

NATIONAL  
GALLERY  
OF CANADA

MUSÉE  
DES BEAUX-ARTS  
DU CANADA

# **SUMMARY OF THE CORPORATE PLAN**

2025-2026 to 2029-2030

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# **OPERATING AND CAPITAL BUDGETS**

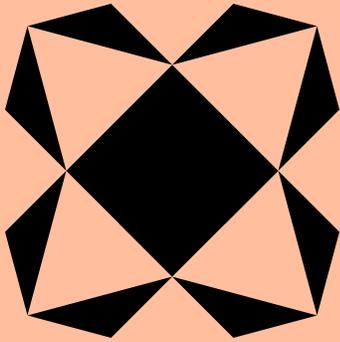
2025-26

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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 2025-26 the National Gallery of Canada (“NGC” or “the Gallery”) will embark upon the final year of its five-year strategic plan, *Transform Together*. Over the planning period, the NGC will pursue meaningful and collaborative relationships with its employees, visitors, donors, community partners and stakeholders across Canada.

The NGC will continue to support Canadian artists, in ways that represent and connect with a diversified Canadian population, by amplifying their contributions through exhibitions, programs and the National Collection. Strengthening partnerships and building connection points, the Gallery will engage with communities both nationally and internationally. Enhanced digital offerings will help ensure that the NGC’s collection and programming are accessible to all Canadians.

The Gallery’s five strategic pillars:

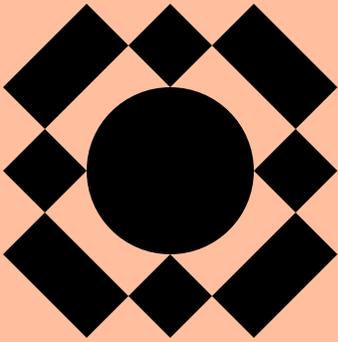
- Strengthen community connections through transformative art experiences
- Build a collection and program that inspire human connection
- Empower, support, and build a diverse and collaborative team
- Centre Indigenous ways of knowing and being
- Invest in operational resilience and sustainability

Key focus areas for 2025-26:

- Showcase Canadian art on the national and international stage
- Work collaboratively with arts communities across Canada on exhibitions, programming, co-acquisitions, and loans
- Strengthen stakeholder relations across Canada
- Enhance and expand production of engaging NGC exhibitions and programs
- Implement an updated acquisitions 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
- NGC Lab – using Gallery spaces in new, innovative ways to attract new and younger audiences and strengthen relationships with local communities
- Ensure operational efficiency and sustainability through strategic investment in human resources and the building’s infrastructure.

The Gallery is presenting a balanced budget over the planning period. Existing unrestricted net assets total \$8.7 million, which provides short-term risk mitigation for unfunded financial pressures or extraordinary events.

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 17, 2025.



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 14<sup>th</sup> to the 21<sup>st</sup> 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.

## 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.

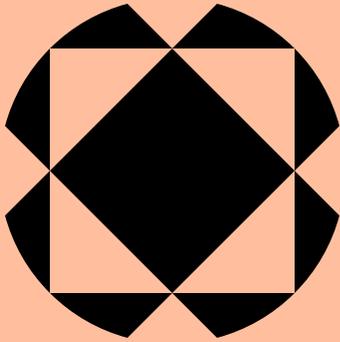
### Accommodation

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 at [gallery.ca](https://www.gallery.ca).



2

**OPERATING  
ENVIRONMENT**

## 2.1 Internal environment

### Human resources

The NGC had 341 employees as of November 2024 (282 full-time and 59 part-time). In 2024-25, the Gallery hired a new Director, People, Culture and Belonging, who will lead the development of new policies and procedures for the department and continue the work of increasing employee engagement and retention.

### Strategic Planning

In 2025-26, together with the NGC Board of Trustees, internal, and external stakeholders, the Gallery will develop a new strategic plan. A collaborative process will ensure that a range of diverse voices help to shape the strategic direction of the Gallery. The new plan will begin in 2026-27, following the completion of the NGC's current five-year strategic plan [Transform Together](#).

## 2.2 External environment

### Tourism

Destination Canada reports that tourism numbers in Canada continue to rise, maintaining the trend of post-pandemic recovery. In Ottawa, local tourism is predominantly made up of domestic travel, accounting for 87.1% of visitor spending<sup>1</sup>. The prominence of domestic tourism provides opportunities for the NGC to support its objectives of reaching more Canadians. The Gallery's exhibition and program schedules are developed with seasonal tourism fluctuations in mind, with opportunities for an increased focus on local markets during lower tourism seasons. To celebrate the upcoming City of Ottawa/Bytown 200th Anniversary in 2026, the city with local BIA and Bloomberg Associates are developing a downtown action plan and vision for the Arts, Culture and Entertainment District in 2024-25 which will present additional opportunities for engagement with a boost in the local tourism economy.

### Social

The most recent comprehensive study on perceptions of galleries and museums in Canada (2021)<sup>2</sup> found that public trust in the credibility and reliability of these institutions remains high. This trust is high for museum goers and non-museum goers alike. It is also lower among Indigenous respondents. The same study also found that close to half of all respondents did not feel that museums fulfill their cultural needs in collections, exhibitions, and programs. These factors offer opportunities to engage with Canadians on broad and important issues, including those related to all forms of accessibility, justice, equity, diversity, inclusion and reconciliation.

Reconciliation as relationship, as outlined in the Truth and Reconciliation Commission (TRC) 94 calls to action, is a fundamental aspect of the Gallery's efforts to support Indigenous rights and self-determination. With the establishment of the Indigenous Ways and Decolonization department and Strategic Plan commitments, the Gallery continues to acknowledge, respect and support the arts and cultures of the First Nations, Inuit and Métis Peoples. For centuries, Indigenous communities have faced the appropriation, misrepresentation, and erasure of their cultural heritage, history, and identity through colonial and settler narratives. In recent years, the concept of narrative sovereignty has emerged as a powerful framework to challenge these narratives and provide Indigenous peoples with agency over their own stories, art, and cultural expressions. It fosters cultural resurgence and resilience and paves the way for the decolonization of creative expression.

The Government of Canada adopted the [United Nations Declaration on the Rights of Indigenous Peoples](#) (UNDRIP) in 2019, passing the *UNDRIP Act* in 2021 to develop an action plan for its implementation across federal areas of jurisdiction. In 2022, the Canadian Museums Association published [Moved to Action: Activating UNDRIP in Canadian Museums](#). This report was developed in response to the Truth and Reconciliation Commission and provides guidance to Canadian museums in implementing UNDRIP.

The Gallery is reviewing its policies and practices to ensure alignment with UNDRIP and in support of Indigenous peoples' right to self-determination.

<sup>1</sup> <https://www.tourismdatacollective.ca/tourismscapes/dashboard>

<sup>2</sup> [https://reconsideringmuseums.ca/wp-content/uploads/2023/01/Trust-and-Value-The-Role-of-Museums-in-Canada-in-the-Twenty-First-Century\\_Reconsidering-Museums.pdf](https://reconsideringmuseums.ca/wp-content/uploads/2023/01/Trust-and-Value-The-Role-of-Museums-in-Canada-in-the-Twenty-First-Century_Reconsidering-Museums.pdf)

## Demographics

The Canadian population is growing quickly and becoming increasingly diverse, with immigration expected to remain the main driver of population growth. 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. According to the 2021 Canadian census, the number of Indigenous people living in large urban centres could grow by 12.5 per cent from 2016 to 2029. The City of Ottawa projects that from 2018 to 2046, Ottawa's population will increase by 402,000 people to almost 1,410,000. These trends present opportunities for the NGC to build new audiences locally and nationally with relevant programming and outreach initiatives.

In 2022, Statistics Canada reported that 27% of Canadians aged 15 and older had at least one disability. The Gallery's activities related to its Accessibility Plan are essential in ensuring that exhibitions and programs are available to all Canadians.

## Technology

Over the last several years, the Gallery has increased its digital activities (use of social media, digitization of collections, enhanced digital preservation, etc.), as well as increased online access to their audiences. These changes align with the growing trend of increased online consumption, and the opportunities for cultural institutions like the NGC to reach new audiences outside the National Capital Region in new ways and to better fulfill its national mandate.

Using technology to garner better data about customers and their preferences provides the Gallery with opportunities to better understand those who are choosing to visit, as well as those who are not. Increasing data collection means the Gallery can be more strategic in making informed investments in programming development and stewardship, both to cater to current visitors, and to reach new audiences.

The Gallery must continue to do all it can to ensure that any personal data it collects is protected. Cyberattacks and data breaches are becoming more common, and businesses must have a heightened awareness and need for continuous updates to IT infrastructure and security measures that can reduce cyber vulnerabilities.

## 2.3 External economic and business environment

### Economy

Inflation started to ease in 2024 but remains elevated relative to historical levels. The Gallery continues to see these impacts on its fixed contracts and essential costs to operate the facility and serve the public with no indexing of its operating appropriations.

The Gallery endeavours to increase and diversify its revenue generating activities through sponsorship, expanding food and beverage offerings, private event rentals, and a revised admission pricing structure for visitors and groups to help offset the impacts of inflation on its expenditures and provide financial flexibility for new initiatives.

### Labour relations

The majority of the NGC's workforce is represented by two unions: the Public Service Alliance of Canada (PSAC), which represents 76.9 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 was ratified in Q4 of 2023-24. The previous collective agreement expired in July 2023. A collective agreement with PIPSC employees was ratified in 2024-25. The previous collective agreement expired in September 2021.

## 2.4 Key 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 continue to severely impact 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.

### Digital programming and infrastructure

The Gallery continues to progressively digitize the over 80,000 works in its collection, but insufficient financial and human resources, along with increasing copyright fees and restrictions have severely limited the pace and dissemination of this work.

Digital offerings on its website and educational programming (virtual programs for schools, community groups and the broad public) 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 to explore new and innovative ways to reach its audiences from coast to coast to coast.

The Gallery's new website and e-commerce infrastructure was migrated to the cloud on a medium-term basis. This will enable the development of a comprehensive digital strategy including reporting tools that will support the production of content adapted to various audiences, 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 has recently been updated after 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 mandate. A newly hired Acquisitions Manager will now run this renewed process, which will ensure smooth and transparent operations, facilitating greater accountability and oversight of artwork purchases and donations. In tandem, analysis of and research into the NGC collection has been ongoing on several fronts, including through an ongoing collections gap analysis, with the goal of establishing acquisition priorities that are reflective of a diversified Canadian population.

Sharing the collection of today and building the collection of tomorrow through engagement and partnership building is the continued focus of the Gallery's National Engagement strategy. This strategy is aligned with four streams of activity: 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 Indigenous, Canadian and international 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 portion of a third off-site storage space at the Ingenium Centre. Planning is also 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 facility requires ongoing maintenance, as well as significant upgrades in alignment with legislation, federal Government priorities, and social expectations around related to accessibility and the environment.

Currently, in terms of appropriations, the Gallery only receives \$1 million annually for capital investment and \$39 million towards operations. As of March 31, 2024, the value of capital assets was \$61 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 aging physical infrastructure, occupational health-and-safety regulations, environmental sustainability, accessibility requirements, and changing building codes.

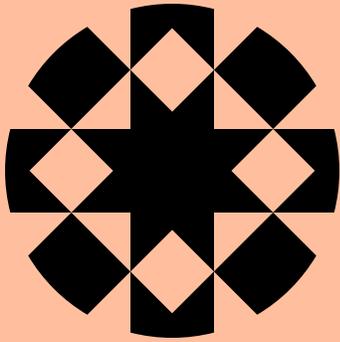
The absence of sufficient annual capital funding has curtailed projects intended to ensure safe, code compliant, accessible, and greener building. Capital maintenance to prevent the degradation of the facilities and ensure environmental sustainability is urgently required for the Gallery as current funding levels are not sufficient to responsibly maintain its facility and safeguard the national collection.

Federal Budget 2023 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 greatly assisted 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.

## Audit regime

The Gallery's audit regime consists of internal and external audits. Annual internal audits are conducted to test and uphold efficient management of public funds. The Gallery also performs significant collection inventory verifications every three years to provide assurance that the institution is effectively safeguarding the national collection.

Pursuant to the *Financial Administration Act* (FAA), the Office of the Auditor General (OAG) conducts an annual audit of Gallery financial statements. The OAG also conducts a special examination once every ten years. The last special examination was conducted in 2018-19 and the Gallery prepared an action plan in September 2019 to respond to recommendations raised by the OAG. Implementation of the action plan is in progress, with many activities completed.



# 3

**OBJECTIVES,  
ACTIVITIES,  
EXPECTED  
RESULTS,  
PERFORMANCE  
INDICATORS, AND  
RISKS**

## 3.1 Objectives, activities, expected results, and performance indicators

The Gallery's Strategic Plan (Transform Together) is focused on five pillars. The following framework of strategic objectives, key activities and deliverables operationalizes the strategic plan for the planning period.

Strategic pillars, outcomes, indicators, activities and the financial plan were approved by the NGC Board of Trustees on January 17, 2025.

### Pillar 1

#### Strengthen community connections through transformative art experiences

<b>STRATEGIC OBJECTIVE</b>	
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.	
<b>KEY ACTIVITIES</b>	<b>DELIVERABLE(S)</b>
<b>Develop, deliver and promote NGC exhibitions</b>	<ul style="list-style-type: none"> <li>• NGC exhibitions: Winter, featuring historical and contemporary Indigenous and Canadian works from the National Collection and major loans</li> <li>• Temporary exhibitions featuring: Indigenous artists Nadia Myre and Skawennati, 2SLGBTQIA+ artist Erica Rutherford, and sculptor Sylvia Safdie</li> <li>• Launch of the North American tour of the 2024 Venice Biennale installation, Trinket, by Kapwani Kiwanga in the NGC permanent galleries</li> <li>• NGC travelling exhibitions: Gathered Leaves, opening at the Audain Art Museum in Whistler; Riopelle, opening at the Vancouver Art Gallery</li> </ul>
<b>Develop, deliver and promote NGC programming activities</b>	<ul style="list-style-type: none"> <li>• Education programs</li> <li>• Free Thursdays</li> <li>• Adult and Youth programs</li> <li>• Expanded community and wellbeing programs</li> </ul>
<b>Collaborate with external stakeholders on the presentation and coordination of special exhibitions</b>	<ul style="list-style-type: none"> <li>• Sobey Art Award</li> <li>• New Generation Photography Award</li> <li>• Governor General's Awards in Visual and Media Arts</li> <li>• Venice Biennale</li> <li>• Lacey Prize</li> </ul>
<b>Improve accessibility for visitors at the NGC</b>	<ul style="list-style-type: none"> <li>• Action goals outlined in the NGC Accessibility Action Plan, including the initial phases of development of an in-gallery exhibition design strategy</li> </ul>

## Pillar 1 Strengthen community connections through transformative art experiences

<b>SHORT-TERM OUTCOME</b> The NGC expands its digital reach, engages with more Canadians, and welcomes more visitors locally			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
# of unique visitors to the Gallery website	1,439,163	1,600,000	Web stats
# of social media engagements (combined English and French)	457,035	500,000	Social media stats
# of geographical areas in Canada from which people are participating in digital programming (forward sortation)	720	750	Program registration records
# of visitors on site (paid and unpaid)	325,315	325,000	Attendance records
# of household memberships	9,359	8,500	Membership data
# of school visits participants	24,883	26,000	Registration records
<b>MEDIUM-TERM OUTCOME</b> The NGC and its partners welcome more visitors nationally and internationally			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
# of visitors at national travelling exhibitions and programming	31,744	60,000	Attendance records
<b>LONG-TERM OUTCOME</b> The NGC strengthens visitor retention			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
% of satisfied/very satisfied responses in visitor satisfaction surveys	92%	90%	Visitor survey

## 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)
<b>Develop, deliver and promote the national engagement program</b>	<ul style="list-style-type: none"> <li>• Articulate a national engagement strategy</li> <li>• National in-person programming</li> <li>• Co-acquisitions</li> <li>• Co-commissions of major installations</li> <li>• Short and long-term loans</li> <li>• Touring exhibitions program</li> </ul>
<b>Expand, protect and share the National Collection</b>	<ul style="list-style-type: none"> <li>• Implement a streamlined and accountable acquisitions program</li> <li>• Articulate an art storage strategy that secures additional space for future collection growth</li> <li>• Digitization and digital management of the National Collection</li> <li>• Establish Phase 2 of the collection gap analysis</li> </ul>
<b>Enhance the Gallery’s digital presence</b>	<ul style="list-style-type: none"> <li>• Articulate a digital strategy that expands the NGC brand through various channels including online, media, on site, programming, and partnerships</li> </ul>

## Pillar 2

### Build a collection and program that inspire human connection

<b>SHORT-TERM OUTCOME</b>			
The NGC develops and delivers an exhibition program and collaborates through programming partnerships			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
# of special exhibitions opening in Ottawa	7	8	Exhibition calendar
# of exhibitions opening in Canada	2	1	Exhibition calendar
# of programming partnerships	4	6	Program calendar
# of collaborations with underrepresented communities	4	6	Program calendar
<b>MEDIUM-TERM OUTCOME</b>			
The NGC in-person programming reaches more Canadians from coast to coast to coast			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
# of provinces and territories areas where in-person community engagement programming is offered	10	10	Community engagement records
# of outreach programs offered in provinces and territories across Canada	New indicator	100	Varied
<b>LONG-TERM OUTCOME</b>			
The NGC ensures the national collection is preserved and accessible			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
# of digitized works	8,407	6,500	Collections records

### 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)
<p><b>Continue to advance the NGC's justice, equity, diversity, inclusion and accessibility (JEDI&amp;A) goals, including those outlined in the NGC Accessibility Action Plan</b></p>	<ul style="list-style-type: none"> <li>• Operationalize equitable NGC hiring practices and retention strategy</li> <li>• Review and implement job description assessment to identify and eliminate systemic barriers</li> <li>• Monitor organizational psychological wellness via any employee reports of workplace bullying, ableism, discrimination, and racism</li> <li>• Identify and develop strategies for diversifying the workforce and attracting candidates from employment equity groups</li> </ul>
<p><b>Increase employee engagement</b></p>	<ul style="list-style-type: none"> <li>• Articulate a succession planning strategy</li> <li>• Conduct an internal review of staff recruitment strategies</li> <li>• Promote wellness and engagement through various programs across the Gallery</li> </ul>

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

<b>SHORT-TERM OUTCOME</b> The NGC increases employee engagement			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
<b>% of employees who feel supported by the organization</b>	74%	80%	Employee surveys
<b>MEDIUM-TERM OUTCOME</b> The NGC increases diversity and equity in its workforce			
<b>INDICATOR</b>	<b>BASELINE</b> <i>DEC. 31, 2023</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
<b>Workforce representation: women (%)</b>	68.6%		
<b>Workforce representation: Indigenous persons (%)</b>	5.0%	Retain and increase	Employment equity statistics (employee self-id)
<b>Workforce representation: persons with disabilities (%)</b>	3.5%		
<b>Workforce representation: persons from racialized communities (%)</b>	10.5%		
<b>LONG-TERM OUTCOME</b> The NGC ensures the national collection is preserved and accessible			
<b>INDICATOR</b>	<b>BASELINE</b> <i>DEC. 31, 2023</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
<b>Management representation: women (%)</b>	64.1%	Retain and increase	Employment equity statistics (employee self-id)
<b>Management representation: Indigenous persons (%)</b>	7.7%		
<b>Management representation: persons with disabilities (%)</b>	5.1%		
<b>Management representation: persons from racialized communities (e.g., members of visible minorities) (%)</b>	7.7%		

## 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)
<b>Develop, deliver and promote exhibitions and programming of Indigenous art</b>	<ul style="list-style-type: none"> <li>• Collaboratively rethink the Indigenous and Canadian/European galleries</li> <li>• Regular discussions between the department of Indigenous Ways and Decolonization and the Board of Trustees</li> <li>• Increase partnerships and collaborations with international institutions / activities</li> <li>• Develop major exhibitions and programming focusing on Northern Indigenous artists and communities</li> <li>• Articulate a Circumpolar community strategy</li> </ul>
<b>Review policies</b>	<ul style="list-style-type: none"> <li>• Develop and implement policy review schedule inclusive of Indigenous and JEDI+A perspectives, and UNDRIP</li> </ul>
<b>Support decolonizing the arts and culture sector</b>	<ul style="list-style-type: none"> <li>• Foster collaboration across the institution in ways that ensure Indigenous perspectives are incorporated</li> <li>• Plan and host a summit on decolonizing the arts and culture sector</li> </ul>

## Pillar 4 Centre Indigenous ways of knowing and being

<b>SHORT-TERM OUTCOME</b> The NGC strengthens its offer of Indigenous led / collaborative programming			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
<b># of NGC programs that are Indigenous-led and focused on Indigenous peoples</b>	9	12	Program calendar
<b>MEDIUM-TERM OUTCOME</b> The NGC strengthens its offer of Indigenous-led / collaborative exhibitions			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
<b># of exhibitions that are Indigenous led and focused on Indigenous peoples</b>	N/A	5	Exhibition calendar
<b>LONG-TERM OUTCOME</b> The NGC has a regular annual schedule of Indigenous-led exhibitions and programming			
<b>INDICATOR</b>	<b>BASELINE</b> <i>2023-24</i>	<b>TARGET</b> <i>2025-26</i>	<b>DATA SOURCE</b>
<b># of Indigenous-led exhibitions and programs</b>	N/A	17	Exhibition and program calendars

## 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)
<b>Protect, maintain and secure the NGC building and assets</b>	<ul style="list-style-type: none"> <li>Review and update the long-term capital plan</li> <li>Update various information technology systems</li> </ul>
<b>Optimize philanthropy</b>	<ul style="list-style-type: none"> <li>Articulate a sponsorship strategy</li> </ul>

#### SHORT-TERM OUTCOME

The NGC strengthens its offer of Indigenous led / collaborative programming

INDICATOR	BASELINE 2023-24 FORECAST	TARGET 2025-26	DATA SOURCE
<b>Earned revenue: Total</b>	\$9.6M	\$8.5M	Financials
<b>Earned revenue: Boutique and publishing</b>	\$2.2M	\$2.0M	Financials
<b>Earned revenue: Admissions</b>	\$2.3M	\$2.0M	Financials
<b>Earned revenue: Parking</b>	\$1.4M	\$1.4M	Financials
<b>Earned revenue: Membership</b>	\$0.5M	\$0.4M	Financials
<b>Contributed revenue: Total</b>	\$3.6M	\$3.6M	Financials

#### MEDIUM-TERM OUTCOME

The NGC lowers its carbon emissions

INDICATOR	BASELINE 2023-24	TARGET 2025-26	DATA SOURCE
<b>Building carbon footprint</b>	347.6 Tonnes CO <sub>2</sub> e <sup>3</sup>	Decrease by 5%	Varied

#### LONG-TERM OUTCOME

The NGC grows its earned revenues to provide financial flexibility for new initiatives

INDICATOR	BASELINE 2023-24	TARGET 2025-26	DATA SOURCE
<b>Earned revenue: Total</b>	\$9.6M	\$11M	Financials

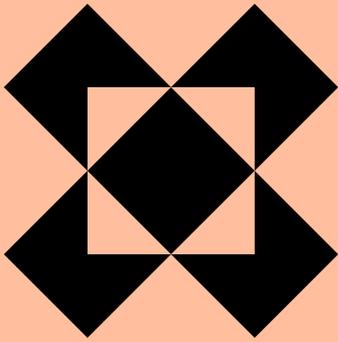
Results from previous years’ activities can be found in the Gallery’s Annual Report at [www.gallery.ca](http://www.gallery.ca).

3 CO2e: carbon dioxide equivalent. CO2e is a measurement of the total greenhouse gases emitted, expressed in terms of the equivalent measurement of carbon dioxide

## 3.2 Risks

In 2024-25 the NGC updated its strategic risk profile in recognition of ongoing impacts of the pandemic (e.g., inflation), leadership transitions, societal changes and other factors.

Examples of key risks facing the Gallery include changing economic conditions that further reduce the amount and/or spending power of the Gallery's financial resources. Mitigation strategies include conservative budgeting and the continuation of federal budget proposals to increase funding for priority areas, including indexing operating appropriations for inflation and base capital maintenance requirements, these funding levels having not been indexed for inflation since 1994. A second issue is the risk of theft, breach or inappropriate access to and use of the Gallery's digital information, physical assets and collection. Strategies include actioning recommendations from internal audits and the 2023 cyber incident.



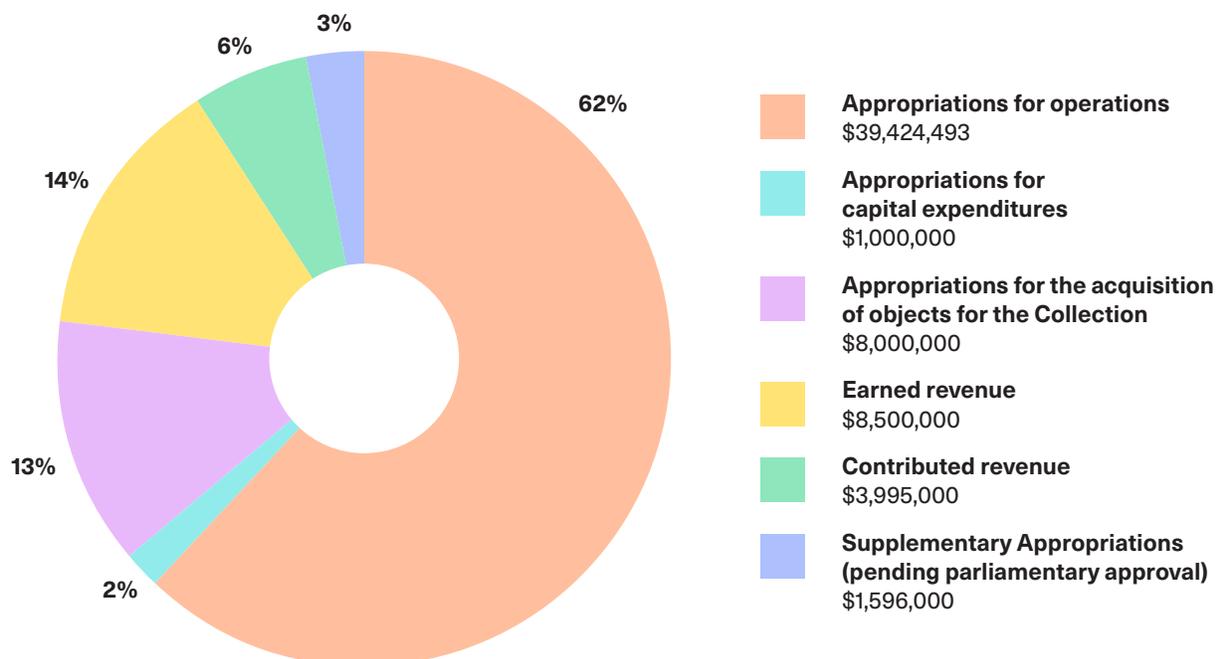
4

**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 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, 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 2025–26**

For 2025-26, 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 related costs. The Gallery is also expecting one-time supplemental funding, pending parliamentary approval of \$1.6 million for immediate operating and capital pressures for a total of \$50.0 million in parliamentary appropriations. Earned and contributed revenues in 2025-26 are projected to amount to \$12.5 million, or \$11.5 million when an anticipated \$1 million in works contributed to the collection is excluded. Attendance-driven revenues have not yet returned to pre-pandemic levels.

Although the Gallery was exempt from the Federal Budget 2023 Refocusing Government Spending review it continues to exercise sound fiscal management which is reflected in its balanced budget over the planning period.

Crown Corporations were encouraged to follow the spirit of the review with reductions on discretionary items such as travel and professional services. Professional and special services include core mandate activities such as fabrication, conservation, and art appraisals; however, the Gallery is committed to reducing discretionary items such as consulting fees to the greatest extent possible to achieve a balanced budget.

## 4.1 Operating budget

The Gallery's operating budget is severely challenged by increasing costs of doing business and by the significant non-discretionary expenses required to operate the facility (e.g., building repairs and maintenance, utilities, security, payments in lieu of taxes, etc.). 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.

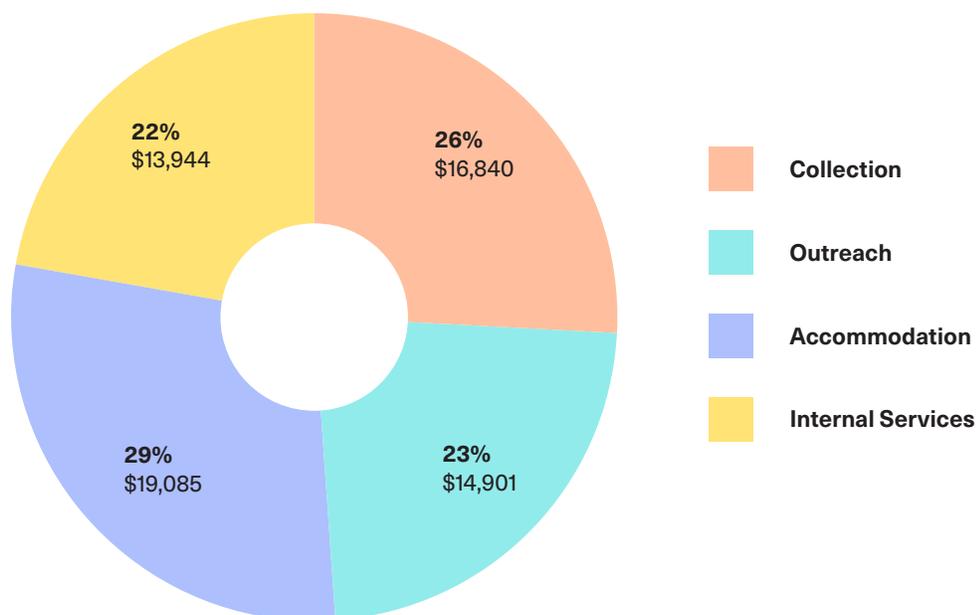


Figure 2: Alignment of core responsibilities (collection, outreach, accommodation and internal services) with the Gallery's resource base for 2025-26 (in \$000s).

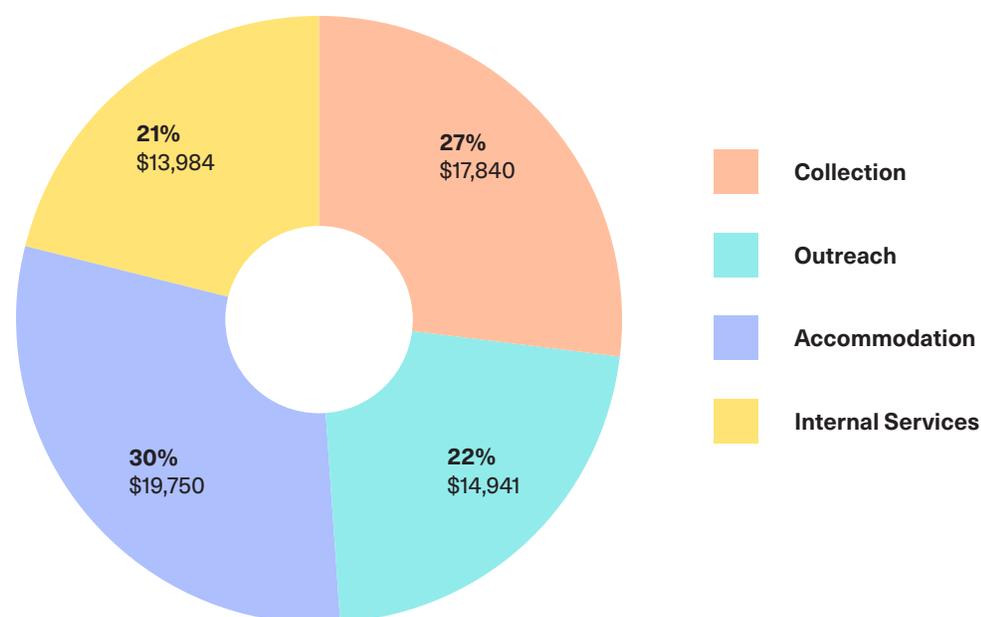


Figure 3: Planned expenses in 2025-26 by core responsibility on an accrual basis (in \$000s), including art purchases.

## 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.
- 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.

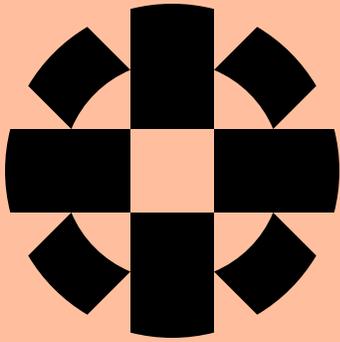
The Gallery's base allotment for capital of \$1 million annually (insufficient for ongoing capital needs) is allocated on a risk basis to address emerging issues associated with the building's physical infrastructure, occupational health and safety regulations, environmental sustainability, accessibility 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, 2024, the Gallery's unrestricted net assets amounted to \$10.7 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 and/or appropriations level adjustments that have not been indexed for inflation since 1994.

The Gallery ended 2023-24 with a surplus of \$0.1 million but is projecting to end the 2024-25 fiscal year with a \$2.0 million deficit.

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 3.5% 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)	2023-24 Actual	2025-26 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned	2028-29 Planned	2029-30 Planned
<b>ASSETS</b>							
Current:							
Cash and cash equivalents	\$ 7,696	\$ 6,347	\$ 6,386	\$ 6,426	\$ 6,469	\$ 6,513	\$ 6,558
Investments	6,252	7,000	7,000	7,000	7,000	7,000	7,000
Restricted investments	24,181	13,351	9,738	7,511	5,339	4,287	3,210
Accounts receivable	1,748	1,765	1,783	1,801	1,819	1,837	1,855
Inventory	710	717	724	731	738	745	752
Prepaid expenses	584	590	596	602	608	614	620
Deposit on items for the Collection	1,339						
	42,510	29,770	26,227	24,071	21,973	20,996	19,995
Collection	1	1	1	1	1	1	1
Capital Assets	60,922	60,625	59,960	57,910	55,805	52,580	49,380
	\$103,433	\$ 90,396	\$ 86,188	\$ 81,982	\$ 77,779	\$ 73,577	\$ 69,376
<b>LIABILITIES AND NET ASSETS</b>							
<b>Liabilities</b>							
Current liabilities:							
Accounts payable and accrued liabilities	\$ 3,822	\$ 3,860	\$ 3,860	\$ 3,860	\$ 3,860	\$ 3,860	\$ 3,860
Accrued salaries and benefits	2,579	2,605	2,605	2,605	2,605	2,605	2,605
Deferred contributions for the purchase of objects for the Collection	6,849	-	-	-	-	-	-
Deferred contributions for the purchase of capital assets	2,348	4,635	3,250	3,195	2,075	1,835	735
Other deferred contributions	2,223	2,245	2,267	2,290	2,313	2,336	2,359
	17,821	13,345	12,047	12,080	11,049	10,899	9,889
Deferred contributions for the purchase of capital assets	12,645	6,355	4,105	1,910	835	-	-
Employee future benefits	654	641	628	615	603	835	579
Asset retirement obligation	598	616	634	653	673	603	714
Deferred contributions for the amortization of capital assets	60,279	60,003	59,338	57,288	55,183	673	48,758
	\$ 91,997	\$ 80,960	\$ 76,752	\$ 72,546	\$ 68,343	\$ 55,183	\$ 59,940
<b>Net Assets</b>							
Unrestricted	10,698	8,698	8,698	8,698	8,698	8,698	8,698
Investment in capital assets	622	622	622	622	622	622	622
Permanently endowed	116	116	116	116	116	116	116
Total net assets	11,436	9,436	9,436	9,436	9,436	9,436	9,436
	\$ 103,433	\$ 90,396	\$ 86,188	\$ 81,982	\$ 77,779	\$ 73,577	\$ 69,376



## National Gallery of Canada Statement of Operations

For the year ended March 31 (in thousands of dollars)	2023-24 Actual	2025-26 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned	2028-29 Planned	2029-30 Planned
<b>Parliamentary appropriations</b>							
For operating and capital expenditures	\$ 37,778	\$ 42,020	40,424	\$ 40,424	\$ 40,424	\$ 40,424	\$ 40,424
Supplementary appropriations	4,949	0	1,596	0	0	0	0
Appropriations deferred for the purchase of capital assets	(3,000)	(1,000)	(1,000)	(1,000)	(1,000)	(1,000)	(1,000)
Amortization of deferred funding for capital assets	5,066	5,000	5,000	5,000	5,000	5,000	5,000
	44,793	46,020	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	5,550	6,849	0	0	0	0	0
Appropriations deferred to future periods	(6,849)	0	0	0	0	0	0
	6,701	14,849	8,000	8,000	8,000	8,000	8,000
<b>Total Parliamentary appropriations</b>	51,494	60,869	54,020	52,424	52,424	52,424	52,424
<b>Operating revenue and contributions</b>	21,159	48,212	12,495	13,475	14,465	15,780	16,670
	72,653	109,081	66,515	65,899	66,889	68,204	69,094
<b>Expenses by activity</b>							
Collection							
Operations	7,372	9,880	9,640	9,882	10,182	10,492	10,799
Art acquisitions	15,200	49,436	8,200	8,200	8,200	8,200	8,200
<b>Total Collection</b>	22,572	59,316	17,840	18,082	18,382	18,692	18,999
Outreach	16,564	16,277	14,941	15,628	15,642	15,642	16,147
Accommodation	19,408	20,372	19,750	18,106	18,349	18,349	18,554
Internal Services	14,010	15,116	13,984	14,083	14,516	14,516	15,394
<b>Total expenses</b>	72,554	111,081	66,515	65,899	66,889	66,889	69,094
<b>Net results of operations</b>	<b>\$ 99</b>	<b>\$ (2,000)</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 (in thousands of dollars)	2023-24 Actual	2025-26 Planned	2025-26 Planned	2026-27 Planned	2027-28 Planned	2028-29 Planned	2029-30 Planned
<b>Operating activities</b>							
Cash received from clients	\$ 7,369	\$ 7,765	7,200	\$ 8,000	\$ 9,100	\$ 10,075	\$ 10,950
Parliamentary appropriations received	47,727	49,020	49,020	47,424	47,424	47,424	47,424
Cash paid to suppliers	(31,306)	(39,110)	(30,154)	(28,486)	(28,386)	(28,576)	(28,300)
Cash paid to employees	(26,479)	(30,250)	(30,000)	(31,050)	(32,137)	(33,262)	(34,426)
Interest received	1,815	1,800	1,300	1,100	900	875	850
	(874)	(10,775)	(2,634)	(3,012)	(3,099)	(3,464)	(3,502)
<b>Investing activities</b>							
Net (acquisition) disposal of investments	(1,000)	10,082	3,613	2,227	2,172	1,052	1,077
Total cash flow from investing activities	(1,000)	10,082	3,613	2,227	2,172	1,052	1,077
<b>Capital activities</b>							
Payments related to capital acquisitions	(1,969)	(5,003)	(4,635)	(3,250)	(3,195)	(2,075)	(2,100)
Total cash flow from capital activities	(1,969)	(5,003)	(4,635)	(3,250)	(3,195)	(2,075)	(2,100)
<b>Financing activities</b>							
Funding for the acquisition of capital assets	3,000	1,000	1,000	1,000	1,000	1,000	1,000
Restricted contributions and related investment income	3,365	3,347	2,695	3,075	3,165	3,530	3,570
Total cash flow from financing activities	6,365	4,347	3,695	4,075	4,165	4,530	4,570
<b>Total cash flow</b>	<b>2,522</b>	<b>(1,349)</b>	<b>39</b>	<b>40</b>	<b>43</b>	<b>43</b>	<b>45</b>
<b>Cash and cash equivalents, beginning of the year</b>							
Cash & cash equivalents	5,174	7,696	6,347	6,386	6,426	6,469	6,513
Restricted cash & cash equivalents	-	-	-	-	-	-	-
	5,174	7,696	6,347	6,386	6,426	6,469	6,513
<b>Cash and cash equivalents, end of the year</b>							
Cash & cash equivalents	7,696	6,347	6,386	6,426	6,469	6,513	6,558
Restricted cash & cash equivalents	-	-	-	-	-	-	-
<b>Cash, end of the year</b>	<b>\$ 7,696</b>	<b>\$ 6,347</b>	<b>\$ 6,386</b>	<b>\$ 6,426</b>	<b>\$ 6,469</b>	<b>\$ 6,513</b>	<b>\$ 6,558</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 2025-26, the Gallery's base parliamentary appropriations for its operating budget and acquisitions of art are expected to be \$39,424,493 and \$8,000,000 respectively. Capital appropriations remain at \$1 million. The Gallery is also expecting one-time supplemental funding, pending parliamentary approval of \$1,596,000 for immediate operating and capital pressures for a total of \$50,020,493 in parliamentary appropriations.

Table 1 below presents an overview of financial resources for the planning period. Table 2 reconciles the 2025-26 budget with sources of funding.

**Table 1: Overview of Financial Resources**

For the year ended March 31	2023-24 Actual*	2024-25	2025-26	2026-27	2027-28	2028-29	2029-30
				Projections**			
Base appropriations for operations (Vote 1)	34,778,278	41,020,493	39,424,493	39,424,493	39,424,493	39,424,493	39,424,493
Supplementary appropriations	4,948,854		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>40,727,132</b>	<b>42,020,493</b>	<b>42,020,493</b>	<b>40,424,493</b>	<b>40,424,493</b>	<b>40,424,493</b>	<b>40,424,493</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>48,727,132</b>	<b>50,020,493</b>	<b>50,020,493</b>	<b>48,424,493</b>	<b>48,424,493</b>	<b>48,424,493</b>	<b>48,424,493</b>
Earned revenue	9,190,000	9,565,000	8,500,000	9,100,000	10,000,000	10,950,000	11,800,000
Contributed revenue (sponsorship & contributions, including contributed objects for the collection)	11,969,000	38,647,000	3,995,000	4,375,000	4,465,000	4,830,000	4,870,000
<b>Total revenue</b>	<b>21,159,000</b>	<b>48,212,000</b>	<b>12,495,000</b>	<b>13,475,000</b>	<b>14,465,000</b>	<b>15,780,000</b>	<b>16,670,000</b>

\* In 2023-24, sponsorship and contributions included \$9,195,000 in contributed items for the collection

\*\*For 2024-25 and beyond, the figures in this table represent estimates only and may be subject to change.

**Table 2: 2025–26 Budget Reconciliation**

<b>NGC Budget for 2025–26</b>	<b>Operating</b>	<b>Capital</b>	<b>Total</b>
Operating expense	\$ 61,215,493	–	\$ 61,215,493
Capital expenditures	–	4,635,000	4,635,000
Amortization expense	5,000,000	–	5,000,000
Amortization expense (Canada Pavilion in Venice)	300,000	–	300,000
<b>Total expenses</b>	<b>66,515,493</b>	<b>4,635,000</b>	<b>71,150,493</b>
<b>Sources of funding</b>			
Vote 1 – Base appropriations for the operating and capital budget	39,424,493	1,000,000	40,424,493
Vote 1 - Supplementary appropriations (pending parliamentary approval)	1,596,000	–	1,596,000
Vote 5 – Appropriations for the acquisition of art	8,000,000	–	8,000,000
Deferred appropriations for the purchase of capital assets	–	3,635,000	3,635,000
Deferred appropriations for amortization	5,000,000	–	5,000,000
Revenues	8,500,000	–	8,500,000
Contributions	3,995,000	–	3,995,000
<b>Total for sources of funding</b>	<b>\$ 66,515,493</b>	<b>\$ 4,635,000</b>	<b>\$ 71,150,493</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, 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, 2025 and March 31, 2026. This represents a decrease of approximately 19 per cent compared to the pre-pandemic benchmark of 400,000 visitors. The Gallery welcomed 325,000 visitors in 2023-24 and is projecting the same in 2024-25. The Gallery projected that it would return to pre-pandemic levels of attendance within five years. After three years of post-pandemic data, the Gallery is projecting a more gradual return to pre-pandemic levels based on its current programming calendar.

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, National Day for Truth and Reconciliation, 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**

	2023-24 Actual	2024-25	2025-26	2026-27	2027-28	2028-29	2029-30
				Projections*			
Paid admission	\$211,250	\$ 210,000	\$ 210,000	\$ 245,000	\$ 260,000	\$ 270,000	\$ 275,000
Unpaid admission	114,065	115,000	115,000	130,000	140,000	145,000	150,000
<b>Total attendance</b>	<b>\$ 325,315</b>	<b>\$ 325,000</b>	<b>\$ 325,000</b>	<b>\$ 375,000</b>	<b>\$ 400,000</b>	<b>\$ 415,000</b>	<b>\$ 425,000</b>

\* For 2024-25 and beyond, the figures in this table represent estimates only and may be subject to change.

Between April 1, 2024, and March 31, 2025, the Gallery estimates that \$9.6 million in earned revenue will be attained (versus the originally planned \$10.0 million). For 2025-26, earned revenue is forecast at \$8.5 million. The estimated decrease in operating revenue is due to decreased interest revenue and projected attendance for the 2025-26 fiscal year which has been adjusted based on two years of post-pandemic data.

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, 2024, and March 31, 2025, contributed revenue (excluding items contributed to the collection) will amount to \$3.6 million (versus the originally planned \$2.9 million).

For 2025-26, the Gallery estimates sponsorship and contributed revenue of \$3.0 million. This figure includes estimated disbursements of \$1.6 million from the NGC Foundation, and \$1.4 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**

<b>For the year ended March 31</b> (in thousands of dollars)	<b>2023-24</b> <b>Actual</b>	<b>2025-26</b> <b>Planned</b>	<b>2025-26</b> <b>Planned</b>	<b>2026-27</b> <b>Planned</b>	<b>2027-28</b> <b>Planned</b>	<b>2028-29</b> <b>Planned</b>	<b>2029-30</b> <b>Planned</b>
<b>Operating revenue</b>							
Boutique and publishing	\$ 2,255	\$ 2,190	\$ 2,000	\$ 2,200	\$ 2,500	\$ 2,800	\$ 3,200
Admissions	2,290	2,300	2,000	2,200	2,500	3,000	3,400
Parking	1,283	1,400	1,400	1,500	1,600	1,700	1,700
Memberships	400	500	450	500	550	575	600
Rental of public spaces	286	450	500	600	700	700	700
Educational services	71	75	100	200	250	250	250
Art loans	126	175	200	200	250	250	250
Traveling exhibitions	246	100	200	200	300	300	300
Food services	166	150	250	300	350	400	450
Interest	1,891	1,800	1,300	1,100	900	875	850
Proceeds of co-ownership agreement	0	325	0	0	0	0	0
Other	58	100	100	100	100	100	100
	9,190	9,565	8,500	9,100	10,000	10,950	11,800
<b>Sponsorship and contributions</b>							
Sponsorship	63	125	300	400	600	800	1,000
Contributed items for the collection	9,195	35,000	1,000	1,000	1,000	1,000	1,000
Contributions from the NGC Foundation	1,647	2,085	1,615	1,925	1,765	1,960	1,750
Contributions from other individuals, corporations and foundations	1,064	1,437	1,080	1,050	1,100	1,070	1,120
	11,969	38,647	3,995	1,050	4,465	4,830	4,870
<b>Total</b>	<b>\$ 21,159</b>	<b>\$ 48,212</b>	<b>\$ 12,495</b>	<b>\$ 13,475</b>	<b>\$ 14,465</b>	<b>\$ 15,780</b>	<b>\$ 16,670</b>

*For 2024-25 and beyond, the figures represent estimates only and are subject to change.*

## 5.4 Operating budget

In 2025-26, on an accrual basis, the Collection core responsibility (involving acquisitions, research and preservation) will require 27 per cent of the Gallery's total budget. The Outreach core responsibility (relating to exhibitions, education and communications) will require 22 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 30 per cent of available resources. The remaining 21 per cent of the Gallery's resources will support internal services such as governance, administration and revenue generation.

As previously noted in this Corporate Plan, non-discretionary costs related to payments in lieu of taxes, utilities, facilities maintenance, security services, and other fixed costs to operate are continuing to increase. Given appropriations have returned to their base levels, significant budgetary reductions are required to achieve a balanced budget for the 2025-26 fiscal year. The tables below outline some of the 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)	2023-24 Actual	2024-25	2025-26	2026-27	2027-28	2028-29	2029-30
				Projections			
PILT in \$	\$ 3,269	\$ 3,316	\$ 3,400	\$ 3,485	\$ 3,572	\$ 3,661	\$ 3,753
PILT as % of Accommodation	16.8	16.3	18.6	19.2	19.5	19.9	20.2
PILT as % of base appropriations for operations	8.3	8.4	8.6	8.8	9.1	9.3	9.5
Accommodation	19,408	20,372	18,234	18,106	18,349	18,418	18,554
Base appropriations for operations	\$ 39,424	\$ 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), cleaning 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 2025-26, repairs and maintenance of the building and equipment have been estimated at \$5.0 million.

**Table 6: Repairs and Maintenance of the Building and Equipment**

For the year ended March 31 (in thousands of dollars)	2023-24 Actual	2024-25	2025-26	2026-27	2027-28	2028-29	2029-30
				Projections			
Repairs and maintenance of the building and equipment	\$ 4,164	\$ 4,994	\$ 5,000	\$ 4,305	\$ 4,4138	\$ 4,523	\$ 4,636
As % of Accommodation	21.5	24.5	25.3	23.8	24.0	24.6	25.0
As % of base appropriations for operations	10.6	12.7	12.7	10.9	11.2	11.5	11.8
Accommodation	19,408	20,372	19,750	18,106	18,349	18,418	18,554
Base appropriations for operations	\$ 39,424	\$ 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 \$3.5 million in 2025-26.

**Table 7: Protection Services**

For the year ended March 31 (in thousands of dollars)	2023-24 Actual	2024-25	2025-26	2026-27	2027-28	2028-29	2029-30
		Projections					
Expenses for protection services	\$ 3,773	\$ 3,600	\$ 3,500	\$ 3,588	\$ 3,677	\$ 3,769	\$ 3,863
As % of Accommodation	19.4	16.1	16.3	17.0	17.3	17.6	18.0
As % of base appropriations for operations	9.6	9.1	8.9	9.1	9.3	9.6	9.8
Accommodation	19,408	22,368	21,474	21,065	21,271	21,474	21,474
Base appropriations for operations	\$ 39,424	\$ 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)	2023-24 Actual	2024-25	2025-26	2026-27	2027-28	2028-29	2029-30
		Projections					
Expenses for utilities, materials and supplies	\$ 2,186	\$ 2,800	\$ 2,000	\$ 2,05000	\$ 2,101	\$ 2,154	\$ 2,208
As % of Accommodation	11.3	12.5	9.3	9.7	9.9	10.0	10.3
As % of base appropriations for operations	5.5	7.1	5.1	5.2	5.3	5.5	5.6
Accommodation	19,408	22,368	21,474	21,065	21,271	21,474	21,474
Base appropriations for operations	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424	\$ 39,424

### Net result of operations

For 2025-26, 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 2025-26, the Gallery's capital expenditures will amount to \$4,635,000.

**Table 9: 2025-26 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	3,635
<b>Total estimated capital expenditure</b>	<b>\$ 4,635</b>

**Table 10: 2025-26 Sources of Funding for Capital Expenditures**

(in thousands of dollars)	<b>Cost</b>
Vote 1 – Base appropriations for the capital budget	\$ 1,000
Deferred appropriations for the purchase of capital assets	3,635
<b>Total</b>	<b>\$ 4,635</b>

**Table 11: Total budget (cash basis)**

<b>For the year ended March 31</b> (in thousands of dollars)	<b>2025-26</b>	<b>2026-27</b>	<b>2027-28</b>	<b>2028-29</b>	<b>2029-30</b>
			<b>Projections</b>		
Operating Budget	\$ 60,215	\$ 59,599	\$ 60,589	\$ 62,804	\$ 62,794
Capital Budget	4,635	3,250	3,195	2,075	2,100
Total Budget	64,850	62,849	63,784	63,979	64,894
<b>Anticipated deficit or surplus</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

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