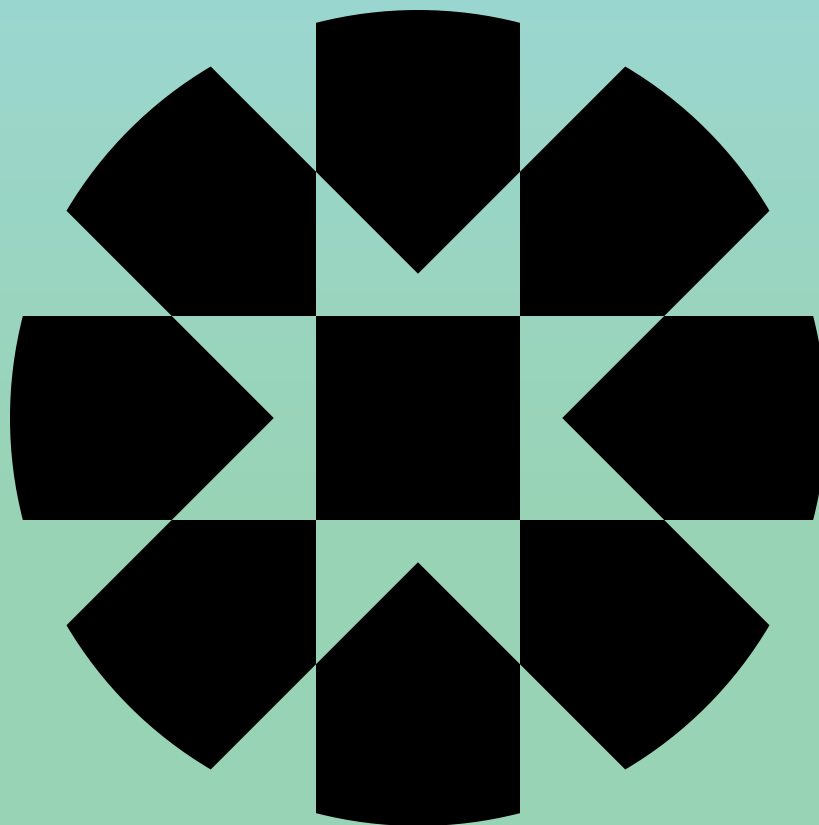


# NATIONAL GALLERY OF CANADA

SUMMARY OF THE CORPORATE PLAN  
FOR 2022-23 TO 2026-27

OPERATING AND CAPITAL BUDGETS  
FOR 2022-23



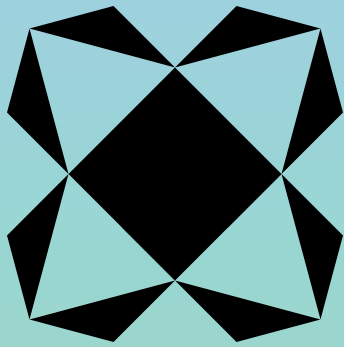
National Gallery of Canada  
380 Sussex Drive  
Ottawa, ON K1N 9N4  
613.990.1985

**[www.gallery.ca](http://www.gallery.ca)**

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

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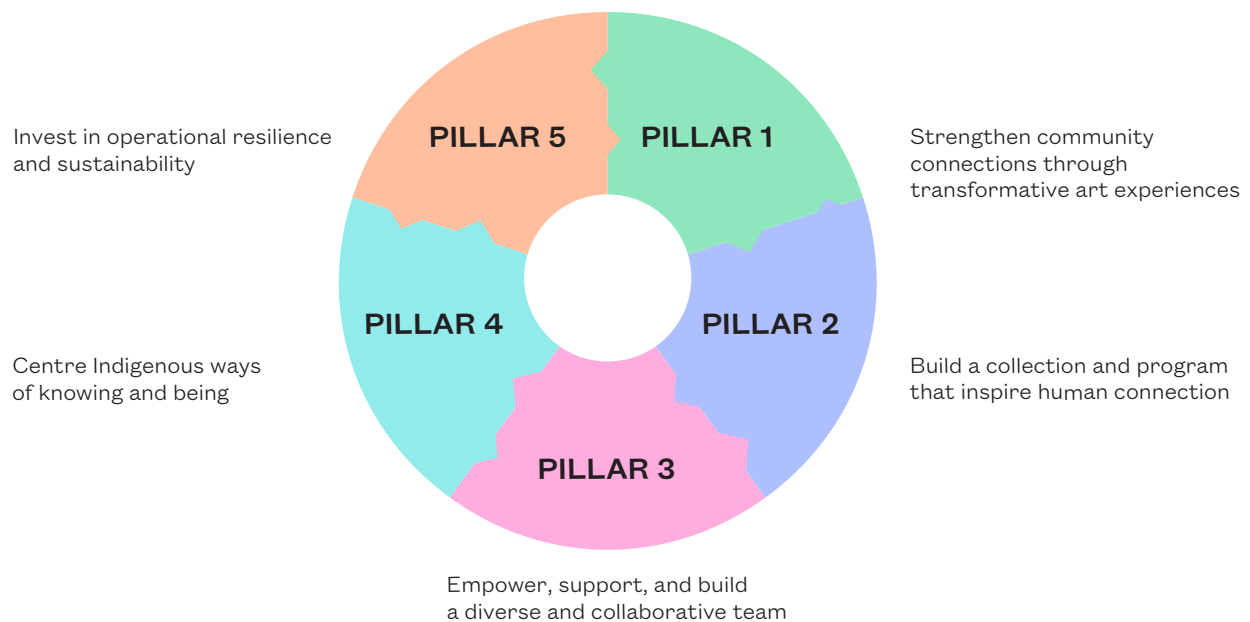
# Executive Summary

In 2021, following a year of introspection, along with an extensive collaborative process, the National Gallery of Canada began using its Strategic Plan, *Transform Together*, and its new branding, *Ankosé — Everything Is Connected*, to guide its activities.

The Gallery is committed to justice, equity, diversity, inclusion and accessibility (JEDI+A). As the Gallery learns to centre Indigenous ways of knowing and being within its journey of decolonization and reconciliation, it will demonstrate the power of diverse voices and of representation through transformative art experiences. These efforts will assist the Gallery as it engages and collaborates meaningfully with stakeholders, while strengthening its connections with the communities it serves.

## Strategic Direction

The Gallery's Strategic Plan and this Corporate Plan focus on five strategic pillars, which the Gallery will use to deliver its mandate and carry out its mission:



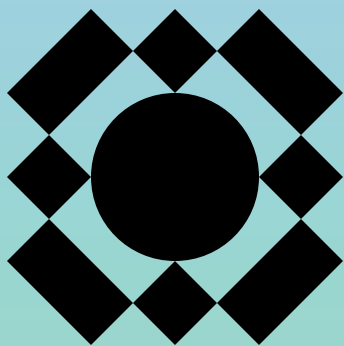
## Plans and Key Priorities in 2022–23

The following are among the strategic priorities that will drive the Gallery’s plan in FY 2022–23:

1. Building a **digital strategy** and reviewing technological infrastructure needs to support this vision.
2. Investing in **building infrastructure** through select major capital projects, while exploring future building requirements to ensure that the Gallery is sustainable and accessible.
3. Ensuring that the Gallery’s **art acquisition strategy builds** a representative and diverse collection, and that **the collection is appropriately maintained**.
4. Building **human resource capacity and competencies** through internal alignment and resourcing that supports the Strategic Plan, and setting organizational values.
5. Prioritizing **audience development** through research and community engagement to best welcome those whom the Gallery exists to serve.
6. Ensuring **operational resilience and financial sustainability** through strategic alignment and transparent practices to best navigate post-pandemic economic realities and greening strategies.

Primary outcomes and performance measures related to these strategic priorities are outlined in Section 3 of this Plan.

This Corporate Plan, approved by the Board of Trustees on January 17, 2022, reflects these directions, and the goal-setting required to deliver strategic, impactful results.



# 1

## Overview – Corporate Profile

## 1.1 BACKGROUND

The National Gallery of Canada was founded in 1880 by 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 passing 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 under 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 a parent Crown corporation with agent status, is listed in Schedule 3, Part 1 of the *Financial Administration Act* (FAA), and is subject to the Crown corporation accountability framework established under Part X of the FAA.

## 1.3 PUBLIC POLICY ROLE

The Gallery reports to the Parliament of Canada through the Minister of Canadian Heritage. Although it functions at arm's length from the federal 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.

Under 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, the Gallery provides, in both official languages, services that are essential to Canadian culture, and available to all.



## 1.4 PURPOSE, VISION, MISSION AND VALUES

The Gallery is committed to healing<sup>1</sup> through reconciliation, inspiration and interconnection driven by art experiences. The principles that inspire the Gallery's ambitions and anchor its plans are as follows:



<sup>1</sup> In the Truth and Reconciliation Commission's Calls to Action, Section One, Principles of Reconciliation says, "Reconciliation is a process of healing relationships that requires public truth sharing, apology, and commemoration that acknowledge and redress past harms." The Gallery's commitment to Centring Indigenous Ways of Knowing and Being articulates its commitment to healing through reconciliation, inspiration and interconnection driven by art experiences.

## 1.5 CORE RESPONSIBILITIES

Canadians expect their public institutions to maintain the highest standards of efficiency and effectiveness. In keeping with the federal government's *Policy on Results*, the Gallery is committed to meeting these expectations by pursuing its mandate through the four responsibilities (as described below), in a way that reflects best practices in corporate governance.

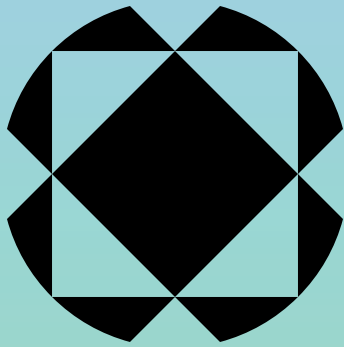
**Collection:** The Gallery collects Canadian and international art. It conducts research that contributes to the advancement of knowledge and understanding of Canadian and international art. It also preserves the national collection for present and future generations, through restoration and conservation.

**Outreach:** The Gallery furthers knowledge, understanding and enjoyment of the visual arts through onsite and travelling exhibitions that it produces on its own, or in partnership with other museums. It lends works of art 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 shared knowledge of world art history.

**Accommodation:** The Gallery operates from an iconic building on Sussex Drive in Ottawa. It also has three leased storage facilities in Ottawa, and is custodian of the Canada Pavilion in Venice, Italy. The organization ensures that building operations are carried out efficiently, and that sound investments are made in capital infrastructure to keep facilities secure and suitable for visitors, staff, volunteers and contractors, as well as for 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's performance during the preceding year, by core responsibility, can be found in its **most recent Annual Report, available on the Gallery's website**.



# 2

## Operating Environment

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

## 2.1 EXTERNAL FACTORS

### Economy

The economic impact of COVID-19 on the museum sector has been profound. During 2021-22, due to full closures, restrictions on capacity and additional health measures upon reopening, visitor attendance and revenue levels were at an all-time low across the museum sector.<sup>2</sup>

### Tourism<sup>3</sup>

The Gallery's short-term focus will remain on local Ottawa-Gatineau visitors, and visitors within a three- or four-hour drive, while developing an offering that will appeal to visitors from farther afield in the future. As of August 31, 2021, residents of all provinces have indicated that they are comfortable booking trips across provincial or territorial boundaries [fourth stage of six stages of recovery – see footnote 3].

### Demographics

According to Statistics Canada,<sup>4</sup> by 2036, nearly 30% of Canadian residents will be foreign-born, with a mother tongue that is neither English nor French, and close to 35% will belong to visible minority groups. This is double the proportion (16%) reported within the past fifteen years. Locally, the City of Ottawa estimates that the population of its metropolitan area will grow by 359,000 by 2036 (up 38% from 2014).

These trends present an opportunity for new audiences. The Gallery will create relevant programming that will attract local residents from Ottawa and Gatineau — including those from previously underserved communities — and encourage them to become members and repeat visitors.

### Competition

COVID-19's impact on how audiences are engaging with content has been significant. Facility closures have forced museums to pivot towards more robust digital offerings. During lockdowns, audiences have had access to more content, which competes for users' time and attention. According to a recent Culture Track<sup>5</sup> study, cultural engagement will see shifts such that, "although most respondents prefer in-person over online cultural activities, a small portion expects to be digitally agnostic (will make decisions based on content and/or equally divided between online/in-person) or to favor digital — an audience with potential for cultivation."

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2 International Council of Museums. (2021). Follow-up survey: the impact of COVID-19 on the museum sector. Retrieved January 19, 2022, [shorturl.at/fAHTY](https://shorturl.at/fAHTY)

3 Destination Canada. (2021, Aug 31). COVID-19 Impact and Recovery Report: Domestic Travel. Retrieved January 19, 2022, from [shorturl.at/xCIZ9](https://shorturl.at/xCIZ9); Destination Canada. (2021, Feb 3). International COVID-19 Impact and Recovery 2020 Summary. Retrieved January 19, 2022, from [shorturl.at/uwyX6](https://shorturl.at/uwyX6); Destination Canada. (2021, Oct 19). Resident Sentiment / Opinion des résidents. Retrieved January 19, 2022, [shorturl.at/rHIR9](https://shorturl.at/rHIR9); Ottawa Tourism. (2022, Jan 4). Visiting Ottawa safely during COVID-19. Retrieved January 19, 2022, [shorturl.at/ajpsG](https://shorturl.at/ajpsG)

4 Statistics Canada. (2021, Oct 6). Population Projections. Retrieved January 19, 2022, [shorturl.at/guzB3](https://shorturl.at/guzB3)

5 LaPlaca Cohen, Slover Linett, and Yancey Consulting. (2021, Nov 23). Culture + Community in a Time of Transformation. Retrieved January 6, 2022 [shorturl.at/loEVY](https://shorturl.at/loEVY)

## 2.2 INTERNAL FACTORS

### Strategic Issues

During the planning period, the Gallery's operating environment has not only been challenged by the pandemic, but also continues to face inflationary pressures and under-resourced capital projects and building maintenance. Currently in appropriations, the Gallery receives \$1 million towards capital and \$36.8 million towards operating (all expenditures related to building). As of March 31, 2022, the value of capital assets was at \$66.9 million.<sup>6</sup>

The Gallery is re-evaluating its exhibitions and programming in terms of representation and strategic alignment. This is coupled with a lack of funding to address an expanding need for digitization and virtual programming, Indigenous programs, national outreach, and art-storage issues. The following are the Gallery's strategic issues for consideration during the planning period.

### Funding

In addition to a structural funding deficit for its operating and capital budgets, the Gallery's financial position is further threatened by the effects of COVID-19. The Gallery's operating appropriations have not increased in over 20 years and its budget remains challenged by the increased cost of doing business, and by the significant non-discretionary expenses required to operate the facility (e.g., building repair and maintenance, utilities, security, payments in lieu of taxes). Federal government funding (other than salary increases negotiated in collective bargaining) is not indexed to offset business-related inflationary increases.

The relief funding announced in Budget 2021 for COVID-19, together with operating savings, which resulted in a balanced budget for the 2021-22 fiscal year. The funding provided the Gallery with financial stability that allowed it to re-open when permitted under provincial guidelines, and to proceed with programming for the 2021-22 year. The Gallery estimates a return to pre-pandemic attendance and revenues by 2025-26<sup>7</sup>, resulting in accumulated deficits for the remainder of the planning period. In Fiscal Year 2022-23, the Gallery received \$4.5 million in COVID relief funding to offset the continued impacts of lost revenue as a result of the COVID-19 pandemic. This funding will allow the Gallery to continue with its planned programming, all operational needs, and staffing levels.

The Gallery continues to assess market conditions, review its programming, continuously explore business models that support operational resilience and sustainability<sup>8</sup>, and will update its financial projections for the 2023-24 Corporate Plan based on actual results.

### Digital Programming and Infrastructure

The Gallery's content and programming in the digital space is part of its service to Canadians. Although the Gallery has been progressively digitizing the national collection over the past few years, insufficient financial and staff resources, along with copyright fees, have severely limited the pace of digitization and dissemination of the national collection.

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6 The Treasury Board Secretariat's Guide to the Management of Real Property recommends that a minimum of 2% of what it would cost to rebuild an asset be invested annually for its maintenance and repair. Based on the NGC's historical cost, this amount would be \$4.4 million annually. However, the Gallery only receives \$1 million in annual appropriations for capital.

7 Pre-pandemic targets are based on a number of factors: attendance data/trends, COVID-19 related closures, visitor data/tourism impacts, discussions with other museums for benchmarking, non-attendance driven revenue lines (e.g. events/food services, day camps, etc.), other business lines impacted by external factors (e.g. art loans, travelling exhibitions), etc.

8 In keeping with our focus on strengthening operational resiliency and financial sustainability, the Gallery has engaged in expanding its food offering via the sourcing of external food providers through commissioned based contractual agreements.

During COVID-19, to maintain a connection with its audiences and to continue offering adequate programming, the Gallery accelerated the development of new digital streams. Digital offerings on **gallery.ca** and educational programming (distance learning), were increased and enhanced. The Gallery also expanded its social media presence to provide interactive ways of connecting virtually with art. To date, the Gallery has not collected revenue for these offerings and does not plan to monetize this online work at this time. These initiatives have been well-received and appreciated by communities across the country.

## National Collection Strategy

The Gallery's Strategic Plan prioritizes sharing the national collection in bold new ways — such as new co-acquisition and stewardship strategies — with the communities the organization exists to serve. Underpinned by a commitment to equity, inclusion and diversity, the Gallery is analyzing its collection to determine whether it is reflective of the communities it serves. This analysis will inform the development of a renewed acquisitions strategy. The Gallery will also re-examine its collection and programming through an Indigenous lens, and will make Gallery experiences welcoming to Indigenous communities. These new strategies move beyond previous models and align with a renewed vision — with a particular commitment to women artists, diversity and inclusion, Indigenous voices, and climate change.

The Gallery is one of the largest art-lending institution in the country<sup>9</sup>. As part of its transformational process, it must identify strategies to lead, nurture and support the visual arts conversation with communities across Canada. Modernizing the Gallery's outreach strategy is critical and will comprise three streams: amplification of short-term loans of the national collection to institutions across the country; the long-term loan and/or permanent placement of existing works from the collection; and, the commissioning of works by international and Canadian artists (financed by the National Collection Acquisition Fund). These projects will be transformational for artists, and for the Gallery's audiences.

## Art Storage

As per the Museums Act, the Gallery is a collecting institution. When the main facility opened in 1988, it was projected that the facilities would not be sufficient to house a growing collection. The Gallery has since added two offsite storage facilities, which it manages under long-term lease agreements. In addition, it took possession of a third offsite storage space at the Ingenium Centre, owned by the National Museum of Science and Technology Corporation. Due to higher-than-anticipated costs, the secured space was reduced to 22,000 square feet which will provide around five years of collection growth. Planning is underway to secure additional storage, which will include a review of overall strategy, the potential for consolidated storage, and possible partnerships.

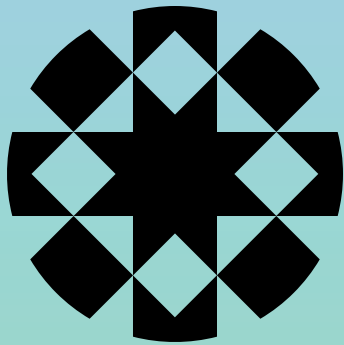
## Capital

The Gallery's building was designed by Canadian architect Moshe Safdie in the late 80s. The Gallery wants to become greener and more accessible for future generations to enjoy. The public grounds that surround it are currently being re-developed by the National Capital Commission (NCC).

The Gallery, with approval from the Board of Trustees, has engaged Safdie Architects to develop a masterplan for its campus, and create the concept designs for a series of projects aimed at restoring and revitalizing the landmark building. Projects that tie to federal government priorities — such as accessibility, environment, diversity and inclusion, and the economy — have been identified for possible construction over the next 18 months (subject to available funding).

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<sup>9</sup> Art-lending revenues were impacted by the pandemic due to other museum closures across the country, increased costs of shipping, and exhibition calendars/schedules and plans constantly having to shift due to unexpected closures. This applied to art loans and travelling exhibitions both nationally and internationally.



# 3

Objectives,  
activities,  
expected results  
and performance  
indicators

## 3.1 OBJECTIVES AND ACTIVITIES

As the Gallery defines its objectives for the planning period, it looks at various factors and forces within its external and internal environments.

Some of the most significant external factors include:

- Increasingly, people seek community beyond family, religion and workplaces.
- The communities we serve rightfully expect diversity in representation across the Gallery's exhibitions, collection, teams and visitors.
- There are heightened expectations for digital access and engagement.
- The pandemic requires a focus on local audiences who expect safety.
- Reduced capacity, less tourism, and lower income result in economic pressures and increased uncertainty.

Internal factors that have an impact on our strategic direction include:

- Prioritized relationships with Indigenous communities, culture and history — particularly our relationships with Algonquin communities, upon whose unceded and unsurrendered land the Gallery is located.
- The design of community-centric experiences which prioritizes inclusivity and accessibility as a driver in decision-making.
- Inspire teams to solve problems such as lack of representation and work in new ways to serve visitors first.
- Demand for greater diversity, equity and inclusion in how the Gallery hires, leads, collects and programs.
- A commitment to transparency in thought and action, and agency to experiment and change.

The Gallery's Strategic Plan focuses on five strategic pillars through which the Gallery plans to deliver its mandate and realize its mission.

### **P1 – Strengthen community connections through transformative art experiences**

We will become a beacon of art-led transformation, and a meeting place for communities inside the National Capital Region and beyond. Through inclusive and accessible art experiences, we will share stories, explore differences, and build meaningful relationships. We will welcome, unite, and empower partners, artists and creators across the globe.

### **P2 – Build a collection and program that inspire human connection**

Through our bold and experimental program — in-person and online, across the country and around the world — we will take people on journeys of the heart, mind and soul. We will collect and share with intention, representing the diverse and intersectional communities we serve — aware of the many histories and narratives that shape our visitors' experiences. We seek — and do not shy away from — serving as a conduit for brave conversations that expand perspective and deepen empathy.



### **P3 – Empower, support, and build a diverse and collaborative team**

We will have created a culture that values learning, accountability and passionate leadership. Teams will be trying new ways of working, and will work collaboratively to co-create experiences for our visitors. We will remain committed to anti-racist, anti-oppression practices, and will continue working to identify and remove barriers to full participation and inclusion. New hires will reflect the diversity of our visitors. We will integrate practices that restore and nurture our relationships with one another.

### **P4 – Centre Indigenous ways of knowing and being**

With an emphasis on healing, the Gallery will anchor its present and future in the past, and in the knowledge of Indigenous Elders and ancestors. Through partnerships with Indigenous leaders, the Gallery will create the space and time required to redesign its path as a colonial institution. The Gallery will honour the land upon which it is located, and will continue working towards building a more sustainable relationship with the environment. The Gallery will continue to build bridges and invite others to join it on this collective journey.

### **P5 – Invest in operational resilience and sustainability**

With the goal of fostering human connection, the Gallery will leverage new technologies — including social media and livestreaming platforms — to expand the Gallery’s reach and impact and deliver its best work. The Gallery’s physical space will be environmentally sustainable and built to last, and will reflect organizational values. To ensure a resilient future, the Gallery will expand existing funding streams and experiment with new forms of revenue generation.

## **3.2 EXPECTED RESULTS AND PERFORMANCE INDICATORS**

Over 2022–2023, the Gallery will pursue the second year of its five-year Strategic Plan (2021–2026). The Gallery’s plan is a response to the key factors and forces which continue to drive its community-facing, culture-building, and operational work. It is committed to democratizing and decolonizing museological practice by providing greater access and by co-creating, as well as remaining focused on the Gallery’s long-term sustainability.

Five Strategic Pillars aligned with those factors will guide resource allocation to achieve outcomes in the pursuit of the Gallery’s mandate: Strengthen community connections through transformative art experiences; Build a collection and program that inspire human connection; Empower, support and build a diverse and collaborative team; Centre Indigenous ways of knowing and being; and, Invest in operational resilience and sustainability.

To ensure long-term financial and operational sustainability, strategies and major activities have been determined, along with key deliverables and implementation milestones. This will demonstrate how the Gallery will make measurable progress on each strategic pillar.

The strategic goals, activities and financial plan presented were approved by the Board of Trustees in January 2022. In light of the COVID-19 pandemic, timelines have been extended or postponed for some major activities that were planned in 2021–22. A new performance measurement framework was introduced during 2021–22. The Gallery is continuing to set targets and identify baselines iteratively over the period of strategic transformation. Some indicators may not have baselines or concrete targets until 2023–2024 or later.

# PILLAR 1

## STRENGTHEN COMMUNITY CONNECTIONS THROUGH TRANSFORMATIVE ART EXPERIENCES

### 1.1 OUTCOME

Our brand promise, *Ankosé*, is integrated into our programming and exhibitions resulting in stronger connections with our visitors and communities.

KEY ACTIVITIES 22/23	EXPECTED RESULTS	
Conduct a National Brand Awareness Survey	<i>Development, launch, and analysis of a national brand awareness survey that will serve as a baseline of data for audience segmentation strategy. Completed by Q1 FY 22-23.</i>	
INDICATOR	TARGET 2022-23	DATA SOURCE
Increase in employee brand awareness and knowledge	75%* of employees agree / strongly agree on NGC alignment with brand principles	Employee Pulse Survey
Increase % national brand ( <i>Ankosé</i> ) awareness	New metric 2022-23	
Increase % visitor awareness and alignment with NGC mandate	New metric 2022-23	

### 1.2 OUTCOME

People, resources, and ideas are brought together via collaboration communities and artist networks in new and lasting ways that amplify their impact.

KEY ACTIVITIES 22/23	EXPECTED RESULTS	
Amplify and leverage opportunities for Canadian artists	<i>Collaborate on the coordination of the Sobey Art Award and the Scotiabank New Generation Award to award and promote the nominees and winners.</i>	
INDICATOR	TARGET 2022-23	DATA SOURCE
Increase # of national partner geographic reach	Establishment of baseline	National survey
Increase % of national partner satisfaction	Establishment of baseline	National survey
Increased # of collaborations with diverse communities	New metric 2022-23	
Increased growth of partnerships and geographic reach of loans from the Gallery collection	New metric 2022-23	

### 1.3 OUTCOME

**Our online and in-person experiences are actively transformed and more accessible and relevant for all. Previously underserved communities are sought out and welcomed to the NGC.**

#### KEY ACTIVITIES 22/23

#### EXPECTED RESULTS

Raise profile of Canadian artists on international stage

*Presentation of the Stan Douglas exhibition at the Canada Pavilion in Venice Biennale (April – November 2022)*

Attract new visitors and increase repeat visitation

*Develop and deliver special exhibition exhibitions: General Idea (Summer 2022); Leading with Women Series: Deanna Bowen (Summer 2022); Over the Rainbow (Summer 2022); Ibrahim Mahama (Summer 2022); Movement: Expressive Bodies in Art (Fall 2022)*

Increase accessibility for visitors

*Recommendations triaged and actioned from accessibility audit of NGC built environment. Develop and submit NGC Accessibility Action Plan (Dec 2022)*

#### INDICATOR

#### TARGET 2022-23

#### DATA SOURCE

# of Attendance

160,000 visitors

Admissions

# of Membership

8,000 # of households (\$400,000)

Sales

# of online engagements

New indicator introduced 2022-23

Increase Visitor Satisfaction

Increase visitor satisfaction by 5% by Q4

Visitor Surveys

Increase visitor Representation

New indicator introduced 2022-23  
(Baseline establishment in 2021-2022)

Increase member Representation

New indicator introduced 2022-23  
(Baseline establishment in 2021-2022)

Increase visitor and partner perception of accessibility

New indicator introduced 2022-23

Number of Canadian geographic regions engaged

New indicator introduced 2022-23

Increase in visitor / member resonance with NGC mandate

Increase to 80%\*\* of visitors and members agree that NGC is achieving our mandate.

Visitor and member surveys

Increase visitor sentiment among audiences from diverse communities

New indicator introduced 2022-23

## 1.4 OUTCOME

We have internal capabilities and resources in place to fulfill the vision of our community programming strategy	KEY ACTIVITIES 22/23	EXPECTED RESULTS	
	Develop a community engagement strategy	An engagement strategy that creates welcoming experiences and programs with Indigenous, black, and racialized, and other under-represented communities.	
	Conduct marketing outreach that connects with under-represented communities	Marketing campaign to connect with under-represented communities (including focus group research).	
	INDICATOR	TARGET 2022-23	DATA SOURCE
	Audience Segmentation	New indicator introduced 2022-23  (Baseline establishment in 2021-2022)	
	Number of community programs available	New metric 2022-23	
	Increase % participation by members of under-represented communities	New metric 2022-23	
	Increase in # of collaborations with diverse communities	New metric 2022-23	

\* Targets for indicators where the Gallery is already collecting data in 2021-2022 as a baseline year, will be established in the first quarter of 2021-2022 based on the year-end results.

\*\* Baseline establishment in 2021-2022

## PILLAR 2

## BUILD A COLLECTION AND PROGRAM THAT INSPIRE HUMAN CONNECTION

### 2.1 OUTCOME

The Gallery's collection is shared with communities in bold new ways. A new acquisitions strategy is aligned with our purpose and vision, and underpinned by our commitment to equity, inclusion, and diversity.

KEY ACTIVITIES 22/23	EXPECTED RESULTS	
Conduct a national loans-out stakeholder survey	<i>Develop and deliver national survey of external stakeholders of NGC's loans-out program. Data will serve revisioning of new NGC loans-out program.</i>	
Development of a NGC National Outreach Strategy	<i>Plan to create a sustainable and accessible outreach program that connects Canadians through the fostering of transformative visual arts experience</i>	
Strengthen alignment of NGC acquisition strategy with the strategic direction	<i>National Collection Strategy developed Phase 2 of Collection Gap Analysis progress to analyze representation of Indigenous, Black and racialized artists, women and other under-represented artists</i>	
Strategize the digitization and management of the NGC permanent collection	<i>Assessments and development of a Collection Digitization Strategy</i>	
Assessment of NGC permanent collection storage needs	<i>Development of a long-term storage strategy</i>	
INDICATOR	TARGET 2022-23	DATA SOURCE
Determine representation within the NGC Collection	Completed analysis of all existing collection with existing data	Collection Database
National Collection representative of the communities we exist for	New metric 2022-23	

## 2.2 OUTCOME

<b>Bold, inclusive, and environmentally sustainable programming and education opportunities based on our collection are identified and resourced.</b>	KEY ACTIVITIES 22/23	EXPECTED RESULTS	
	Develop a baseline to measure carbon footprint / environmental efficiency of the NGC Building	A carbon footprint measurement framework and a set of environmental sustainability policies and an action plan to roll out across NGC.	
	INDICATOR	TARGET 2022-23	DATA SOURCE
	Increase in # of 'loans out' regions engaged	New metric 2022-23	
	Increase in the # of geographical regions where NGC programming is undertaken	New metric 2022-23	

## 2.3 OUTCOME

<b>Strong foundations are established for digital programming and content across the Gallery and streamlined digital integration for all teams.</b>	KEY ACTIVITIES 22/23	EXPECTED RESULTS	
	Develop creative digital experiences to engage Canadians in meaningful ways	Development of a digital online strategy; Deliver Uninvited digital experience; and Curatorial Digital footprint review.	
	INDICATOR	TARGET 2022-23	DATA SOURCE
	Increase of # online engagement: website; social media; online programming	Baseline establishment	Online analytics
	Increase of % of online programming satisfaction by participants	Baseline establishment	Programming surveys
	Increase in # of digital education program participants	New metric 2022-23	

## PILLAR 3

## EMPOWER, SUPPORT AND BUILD A DIVERSE AND COLLABORATIVE TEAM

### 3.1 OUTCOME

Strategic planning and culture change processes are piloted. An internal rhythm of data-informed continuous learning and improvement is practiced, along with teams sharing and exchanging knowledge and practices with our local and global peer-networks.

KEY ACTIVITIES 22/23		EXPECTED RESULTS	
Increase organizational process management and organizational efficiency		Establishment of a project management office to increase efficiency and process and implementation of a project management methodology throughout organization.	
Foster training and professional development among NGC staff		Increased promotion and usage of learning resources.	
INDICATOR		TARGET 2022-23	DATA SOURCE
Increase % of employee engagement		Increase of 5% by end of Q4  (Baseline of 70% from 21-22)  Number of employees who feel supported by their organization and respective teams.	Employee pulse survey results
Increase in # of internal learning and training opportunities attended by employees		Baseline establishment	Training participation data  Learning Series participation data
Increased % of understanding on JEDI&A concepts by NGC employees		New metric 2022-23	

### 3.2 OUTCOME

Fully-equipped teams actively engage in meaningful work based on the shared strategic plan. Teamwork is collaborative, adaptive, and human-centred. Communication channels are continuously improved and leadership opportunities developed.

KEY ACTIVITIES 22/23	EXPECTED RESULTS	
Review talent attraction and retention strategy with a JEDI&A lens	<i>Equitable NGC hiring practices and retention strategy</i>	
Re-imagined future of work plan (COVID recovery)	<i>Back-to-work equity survey developed and conducted in Q1; Strategy implemented and roll-out of new work models in Fall 2022.</i>	
Strengthen the Gallery's workplace culture	<i>Support a Leadership Forum (Management Meeting) to facilitate communication and foster engagement; Develop an employee engagement strategy and learning opportunities (i.e., Learning Series) that supports NGC values.</i>	
INDICATOR	TARGET 2022-23	DATA SOURCE
Increased rate of % of eligible employees participating in leadership training	New metric 2022-23	

### 3.3 OUTCOME

<p><b>Our JEDI&amp;A strategy is resourced and actioned with strong assessment tools to support it. Systemic barriers to equitable engagement and genuine inclusion for our visitors, community, and team members are actively addressed.</b></p>	KEY ACTIVITIES 22/23		EXPECTED RESULTS
	Increase accessibility and the elimination of barriers for visitors and NGC staff		<i>NGC Accessibility Action Plan developed and submitted by December 2022.</i>
	Integrating a JEDI&A intersectional lens throughout the work of the Gallery		<i>NGC JEDI&amp;A Action Plan launched; JEDI Onboarding modules developed and internal training delivered; Development and delivery of JEDI onboarding pilot – Visitor Services.</i>
	Foster employee engagement		<i>Employee engagement survey in collaboration with PSAC and PIPSC unions.</i>
	Address NGC employee recruitment and retention barriers		<i>Job descriptions assessment to identify and eliminate systemic barriers; Recruitment strategy audit; Strategy for diversifying the workforce and attracting IBPOC and youth candidates and build their skills</i>
	INDICATOR	TARGET 2022-23	DATA SOURCE
	Increased participation and completion % of NGC staff with JEDI Fundamentals training	Baseline establishment	Participation data
	Increase % in workforce representation	New metric 2022-23 Current baseline % employees from underrepresented communities: Women: 64.5% Indigenous: 5.9% Persons w/ disabilities: 3.8% Members of visible minorities: 9.3%	Employee Equity questionnaire data
	Increase % in workforce representation – Management	New metric 2022-23	Employee Equity questionnaire data
	Increase retention rates and engagement scores of Indigenous, Black and racialized employees	Baseline establishment	Employee engagement survey
	Increase retention rates and engagement scores of Indigenous, Black and racialized employees	New metric 2022-23	



## PILLAR 4

## CENTRE INDIGENOUS WAYS OF KNOWING AND BEING

### 4.1 OUTCOME

Re-examined collections and programming through an Indigenous lens make experiences of the Gallery welcoming to Indigenous communities.

#### KEY ACTIVITIES 22/23

#### EXPECTED RESULTS

Establish Indigenous representation within senior leadership and the Gallery

*Establishment of department of Indigenous Ways and Decolonization (IW&D) with two senior executive roles – Vice-President, IW&D and Director roles*

Develop programs and exhibitions that centre Indigenous ways of knowing and being

*Re-Creation project; International contemporary Indigenous art exhibition (quinquennial)*

Decolonize curatorial and exhibition practices and processes

*A collaborative re-think of Indigenous and Canadian galleries / European galleries in dialogue with IW&D*

#### INDICATOR

#### TARGET 2022-23

#### DATA SOURCE

Increase % of NGC online and in-person programming that is Indigenous-led or focused

Baseline establishment

Online and in-person programming data

Number of Re-Creation artwork commissions

By Q4, 2 art objects completed

Curatorial records

Increase # of collaborations with Indigenous artists participating in the Re-Creation program

By Q4, 3 artists engaged

Curatorial records

### 4.2 OUTCOME

Based on an equitable agreement, a formal Indigenous Advisory Committee at the Gallery is routinely consulted.

#### KEY ACTIVITIES 22/23

#### EXPECTED RESULTS

Conduct integrated consultative practice with Indigenous communities and Elders

*Establishment of an Indigenous Advisory Committee*

#### INDICATOR

#### TARGET 2022-23

#### DATA SOURCE

Increase % of exhibitions programs and initiatives with Indigenous Advisory Committee input and review

Baseline establishment

Indigenous Advisory Committee minutes

Increase retention and satisfaction of Indigenous Advisory Committee members and advisors

New metric 22-23

### 4.3 OUTCOME

In collaboration with Indigenous leaders from our host nation, the NGC's plans are created and programs piloted to bring Indigenous ways of knowing and being across the organization, both internally and externally	KEY ACTIVITIES 22/23	EXPECTED RESULTS	
	Foster learning opportunities for NGC staff	<i>Develop and deliver NGC Learning Series; Staff training on territory land acknowledgments, the history of the Gallery, TRC "Calls to Action" and UN Declaration for the Rights of Indigenous Peoples</i>	
	INDICATOR	TARGET 2022-23	DATA SOURCE
	Increase number of initiatives in the Indigenous and Canadian galleries that centre Indigenous ways of knowing and being	New metric 2022-2023	
	Increase number # of initiatives / programs that support the recommendations from the Truth and Reconciliation Commission	New metric 2022-2023	

## PILLAR 5

### INVEST IN OPERATIONAL RESILIENCE AND SUSTAINABILITY

#### 5.1 OUTCOME

The implementation of updated technology and digital infrastructure across the gallery enables seamless online work for our teams and engaging digital experiences for our audiences.	KEY ACTIVITIES 22/23	EXPECTED RESULTS	
	Conduct audits and upgrades to digital infrastructure and technology	<i>Audit of ITS infrastructure; Upgrade of Boutique digital systems upgrade; and shift to Cloud based website</i>	
	INDICATOR	TARGET 2022-23	DATA SOURCE
	Increased % employee engagement with NGC internal digital experience	New metric 2022-23	

#### 5.2 OUTCOME

To become more flexible, inclusive and visitor-centric, upskilled team members and re-calibrated structures, processes and procedures to align with our shared strategy.	KEY ACTIVITIES 22/23	EXPECTED RESULTS	
	Coordinate and deliver learning and professional development opportunities.	Project Management Professional Training for staff; Promotion of Linked-in Learning NGC license and recommended modules	
	Improve organizational efficiency and processes.	Establish 3-year budget framework and new internal planning cycle	
	INDICATOR	TARGET 2022-23	DATA SOURCE
	Increase # of internal learning and training opportunities attended by employees	Baseline establishment	Training participation data; Learning Series participation data

### 5.3 OUTCOME

<p><b>Our home in Ottawa reflects our human-centred vision — it is more accessible, welcoming and environmentally sustainable. Investments in infrastructure support our sustainability strategy and operational processes monitor our progress.</b></p>	KEY ACTIVITIES 22/23	EXPECTED RESULTS
	Pursue capital investments for optimal program delivery	<i>Facilities environmental audit</i> <i>NGC Masterplan projects: NGC Learning Centre; Nepean Point; Capital maintenance and infrastructure</i>
	Review and improve onsite visitor experience	<i>Development and delivery of NGC Accessibility Action Plan</i> <i>Protection Services audit</i>
	INDICATOR	TARGET 2022-23 DATA SOURCE
	Increase # of sustainability initiatives in progress	Baseline establishment Management inputs
	Number of active capital projects	New metric 2022-23

### 5.4 OUTCOME

<p><b>New and existing revenue streams (both earned and donation-based) are explored and actively grown to support our contingency fund, allowing us to pursue new and experimental opportunities across the institution.</b></p>	KEY ACTIVITIES 22/23	EXPECTED RESULTS
	Grow multi-year funding strategies in alignment with NGC Strategic Plan.	<i>New sponsorship strategy; Review and audit process for NGC Foundation and donor funds</i>
	Align profit centres and commercial operations with institutional values	<i>Review of ShopNGC and branded products; Development and implementation a new Venues and Event Management strategy</i>
	INDICATOR	TARGET 2022-23 DATA SOURCE
	Earned Revenue (\$ in earned revenue)	\$4.7M for fiscal year 22-23 (FY 21-22 \$2.3M) Financial reports
	Boutique and publishing	\$1.5M
	Admissions	\$1.5M
	Parking	\$750,000.00
	Membership	\$400,000.00
	Other	\$555,000.00
	Contributions (\$ in contributed revenue)	\$3.8M for fiscal year 22-23 (FY 21-22 \$4.0M) Financial reports

## Measures – NGC Key Performance Indicators 2022–23

In 2022–23, the NGC will establish Key Performance Indicators (KPIs) in six areas: **Brand Engagement, Operational Resilience, Our People, Audience Development, Collections and Programs, and Justice, Equity, Diversity, Inclusion and Accessibility (JEDI&A)**. These KPIs are quantifiable measures with specific timelines that will be used to evaluate the Gallery’s success in meeting its strategic objectives. They will be either qualitative or quantitative in nature. Each KPI is linked to the Gallery’s Strategic Pillars (P1–P5), reflecting their interconnected and cross-departmental impact.

Among the criteria used in selecting institutional KPIs were whether the KPI was measurable, actionable, and reflective of the Strategic Plan. This process involved assessing the complexity (low, medium, high) of measuring the KPI; its current measurement status; its local, national, global or digital reach; and, lastly, whether it is internally or externally focused. Surveys, visitor intercepts, project milestones, and analytics are examples of how KPIs will be measured.

Each Gallery department will have its own KPIs, designed to determine the impact and success of activities within their areas of responsibility, while ensuring alignment with the NGC’s Strategic Plan.



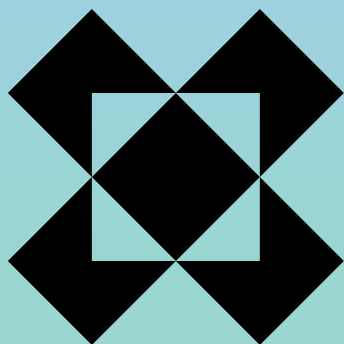
Figure 1: NGC KPIs 2022–2023

## Baselines and Research Priorities

In 2022–23 a priority will be to establish targets for year 5 of the Strategic Plan with milestones and targets for each year leading up to that point. Departmental KPIs will also be developed.

Examples include:

- Metrics to measure the impact, reach, and key project milestones for the NGC’s digital strategy;
- Disaggregated Employee Equity measurement to determine the impact of efforts to hire and retain a more diverse workforce;
- Establishment of an Action Plan for reducing total NGC carbon footprint with milestones and targets; and,
- New Canadian Artists Representation Le Front des Artistes Canadiens (CARFAC) agreement finalized by the end of Q3 and new workflows established by Q4.

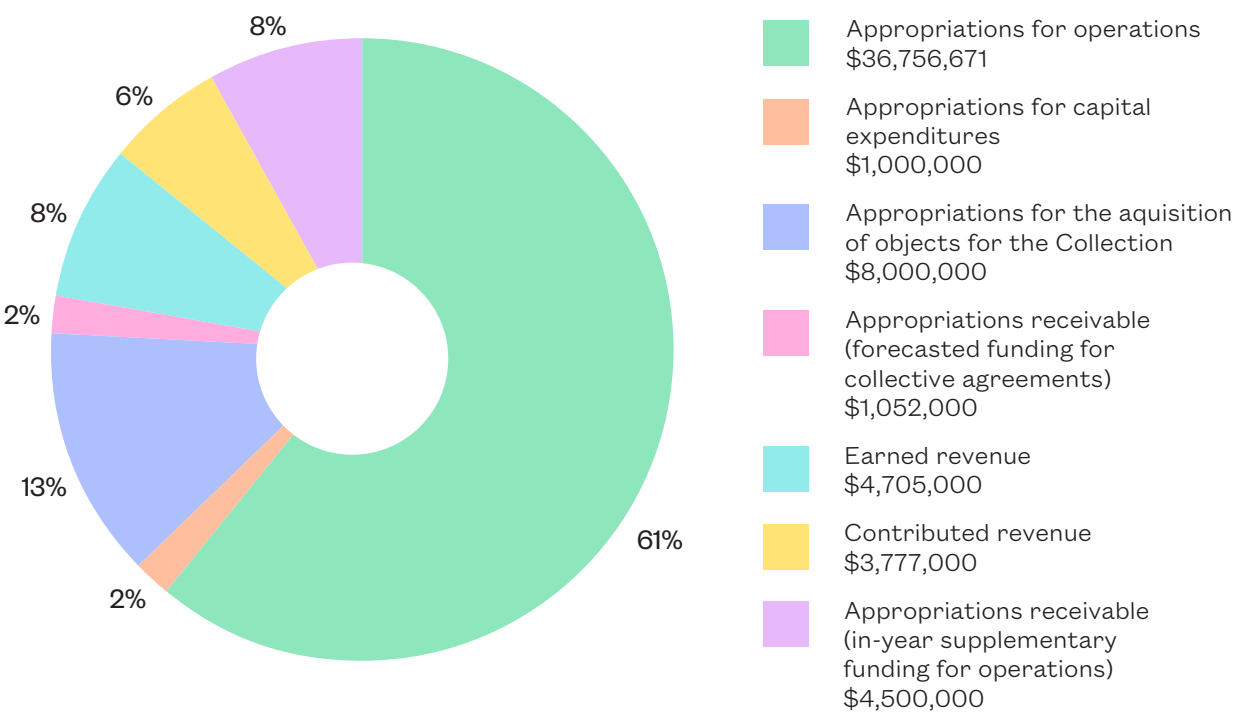


# 4

## Financial Overview

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

Federal appropriations represent approximately 80–85% of the total resources available to the Gallery for operations and capital. The remaining 15–20% is provided through earned and contributed revenues. Earned revenue consists primarily of commercial revenue derived from admission and parking fees, Boutique sales, membership sales, space rentals and food-service commissions. Contributed revenue consists of sponsorship in cash and in kind, contributed items to the collection (art donations), and financial contributions from individuals, corporations and foundations, including the National Gallery of Canada Foundation.



**Figure 2: Resource Base for 2022-23**

For 2022-23, the Gallery’s base parliamentary appropriations for operations are expected to amount to \$36.8 million, as well as \$1 million for capital, \$4.5 million in supplementary appropriations for COVID relief, and \$8 million for the acquisition of works for the collection and other costs attributable to this activity, for a total of \$50.3 million in total appropriations.

Earned and contributed revenues in 2022-23 are projected to amount to \$8.5 million, or \$7.5 million when an anticipated \$1 million in works contributed to the collection is excluded. This is a reduction in revenues of \$4.4 million, as compared to \$11.9 million in original pre-pandemic projections.

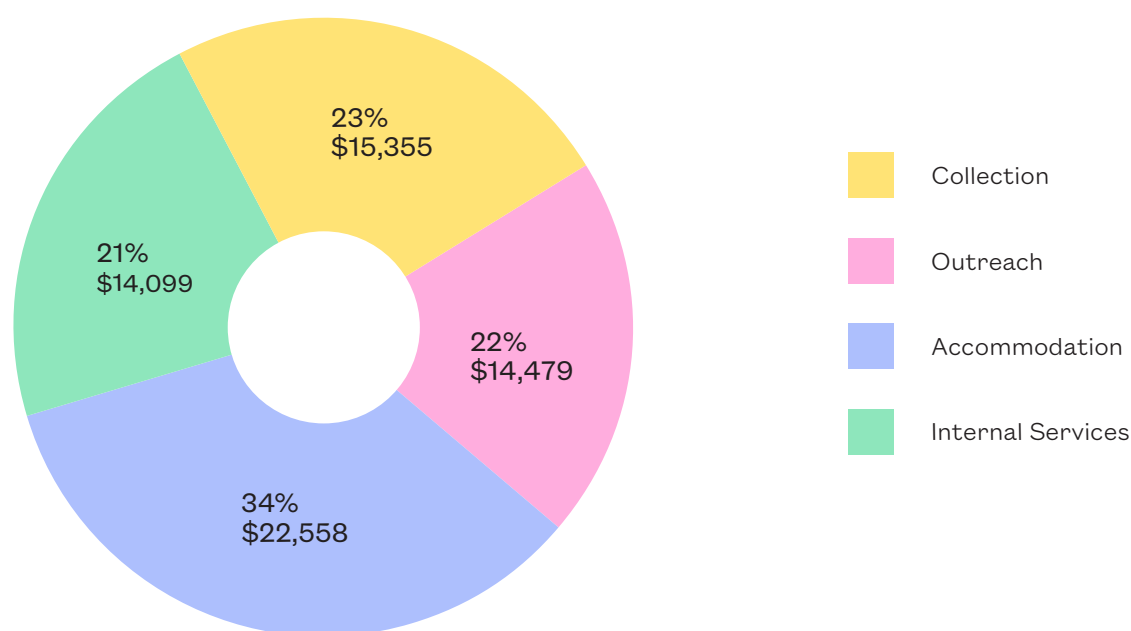
## 4.1 OPERATING BUDGET

The Gallery's operating budget will remain challenged by the increased cost of doing business, and by the significant non-discretionary expenses required to operate the facility (e.g., building repair and maintenance, utilities, security, payments in lieu of taxes). Given that federal government funding (other than salary increases negotiated in collective bargaining) is not indexed to offset business-related inflationary increases, the Gallery must absorb escalating non-discretionary costs through the reallocation of programming budgets and/or reductions in staff levels. Consequently, in real dollars, the Gallery's purchasing power has been declining from year to year.

In 2021-22, due to COVID-19, minimal revenue was recorded during the Gallery's closure from April 2 to July 16, 2021. Due to relief funding announced in Budget 2021, the Gallery was able to maintain most of its operations with a minimal impact on facility maintenance and available programming, while also allowing it to be prepared for a prompt re-opening.

In 2022-23, COVID-19 will continue to have a major impact on every aspect of the organization's operations. The Gallery projects that revenues will continue to be low, as compared to pre-pandemic revenue levels (although slightly higher than in 2021-22), and the loss will also be significant.

COVID-19 has also led to price increases in supplies and materials, as well as increased labour costs. As a result, earned and contributed revenues (excluding works contributed to the collection) are estimated to bring in only \$7.5 million, as opposed to the originally projected \$11.9 million — a loss of \$4.4 million as compared to original projections. The Gallery received additional relief in Fiscal Year 2022-23 to help assist with the impacts.



**Figure 3: Planned expenses in 2022-23 by core responsibility on an accrual basis (in 000s), including art purchases.**

## 4.2 CAPITAL BUDGET

The Gallery'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, art conservation laboratories, a library, offices, a 400-seat auditorium, a lecture hall, the Boutique, a cafeteria, an underground parking garage, workshops, and spaces for high-profile special events.
- 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 2,044-square-metre art storage space at the Ingenium Centre, a facility shared with the National Museum of Science and Technology Corporation.
- 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 physical infrastructure, occupational health-and-safety regulations, environmental sustainability, accessibility and inclusion, and changing building codes. Escalating construction costs, ageing infrastructure, 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. On a continuous basis of consideration of risk and affordability, some projects are reprioritized and/or deferred.

The Gallery's Capital Budget addresses vulnerable areas of the building's physical infrastructure (architectural, mechanical and electrical systems), and includes specific projects related to code compliance, health and safety, and protection of the collection. Budget 2016 provided five-year capital funding to allow the Gallery to address its most urgent capital projects. The remaining projects are being prioritized with the remaining funding for completion by the end of 2023. Although this supplementary funding provided much-needed relief, the Gallery will be even more vulnerable when its base allotment returns to \$1 million.

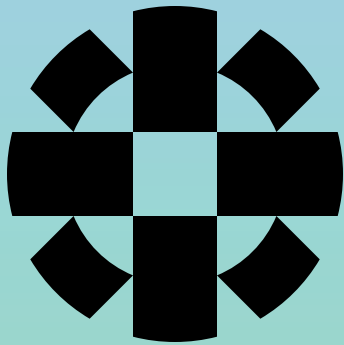
## 4.3 EQUITY AND DEBT

As of March 31, 2021, the Gallery's unrestricted net assets amounted to \$6.7 million. Having sufficient net assets (working capital) is a critically important business risk-mitigation tool available to Crown corporations. The Gallery manages various risks and normal exhibition business cycles through careful use of its working capital. Exhibitions often require up-front investments over multiple fiscal years and, by having a greater working capital, the Gallery can successfully manage many exhibition and programming-related risks. Over time, the Gallery will strive to increase its level of net assets and use them (as required) as a key financial risk-mitigation tool. This is critical for the Gallery's financial sustainability within a post-pandemic environment, until its self-generated revenues gradually return to pre-pandemic levels.

The Gallery ended 2020-21 in a surplus position (as a result of the compensation to Crown corporations for negotiated agreements, which covers three years of retroactive funding), and will end 2021-22 with a balanced budget due to the COVID-19 relief funding announced in Budget 2021.

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 in effect for the year ending March 31, 2022. 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.

## 5.1 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, and include supplementary funding received as COVID-19 relief.
- Parliamentary appropriations for capital expenditures include the ongoing \$1 million transferred to the Gallery from PWGSC as part of a custody-transfer submission in 1994.
- Appropriations deferred for the acquisition of objects represent the accumulated unused appropriations being deferred for future use and strategic acquisitions.
- Appropriations deferred for the purchase of Capital Assets represent the accumulated unused appropriations for capital assets and operating funds that have been transferred to capital via Board restriction.
- Amortization of deferred funding represents the matching of amortization (expense) to appropriations (revenue). This matching eliminates large deficits caused by amortization of the Gallery's large depreciable assets.
- 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 planned exhibitions and their anticipated attendance within their respective fiscal years.
- 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 3% increase per year has been built into salary expenditures.
- Payments in lieu of taxes (PILT) are based on the most recent PILT estimates. A 2.5% 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.

**TABLE 1: STATEMENT OF FINANCIAL POSITION****At March 31**

<i>(in thousands of dollars)</i>	<b>2020-21 Actual</b>	<b>2021-22 Planned</b>	<b>2022-23 Planned</b>	<b>2023-24 Planned</b>	<b>2024-25 Planned</b>	<b>2025-26 Planned</b>	<b>2026-27 Planned</b>
<b>Assets</b>							
Cash and cash equivalents	\$6,457	\$8,762	\$8,762	\$8,761	\$8,761	\$8,761	\$8,762
Investments	2,306	-	-	-	-	-	-
Restricted investments	20,736	20,890	18,270	17,270	16,270	15,270	14,270
Accounts receivable	4,286	4,329	4,372	4,416	4,460	4,505	4,550
Inventory	561	567	573	579	585	591	597
Prepaid expenses	537	542	547	552	558	564	570
	34,883	35,090	32,524	31,578	30,634	29,691	28,749
Collection	1	1	1	1	1	1	1
Capital Assets	73,061	68,907	64,527	58,527	52,527	46,527	40,527
	\$107,945	\$103,998	\$97,052	\$90,106	\$83,162	\$76,219	\$69,277
<b>Liabilities and Net Assets</b>							
<b>Liabilities</b>							
Current liabilities:							
Accounts payable and accrued liabilities	\$3,858	\$3,897	\$3,936	\$3,975	\$4,015	\$4,055	\$4,096
Accrued salaries and benefits	2,876	2,905	2,934	2,963	2,993	3,023	3,053
Deferred contributions for the purchase of objects for the Collection	9,112	9,112	9,112	9,112	9,112	9,112	9,112
Deferred contributions for the purchase of capital assets	9,604	9,758	7,138	6,138	5,138	4,138	3,138
Other deferred contributions	1,904	1,904	1,904	1,904	1,904	1,904	1,904
	27,354	27,576	25,024	24,092	23,162	22,232	21,303
Employee future benefits	731	716	702	688	674	661	648
Deferred contributions for the amortization of capital assets	72,439	68,285	63,905	57,905	51,905	45,905	39,905
	\$100,524	\$96,577	\$89,631	\$82,685	\$75,741	\$68,798	\$61,856
<b>Net Assets</b>							
Unrestricted	\$6,683	\$6,683	\$6,683	\$6,683	\$6,683	\$6,683	\$6,683
Investment in capital asstes	622	622	622	622	622	622	622
Permenantly endowed	116	116	116	116	116	116	116
Total net assets	7,421	7,421	7,421	7,421	7,421	7,421	7,421
	\$107,945	\$103,998	\$97,052	\$90,106	\$83,162	\$76,219	\$69,277

**TABLE 2: STATEMENT OF CHANGES IN NET ASSETS****For the year ended March 31**

<i>(in thousands of dollars)</i>	<b>2020-21 Actual</b>	<b>2021-22 Planned</b>	<b>2022-23 Planned</b>	<b>2023-24 Planned</b>	<b>2024-25 Planned</b>	<b>2025-26 Planned</b>	<b>2026-27 Planned</b>
<b>Net assets, beginning of the period</b>							
Unrestricted	\$6,683	\$6,683	\$6,683	\$6,683	\$6,683	\$6,683	\$6,683
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	7,421	7,421	7,421	7,421	7,421	7,421	7,421
Net result of operations for the period	4,080	0	0	0	0	0	0
<b>Net assets, end of the period</b>	<b>\$7,421</b>	<b>\$7,421</b>	<b>\$7,421</b>	<b>\$7,421</b>	<b>\$7,421</b>	<b>\$7,421</b>	<b>\$7,421</b>

### TABLE 3: STATEMENT OF OPERATIONS

For the year ended March 31

<i>(in thousands of dollars)</i>	<b>2020-21 Actual</b>	<b>2021-22 Planned</b>	<b>2022-23 Planned</b>	<b>2023-24 Planned</b>	<b>2024-25 Planned</b>	<b>2025-26 Planned</b>	<b>2026-27 Planned</b>
<b>Parliamentary appropriations</b>							
For operating and capital expenditures	\$38,674	\$37,757	\$37,757	\$37,757	\$37,757	\$37,757	\$37,757
Appropriations (in-year supplementary funding & Covid relief)	7,817	6,200	4,500	–	–	–	–
Appropriations Receivable (forecasted funding request for collective agreements)	–	–	1,052	1,617	2,266	2,903	3,571
Appropriations deferred for the purchase of capital assets	(5,285)	(4,000)	(1,000)	(1,000)	(1,000)	(1,000)	(1,000)
Amortization of deferred funding for capital assets	7,772	7,700	7,700	7,700	7,700	7,700	7,700
	48,978	47,657	50,009	46,074	46,723	47,360	48,028
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	4,896	9,112	9,112	9,112	9,112	9,112	9,112
Appropriations deferred to future periods	(9,112)	(9,112)	(9,112)	(9,112)	(9,112)	(9,112)	(9,112)
	3,784	8,000	8,000	8,000	8,000	8,000	8,000
Total Parliamentary appropriations	52,762	55,657	58,009	54,074	54,723	55,360	56,028
Operating revenue and contributions	18,877	17,130	8,482	9,586	10,746	12,480	12,240
	71,639	72,787	66,491	63,660	65,469	67,840	68,268
<b>Expenses by activity</b>							
Collection							
Operations	6,498	6,912	7,155	7,140	7,331	7,528	7,731
Art acquisitions	17,916	17,200	8,200	8,200	8,200	8,200	8,200
Total Collection	24,414	24,112	15,355	15,340	15,531	15,728	15,931
Outreach	11,845	14,336	14,479	13,505	13,675	14,102	14,388
Accommodation	20,086	21,550	22,558	21,818	22,071	22,329	22,541
Internal Services	11,214	12,789	14,099	12,997	14,192	15,681	15,408
Total expenses	67,559	72,787	66,491	63,660	65,469	67,840	68,268
<b>Net results of operations</b>	<b>\$4,080</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>

The tables above are presented on an accrual basis.

**TABLE 4: STATEMENT OF CASH FLOWS****For the year ended March 31**

<i>(in thousands of dollars)</i>	<b>2020-21 Actual</b>	<b>2021-22 Planned</b>	<b>2022-23 Planned</b>	<b>2023-24 Planned</b>	<b>2024-25 Planned</b>	<b>2025-26 Planned</b>	<b>2026-27 Planned</b>
Operating activities							
Cash received from clients	\$2,142	\$3,550	\$4,555	\$5,875	\$7,275	\$8,625	\$8,875
Parliamentary appropriations received	46,254	47,957	50,309	46,374	47,023	47,660	48,328
Cash paid to suppliers	(20,112)	(29,788)	(31,491)	(27,881)	(28,886)	(30,429)	(30,003)
Cash paid to employees	(22,813)	(25,000)	(26,000)	(26,780)	(27,583)	(28,411)	(29,263)
Interest received	103	150	150	150	150	150	150
	5,574	(3,131)	(2,477)	(2,262)	(2,021)	(2,405)	(1,913)
Investing activities							
Net (acquisition) disposal of investments	(13,725)	2,152	2,620	1,000	1,000	1,000	1,000
Total cash flow from investing activities	(13,725)	2,152	2,620	1,000	1,000	1,000	1,000
Capital activities							
Acquisition of capital assets	(1,934)	(3,846)	(3,620)	(2,000)	(2,000)	(2,000)	(2,000)
Total cash flow from capital activities	(1,934)	(3,846)	(3,620)	(2,000)	(2,000)	(2,000)	(2,000)
Financing activities							
Funding for the acquisition of capital assets	5,285	4,000	1,000	1,000	1,000	1,000	1,000
Restricted contributions and related investment income	2,629	3,130	2,477	2,261	2,021	2,405	1,915
	7,914	7,130	3,477	3,261	3,021	3,405	2,915
Total cash flow	(2,171)	2,305	-	(1)	(0)	0	2
Cash and cash equivalents, beginning of the year							
Cash & cash equivalents	4,543	6,457	8,762	8,762	8,761	8,761	8,761
Restricted cash & cash equivalents	4,085	-	-	-	-	-	-
	8,628	6,457	8,762	8,762	8,761	8,761	8,761
Cash and cash equivalents, end of the year							
Cash & cash equivalents	6,457	8,762	8,762	8,761	8,761	8,761	8,762
Restricted cash & cash equivalents	-	-	-	-	-	-	-
<b>Cash, end of the year</b>	<b>\$6,457</b>	<b>\$8,762</b>	<b>\$8,762</b>	<b>\$8,761</b>	<b>\$8,761</b>	<b>\$8,761</b>	<b>\$8,762</b>

## 5.2 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 National Gallery of Canada Foundation and other foundations, corporations and individuals, in support of projects, acquisitions and programming.

For 2022–23 and future years, the Gallery's base parliamentary appropriations for its operating budget, and acquisitions of art, are expected to be at \$36,756,671 and \$8,000,000 respectively. Following the sunset, in March 2021, of supplementary capital funding provided in Budget 2016, permanent capital appropriations have returned to the \$1-million level. Consequently, in 2022–23, the Gallery's total base parliamentary appropriations will amount to \$45,756,671.

Table 1 below presents an overview of financial resources for the planning period, and Table 2 reconciles the 2022–23 budget with the sources of funding.

**TABLE 1: OVERVIEW OF FINANCIAL RESOURCES**

**Status on March 31**

	2020–21 Actual*	2021–22	2022–23	2023–24	2024–25	2025–26	2026–27
		Projections**					
Base appropriations for operations (Vote 1)	\$35,388,922	\$36,756,671	\$36,756,671	\$36,756,671	\$36,756,671	\$36,756,671	\$36,756,671
Appropriations (in-year Supplementary funding for operations)	7,816,717	6,200,000	4,500,000	–	–	–	–
Base appropriations for capital expenditures (Vote 1)	1,000,00	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)	2,285,000	–	–	–	–	–	–
<b>Subtotal</b>	<b>46,490,639</b>	<b>43,956,671</b>	<b>42,256,671</b>	<b>37,756,671</b>	<b>37,756,671</b>	<b>37,756,671</b>	<b>37,756,671</b>
Appropriations for the acquisition of objects for the Collection and other costs 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
<b>Total appropriations</b>	<b>54,490,639</b>	<b>51,956,671</b>	<b>50,256,671</b>	<b>45,756,671</b>	<b>45,756,671</b>	<b>45,756,671</b>	<b>45,756,671</b>
Appropriations receivable (forecasted funding for collective agreements)	–	–	1,052,000	1,617,450	2,265,778	2,903,028	3,570,724
<b>Sub-total Appropriations receivable</b>	<b>–</b>	<b>–</b>	<b>1,052,000</b>	<b>1,617,450</b>	<b>2,265,778</b>	<b>2,903,028</b>	<b>3,570,724</b>
Earned revenue	2,021,000	3,700,000	4,705,000	6,025,000	7,425,000	8,775,000	9,025,000
Contributed revenue (sponsorship & contributions, including contributed objects for the collection)	16,856,000	13,430,000	3,777,000	3,561,000	3,321,000	3,055,000	2,865,000
<b>Total revenue</b>	<b>\$18,877,000</b>	<b>\$17,130,000</b>	<b>\$8,482,000</b>	<b>\$9,586,000</b>	<b>\$10,746,000</b>	<b>\$11,830,000</b>	<b>\$11,890,000</b>

\* In 2020–21, Sponsorship and Contributions included \$14,796,000 in contributed items for the collection.

\*\* For 2021–22 and beyond, the figures in this table represent estimates only and may be subject to change.

**TABLE 2: 2022-23 BUDGET RECONCILIATION**

<b>NGC Budget for 2021-22</b>	<b>Operating</b>	<b>Capital</b>	<b>Total</b>
Operating expense	\$58,490,671	–	\$58,490,671
Capital expenditures	–	3,620,000	3,620,000
Amortization expense	7,700,000	–	7,700,000
Amortization expense for the Canada Pavilion	300,000	–	300,000
<b>Total expenses</b>	<b>\$66,490,671</b>	<b>\$3,620,000</b>	<b>\$70,110,671</b>
<b>Sources of funding</b>			
Vote 1 – Base appropriations for the operating and capital budget	36,756,671	1,000,000	37,756,671
Vote 5 – Appropriations for the acquisition of art	8,000,000	–	8,000,000
Deferred appropriations for the purchase of capital assets	–	2,620,000	2,620,000
Appropriations receivable (forecasted funding for collective agreements)	1,052,000	–	1,052,000
Appropriations receivable (in-year Supplementary funding Budget 2022)	4,500,000	–	4,500,000
Deferred appropriations for amortization	7,700,000	–	7,700,000
Revenues	4,705,000	–	4,705,000
Contributions	3,777,000	–	3,777,000
Total for sources of funding	\$66,490,671	\$3,620,000	\$70,110,671
<b>Net increase/decrease in unrestricted net assets</b>	<b>–</b>	<b>–</b>	<b>–</b>



## 5.3 EARNED AND CONTRIBUTED REVENUE

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

### Attendance

In previous years, the Gallery aimed to attract a minimum of 400,000 visitors annually 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 program offerings (e.g., summer exhibitions), exhibition theme, scholarship and education;
- budget constraints affecting 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).

With the advent of COVID-19, new factors must also be taken into consideration:

- health-and-safety measures — including vaccination policies — introduced by health authorities during widely announced pandemics; and
- the individual attitudes of people in response to these measures.

Due to COVID-19, museum closures, capacity restrictions upon reopening, and health measures that affect the visitor experience, there was a significant impact on the Gallery's attendance levels. The Gallery estimates that only 150,000 people will visit its collection and exhibitions in Ottawa by March 31, 2022. This represents an approximate 63% decrease when compared to the pre-pandemic benchmark of 400,000 visitors.

With COVID-related restrictions still in place, similar attendance levels are expected in 2022–23. The Gallery estimates that only 175,000 visitors will see the national collection and exhibitions at its main location in Ottawa during the 2022–23 fiscal year.

Table 3 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 Gallery 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 from 5:00–8:00 p.m. After-hour Gallery events and space rentals, and access to the cafeteria are also reported as unpaid admission.

**TABLE 3: ATTENDANCE AT THE NGC IN OTTAWA**

	<b>2020-21 Actual</b>	<b>2021-22</b>	<b>2022-23</b>	<b>2023-24</b>	<b>2024-25</b>	<b>2025-26</b>	<b>2026-27</b>
				<b>Projections*</b>			
Paid admission	\$39,441	\$95,000	\$105,000	\$150,000	\$195,000	\$240,000	\$240,000
Unpaid admission	25,235	55,000	70,000	100,000	130,000	160,000	160,000
<b>Total attendance</b>	<b>\$64,676</b>	<b>\$150,000</b>	<b>\$175,000</b>	<b>\$250,000</b>	<b>\$325,000</b>	<b>\$400,000</b>	<b>\$400,000</b>

\* For 2021-22 and beyond, the figures in this table represent estimates only and may be subject to change.

By March 31, 2022, the Gallery estimates that only \$3.7 million (versus the originally planned \$9.7 million) of earned revenue will be attained. For 2022-23, earned revenue is forecast at \$4.7 million. The estimated increase in operating revenue is based primarily on projected attendance to the Gallery during Summer 2022.

Contributed revenue consists of sponsorships in cash and in kind, and contributions from individuals, corporations and foundations, including those from the NGC Foundation. The Gallery projects that, by March 31, 2022, contributed revenue (excluding items contributed to the collection) will amount to \$3.4 million, versus the originally planned \$3.7 million: a decrease of \$0.3 million.

For 2022-23, the Gallery estimates sponsorship and contributed revenue of \$2.8 million. This figure includes estimated disbursements of \$2.1 million from the NGC Foundation, and \$0.7 million in sponsorship and contributions from individuals, corporations and other foundations, but excludes an anticipated \$1 million in items contributed to the collection, which is expected to total \$10 million by the end of 2021-22, due to high-value donations.

**TABLE 4: SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS****For the year ended March 31**

<i>(in thousands of dollars)</i>	<b>2020-21 Actual</b>	<b>2021-22 Planned</b>	<b>2022-23 Planned</b>	<b>2023-24 Planned</b>	<b>2024-25 Planned</b>	<b>2025-26 Planned</b>	<b>2026-27 Planned</b>
<b>Operating revenue</b>							
Bookstore and publishing	\$1,021	\$1,225	\$1,500	\$2,100	\$2,600	\$2,800	\$2,800
Admissions	159	1,300	1,500	1,800	2,250	3,000	3,000
Parking	314	450	750	900	1,100	1,300	1,300
Memberships	331	300	400	500	600	700	800
Rental of public spaces	–	40	100	200	300	400	500
Educational services	1	–	75	100	125	150	150
Art loans	12	30	30	50	50	50	50
Traveling exhibitions	62	115	125	125	125	50	50
Audio guides	–	–	–	–	–	–	–
Food services	–	25	50	75	100	150	200
Interest	108	150	150	150	150	150	150
Other	13	65	25	25	25	25	25
	2,021	3,700	4,705	6,025	7,425	8,775	9,025
<b>Sponsorship and contributions</b>							
Sponsorship	40	100	50	75	75	100	100
Contributed items for the Collection	14,796	10,000	1,000	1,000	1,000	1,000	1,000
Contributions from the NGC Foundation	1,748	2,204	2,122	1,881	1,591	1,900	1,410
Contributions from other individuals, corporations and foundations	272	1,126	605	605	655	705	705
	16,856	13,430	3,777	3,561	3,321	3,705	3,215
<b>Total</b>	<b>\$18,877</b>	<b>\$17,130</b>	<b>\$8,482</b>	<b>\$9,586</b>	<b>\$10,746</b>	<b>\$12,480</b>	<b>\$12,240</b>

For 2020-21 and beyond, the figures represent estimates only and are subject to change.

## 5.4 OPERATING BUDGET

In 2022–23, the *Collection* core responsibility (involving acquisitions, research and preservation) will require 23% of the Gallery’s total budget. The *Outreach* core responsibility (relating to exhibitions, education and communications) will require 22%, (including funding for the acquisition of objects for the collection). The *Accommodation* core responsibility (involving building operations and capital) will expend 34% of the available resources. The remaining 21% of the Gallery’s resources will support *Internal Services* such as governance, administration and revenue generation.

It should be noted that the Gallery received \$6.2 million in relief funding in support of museums as part of Budget 2021. This is reflected in the statement of operations for the year ending March 31, 2022.

As previously noted in this Corporate Plan, non-discretionary costs related to utilities, facilities maintenance, and security services are increasing. The tables below outline projected non-discretionary expenses for the planning period.

**TABLE 5: PAYMENTS IN LIEU OF TAXES (PILT)**

**At March 31**

<i>in thousands of dollars</i>	<b>2020–21 Actual</b>	<b>2021–22</b>	<b>2022–23</b>	<b>2023–24 Projections</b>	<b>2024–25</b>	<b>2025–26</b>	<b>2026–27</b>
PILT in \$	\$3,216	\$3,415	\$3,500	\$3,588	\$3,678	\$3,770	\$3,864
PILT as % of Accommodation	16.0	15.8	15.5	16.4	16.7	16.9	17.1
PILT as % of base appropriations for operations	9.1	9.3	9.5	9.8	10.0	10.3	10.5
Accommodation	20,086	21,550	22,558	21,818	22,071	22,329	22,541
Base appropriations for operations	\$35,389	\$36,757	\$36,757	\$36,757	\$36,757	\$36,757	\$36,757

The Gallery’s operations include outsourced key service contracts for building operations and maintenance (heating/cooling/electrical), janitorial services, fire-protection systems, elevator maintenance, and other services. These contracts have built-in annual inflationary and legislated minimum-wage increases of 2–5%. For 2022–23, repairs and maintenance of the building and equipment have been estimated at \$5.4 million.

**TABLE 6: REPAIRS AND MAINTENANCE OF THE BUILDING AND EQUIPMENT**

**At March 31**

<i>in thousands of dollars</i>	<b>2020–21 Actual</b>	<b>2021–22</b>	<b>2022–23</b>	<b>2023–24 Projections</b>	<b>2024–25</b>	<b>2025–26</b>	<b>2026–27</b>
Repairs and maintenance of the building and equipment	\$3,875	\$4,691	\$5,382	\$4,266	\$4,351	\$4,438	\$4,527
As % of Accommodation	19.3	21.8	23.9	19.6	19.7	19.9	20.1
As % of base appropriations for operations	10.9	12.8	14.6	11.6	11.8	12.1	12.3
Accommodation	20,086	21,550	22,558	21,818	22,071	22,329	22,541
Base appropriations for operations	\$35,389	\$36,757	\$36,757	\$36,757	\$36,757	\$36,757	\$36,757

The Gallery's security program includes the physical security of the main building and three offsite storage facilities, their assets, and their occupants. In addition to its own complement of security staff, the Gallery has a large deployment of contract security guards that are outsourced from Securitas Canada Ltd. The expenditures for protection services are estimated at \$3 million in 2022-23. This number is on par with the previous two years, prior to COVID-19.

**TABLE 7: PROTECTION SERVICES**

**At March 31**

<i>in thousands of dollars</i>	<b>2020-21 Actual</b>	<b>2021-22</b>	<b>2022-23</b>	<b>2023-24</b>	<b>2024-25</b>	<b>2025-26</b>	<b>2026-27</b>
				<b>Projections</b>			
Expenses for protection services	\$1,534	\$2,310	\$3,000	\$3,060	\$3,121	\$3,184	\$3,247
As % of Accommodation	7.6	10.7	13.3	14.0	14.1	14.3	14.4
As % of base appropriations for operations	4.3	6.3	8.2	8.3	8.5	8.7	8.8
Accommodation	20,086	21,550	22,558	21,818	22,071	22,329	22,541
Base appropriations for operations	\$35,389	\$36,757	\$36,757	\$36,757	\$36,757	\$36,757	\$36,757

**TABLE 8: UTILITIES, MATERIALS AND SUPPLIES**

**At March 31**

<i>in thousands of dollars</i>	<b>2020-21 Actual</b>	<b>2021-22</b>	<b>2022-23</b>	<b>2023-24</b>	<b>2024-25</b>	<b>2025-26</b>	<b>2026-27</b>
				<b>Projections</b>			
Expenses for utilities, materials and supplies	\$2,144	\$2,350	\$2,397	\$2,445	\$2,494	\$2,544	\$2,595
As % of Accommodation	10.7	10.9	10.6	11.2	11.3	11.4	11.5
As % of base appropriations for operations	6.1	6.4	6.5	6.7	6.8	6.9	7.1
Accommodation	20,086	21,550	22,558	21,818	22,071	22,329	22,541
Base appropriations for operations	\$35,389	\$36,757	\$36,757	\$36,757	\$36,757	\$36,757	\$36,757

## 5.5 NET RESULT OF OPERATIONS

For Fiscal Year 2022–23, due to relief funding provided by the Government, the Gallery is planning to achieve a balanced budget by the end of the fiscal year.

## 5.6 CAPITAL BUDGET

The Gallery's iconic building, in operation since 1988, requires frequent upgrades to its ageing physical infrastructure.

The Gallery's base allotment for capital of \$1 million annually was established via a custody-transfer submission in 1994. With the effects of inflation and an ageing building, this level of funding is insufficient to address ongoing capital needs. The Gallery allocates this amount on a risk basis. Priorities are established based on the condition and criticality of the asset involved, the impact on operations if deferred, and the availability of risk-mitigating measures.

The sunset, in March 2021, of supplementary capital funding from Budget 2016 represents an increased risk for the Gallery's capital infrastructure. The institution will not be able to continue to address building-related capital needs, as the base capital allocation of \$1 million has proven insufficient to resolve the most pressing issues.

For 2022–23, the Gallery's capital expenditures will amount to \$3,620,000.

**TABLE 9: 2022–23 CAPITAL PROJECTS**

*in thousands of dollars*

High-priority projects relating to facility, security, and IM/IT systems and equipment	\$1,000
Masterplan development with priority on Nepean Point and Family Centre	1,000
Budget 2016–21 Health and Safety projects	1,620
<b>Total estimated capital expenditure</b>	<b>\$3,620</b>

**TABLE 10: 2022–23 SOURCES OF FUNDING FOR CAPITAL EXPENDITURES**

*in thousands of dollars*

Vote 1 – Base appropriations for the capital budget	\$1,000
Deferred appropriations for the purchase of capital assets	2,620
<b>Total</b>	<b>\$3,620</b>

**TABLE 11: CAPITAL BUDGET****At March 31**

<i>in thousands of dollars</i>	<b>2020-21 Actual</b>	<b>2021-22 Planned</b>	<b>2022-23 Planned</b>	<b>2023-24 Planned</b>	<b>2024-25 Planned</b>	<b>2025-26 Planned</b>	<b>2026-27 Planned</b>
Deferred appropriations for the purchase of capital assets at beginning of year	\$6,499	\$9,604	\$9,758	\$7,138	\$6,138	\$5,138	\$4,138
Parliamentary appropriations	3,285	1,000	1,000	1,000	1,000	1,000	1,000
Appropriations restricted to capital	2,000	3,000	-	-	-	-	-
Total available	11,784	13,604	10,758	8,138	7,138	6,138	5,138
Acquisition of capital assets	2,180	3,846	3,620	2,000	2,000	2,000	2,000
Deferred appropriations for the purchase of capital assets at end of year	9,604	9,758	7,138	6,138	5,138	4,138	3,138
Capital assets							
Net book value at beginning of year	78,954	73,061	68,907	64,527	58,527	52,527	46,527
Capital additions	2,180	3,846	3,620	2,000	2,000	2,000	2,000
	81,134	76,907	72,527	66,527	60,527	54,527	48,527
Less amortization:							
Amortization of building	3,898	3,898	3,898	3,898	3,898	3,898	3,898
Amortization other	4,175	4,102	4,102	4,102	4,102	4,102	4,102
	8,073	8,000	8,000	8,000	8,000	8,000	8,000
<b>Net book value at end of year</b>	<b>\$73,061</b>	<b>\$68,907</b>	<b>\$64,527</b>	<b>\$58,527</b>	<b>\$52,527</b>	<b>\$46,527</b>	<b>\$40,527</b>

The figures in the above table are represented on an accrual basis.

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