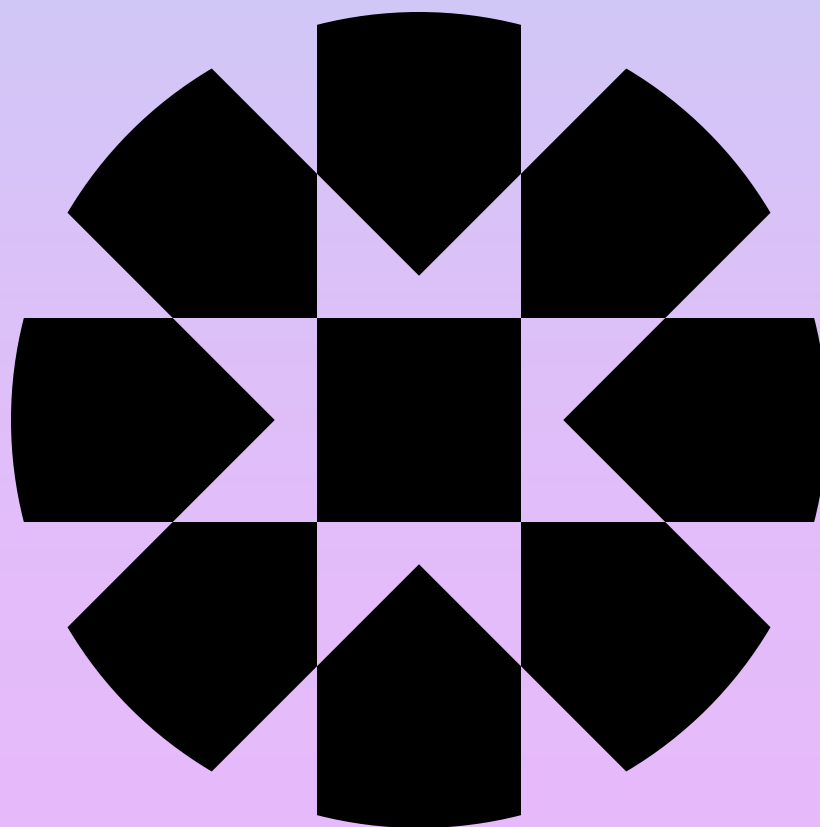


# NATIONAL GALLERY OF CANADA

SUMMARY OF THE CORPORATE PLAN  
FOR 2023-24 TO 2027-28

OPERATING AND CAPITAL BUDGETS  
FOR 2023-24



The National Gallery of Canada is headquartered in Ottawa on the un-ceded, un-surrendered traditional territory of the Algonquin Anishinaabe Nation. We respect, honour and acknowledge the Algonquin Nation's stewardship of this land, from time immemorial and into the future.

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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

Through the visual arts, the National Gallery of Canada (“NGC” or “the Gallery”) nurtures interconnection across time and place. It creates dynamic experiences that open hearts and minds and allow for new ways of seeing ourselves, each other, and our diverse histories. It envisions a future where art has the power to build bridges, deepen relationships and advance a more equitable society.

In 2023–24, the Gallery will pursue the third year of its [Strategic Plan](#) (*Transform Together*) that will guide its future. A new brand identity, defined by the Anishinaabemowin word *Ankosé* (“everything is connected”) reflects these aspirations. Aligned with the Plan is a commitment to justice, equity, diversity, inclusion and accessibility (JEDI&A), being pursued through a comprehensive action plan released in 2023. The Gallery is working to create an environment where all feel welcome, seen and represented. Its leaders recognize their responsibility to take an active role in supporting a culture shift that rejects and addresses all forms of discrimination, systemic barriers and racism and move towards inclusion and sense of belonging for all.

The Gallery will review all its exhibitions, programs, policies, and practices through the lens of Indigenous values and JEDI&A goals. It will demonstrate the power of diverse voices and transformative art experiences while engaging in meaningful collaboration with stakeholders across Canada. An Accessibility Action Plan, released in December 2022, is intended to ensure that persons with disabilities are also involved in all aspects of the organization’s work.

The Gallery’s five strategic pillars are:

- 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.
- Invest in operational resilience and sustainability.

In addition to the above, the following are among the Gallery’s key focus areas for 2023–24:

- Build a digital strategy and review technological infrastructure needs.
- Invest in building infrastructure through select major capital projects, while exploring future requirements to ensure sustainability and accessibility.
- Ensure the Gallery’s art acquisition strategy builds a representative and diverse collection that is appropriately maintained.
- Build human resource capacity and competencies through internal alignment and resourcing that supports the Strategic Plan.
- Prioritize audience development through research and community engagement.
- Ensure operational resilience and financial sustainability to navigate economic realities caused by the pandemic through strategic alignment, transparent practices and greening strategies.

Primary outcomes and performance measures are outlined in Section 3 of this Corporate Plan, which was approved by the NGC Board of Trustees on January 26, 2023.



# 1

## Overview

## 1.1 BACKGROUND

Founded in 1880, the Gallery is among Canada’s oldest cultural institutions and has gained international respect as an art museum. It is home to the one of the world’s largest collections of contemporary Indigenous art and to the most important collection of Canadian and European art in the country. It is a national museum of Canada and a federal Crown corporation.

## 1.2 MANDATE

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.

## 1.3 PUBLIC POLICY ROLE

The Gallery reports to the Parliament of Canada through the Minister of Canadian Heritage. Under the *Museums Act*, the Gallery plays an essential role in preserving and promoting the heritage of Canada and all its peoples and contributes to Canadians’ collective memory and sense of identity. 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 principles that inspire the Gallery’s ambitions and anchor its plans are listed below. The Gallery is also committed to healing<sup>1</sup> through reconciliation, inspiration and interconnection driven by art experiences.

**Purpose** – We nurture interconnection across time and place.

**Vision** – We envision a future in which art has the power to build bridges, deepen relationships, and advance a more equitable society.

**Mission** – Through the visual arts, we create dynamic experiences that open hearts and minds and allow for new ways of seeing ourselves, each other, and our diverse histories.

**Values** – The four core values listed below guide the Gallery’s actions as an organization, and the actions of its staff as individuals. These values reflect what the organization considers most meaningful and are the standards by which acceptable behaviours are determined.

- Foster belonging
- Embrace change
- Learn and evolve together
- Lead boldly

More information about each core value can be found on the [NGC website](#).

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<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 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 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. It lends works of art from the 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.

### 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, accessible, and well-suited to the preservation and exhibition of the collection.

### Internal Services

The Gallery conducts its affairs with due regard for sound governance, effective financial and human resources management, and revenue optimization to support programs and initiatives.

Information on the Gallery's performance during the preceding year can be found in its most recent annual report, [available on its website](#).





# 2

## Operating Environment

## 2.1 EXTERNAL FACTORS

**COVID-19 and the economy:** The COVID-19 pandemic has presented both challenges and opportunities. While the Gallery's business model has faced exacerbated pressures, the organization has learned to become more resilient and flexible, and to embrace new ways of doing things (for example, advancing a robust digital strategy).

**Reports suggest** the Canadian economy is now recovering from the COVID-19 crisis<sup>2</sup>, but the residual impact continues to create economic pressure and uncertainty for museums<sup>3</sup>. At the same time, museums have a role to play in rebuilding the economy through targeted support to artists and others affected by the pandemic who depend on museums' resources and leadership.

Although pandemic restrictions have eased, **Destination Canada** does not expect full recovery of international and domestic travel until 2025–26. This means museums – like all players in the entertainment and tourism sectors – are vying for attendance from a smaller overall pool of potential visitors. The Gallery will remain focussed in the short term on local and nearby markets. Higher inflation rates also have the potential to negatively affect museum visits, which are often considered a low priority when discretionary spending is reduced. Further development of NGC digital offerings will help maintain engagement with visitors from remote locations and with locals who still prefer to engage online.

**Social:** Museums continue to be seen as a **trusted source** of information and knowledge by a high percentage of the public<sup>4</sup>. This level of public trust creates an opportunity for museums to engage with Canadians on important issues, including those related to JEDI&A, sustainability and climate change.

In addition, according to **Statistics Canada**, nearly 30 per cent of Canadian residents will be foreign-born by 2036 and almost 35 per cent will belong to racialized groups – double that reported during the past 15 years<sup>5</sup>. According to the 2021 Canadian Census, Indigenous population living in large urban centres has grown by 12.5% from 2016 to 2021<sup>6</sup>. The City of Ottawa estimates its population will grow by 359,000 by 2036 (up 38 per cent from 2014). These trends present opportunities to build new audiences by creating relevant programming and outreach initiatives. Recent Gallery initiatives, including a collections gap analysis and a pilot project on decolonizing curatorial and collection practice, as well as new approaches to public program and exhibition planning, reflect this direction.

**Technological:** COVID-19's impact on audience engagement has been significant due to the dramatic reduction in on-site visitation, forcing museums to pivot towards more robust digital offerings.<sup>7</sup> However, a large increase in digital content during the pandemic from a huge number of providers – including those in the arts and cultural sectors – has increased competition for users' time and attention. These new realities have also heightened public expectations for digital access and engagement. In addition, new risks have arisen from cyberattacks, underscoring a need for updated IT infrastructure and online security measures that can reduce institutional vulnerability.

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2 <https://www.oecd.org/economy/canada-economic-snapshot/>

3 International Council of Museums. (2021). [Follow-up survey: the impact of COVID-19 on the museum sector](#). Retrieved January 19, 2022.

4 [https://museums.ca/site/reportsandpublications/museonline/winter2022\\_sourcestrust](https://museums.ca/site/reportsandpublications/museonline/winter2022_sourcestrust)

5 Statistics Canada. (2021, Oct 6). [Population Projections](#). Retrieved January 19, 2022.

6 <https://www150.statcan.gc.ca/n1/daily-quotidien/220921/dq220921a-eng.htm?indid=32990-1&indgeo=0>

7 <https://www.nature.com/articles/s41599-021-00921-8>

## 2.2 INTERNAL FACTORS

### Strategic issues

During the planning period, the Gallery's operating environment will continue to be challenged by the pandemic and its aftermath as well as facing inflationary pressures and a shortage of financial resources to properly address capital projects and building maintenance.

**Funding:** Funding challenges are threatening program integrity for Gallery activities including public programming, research, and collections. Additional funding is also needed for digitization and virtual programming, Indigenous programs, national outreach, accessibility, and art storage. Costs for materials, labour, shipping, and travel are rising, with no additional funding to offset them. This means current operating and capital needs cannot be met through existing levels of parliamentary appropriations, especially when considering demands for accessibility and pay equity.

The Gallery also faces ongoing requirements to comply with new Acts, regulations, and initiatives. Absent additional funding, existing operations that contribute to fulfilling the museum's mandate will be compromised to fund these requirements.

**COVID-19 recovery:** Attendance levels as of November 2022 have exceeded the initial conservative projections. However, visitor behaviour and demand have not yet stabilized, creating uncertainty for annual visitation and revenue projections.

**Supply chain and logistics:** Due to global disruptions in supply chains and labour shortages, the Gallery will continue to face delays in its ability to complete projects unless it can procure goods from higher-cost vendors to help meet deadlines. Increased costs for freight and shipping also impact the NGC's ability to deliver travelling exhibitions, the mounting of onsite temporary exhibitions, and fulfilling its Loans Out Program.

**Digital programming and infrastructure:** The Gallery has been progressively digitizing the collection, but insufficient financial and staff resources, along with copyright fees, have severely limited the pace and dissemination of this work.

During COVID-19, the Gallery also worked to develop new digital streams to stay connected with its audiences. Digital offerings<sup>8</sup> on gallery.ca and educational programming (distance learning) have continued to be expanded and enhanced. The Gallery has also amplified its social media presence to provide interactive ways of connecting virtually with art. These initiatives include a wide range of virtual programs, such as interactive webinars for schools and virtual tours, which have been well-received by communities across the country.

**National Collection Strategy:** *Building a collection that inspires human connection* is a pillar of the Gallery's Strategic Plan. Underpinned by a commitment to equity, inclusion and diversity, the NGC collection is being analyzed with a view to reflecting and representing the diverse communities it exists to serve, and to assess how to share the collection in bold new ways. A collections gap analysis is underway to identify disparities, biases and which communities are underrepresented in the collection. Phase 1 analyzed 2,525 works and 609 artists based on gender, nationality, and Indigenous representation. Phase 2 is now underway. This work will inform the development of a renewed acquisitions strategy. The Gallery will also re-examine its collection and programming through an equity and Indigenous lens and make Gallery experiences welcoming to Indigenous communities. These new strategies align with a renewed vision that has an inclusive commitment to women, Indigenous, Black and racialized artists.

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<sup>8</sup> Digital online offerings include a wide range of virtual programs, such as webinars for schools on Zoom, Teams, and Google, as well as digital products such as pre-recorded virtual tours on the Gallery's social media channels.

The Gallery is one of the largest art-lending institutions in the country<sup>9</sup>. As part of its transformational process, it is leading, nurturing, and supporting visual arts conversations within communities across Canada. A revitalized outreach strategy will action four streams of activity: amplification of short-term loans from the collection to institutions across the country; touring exhibitions; long-term loans and/or permanent placement of existing works; and the commissioning and/or co-acquisitioning of works by international, Canadian and Indigenous artists.

**Art storage:** Since opening its main facility in 1988, the Gallery has added two off-site storage facilities, managed under long-term leases. It also took possession of a third off-site storage space at the Ingenium Centre, but this will provide only about five years of collection growth. Planning is underway to secure additional storage.

**Capital Infrastructure:** The main Gallery building needs ongoing maintenance, as well as upgrades to make it greener and more accessible, in keeping with social expectations, legislation, and federal government priorities around issues such as accessibility and the environment.

The public grounds that surround the facility are being re-developed by the National Capital Commission. At the same time, the Gallery engaged Safdie Architects<sup>10</sup> to develop a masterplan for its campus and create concept designs for a series of projects to restore and revitalize its landmark building. Assessment of next steps continues.

Currently, in terms of appropriations, the Gallery receives \$1 million annually towards capital and \$36.8 million towards operations. As of March 31, 2022, the value of capital assets was \$66.9 million.

In the recent Federal Budget 2023, it was announced that the National Gallery of Canada is expecting to receive \$1.24 million in 2023-24 and \$1.60 million in 2024-25 to support building operations and maintenance. This \$2.84 million over two years will greatly assist the Gallery in addressing its most pressing needs, but this sunset funding does not address its long-term pressures related to increasing costs to maintain its aging facility.

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9 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.

10 The National Gallery of Canada's current permanent location was designed by architect Moshe Safdie in 1988.



# 3

## Objectives, Activities, Expected Results and Performance Indicators

## 3.1 STRATEGIC PILLARS

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

External factors include:

- Increasingly, people are seeking community beyond family, religion, and workplaces.
- The communities the Gallery serves expect diversity in representation across its exhibitions, collection, teams, and visitors.
- There are heightened expectations for digital access and engagement.
- The Gallery must navigate economic recovery from the pandemic.

Internal factors include:

- A commitment to greater diversity, equity and inclusion in how the Gallery hires, leads, collects and programs.
- A commitment to prioritize relationships with Indigenous communities, culture and history.
- The need to design community-centric experiences and prioritize inclusivity and accessibility as drivers in decision-making.
- The need to inspire teams to solve problems such as lack of representation and to work in new ways that serve visitors first.
- A commitment to transparency in thought and action, and to provide agency to experiment and change.

The Gallery's [Strategic Plan](#) is focussed on five pillars, articulated below.

### 1. 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.

### 2. 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 to serve as a conduit for brave conversations that expand perspective and deepen empathy.

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

We will create a culture that values learning, accountability and passionate leadership. Teams will try new ways of working and will collaboratively co-create experiences for our visitors. We will remain committed to anti-racist, anti-oppression practices and will continue 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.

#### **4. CENTRE INDIGENOUS WAYS OF KNOWING AND BEING**

With an emphasis on conciliation/reconciliation to come to terms with our colonial history, the Gallery will acknowledge the past and remain future focussed in true respectful collaboration with Indigenous peoples. Through partnerships with Indigenous leaders and knowledge keepers, the Gallery will create the space and time required to redesign its path as an institution which serves all the peoples who share this land. The Gallery will continue to build bridges and invite others to join it on this collective journey of decolonization.

#### **5. 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 its reach and impact. The Gallery’s physical space will be environmentally sustainable, built to last and 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 STRATEGIC OUTCOMES, KEY ACTIVITIES AND PERFORMANCE INDICATORS**

During 2023–24, the Gallery will pursue the third year of its Strategic Plan (2021–26), a response to key factors and forces that drive its community-facing, culture-building and operational work. The Gallery is committed to democratizing and decolonizing museological practice by providing greater access, co-creating and staying focused on long-term sustainability.

Five strategic pillars aligned with the factors above will guide resource allocation to achieve outcomes in pursuit of the Gallery’s mandate. They are listed in the charts below. To ensure long-term financial and operational sustainability, measurable strategies and major activities have been determined along with key deliverables and implementation milestones.

The strategic goals, activities and financial plan were approved by the NGC Board of Trustees in January 2023. The Gallery continues to iteratively set targets and identify baselines during a period of strategic transformation, meaning some indicators may not have baselines or concrete targets until 2024–25 or later.

## PILLAR 1

## STRENGTHEN COMMUNITY CONNECTIONS THROUGH TRANSFORMATIVE ART EXPERIENCES

### STRATEGIC OUTCOMES:

1. Our brand promise, *Ankosé*, is integrated into our programming and exhibitions resulting in stronger connections with our visitors and communities.
2. People, resources, and ideas are brought together via collaboration with communities and artist networks in new and lasting ways that amplify their impact.
3. 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.
4. We have internal capabilities and resources in place to fulfill the vision of our community programming strategy.

KEY ACTIVITIES 2023-24	DELIVERABLE(S)
Increase national brand awareness	Conduct various national brand awareness initiatives.
Promotion of art awards, events and nominees, and winners.	Collaborate on the presentation / coordination of the Sobey Art Award, the Scotiabank New Generation Award, Governor General's Awards in Visual and Media Arts, Venice Biennale, and Lacey Prize.
Amplification and leveraging of opportunities for Canadian artists	Collaborate on the presentation / coordination of the Sobey Art Award, Scotiabank New Generation Photography Award, Governor General's Awards in Visual and Media Arts, Venice Biennale, and Lacey Prize.
Raised profile of Canadian artists on international stage	Coordinate the presentation of Canadian artist representation at the Venice Biennale 2024 and stewardship of Canada Pavilion (Venice, Italy). Coordinate and present the Sobey Art Award 2023.
Attraction of new visitors and increase in repeat visitation	Develop and deliver special exhibitions*: <i>Uninvited: Canadian Women Artists of the Modern Moment</i> ; <i>Riopelle: Crossroads in Time</i> ; <i>Nick Sikkuark: Humour and Horror</i> ; <i>Movement: Expressive Bodies in Art</i> ; <i>Paul P.: Amor et Mors</i> .
Increased accessibility for visitors	Action the NGC accessibility goals outlined in the NGC Accessibility Plan (2022-2025). Improve processes in service of receiving public feedback regarding accessibility.
Connect with and welcome underrepresented communities to the NGC, both on-site and online	Develop a community engagement strategy that creates welcoming experiences and programs with and for Indigenous, Black, and racialized, and other under-represented communities. Develop and launch a marketing campaign to connect with under-represented communities (including focus group research). Develop a participant survey for online program participants.

\* Could be subject to scheduling changes.



RESULT	INDICATOR	BASELINE / PAST TARGET	2023-24 TARGET	DATA SOURCE
<b>Strengthened national awareness of the NGC brand</b>	Increase % national brand awareness	59% (2022-23)	Increase by 5%	Brand awareness survey
<b>Employees understand how the brand is aligned with our mandate</b>	% increase in employee agreement of NGC alignment with brand principles	49% of employees agree / strongly agree on NGC alignment on brand principles	75% of employees agree / strongly agree on NGC alignment with brand principles	Employee Pulse surveys
<b>Visitors feel the NGC programs and exhibitions are aligned with our mandate</b>	Increase % visitor awareness and alignment with NGC mandate	86%	Increase of 2%	Visitor survey
<b>NGC strengthens community engagement</b>	# of community collaborations on Learning and Community Engagement initiatives	n/a	4	Learning and Community Engagement (LCE) data
<b>Reduce on-site barriers for visitors with disabilities</b>	% decrease of visitors with disabilities who experienced on-site barriers	n/a	Target to be determined for 2023-24	Visitor survey
<b>Learning and community engagement programs reach more Canadians</b>	# of online engagements	n/a	Target to be determined for 2023-24	LCE registration data
<b>The NGC welcomes more visitors</b>	# of visitor attendance	279,269 visitors	300,000 visitors	Visitor data
<b>The NGC strengthens visitor engagement</b>	Total # of memberships	8,000 households	8500 households	Membership data
<b>The NGC is achieving its mandate</b>	Increase visitor satisfaction	86%	Increase visitor satisfaction by 2% by Q4	Visitor survey
<b>The NGC welcomes more visitors from underrepresented communities</b>	Increase visitor representation from Indigenous people, Black people, racialized people, and people with disabilities.	24% Indigenous, Black, racialized people (visitor survey respondents)  % of people with disabilities – baseline to be established in 2023-24	Target to be determined for 2023-24	Visitor survey
<b>The NGC welcomes more members from underrepresented communities</b>	Increase member representation from Indigenous people, Black people, racialized people, and people with disabilities.	>6% Indigenous, Black, racialized people (member survey respondents)  % of people with disabilities – baseline to be established in 2023-24	Target to be determined for 2023-24	Membership survey

## PILLAR 2

## BUILD A COLLECTION AND PROGRAM THAT INSPIRE HUMAN CONNECTION

### STRATEGIC OUTCOMES:

1. 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.
2. Bold, inclusive and environmentally sustainable programming and education opportunities based on our collection are identified and resourced.
3. Strong foundations are established for digital programming and content across the Gallery and streamlined digital integration for all teams.

KEY ACTIVITIES 2023-24	DELIVERABLE(S)
Re-imagined NGC loans-out program	Complete and analyze survey of Canadian loans-out partners.
Multi-year NGC National Outreach Strategy	Develop and deliver outreach national strategy – includes programming, co-acquisition, exhibitions and installations.
Align NGC acquisition strategy with the strategic direction	Completion of the collection gap analysis project.
Digitization and management of the NGC permanent collection	Develop a Collection Digitization Strategy.
Baseline measure carbon footprint / environmental efficiency of the NGC building and operational activities	Research and establish a carbon footprint measurement framework for organization. Develop a set of environmental sustainability policies.
Creative digital experiences to engage Canadians in meaningful ways	Development of a digital online strategy. Deliver digital program experiences such as “Inspired Words” to extend voices and stories in the collections.

RESULT	INDICATOR	BASELINE / PAST TARGET	2023-24 TARGET	DATA SOURCE
<b>NGC permanent collection is more representative of the communities we exist for</b>	Increase percentage of works in the permanent collection by artists from underrepresented communities (Indigenous, Black, racialized artists, artists with disabilities, 2SLGBTQIA+ artists)	n/a	Establish baseline	Collection data
<b>NGC online programming reaches Canadians from coast to coast to coast</b>	Increase in the # of geographical regions where Learning and Community engagement programming is offered	n/a	Establish baseline	LCE stats
<b>NGC website reaches more users</b>	Increase # online engagement: website visitors	1.5M	Target to be determined for 2023-24	Web stats
<b>NGC social media reaches more users</b>	Increase # online engagement: social media user interactions	10.5M	Target to be determined for 2023-24	SM stats

## PILLAR 3

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

#### STRATEGIC OUTCOMES:

1. 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.
2. 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.
3. Our JEDI&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.

KEY ACTIVITIES 2023-24	DELIVERABLE(S)
Training and professional development among NGC staff	Promote LinkedIn Learning NGC license and recommended modules.
Reviewed talent attraction and retention strategy with a JEDI&A lens	Operationalize equitable NGC hiring practices and retention strategy.
Re-imagined future of work plan (COVID recovery)	Roll-out hybrid work models and onsite supporting infrastructure.
Increase accessibility and the elimination of barriers for visitors and NGC staff	Action commitment of the NGC JEDI&A Action Plan, as well as accessibility goals of the NGC Accessibility Action Plan.
Increased employee engagement	Develop and deliver employee engagement survey in collaboration with PSAC and PIPSC unions.
Identification and removal of NGC employee recruitment and retention barriers	Review and implement job descriptions assessment to identify and eliminate systemic barriers. Conduct audit of staff recruitment strategies. Identify and develop strategy for diversifying the workforce and attracting IBPOC and youth candidates in service of skill-building.

RESULT	INDICATOR	BASELINE / PAST TARGET	2023-24 TARGET	DATA SOURCE
<b>NGC increases JEDI&amp;A initiatives</b>	Increase rates of organizational JEDI&A readiness (GDEIB <sup>11</sup> rating)	n/a	Target to be determined for 2023-24	GDEIB assessment
<b>Increased NGC employee engagement</b>	Increase # of employees who feel supported by the organization	75% (2022-23)	Increase of 5%	NGC Pulse Surveys
<b>Increased JEDI&amp;A competencies in NGC employees</b>	% of employees who participated in available JEDI&A learning and training opportunities	78% of staff	2% increase	Registration data
<b>Increased representation of women among NGC employees</b>	Increase % in workforce representation: women	64.3%** (2022)	Retain and increase intersectional representation (*WFA 52.7% <sup>12</sup> )	Employee equity data
<b>Increased representation of Indigenous peoples among NGC employees</b>	Increase % in workforce representation: Indigenous peoples	5.1%** (2022)	Retain and increase intersectional representation (*WFA 4.0%)	Employee equity data
<b>Increased representation of persons with disabilities among NGC employees</b>	Increase % in workforce representation: persons with disabilities	5.4%** (2022)	Increase representation (*WFA 9.0%)	Employee equity data
<b>Increased representation from racialized communities among NGC employees</b>	Increase % in workforce representation: racialized communities	11.3%** (2022)	Increase representation (*WFA 15.3%)	Employee equity data
<b>Increased representation among NGC management</b>	Increase % of managers swho self-identify as members of underrepresented communities (Indigenous, Black, racialized, women, persons with disabilities, 2SLGBTQIA+)	n/a	New metric 2023-24	Employee equity data

<sup>11</sup> [Global Diversity, Equity & Inclusion Benchmarks \(GDEIB\) developed by the Centre for Global Inclusion.](#)

<sup>12</sup> [Workforce availability \(WFA\)](#) is, a subset of labour market availability (LMA), as the benchmark for assessing employment equity of the four designated groups. WFA considers certain factors, such as citizenship, location, working age (15 to 64) and education specific to the public service, to determine a more precise estimate than LMA can provide of designated groups members available for hire in the federal public service.

\*\* NGC employee equity self-identification questionnaire data

## PILLAR 4 CENTRE INDIGENOUS WAYS OF KNOWING AND BEING

### STRATEGIC OUTCOMES:

1. Re-examined collections and programming through an Indigenous lens make experiences of the Gallery welcoming to First Nations, Métis and Inuit communities.
2. Based on an equitable agreement, a formal Indigenous Advisory Committee at the Gallery is routinely consulted.
3. In collaboration with Indigenous leaders from our territorial host – the Algonquin Anishinabeg 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 2023-24	DELIVERABLE(S)
<b>Indigenous representation within senior leadership and the Gallery</b>	<p>Prioritize focus on policy and community development and operationalize strategy.</p> <p>Foster collaboration across the institution to ensure Indigenous perspectives are incorporated.</p>
<b>Programs and exhibitions that centre Indigenous ways of knowing and being</b>	<p>Develop and deliver an international contemporary Indigenous art exhibition (quinquennial).</p> <p>Develop and deliver more exhibitions internally by and in collaboration with Indigenous curators (internal &amp; external).</p>
<b>Programs and exhibitions that centre Indigenous ways of knowing and being</b>	Collaborative re-think of Indigenous and Canadian galleries / European galleries in dialogue with IW&D. (Ongoing from 2022-23)
<b>Integrated consultative practice with Indigenous communities and Elders</b>	Establishment of an Indigenous Advisory Committee. (Ongoing from 2022-23)
<b>Learning opportunities for NGC staff</b>	Support and develop internal learning opportunities and training. Examples: NGC Learning Series (Phase 2); staff training on territory land acknowledgments, the history of the Gallery, TRC “Calls to Action” and UN Declaration for the Rights of Indigenous Peoples.

RESULT	INDICATOR	BASELINE / PAST TARGET	2023-24 TARGET	DATA SOURCE
<b>NGC offer of Indigenous-led programming is strengthened</b>	Increase % of NGC online and in-person programming that is Indigenous-led or focused	n/a	Target to be determined for 2023-24	Annual reports & previous exhibition schedules
<b>NGC is aligned with the Truth and Reconciliation Commission recommendations</b>	Increase number of initiatives / programs that support the recommendations from the Truth and Reconciliation Commission	n/a	Baseline establishment	TBC

## PILLAR 5

## INVEST IN OPERATIONAL RESILIENCE AND SUSTAINABILITY

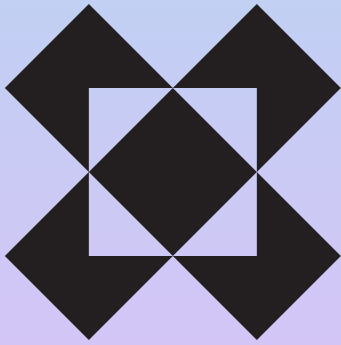
### STRATEGIC OUTCOMES:

1. 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.
2. To become more flexible, inclusive, and visitor-centric, upskilled team members and re-calibrated structures, processes and procedures to align with our shared strategy.
3. 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.
4. 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.

KEY ACTIVITIES 2023–24	DELIVERABLE(S)
<b>Upgrades to digital infrastructure and technology</b>	Update Gallery’s Boutique technology systems. Identify and update various information technology systems.
<b>Learning and professional development opportunities</b>	Promote LinkedIn Learning NGC license and recommended modules to NGC staff.
<b>Improved organizational efficiency and processes</b>	Implement 3-year budget framework and new internal planning cycle.
<b>Capital investments for optimal program delivery</b>	Review and develop long-term capital plan options (masterplan projects delayed). Conduct and complete phase 2 of Building Condition Report / Building Energy Audit. Prioritize projects and implementing recommendations.
<b>Improved onsite visitor experience</b>	Review and implement recommendations from the protection services audit conducted in 2022. Review and implement recommendations from ‘welcome journey’ study conducted in 2022.
<b>Multi-year funding strategies in alignment with NGC Strategic Plan</b>	Operationalize sponsorship strategy (2022). Update processes for the use of and access to donor funds.
<b>Aligned profit centres and commercial operations with institutional values</b>	Develop strategy for bringing in more products relating to the NGC collection.

<b>RESULT</b>	<b>INDICATOR</b>	<b>BASELINE / PAST TARGET</b>	<b>2023-24 TARGET</b>	<b>DATA SOURCE</b>
<b>NGC employee digital experience is improved</b>	Increased % employee engagement with NGC internal digital experience	n/a	Baseline establishment	TBC
<b>NGC employees are accessing the learning and training opportunities available to them</b>	Increase # of LinkedIn Learning training resources accessed by NGC employees	n/a	Baseline establishment	NGC LinkedIn learning usage data
<b>NGC reaches earned revenue targets</b>	Total \$ in earned revenue	\$4.7M (2022-23)	\$7.8M for fiscal year 2023-24	Financials
<b>NGC reaches earned Boutique and publishing revenue targets</b>	Earned revenue: Boutique and publishing	\$1.5M (2022-23)	\$2.1M for fiscal year 2023-24	Financials
<b>NGC reaches earned admission revenue targets</b>	Earned revenue: Admissions	\$1.5M (2022-23)	\$2.5M for fiscal year 2023-24	Financials
<b>NGC reaches earned parking revenue targets</b>	Earned revenue: Parking	\$0.75M (2022-23)	\$1M for fiscal year 2023-24	Financials
<b>NGC reaches earned membership revenue targets</b>	Earned revenue: Membership	\$0.4M (2022-23)	\$0.6M for fiscal year 2023-24	Financials
<b>NGC reaches contributed revenue targets</b>	Total \$ in contributed revenue	\$3.8M (2022-23)	\$3M for fiscal year 2023-24	Financials



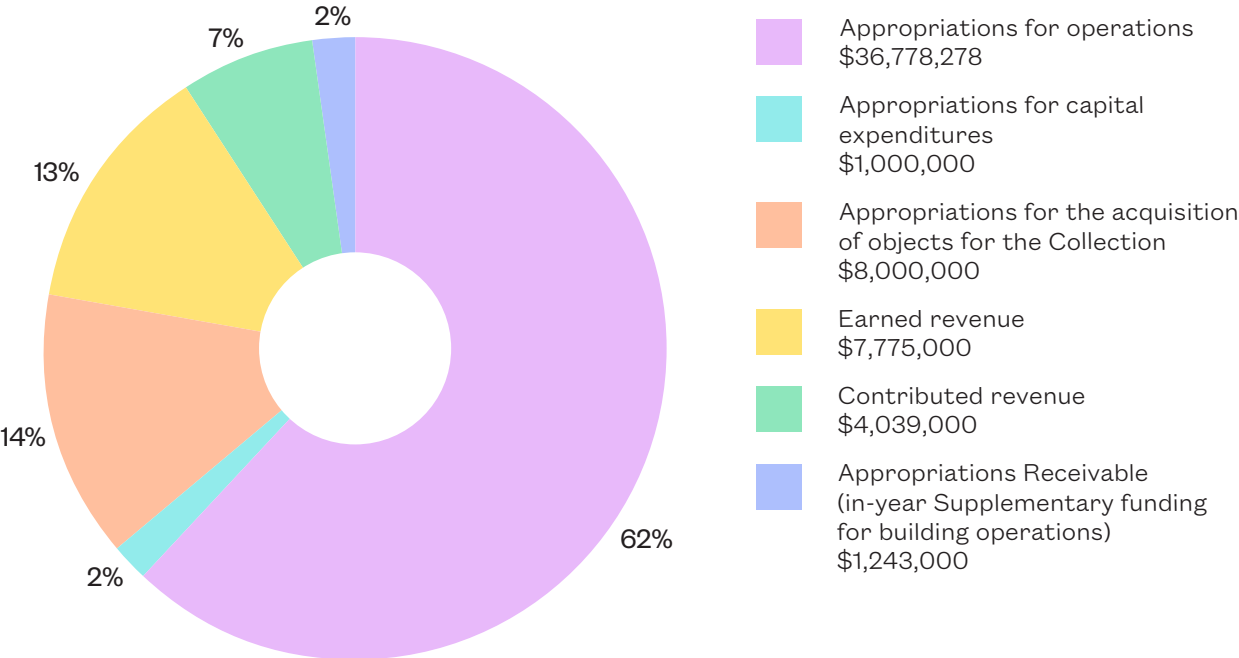


# 4

## 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 per cent of total resources available to the Gallery for operations and capital. The remaining 20 per cent is provided through earned and contributed revenues. Earned revenue consists primarily of commercial revenue derived from admission and parking fees, Boutique and 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 from the NGC Foundation.



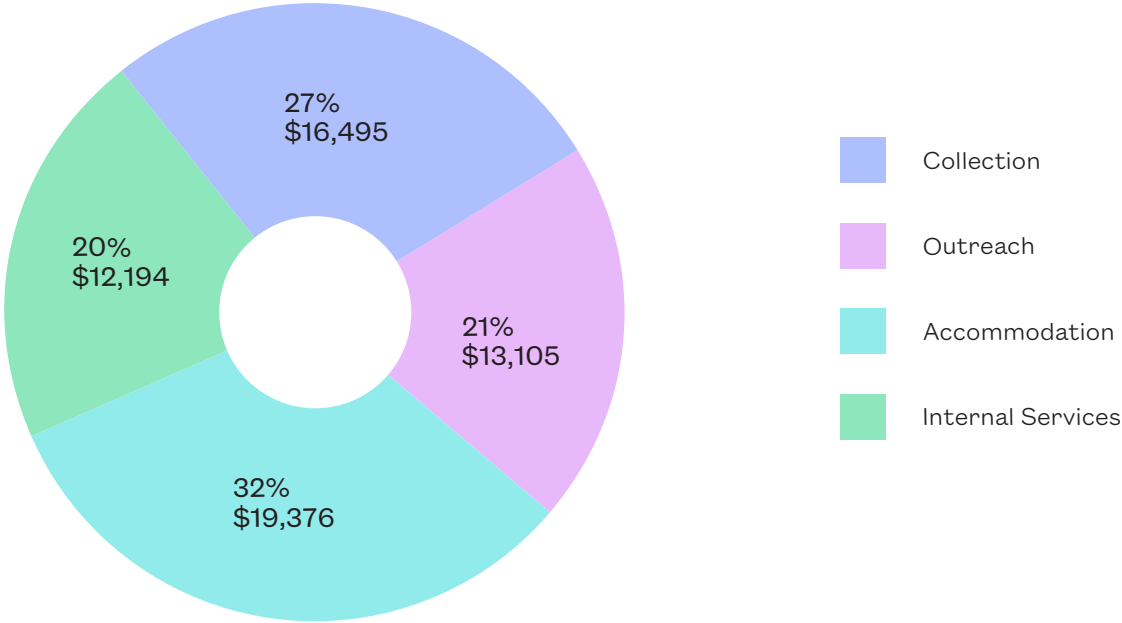
**Figure 1: Resource Base for 2023-24**

For 2023-24, the Gallery’s base parliamentary appropriations for operations are expected to amount to \$36.8 million, as well as \$1 million for capital and \$8 million for the acquisition of works for the collection and other costs attributable to this activity. The Gallery is also expecting to receive \$1.2 million in supplementary appropriations to support building operations and maintenance as part of Federal Budget 2023, for a total of \$47.0 million in total appropriations. Earned and contributed revenues in 2023-24 are projected to amount to \$11.8 million, or \$10.8 million when an anticipated \$1 million in works contributed to the collection is excluded.

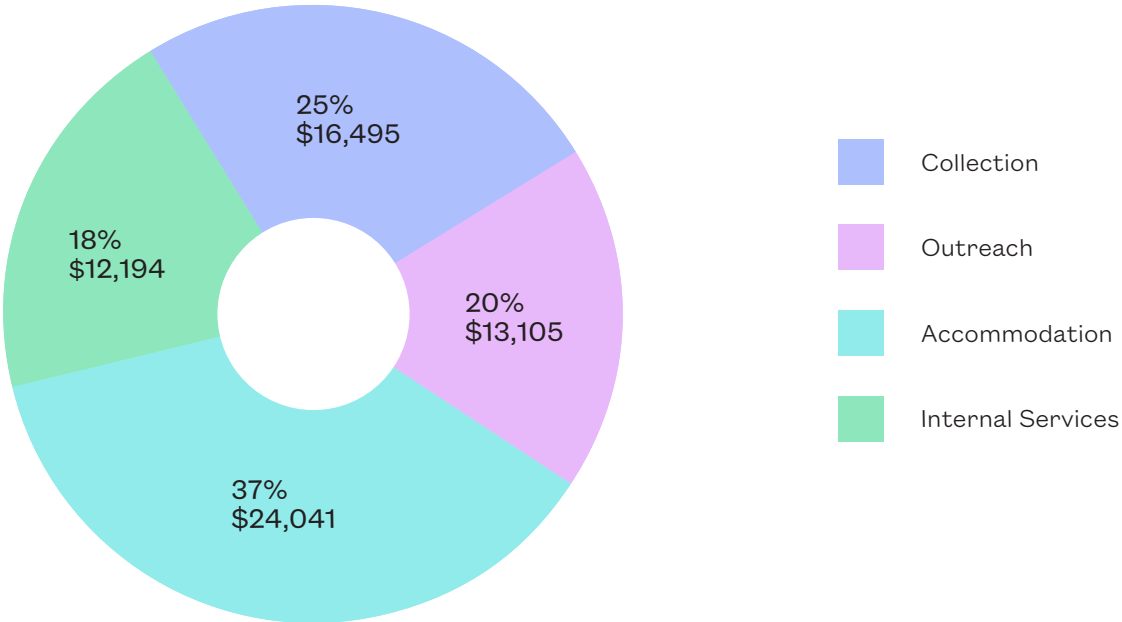
In Federal Budget 2023, the Government indicated that it would work with Crown Corporations to ensure they achieve spending reductions, comparable to departments, starting in 2024-25. Any impact to the organization’s financial statements will be reflected in the next Corporate Plan and Budget.

# 4.1 OPERATING BUDGET

The Gallery’s operating budget will remain challenged by the increasing costs 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 is not indexed to offset business-related inflationary increases, consequently, in real dollars, the Gallery’s purchasing power has been declining from year to year since 1994



**Figure 2: The alignment of core responsibilities (collection, outreach, accommodation, and internal services) with the Gallery’s resource base for 2023-24.**



**Figure 3: Planned expenses in 2023-24 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, 90-seat lecture hall, boutique, cafeteria, 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.
- Art storage space at the Ingenium Centre in Ottawa: a 2,044-square-metre shared facility.
- The Canada Pavilion in Venice, Italy: a 150-square-metre building, fully renovated in 2018, used to present 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 changing building codes. Escalating construction costs, aging 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; 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 facility and collection.

## 4.3 EQUITY AND DEBT

As of March 31, 2022, 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 for Crown corporations. The Gallery manages various risks and normal exhibition business cycles through careful use of its working capital. The Gallery needs sufficient working capital to successfully manage a large number of exhibitions and programming-related risks. This is critical for the Gallery's financial sustainability within the current environment, until its earned revenues return to pre-pandemic levels.

The Gallery ended 2021-22 in a surplus position largely due to relief funding received through Federal Budget 2021 and is projecting to end the fiscal year (2022-23) with a balanced budget.

The Gallery has no debt.



# 5

## Financial Statements and Budgets

The financial statements in this Corporate Plan have been prepared in accordance with 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, 2024. 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 to be received as support for national museums for immediate building maintenance.
- 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-per-cent 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.

**NATIONAL GALLERY OF CANADA  
STATEMENT OF FINANCIAL POSITION**

**As at March 31**

<i>(in thousands of dollars)</i>	<b>2021-22 Actual</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>2027-28 Planned</b>
<b>Assets</b>							
Current:							
Cash and cash equivalents	\$8,783	\$3,028	\$13,045	\$13,063	\$13,080	\$13,098	\$13,117
Restricted cash and cash equivalents	-	-	-	-	-	-	-
Investments	4,229	-	-	-	-	-	-
Restricted investments	23,829	12,400	9,765	8,665	7,665	6,665	5,665
Accounts receivable	1,027	1,037	1,047	1,057	1,068	1,079	1,090
Inventory	430	434	438	442	446	450	455
Prepaid expenses	890	899	908	917	926	935	944
	39,188	27,798	25,203	24,144	23,185	22,227	21,271
Collection	1	1	1	1	1	1	1
Capital Assets	66,930	64,365	59,700	53,500	47,200	40,900	34,600
	\$106,119	\$ 92,164	\$84,904	\$77,645	\$70,386	\$63,128	\$55,872
<b>Liabilities and Net Assets</b>							
<b>Liabilities</b>							
Current liabilities:							
Accounts payable and accrued liabilities	\$3,408	\$ 3,442	\$ 3,476	\$3,511	\$3,546	\$3,581	\$3,617
Accrued salaries and benefits	1,785	1,803	1,821	1,839	1,857	1,876	1,895
Deferred contributions for the purchase of objects for the Collection	8,794	-	-	-	-	-	-
Deferred contributions for the purchase of capital assets	12,707	10,072	7,437	6,337	5,337	4,337	3,337
Other deferred contributions	2,212	2,212	2,212	2,212	2,212	2,212	2,212
	28,906	17,529	14,946	13,899	12,952	12,006	11,061
Employee future benefits	630	617	605	593	581	569	558
Deferred contributions for the amortization of capital assets	66,308	63,743	59,078	52,878	46,578	40,278	33,978
	\$95,844	\$81,889	\$74,629	\$67,370	\$60,111	\$52,853	\$45,597
<b>Net Assets</b>							
Unrestricted	\$9,537	\$9,537	\$9,537	\$9,537	\$9,537	\$9,537	\$9,537
Investment in capital assets	622	622	622	622	622	622	622
Permanently endowed	116	116	116	116	116	116	116
Total net assets	10,275	10,275	10,275	10,275	10,275	10,275	10,275
	\$106,119	\$92,164	\$84,904	\$77,645	\$70,386	\$63,128	\$55,872

**NATIONAL GALLERY OF CANADA  
STATEMENT OF CHANGES IN NET ASSETS**

For the year ended March 31

<i>(in thousands of dollars)</i>	<b>2021-22 Actual</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>2027-28 Planned</b>
<b>Net assets, beginning of the period</b>							
Unrestricted	\$6,683	\$9,537	\$9,537	\$9,537	\$9,537	\$9,537	\$9,537
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	10,275	10,275	10,275	10,275	10,275	10,275
Net result of operations for the period	2,854	0	0	0	0	0	0
<b>Net assets, end of the period</b>	<b>\$10,275</b>	<b>\$10,275</b>	<b>\$10,275</b>	<b>\$10,275</b>	<b>\$10,275</b>	<b>\$10,275</b>	<b>\$10,275</b>



## NATIONAL GALLERY OF CANADA STATEMENT OF OPERATIONS

For the year ended March 31

<i>(in thousands of dollars)</i>	2021-22 Actual	2022-23 Planned	2023-24 Planned	2024-25 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned
<b>Parliamentary appropriations</b>							
For operating and capital expenditures	\$37,757	\$37,757	\$37,778	\$37,778	\$37,778	\$37,778	\$37,778
Appropriations (in-year supplementary funding & Covid relief)	6,246	4,581	1,243	1,596	0	0	0
Appropriations deferred for the purchase of capital assets	(4,000)	(3,000)	(1,000)	(1,000)	(1,000)	(1,000)	(1,000)
Amortization of deferred funding for capital assets	7,920	7,900	8,000	8,000	8,000	8,000	8,000
	47,923	47,238	46,021	46,374	44,778	44,778	44,778
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	9,112	8,794	0	0	0	0	0
Appropriations deferred to future periods	(8,794)	0	0	0	0	0	0
	8,318	16,794	8,000	8,000	8,000	8,000	8,000
Total Parliamentary appropriations	56,241	64,032	54,021	54,374	52,778	52,778	52,778
Operating revenue and contributions	22,419	15,494	11,814	13,379	14,738	14,823	15,113
	78,660	79,526	65,835	67,753	67,516	67,601	67,891
<b>Expenses by activity</b>							
Collection							
Operations	7,297	8,045	8,295	8,486	8,684	8,887	8,996
Art acquisitions	22,685	20,994	8,200	8,200	8,200	8,200	8,200
Total Collection	29,982	29,039	16,495	16,686	16,884	17,087	17,196
Outreach	14,816	13,737	13,105	13,343	13,547	13,960	14,133
Accommodation	20,944	22,367	24,041	24,653	23,220	23,387	23,569
Internal Services	10,064	14,383	12,194	13,071	13,865	13,167	12,993
Total expenses	75,806	79,526	65,835	67,753	67,516	67,601	67,891
<b>Net results of operations</b>	<b>\$2,854</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.

## NATIONAL GALLERY OF CANADA STATEMENT OF CASH FLOWS

For the year ended March 31

<i>(in thousands of dollars)</i>	2021-22 Actual	2022-23 Planned	2023-24 Planned	2024-25 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned
<b>Operating activities</b>							
Cash received from clients	\$3,534	\$6,250	\$7,275	\$9,025	\$10,475	\$10,650	\$10,850
Parliamentary appropriations received	50,955	47,338	46,021	46,374	44,778	44,778	44,778
Cash paid to suppliers	(27,956)	(40,310)	(29,518)	(30,625)	(29,555)	(28,779)	(28,183)
Cash paid to employees	(25,930)	(26,000)	(27,000)	(27,810)	(28,644)	(29,504)	(30,389)
Interest received	146	750	500	500	500	500	500
	749	(11,972)	(2,722)	(2,536)	(2,446)	(2,355)	(2,444)
<b>Investing activities</b>							
Net (acquisition) disposal of investments	(5,000)	15,658	2,635	1,100	1,000	1,000	1,000
Total cash flow from investing activities	(5,000)	15,658	2,635	1,100	1,000	1,000	1,000
<b>Capital activities</b>							
Acquisition of capital assets	(1,083)	(5,635)	(3,635)	(2,100)	(2,000)	(2,000)	(2,000)
Total cash flow from capital activities	(1,083)	(5,635)	(3,635)	(2,100)	(2,000)	(2,000)	(2,000)
<b>Financing activities</b>							
Funding for the acquisition of capital assets	4,000	3,000	1,000	1,000	1,000	1,000	1,000
Restricted contributions and related investment income	3,660	3,194	2,739	2,554	2,463	2,373	2,463
	7,660	6,194	3,739	3,554	3,463	3,373	3,463
Total cash flow	2,326	4,245	17	18	17	18	19
<b>Cash and cash equivalents, beginning of the year</b>							
Cash & cash equivalents	6,457	8,783	13,028	13,045	13,063	13,080	13,098
Restricted cash & cash equivalents	-	-	-	-	-	-	-
	6,457	8,783	13,028	13,045	13,063	13,080	13,098
<b>Cash and cash equivalents, end of the year</b>							
Cash & cash equivalents	8,783	13,028	13,045	13,063	13,080	13,098	13,117
Restricted cash & cash equivalents	-	-	-	-	-	-	-
<b>Cash, end of the year</b>	<b>\$8,783</b>	<b>\$13,028</b>	<b>\$13,045</b>	<b>\$13,063</b>	<b>\$13,080</b>	<b>\$13,098</b>	<b>\$13,117</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 NGC Foundation and other foundations, corporations, and individuals, in support of projects, acquisitions and programming.

In 2023–24, the Gallery’s base parliamentary appropriations for its operating budget and acquisitions of art are expected to be \$36,778,278 and \$8,000,000 respectively. Capital appropriations have returned to the \$1-million base level. For 2023–24, the Gallery’s total base parliamentary appropriations will amount to \$47,021,278, which will include one-time additional funding announced in Federal Budget 2023 of \$1,243,000.

In Federal Budget 2023, the Government indicated that it would work with Crown Corporations to ensure they achieve spending reductions, comparable to departments, starting in 2024–25. Any impact to the organization’s financial statements will be reflected in the next Corporate Plan and Budget.

Table 1 below presents an overview of financial resources for the planning period and Table 2 reconciles the 2023–24 budget with sources of funding.

**TABLE 1: OVERVIEW OF FINANCIAL RESOURCES**

For the year ended March 31

	2021-22 Actual*	2022-23	2023-24	2024-25 Projections**	2025-26	2026-27	2027-28
Base appropriations for operations (Vote 1)	\$36,802,341	\$36,837,918	\$36,778,278	\$36,778,278	\$36,778,278	\$36,778,278	\$36,778,278
Appropriations (in-year Supplementary funding for operations)	6,200,000	4,500,000	1,243,000	1,596,000	-	-	-
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
<b>Subtotal</b>	<b>44,002,341</b>	<b>42,337,918</b>	<b>39,021,278</b>	<b>39,374,278</b>	<b>37,778,278</b>	<b>37,778,278</b>	<b>37,778,278</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>52,002,341</b>	<b>50,337,918</b>	<b>47,021,278</b>	<b>47,374,278</b>	<b>45,778,278</b>	<b>45,778,278</b>	<b>45,778,278</b>
Earned revenue	4,252,000	7,000,000	7,775,000	9,525,000	10,975,000	11,150,000	11,350,000
Contributed revenue (sponsorship & contributions, including contributed objects for the collection)	18,167,000	9,035,000	4,039,000	3,854,000	3,763,000	3,673,000	3,763,000
<b>Total revenue</b>	<b>\$22,419,000</b>	<b>\$16,035,000</b>	<b>\$11,814,000</b>	<b>\$13,379,000</b>	<b>\$14,738,000</b>	<b>\$14,823,000</b>	<b>\$15,113,000</b>

\* In 2021–22, Sponsorship and Contributions included \$14,896,000 in contributed items for the collection.

\*\* For 2022–23 and beyond, the figures in this table represent estimates only and may be subject to change.

**TABLE 2: 2023-24 BUDGET RECONCILIATION**

<b>NGC Budget for 2023-24</b>	<b>Operating</b>	<b>Capital</b>	<b>Total</b>
Operating expense	\$57,535,278	-	\$57,535,278
Capital expenditures	-	3,635,000	3,635,000
Amortization expense	8,000,000	-	8,000,000
Amortization expense for the Venice Pavilion	300,000	-	300,000
<b>Total expenses</b>	<b>65,835,278</b>	<b>3,635,000</b>	<b>69,470,278</b>
<b>Sources of funding</b>			
Vote 1 – Base appropriations for the operating and capital budget	38,021,278	1,000,000	39,021,278
Vote 5 – Appropriations for the acquisition of art	8,000,000	-	8,000,000
Deferred appropriations for the purchase of capital assets	-	2,635,000	2,635,000
Deferred appropriations for amortization	8,000,000	-	8,000,000
Revenues	7,775,000	-	7,775,000
Contributions	4,039,000	-	4,039,000
<b>Total for sources of funding</b>	<b>\$65,835,278</b>	<b>\$3,635,000</b>	<b>\$69,470,278</b>
<b>Net increase/decrease in unrestricted net assets</b>	<b>-</b>	<b>-</b>	<b>-</b>

## 5.3 EARNED AND CONTRIBUTED REVENUES

Earned revenue, directly linked to attendance, fluctuates from year to year, and represents commercial revenue from admission and parking fees, Boutique and 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 interest in the Gallery's program offerings (e.g., exhibition and event themes and relevance, public and educational programming);
- Marketing, promotion and media relations activities;
- Admission fees; and
- Evolving social and cultural trends (e.g., engaging with art through digital experiences, versus in-person attendance).

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

- Health and safety measures introduced by health authorities during widely announced pandemics; and
- Individual attitudes of people in response to these measures.

Due to COVID-19, there was a significant impact on the Gallery's attendance levels. The Gallery estimates that 275,000 people will visit its collection and exhibitions in Ottawa by March 31, 2023. This represents an approximate 31-per-cent decrease when compared to the pre-pandemic benchmark of 400,000 visitors.

The Gallery is expected to continue its post-pandemic recovery and is planning to receive 300,000 visitors at its main location in Ottawa during the 2023–24 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 p.m. to 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>2021-22 Actual</b>	<b>2022-23</b>	<b>2023-24</b>	<b>2024-25</b>	<b>2025-26</b>	<b>2026-27</b>	<b>2027-28</b>
				<b>Projections*</b>			
Paid admission	\$101,143	\$178,750	\$195,000	\$227,500	\$276,250	\$276,250	\$276,250
Unpaid admission	64,711	96,250	105,000	122,500	148,750	148,750	148,750
<b>Total attendance</b>	<b>\$165,854</b>	<b>\$275,000</b>	<b>\$300,000</b>	<b>\$350,000</b>	<b>\$425,000</b>	<b>\$425,000</b>	<b>\$425,000</b>

\* For 2022-23 and beyond, the figures in this table represent estimates only and may be subject to change.

By March 31, 2023, the Gallery estimates that \$7.0 million (versus the originally planned \$4.3 million) of earned revenue will be attained. For 2023-24, earned revenue is forecast at \$7.8 million. The estimated increase in operating revenue is based primarily on projected attendance for the 2023-24 fiscal year.

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, 2023, contributed revenue (excluding items contributed to the collection) will amount to \$3.5 million, versus the originally planned \$2.8 million.

For 2023-24, the Gallery estimates sponsorship and contributed revenue of \$3.0 million. This figure includes estimated disbursements of \$2.3 million from the NGC Foundation, and \$0.6 million in sponsorship and contributions from individuals, corporations, and other foundations, but excludes an anticipated \$1 million in items contributed to the collection.

## TABLE 4: SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS

For the year ended March 31

<i>(in thousands of dollars)</i>	2021-22 Actual	2022-23 Planned	2023-24 Planned	2024-25 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned
<b>Operating revenue</b>							
Boutique and publishing	\$1,267	\$2,000	\$2,100	\$2,600	\$3,000	\$3,000	\$3,000
Admissions	1,509	2,200	2,500	3,000	3,500	3,500	3,500
Parking	585	750	1,000	1,300	1,500	1,500	1,500
Memberships	368	500	600	750	850	850	850
Rental of public spaces	6	250	400	500	600	700	800
Educational services	3	50	100	150	200	200	200
Art loans	124	125	100	125	150	200	250
Traveling exhibitions	117	25	125	200	225	250	300
Food services	25	200	250	300	350	350	350
Interest	162	750	500	500	500	500	500
Other	86	150	100	100	100	100	100
	4,252	7,000	7,775	9,525	10,975	11,150	11,350
<b>Sponsorship and contributions</b>							
Sponsorship	93	100	100	150	200	200	200
Contributed items for the Collection	14,896	5,000	1,000	1,000	1,000	1,000	1,000
Contributions from the NGC Foundation	2,059	2,679	2,334	2,049	1,858	1,768	1,858
Contributions from other individuals, corporations and foundations	1,119	715	605	655	705	705	705
	18,167	8,494	4,039	3,854	3,763	3,673	3,763
<b>Total</b>	<b>\$22,419</b>	<b>\$15,494</b>	<b>\$11,814</b>	<b>\$13,379</b>	<b>\$14,738</b>	<b>\$14,823</b>	<b>\$15,113</b>

For 2022-23 and beyond, the figures represent estimates only, and are subject to change.

## 5.4 OPERATING BUDGET

In 2023–24, the Collection core responsibility (involving acquisitions, research, and preservation) will require 25 per cent of the Gallery’s total budget. The Outreach core responsibility (relating to exhibitions, education, and communications) will require 20 per cent, (including funding for the acquisition of objects for the collection). The Accommodation core responsibility (involving building operations and capital) will expend 37 per cent of the available resources. The remaining 18 per cent of the Gallery’s resources will support Internal Services such as governance, administration, and revenue generation.

It should be noted that the Gallery received \$4.5 million in relief funding in support of museums as part of Federal Budget 2022. This is reflected in the statement of operations for the year ending March 31, 2023.

In the recent Federal Budget 2023, National Gallery of Canada is expecting to receive \$2.84 million in funds that will be disbursed over the next two fiscal years to assist with building operations and maintenance of its iconic facility.

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 next planning period.

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

For the year ended March 31

<i>(in thousands of dollars)</i>	<b>2021–22</b>	<b>2022–22</b>	<b>2023–24</b>	<b>2024–25</b>	<b>2025–26</b>	<b>2026–27</b>	<b>2027–28</b>
	<b>Actual</b>			<b>Projections</b>			
PILT in \$	\$3,236	\$3,398	\$3,483	\$3,570	\$3,659	\$3,751	\$3,845
PILT as % of Accommodation	15.5	15.2	14.5	14.5	15.8	16.0	16.3
PILT as % of base appropriations for operations	8.8	9.2	9.5	9.7	9.9	10.2	10.5
Accommodation	20,944	22,367	24,041	24,653	23,220	23,387	23,569
Base appropriations for operations	\$36,803	\$36,838	\$36,778	\$36,778	\$36,778	\$36,778	\$36,778

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 two to five per cent. For 2023–24, repairs and maintenance of the building and equipment have been estimated at \$4.7 million.



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

For the year ended March 31

<i>(in thousands of dollars)</i>	<b>2021-22 Actual</b>	<b>2022-22</b>	<b>2023-24</b>	<b>2024-25</b>	<b>2025-26</b>	<b>2026-27</b>	<b>2027-28</b>
		<b>Projections</b>					
Repairs and maintenance of the building and equipment	\$4,112	\$4,638	\$4,743	\$5,496	\$4,379	\$4,400	\$4,400
As % of Accommodation	19.6	20.7	19.7	22.3	18.9	18.8	18.7
As % of base appropriations for operations	11.2	12.6	12.9	14.9	11.9	12.0	12.0
Accommodation	20,944	22,367	24,041	24,653	23,220	23,387	23,569
Base appropriations for operations	\$36,803	\$36,838	\$36,778	\$36,778	\$36,778	\$36,778	\$36,778

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 \$3.2 million in 2023-24.

**TABLE 7: PROTECTION SERVICES**

For the year ended March 31

<i>(in thousands of dollars)</i>	<b>2021-22 Actual</b>	<b>2022-22</b>	<b>2023-24</b>	<b>2024-25</b>	<b>2025-26</b>	<b>2026-27</b>	<b>2027-28</b>
		<b>Projections</b>					
Expenses for protection services	\$2,032	\$2,900	\$3,200	\$3,360	\$3,121	\$3,184	\$3,247
As % of Accommodation	9.7	13.0	13.3	13.6	13.4	13.6	13.8
As % of base appropriations for operations	5.5	7.9	8.7	9.1	8.5	8.7	8.8
Accommodation	20,944	22,367	24,041	24,653	23,220	23,387	23,569
Base appropriations for operations	\$36,803	\$36,838	\$36,778	\$36,778	\$36,778	\$36,778	\$36,778

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

For the year ended March 31

<i>(in thousands of dollars)</i>	<b>2021-22 Actual</b>	<b>2022-22</b>	<b>2023-24</b>	<b>2024-25</b>	<b>2025-26</b>	<b>2026-27</b>	<b>2027-28</b>
		<b>Projections</b>					
Expenses for utilities, materials and supplies	\$2,023	\$2,200	\$2,115	\$2,168	\$2,222	\$2,278	\$2,335
As % of Accommodation	9.7	9.8	8.8	8.8	9.6	9.7	9.9
As % of base appropriations for operations	5.5	6.0	5.8	5.9	6.0	6.2	6.3
Accommodation	20,944	22,367	24,041	24,653	23,220	23,387	23,569
Base appropriations for operations	\$36,803	\$36,838	\$36,778	\$36,778	\$36,778	\$36,778	\$36,778

## 5.5 NET RESULT OF OPERATIONS

For 2023–24, 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 aging 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 aging 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.

For 2023–24, the Gallery’s capital expenditures will amount to \$3,635,000.

**TABLE 9: 2023–24 CAPITAL PROJECTS**

*(in thousands of dollars)*

High-priority projects relating to facility, security, and IM/IT systems and equipment	\$1,000
Health and Safety projects	2,020
IT Infrastructure projects	615
<b>Total estimated capital expenditure</b>	<b>\$3,635</b>

**TABLE 10: 2023–24 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	2,635
<b>Total</b>	<b>\$3,635</b>

**TABLE 11: CAPITAL BUDGET**

For the year ended March 31

<i>(in thousands of dollars)</i>	<b>2021-22 Actual</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>2027-28 Planned</b>
Deferred appropriations for the purchase of capital assets at beginning of year	\$9,604	\$12,707	\$10,072	\$7,437	\$6,337	\$5,337	\$4,337
Parliamentary appropriations	1,000	1,000	1,000	1,000	1,000	1,000	1,000
Appropriations restricted to capital	3,000	2,000	-	-	-	-	-
<b>Total Available</b>	<b>13,604</b>	<b>15,707</b>	<b>11,072</b>	<b>8,437</b>	<b>7,337</b>	<b>6,337</b>	<b>5,337</b>
Acquisition of capital assets	897	5,635	3,635	2,100	2,000	2,000	2,000
Deferred appropriations for the purchase of capital assets at end of year	12,707	10,072	7,437	6,337	5,337	4,337	3,337
<b>Capital assets</b>							
Net book value at beginning of year	73,061	66,930	64,365	59,700	53,500	47,200	40,900
Capital additions	2,089	5,635	3,635	2,100	2,000	2,000	2,000
	75,150	72,565	68,000	61,800	55,500	49,200	42,900
<b>Less amortization:</b>							
Amortization of building	3,898	3,898	3,898	3,898	3,898	3,898	3,898
Amortization other	4,322	4,302	4,402	4,402	4,402	4,402	4,402
	8,220	8,200	8,300	8,300	8,300	8,300	8,300
<b>Net book value at end of year</b>	<b>\$66,930</b>	<b>\$64,365</b>	<b>\$59,700</b>	<b>\$53,500</b>	<b>\$47,200</b>	<b>\$40,900</b>	<b>\$34,600</b>

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

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