

NATIONAL
GALLERY
OF CANADA

MUSÉE
DES BEAUX-ARTS
DU CANADA

Summary of the Corporate Plan

for 2024–25 to 2028–29

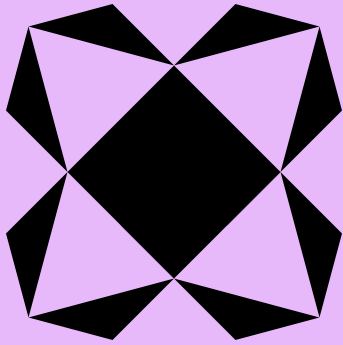
Operating and capital budgets

for 2024–25

The National Gallery of Canada is headquartered in Ottawa on the unceded, un-surrendered traditional territory of the Algonquin Anishinabeg 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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Executive summary

In 2024–25, the National Gallery of Canada (“NGC” or “the Gallery”) will embark upon the fourth year of its five-year strategic plan, Transform Together. The NGC will pursue meaningful and collaborative relationships with its employees, visitors, donors, community partners and stakeholders across Canada. This reflects our collective ambitions as a community of shared interests focused on the visual arts.

At the NGC, art collections, exhibitions and experiences are intended to support diversity, dialogue, and inclusiveness. The NGC will continue to focus on being a modern institution that assists Canadian artists from diverse communities to find their voices in local, national, and international conversations. By building partnerships, the Gallery will expand its national reach, while enhanced digital offerings will help ensure all people in Canada have access to the NGC collection and programming.

The Gallery’s five strategic pillars:

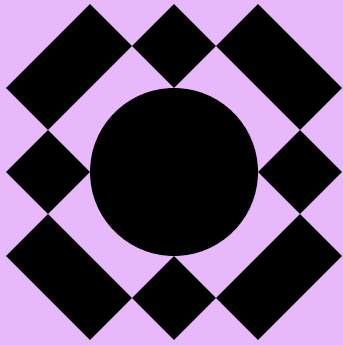
- Strengthen community connections through transformative art experiences.
- Build a collection and program that inspire human connection.
- Empower, support, and build a diverse and collaborative team.
- Centre Indigenous ways of knowing and being.
- Invest in operational resilience and sustainability.

Key focus areas for 2024–25:

- Showcase Canadian art on the national and international stage.
- Work collaboratively with arts communities across Canada on exhibitions, programming, co-acquisitions, and loans (which includes sharing the NGC collection in accessible ways). Strengthen stakeholder relations across Canada through dialogue and partnerships.
- Enhance and expand production of engaging NGC exhibitions and programs.
- Revisit the Gallery’s art acquisition process to ensure the collection is representative, diverse, and appropriately maintained.
- Enhance the NGC’s digital presence through online offerings, media relations and partnerships. The Gallery will also continue to digitize its collections and foster online communities. This work requires a robust digital strategy and a thorough review of technology infrastructure needs.
- Ensure operational efficiency and efficacy through strategic investment in human resources and the building’s infrastructure.

The Gallery is presenting a balanced budget over the planning period and does have adequate reserves for potential short-term deficits but will continue to advocate for its appropriations to be indexed for inflation for its long-term financial sustainability.

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 12, 2024.



1

Overview

1.1 Background

Founded in 1880, the NGC has played a key role in Canadian culture for more than 140 years. It is home to one of the most important collections of contemporary Indigenous art, as well as significant collections of historical and contemporary Canadian and European art from the 14th to the 21st centuries. 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

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

Four core values guide the Gallery's actions as an organization and the actions of its staff as individuals: *foster belonging*; *embrace change*; *learn and evolve together*; and *lead boldly*. More information can be found on the [NGC website](#).

1.5 Core responsibilities

In keeping with the federal government's [Policy on Results](#), the Gallery is committed to pursuing its mandate through the following four responsibilities:

Collection

The Gallery collects Canadian and international art, and conducts research that advances knowledge and understanding of that art. It 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 on-site and travelling exhibitions. It works collaboratively with arts communities across Canada on exhibitions, programming, co-acquisitions, and loans (including sharing the NGC collection in accessible ways). It undertakes educational initiatives that contribute to a better understanding of the visual arts. It develops a range of art-related content for its online and social media platforms and produces publications in print and digital format.

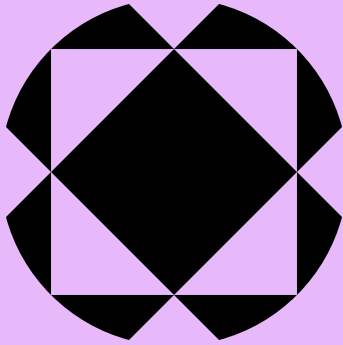
Accommodation

The Gallery operates from an iconic building on Sussex Drive in Ottawa. It has three leased storage facilities in Ottawa and acts as custodian of the Canada Pavilion in Venice, Italy. The NGC 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.



2

**Operating
environment**

2.1 External factors

Economy

According to the Bank of Canada, the global economy is slowing. In Canada, there is growing evidence that interest-rate increases are dampening economic activity. The Bank reports that consumption has been subdued, with softer demand for housing, durable goods, and many services. The Canadian economy was expected to grow by 1.2 per cent in 2023, 0.9 per cent in 2024 and 2.5 per cent in 2025. In the longer-term forecast, Canadian consumer spending will undergo a period of below-trend growth through 2026, reactive to imbalances caused by high household debt.¹

Higher inflation rates and lower consumer spending have the potential to negatively affect visits to galleries and museums, which are often considered a low priority when discretionary dollars are reduced. Government investment in the museum sector not only supports cultural institutions during difficult times but can also have broader economic benefits. According to a 2019 report² by the Canadian Museums Association, for every dollar invested in art galleries and other similar sector institutions, society receives nearly four dollars in benefits, with overall economic benefits estimated at \$1.6 billion per year.

Tourism

Destination Canada reports that, in Q1 2023³, spending by tourists surpassed pre-pandemic levels to reach 106 per cent of Q1 2019. However, the impact of the COVID-19 pandemic continues to shape the future of tourism. Trend reports⁴ suggest mixed implications for the Canadian tourism industry, including more travellers choosing domestic destinations over foreign locales, increased leisure time, expanded digitization of the sector, as well as ongoing change and competition. Museums – like all players in the entertainment and tourism sectors – continue to vie for attendance from a smaller overall pool of potential visitors.

Social

Museums continue to be seen as a trusted source of information and knowledge by a high percentage of the public⁵. By organizing exhibitions and programming, “galleries advance knowledge, understanding and appreciation of the arts, and help support research and inspire creativity.”⁶ This level of public trust, along with contributions to critical thinking, creates opportunities for museums to engage with Canadians on important issues, including those related to justice, equity, diversity, inclusion and accessibility (JEDI+A), sustainability and climate change.

The Canadian population is growing quickly and becoming increasingly diverse. In 2022, record-high population growth occurred in G7 nations – driven largely by migration, which accounted for 96 per cent of growth in that year. 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 years⁷. According to the 2021 Canadian census, the number of Indigenous people living in large urban centres will grow by 12.5 per cent from 2016 to 2029.

In Ottawa from 2018 to 2046, the population is projected to increase by 402,000 people to almost 1,410,000.⁸ These trends present opportunities for the NGC to build new audiences locally and nationally with relevant programming and outreach initiatives.

1 TD Bank: <https://economics.td.com/ca-long-term-forecast> September 25, 2023.

2 Canadian Museums Association: <https://museums.ca/site/aboutthecma/advocacy/glamstudy/toolkit/keymessages#gall>

3 Destination Canada: https://www.destinationcanada.com/sites/default/files/archive/1840-Quarterly%20Tourism%20Snapshot%20-%20Q1%202023/DC_Quarterly%20Tourism%20Snapshot_Q1%202023_EN.pdf

4 Destination Canada: https://www.destinationcanada.com/sites/default/files/archive/1515-Tourism%27s%20Big%20Shift%3A%20Key%20Trends%20Shaping%20the%20Future%20of%20Canada%27s%20Tourism%20Industry%20%20November%202021/Destination%20Canada_Tourism%26%23039%3Bs%20Big%20Shift_Report_November%202021_EN.pdf

5 Loewen, Caroline. [https://museums.ca/site/reportsandpublications/museonline/winter2022_sourcestrust Winter 2022](https://museums.ca/site/reportsandpublications/museonline/winter2022_sourcestrust%20Winter%202022)

6 Canadian Museums Association: <https://museums.ca/site/aboutthecma/advocacy/glamstudy/toolkit/keymessages#gall> 2019.

7 Statistics Canada. (2021, Oct 6). <https://www150.statcan.gc.ca/n1/pub/91-520-x/91-520-x2022001-eng.htm> retrieved January 19, 2022

8 City of Ottawa: <https://ottawa.ca/en/living-ottawa/statistics-and-demographics/growth-projections-ottawa-2018-2046#:~:text=The%20projections%20begin%20with%20population,almost%201%2C410%2C000%20persons%20in%202046.>

Technological

The residual impact of COVID-19 in catalyzing digital accessibility continues to be significant. In 2021, Canadian heritage institutions reported enhanced digital activities (increased use of social media, digitization of collections, enhanced digital preservation, etc.), as well as increased online access to their audiences.⁹

From a visitor engagement perspective, using technology to garner better data about customers and their preferences will give organizations like the Gallery “a greater understanding of their visitors and allow them to see trends, make predictions and enhance experiences.”¹⁰ Furthermore, “this will mean destinations can be more strategic in making demand-informed investments in destination development and stewardship.”

At the same time, heightened risks have arisen from cyberattacks.¹¹ With Canadians increasingly using the internet for personal and professional activities in the post-COVID environment, associated risks have increased. This underscores a continuous need for updated IT infrastructure and security measures that can reduce cyber vulnerability.

2.2 Internal factors

Human resources

The NGC had 269 full-time equivalent (FTE) employees as of November 2023. Most of its workforce is represented by two unions: the Public Service Alliance of Canada (PSAC), which represents 76.5 per cent of employees, and the Professional Institute of the Public Service of Canada (PIPSC), which represents 6.2 per cent of employees. A collective agreement with PSAC employees expired in July 2023 and bargaining was underway as of November 30, 2023. A collective agreement with PIPSC expired in September 2021 and the NGC has requested bargaining dates.

2.3 Strategic issues

During the planning period, the Gallery's operating environment will continue to be challenged by post-pandemic inflation and insufficient financial resources to properly address capital infrastructure and essential building maintenance on an ageing facility.

Funding

Funding levels are threatening program integrity for Gallery activities, including public programming, research and collections. In addition, new funding is needed for digitization and virtual programming, Indigenous programs, national engagement, 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, which are not indexed to inflation.

The Gallery also faces ongoing requirements to comply with new laws, regulations, and initiatives, with associated costs. Without additional funding, the Gallery has had to internally reallocate available human and financial resources. This reallocation is no longer sustainable without putting the integrity of its programming at risk.

9 Government of Canada: <https://www.canada.ca/en/canadian-heritage/corporate/publications/general-publications/about-survey-heritage-institutions.html> 2021

10 Destination Canada: https://www.destinationcanada.com/sites/default/files/archive/1515-Tourism%27s%20Big%20Shift%3A%20Key%20Trends%20Shaping%20the%20Future%20of%20Canada%27s%20Tourism%20Industry%20-%20November%202021/Destination%20Canada_Tourism%26%23039%3Bs%20Big%20Shift_Report_November%202021_EN.pdf, November 2021.

11 Communications Security Establishment: <https://www.cyber.gc.ca/en/guidance/national-cyber-threat-assessment-2023-2024>

Digital programming and infrastructure

The Gallery has been progressively digitizing the collection, but insufficient financial and staff resources, along with increasing copyright fees and a cyberattack in April 2023 have severely limited the pace and dissemination of this work.

During the pandemic, the Gallery developed new digital streams to stay connected with its audiences. Digital offerings 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 have been well-received by communities across the country and the Gallery will continue explore ways to reach its audience from coast to coast to coast.

In September 2023, the migration of the Gallery's website was completed. With this new infrastructure, the Gallery will be able to develop a comprehensive digital strategy including reporting tools that will support the production of content adapted to various audiences while ensuring that they are accessible to all Canadians.

National collection strategy

Building a collection that inspires human connection is a pillar of the Gallery's Strategic Plan. The acquisition process is going through a collaborative cross-departmental review to ensure operational efficiencies and bringing a broader range of voices and expertise (internal and external) to bear on this major aspect of the Gallery's overall workflows. In tandem, analysis of and research into the NGC collection has been ongoing on several fronts, including through collection-based exhibitions and installations, a collections gap analysis, and external consultation with a wide range of stakeholders, with a view to reflecting and representing the diverse communities the Gallery exists to serve.

A revitalized vision for how to share the collection of today and build the collection of tomorrow through engagement and partnership building is the continued focus of a renewed outreach strategy. This strategy is aligned with 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-acquisition of works by international, Canadian, and Indigenous artists.

Asset management

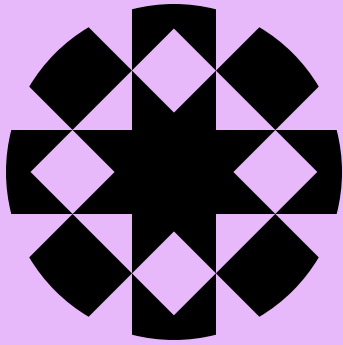
Since opening its main facility in 1988, the Gallery has added two off-site storage facilities, managed under long-term leases. It also took possession of a third off-site storage space at the Ingenium Centre. Planning is underway to secure additional storage for future collection growth with the consideration of consolidating one or more of the current facilities at the end of their respective lease terms.

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.

Currently, in terms of appropriations, the Gallery receives \$1 million annually towards capital and \$39 million towards operations. As of March 31, 2023, the value of capital assets was \$64 million.

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. The absence of sufficient annual capital funding has curtailed projects intended to ensure safe, accessible, and greener buildings. Capital maintenance to prevent the degradation of the facilities and ensure environmental sustainability is essential as current funding levels are not sufficient to responsibly maintain capital assets.

In Federal Budget 2023, it was announced that the NGC was to receive an additional \$1.24 million in 2023–24 and \$1.6 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. However, this one-time, limited funding does not address long-term pressures related to the increasing costs of maintaining an ageing facility.



3

**Objectives,
activities, and
performance
indicators**

The Gallery's Strategic Plan (*Transform Together*) is focused on five pillars. The following framework of key initiatives and deliverables operationalizes for 2024–25 the strategic direction of the plan.

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

The NGC established key performance indicators (KPIs) linked to the strategic pillars. KPIs are selected to be measurable, actionable and reflective of the strategic plan. This process involves assessing complexity; measurement status; local, national, global, or digital reach; and internal or external focus of each KPI. Surveys, visitor intercepts, project milestones and analytics are examples of how the KPIs will be measured. Each Gallery department will have its own KPIs, designed to determine the impact and success of activities within its areas of responsibility and ensure alignment with the Strategic Plan.

Pillar 1: Strengthen community connections through transformative art experiences

STRATEGIC OBJECTIVE	
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.	
KEY ACTIVITIES	DELIVERABLE(S)
Amplify and leverage opportunities for Canadian artists.	Collaborate with external stakeholders 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. (2024–25+)
Raise the profile of Canadian artists on the international stage.	Coordinate the presentation of Canadian artist representation at the Venice Biennale 2024 and stewardship of the Canada Pavilion in Venice, Italy. (2024–25)
Attract new visitors (including Canadians from all backgrounds) and increase repeat visitation.	Develop and deliver special exhibitions and programming*, including <i>Shelley Niro: 500 Year Itch</i> , <i>Radical Stitch</i> , <i>Woven Histories</i> , Scotiabank New Generation Photography Award, Governor General's Awards in Visual and Media Arts, Sobey Art Award and special events including Free Thursday Nights. (2024–25)
Increase accessibility for visitors.	Action the goals outlined in the NGC Accessibility Plan, 2023–25. (2024–25+)

* Could be subject to scheduling changes.

**Pillar 1:
Strengthen community connections through transformative art experiences**

OUTCOME	INDICATOR	BASELINE	2024-25 TARGET	DATA SOURCE
SHORT-TERM				
The NGC engages with more Canadians digitally (web).	# of unique visitors to the Gallery website	1,439,163 (2022-23 actual)	1.5 million	Web stats
	# of social media engagements (combined English and French) ¹²	To be established in 2024-25		Social media stats
The NGC offers programs that reach more Canadians digitally.	# of geographical areas ¹³ from which people are participating in digital programming	100	125	Program registration data
The NGC welcomes more visitors locally.	# of visitors on site (paid and unpaid)	315,000 (2023-24)	325,000	Attendance statistics
	# of school visits participants	10,000 participants	To be established in 2024-25	Registration statistics
MEDIUM-TERM				
The NGC and its partners welcome more visitors nationally and internationally.	# of visitors participating in travelling exhibitions and programming (nationally)	17,724 visitors (2022-23 actual)	To be established in 2024-25	Visitor attendance (host venues)
	# of visitors at travelling exhibitions (internationally ¹⁴)	13,622 visitors (2022-23 actual)	To be established in 2024-25	Visitor attendance (host venues)
	# of visitors to the Canada Pavilion at the Venice Biennale (2024)	548,865 visitors (2022-23 actual)	To be established in 2024-25	Visitor attendance (NGC)
The NGC is welcoming.	% of satisfied/very satisfied responses in visitor satisfaction surveys	80% (2022-23 actual)	To be established in 2024-25	Visitor survey data
LONG-TERM				
The NGC strengthen visitor retention.	Total # of household memberships	8,000	8,500	Member data

12 Social media platforms: Facebook, Twitter, Instagram, and LinkedIn.

13 Area is defined using forward sortation. A forward sortation area (FSA) is a way to designate a geographical unit based on the first three characters in a Canadian postal code.

14 Excluding visitation statistics related the Venice Biennale.

Pillar 2: Build a collection and program that inspire human connection

STRATEGIC OBJECTIVE

Through our bold program – in-person and online, across the country and around the world – we will collect and share with intention. We will represent the diverse and intersectional communities we serve – aware of the many histories and narratives that shape our visitors' experiences. We will seek to serve as a conduit for brave conversations that expand perspectives and deepen empathy.

KEY ACTIVITIES	DELIVERABLE(S)
Develop a multi-year NGC national engagement strategy.	Develop and deliver a national engagement strategy that includes programming, co-acquisitions, loans, exhibitions, and installations. (2024–25+)
Preserve and maintain the permanent collection.	Continue to develop an art storage strategy that secures additional space for future collection growth with the consideration of consolidating one or more of the current facilities. (2024–25+)
Enhance the NGC's digital presence.	Develop a digital strategy that enhances the Gallery's digital presence, leading to expansion of the brand through various channels, including online, media, on site, programming, and partnerships. (2024–25+)
Align the NGC acquisition strategy with its strategic direction.	Continue with Phase 2 of the collection gap analysis. (2024–25+)

**Pillar 2:
Build a collection and program that inspire human connection**

OUTCOME	INDICATOR	BASELINE	2024-25 TARGET	DATA SOURCE
MEDIUM-TERM				
The NGC develops and delivers an exhibition program.	# of special exhibitions opening in Ottawa	7	7	Exhibition calendar
	# of exhibitions* opening in Canada	3	2	Exhibition calendar
	# of exhibitions opening internationally	2	1	Exhibition calendar
The NGC collaborates through programming partnerships.	# of programming partnerships	4	10	Program calendar
	# of collaborations with diverse communities	4	10	Program calendar
NGC in-person programming reaches Canadians from coast to coast to coast.	# of geographical areas where community engagement programming is offered	New metric for 2024-25	125	Reporting on national, community engagement projects
LONG-TERM				
The national collection is preserved and accessible.	# of works that have been digitized	4,821 works (2022-23 actual)	To be established in 2024-25	Data records

*Outside national capital region

Pillar 3: Empower, support and build a diverse and collaborative team

STRATEGIC OBJECTIVE

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-oppressive practices and will continue to identify and remove barriers to full participation and inclusion. New hires will reflect the diversity of Canada's population. We will integrate practices that restore and nurture our relationships with one another.

KEY ACTIVITIES	DELIVERABLE(S)
Review talent recruitment and retention strategy.	Continue to operationalize equitable NGC hiring practices and retention strategy and develop a succession planning strategy. (2024–25+)
Increase accessibility and eliminate barriers for NGC staff.	Continue to move forward with the NGC JEDI+A Action Plan and pursue the goals of the NGC Accessibility Action Plan. (2024–25+)
Identify and remove barriers to NGC employee recruitment and retention.	Review and implement job description assessment to identify and eliminate systemic barriers. (2024–25+)
	Conduct audit of staff recruitment strategies. (2024–25)
	Monitor organizational psychological wellness via any employee reports of workplace bullying, discrimination, and racism. Increase retention rates of employees from employment equity groups.
	Identify and develop strategies for diversifying the workforce and attracting racialized and youth candidates in service of skill-building. (2024–25+)

**Pillar 3:
Empower, support and build a diverse and collaborative team**

OUTCOME	INDICATOR	BASELINE	2024-25 TARGET	DATA SOURCE
MEDIUM-TERM				
The NGC increases employee engagement.	# of employees who feel supported by the organization	75% (2022-23 actual)	To be established in 2024-25	Employee surveys
The NGC increases diversity and equity in its workforce.	Workforce representation: women (%)	Women – WFA ¹⁵ : 52.7% NGC: 64.3%	Retain and increase	Program calendar
	Workforce representation: Indigenous peoples (%)	Indigenous peoples – WFA ¹⁵ : 4.0% NGC: 5.1% ¹⁶	Retain and increase	
	Workforce representation: persons with disabilities (%)	Persons with disabilities – WFA ¹⁵ : 9.0% NGC: 5.4% ¹⁶	Attain and increase	
	Workforce representation: people from racialized communities (%)	People from racialized communities – WFA ¹⁵ : 15.3% NGC: 11.3%	Attain and increase	
The NGC increases diversity and equity in its workforce – management.	Management representation: women (%)	New metric for 2024-25		Employment equity statistics (employee self-id)
	Management representation: Indigenous peoples (%)	New metric for 2024-25		
	Management representation: persons with disabilities (%)	New metric for 2024-25		
	Management representation: people from racialized communities (e.g., members of visible minorities) (%)	New metric for 2024-25		

¹⁵ <https://www.canada.ca/en/government/publicservice/wellness-inclusion-diversity-public-service/diversity-inclusion-public-service/employment-equity-annual-reports/employment-equity-public-service-canada-2018-2019.html> 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.

Pillar 4: Centre Indigenous ways of knowing and being

STRATEGIC OBJECTIVE

With an emphasis on conciliation / reconciliation to come to terms with our colonial history, the Gallery will acknowledge the past and remain future-focused 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.

KEY ACTIVITIES	DELIVERABLE(S)
Support Indigenous representation within senior leadership at the Gallery.	Prioritize policy and community development and operationalize strategy. (2024–25+) Foster collaboration across the institution in ways that ensure Indigenous perspectives are incorporated. (2024–25+)
Highlight programs and exhibitions that centre Indigenous ways of knowing and being.	Develop and deliver exhibitions of Indigenous art, in collaboration with Indigenous curators, both internal and external. (2024–25+) Collaboratively rethink the Indigenous and Canadian/European galleries in dialogue with the Gallery's department of Indigenous Ways and Decolonization.
Integrate consultative practices with Indigenous communities and Elders.	Establish an Indigenous Advisory Committee. (Ongoing from 2022–23)
Align NGC policies and procedures with the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)	Complete policy reviews in alignment with UNDRIP (2024–25+)
Increase international collaboration and presence.	Increase partnerships and collaborations with international institutions / activities. (2024–25+)
Improve representation and engagement with Northern communities.	Develop a Northern community strategy. (2024–25+)

Pillar 4: Centre Indigenous ways of knowing and being

OUTCOME	INDICATOR	BASELINE	2024–25 TARGET	DATA SOURCE
MEDIUM-TERM				
The NGC strengthens its offer of Indigenous-led / collaborative programming.	# of online and in-person NGC programs that are Indigenous-led & focused with Indigenous peoples	4	8	Program calendar
The NGC strengthens its offer of Indigenous-led / collaborative exhibitions.	# of online and in-person exhibitions that are Indigenous led & focused with Indigenous peoples	New metric for 2024–25		Exhibition calendar

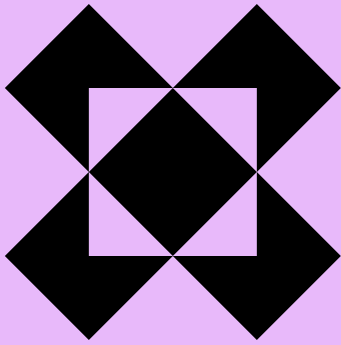
**Pillar 5:
Invest in operational resilience and sustainability**

STRATEGIC OBJECTIVE
 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 reflective of organizational values. To ensure a resilient future, the Gallery will expand existing funding streams and experiment with new forms of revenue generation.

KEY ACTIVITIES	DELIVERABLE(S)
Make capital investments that optimize program delivery.	Review and update the long-term capital plan. (2024–25+)
Upgrade digital infrastructure and technology.	Identify and update various information technology systems. (2024–25+)
Develop multi-year funding strategies in alignment with the NGC Strategic Plan.	Optimize philanthropy and develop a sponsorship strategy. (2024–25+)

**Pillar 5:
Invest in operational resilience and sustainability**

OUTCOME	INDICATOR	BASELINE	2024-25 TARGET	DATA SOURCE
SHORT-TERM				
The NGC reaches its targets for earned revenue.	Earned revenue: Total	\$9.5M for 2023–24	\$10M for 2024–25	Financials
	Earned revenue: Boutique and publishing	\$2.2M for 2023–24	\$2.4M for 2024–25	Financials
	Earned revenue: Admissions	\$2.5M for 2023–24	\$2.7M for 2024–25	Financials
	Earned revenue: Parking	\$1.3M for 2023–24	\$1.4M for 2024–25	Financials
	Earned revenue: Membership	\$0.6M for 2023–24	\$0.7M for 2024–25	Financials
The NGC reaches its targets for contributed revenue.	Contributed revenue: Total	\$3.2M for 2023-24	\$2.9M for 2024-25	Financials



4

**Financial
overview**

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

Federal appropriations represent approximately 78 per cent of total resources available to the Gallery for operations and capital. The remaining 22 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, items contributed to the collection (i.e., art donations) and financial contributions from individuals, corporations, and foundations, including those from the NGC Foundation.

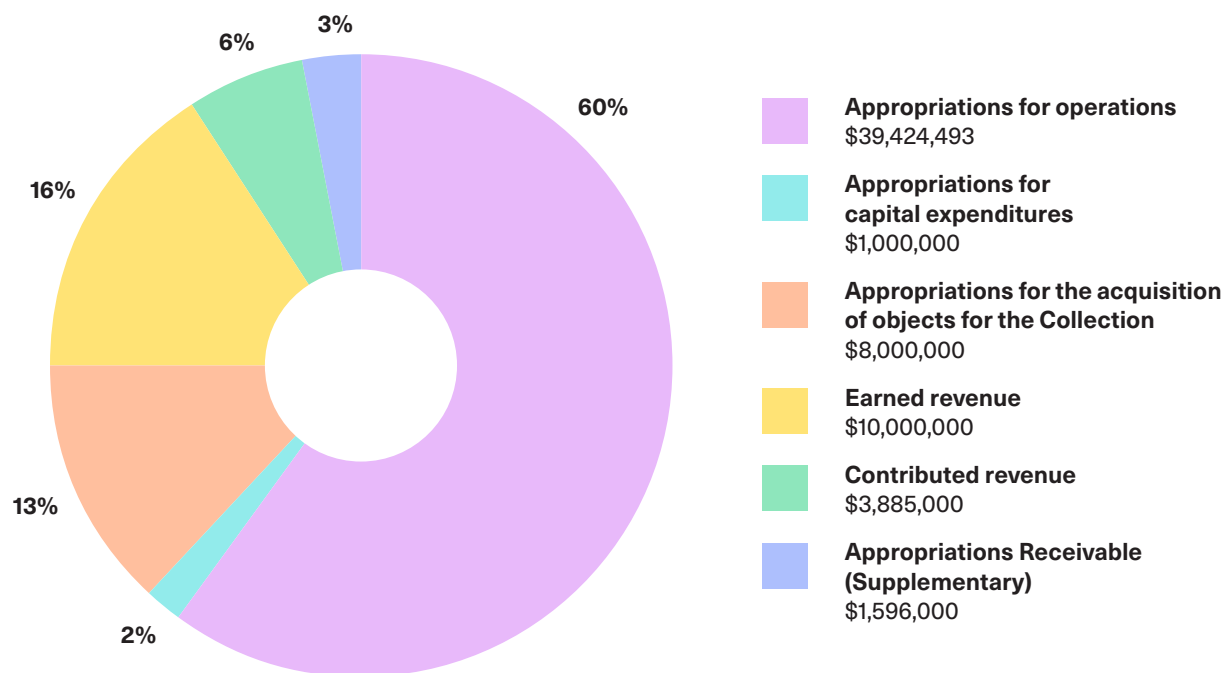


Figure 1: Resource base for 2024–25

For 2024–25, the Gallery's base parliamentary appropriations for operations are expected to amount to \$39.4 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 also expects to receive \$1.6 million in supplementary appropriations to support building operations and maintenance as part of Federal Budget 2023, for a total of \$50.0 million in total appropriations. Earned and contributed revenues in 2024–25 are projected to amount to \$13.9 million, or \$12.9 million when an anticipated \$1 million in works contributed to the collection is excluded. All attendance-driven revenues at the Gallery continue to trend positively towards full post-pandemic recovery.

4.1 Operating budget

The Gallery’s operating budget will remain challenged by 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). Given that federal government funding 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 since 1994.

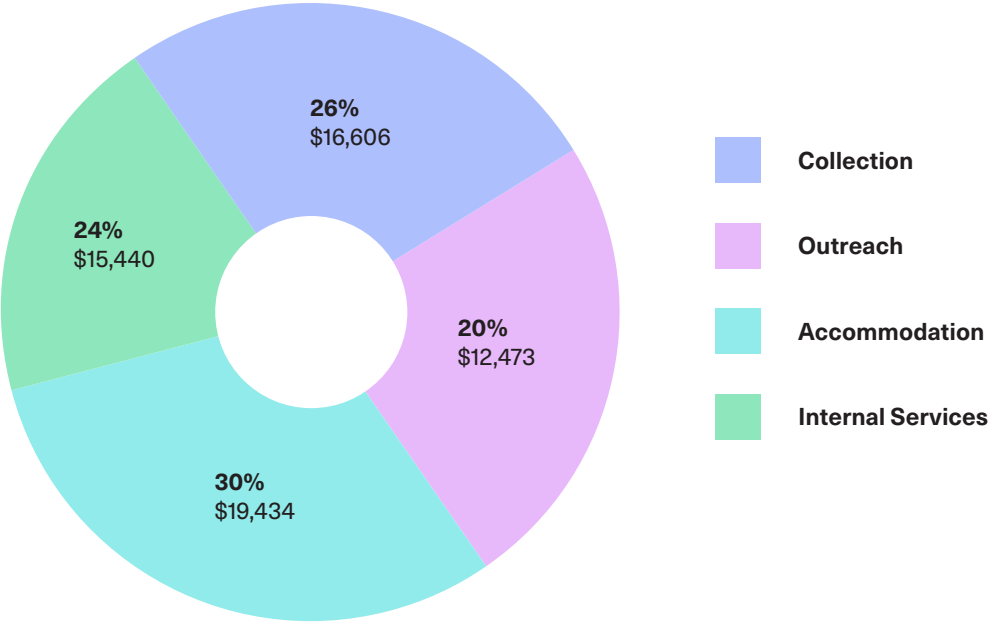


Figure 2: Alignment of core responsibilities (collection, outreach, accommodation and internal services) with the Gallery’s resource base for 2024-25 (in \$000s).

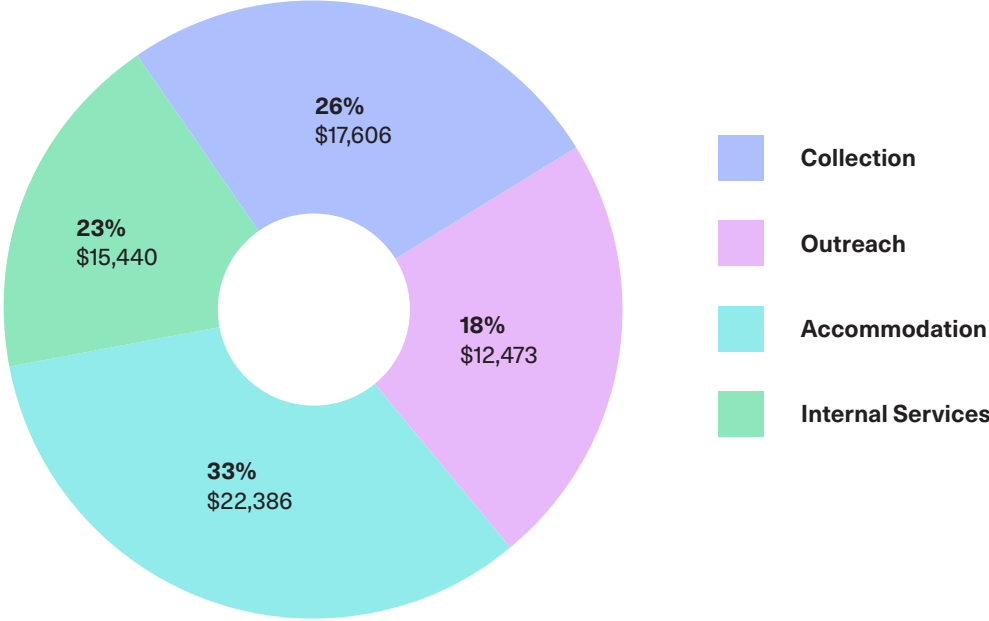


Figure 3: Planned expenses in 2024-25 by core responsibility on an accrual basis (in \$000s), including art purchases.

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 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 considerations, and protection of the facility and collection.

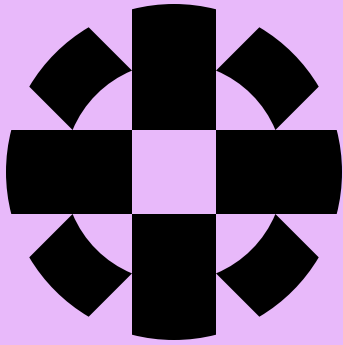
The Gallery's base allotment for capital of \$1 million annually (insufficient for ongoing capital needs) is allocated on a risk basis to address emerging issues associated with the building's physical infrastructure, occupational health and safety regulations, environmental sustainability, accessibility and changing building codes. The capital envelope continues to be challenged by escalating construction costs, ageing infrastructure and the identification of additional projects over time. 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.

4.3. Equity and debt

As of March 31, 2023, the Gallery's unrestricted net assets amounted to \$10.6 million. Having sufficient 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 many 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 2022–23 in a surplus position, largely due to relief funding received through Federal Budget 2022 and is projecting to end fiscal year 2023–24 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, 2025. 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.

Parliamentary appropriations for capital expenditures include the ongoing \$1 million transferred to the Gallery from Public Works and Government Services Canada (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 four-per-cent 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 (Euro (EUR), United States dollar (USD), British pound sterling (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 (in thousands of dollars)	2022-23 Actual	2023-24 Planned	2024-25 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned	2028-29 Planned
ASSETS							
Current:							
Cash and cash equivalents	\$ 5,174	\$ 4,626	\$ 4,639	\$ 4,654	\$ 4,670	\$ 4,686	\$ 4,702
Investments	7,420	8,000	8,000	8,000	8,000	8,000	8,000
Restricted investments	21,937	16,072	14,747	11,560	10,608	9,632	8,656
Accounts receivable	2,460	2,485	2,510	2,535	2,560	2,586	2,612
Inventory	627	633	639	645	651	658	665
Prepaid expenses	690	697	704	711	718	725	732
	38,308	32,513	31,239	28,105	27,207	26,287	25,367
Collection	1	1	1	1	1	1	1
Capital Assets	64,010	62,048	59,096	58,006	54,681	51,381	48,081
	\$ 102,319	\$ 94,562	\$ 90,336	\$ 86,112	\$ 81,889	\$ 77,669	\$ 73,449
LIABILITIES AND NET ASSETS							
Liabilities							
Current liabilities:							
Accounts payable and accrued liabilities	\$ 3,145	\$ 3,176	\$ 3,208	\$ 3,240	\$ 3,272	\$ 3,305	\$ 3,338
Accrued salaries and benefits	1,428	1,442	1,456	1,471	1,486	1,501	1,516
Deferred contributions for the purchase of objects for the Collection	5,550	-	-	-	-	-	-
Deferred contributions for the purchase of capital assets	3,635	2,348	4,210	1,975	2,000	2,000	1,000
Other deferred contributions	2,261	2,284	2,307	2,330	2,353	2,377	2,401
	16,019	9,250	11,181	9,016	9,111	9,183	8,255
Deferred contributions for the purchase of capital assets	10,375	11,324	8,114	7,139	6,139	5,139	5,139
Employee future benefits	640	627	614	602	590	578	566
Asset retirement obligation	581	598	616	634	653	673	693
Deferred contributions for the amortization of capital assets	63,367	61,426	58,474	57,384	54,059	50,759	47,459
	\$ 90,982	\$ 83,225	\$ 78,999	\$ 74,775	\$ 70,552	\$ 66,332	\$ 62,112
Net Assets							
Unrestricted	10,599	10,599	10,599	10,599	10,599	10,599	10,599
Investment in capital assets	622	622	622	622	622	622	622
Permanently endowed	116	116	116	116	116	116	116
Total net assets	11,337	11,337	11,337	11,337	11,337	11,337	11,337
	\$ 102,319	\$ 94,562	\$ 90,336	\$ 86,112	\$ 81,889	\$ 77,669	\$ 73,449

National Gallery of Canada Statement of Operations

For the year ended March 31 (in thousands of dollars)	2022-23 Actual	2023-24 Planned	2024-25 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned	2028-29 Planned
Parliamentary appropriations							
For operating and capital expenditures	\$ 37,758	\$ 37,713	\$ 40,424	\$ 40,424	\$ 40,424	\$ 40,424	\$ 40,424
Supplementary appropriations	4,616	5,014	1,596	0	0	0	0
Appropriations deferred for the purchase of capital assets	(3,000)	(3,000)	(1,000)	(1,000)	(1,000)	(1,000)	(1,000)
Amortization of deferred funding for capital assets	4,862	5,000	5,000	5,000	5,000	5,000	5,000
	44,236	44,727	46,020	44,424	44,424	44,424	44,424
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	8,794	5,550	0	0	0	0	0
Appropriations deferred to future periods	(5,550)	0	0	0	0	0	0
	11,244	13,550	8,000	8,000	8,000	8,000	8,000
Total Parliamentary appropriations	55,480	58,277	54,020	52,424	52,424	52,424	52,424
Operating revenue and contributions	21,934	15,672	13,885	14,615	15,175	16,115	16,175
	77,414	73,949	67,905	67,039	67,599	68,539	68,599
Expenses by activity							
Collection							
Operations	7,944	8,939	9,406	9,641	9,768	9,953	10,216
Art acquisitions	22,056	15,750	8,200	8,200	8,200	8,200	8,200
Total Collection	30,000	24,689	17,606	17,841	17,968	18,153	18,416
Outreach	15,527	12,721	12,473	12,505	12,771	12,997	13,444
Accommodation	18,570	20,337	22,386	21,474	21,065	21,271	21,474
Internal Services	11,716	16,202	15,440	15,219	15,795	16,118	15,265
Total expenses	75,813	73,949	67,905	67,039	67,599	68,539	68,599
Net results of operations	\$ 1,601	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0

The tables above are presented on an accrual basis.

National Gallery of Canada Statement of Cash Flows

For the year ended March 31 (in thousands of dollars)	2022-23 Actual	2023-24 Planned	2024-25 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned	2028-29 Planned
Operating activities							
Cash received from clients	\$ 6,631	\$ 7,650	\$ 8,400	\$ 9,600	\$ 10,100	\$ 11,100	\$ 11,100
Parliamentary appropriations received	47,373	47,727	49,020	47,424	47,424	47,424	47,424
Cash paid to suppliers	(34,647)	(37,594)	(33,069)	(31,061)	(30,434)	(30,141)	(28,918)
Cash paid to employees	(25,381)	(28,000)	(28,500)	(29,640)	(30,826)	(32,059)	(33,341)
Interest received	675	1,850	1,600	1,400	1,400	1,400	1,400
	(5,349)	(8,367)	(2,549)	(2,277)	(2,336)	(2,276)	(2,335)
Investing activities							
Net (acquisition) disposal of investments	(1,000)	5,285	1,325	3,187	952	976	976
Total cash flow from investing activities	(1,000)	5,285	1,325	3,187	952	976	976
Capital activities							
Payments related to capital acquisitions	(1,638)	(3,338)	(2,348)	(4,210)	(1,975)	(2,000)	(2,000)
Total cash flow from capital activities	(1,638)	(3,338)	(2,348)	(4,210)	(1,975)	(2,000)	(2,000)
Financing activities							
Funding for the acquisition of capital assets	3,000	3,000	1,000	1,000	1,000	1,000	1,000
Restricted contributions and related investment income	1,378	2,872	2,585	2,315	2,375	2,315	2,375
Total cash flow from financing activities	4,378	5,872	3,585	3,315	3,375	3,315	3,375
Total cash flow	(3,609)	(548)	13	15	16	15	16
Cash and cash equivalents, beginning of the year							
Cash & cash equivalents	8,783	5,174	4,626	4,639	4,654	4,670	4,686
Restricted cash & cash equivalents	-	-	-	-	-	-	-
	8,783	5,174	4,626	4,639	4,654	4,670	4,686
Cash and cash equivalents, end of the year							
Cash & cash equivalents	5,174	4,626	4,639	4,654	4,670	4,686	4,702
Restricted cash & cash equivalents	-	-	-	-	-	-	-
Cash, end of the year	\$ 5,174	\$ 4,626	\$ 4,639	\$ 4,654	\$ 4,670	\$ 4,686	\$ 4,702

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 2024-25, the Gallery's base parliamentary appropriations for its operating budget and acquisitions of art are expected to be \$40,424,493 and \$8,000,000 respectively. Capital appropriations have returned to the \$1-million base level. For 2024-25, the Gallery's total parliamentary appropriations will amount to \$50,020,493, which will include one-time additional funding of \$1,596,000 announced in Federal Budget 2023.

Table 1 below presents an overview of financial resources for the planning period. Table 2 reconciles the 2024-25 budget with sources of funding.

Table 1: Overview of Financial Resources

For the year ended March 31	2022-23 Actual*	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29
				Projections**			
Base appropriations for operations (Vote 1)	36,756,671	36,713,444	39,424,493	39,424,493	39,424,493	39,424,493	39,424,493
Supplementary appropriations	4,616,637	5,013,688	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
Subtotal	42,373,308	42,727,132	42,020,493	40,424,493	40,424,493	40,424,493	40,424,493
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
Total appropriations	50,373,308	50,727,132	50,020,493	48,424,493	48,424,493	48,424,493	48,424,493
Earned revenue	7,697,000	9,500,000	10,000,000	11,000,000	11,500,000	12,500,000	12,500,000
Contributed revenue (sponsorship & contributions, including contributed objects for the collection)	14,237,000	6,172,000	3,885,000	3,615,000	3,675,000	3,615,000	3,675,000
Total revenue	21,934,000	15,672,000	13,885,000	14,615,000	15,175,000	16,115,000	16,175,000

* In 2022-23, sponsorship and contributions included \$11,131,000 in contributed items for the collection.

** For 2023-24 and beyond, the figures in this table represent estimates only and may be subject to change.

Table 2: 2024–25 Budget Reconciliation

NGC Budget for 2024–25	Operating	Capital	Total
Operating expense	\$ 62,605,493	–	\$ 62,605,493
Capital expenditures	–	2,348,000	2,348,000
Amortization expense	5,000,000	–	5,000,000
Amortization expense (Canada Pavilion in Venice)	300,000	–	300,000
Total expenses	67,905,493	2,348,000	70,253,493
Sources of funding			
Vote 1 – Base appropriations for the operating and capital budget	41,020,493	1,000,000	42,020,493
Vote 5 – Appropriations for the acquisition of art	8,000,000	–	8,000,000
Deferred appropriations for the purchase of capital assets	–	1,348,000	1,348,000
Deferred appropriations for amortization	5,000,000	–	5,000,000
Revenues	10,000,000	–	10,000,000
Contributions	3,885,000	–	3,885,000
Total for sources of funding	\$ 67,905,493	\$ 2,348,000	\$ 70,253,493
Net increase/decrease in unrestricted net assets	–	–	–

5.3 Earned and contributed revenues

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

Attendance

In years before the COVID-19 pandemic, 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).

The Gallery estimates that 325,000 people will visit its collection, exhibitions and on-site programs in Ottawa between April 1, 2023 and March 31, 2024. This represents a decrease of approximately 19 per cent compared to the pre-pandemic benchmark of 400,000 visitors but is 16 per cent above the previous year's total of 279,000.

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 free Thursday nights. After-hour Gallery events and venue rentals, and access to the cafeteria are also reported as unpaid admission.

Table 3: Attendance at the NGC in Ottawa

	2022-23 Actual	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29
				Projections*			
Paid admission	\$ 181,525	\$ 211,250	\$ 225,000	\$ 243,750	\$ 260,000	\$ 276,250	\$ 276,250
Unpaid admission	97,744	113,750	100,000	131,250	140,000	148,750	148,750
Total attendance	\$ 279,269	\$ 325,000	\$ 325,000	\$ 375,000	\$ 400,000	\$ 425,000	\$ 425,000

* For 2023-24 and beyond, the figures in this table represent estimates only and may be subject to change.

Between April 1, 2023 and March 31, 2024, the Gallery estimates that \$9.5 million in earned revenue will be attained (versus the originally planned \$7.8 million). For 2024-25, earned revenue is forecast at \$10 million. The estimated increase in operating revenue is based primarily on projected attendance for the 2024-25 fiscal year.

Contributed revenue consists of sponsorships in cash and in-kind contributions, as well as contributions from individuals, corporations and foundations, including those from the NGC Foundation. The Gallery projects that, between April 1, 2023 and March 31, 2024, contributed revenue (excluding items contributed to the collection) will amount to \$3.2 million (versus the originally planned \$3.3 million).

For 2024-25, the Gallery estimates sponsorship and contributed revenue of \$2.9 million. This figure includes estimated disbursements of \$1.8 million from the NGC Foundation, and \$1.1 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 (in thousands of dollars)	2022-23 Actual	2023-24 Planned	2024-25 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned	2028-29 Planned
Operating revenue							
Boutique and publishing	\$ 1,899	\$ 2,200	\$ 2,400	\$ 2,700	\$ 2,800	\$ 3,000	\$ 3,000
Admissions	2,290	2,500	2,700	3,100	3,200	3,500	3,500
Parking	881	1,300	1,400	1,500	1,600	1,700	1,700
Memberships	554	600	700	800	900	900	900
Rental of public spaces	237	300	400	500	600	700	700
Educational services	46	100	100	200	200	250	250
Art loans	116	100	100	200	200	250	250
Traveling exhibitions	85	250	200	200	200	300	300
Food services	178	200	300	300	300	400	400
Interest	974	1,850	1,600	1,400	1,400	1,400	1,400
Proceeds of co-ownership agreement	326	0	0	0	0	0	0
Other	111	100	100	100	100	100	100
	7,697	9,500	10,000	11,000	11,500	12,500	12,500
Sponsorship and contributions							
Sponsorship	60	100	150	200	200	200	200
Contributed items for the collection	11,131	3,000	1,000	1,000	1,000	1,000	1,000
Contributions from the NGC Foundation	2,429	1,912	1,760	1,440	1,500	1,440	1,500
Contributions from other individuals, corporations and foundations	617	1,160	975	975	975	975	975
	14,237	6,172	3,885	3,615	3,675	3,615	3,675
Total	\$ 21,934	\$ 15,672	\$ 13,885	\$ 14,615	\$ 15,175	\$ 16,115	\$ 16,175

For 2023-24 and beyond, the figures represent estimates only, and are subject to change.

5.4 Operating budget

In 2024-25, on an accrual basis, the Collection core responsibility involving acquisitions, research and preservation) will require 26 per cent of the Gallery's total budget. The Outreach core responsibility (relating to exhibitions, education and communications) will require 18 per cent of the budget, including funding for acquisition of objects for the collection. The Accommodation core responsibility (involving building operations and capital) will expend 33 per cent of available resources. The remaining 23 per cent of the Gallery's resources will support internal services such as governance, administration and revenue generation.

In 2024-25, the National Gallery of Canada expects to receive the second of two years' additional operations and maintenance funding announced in Federal Budget 2023, amounting to \$1.596 million, to assist with essential building operations and maintenance of its iconic facility.

As previously noted in this Corporate Plan, non-discretionary costs related to payments in lieu of taxes, utilities, facilities maintenance and security services are increasing. Given appropriation reductions, internal adjustments will have to be made after the end of the Federal Budget 2023 funding to support essential building maintenance related to fixed costs to operate the facility. 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 (in thousands of dollars)	2022-23 Actual	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29
				Projections			
PILT in \$	\$ 3,071	\$ 3,381	\$ 3,466	\$ 3,552	\$ 3,641	\$ 3,732	\$ 3,825
PILT as % of Accommodation	16.5	16.6	15.5	16.5	17.3	17.5	17.8
PILT as % of base appropriations for operations	8.4	8.6	8.8	9.0	9.2	9.5	9.7
Accommodation	18,570	20,337	22,386	21,474	21,065	21,271	21,474
Base appropriations for operations	\$ 36,757	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424

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 2024-25, repairs and maintenance of the building and equipment have been estimated at \$5.8 million.

Table 6: Repairs and Maintenance of the Building and Equipment

For the year ended March 31 (in thousands of dollars)	2022-23 Actual	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29
				Projections			
Repairs and maintenance of the building and equipment	\$ 4,122	\$ 5,400	\$ 5,800	\$ 4,300	\$ 4,408	\$ 4,518	\$ 4,631
As % of Accommodation	22.2	26.6	25.9	20.0	20.9	21.2	21.6
As % of base appropriations for operations	11.2	13.7	14.7	10.9	11.2	11.5	11.7
Accommodation	18,570	20,337	22,386	21,474	21,065	21,271	21,474
Base appropriations for operations	\$ 36,757	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424

The Gallery's security program includes the physical security of the main building and three off-site storage facilities, their assets and their occupants. In addition to its own complement of security staff, the Gallery has a large deployment of contracted security guards who are outsourced from Securitas Canada Ltd. Expenditures for protection services are estimated at \$3.8 million in 2024-25.

Table 7: Protection Services

For the year ended March 31 (in thousands of dollars)	2022-23 Actual	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29
				Projections			
Expenses for protection services	\$ 3,300	\$ 4,000	\$ 3,800	\$ 3,400	\$ 3,485	\$ 3,572	\$ 3,661
As % of Accommodation	17.8	19.7	17.0	15.8	16.5	16.8	17.1
As % of base appropriations for operations	9.0	10.1	9.6	8.6	8.8	9.1	9.3
Accommodation	18,570	20,337	22,386	21,474	21,065	21,271	21,474
Base appropriations for operations	\$ 36,757	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424

Table 8: Utilities, Materials and Supplies

For the year ended March 31 (in thousands of dollars)	2022-23 Actual	2023-24	2024-25	2025-26	2026-27	2027-28	2028-29
				Projections			
Expenses for utilities, materials and supplies	\$ 2,502	\$ 3,000	\$ 3,000	\$ 2,000	\$ 2,050	\$ 2,101	\$ 2,154
As % of Accommodation	13.5	14.8	13.4	9.3	9.7	9.9	10.0
As % of base appropriations for operations	6.8	7.6	7.6	5.1	5.2	5.3	5.5
Accommodation	18,570	20,337	22,386	21,474	21,065	21,271	21,474
Base appropriations for operations	\$ 36,757	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424

Net result of operations

For 2024-25, the Gallery is planning to achieve a balanced budget by the end of the fiscal year.

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 by means of 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 and is allocated 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 2024-25, the Gallery's capital expenditures will amount to \$2,348,000.

Table 9: 2024-25 Capital Projects

(in thousands of dollars)	Cost
High-priority projects relating to facility, security, and IM/IT systems and equipment	\$ 1,000
Deferred projects relating to facility, security, IM/IT systems, equipment, and other	1,348
Total estimated capital expenditure	\$ 2,348

Table 10: 2024-25 Sources of Funding for Capital Expenditures

(in thousands of dollars)	Cost
Vote 1 – Base appropriations for the capital budget	\$ 1,000
Deferred appropriations for the purchase of capital assets	1,348
Total	\$ 2,348

Table 11: Capital Budget

For the year ended March 31 (in thousands of dollars)	2022-23 Actual	2023-24 Planned	2024-25 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned	2028-29 Planned
Deferred appropriations for the purchase of capital assets at beginning of year	\$ 12,707	\$ 14,010	\$ 13,672	\$ 12,324	\$ 9,114	\$ 8,139	\$ 7,139
Parliamentary appropriations	1,000	1,000	1,000	1,000	1,000	1,000	1,000
Appropriations restricted to capital	2,000	2,000	–	–	–	–	–
Total available	15,707	17,010	14,672	13,324	10,114	9,139	8,139
Acquisition of capital assets	1,697	3,338	2,348	4,210	1,975	2,000	2,000
Deferred appropriations for the purchase of capital assets at end of year	14,010	13,672	12,324	9,114	8,139	7,139	6,139
Capital assets							
Net book value at beginning of year	67,072	64,010	62,048	59,096	58,006	54,681	51,381
Capital additions	2,105	3,338	2,348	4,210	1,975	2,000	2,000
	69,177	67,348	64,396	63,306	59,981	56,681	53,381
Less amortization:							
Amortization of building	870	870	870	870	870	870	870
Amortization other	4,297	4,430	4,430	4,430	4,430	4,430	4,430
	5,167	5,300	5,300	5,300	5,300	5,300	5,300
Net book value at end of year	\$ 64,010	\$ 62,048	\$ 59,096	\$ 58,006	\$ 54,681	\$ 51,381	\$ 48,081

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

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