deficiency in the cultural memory of the nation. Having curatorial expert dedicated to Indigenous art history will provide an ongoing resource with relevant expertise for acquisitions and research. It will also facilitate the presentation of a more comprehensive visual art history of Canada.

The development of a historical Indigenous Art collection at the NGC represents an opportunity to expand artistic knowledge and understanding of Indigenous art for generations to come. Increased acquisition capacity, including the ReCreation program, coupled with an increased Indigenous curatorial capacity, will enhance the Gallery's ability to fulfill its 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.* Additionally, a specific focus on the recreation of historical Indigenous Art will assist in revitalizing traditional Indigenous artistic techniques lost through settler colonialism and in representing the living knowledge and history of Indigenous artists in Canada. A source of funds has not yet to been identified.

DIGITIZATION

Museums around the world are incorporating mobile applications and digital technologies (e.g., 3D projections, virtual reality, augmented reality, artificial intelligence). To stay relevant in a digital world, the Gallery envisions a Digital Strategy that will enable it to accelerate the digitization and dissemination of its collection, archives, and publications. However, to implement it, financial investment in specialized digitization infrastructure, equipment and expertise are required.

To support increased access to Canada's arts and culture, a substantial financial investment is required to cover the costs of specialized digitization infrastructure, equipment and expertise. This funding would make it possible for the Gallery to engage Canadians and audiences worldwide with its collections and knowledge, and to respond in a meaningful way to demands associated with remaining relevant and innovative in the digital age. A source of funds has not yet been identified.

ART STORAGE

As mandated by the *Museums Act*, the Gallery is a collecting institution. When the current facility opened in 1988 with state-of-the-art storage vaults, the then administration projected that the facilities would not be sufficient to house a growing collection. Since 1988, the Gallery has added two additional off-site storage facilities, which it manages under long-term lease agreements. At present, the Gallery employs various strategies to manage the storage issue.

Budget 2016 included a substantial investment in the National Museum of Science and Technology (NMST) for the construction of a new Collections Conservation Centre, now renamed the Ingenium Centre. In addition to the needs of the NMST, the Ingenium Centre will provide short-term relief for the art storage spaces both onsite and offsite, but it will not fully resolve the Gallery's storage issue in years to come.

In addition to offsite storage needs, onsite vaults require optimization to make the most effective use of their footprint. To maximize the space in the Gallery's existing vaults while ensuring ongoing protection of the collection, capital and operating funds are required. There is no funding for the identified requirement.

3

Expected Results

3.1 RESULTS FRAMEWORK

STRATEGIC ISSUES

The following highlights the key issues for the planning period:

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 Their Long- Term Outcomes

ENGAGE OUR PEOPLE

A corporate culture that Gallery employees are proud of and where diversity and inclusion are embraced across the organization.

INSPIRE CANADIANS THROUGH ART

The Gallery is a centre of excellence and a prime cultural hub for the visual arts.

ENGAGE ART AND RECONCILIATION

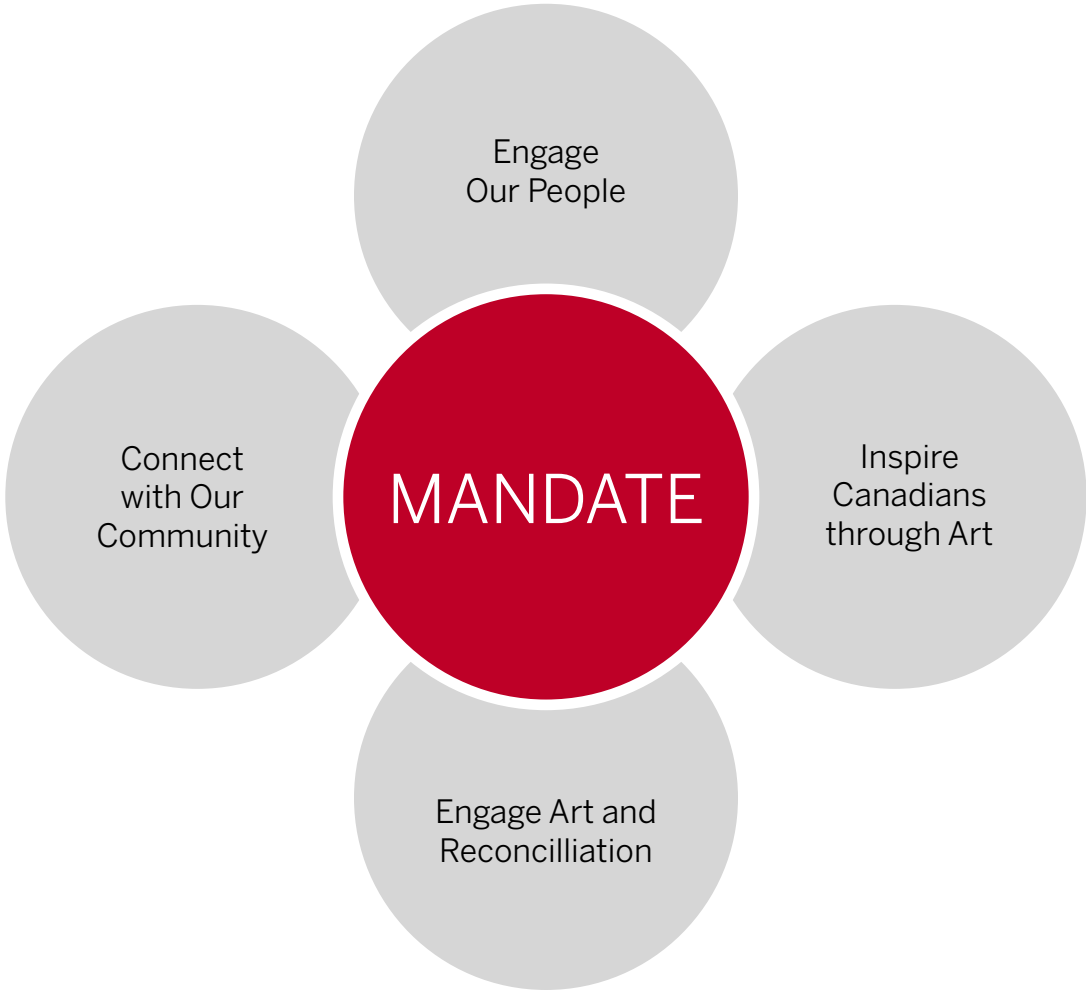
The Gallery affirms its place as a leading global centre for Indigenous art.

CONNECT WITH OUR COMMUNITY

The Gallery is a relevant and desirable destination.

3.2 STRATEGIC PRIORITIES, OUTCOMES AND MAIN ACTIVITIES

The NGC Corporate Plan for 2020-21 to 2024-25 represents a revised vision that was presented to the Board of Trustees in September 2019 by the newly appointed Director and Chief Executive Officer. This direction was approved by the Gallery's Board on January 30, 2020. It identifies four new strategic priorities for the planning period.



Strategic Priority 1: ENGAGE OUR PEOPLE

The *Engage Our People* priority resonates across all four of the Gallery's core responsibilities: Collection, Outreach, Accommodation and Internal Services. In other words, it touches on all aspects of the Gallery's operations and aims to engage all staff in a unified vision and achievement of the strategic objectives. Its short-term goal is to ensure that steps are taken to improve employee engagement. Through this priority, the Gallery plans to optimize performance by maximizing employee engagement and organizational efficiency. Some of the activities for 2020-21 will involve the development of a new strategic plan and its communication internally and externally; direct engagement of the CEO with the middle management cadre through a Management Forum; and the renegotiation of the Gallery's collective agreement with the Public Service Alliance of Canada.

ENGAGE OUR PEOPLE

Short-Term Outcome:
Steps to improve employee engagement are taken.

Performance Indicators	2019-20 Forecast	2020-21 Target
Number of staff participating in <i>The Accountable Manager</i> training program	20 employees	20+ employees (budget permitting)
Number of sessions conducted to communicate the new strategic plan	Not applicable	4 sessions
Number of Management Forum sessions	Will begin in 2020	6 sessions

Main Activities

Deliver *The Accountable Manager* training program to frontline managers by March 2021

Develop and communicate the new strategic plan to all staff by 2020

Strengthen middle management engagement through a Management Forum, chaired by the CEO by March 2021

Negotiate the collective agreement with the Public Service Alliance of Canada in 2020

Continue efforts to increase the social and cultural diversity of the workforce, and foster the inclusion of a broad range of voices and views in governance and decision-making

Medium-Term Outcome:
A culture of clear and consistent management with strong internal communications is fostered.

Performance Indicators	2021-22 Target	2022-23 Target
The internal communications portal is in place.	By April 2021	Ongoing
Action plans in response to the 2018 Employee Engagement Survey are developed.	By April 2021	Implementation begins

Main Activities

By April 2021, strengthen internal communications by implementing an online communications portal

By April 2021, develop action plans in response to the 2018 Employee Engagement Survey

Long-Term Outcome:
A corporate culture that Gallery employees are proud of and where diversity and inclusion are embraced across the organization.

Performance Indicators	2023-24 Target	2024-25 Target															
Action plans in response to the 2018 Employee Engagement Survey are fully implemented by March 2024 and survey conducted in 2025	Action plans implemented by March 2024	Survey conducted by March 2025															
<p>The representation of employment equity groups at the Gallery meets or exceeds their labour market availability for the National Capital Region (NCR).</p> <table border="1" style="width: 100%;"> <thead> <tr> <th>Baseline</th> <th>2019 NCR Availability</th> <th>2018 Gallery Staff</th> </tr> </thead> <tbody> <tr> <td>Women*</td> <td>58.7%</td> <td>65%</td> </tr> <tr> <td>Aboriginal Peoples</td> <td>3.1%</td> <td>4.8%</td> </tr> <tr> <td>Persons with Disabilities</td> <td>9.1%</td> <td>4.5%</td> </tr> <tr> <td>Members of Visible Minorities</td> <td>17.8%</td> <td>8%</td> </tr> </tbody> </table> <p><i>* As the percentage of women in the Gallery's workforce surpasses labour market availability, no target has been assigned for the representation of women.</i></p>	Baseline	2019 NCR Availability	2018 Gallery Staff	Women*	58.7%	65%	Aboriginal Peoples	3.1%	4.8%	Persons with Disabilities	9.1%	4.5%	Members of Visible Minorities	17.8%	8%	<p>Gallery's targets:</p> <ul style="list-style-type: none"> • 5% Aboriginal Peoples • 5% Persons with disabilities • 8% Members of Visible Minorities 	<p>Gallery's targets:</p> <ul style="list-style-type: none"> • 6% Aboriginal Peoples • 6% Persons with disabilities • 9% Members of Visible Minorities
Baseline	2019 NCR Availability	2018 Gallery Staff															
Women*	58.7%	65%															
Aboriginal Peoples	3.1%	4.8%															
Persons with Disabilities	9.1%	4.5%															
Members of Visible Minorities	17.8%	8%															
An appropriate Employee Recognition program is in place by March 2025.	Beginning in April 2021 and ongoing	Ongoing															

Main Activities

Implement action plans in response to the 2018 Employee Engagement Survey by March 2024

Conduct a follow-up Employee Engagement Survey by March 2025

Implement an appropriate recognition program

Strategic Priority 2: INSPIRE CANADIANS THROUGH ART

As per the Gallery's mandate to further knowledge, understanding and enjoyment of art in general, the Gallery aims to build large and diverse audiences. Over the short term, the *Inspire Canadians through Art* priority aims to inspire Canadians with the Gallery's vibrant and dynamic Contemporary art program.

In 2020-21 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. Some of the Gallery's short-term activities will continue to support young artists through the Sobey Art Award and the Scotiabank New Generation Photography Award, and through the exhibition of works by emerging artists at the Gallery and throughout Canada. Other activities will also include leading the representation of Canada at the Venice Art Biennale, and showcasing art by this country's contemporary artists at this prestigious international art event.

INSPIRE CANADIANS THROUGH ART

Short-Term Outcome:
Canadians are inspired by the Gallery's vibrant and dynamic Contemporary art program.

Performance Indicators	2019-20 Forecast	2020-21 Target
Number of Contemporary art exhibitions organized by the Gallery	2 exhibitions	3 exhibitions
The Gallery is the Commissioner of Canada's representation at the Venice Art Biennale in 2021 and 2023.	In 2019, 331,034 visitors to the Canada Pavilion in Venice, Italy	In 2021, a minimum of 350,000 visitors to the Canada Pavilion
A minimum of 400,000 visitors annually to the Gallery in Ottawa Baseline: In 2018-19, 434,834 visitors to the Gallery <i>* Attendance targets for future years may fluctuate as they are directly linked to programming planned for those years.</i>	400,000 visitors	400,000 visitors*
A minimum of 900,000 unique visitors to the Gallery's website Baseline: In 2018-19, 1,041,359 unique visitors.	1,000,000 visitors	1,000,000 visitors
Number of participants in the Gallery's suite of education programs Baseline: In 2018-19, 118,254 participants	114,500 participants	105,500 participants*
Number of membership households Baseline: In 2018-19, 12,694 households	12,000 households	11,500 households
Number of subscribers to the Gallery's digital publications Baseline: In December 2019, 33,679 unique subscribers	33,700 subscribers	34,000 subscribers

Main Activities

Continue to support young artists through the Sobey Art Award and the Scotiabank New Generation Photography Award, including exhibiting their works at the Gallery and throughout Canada

Continue to lead Canada's representation at the Venice Biennale, ensuring that Canada's contemporary artists are showcased at this prestigious art event.

**Medium-Term Outcome:
The Gallery attracts a large and diverse audience.**

Performance Indicators	2021-22 Target	2022-23 Target
An engaging and diverse five-year exhibition program is developed	By March 2022	Updated as required
An acquisitions strategy is revised.	By March 2022	Updated as required
A digital content strategy is developed.	By March 2022	Updated as required
Exceed 400,000 visitors annually to the Gallery in Ottawa	410,000 visitors*	400,000 visitors*
A minimum of 1,000,000 unique visitors to the Gallery's website	1,000,000 visitors	1,000,000 visitors
Number of participants in the Gallery's suite of education programs	106,500 participants*	105,500 participants*
Number of membership households	12,000 households	11,500 households
Number of subscribers to the Gallery's digital publications	34,500 subscribers	35,000 subscribers

Main Activities

By March 2022, develop an engaging and diverse five-year exhibition program that is conceived and curated internally, and that includes travelling exhibitions across Canada and Internationally

By March 2022, review the Gallery's acquisition strategy to ensure it is aligned with the Gallery's strategic objectives

By March 2022, develop a digital content strategy to make the national collection accessible online

Long-Term Outcome:
The Gallery is a centre of excellence and a prime cultural hub for the visual arts.

Performance Indicators	2023-24 Target	2024-25 Target
Terms for deaccessioning of art are redefined.	By March 2024	Updated as required
Exceed 400,000 visitors annually to the Gallery in Ottawa	400,000 visitors*	400,000 visitors*
Exceed 1,000,000 unique visitors to the Gallery's website	1,000,000 visitors	1,000,000 visitors
Exceed 105,000 participants in the Gallery's suite of education programs	105,500 participants	105,500 participants
Number of membership households	11,500 households	12,000 households
Number of subscribers to the Gallery's digital publications	35,500 subscribers	36,000 subscribers

Main Activities

By March 2024, redefine the terms for the deaccessioning of artworks to strategically rationalize the current collection and make room for future acquisitions

Strategic Priority 3: ENGAGE ART AND RECONCILIATION

The *Engage Art and Reconciliation* priority is directly related to the Government's objective of reconciliation and aims to ensure that Indigenous art takes centre stage in the Gallery's programming. Key activities in 2020-21 will involve maintaining engagement with Indigenous communities on key aspects of Gallery programming, and launching a second commission of historical Indigenous art under the Gallery's ReCreation program. Through the latter initiative, the Gallery plays an active role in revitalizing customary artistic practices that have been lost through settler colonialism.

ENGAGE ART AND RECONCILIATION

Short-Term Outcome:
Indigenous art takes centre stage in the Gallery's programming.

Performance Indicators	2019-20 Forecast	2020-21 Target
Number of Indigenous artists participating in the ReCreation program	3 artists	3 artists
Number of commissioned Indigenous works	1 work	3 works
Number of prominently featured works by Indigenous artists	124 works	130 works

Main Activities

Continue to develop the Indigenous art ReCreation program as a fundamental pillar of curatorial, collection-building, and programming strategies, revitalizing customary artistic practices lost through settler colonialism

Building on the success of the *Àbadakone | Continuous Fire | Feu continuel* exhibition, maintain engagement with Indigenous communities on key aspects of the Gallery's programming

Medium-Term Outcome:
The Gallery fosters an understanding of Indigenous Peoples in Canada and their cultures.

Performance Indicators	2021-22 Target	2022-23 Target
Number of initiatives to engage staff with Indigenous-related themes Baseline: In 2018-19, 2 sessions were held.	2 sessions	4 sessions

Main Activities

Initiate an institutional conversation about Indigenous values and practices, with care paid to methods of engaging and collaborating with Indigenous communities

By March 2022, hold a series of initiatives to engage staff with reconciliation

Long-Term Outcome:
The Gallery affirms its place as a leading global centre for Indigenous art.

Performance Indicators	2023-24 Target	2024-25 Target
A major exhibition of international Indigenous art is presented at the Gallery, accompanied by an exhibition catalogue	Not applicable	Exhibition opens in 2024
Number of re-created objects acquired for the national collection	2 to be acquired	2 to be acquired
Number of events in ReCreation-related educational programming	2 events	2 events

Main Activities

Present a major international Indigenous art exhibition on a four to five-year cycle

Establish the ReCreation program as a fundamental pillar of curatorial, collection-building, and programming strategies. Through this initiative, the Gallery plays an active role in revitalizing customary artistic practices lost through settler colonialism.



Photo: NGC

Strategic Priority 4: CONNECT WITH OUR COMMUNITY

The *Connect with Our Community* priority is closely related to Outreach, one of the Gallery's core responsibilities. Under this priority, the Gallery aims to create a warm and generous welcome for visitors. To help to accomplish this goal, in 2019, the Gallery relocated the visitor services desk to the Great Hall, and included art in its public spaces.

In 2020-21, the Gallery will continue to revitalize public spaces by ensuring that, in addition to the galleries, art continues to be presented in the Main Entrance Pavilion, the Colonnade, the Great Hall, the Concourse and the Rotunda. Other activities planned in the short-term include the development of an approach to revitalize the space rentals business line, and to explore opportunities offered by the building's iconic architecture.

CONNECT WITH OUR COMMUNITY

Short-Term Outcome:
A warm welcome is offered to Gallery visitors.

Performance Indicators	2019-20 Forecast	2020-21 Target
Art is visible in public spaces.	Delivered by November 2019	Ongoing
Revenue from the rental of public spaces Baseline: In 2018-19, \$339,000	\$301,000	\$300,000
Opportunities offered by the building's architecture are fully explored.	Underway	Completed by March 2021
Research on the Gallery's options for the redevelopment of Nepean Point is completed.	Underway	Completed by March 2021

Main Activities

By November 2019 and ongoing, revitalize public spaces with a program that is relevant to a variety of audiences, and add art to the Main Entrance Pavilion, the Great Hall and the Concourse

By March 2021 and ongoing, activate the Gallery's public spaces for revenue-generating purposes, and explore opportunities offered by the building's iconic architecture

By March 2021, communicate the Gallery's vision for the Café de Beaux Arts and Nepean Point to the National Capital Commission (NCC) during the NCC's planning and design process for the renewal of Nepean Point

Medium-Term Outcome:
The Gallery attracts a large and diverse audience.

Performance Indicators	2021-22 Target	2022-23 Target
Number of initiatives that specifically target parliamentarians and diplomats	1 initiative	2 initiatives
Increase in revenue from rental of public spaces	\$350,000	\$400,000
Approaches to marketing and communications are reviewed.	By March 2022	Updated as required
Number of Budget 2016-funded projects completed Baseline: By March 2020, 7 out of 28 projects completed.	Funding permitted, all 28 projects are completed	Not applicable

Main Activities

Engage with parliamentarians and the diplomatic corps in Ottawa to showcase the Gallery as Canada's Premier Visual Arts Institution

By March 2022, Review the approaches to marketing and communications to ensure key Gallery messages are reaching new target markets and stakeholders

By December 2021, funding permitted, complete all 28 health and safety projects funded through Budget 2016.

Long-Term Outcome:
The Gallery is a centre of excellence and a prime cultural hub for the visual arts.

Performance Indicators	2023-24 Target	2024-25 Target
Survey results show an increase in 'top of mind' awareness of the Gallery Baseline: The 2015 Market Study	Not applicable yet	8% increase
Increased attendance to the Gallery programs and services	A minimum of 400,000 visitors to the Gallery	A minimum of 400,000 visitors to the Gallery

Main Activities

Conduct visitor awareness survey by March 2025

Following the completion of the Nepean Point redevelopment, assess how the Gallery can incorporate Nepean Point into its programming, including the possible extension of the Café.

4

Financial Overview

The Gallery receives annual appropriations from the Government of Canada, which it supplements with revenue-generating activities and contributions it receives in support of acquisitions, projects, and programming.

Federal appropriations represent approximately 75 to 80% of the total resources available to the Gallery for operations and capital. The remaining 20 to 25% represents earned and contributed revenue. Earned revenue consists mainly of commercial revenue derived from admission and parking fees, Boutique and publishing sales, membership sales, space rentals, and food service commissions. Contributed revenue represents sponsorship in cash and in kind, contributed items for the collection, and contributions from individuals, corporations and foundations, including the NGC Foundation.

For 2020-21 and future years, the Gallery's base parliamentary appropriations for its operating budget, and acquisitions 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 amounts, in 2020-21, \$2,285,000 will be appropriated to the Gallery, which represents the last allocation of the \$18,370,000 supplementary capital funding, appropriated to the Gallery through Budget 2016. Consequently, in 2020-21, the Gallery's total parliamentary appropriations will amount to \$46,673,922.

Figure 1 illustrates the Gallery's resource base for 2020-21.

In addition, the Gallery expects \$1,470,000 in appropriations receivable to fund salary increases negotiated in collective agreements and plans to add \$8.7 million in earned revenue, and \$4.7 million in contributed revenue to the resource base in 2020-21.

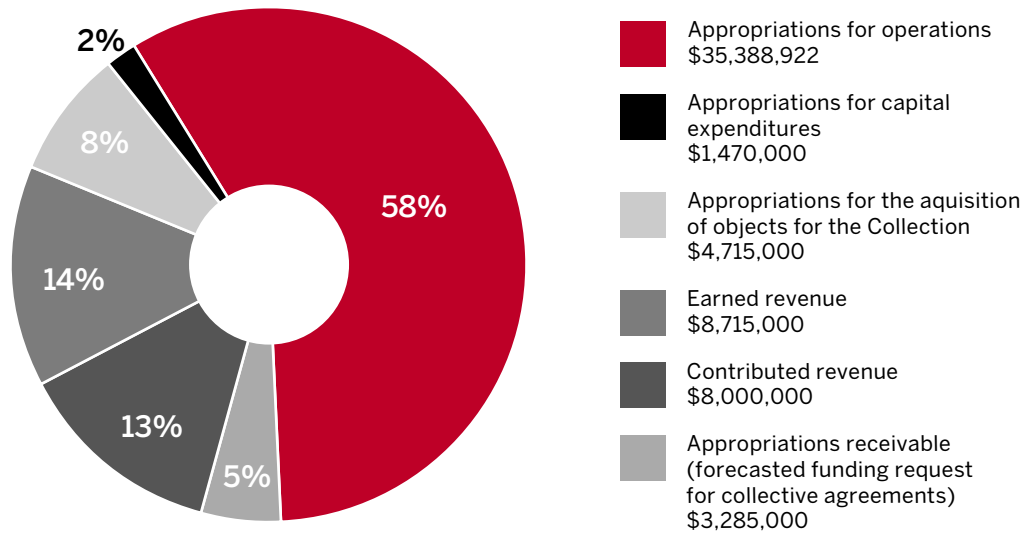


Figure 1: Resource Base for 2020-21.

Table 1 below represents an overview of financial resources for the planning period.

TABLE 1: OVERVIEW OF FINANCIAL RESOURCES							
	2018-19	2019-20	2020-21	2021-22	2022-23	2023-24	2024-25
Status on March 31	Actual*	Projections**					
Base appropriations for operations (Vote 1)	35,378,427	35,388,922	35,388,922	35,388,922	35,388,922	35,388,922	35,388,922
In-Year Supplementary appropriations for capital expenditure	79,000	-	-	-	-	-	-
Base appropriations for capital expenditures (Vote 1)	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000	1,000,000
Supplementary appropriations for capital expenditures (Vote 1)	7,005,000	2,225,000	2,285,000	-	-	-	-
Subtotal	43,462,427	38,613,922	38,673,922	36,388,922	36,388,922	36,388,922	36,388,922
Appropriations for the aquisition of objects for the Collection and other cost attributable to this activity (Vote 5)	8,000,000	8,000,000	8,000,000	8,000,000	8,000,000	8,000,000	8,000,000
Total appropriations	51,462,427	46,613,922	46,673,922	44,388,922	44,388,922	44,388,922	44,388,922
Appropriations receivable (forecasted funding request for collective agreements)	-	550,000	1,470,000	1,980,000	2,500,000	3,003,000	3,570,000
Earned revenue	9,133,000	9,298,000	8,715,000	9,668,000	8,853,000	8,953,000	9,053,000
Contributed revenue (sponsorship & contributions, including contributed objects for the Collection)	8,978,000	7,169,000	4,715,000	4,679,000	4,049,000	4,549,000	4,049,000
Total revenue	18,111,000	16,467,000	13,430,000	14,347,000	12,902,000	13,502,000	13,102,000

* In 2018-19, Sponsorship and Contributions included \$4,470,000 in contributed items for the collection.

** For 2019-20 and beyond, the figures in this table represent estimates only and may be subject to change.

4.1 OPERATING BUDGET

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 as well as contributed revenue to augment its resource base.

EARNED REVENUE

Earned revenue, directly linked to attendance, fluctuates from year to year, and represents commercial revenue derived from admission and parking fees, boutique and publishing sales, membership sales, space rentals, and food service commissions. For 2020-21, the Gallery estimates its earned revenue at \$8,715,000. This represents a decrease of \$583,000 when compared to the 2019-20 forecast of \$9,298,000. The estimated decrease in operating revenue is based primarily on projected attendance to the Gallery during the summer 2020 exhibition.

ATTENDANCE

The Gallery aims to attract 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's programming on offer (e.g. summer shows), exhibition theme, scholarship and education;
- Budget constraints impacting the Gallery's ability to broaden its audience (e.g. advertising and promotion);
- Admission fees; and
- Evolving social and cultural trends (e.g. engaging with art through digital experiences versus direct contact).

Table 2 illustrates actual and forecast attendance to the Gallery at 380 Sussex Drive, broken down by paid and unpaid admission. Paid admission is based on ticket sales and includes NGC members but excludes tickets that have a \$0 value, such as passes for children and promotional and complimentary tickets. Unpaid admission represents all tickets having a \$0 value, primarily those from admission-free days / time slots such as Canada Day, Museums Day, and Thursday nights between 5:00 pm and 8:00 pm. After-hour Gallery events and space rentals, and access to the cafeteria are also reported as unpaid admission.

CONTRIBUTED REVENUE

Contributed revenue consists of sponsorships in cash and in kind, and contributions from individuals, corporations and foundations, including those from the NGC Foundation.

In 2020-21, the Gallery projects that contributed revenue will amount to \$4,715,000. This figure includes \$100,000 in sponsorships, an anticipated \$1,000,000 in contributed items for the collection, estimated disbursements of \$2,515,000 from the NGC Foundation, and \$1,100,000 in contributions from individuals, corporations and other foundations.

For 2020-21, the Gallery anticipates that earned and contributed revenue will represent 14% and 8%, respectively, of total resources.

Figure 2 illustrates the alignment of core responsibilities (collection, outreach, accommodation and internal services) with the Gallery's resource base for 2020-21.

TABLE 2: ATTENDANCE AT THE NGC IN OTTAWA

	2018-19	2019-20	2020-21	2021-22	2022-23	2023-24	2024-25
	Actual*	Projections**					
Paid admission	295,472	256,000	256,000	262,400	256,000	256,000	256,000
Unpaid admission	139,362	144,000	144,000	147,600	144,000	144,000	144,000
Total attendance	434,834	400,000	400,000	410,000	400,000	400,000	400,000

*For 2019-20 and beyond, the figures in this table represent estimates only and may be subject to change.

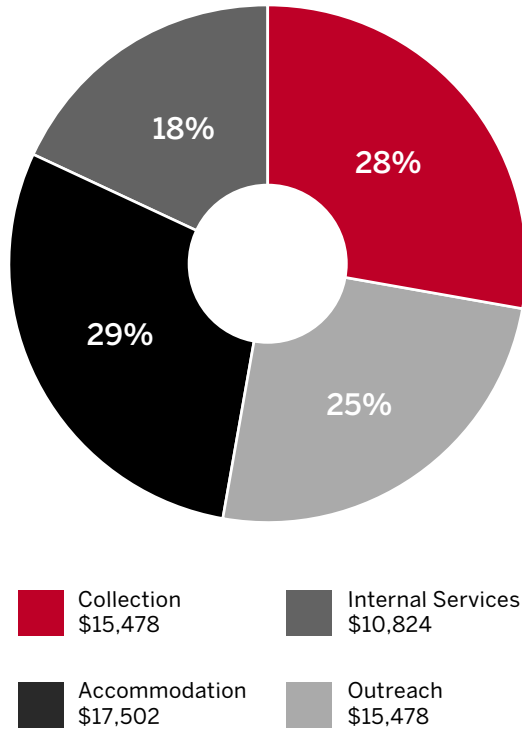


Figure 2: Planned expenses by core responsibility on a cash basis (in 000s), including art purchases.

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 inflationary increases, the Gallery's purchasing power is declining. Its ability to deliver high quality programming is challenged. To be able to cover rising non-discretionary costs, the institution must find ways to reallocate resources at the expense of programming and/or other budgets.

NET RESULT OF OPERATIONS

For 2020-21, the Gallery plans to end the year with a balanced budget.

4.2 CAPITAL BUDGET

The NGC's real property locations 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;
- A newly acquired 2,044 square metre art storage space at the Ingenium Centre, a facility shared with the National Museum of Science and Technology; and
- The Canada Pavilion in Venice, Italy: Fully renovated in 2018, this 150-square metre building is 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 the identification of additional projects over time, continue to challenge the capital envelope. Priorities are established based on condition and criticality of the asset involved, the impact on health, safety and operations if deferred, and the availability of risk-mitigating measures. After careful consideration of risk and affordability, some projects have been reprioritized and deferred.

The Gallery has a Long-Term Capital Plan (LTCP) in place, which 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. The sunset of supplementary Budget 2016 capital funding represents a great risk for the Gallery's capital infrastructure. The institution will not be able to continue to address building infrastructure needs, as the base capital allocation of \$1 million has proven insufficient to resolve the most pressing issues.

From 2016 to 2019, the Gallery completed seven capital projects, funded through Budget 2016, with the remainder scheduled for completion by 2021, subject to available funding. While Budget 2016 supplementary funding 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, 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 2020-21, the Gallery's capital expenditures will amount to \$3,285,000 (including contingencies).

4.3 EQUITY AND DEBT

In 2016-17 and 2017-18, the Gallery used \$6.9 million from its accumulated unrestricted net assets to complete the re-conception and full renovation of the Canadian Galleries, now renamed the Canadian and Indigenous

Galleries (CIG). This flagship project, delivered in June 2017 for Canada 150 celebrations, represented the first major renovation of that space since the opening of the Gallery building in 1988. With the investments into CIG from the Gallery's unrestricted net assets, multiple benefits were noticed by various stakeholders, namely:

- The inclusion of Indigenous art in the reimagined CIG was very well received by local Indigenous communities, as it presented a comprehensive narrative of art created in Canada;
- The inclusion of Indigenous art is considered by Indigenous communities an important milestone on a journey toward reconciliation, and shows the Gallery's strengthened commitment to expand its Indigenous art programming;
- The re-visioning of the CIG appeals to donors as demonstrated by recent donations of Indigenous art;
- It has been noted that the expertise developed around this project has established the Gallery as global leader in the area of Indigenous art programming. For example, Gallery curators have been invited to speak in places like Australia on the Gallery's successful and seamless approach to integrating Indigenous and Canadian art in the same exhibition space; and
- The renovated CIG also benefitted from some greening strategies (e.g., new low energy-consuming LED lighting), and enhanced the visitor experience with a better flow between the spaces, new cases and displays.

No funds were drawn from its unrestricted net assets in 2018-19 and, provided relief is received for salary increases in the planning period, the Gallery has no plans to use its unrestricted net assets in 2019-20. With this salary relief, the Gallery intends to conclude each year with a balanced budget.

The Gallery has no debt.

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, 2019.

The Gallery applies the deferral method of accounting for contributions for not-for-profit organizations. The corporation's annual budget is based on four quarters.

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 (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)	18-19 Actual	19-20 Planned	20-21 Planned	21-22 Planned	22-23 Planned	23-24 Planned	24-25 Planned
Assets							
Current assets:							
Cash and cash equivalents	\$4,560	\$4,560	\$4,560	\$4,560	\$4,560	\$4,560	\$4,560
Restricted cash and cash equivalents	1,433	-	-	-	-	-	-
Investments	-	-	-	-	-	-	-
Restricted investments	7,150	5,638	5,638	5,638	5,638	5,638	5,638
Accounts receivable	2,340	2,363	2,387	2,411	2,435	2,459	2,484
Inventory	872	881	890	900	911	921	932
Prepaid expenses	1,204	1,216	1,228	1,240	1,252	1,265	1,278
	17,560	14,658	14,703	14,749	14,796	14,843	14,892
Collection	1	1	1	1	1	1	1
Capital Assets	85,348	81,437	76,472	69,222	61,972	54,722	47,472
	\$102,909	\$96,096	\$91,176	\$83,972	\$76,769	\$69,566	\$62,365
Liabilities and Net Assets							
Liabilities							
Current liabilities:							
Accounts payable and secured liabilities	\$4,338	\$4,381	\$4,425	\$4,469	\$4,514	\$4,559	\$4,605
Accrued sales and benefits	1,742	1,759	1,777	1,795	1,813	1,831	1,849
Deferred contributions for the purchase of objects for the Collection	1,840	-	-	-	-	-	-
Deferred contributions for the purchase of capital assets	5,136	4,022	4,022	4,022	4,022	4,022	4,022
Other deferred contributions	1,491	1,500	1,500	1,500	1,500	1,500	1,500
	14,547	11,662	11,724	11,786	11,849	11,912	11,976
Employee future benefits	853	836	819	803	787	771	756
Deferred contributions for the amortization of capital assets	84,726	80,815	75,850	68,600	61,350	54,100	46,850
	100,126	93,313	88,393	81,189	73,986	66,783	59,582
Net Assets							
Unrestricted	2,045	2,045	2,045	2,045	2,045	2,045	2,045
Investment in capital assets	622	622	622	622	622	622	622
Permanently endowed	116	116	116	116	116	116	116
Total net assets	2,783	2,783	2,783	2,783	2,783	2,783	2,783
	\$102,909	\$96,096	\$91,176	\$83,972	\$76,769	\$69,566	\$62,365

STATEMENT OF CHANGES IN NET ASSETS
for the year ended March 31

(in thousands of dollars)	18-19 Actual	19-20 Planned	20-21 Planned	21-22 Planned	22-23 Planned	23-24 Planned	24-25 Planned
Net assets, beginning of the period							
Unrestricted	\$1,548	\$2,045	\$2,045	\$2,045	\$2,045	\$2,045	\$2,045
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	2,286	2,783	2,783	2,783	2,783	2,783	2,783
Net result of operations for the period	\$497	-	-	-	-	-	-
Net assets, end of the period	\$ 2,783	\$2,783	\$2,783	\$2,783	\$2,783	\$2,783	\$2,783



Photo: NGC

STATEMENT OF OPERATIONS

for the year ended March 31

(in thousands of dollars)	18-19 Actual	19-20 Planned	20-21 Planned	21-22 Planned	22-23 Planned	23-24 Planned	24-25 Planned
Parliamentary appropriations							
For operating and capital expenditures	\$43,462	\$38,614	\$38,674	\$36,389	\$36,389	\$36,389	\$36,389
Appropriations receivable (forecasted funding request for collective agreements)	–	550	1,470	1,980	2,500	3,003	3,570
Appropriations deferred for the purchase of capital assets	(8,005)	(3,225)	(3,285)	(1,000)	(1,000)	(1,000)	(1,000)
Amortization of deferred funding for capital assets	7,911	7,950	7,950	7,950	7,950	7,950	7,950
	43,368	43,889	44,809	45,319	45,839	46,342	46,909
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	2,058	1,840	–	–	–	–	–
Appropriations deferred to future periods	(1,840)	–	–	–	–	–	–
	8,218	9,840	8,000	8,000	8,000	8,000	8,000
Total Parliamentary appropriations	51,586	53,729	52,809	53,319	53,839	54,342	54,909
Operating revenue and contributions	18,111	16,467	13,430	14,347	12,902	13,502	13,102
	69,697	70,196	66,239	67,666	66,741	67,844	68,011
Expenses by activity							
Collection							
Operations	7,417	7,679	9,019	9,146	9,051	9,189	9,330
Art acquisitions	12,199	11,790	8,450	8,450	8,450	8,450	8,450
Total Collection	19,616	19,469	17,469	17,596	17,501	17,639	17,780
Outreach	18,144	15,477	15,478	15,398	15,201	15,900	15,602
Accommodation	21,445	24,426	22,468	22,703	22,971	23,276	23,586
Internal Services	9,995	10,824	10,824	11,969	11,068	11,029	11,043
Total expenses	\$69,200	\$70,196	\$66,239	\$67,666	\$66,741	\$67,844	\$68,011
Net results of operations	\$497	–	–	–	–	–	–

STATEMENT OF CASH FLOWS
for the year ended March 31

(in thousands of dollars)	18-19 Actual	19-20 Planned	20-21 Planned	21-22 Planned	22-23 Planned	23-24 Planned	24-25 Planned
Operating activities							
Cash received from clients	\$9,033	\$8,998	\$8,515	\$9,468	\$8,653	\$8,753	\$8,853
Parliamentary appropriations received	43,533	43,939	44,859	45,369	45,889	46,392	46,959
Cash paid to suppliers	(33,834)	(37,125)	(33,019)	(33,947)	(32,513)	(33,096)	(33,264)
Cash paid to employees	(23,826)	(24,813)	(24,970)	(25,469)	(25,978)	(26,498)	(26,497)
Interest received	233	300	200	200	200	200	200
	(4,861)	(8,701)	(4,415)	(4,379)	(3,749)	(4,249)	(3,749)
Investing activities							
Net (acquisition) disposal of investments	1,908	1,512	-	-	-	-	-
Total cash flow from investing activities	1,908	1,512	-	-	-	-	-
Capital activities							
Acquisition of capital assets	(11,495)	(4,339)	(3,285)	(1,000)	(1,000)	(1,000)	(1,000)
Total cash flow from capital activities	(11,495)	(4,339)	(3,285)	(1,000)	(1,000)	(1,000)	(1,000)
Financing activities							
Funding for the acquisition of capital assets	8,834	3,225	3,285	1,000	1,000	1,000	1,000
Restricted contributions and related investment income	4,729	6,869	4,415	4,379	3,749	4,249	3,749
	13,563	10,094	7,700	5,379	4,749	5,249	4,749
Total cash flow	(885)	(1,434)	-	-	-	-	-
Cash and cash equivalents, beginning of the year							
Cash & cash equivalents	5,570	4,561	4,560	4,560	4,560	4,560	4,560
Restricted cash & cash equivalents	1,309	1,433	-	-	-	-	-
	6,879	5,994	4,560	4,560	4,560	4,560	4,560
Cash and cash equivalents, end of the year							
Cash & cash equivalents	4,561	4,560	4,560	4,560	4,560	4,560	4,560
Restricted cash & cash equivalents	1,433	-	-	-	-	-	-
Cash, end of the year	\$5,994	\$4,560	\$4,560	\$4,560	\$4,560	\$4,560	\$4,560

The tables above are presented on an accrual basis.

SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS

for the year ended March 31

(in thousands of dollars)	18-19 Actual	19-20 Planned	20-21 Planned	21-22 Planned	22-23 Planned	23-24 Planned	24-25 Planned
Operating revenue							
Bookstore and publishing	\$2,891	\$2,800	\$2,700	\$2,765	\$2,700	\$2,700	\$2,700
Admissions	2,827	3,013	2,910	3,683	2,928	2,928	2,928
Parking	1,342	1,245	1,260	1,250	1,230	1,230	1,230
Memberships	768	802	700	750	700	725	750
Rental of public spaces	339	301	300	350	400	450	500
Educational services	189	170	150	150	150	150	150
Art loans	216	214	200	200	200	200	200
Traveling exhibitions	242	317	150	150	150	150	150
Audio guides	18	16	-	-	-	-	-
Food services	62	90	125	150	175	200	225
Interest	222	300	200	200	200	200	200
Other	17	30	20	20	20	20	20
	9,133	9,298	8,715	9,668	8,853	8,953	9,053
Sponsorship and contributions							
Sponsorship	230	100	100	100	100	100	100
Contributed items for the Collection	4,470	2,500	1,000	1,000	1,000	1,000	1,000
Contributions from the Foundation	3,563	3,656	2,515	2,779	2,149	2,649	2,149
Contributions from other individuals, corporations and foundations	715	913	1,100	800	800	800	800
	8,978	7,169	4,715	4,679	4,049	4,549	4,049
	\$18,111	\$16,467	\$13,430	\$14,347	\$12,902	\$13,502	\$13,102

For 2019-20 and beyond, the figures represent estimates only and are subject to change.

CAPITAL BUDGET
as at March 31

(in thousands of dollars)	18-19 Actual	19-20 Planned	20-21 Planned	21-22 Planned	22-23 Planned	23-24 Planned	24-25 Planned
Deferred appropriations for the purchase of capital assets at beginning of year	\$6,904	\$5,136	\$4,022	\$4,022	\$4,022	\$4,022	\$4,022
Parliamentary appropriations	8,005	3,225	3,285	1,000	1,000	1,000	1,000
Contributions to fund capital initiatives	829	-	-	-	-	-	-
Total Available	15,738	8,361	7,307	5,022	5,022	5,022	5,022
Acquisition of capital assets	10,602	4,339	3,285	1,000	1,000	1,000	1,000
Deferred appropriations for the purchase of capital assets at end of year	5,136	4,022	4,022	4,022	4,022	4,022	4,022
Capital assets							
Net book value at beginning of year	82,959	85,348	81,437	76,472	69,222	61,972	54,722
Capital additions	10,602	4,339	3,285	1,000	1,000	1,000	1,000
	93,561	89,687	84,722	77,472	70,222	62,972	55,722
Less amortization							
Amortization of building	3,898	3,898	3,898	3,898	3,898	3,898	3,898
Amortization other	4,315	4,352	4,352	4,352	4,352	4,352	4,352
	8,213	8,250	8,250	8,250	8,250	8,250	8,250
Net book value at end of year	\$85,348	\$81,437	\$76,472	\$69,222	\$61,972	\$54,722	\$47,472

Appendix A

This appendix provides a high-level overview of the impact of COVID-19 on the Gallery's business lines and activities. A summary of actions undertaken by the Gallery to mitigate that impact has also been provided.

It should be understood that the information provided in this appendix offers a snapshot of the impact and measures taken for the period from March 14, 2020 — when the Gallery closed its doors to the public due to COVID-19 — until July 18, 2020, when the Gallery reopened with special measures to help contain the spread of COVID-19. The revised financial forecast is also provided. As the situation continues to evolve, these factors will be subject to change.

1. IMPACT

a. Activities

The Gallery closed to the public on March 14, 2020, and many of its programming lines — particularly those involving onsite activities — were affected. Special exhibitions and permanent galleries, the Boutique, the Library, and all other public Gallery spaces were no longer accessible to visitors. All onsite offerings of educational and public programs were cancelled. Several exhibition projects were either extended, postponed, or cancelled. A number of outreach projects with Canadian and international partners were either placed on hold or continued with minimal interaction.

In addition, existing loans from the Gallery's national collection to other museums were extended, due to closures at other institutions. Analyses of any new loan requests received by the Gallery were placed on hold.

To maintain a connection with its audience, while continuing to offer adequate programming, the Gallery advanced existing digital products and accelerated the development of new ones. Digital program offering on the gallery.ca website was increased and enhanced.

The Gallery also expanded its social media presence, which provides interactive ways of connecting virtually with art.

While rolling out enhanced digital programming, the Gallery also maintained its regular digital communications and virtual publications. *NGC Magazine* and an e-Newsletter have been regularly distributed to subscribers, and the annual scholarly journal *NGC Review* was published in April 2020 and made available for download via the University of Toronto Press website (<https://ngcr.utpjournals.press/toc/ngcr/current>).

Following the Gallery's reopening on July 18, to provide visitors with a suitable mix of onsite programming, the institution liaised with lenders and artists, and was able to extend three of its special exhibitions. In addition, work continues towards delivering new educational and public programming initiatives — both onsite and online — and will include: resources for teachers for Fall 2020, an interactive exploration of the national art collection with social distancing, and self-guided audio stops for *Àbadakone*, accessible via mobile devices.

b. Services

With the Gallery building in lockdown, zero attendance was recorded from March 14 to July 18. To welcome visitors back, the Gallery successfully secured two sponsorships, enabling the museum to offer free admission until September 7, 2020.

Within the COVID-19 operating environment, the onsite visitor experience was profoundly affected. Social distancing and limits on public gatherings have led to the implementation of measures designed to provide a secure environment for visitors and staff alike.

Since reopening, attendance has averaged 3,600 per week, or about 26% of usual visitorship for that period in previous years. In total, more than 60,000 people visited the Gallery from July 18 to December 21, 2020 when the second pandemic-triggered closure of the museum was announced.

Annual attendance projections have been revised from a target of 400,000 visitors to 54,000 by March 31, 2021. This represents an approximate 86% decrease when compared to original projections, and an 87% decrease when compared to last year's 408,363 visitors.

c. Labour

Since March 14, most Gallery staff have been working from home. A limited number of employees continued to work onsite during the lockdown, in order to maintain essential functions. These included Protection Services, Conservation, Technical Services, and Facilities Management staff.

During the period of closure, with no revenues to offset salary expenses, term contracts that expired on March 31 2020 were not renewed, part-time hours were reduced, no on-call or overtime labour was required, and vacant and seasonal positions have not been filled.

The Gallery prepared a redeployment list for employees affected by COVID-19 workload reductions, to be used by Management should some departments need additional help.

Following the reopening, about 50% of employees continued working from home, and only staff whose job requirements are tied to physical Gallery spaces worked on site until the second closure in December 2020.

d. Financial

While the Gallery building was in lockdown, visitorship, which has historically been highest during the spring and summer months, was reduced to zero. The four-month closure thus meant no revenues from admission fees, rental of public spaces, educational programs, art loans, travelling exhibitions, audioguides, and food services. Consequently, a 96% reduction in revenues (a decrease of \$2.5 million as compared to the same period in 2019–20) was recorded for the first quarter (April 1 to June 30) of the 2020–21 fiscal year.

Sponsorships and contributions, including items contributed to the collection, also decreased, totalling \$103,000 as compared to \$282,000 during the same quarter of the previous year. In view of these significant losses in revenue, the Gallery proceeded to reduce related costs to the extent possible within existing contracts and agreements.

The Gallery was the first national museum in the National Capital Region to officially open its doors to the public on July 18, 2020. Some laid-off staff were re-employed, and the hours of front-line staff were increased to reflect a four-day/week opening schedule.

Costs related to re-opening the Gallery to the public reflect measures required to provide a safe environment for visitors and staff alike. One-time costs include facility modifications to sites of public interaction and point-of-sale locations, signage, hand-sanitizer stations, and other measures to accommodate social distancing guidelines. Ongoing costs will include enhanced cleaning and increased security to control capacity and reinforce social-distancing rules.

2. ACTIONS

a. Emergency Funding Received

On June 18, 2020, the Gallery received confirmation of \$4.8 million in emergency funding, allowing the Gallery to re-open on July 18 on a four-day-a-week schedule, Thursday through Sunday, while covering additional one-time and ongoing costs related to re-opening during the ongoing COVID-19 pandemic. This funding also provided partial relief in relation to resources affected by non-existent revenues during the closure period.

Despite reopening, the Gallery remained severely affected by COVID-19. Challenges included social distancing, limits on public gatherings, and measures required to provide a safe environment for visitors and staff — all of which have a negative impact on the visitor experience

Early estimates for fiscal 2021–22 place attendance at 25–33% of pre-pandemic levels. With the extreme drop in tourism and school group visits — major markets for the Gallery — the Gallery’s business model will be under extreme pressure for the next several years, until a return to historical visitation levels of 400,000 can be achieved. This decrease in visitation and related revenues will severely affect the Gallery’s ability to provide public programming and operations.

The emergency relief funding received in June provided the Gallery with timely and necessary resources, enabling it to re-open to the public and offer programming for the remainder of 2020–21. Without the continuation of some degree of emergency funding, it is unlikely that the Gallery will be in a position to adequately program its spaces or fully open to the public when the lockdown restrictions are lifted. Discussions will be held with the federal government on funding solutions for fiscal 2021–22 and beyond, as the Gallery, in common with all other national museums, plans its return towards a full recovery to pre-pandemic business conditions.

The tables that follow illustrate actual revenues and expenses for the first quarter of 2020–21 (April 1 to June 30 2020) and outline revenue and expense projections to March 31, 2021.

b. Emergency Relief

During 2020, the National Gallery of Canada has donated 350 protective N95 masks to the Ottawa Hospital. It has also donated gloves to front-line healthcare workers. In addition, the Gallery was able to offer plexiglass sheets to local grocery stores for shielding.

c. Anticipated Stimulus

Within the current plan, no specific items related to general pandemic recovery have been approved to date.

OPERATING REVENUE

(in thousands of dollars)	JUNE 2020	JUNE 2019	VARIANCE		MARCH 2021 PLANNED BEFORE COVID-19	MARCH 2021 PROJECTED WITH COVID-19	VARIANCE	
Boutique and publishing	8	876	(868)	-99%	2,700	481	(2,219)	-82%
Admissions	-	750	(750)	-100%	2,910	200	(2,710)	-93%
Parking	21	305	(284)	-93%	1,260	314	(946)	-75%
Membership	50	200	(150)	-75%	700	220	(480)	-69%
Rental of public spaces	-	108	(108)	-100%	300	-	(300)	-100%
Education services	-	129	(129)	-100%	150	-	(150)	-100%
Art loans	-	3	(3)	-100%	200	-	(200)	-100%
Travelling exhibitions	-	150	(150)	-100%	150	127	(23)	-15%
Audio guides	-	6	(6)	-100%	-	-	-	0%
Food service	-	8	(8)	-100%	125	-	(125)	-100%
Interest	35	77	(42)	-55%	200	75	(125)	-63%
Other	1	6	(5)	-83%	20	150	30	150%
Total Operating Revenue	115	2,618	(2,503)	-96%	8,715	1,467	(7,248)	-83%

SPONSORSHIPS AND CONTRIBUTIONS

(in thousands of dollars)	JUNE 2020	JUNE 2019	VARIANCE		MARCH 2021 PLANNED BEFORE COVID-19	MARCH 2021 PROJECTED WITH COVID-19	VARIANCE	
Sponsorships	10	48	(38)	-79%	100	50	(50)	-50%
Contributions								
Contributed items for the Collection	1	-	1		1,000	1,000	-	0%
From the National Gallery of Canada Foundation	75	75	-	-		1,857	(658)	-26%
From other individuals, corporations and foundations	17	159	(142)	-89%	1,100	650	(450)	-41%
Total Sponsorships and Contributions	103	282	(179)	-64%	4,715	3,557	(1,158)	-25%



Photo: NGC

EXPENSES

(in thousands of dollars)	JUNE 2020	JUNE 2019	VARIANCE		MARCH 2021 PLANNED BEFORE COVID-19	MARCH 2021 PROJECTED WITH COVID-19	VARIANCE	
Sales and employee benefits	5,621	6,245	(624)	90%	24,970	24,250	(720)	97%
Purchased items for the Collection	506	1,471	(965)	34%	7,450	7,200	(250)	97%
Contributed items for the Collection	1	–	1	0%	1,000	1,000	–	100%
Amortization of capital assets	2,063	2,063	–	100%	8,250	8,250	–	100%
Payments in lieu of taxes	773	841	(68)	92%	3,261	3,203	(58)	98%
Professional and special services	598	783	(185)	76%	3,706	4,200	494	113%
Insurance	199	428	(229)	46%	250	400	150	160
Repairs and maintenance of buildings and equipment	653	1,068	(415)	61%	4,204	4,000	(204)	95%
Protection services	170	795	(625)	21%	3,218	2,500	(718)	78%
Utilities, materials and supplies	309	661	(352)	47%	2,900	2,204	(696)	76%
Freight, cartage and postage	4	773	(769)	1%	1,300	1,106	(194)	85%
Travel for public servants	2	176	(174)	1%	400	25	(375)	6%
Travel for non-public servants	1	149	(148)	1%	300	25	(275)	8%
Hospitality	–	26	(26)	0%	150	10	(140)	7%
Conferences, training and related travel	–	47	47	0%	100	40	(60)	40%
Publications and printing	31	69	(38)	45%	1,000	570	(430)	57%

EXPENSES

(in thousands of dollars)	JUNE 2020	JUNE 2019	VARIANCE		MARCH 2021 PLANNED BEFORE COVID-19	MARCH 2021 PROJECTED WITH COVID-19	VARIANCE	
Cost of goods sold – boutique	4	318	(314)	1%	1,400	300	(1,100)	21%
Advertising	26	429	(403)	6%	800	520	(280)	65%
Rent	149	116	33	128%	850	850	–	100%
Communications	29	57	(28)	51%	250	183	(67)	73%
Library purchases	82	96	(14)	85%	200	200	–	100%
Rentals of equipment	20	41	(21)	49%	100	66	(34)	66%
Fellowships	–	–	–	0%	100	–	(100)	0%
Miscellaneous	10	17	(7)	59%	80	70	(10)	88%
Total Expenses	11,251	16,669	(5,418)	67%	66,239	61,172	(5,067)	92%



Photo: NGC



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