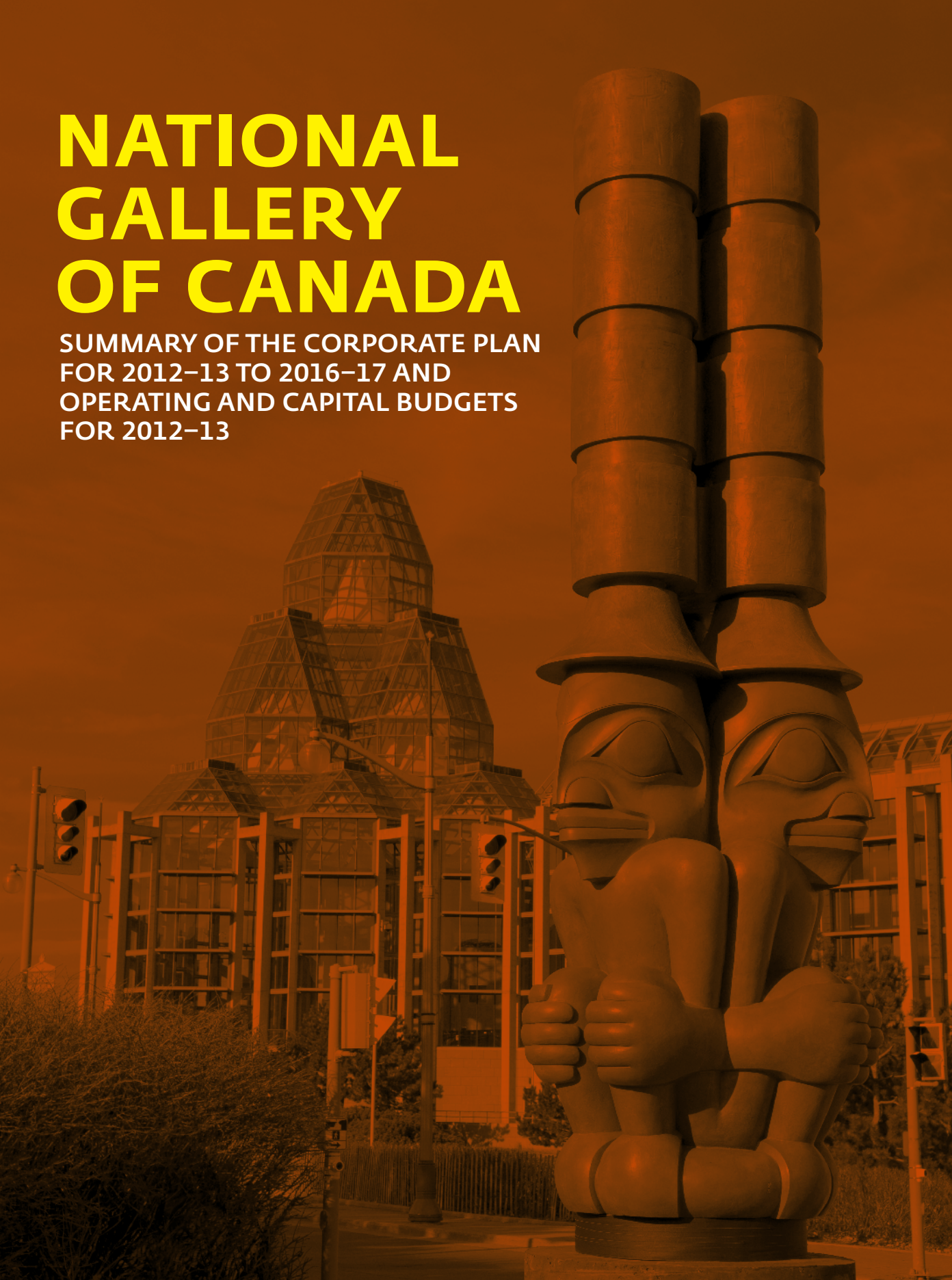


# NATIONAL GALLERY OF CANADA

SUMMARY OF THE CORPORATE PLAN  
FOR 2012-13 TO 2016-17 AND  
OPERATING AND CAPITAL BUDGETS  
FOR 2012-13



Cover  
James Hart, *The Three Watchmen* (2003, cast 2010), NGC  
Gift of Michael Audain and Yoshiko Karasawa, Vancouver, 2011

**National Gallery of Canada\***

380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario  
K1N 9N4  
613.990.1985  
[www.gallery.ca](http://www.gallery.ca)

\*Throughout this document, references to the “National Gallery of Canada”, the “NGC” and “the Gallery” include the Gallery’s affiliate museum, the Canadian Museum of Contemporary Photography (CMCP).



**National Gallery** **Musée des beaux-arts**  
of Canada du Canada

**Canada**

# **NATIONAL GALLERY OF CANADA**

**SUMMARY OF THE CORPORATE PLAN  
FOR 2012-13 TO 2016-17 AND  
OPERATING AND CAPITAL BUDGETS  
FOR 2012-13**

**BOARD OF TRUSTEES****Chair**

Michael Audain  
Vancouver, British Columbia

**Vice-Chair**

Michael Tims  
Calgary, Alberta

**Trustees**

Paul Baay  
Calgary, Alberta  
Jean-François Béland  
Gatineau, Quebec  
Allan Benoit  
Winnipeg, Manitoba  
Guy Bourgeois  
St-Bruno, Quebec  
Fred Fountain  
Head of St. Margaret's Bay, Nova Scotia  
Linda Hutchison  
Kentville, Nova Scotia  
Howard Kroon  
Calgary, Alberta  
Liza Maheu  
Winnipeg, Manitoba  
Harriet Walker  
Toronto, Ontario

**SENIOR MANAGEMENT**

Marc Mayer  
Director and Chief Executive Officer  
David Baxter  
Deputy Director, Administration and Finance  
Karen Colby-Stothart  
Deputy Director, Exhibitions and Installations  
Paul Lang  
Chief Curator and Deputy Director,  
Collections, Research and Education  
Stephen Gritt  
Director, Conservation and  
Technical Research  
Allen LeBlanc  
Director, Institutional Advancement  
Matthew Symonds  
Director, Corporate Secretariat  
and Ministerial Liaison  
Serge Thériault  
Director, Publishing, New Media & Distribution  
Vacant  
Director, Human Resources

## 1. INTRODUCTION

This Corporate Plan Summary outlines the National Gallery of Canada's (NGC) strategic priorities for the 2012/13 to 2016/17 planning period. It also delineates the capital and operating budgets for the 2012/13 fiscal year.

The Gallery's Board of Trustees has established the following five strategic priorities for 2012/13 through to 2016/17:

- Strengthening the Collection
- Engagement and Appreciation of Art
- Diversity
- Infrastructure
- Funding

Key results, strategies, performance measures, and targets for each priority have been developed and can be found in Section 5 of this document.

## 2. MANDATE, MISSION, VISION AND VALUES

### 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.*

### MISSION

The strength of the National Gallery of Canada lies in its collection of art, especially Canadian art, and its accessibility to the public across the country. The collection opens the way for an appreciation of the finest in artistic expression, with works of art that reveal the past, celebrate the present, and probe the future. The collection must be expanded, preserved, interpreted and used extensively by the public for pleasure and understanding, for research, and for the advancement of knowledge.

## VISION

The National Gallery of Canada strives to provide Canadians with a sense of identity and pride in Canada's rich visual arts heritage. Through its collection, onsite and travelling exhibitions, loans program, educational programs and publications, professional training programs, and outreach initiatives, the Gallery aspires to be a model of excellence in furthering knowledge of the visual arts, both at home and abroad. Through collaboration with national and international institutions, the Gallery seeks to make art accessible, meaningful, and vital to diverse audiences of all ages.

## VALUES

- **Accessibility:** Programs are developed with the public in mind – not only for visitors to the Gallery, but also for those across the country and abroad.
- **Excellence and Scholarship:** The Gallery builds upon the high standards attained over the years in all its endeavours, from research to acquisitions, exhibitions, publications, public programs, and overall service standards.
- **Corporate Citizenship:** The Gallery meets its public policy and legal obligations.
- **Leadership:** The Gallery is a recognized leader in the national and international art museum communities.
- **Collaboration:** The Gallery collaborates with the art museums network across Canada and abroad, and with its partners in the Government of Canada.
- **Valued Workforce:** The Gallery values its workforce and creates a work environment in which people can maximize their potential and contribute fully to the success of the organization.

## 3. CORPORATE PROFILE

### HISTORY

The National Gallery of Canada was founded in 1880 by then Governor General the Marquis of Lorne, in concert with the Royal Canadian Academy of Arts. The federal government assumed responsibility for the Gallery with the enactment of the *National Gallery of Canada Act* in 1913. In 1985, the Canadian Museum of Contemporary Photography (CMCP) was created from the former Still Photography Division of the National Film Board and became an affiliate of the Gallery.

On July 1, 1990, the National Gallery of Canada became a Crown corporation with the proclamation of the *Museums Act*, which also confirmed the CMCP as an affiliate of the Gallery.

## **GOVERNING LEGISLATION**

Under the *Museums Act*, the Gallery is a distinct legal entity, wholly owned by the Crown. While it functions at arm's length from the Government in its daily operations, as a Crown corporation and member of the Canadian Heritage Portfolio, the Gallery contributes to the achievement of the Government's broad policy objectives. The Gallery is subject to Crown corporation accountability established under Part X of the *Financial Administration Act*.

## **GOVERNANCE STRUCTURE**

Under the *Museums Act*, the Gallery's Board of Trustees serves as its governing body and is accountable to Parliament, through the Minister of Canadian Heritage and Official Languages, for stewardship of the museum. The 11-member Board, representing most regions of the country, is appointed by the Governor-in-Council on the advice of the Minister of Canadian Heritage and Official Languages.

Through its Chair, the Board is accountable to the Minister of Canadian Heritage and Official Languages, who, in turn, is the link between the Gallery, Cabinet, and Parliament. The Board of Trustees delegates authority for day-to-day management of the Gallery to the Director and CEO, who is supported by three Deputy Directors and five Directors.

## **THE COLLECTION**

The National Gallery's collection includes approximately 46,100 works of art and has immeasurable historical, cultural and monetary value. The collection not only preserves the country's heritage for future generations but is also the source for scholarly research, for exhibitions in Ottawa and travelling exhibitions across the country, and for loans to other museums throughout Canada and abroad.

Built by purchase and gift since the 1880s, the comprehensive collection of Canadian art traces Canada's historic and cultural origins. Ranging from 18th century religious Quebec sculpture, through to the avant-garde paintings of the 1960s, to works by today's prominent and emerging artists, the Canadian collection reflects the diversity of Canadian creativity - including its First Nations, Métis and Inuit people - from all regions of the country.

The Gallery also has important collections of Western European and American art that date from the 14th century to the present, including a prestigious collection of prints, drawings and photographs of historical and contemporary significance, all of which help place Canadian art in its broader context.

The CMCP collection focuses on Canadian contemporary photography, both as an art form and as social documentation. The collection comprises over 17,475 works by contemporary Canadian photographers (plus holdings of some 144,000 negatives and transparencies).

The Gallery's Library and Archives houses the country's largest collection of research material on the history of the visual arts: these materials are used by scholars and the public across the country and include about 900 active and 1300 inactive periodical titles.

## THE FACILITIES

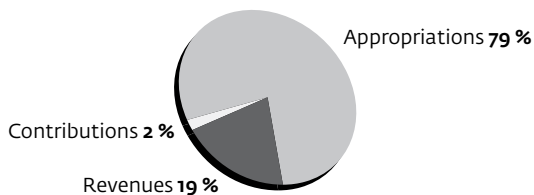
The Gallery's real property holdings include the main building on Sussex Drive in Ottawa and two leased warehouse facilities in the National Capital Region. The main building includes exhibition galleries, art storage vaults, laboratories, offices, workshops and special events areas, as well as a library, a 400-seat auditorium, a lecture hall, gift shop, cafeteria, and underground parking garage.

The Gallery's stewardship extends also to the Canada Pavilion in Venice, Italy used for Canada's representation at the Venice Biennale - a world-renowned contemporary art event.

## FINANCIAL RESOURCES

The Gallery receives annual appropriations from the Government of Canada, which it supplements through revenue-generating activities and additional funds from the National Gallery of Canada Foundation. Parliamentary appropriations for 2012/13 will total \$48.206 million, including \$8 million for the acquisition of art and other costs attributable to this activity, as well as \$4.874 million for capital projects. In addition, the Gallery anticipates self-generated revenues and contributions of \$11.213 million. The figure below illustrates the Gallery's 2012/13 resource base for operations and art acquisitions; the \$4.874 million in annual capital funding is excluded.

### Resource Base for Operations and Art Acquisitions, 2012-13





Depending on many factors including the public's response to the summer exhibition, self-generated gross revenues and contributions range between 15 and 20% of the total operations and art acquisitions budgets. The Gallery has estimated self-generated revenue (commercial operations, memberships, sponsorships, contributions and donations in cash) at 21% for 2012/13.

## 4. MAIN PROGRAMS AND ACTIVITIES, AND RESULTS ACHIEVED DURING THE LAST FISCAL YEAR

The Gallery's Program Activity Architecture (PAA) comprises four key activities and associated sub-activities:

- **Collection:** acquisitions, research, and preservation;
- **Outreach:** exhibitions, education, and communications;
- **Accommodation:** building operations and capital expenditures;
- **Internal Services:** governance, administration, and revenue-generation.

### OVERVIEW OF MANDATE AND EXPECTED OUTCOMES BASED ON A PROGRAM ACTIVITY ARCHITECTURE (PAA)

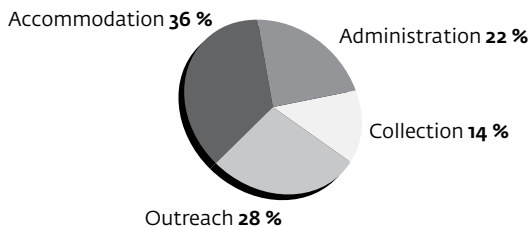
<b>Legislated Mandate</b>	To develop, maintain and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special but not exclusive reference to Canada, and to further knowledge, understanding and enjoyment of art in general among all Canadians.			
<b>Strategic Outcome</b>	Interest in, knowledge of and appreciation and respect for visual art through a collection of historic and contemporary works of art, programs and research that reflect a special but not exclusive perspective on Canada.			
<b>Program Activities</b>	<b>Collection</b>	<b>Outreach</b>	<b>Accommodation</b>	<b>Internal Services</b>
<b>Expected Outcomes for Each Program Activity</b>	Strong national collection representing Canadian and international visual arts for present and future generations	Enhanced knowledge, understanding and enjoyment of art among Canadians through dynamic national and international programming	Safe, secure and accessible facilities for the national collection, visitors and staff	Effective corporate management practices and controls in place for resources to be managed efficiently and operations carried out effectively
<b>Sub-Activities</b>	Acquisitions Research Preservation	Exhibitions Education Communications	Building Operations Capital Expenditures	Governance Administration Revenue Generation
<b>Strategic Priorities for the Planning Period</b>	Strengthening the Collection	Engagement and Appreciation of Art Diversity	Infrastructure	Infrastructure Diversity Funding

Through these programs, the Gallery achieves its mandate consistent with the Government's priorities for the Heritage Portfolio and makes a significant contribution to the enrichment of the heritage and cultural life of all Canadians.

The Gallery's fixed costs for its facilities, including amortization, payments in lieu of taxes and security, consume a high percentage of its useable resources - 36% of its operating budget. These non-discretionary fixed costs are not indexed against inflation and are expected to escalate.

After removing accommodation and costs for internal services - including those to generate revenue - 42% of the operating budget remains for the Gallery's core activities related to the Collection (14 %) and Outreach (28 %).

#### Expenses by Program Activity Excluding Art Purchases – 2012/13



#### MAIN PROGRAMS AND ACTIVITIES – COLLECTION

The *Collection* program activity is essential to the Gallery's mandate to strengthen, care for, and share the collection. The *Collection* activity comprises three sub-activities: Acquisitions, Research, and Preservation.

##### **Acquisitions**

Canada's national collection makes a priceless contribution to preserving and raising awareness of the country's patrimony. Canadian and international fine arts museums regularly approach the Gallery for loans from its collection, a testament to the outstanding quality of the Gallery's acquisitions.

Acquisitions build on the strength of and address gaps in the collection. Each acquisition is made in accordance with the Gallery's *Acquisition Policy*. The Gallery's acquisition budget is augmented by generous donations of outstanding works of art from private donors and by designated endowments and funds from the National Gallery of Canada Foundation.

### **Research**

Consistent with its mandate, the Gallery researches individual works of art and the cultural, historical, and theoretical context in which they were created. It also studies the best way to present and interpret works of art to promote understanding and appreciation among its diverse audiences. Carefully documented and catalogued, the works are on view at the main facility in Ottawa or throughout Canada and abroad.

With regard to technical art history, the Gallery leads or partners with other institutions in high profile restoration or technical research projects. The results are often shared in associated publications and lectures, and testify to the Gallery's standing as a vibrant and prominent art museum.

The Gallery's Library and Archives houses the country's largest collection of research material on the visual arts, with special but not exclusive reference to Canada. Gallery curators, scholars as well as other institutions across Canada and abroad, rely on the Library and Archives as the preeminent centre for the study of visual arts history in Canada.

### **Preservation**

Conservation encompasses a broad range of activities within the museum context: prevention of deterioration and damage; scientific examination and technical research; documentation; conservation treatment; management of risks within the exhibitions and loans programs; and education.

The Gallery's restoration and conservation activities are fundamental to its collection and outreach activities. The *Acquisitions* and *Conservation Policies* require conservators to carefully examine all works being considered for acquisition to ensure their quality, condition, and authenticity. The Gallery's Annual Giving Program directly supports projects to preserve works of art.

### **COLLECTION – STRATEGIC PRIORITY: STRENGTHENING THE COLLECTION**

Under its *Collection* program activity, the Gallery adopted *Strengthening the Collection* as a strategic priority in 2011/12, along with the following key results:

*Greater number of art donations of outstanding significance and national importance with a strategic approach to building the collection.*

*Strategy is in place to purchase highly desirable artworks and cultural heritage collections that would enhance the collection.*

### **Results:**

The Gallery developed an Acquisitions Plan that spans the diverse heritage preserved by the institution. Endorsed by the Board of Trustees in September 2011, the Plan clarifies the Gallery's vision for the national collection with future priorities in mind.

The Gallery, in partnership with the NGC Foundation, took concerted steps towards forming long-lasting relationships with various communities of collectors, with the aim of securing long-term loans or trusts that fill gaps in the collection: in the future, these loans and trusts could become gifts or bequests. The current list exceeds twenty collectors: work continues to nurture these relationships.

During the year ended March 31, 2012, the Gallery acquired 324 works of art of outstanding significance and national importance, 132 of which were donated as gifts.

### **MAIN PROGRAMS AND ACTIVITIES – OUTREACH**

Comprising the three sub-activities - Exhibitions, Education, and Communications - the *Outreach* program embraces the Gallery's legislated mandate. The Gallery aims to foster broad access both nationally and internationally, while maintaining its existing audience and building a wider base both in Canada and abroad. With a commitment to being a truly national institution, the Gallery achieves this goal through: the presentation of exhibitions in Ottawa; an extensive national traveling exhibitions program; on-site and online educational programming; and publications. Partnerships with other museums on exhibitions and research, along with art loan programs and various collaborative projects, serve as vehicles to further knowledge of Canada's rich visual arts culture.

#### ***Exhibitions***

Exhibitions and installations, accompanied by original research, publications, and related educational activities are the most visible means to showcase the national collection. The Gallery is recognized both nationally and internationally for its capacity to contribute to exhibition research projects at the highest levels of scholarship and to bring sophisticated organizational and production management talent to its national and international partnerships.

The annual exhibitions program includes 8 to 12 featured exhibitions at the Gallery's main site in Ottawa, and 15 to 25 exhibitions at museums across Canada and internationally, which are presented through the Gallery's travelling exhibitions program and satellite partnerships. Organizing travelling exhibitions since 1919, the Gallery has the largest program of its kind in the world. The NGC Foundation's Distinguished Patrons have established an *On Tour* Endowment that supports this flagship program, which is vital to the delivery of the Gallery's national mandate.

### **Education**

Appealing to various levels of art knowledge, interest and ability, the education and public programs are a vital aspect of the Gallery's mandate and include, among others, key educational offerings such as school tours, instructional resources for teachers, self-guided tours, and adapted tours for people with disabilities. Many of these programs are developed into online resources and made available on the Gallery's website: others support the travelling exhibitions and satellite programs.

Available in five languages - English, French, Mandarin, German and Spanish - the Gallery's adult audioguides address the needs of an increasingly diverse audience. The special exhibition audioguides for adults and, when appropriate, for children (during the summer), include verbal description stops for the visually impaired.

Several of the Gallery's education and public programs are supported by the Foundation's patrons, either through donations or sponsorships.

### **Communications**

The Communications sub-activity encompasses copyright, marketing, distribution, website efforts and publishing activities, the latter being fundamental to the Gallery's mandate to develop and document the collection and its exhibitions. The wide-ranging body of scholarly publications and research materials produced annually by the Gallery makes a major contribution to advancing the knowledge of art history. The NGC often partners with other institutions and publishers in the production of exhibition catalogues.

Communication activities also include strategic communications and media relations, which are vital to protecting and enhancing the Gallery's reputation.

### **OUTREACH – STRATEGIC PRIORITY: ACCESS AND DIGITAL INNOVATION**

The Gallery adopted *Access and Digital Innovation* as a strategic priority under its *Outreach* program activity, along with the following key result:

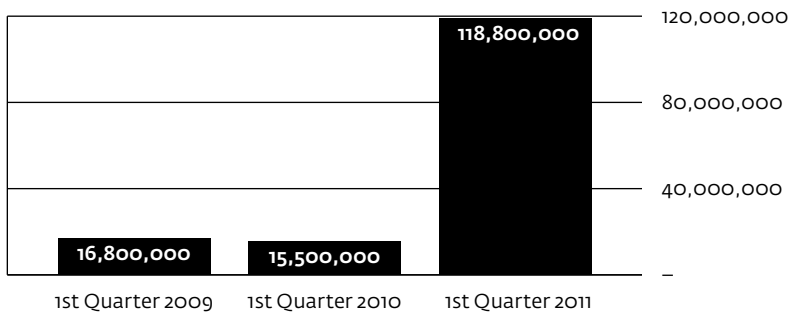
*The National Gallery was made widely accessible and interactive through the use of web-based communication tools.*

#### **Results:**

In 2011, the Gallery redesigned its website, resulting in significant growth in web usage and recognition. Rendered more user-friendly, the interactive web domain offers an easily accessible design with a newly integrated search engine that allows web visitors to explore the entirety of the NGC database.

Visitors to the new website increased in the first quarter of fiscal year 2011/12: the number of visits rose from 898,360 to 1,251,052, while the number of pages viewed during that period escalated from 15.5 million to 118.8 million.

#### Number of NGC Website Pages Viewed



To appeal to audiences who favour quick, mobile access to the Internet, the Gallery also launched a new mobile website in April 2011. This simplified version of the Gallery's main website provides key information such as exhibitions on view, an events calendar, contact and admission information. Users have the ability to connect to the main *gallery.ca* website – also mobile-friendly – to expand their browsing experience.

To offer a rich menu of educational programs on-line, the Gallery formed an interdivisional Web and New Media Content Committee. Work continues on the development of the Gallery's suite of online educational tools.

Throughout the year, the Gallery added rich online content intended to enhance the visitor experience such as new podcasts and artist biographies. The national online contest *So You Want to be an Artist* used Facebook Connect to engage teens and their supporters in all regions of the country, with more than 50,000 site visits and 22,000 votes cast for 126 submitted artworks.

## **OUTREACH – STRATEGIC PRIORITY: ACCESS AND DIGITAL INNOVATION**

A second key result was established for the strategic priority *Access and Digital Innovation*, namely:

*Canadians in all regions of the country had physical access to the NGC collection through meaningful programs and installations.*

### **Results:**

The Gallery's exhibitions support cultural tourism, which, in turn, has a significant economic impact on host venues and their local economies. The NGC's travelling exhibitions program achieved significant success in reaching small communities as well as large urban centres by providing a range of exhibitions of various sizes, covering diverse subject matter and media – from the most recent contemporary acquisitions to modern and historical works.

In 2011/12 the Gallery set a target of reaching 20 venues that book through the *On Tour* program. During the year ended March 31, 2012, 26 venues hosted or booked the Gallery's travelling exhibitions.

In keeping with its national mandate, the Gallery augmented its extensive travelling exhibitions program with successful partnerships, aimed at ensuring that Canadians can experience their national art collection where they live. The Gallery added to its three-year partnership with the Art Gallery of Alberta (*NGC@AGA*) by entering into a similar partnership with the Museum of Contemporary Canadian Art in Toronto (*NGC@MOCCA*). Through these innovative arrangements, the National Gallery of Canada creates semi-permanent exhibitions using exceptional works of art drawn from the national collection while demonstrating the commitment to sharing the collection with wider audiences and expanding its presence in Canada's vibrant metropolitan centres.

For 2011/12, the Gallery set a target of reaching 693,000 visitors to the permanent collection and exhibitions in Ottawa, *NGC@* locations and tour venues. As at March 31, 2012, the Gallery recorded an attendance level of 762,710 visitors to all venues combined.

## **OUTREACH – STRATEGIC PRIORITY: DIVERSITY**

For 2011/12, the Gallery set *Diversity* as a strategic priority under its *Outreach* program activity. Specifically, the following key result was pursued:

*The Gallery targeted and reached diverse audiences.*

### **Results:**

In terms of diversity, the Gallery aims to attract more non-traditional visitors of all ages from various ethnic and cultural backgrounds.

In identifying *Diversity* as a strategic priority, the Gallery focused on the relevance of programming to an increasingly diverse Canadian population. This was evident in the nature and scope of the institution's installations, exhibitions, projects, and partnerships, including:

- Several permanent, collection-based exhibitions, including *Don't Stop Me Now!*, *Carl Beam and Stealing the Gaze: Portraits by Aboriginal Artists*, presented both in Ottawa and through the Gallery's travelling exhibitions program; and
- The permanent collection displays in the Inuit Galleries, as well as the *Art of this Land* project, presenting a diverse range of work by Indigenous artists.

To enrich the experience of diverse audiences on-site, three new audioguides for the national collection were launched, featuring content for children, for visually impaired visitors, and for the Mandarin-speaking audience.

Consistent with its commitment to engage visitors in new ways, the education and interpretive programming for the *Caravaggio* exhibition – one of the most ambitious and varied ever-planned by the Gallery - was extremely well-received: it helped to boost the overall participation rate in education programs from 28% to 55% of total Gallery attendance compared to previous years.

In efforts to reach diverse – particularly younger – audiences, the Gallery's social media has recorded significant growth. For 2011/12, the Gallery set a conservative target of Facebook, Twitter and YouTube referrals at 1,100 based on the low number recorded in 2010. Throughout the year the Gallery noted a significant increase in engagement levels through all three social media with 18,683 followers by March 31, 2012.

## **MAIN PROGRAMS AND ACTIVITIES – ACCOMMODATION**

The Gallery is committed to the long-term sustainability of its landmark building and to providing a safe and secure environment for the public, staff, volunteers, and contractors. It also ensures the security of assets and information entrusted to its care. The *Accommodation* program activity encompasses Building Operations (including Security) and Capital Expenditures.

### ***Building Operations***

The Building Operations sub-activity covers all functions related to operating and securing the Sussex Drive property and the two facilities leased by the Gallery, as well as contract management for maintenance and repair of the Canada Pavilion in Venice, Italy.



The Gallery places a high priority on protecting its collection and ensuring the secure and cost-effective operation of its property holdings. It strives to operate its facilities in an environmentally-sustainable manner within strict operating parameters necessary to preserve the collection and fulfill contractual obligations for works of art on loan. The Gallery fulfills its corporate responsibilities by proactively meeting health and safety requirements and responding to emergency preparedness issues.

### **Capital Expenditures**

Keeping its landmark building on Sussex Drive fit and functional is critical to the Gallery's long-term sustainability and to its ability to maximize earned revenues and attract visitors, donors, and sponsors. The Gallery maintains a Long-term Capital Plan, which is updated annually, to ensure that the facilities remain readily accessible and suitable for the preservation and exhibition of the national collection.

### **ACCOMMODATION – STRATEGIC PRIORITY: INFRASTRUCTURE**

Under its *Accommodation* program activity, the Gallery adopted *Infrastructure* as a strategic priority in 2011/12. Specifically, the Gallery sought to achieve the following key result:

*Use of existing space was optimized and requirements for additional capacity secured (art storage space, gallery & programming spaces, and office accommodation).*

### **Results:**

In pursuit of this priority, the Gallery secured 18,700 square feet of additional offsite art storage space and completed construction fit-up, which included sophisticated environmental controls. As a result, all planned space acquisition for art storage is complete. This additional storage space represents a 40% increase in overall art storage space and at present, sufficiently addresses the Gallery's art storage requirements.

Concerning building operations, the Gallery is proud to advise that, wherever possible, it strives to implement new greening strategies. During the 2011/12 fiscal year, undesirable products used in mechanical systems were replaced with less toxic fluids. Energy reduction initiatives are ongoing, including lighting retrofits and installation of energy-saving technology.

### **MAIN PROGRAMS AND ACTIVITIES – INTERNAL SERVICES**

The Gallery follows the principles of sound management and governance articulated in the *Financial Administration Act* and the *Federal Accountability Act*. The institution is firmly committed to managing the public and private funds invested in it in a transparent and accountable manner while optimizing its contribution to Canadian society.

Internal Services include three sub-activities, Governance, Administration and Revenue Generation.

**Governance**

The National Gallery is committed to fulfilling its mandate in a way that reflects best practices, clear accountability, and cost effectiveness. Sound governance contributes to the achievement of both public policy objectives and the Gallery's commercial objectives and enables Gallery Management and its Board of Trustees to ensure that the institution has the appropriate structure, policies and practices to effectively and efficiently achieve results, ensure accountability to Canadians, and comply with applicable legislation and policy.

**Administration**

The goal of the Administration activity is to efficiently manage resources entrusted to the Gallery. The Gallery's sound stewardship of resources is accomplished through an effective financial management regime and a shared set of values and ethics. The Gallery currently employs approximately 237 full-time equivalents, 81% of whom are unionized.

**Revenue Generation**

Revenue generated from the Gallery's commercial activities, donations, memberships and sponsorships is a critical component of the Gallery's total resource base as it supplements Parliamentary appropriations to support the realization of the Gallery's mandate. The ability to attract membership, and secure sponsorship revenues and donations is highly dependent on the Gallery's reputation for excellence. Revenues generated by admission charges, bookstore sales, parking, education and public programs, rental of its facilities for special events, and commission fees from on-site restaurant operations are directly affected by attendance levels. Management continuously reviews the pricing and delivery of Gallery services to optimize revenue opportunities.

**INTERNAL SERVICES – STRATEGIC PRIORITY: INFRASTRUCTURE**

The following highlights the Gallery's accomplishments in advancing the strategic priority entitled *Infrastructure*, which has as its key result:

*Appropriate information management (IM) architecture was implemented.*

**Results:**

Significant progress was made on Information Management in 2010/11. Development of the Retention and Disposition Schedule was undertaken and vital records were identified. Progress continued in 2011/12 with the development and approval by the Board of Trustees of the *Policy on Information Management*. Additionally, IM training was provided to Gallery staff.

In 2011/12, implementation of the supporting technical infrastructure continued:

- A new E-Vault archiving tool was installed and archived mail on 93% of users' systems by the end of the fiscal year;
- 21% of all live data has been successfully transitioned to a new storage area network (SAN); and
- 75% of backup traffic is now being handled by a new disk-based backup tool.

### **INTERNAL SERVICES – STRATEGIC PRIORITY: DIVERSITY**

In addition to *Diversity* as a strategic priority related to diverse programming and audience reach, the Gallery focused on creating a diverse workforce and set the following key result:

*The Gallery's workplace was representative of the diversity in Canadian society.*

#### **Results:**

Concrete steps taken in 2010/11 to address the Canadian Human Rights Commission's (CHRC) audit report on under-representation at the Gallery, resulted in the development of a comprehensive Employment Equity Plan and the CHRC's determination that:

- 1 The overall representation of women and aboriginal people at the Gallery is higher than the labour market availability estimates; and
- 2 Overall, the NGC, in comparison with the federally regulated service industry, is considered "a leader within its sector".

Throughout 2011/12, the Gallery continued to work on creating a workforce representative of Canada's diverse population, primarily by taking action on the strategies outlined in its Employment Equity Plan, with a specific focus on revising its staffing guidelines to remove any potential systemic barriers in the staffing and recruitment process.

### **INTERNAL SERVICES – STRATEGIC PRIORITY: FUNDING**

Under the *Internal Services* program activity, the Gallery set *Funding* as a strategic priority for 2011/12, along with the following key result to be achieved:

*An organization-wide, focused approach increased contributed revenue levels (sponsorships and donations - in cash and in kind).*

#### **Results:**

Throughout 2011/12, the Gallery undertook a critically important, organization-wide exercise to assess institutional funding priorities, so as to plan and implement fund development activities aligned with the strategic priorities. Efforts resulted in notable corporate sponsorships in support of the forthcoming *Van Gogh: Up Close* exhibition, the Gallery's contemporary art biennial, and the 2013 *Indigenous Quinquennial* exhibition.

For 2011/12 the Gallery set a target of 4% of total annual resources in sponsorships and donations. As at March 31, 2012, the Gallery reached a figure of \$2.3 million, which represents 4.3% of total annual resources.

The Gallery also restructured Membership and Annual Giving, resulting in significant operational budgetary savings and an increased ratio of return on investment.

#### **INTERNAL SERVICES – STRATEGIC PRIORITY: FUNDING**

A second key result was established for the *Funding* strategic priority, namely:

*Self-generated revenues grew incrementally in percentage (against total resources) each year.*

Self-generated revenue encompasses revenues from the following sources: admissions, audioguide rentals, parking, memberships, bookstore sales and publishing, the rental of public spaces, and food services.

Due to the very strong special exhibition during the summer of 2011 – *Caravaggio and His Followers in Rome* – the Gallery realized excesses in forecasted revenues for admissions as well as parking. For 2011/12, the Gallery set a self-generated revenue target of 13% of total annual resources. As at March 31st, the Gallery recorded \$7.2 million in revenue, which represents close to 13.9% of total resources.

With the success of the *Caravaggio* exhibition, the bookstore increased its revenues significantly in the first two quarters of the fiscal year, in part due to the fact that the exhibition catalogue, *Caravaggio and His Followers in Rome*, was extremely well-received. Overall, the cumulative revenues achieved in the first two quarters were higher by 28% than those achieved in the same period last year.

#### **NATIONAL GALLERY OF CANADA FOUNDATION**

A philanthropic organization, the National Gallery of Canada Foundation is dedicated to ensuring the long-term viability and success of the NGC. The Foundation has raised almost \$30 million in philanthropic gifts since its inception in 1997, of which nearly \$14 million has been dedicated for endowment and special purposes. The Foundation is focused on providing leadership with regard to Major Gifts, Endowments, Planned Giving, and the recently launched Distinguished Patrons initiative. In addition to seeking and securing funding, throughout 2011/12, the Foundation focused on developing the capacity of its Board of Directors and increasing the number and engagement of Distinguished Patrons.

## 5. STRATEGIC PRIORITIES FOR THE PLANNING PERIOD

### OVERVIEW

At its annual planning retreat on September 18, 2011, the Board of Trustees confirmed the following strategic priorities for the planning period of 2012/13 through to the 2016/17:

- **Strengthening the Collection,**
- **Engagement and Appreciation of Art,**
- **Diversity,**
- **Infrastructure, and**
- **Funding**

The Gallery renamed its 2nd strategic priority *Engagement and Appreciation of Art* (previously entitled *Access and Digital Innovation*) to reflect a broader focus on engaging audiences in its outreach efforts and promoting the importance of a visual arts culture in Canada.

The following section highlights the strategic priorities and their expected outcomes for 2012/13 through to 2016/17.

### Strengthening the Collection

Expected outcome in five years: ***The Gallery enhanced and capitalized on the strengths of the national collection while focusing on excellence.***

Through the strategic approach of identifying gaps in the national collection, the Gallery will acquire works of art of outstanding significance and national importance. By strengthening Gallery-Donor relationships, acquisitions will be pursued to support the unique character of the national collection. Additionally, the Gallery's heightened emphasis on conservation and research – both of which contribute to technical art history – will assist the institution in nurturing the Gallery's reputation with donors and private collectors. In pursuit of this strategic priority, the Gallery will also explore its interest in commissioning public sculptures, working in concert with the National Capital Commission to create a sculpture park or, as a minimum, to identify locations to display these commissioned works: both the Gallery and the National Capital Region will benefit from these art investments and the increased cultural tourism that they are expected to generate.

## Engagement and Appreciation of Art

Expected outcome in five years: ***The Gallery became widely accessible in Canada and played a key innovative role in promoting the importance of the visual arts.***

The Gallery will continue to enhance its physical and digital presence nationally and abroad through its programming, exhibitions, partnerships, and collaborations with other institutions. Active promotion and profiling of the Gallery through a newly redesigned web platform will play a strategic role in this undertaking. The Gallery will place special emphasis on engaging existing and new audiences in its virtual outreach initiatives.

Furthermore, the Gallery will focus efforts on initiating a national discussion on promoting the concept of “art matters”. The Gallery recognizes that, over time, a major attitudinal shift in public perception is required to reaffirm the fact that art is meaningful to Canadians. Such a change would enhance pride in the national visual arts heritage and facilitate an active engagement of Canadians in visual arts culture.

## Diversity

Expected outcome in five years: ***The Gallery responded to the changing face of Canada by adapting its programming and promotion, and by implementing a comprehensive employment equity plan.***

The Gallery will continue its current efforts to increase diversity in developing its programming and to ensure that its workforce reflects changing Canadian demographics. To that end, the Gallery will identify and work with visual arts leaders in different communities, initiate cultural leadership and educator training programs, and work with Trustees to benefit from their connections in diverse communities across Canada.

## Infrastructure

Expected outcome in five years: ***The Gallery increased space quality and efficiency and enhanced the visitor experience. It also managed information as a strategic resource supported by enterprise-wide, integrated processes and enabling technologies.***

The Gallery will optimize its existing space in the main facility on Sussex Drive. It will implement necessary surveys and conduct analysis in an effort to make better use of existing space while enhancing the overall visitor experience.

Additionally, over the planning period, the Gallery will aim to make the main facility compliant with current building codes. As aspects of the various building codes have changed since the main facility opened in 1988, the Gallery will aim to address building code deficiencies on a priority basis.

The Gallery will also continue to implement its information management (IM) initiative so as to gain improved efficiency and effectiveness in the use of information through shared access.

### **Funding**

Expected outcome in five years: ***The Gallery maximized its contributed and self-generated revenues to equal and stabilize at \$9.85M annually.***

Funding stability and growth will necessitate greater diversification from traditional government sources, additional fundraising efforts at the grassroots level, and greater financial support secured for the Gallery by the NGC Foundation. More focus will be required on enhanced sponsorship opportunities, making better use of the Gallery's brand, increasing rentals of Gallery facilities with new and diverse clients, and working to increase Gallery attendance.

**KEY RESULTS, STRATEGIES, PERFORMANCE MEASURES AND TARGETS**

The following tables highlight the key results for each of the five strategic priorities by program activity for the 2012/13 to 2016/17 planning period. In addition, strategies and performance measures with targets (where possible) are outlined for each of the key results.

**STRENGTHENING THE COLLECTION****Expected Outcome in 5 years**

The Gallery enhanced and capitalized on the strengths of the National Collection while focusing on excellence.

<b>PAA</b>	<b>Collection</b>	
<b>Key Results</b>	Greater number of donors and increased quantities of donated works of art and archival collections of outstanding significance and national importance.	Strategy is in place to purchase works of art of outstanding significance and national importance.
<b>Strategies</b>	<p>Develop stronger donor relationships and a robust donor recognition program</p> <p>Encourage strategic collaboration throughout the organization, including the NGC Foundation, to identify and partner with potential donors</p> <p>Encourage and facilitate promised gifts of outstanding works of art and archival collections through long-term loans and planned bequests</p>	<p>Clarify the vision with future priorities in mind, and create strategies to build the collection with emphasis on coherence and excellence (Acquisitions Plan)</p> <p>Maintain curatorial expertise, technical and historical research on visual arts in support of all under-represented areas of the collection</p>
<b>Performance Measures &amp; Targets</b>	<p>Number of donated works of art with a score of 4 = outstanding significance and national importance</p> <p>Number of donations of works of art and archival collections</p>	Number of purchased works of art with a score of 4 = outstanding significance and national importance
<b>Scale 1-4 for Acquisitions</b>	<b>Rationale</b>	
4	Highest significance and national importance (absolutely "must have")	
3	Very significant (very good to have - fills the gap within a strength of the collection)	
2	Significant (nice to have - enriches a strength of the collection)	
1	Significance of an evidential value	
<b>Risks</b>	<p>Strong competition for art donations among institutions</p> <p>Limited resources for donor relations and engagement opportunities</p>	<p>Cost pressures – Government appropriations for the acquisition of art are unlikely to increase while the price of art rises</p> <p>Art is increasingly unaffordable and therefore inaccessible</p>



**ENGAGEMENT AND APPRECIATION OF ART**

**Expected Outcome in 5 years**

The Gallery became widely accessible in Canada and played a key innovative role in promoting the importance of the visual arts.

PAA	Outreach	
<b>Key Results</b>	Canadians in all regions of the country had access to the NGC collection through meaningful programs and installations, and innovative technology-based tools.	The Gallery is a recognized leader in promoting the importance of the visual arts in Canadian society – “art matters”.
<b>Strategies</b>	<p>Develop (in 2012/13) and implement (by 2016/17) a Social Media Plan to optimize the social media networks</p> <p>Increase the number of works of art accessible online</p> <p>Offer a rich menu of educational initiatives online to support informal learning around the collection and exhibitions</p> <p>Maintain current level of presence through travelling exhibitions program and NGC@ initiative</p>	<p>Determine through web analytics a profile of NGC visitors to target new audiences (in 2012/13)</p> <p>Develop special programming to effectively increase interest in visual arts of visitors on-site and online</p> <p>Partner with media, other institutions and visual arts community stakeholders to increase awareness of the importance of visual arts</p>
<b>Performance Measures &amp; Targets</b>	<p>Levels of engagement through social media: Number of <i>Facebook</i>, <i>Twitter</i> and <i>YouTube</i> referrals to the NGC website:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is 9,000</li> <li>• Cumulative target to reach by 2016/17 is 50,000</li> </ul> <p>Number of visits to NGC website:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is 8,000,000</li> <li>• Cumulative target to reach by 2016/17 is 45,000,000</li> </ul> <p>Percentage of works of art from the NGC collection posted on NGC website:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is 55%</li> <li>• Target to reach by 2016/17 is 75%</li> </ul> <p>Number of new educational initiatives posted online:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is 3</li> <li>• Cumulative target to reach by 2016/17 is 15</li> </ul> <p>Number of bookings through travelling exhibitions program:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is 28</li> <li>• Cumulative target to reach by 2016/17 is 140</li> </ul>	<p>Profiles of NGC online visitors are determined and target audiences are identified by March 31, 2013</p> <p>Number of special programming initiatives on-site and online, aiming to increase audiences and create interest in visual arts:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is 2</li> <li>• Cumulative target to reach by 2016/17 is 10</li> </ul> <p>Number of unique partnerships created with media, institutions and other visual arts community stakeholders (i.e., other museums, universities, agencies, artists, etc.) to promote that “art matters”:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is 3</li> <li>• Cumulative target to reach by 2016/17 is 15</li> </ul> <p>Attendance levels in Ottawa, NGC@ venues, travelling exhibitions and special partnership locations:</p> <ul style="list-style-type: none"> <li>• Combined attendance target for 2012/13: 625,000 visitors</li> <li>• Cumulative target to reach by 2016/17 is 2,745,000 visitors</li> </ul>
<b>Risks</b>	<p>Limitations due to restrictive copyright laws</p> <p>Rising insurance and shipping costs create challenges to the Gallery’s ability to mount and tour exhibitions</p> <p>Limitations from increasingly restrictive security and shipping regulations</p>	<p>Finding optimal balance in programming to maintain existing audience levels while attracting new audiences</p> <p>Competing priorities with limited resources</p>

**DIVERSITY**

**Expected Outcome in 5 years**

The Gallery responded to the changing face of Canada by adapting its programming and promotion, and by implementing a comprehensive employment equity plan.

PAA	Outreach	Internal Services										
<b>Key Results</b>	The Gallery targeted and reached diverse audiences.	The Gallery's workplace was representative of the diversity in Canadian society.										
<b>Strategies</b>	<p>Reinstate the Gallery's Diversity Working Group and establish a cross-divisional Evaluation Working Group to develop an internal common understanding of the Gallery's real and potential audiences (in 2012/13)</p> <p>Develop and implement tools to conduct visitor research and evaluation (by 2016/17)</p> <p>Continue to develop and implement initiatives aimed at fostering the high-quality exhibition and education programming/projects that appeal to culturally-, ethnically- and age-diverse audiences.</p>	<p>Develop an action plan to meet the requirements identified in the Canadian Human Rights Commission (CHRC) Employment Equity Legislation</p> <p>Promote career opportunities among diverse Canadian populations (career fairs)</p> <p>Utilize social networking channels to attract candidates from diverse backgrounds</p>										
<b>Performance Measures &amp; Targets</b>	<p>Diversity Working Group and a cross-divisional Evaluation Working Group are established by March 31, 2013</p> <p>Range of tools for visitor research and evaluation is in use by 2016/17</p> <p>Range of diverse and balanced exhibition-related programming is implemented in Ottawa, travelling exhibitions, satellite and special partnership locations</p> <p>Number of diversity-related education initiatives and participants in them</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is 2</li> <li>• Cumulative target to reach by 2016/17 is 10</li> </ul>	<p>Increase in diverse workforce represented in at least one of four designated groups</p> <p>Closing the representation gaps in the Gallery's employment equity plan</p> <p>Increased and tracked the number of candidates for job vacancies</p> <p>Targets to reach by 2013/14 are:</p> <table border="1" data-bbox="791 1183 1198 1346"> <thead> <tr> <th data-bbox="791 1183 1075 1234">Four Designated Groups</th> <th data-bbox="1085 1183 1198 1234">Targeted % of NGC Staff</th> </tr> </thead> <tbody> <tr> <td data-bbox="791 1243 1075 1271">Women</td> <td data-bbox="1085 1243 1198 1271">59.4%</td> </tr> <tr> <td data-bbox="791 1271 1075 1300">Aboriginal People</td> <td data-bbox="1085 1271 1198 1300">2.7%</td> </tr> <tr> <td data-bbox="791 1300 1075 1328">Visible Minorities</td> <td data-bbox="1085 1300 1198 1328">14.1%</td> </tr> <tr> <td data-bbox="791 1328 1075 1346">Persons with Disabilities</td> <td data-bbox="1085 1328 1198 1346">4.8%</td> </tr> </tbody> </table>	Four Designated Groups	Targeted % of NGC Staff	Women	59.4%	Aboriginal People	2.7%	Visible Minorities	14.1%	Persons with Disabilities	4.8%
Four Designated Groups	Targeted % of NGC Staff											
Women	59.4%											
Aboriginal People	2.7%											
Visible Minorities	14.1%											
Persons with Disabilities	4.8%											
<b>Risks</b>	<p>Growing competition for limited leisure time and money</p> <p>Risk of irrelevance if the Gallery's exhibition and educational programming does not resonate with Canada's increasingly diverse population</p>	<p>Resistance to self-identification by diverse population</p> <p>Lack of funding for new hires</p>										

**INFRASTRUCTURE**

**Expected Outcome in 5 years**

- The Gallery increased space quality and efficiency and enhanced the visitor experience.
- The Gallery managed information as a strategic resource supported by enterprise-wide, integrated processes and enabling technologies.

PAA	Outreach	Internal Services
<b>Key Results</b>	Use of existing space was optimized, facilities were building code-compliant and the visitor experience was enhanced in relation to accommodations.	Appropriate information management (IM) architecture was implemented.
<b>Strategies</b>	<p>Review space needs of all internal departments through their Senior Management representative and develop an integrated space reallocation plan for Senior Management Committee (SMC) approval</p> <p>Identify and address building code deficiencies on a corporate risk-basis</p> <p>Develop and implement visitor survey content that focuses on the accommodation experience</p>	<p>Implement four foundational pieces of the IM strategic plan (while incorporating green strategies):</p> <ul style="list-style-type: none"> <li>• IM Policy</li> <li>• IM Awareness</li> <li>• Retention and Disposition</li> <li>• Vital Records</li> </ul> <p>Implement IT systems and software, as required, to enable the management of the Gallery's information resources</p>
<b>Performance Measures &amp; Targets</b>	<p>Space reallocation plan was implemented according to corporate priorities and available resources</p> <p>Entire facilities were reviewed for building code compliance and deficiencies were identified and addressed</p> <p>Survey results showed minimum 70% of respondents satisfied with the public facilities supporting positive visitor experience</p> <p>Targets for 2012/13 are:</p> <ul style="list-style-type: none"> <li>• Space reallocation plan completed and approved by SMC including implementation timeline</li> <li>• 50% of buildings reviewed for code compliance and deficiencies identified</li> <li>• Survey content developed and implemented within standard visitor survey</li> </ul> <p>Targets to reach by 2016/17:</p> <ul style="list-style-type: none"> <li>• All physical changes implemented according to space reallocation plan and available resources</li> <li>• Entire building reviewed for code compliance</li> <li>• Survey results showed 75% of respondents satisfied with positive visitor experience in relation to accommodation</li> </ul>	<p>Targets for 2012/13 are:</p> <ul style="list-style-type: none"> <li>• The implementation plan to operationalize the content of the IM foundational pieces was created in 2012/13</li> <li>• Three pilot projects / proofs of concept using SharePoint as the enabling technology were developed and implemented in 2012/13</li> </ul> <p>Targets to reach by 2016/17:</p> <ul style="list-style-type: none"> <li>• 100% of electronic documents managed in a central repository in accordance with the relevant IM policies</li> <li>• Team site and collaborative working technologies were in common use and available to 100% Gallery staff</li> </ul>
<b>Risks</b>	<p>Unexpected capital expenses related to the aging building</p> <p>Lack of sustainable capital funding to address life cycle issues of building systems and equipment</p> <p>Rising costs of utilities, maintenance, and repairs</p>	Lack of human and financial resources to implement and sustain the initiative

**FUNDING****Expected Outcome in 5 years**

The Gallery maximized its contributed and self-generated revenues to equal and stabilize at \$9.85M annually.

<b>PAA</b>	<b>Internal Services</b>	
<b>Key Results</b>	Sponsorship and donations grew incrementally (as compared to the results of the previous fiscal year)	Self-generated revenues stabilized at \$7M per fiscal year.
<b>Strategies</b>	<p>Establish a priority list of institutional funding objectives for the planning period (by March 31, 2013)</p> <p>Develop (in 2013/14), and implement (by 2016/17) a strategy with a five year focus and annual targets for a sponsorship program</p> <p>Develop (in 2012/13) and implement (by 2016/17) a strategy for naming spaces, including identifying spaces to be named, and establishing a naming policy and procedures</p>	<p>Study options for improving and harmonizing commercial activities at the Gallery, with a focus on making a profit that could be used to fund core programs and services of the Gallery.</p> <p>Where practical, recommendations resulting from the study are implemented.</p>
<b>Performance Measures &amp; Targets</b>	<p>Increase in contributed revenue and sponsorship levels compared to the results of the previous fiscal year:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is \$1.6M in sponsorships and donations;</li> <li>• Target to reach by 2016/17 is \$2.75M.</li> </ul>	<p>Established targets for self-generated revenues are met:</p> <ul style="list-style-type: none"> <li>• Target for 2012/13 is \$9.6M*</li> <li>• Target for 2016/17 is \$7.1M</li> </ul> <p>*The target for 2012/13 exceeds the 2016/17 objective in recognition of the anticipated success of the <i>Van Gogh</i> summer exhibition.</p>
<b>Risks</b>	<p>Decreased interest and involvement of private sector in corporate sponsorship of arts and culture initiatives</p> <p>Increased competition for private donors' funds</p>	<p>Fluctuating economy</p> <p>Low levels of tourism and consequent decrease in attendance</p> <p>Price sensitivity among Canadians for discretionary spending</p>

## 6. FINANCIAL STATEMENTS

### **PUBLIC SECTOR ACCOUNTING STANDARDS (PSAS)**

The Public Sector Accounting Board (PSAB) defined three classification standards for all government organizations, including Crown corporations:

- Government business enterprises (GBE);
- Government not-for-profit organization (GNPO); and
- Other government organizations (OGO).

To determine which of the three classification standards best applies to the Gallery, management analyzed the classification criteria presented in the Public Sector Accounting (PSA) Handbook and concluded that the National Gallery of Canada meets the definition of a GNPO. The Office of the Auditor General notified the Gallery in 2011 that it was in agreement with the Gallery's conclusion.

The financial statements accompanying this Corporate Plan Summary have been prepared in accordance with the Public Sector Accounting Standards (Public Section 4200 series of standards plus the PSA Handbook) that were in effect for the year ending March 31, 2012.

### **Key Assumptions in Corporation's Forecast**

Parliamentary appropriations include only amounts approved as of November 25, 2011. Revenue projections are presented in a conservative manner based on the planned exhibitions for the respective years and also reflect the possible negative impacts associated with undertaking major capital projects.

The expenditures are forecasted by activity based on historical expenditure patterns and based on the Gallery's commitment to balance its budget for each year of the planning period.

### **Summary of Planned Major Capital Expenditures**

The Sussex Drive facility is in the midst of a significant capital infrastructure renewal program. The Gallery has developed a capital action plan to address the most urgent health and safety, and program integrity issues. Implementation of the plan commenced in April 2008 and is expected to carry through to 2014/15.

The following major capital projects are planned for 2012/13:

- Rehabilitation of the front driveway and curbs;
- Upgrading freight elevator E7; and
- Engaging professional services for the Great Hall window and roof replacement project.

**STATEMENT OF FINANCIAL POSITION**

as at March 31

(in thousands of dollars)	10-11 Actual	11-12 Forecast	12-13 Planned	13-14 Planned	14-15 Planned	15-16 Planned	16-17 Planned
<b>Assets</b>							
Current:							
Cash and investments	\$ 9,167	\$ 9,524	\$ 9,449	\$ 9,374	\$ 9,299	\$ 9,224	\$ 9,149
Restricted cash and cash equivalents	10,841	12,114	13,488	1,247	1,247	1,247	1,247
Accounts receivable	1,313	1,100	1,125	1,150	1,175	1,200	1,225
Inventory	526	825	850	875	900	925	950
Prepaid expenses	1,237	1,418	1,443	1,468	1,493	1,518	1,543
	23,084	24,981	26,355	14,114	14,114	14,114	14,114
Collection	1	1	1	1	1	1	1
Capital assets	91,350	88,277	85,204	92,297	86,399	80,501	74,603
	\$ 114,435	\$ 113,259	\$ 111,560	\$ 106,412	\$ 100,514	\$ 94,616	\$ 88,718
<b>LIABILITIES AND NET ASSETS</b>							
<b>Liabilities</b>							
Current liabilities:							
Accounts payable and accrued liabilities	5,956	6,300	6,350	6,400	6,450	6,500	6,550
Deferred contributions for the purchase of objects for the Collection	1,607	1,000	0	0	0	0	0
Deferred contributions for the purchase of capital assets	7,187	9,867	12,241	0	0	0	0
Other deferred contributions	1,931	1,131	1,131	1,131	1,131	1,131	1,131
	16,681	18,298	19,722	7,531	7,581	7,631	7,681
Employee future benefits	2,586	2,536	2,486	2,436	2,386	2,336	2,286
Deferred contributions for the amortization of capital assets	90,727	87,655	84,582	91,675	85,777	79,879	73,981
	109,994	108,489	106,790	101,642	95,744	89,846	83,948
<b>Net Assets</b>							
Unrestricted	3,703	4,032	4,032	4,032	4,032	4,032	4,032
Investment in Land	622	622	622	622	622	622	622
Permanently endowed	116	116	116	116	116	116	116
Total net assets	4,441	4,770	4,770	4,770	4,770	4,770	4,770
	\$ 114,435	\$ 113,259	\$ 111,560	\$ 106,412	\$ 100,514	\$ 94,616	\$ 88,718

**STATEMENT OF OPERATIONS**

For the year ended March 31

(in thousands of dollars)	10-11 Actual	11-12 Forecast	12-13 Planned	13-14 Planned	14-15 Planned	15-16 Planned	16-17 Planned
Parliamentary appropriations							
For operating and capital expenditures	\$ 43,102	\$ 41,052	\$ 40,206	\$ 35,426	\$ 35,426	\$ 35,426	\$ 35,426
Appropriations deferred for the purchase of capital assets	(5,898)	(5,180)	(4,874)	(1,000)	(1,000)	(1,000)	(1,000)
Amortization of deferred funding for capital assets	5,573	5,573	5,573	6,148	6,898	6,898	6,898
	42,777	41,445	40,905	40,574	41,324	41,324	41,324
For the purchase of objects for the collection	8,000	8,000	8,000	8,000	8,000	8,000	8,000
Appropriations recognized from prior periods	2,224	1,607	1,000	0	0	0	0
Appropriations deferred to future periods	(1,607)	(1,000)	0	0	0	0	0
	8,617	8,607	9,000	8,000	8,000	8,000	8,000
Total Parliamentary appropriations	51,394	50,052	49,905	48,574	49,324	49,324	49,324
Operating revenue and contributions	7,869	8,726	11,213	7,334	7,804	8,656	9,850
	59,263	58,778	61,118	55,908	57,128	57,980	59,174
Expenses by activity							
Collection							
Operations	7,226	7,193	7,516	6,918	7,021	7,142	7,311
Art acquisitions	8,368	7,807	8,200	7,200	7,200	7,200	7,200
Total Collections	15,594	15,000	15,716	14,118	14,221	14,342	14,511
Outreach	14,086	14,022	15,052	13,486	13,686	13,922	14,252
Accommodation	18,740	18,655	18,693	17,943	18,707	19,021	19,461
Administration	10,822	10,772	11,657	10,361	10,514	10,695	10,950
Total expenses	59,242	58,449	61,118	55,908	57,128	57,980	59,174
Excess of revenue over expenses for the period	\$ 21	\$ 329	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0

**STATEMENT OF CASH FLOWS**

For the year ended March 31

(in thousands of dollars)	10–11 Actual	11–12 Forecast	12–13 Planned	13–14 Planned	14–15 Planned	15–16 Planned	16–17 Planned
<b>Operating activities</b>							
Cash received from clients	\$ 7,266	\$ 6,783	\$ 9,963	\$ 6,009	\$ 6,359	\$ 6,981	\$ 7,900
Parliamentary appropriations received	45,110	43,872	43,332	42,426	42,426	42,426	42,426
Cash paid to employees and suppliers	(53,049)	(53,648)	(55,620)	(49,835)	(50,305)	(51,157)	(52,351)
Interest received	234	300	250	175	100	100	100
Total cash flow in operations	(439)	(2,693)	(2,075)	(1,225)	(1,420)	(1,650)	(1,925)
<b>Capital activities</b>							
Acquisition of capital assets	(5,933)	(2,500)	(2,500)	(13,241)	(1,000)	(1,000)	(1,000)
Total cash flow from capital activities	(5,933)	(2,500)	(2,500)	(13,241)	(1,000)	(1,000)	(1,000)
<b>Investing activities</b>							
Increase in restricted cash and cash equivalents	(234)	(1,273)	(1,374)	12,241	0	0	0
Total cash flow from investing activities	(234)	(1,273)	(1,374)	12,241	0	0	0
<b>Financing activities</b>							
Funding for the acquisition of capital assets	5,898	5,180	4,874	1,000	1,000	1,000	1,000
Restricted contributions and related investment income	1,580	1,643	1,000	1,150	1,345	1,575	1,850
Total cash flows from financing activities	7,478	6,823	5,874	2,150	2,345	2,575	2,850
Total cash flow	872	357	(75)	(75)	(75)	(75)	(75)
Cash, beginning of the year	8,295	9,167	9,524	9,449	9,374	9,299	9,224
Cash, end of the year	\$ 9,167	\$ 9,524	\$ 9,449	\$ 9,374	\$ 9,299	\$ 9,224	\$ 9,149



**SCHEDULE OF OPERATING AND CONTRIBUTION REVENUE**

For the year ended March 31

(in thousands of dollars)	10-11 Actual	11-12 Forecast	12-13 Planned	13-14 Planned	14-15 Planned	15-16 Planned	16-17 Planned
<b>Operating revenue</b>							
Bookstore and publishing	\$ 1,860	\$ 2,318	\$ 2,895	\$ 2,100	\$ 2,100	\$ 2,200	\$ 2,500
Admissions	1,303	1,511	3,550	920	1,140	1,235	1,450
Parking	836	863	918	794	864	884	934
Interest	234	300	250	175	100	100	100
Sponsorship	456	450	600	750	600	750	900
Traveling exhibitions	118	161	200	205	215	215	215
Rental of public spaces	854	575	700	350	500	700	850
Art loans-recovery of expenses	169	125	150	150	150	150	150
Memberships	456	425	450	475	500	525	550
Audio guides	67	160	280	50	75	105	130
Food services	54	70	80	85	85	85	85
Educational services	96	85	100	100	100	100	100
Other	10	40	40	30	30	32	36
	6,513	7,083	10,213	6,184	6,459	7,081	8,000
<b>Contributions</b>							
From National Gallery of Canada Foundation	622	500	600	700	800	900	1,000
From others	734	1,143	400	450	545	675	850
	1,356	1,643	1,000	1,150	1,345	1,575	1,850
	\$ 7,869	\$ 8,726	\$ 11,213	\$ 7,334	\$ 7,804	\$ 8,656	\$ 9,850

**CAPITAL BUDGET**

as at March 31

(in thousands of dollars)	10-11 Actual	11-12 Forecast	12-13 Planned	13-14 Planned	14-15 Planned	15-16 Planned	16-17 Planned
Deferred appropriations for the purchase of capital assets at beginning of year	\$ 7,222	\$ 7,187	\$ 9,867	\$ 12,241	\$ 0	\$ 0	\$ 0
Parliamentary appropriations	5,898	5,180	4,874	1,000	1,000	1,000	1,000
Total Available	13,120	12,367	14,741	13,241	1,000	1,000	1,000
Acquisition of capital assets	5,933	2,500	2,500	13,241	1,000	1,000	1,000
Deferred appropriations for the purchase of capital assets at end of year	\$ 7,187	\$ 9,867	\$ 12,241	\$ 0	\$ 0	\$ 0	\$ 0
<b>Capital assets</b>							
Net book value at beginning of year	\$ 90,990	\$ 91,350	\$ 88,277	\$ 85,204	\$ 92,297	\$ 86,399	\$ 80,501
Capital additions	5,933	2,500	2,500	13,241	1,000	1,000	1,000
	96,923	93,850	90,777	98,445	93,297	87,399	81,501
Less amortization:							
Amortization of building	3,898	3,898	3,898	3,898	3,898	3,898	3,898
Amortization other	1,675	1,675	1,675	2,250	3,000	3,000	3,000
	5,573	5,573	5,573	6,148	6,898	6,898	6,898
Net book value at end of year	\$ 91,350	\$ 88,277	\$ 85,204	\$ 92,297	\$ 86,399	\$ 80,501	\$ 74,603