



# **NATIONAL GALLERY OF CANADA**

**SUMMARY OF THE CORPORATE PLAN  
FOR 2011-12 TO 2015-16 AND  
OPERATING AND CAPITAL BUDGETS  
FOR 2011-12**

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SUMMARY OF THE CORPORATE PLAN  
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\*All references to the National Gallery of Canada include the Gallery's affiliate museum, the Canadian Museum of Contemporary Photography

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**1. OVERVIEW OF MANDATE AND EXPECTED OUTCOMES  
FOR 2011–12 TO 2015–16****LEGISLATED MANDATE**

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.

**STRATEGIC OUTCOME**

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.

**PROGRAM ACTIVITIES**

	<b>Collection</b>	<b>Outreach</b>	<b>Accommodation</b>	<b>Internal Services</b>
<b>Sub-Activities</b>	Acquisitions Research Preservation	Exhibitions Education Communications	Building Operations Capital Expenditures	Governance Administration Revenue Generation
<b>Expected Outcomes</b>	Strong national collection representing Canadian and international visual arts culture 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.

Key results for the strategic priorities and ongoing activities can be found in Section 6, Strategic Priorities for the Planning Period.

## 2. MISSION, VISION AND VALUES

### 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 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 will be a truly national institution that provides Canadians with a sense of identity and pride in Canada's rich visual arts heritage by making 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

### 3.1 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 and, through successive acts of Parliament, has continued its stewardship. 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 affiliate status of the CMCP.

Throughout its history, the National Gallery has benefited from a succession of benefactors who have contributed important works of art. It has also benefited from a series of Chairpersons and Directors whose stewardship, vision, and leadership have ensured the Gallery's reputation as an international visual arts museum that holds its art collection in trust for all Canadians.

### 3.2 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 member of the Canadian Heritage Portfolio, it 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*. It also complies with the *Federal Accountability Act*, *Access to Information Act*, *Privacy Act*, *Official Languages Act and Regulations*, and the *Canada Labour Code*.

### 3.3 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 Board's eleven members represent most regions of Canada and are appointed by the Governor-in-Council on the advice of the Minister of Canadian Heritage and Official Languages.

The Board provides strategic direction and oversight to the Gallery with the assistance of six committees: Executive, Acquisitions, Audit and Finance, Governance and Nominating, Human Resources, and Programmes & Advancement.



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 Board holds Management accountable for the Gallery's performance, long-term viability, and achievement of its objectives.

### 3.4 THE COLLECTION

Built by purchase and gift since the 1880s, the national collection consists of some 37,800 works of art, including the comprehensive and important Canadian art collection, which ranges from 18th century religious art to works by today's prominent and emerging artists from all regions of the country, including its First Nations, Métis and Inuit people.

The Gallery also has an important collection of Western European and American art dating back to the 14th century, as well as a prestigious collection of prints, drawings, and photographs of historical and contemporary significance that help situate Canadian art in its broader context.

The CMCP collection – comprising over 17,525 photographs and some 144,000 negatives and transparencies – focuses on Canadian contemporary photography, both as an art form and as social documentation.

The Gallery's Library and Archives houses the country's largest collection of research material on visual arts history: it is widely used by scholars and the public.

The collections have immeasurable historical, cultural and monetary value. They preserve our heritage and are the source for research, exhibitions and loans in Canada and abroad.

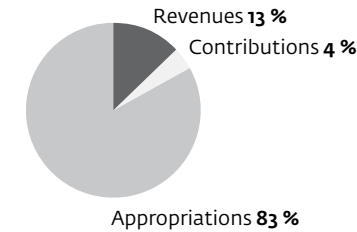
### 3.5 THE FACILITIES

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 (NCR). 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 holdings also include the Canada Pavilion in Venice, Italy, which is used for Canada's representation at the Venice Biennale – a world-renowned contemporary art event.

### 3.6 FINANCIAL RESOURCES

The Gallery receives annual appropriations from the Government of Canada, which it supplements through revenue-generating activities. For the 2011–12 fiscal year, parliamentary appropriations will total \$48.6 million, including \$8 million for the acquisition of art and other costs attributable to this activity, as well as \$5.2 million for capital projects. In addition, the Gallery anticipates self-generated revenues and contributions of \$8.7M.

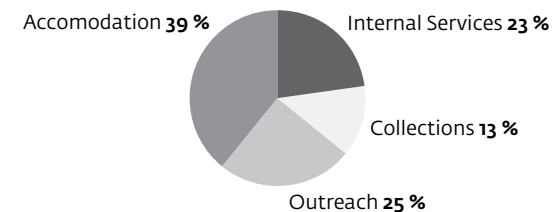
#### Resource Base for Operations and Art Acquisitions, 2011–12



One of the Gallery's ongoing priorities is to increase long-term philanthropic support for its Collection and Outreach programs through the Annual Giving Program and the NGC Foundation, a not-for-profit registered charity dedicated to achieving sustained private financial support for the Gallery. During the past year, the Foundation was re-aligned and is now focused on providing leadership with regard to Major Gifts, Endowments, Planned Giving, and the recently launched Distinguished Patrons initiative.

The Gallery's fixed costs for its facilities, amortization, payments in lieu of taxes and security consume a high percentage of its useable resources (39% of the operating budget). These non-discretionary fixed costs are not indexed against inflation and are expected to escalate. After removing accommodation costs and the cost of internal services (including costs to generate revenue), 38% of the operating budget remains for the Gallery's core activities related to the Collection (13 %) and Outreach (25 %).

#### Expenses by Activity, 2011–12, Excluding Art Purchases



### 3.7 MAIN PROGRAMS AND ACTIVITIES

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.

#### Main Programs and Activities – The Collection

The Gallery's collection is core to its mandate. The Collection activity comprises three sub-activities: Acquisitions, Research, and Preservation.

##### **Acquisitions**

Over the past 130 years, the Gallery has used its extensive curatorial expertise to invest in Canada's national and international visual arts heritage. The national collection, whose works of art are now irreplaceable, makes a priceless contribution to preserving and raising awareness of the country's patrimony.

All acquisitions serve to strengthen and address gaps in the collection: each acquisition is made in accordance with the Gallery's Acquisition Policy, which requires that all acquisition proposals be justified through in-depth research to establish authenticity, verify provenance, and determine quality, historical importance, and relevance to the Gallery's mandate. The Gallery's acquisition fund of \$8 million 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.

Canadian and international fine arts museums regularly approach the Gallery for loans from its collection, which attests to the outstanding quality of the acquisitions.

##### **Research**

To realize its mandate, the Gallery researches individual works of art and the cultural, historical, and theoretical context in which they were created, and the best ways to present and interpret them 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.

Internationally renowned for its excellence and special expertise in technical art history research, the Gallery has created the position of Director, Conservation and Technical Research to heighten its focus on conservation and technical art history, thus enhancing its standing as a vibrant and prominent art museum with donors, private collectors and art institutions internationally.

The curators at the Gallery, as well as in other museums across Canada and abroad, depend on the Library and Archives as the pre-eminent centre for the study of visual arts history in Canada. The Gallery's important fellowship program provides opportunities for contributions to the advancement of art history to Canadian and foreign scholars alike.

##### **Preservation**

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

#### Main Programs and Activities – Outreach

Comprising the three sub-activities, Exhibitions, Education, and Communications, the Outreach Program directly results from the Gallery's mandate to further Canadians' knowledge, understanding, and enjoyment of the visual arts. Among other activities, the Gallery achieves this goal through the presentation of exhibitions in Ottawa and abroad, and through partnerships on exhibitions and research with national and international museums. The Gallery's extensive national and international travelling exhibitions program, its onsite and online educational programming, its publications, and its website are all vehicles used to further knowledge of Canada's rich visual arts culture.

##### **Exhibitions**

The most visible means to showcase the national collection are exhibitions and installations, accompanied by original research and publications, lectures, symposia, and related educational activities. The Gallery's annual exhibitions program includes 8 to 12 featured exhibitions at the Gallery's main site in Ottawa and 20 to 25 exhibitions at museums across Canada and internationally.

Organizing travelling exhibitions since 1919, the Gallery has the largest program of its kind in the world and the On Tour Travelling Exhibitions Program is vital to the delivery of the Gallery's national mandate. Established in 2008, the Distinguished Patrons of the National Gallery of Canada Foundation On Tour Endowment supports this flagship program. Canadian art museums and galleries book some 90% of the exhibitions in the On Tour Program, and the Gallery accepts foreign bookings where appropriate (e.g., when seeking international exposure for Canadian art, participating in federal initiatives to promote Canadian culture abroad and / or when interested in developing significant partnerships in the art museum community).

The Gallery also supports important exhibition projects developed by other Canadian art museums and curators, primarily by presenting these projects at the Ottawa facility and / or by including them in the travelling exhibitions program.

**Education**

Appealing to different 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: school tours and instructional resources for teachers; family and youth programs; adapted tours for people with disabilities; talks, lectures and symposia for adults; and informal interpretation and music in the galleries. Many of these programmatic offerings are developed into online resources and made available on the Gallery's website.

To assist teachers in integrating art into the classroom curriculum and to address Canada's cultural diversity, the Gallery creates online resources such as videos on key art techniques, and lesson plans such as *People of African Descent*, *Inuit Art* and *Aboriginal Voices in Canadian Contemporary Art*.

Available in five languages – English, French, Mandarin, German and Spanish – the Gallery's adult audioguides address the needs of an increasingly diverse audience. In 2011, the Director's audioguide will be added along with a new children's audioguide to enhance the museum experience for young visitors. The special exhibitions audioguides for adults and, when appropriate, for children (during the summer) include verbal description stops for the visually impaired.

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

**Main Programs and Activities – Accommodation**

Committed to the long-term sustainability of its landmark building, the Gallery provides 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. Accommodation encompasses Building Operations (including Security) and Capital Expenditures.

**Building Operations**

The Gallery places high priority on protecting its collection and ensuring the secure, efficient, and cost-effective operation of the Sussex Drive property and the associated facilities. The Gallery strives to operate its facilities in an environmentally sustainable manner within strict operating ranges in order 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 suitable for the preservation and exhibition of the expanding national collection.

**Main Programs and Activities – Internal Services**

The Gallery is committed to and follows the principles of sound management and governance articulated in the *Financial Administration Act* and the *Federal Accountability Act*. It manages the public and private funds invested in it in a transparent and accountable manner and strives to optimize its contribution to Canadian society. Internal Services include three sub-activities, Governance, Administration and Revenue Generation.

**Governance**

The National Gallery of Canada is committed to fulfilling its mandate in a way that reflects best practices, clear accountability, and cost effectiveness. The Governance sub-activity supports Gallery Management and its Board of Trustees in their efforts 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 Gallery is committed to the sound and rigorous stewardship of its resources, which it accomplishes through an effective financial management regime and a shared set of values and ethics. It currently employs approximately 240 full-time equivalents, 81% of whom are unionized. Through its human resources management practices, the Gallery works to develop effective recruitment, retention, and staff development strategies and to maintain a positive labour-relations climate.

**Revenue Generation**

The Gallery supports the realization of its mandate by supplementing the funding received by parliamentary appropriations with revenue generated from its commercial activities, donations, memberships and sponsorships. To strengthen this revenue generation capacity, the Gallery has re-aligned its resources and simplified its operations. Management continuously reviews the pricing and delivery of Gallery services to optimize revenue opportunities whenever possible.

**3.8 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 Gallery. Through its strong relationships with donors across Canada and abroad, the Foundation has raised almost \$30 million in philanthropic gifts since its inception in 1997: nearly \$14 million has been dedicated for endowment purposes.

Since its realignment last year, the Foundation focuses on providing leadership on Major Gifts, Endowments, Planned Giving, and the recently launched Distinguished Patrons initiative. The Foundation and the Gallery have negotiated and signed a new Memorandum of Understanding that sets out how they are to work together in the future.

## 4. ASSESSMENT OF RESULTS SINCE THE PREVIOUSLY APPROVED CORPORATE PLAN

In its previous Corporate Plan (2010–11 to 2014–15), the Gallery identified four strategic priorities:

- **Funding**
- **Diversity**
- **Access and Outreach**
- **Infrastructure**

The following highlights actions taken by the Gallery in 2010–11 to achieve these priorities.

### Funding

The Gallery sturdily met the challenging budgetary and financial pressures of fiscal year 2010–11. Despite various external factors including a slower-than-anticipated recovery from the economic downturn, which contributed to a lowering of attendance figures, the Gallery was able to maintain its revenue generation at 14 % of its annual budget.

In April 2010, the Government's announcement of two million dollars in supplementary funding for the Gallery was a welcome relief in addressing the institution's financial pressures. The Gallery was thus able to re-establish its winter exhibition for 2010–11 and invest significantly in the redesign of the [www.gallery.ca](http://www.gallery.ca) website to better reach and serve its online audiences.

The Gallery also continued reviewing its service delivery to achieve a balanced budget. In March 2010, it announced a major reorganization, including the creation of the new division of Institutional Advancement to better align its revenue-generating activities. Innovative strategies were rapidly instituted, such as the Contemporary Art Circle and the upcoming Young Professionals' Circle; new markets were sought, such as the diplomatic community and government agencies.

### Diversity

The Gallery focused on the relevance of its collections, exhibitions, programs and partnerships for an increasingly diverse Canadian population, as exemplified by the nature and scope of some of its activities:

- The *Pop Life: Art in a Material World* exhibition successfully appealed to younger audiences.
- The *Carl Beam* exhibition and the permanent collection displays in the Inuit Galleries, as well as the *Art of this Land* project presented a diverse range of work by Indigenous artists.
- Organized by the NGC in partnership with the National Museum and the National Museum Institute in New Delhi, *Sanaugavut: Inuit Art from the Canadian Arctic* showcased masterpieces from the Gallery's collection of Inuit Art at the National Museum in India.
- The acquisition of *Untitled after Bruno Taut* by Korean artist Lee Bul, demonstrated the Gallery's mindfulness of the globalization of contemporary art and the increasing diversity of Canadian society.
- The Gallery's involvement in the 54th International Venice Biennale, the most prestigious contemporary art exhibition in the world and the only one to which Canada sends official representation. Artist Steven Shearer is representing Canada in 2011.

The Gallery's presence and visibility were enhanced through strategic partnerships and collaborations with other institutions. Among the most significant were:

- *Wanda Koop* exhibition co-organized by the National Gallery of Canada and the Winnipeg Art Gallery;
- Programming in conjunction with the National Arts Centre's bi-annual festival (Prairie Scene) featuring the *Wanda Koop* exhibition;
- After its presentation at the NGC, an extensive tour of the *Carl Beam* exhibition was launched, including venues in British Columbia, Winnipeg, New York, Saskatoon, and Thunder Bay;
- The annual presentation of an exhibition featuring laureates of the Governor General's Awards in Visual and Media Arts.

The Gallery reached local and national music and art lovers through "The Gallery Project," a partnership with the CBC and *Music and Beyond*.

Early in 2011, the Gallery launched a national art contest for youth – *So You Want to Be an Artist* – that featured a website with strong social media presence. It also collaborated with the Canadian Heritage Interpretation Network (CHIN) and other national museums on *Canada's Got Treasures!*, an online treasure hunt for youth. *Artissimo*, the Gallery's popular family program, continued to inspire children and adults.

In addition, the Gallery expanded and used new media platforms (Facebook, Twitter, and YouTube) extensively, and offered a new mobile version of its websites to engage new and younger audiences.



Diversity also translated into the Gallery's desire to create a workforce representative of Canada's diverse society. In 2010–11, the Gallery took concrete steps to address this goal. Consistent with its Human Resources Plan, the Gallery conducted an employee self-identification survey, which facilitated the development of an Employment Equity Plan to address under-representation.

### Access and Outreach

Between April 2010 and March 2011, the Gallery continued to offer popular, high-quality programming both in the NCR and across the country. In addition to the major exhibitions presented in Ottawa, such as *Pop Life*, *Moshe Sadfie*, *Carl Beam*, *Wanda Koop* and the Canadian Biennial: *It is What it is*, the Gallery organized sixteen travelling exhibitions across Canada. Sixteen museums in seven provinces benefitted from the renowned On Tour Program. These NGC exhibitions support cultural tourism, and have significant economic impact for the host venues and their local economies.

To bring the best works of art to Canadians across the country, the NGC has successfully launched the first two of a limited number of new satellite programs in Canada:

- In Edmonton, the *National Gallery of Canada at the Art Gallery of Alberta (AGA)* program presented *Goya: The Disasters of War and Los Caprichos*, and *M.C. Escher: The Mathemagician*.
- In Toronto, the three-year co-organized and co-presented program, *The National Gallery of Canada at the Museum of Contemporary Canadian Art (MOCCA)* presented *Adams, Demand, Farme*, and *Luis Jacob*, two NGC exhibitions on view in MOCCA's newly-renovated project space.

The Gallery's loans program ensures that all regions of Canada have greater access to the national collection. For example, loans from the collection were in demand throughout Canada, from the Musée d'art de Joliette, Quebec, to the Confederation Centre Art Gallery and Museum, Prince Edward Island. The Gallery also partnered with the Musée d'art de Joliette to present and tour *Gabor Szilasi: The Eloquence of the Everyday*, and produced the exhibition catalogue. Other NGC touring exhibitions were on view at Saint Mary's University Art Gallery, Nova Scotia, Nanaimo District Museum, British Columbia, and the Buhler Gallery, Saint Boniface, Manitoba.

The education and outreach programs were completely re-aligned in 2010–11 to allow the Gallery to serve a broader audience in a fiscally responsible manner, while enhancing the experience for all visitors, onsite and online. The Gallery's websites experienced significant growth and recognition with rich online content including podcast interviews, lectures and talks with and by experts, contextual videos, and resources for teachers.

The publications activity is fundamental to the Gallery's principal mandate to develop and document the collection. Exhibition catalogues included separate French and English editions for *19th Century French Photographs from the NGC*, *Carl Beam*, *It Is What It Is*, and *Wanda Koop*. Additionally, a bilingual edition of *Uuturautiit: Cape Dorset 1959–2009*, and *Angela Grauerholz* were published. An English edition of the exhibition catalogue was produced in association with the National Institute, New Delhi, for *Sanaugavut: Inuit Art from the Canadian Arctic*.

### Infrastructure

The landmark building of the NGC is in the midst of a major infrastructure renewal program, made possible by Treasury Board's Management Reserve Fund in 2006 and supplementary capital funding through the 2008 Federal Budget. The Gallery combined these funding sources to develop a Capital Action Plan to address health, safety and program integrity issues. Implementation of the Plan commenced in April 2008 and is expected to carry through to 2014–15.

## 5. STRATEGIC ISSUES FOR THE PLANNING PERIOD

### 5.1 OVERVIEW

The Gallery has derived the strategic issues for the planning period from an assessment of its challenges and opportunities. An environmental scan, presented at the Board of Trustees' Planning Retreat in September 2010, provided an overview of key external and internal factors that could impact the Gallery for 2011–12 and beyond, including the effects of a slower-than-expected recovery from the global economic recession.

### 5.2 ENVIRONMENTAL SCAN

#### Economic Environment and Financial Challenges

While Canada has fared much better than other countries throughout the recession, the impact of the slower-than-expected recovery will continue to be felt for some time across all sectors of the economy.

The enhancement of revenue generation and fundraising activities proved challenging for a number of reasons, notably, the reduced disposable income by Canadian household for discretionary spending on arts and leisure. Moreover, increased non-discretionary fixed costs of utilities and service contracts must be met from within the existing resources. In the coming years, the Gallery will be dealing with increasing costs for shipping, insurance, and installation of new art acquisitions, as well as escalating prices for art.

Additionally, the National Gallery's Foundation has reduced the level of funds dispersed to the Gallery: increased competition for philanthropic giving meant reduced gifts and donations to the Foundation and the recession resulted in lower-than-expected investment income.

### Social and Demographic Factors

Canadian society is becoming more culturally diverse and this trend will continue over the next two decades. By 2020, it is expected that between 25 and 28% of the population will be foreign-born. Accordingly, the Gallery must strive to remain relevant to an increasingly diverse Canadian society.

Additionally, while the Canadian population is aging, people entering their fifties are relatively healthy, wealthy, and well-educated, and have time and resources to travel and learn. They present the Gallery with a large pool of potential visitors and volunteers, along with specific challenges in meeting their needs (for example, accessibility issues).

The changing leisure patterns of Canadians and increased competition for leisure spending also present both challenges and opportunities for the Gallery. Using home entertainment centres and engaging in online activities tend to dominate spending. Therefore, ensuring a strong, interactive, virtual presence will be key to attracting Canadians, especially youth, to the Gallery experience.

### Operational Challenges

As mentioned earlier, the Gallery's reduced revenues and increased costs will make for a particularly challenging year in 2011–12. The Gallery will continue to face various life-cycle issues with its landmark building, now in its 23rd year of operation. To maintain safe and secure facilities for the visiting public, employees and volunteers, and to preserve its milestone building for future generations, the Gallery must undertake the Great Hall skylight replacement project, the most significant and costly capital project since construction of the main facility.

In addition to the capital costs of operating the main building, the Gallery is challenged in its ability to present public programming and key works from the permanent collection within the space of the current facility. These space constraints also limit participation in the Gallery's groundbreaking educational programs. The Gallery is taking steps to find creative ways of making works of art from the permanent collection more accessible to Canadians.

## 6. STRATEGIC PRIORITIES FOR THE 2011–12 TO 2015–16 PLANNING PERIOD

### 6.1 OVERVIEW

The Board of Trustees agreed on the following five strategic priorities for the planning period:

- **Funding**
- **Access and Digital Innovation**
- **Diversity**
- **Infrastructure**
- **Strengthening the Collection**

The Gallery adopted the fifth strategic priority – Strengthening the Collection – to give additional focus to its core business of developing and maintaining the national collection. To do so, it has adopted a strategic approach to building the collection through increased donations that complement art acquired through purchase. Additionally, the Gallery will explore commissioning public sculptures and will work with the National Capital Commission to identify locations to display these commissioned works.

The following section highlights the strategic priorities and their expected outcomes for the planning period.

#### Funding

Expected outcome in five years: ***The Gallery maximized its contributed and self-generated revenues to equal and stabilize at 20% of total resources within the five-year planning period.***

Recognizing pressures associated with the expected decrease in capital appropriations and the continuing cumulative effect of inflation, the Gallery has made funding its top priority. Funds obtained by the Gallery through the 2006 Management Reserve and Budget 2008 will expire in March 2013: the financial pressures will be significant by fiscal year 2013–14.

Focussing effort and energies on funding as a strategic priority will necessitate greater source diversification, additional fundraising efforts, increased financial support from the NGC Foundation, enhanced sponsorship opportunities, better use of the Gallery's brand, more rentals of the Gallery's facilities, and an increase in attendance.

### Access and Digital Innovation

Expected outcome in five years: **The Gallery became widely accessible in Canada and abroad through its outreach programs and by electronic means.**

To achieve this priority, the Gallery will enhance its online presence, making optimal use of its programming, exhibitions, partnerships, and collaborations with other institutions in Canada and abroad. Its newly redesigned web platform will play a strategic role in this undertaking. Additionally, the Gallery will continue to expand its physical presence in selected Canadian regions and communities outside the NCR.

### Diversity

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

The Gallery will continue enhancing diversity by developing its programming and ensuring its workforce reflects the increasingly diverse Canadian population. Furthermore, it will work with visual arts leaders in different communities, initiate cultural leadership and educator training programs, and work with the Board of Trustees to benefit from their connections in diverse communities across Canada.

### Infrastructure

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

This priority requires the Gallery to make better and more efficient use of its existing space while enhancing the visitor experience and responding to the varying needs of its diverse audiences. It also involves the implementation of the long-term information management plan to improve efficiency and effectiveness in the use of information through shared access.

### Strengthening the Collection

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

In keeping with its tradition of excellence and building on the strengths of the national collection, the Gallery will use a strategic approach to identify its gaps and to acquire works of art of national significance that support its exclusivity: it will do so by strengthening the relationship with its donors. In addition, the Gallery will emphasize technical research to complement art history curatorial knowledge in identified priority areas.

## 6.2 KEY RESULTS, STRATEGIES, PERFORMANCE MEASURES AND TARGETS

The following tables describe the key results for the five strategic priorities identified by the Board of Trustees for the 2011–12 to 2015–16 planning period. In addition, strategies and performance measures with targets (where possible) are outlined for each of the key results. Lastly, each key result is tied to one of the Gallery’s four Program Activities.

### FUNDING

#### Expected Outcome in 5 years

The Gallery maximized its contributed and self-generated revenues to equal and stabilize at 20% of total resources within the five-year planning period.

PAA	Internal Services	
<b>Key Results</b>	An organization-wide, focused approach increased contributed revenue (sponsorship and donations – in cash and in kind) levels.	The percentage of self-generated revenues grew incrementally (against total resources) each year.
<b>Strategies</b>	<p>Develop fundraising strategy for national outreach campaigns; leverage partnerships and increase sponsorship levels to increase Gallery funding for programming and operations; leverage benefits and recognition to sponsors;</p> <p>Adopt a strategic approach to building the collection through fundraising for purchases</p> <p>Strengthen existing and build new donor relationships</p>	<p>Identify the revenue streams that have potential for increased sales at least cost</p> <p>Establish operating business plans with annual targets for each revenue stream and review the pricing structure</p>
<b>Performance Measures &amp; Targets</b>	<p>Incremental percentage increase in contributed revenue levels each year</p> <ul style="list-style-type: none"> <li>Target for 2011–12 is 4% of total resources</li> </ul>	<p>Increase of self-generated revenue levels by minimum 1% each year</p> <ul style="list-style-type: none"> <li>Target for 2011–12 is 13% of total resources</li> </ul>
<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>
<b>Accountability</b>	<p>Director, Institutional Advancement</p> <p>Director, NGC Foundation</p> <p>Senior Management Committee (SMC)</p>	<p>Director, Institutional Advancement</p> <p>Director, Publishing, New Media &amp; Distribution</p> <p>SMC</p>

**ACCESS AND DIGITAL INNOVATION****Expected Outcome in 5 years**

The Gallery became widely accessible in Canada and abroad through its outreach programs and by electronic means.

PAA	Outreach	
<b>Key Results</b>	The National Gallery was made widely accessible and interactive through the use of web-based communication tools.	Canadians in all regions of the country had physical access to the NGC collection through meaningful programs and installations.
<b>Strategies</b>	<p>Build a sustainable web platform with a performance metrics dashboard – identify and leverage existing rich content (digital &amp; print) and optimize its value through online presentation and distribution</p> <p>Negotiate licenses to present copyrighted collections and material on the web</p> <p>Offer rich menu of educational programs online to support informal learning around the collection and exhibitions</p>	<p>Maintain current level of presence through On Tour program and <i>NGC@ Branded Gallery</i> initiative</p> <p>Ensure a good balance between loan- and collection-based exhibitions, while promoting awareness of new acquisitions and special loans on view</p> <p>Encourage long-term loans to other Canadian museums</p>
<b>Performance Measures &amp; Targets</b>	<p>Performance metrics dashboard for web analytics:</p> <ul style="list-style-type: none"> <li>Number of visitors to the NGC website (target for 2011/12 is 3.5M); and</li> <li>Number of visits (target for 2011/12 is 2.5M)</li> </ul> <p>Number of visitors reporting positive experience from engagement in <i>Gallery.ca</i> online educational programs</p>	<p>Number of venues that book through the On Tour program (target for 2011/12 is 20);</p> <p>Number of bookings (target is 23)</p> <p>Number of established <i>NGC@ Branded Gallery</i> partnerships to-date (target for 2011/12 is 3)</p> <p>Attendance levels in Ottawa, <i>NGC@ Branded Gallery</i> locations and tour venues (combined attendance target for 2011/12 is 693,000 visitors)</p> <p>Number of works shown to the public through the NGC loans and exhibitions programs (target for 2011/12 is 1,012 artworks on loan)</p>
<b>Risks</b>	<p>Limitations due to restrictive copyright laws</p> <p>Fast pace of technological developments</p> <p>Finding optimal balance in programming to maintain existing audience levels while attracting new audiences</p> <p>Competing priorities against limited resources</p>	<p>Rising insurance and shipping costs</p> <p>Limitations from increasingly restrictive security and shipping regulations</p> <p>Cost pressures – challenges to Gallery's ability to mount and tour exhibitions</p> <p>Declining museum attendance world-wide</p>
<b>Accountability</b>	<p>Director, Publishing, New Media &amp; Distribution</p> <p>Deputy Director, Chief Curator</p> <p>SMC</p>	<p>Deputy Director, Exhibitions and Installations</p> <p>Deputy Director, Chief Curator</p> <p>SMC</p>

**DIVERSITY****Expected Outcome in 5 years**

The Gallery responded to the changing face of Canada by adapting its programming and promotion to the shifting needs of Canadians, 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>Identify priority audiences and target programming to their needs</p> <p>Improve the capacity and tools to conduct visitor and audience study, and evaluate regularly</p>	<p>Develop action plan to meet requirements identified in the Canadian Human Rights Commission (CHRC) Employment Equity Review</p> <p>Promote career opportunities among diverse Canadian population</p>
<b>Performance Measures &amp; Targets</b>	<p>Number of diverse community partnerships created (target: minimum 2 per year)</p> <p>Levels of engagement through social media: number of <i>Facebook</i>, <i>Twitter</i> and <i>YouTube</i> referrals to the NGC website (target for 2011/12 is 1,100)</p> <p>Number of diverse visitors from abroad to the NGC website (target for 2011/12 is 1.5M)</p>	Percentage increase in diverse workforce representing at least one of four designated groups (Target: to be determined after the consultation with the CHRC)
<b>Risks</b>	<p>Lack of contextual understanding among staff at all levels regarding the field of visitor studies</p> <p>Growing competition for limited leisure time and money</p>	<p>Limited availability of potential talent in the field</p> <p>Resistance to self-identification by diverse population</p> <p>Lack of funding for new hires</p>
<b>Accountability</b>	<p>Deputy Director, Exhibitions and Installations</p> <p>Director, Publishing, New Media &amp; Distribution</p> <p>SMC</p>	<p>Director, Human Resources</p> <p>SMC</p>

**INFRASTRUCTURE**

**Expected Outcome in 5 years**

- The Gallery increased space 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 and requirements for additional capacity secured (art storage space, gallery & programming spaces, and office accommodation).	Appropriate information management (IM) architecture was implemented.
<b>Strategies</b>	<p>Renew the comprehensive space study, taking into consideration visitor experience, health and safety</p> <p>Develop visitor surveys with focus on accommodation experience</p> <p>Identify and implement key environmentally-friendly strategies to position the Gallery to meet and exceed current greening initiatives</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>Adequate, secure, and climate-controlled space for the collection is in place by March 2013</p> <p>Survey results: minimum 70% of respondents are satisfied with the state-of-the-art public facilities supporting positive visitor experience</p>	<p><b>IM AWARENESS</b> Staff exposure to IM issues / requirements / scope</p> <ul style="list-style-type: none"> <li>• Measure number of people who have taken awareness course (Target: 90% NGC staff)</li> <li>• Measure number of IM Awareness initiatives implemented (training / communication events) (Target: minimum 4 per year)</li> </ul> <p>Effectiveness of staff IM Awareness initiatives</p> <ul style="list-style-type: none"> <li>• Measure staff response to training via evaluation / feedback forms (Target: 75% improvement in understanding of IM topics)</li> </ul> <p><b>IM POLICY</b> IM Policy is approved, communicated, and implemented by March 2012</p>
<b>Risks</b>	<p>Unexpected capital expenses related to the aging building</p> <p>Rising costs of utilities, facilities maintenance, and repairs.</p>	<p>Lack of contextual understanding among staff at all levels of the strategic importance and complexity required for execution of the IM initiative</p> <p>Lack of IM/IT Strategy and dedicated financial/ staff resources to implement the initiative and maintain it over time in support of the business of the Gallery.</p> <p>Lack of IM governance</p>
<b>Accountability</b>	<p>Deputy Director, Administration &amp; Finance</p> <p>Director, Institutional Advancement</p>	<p>Deputy Director, Administration &amp; Finance</p> <p>SMC</p>

**STRENGTHENING THE COLLECTION**

**Expected Outcome in 5 years**

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

PAA	Collection	
<b>Key Results</b>	Greater number of art donations of outstanding significance and national importance with a strategic approach to build the collection.	Strategy is in place to purchase highly desirable artworks and cultural heritage collections that would enhance the collection.
<b>Strategies</b>	<p>Establish a reputation for long-range vision and quality in priority collecting areas to attract donors of highest level</p> <p>Develop stronger donor relationships and robust donor recognition program</p> <p>Encourage and facilitate promised gifts of outstanding works of art through long-term loans and planned bequests of collections</p> <p>Encourage strategic collaboration throughout the organization, including the NGC Foundation, to identify and partner with potential donors</p>	<p>Clarify the vision with future priorities in mind, and create strategy to build a collection with emphasis on coherence and excellence</p> <p>Maintain curatorial expertise, technical and historical research on visual arts in support of all under-explored areas of the collection</p> <p>Develop and implement a sound de-accession strategy for selected works of art in support of new acquisitions</p>
<b>Performance Measures &amp; Targets</b>	Number and value of art donations of outstanding significance and national importance	Number and value of purchased works of art of significant and national importance
<b>Risks</b>	<p>Strong competition for art donations among institutions</p> <p>Limited resources for donor relations and entertainment opportunities</p> <p>Art is increasingly unaffordable and therefore inaccessible</p>	<p>Moral and legal limitations related to de-accessioning action</p> <p>Cost pressures – Government appropriations for the acquisition of art are unlikely to increase while the price of art rises</p>
<b>Accountability</b>	<p>NGC Director</p> <p>Deputy Director, Chief Curator</p> <p>SMC</p> <p>Director, NGC Foundation</p>	<p>NGC Director</p> <p>Deputy Director, Chief Curator</p> <p>SMC</p>



## FINANCIAL STATEMENTS





**STATEMENT OF CASH FLOWS**

For the year ended March 31

(in thousands of dollars)	09-10 Actual	10-11 Forecast	11-12 Planned	12-13 Planned	13-14 Planned	14-15 Planned	15-16 Planned
<b>Cash flow from operations</b>							
Cash received from clients	\$ 8,729	\$ 6,502	\$ 6,900	\$ 7,650	\$ 6,220	\$ 7,380	\$ 7,830
Parliamentary Appropriations received	47,824	50,952	48,606	48,286	43,506	43,506	43,506
Cash paid (employees and suppliers)	(55,549)	(63,462)	(57,703)	(55,297)	(61,531)	(53,111)	(53,661)
Interest received	51	200	100	100	100	100	100
Total cash flows used in operating activities	1,055	(5,808)	(2,097)	739	(11,705)	(2,125)	(2,225)
<b>Cash flow from investing activities</b>							
Acquisition of property and equipment	(4,492)	(7,576)	(2,500)	(2,500)	(11,000)	(1,000)	(1,000)
(Increase) decrease in restricted cash and cash equivalents	(1,042)	4,417	938	(2,399)	9,975	(25)	(25)
Total cash flows from investing activities	(5,534)	(3,159)	(1,562)	(4,899)	(1,025)	(1,025)	(1,025)
<b>Cash flows from financing activities</b>							
Funding for the acquisition of property and equipment	5,074	7,576	2,500	2,500	11,000	1,000	1,000
Restricted contributions and related investment income	1,335	1,356	1,700	1,760	1,830	2,250	2,350
Total cash flows from financing activities	6,409	8,932	4,200	4,260	12,830	3,250	3,350
Increase (decrease) in cash and cash equivalents	1,930	(35)	541	100	100	100	100
Cash and cash equivalents, beginning of the year	6,365	8,295	8,260	8,801	8,901	9,001	9,101
Cash and cash equivalents, end of the year	\$ 8,295	\$ 8,260	\$ 8,801	\$ 8,901	\$ 9,001	\$ 9,101	\$ 9,201

**SCHEDULE OF OPERATING AND CONTRIBUTION REVENUE**

For the year ended March 31

(in thousands of dollars)	09-10 Actual	10-11 Forecast	11-12 Planned	12-13 Planned	13-14 Planned	14-15 Planned	15-16 Planned
<b>Operating revenue</b>							
Bookstore and publishing	\$ 2,001	\$ 1,839	\$ 2,090	\$ 2,295	\$ 2,000	\$ 2,200	\$ 2,400
Admissions	1,394	1,274	1,200	1,550	1,200	1,500	1,550
Parking	900	811	800	900	800	850	900
Interest	51	200	100	100	100	100	100
Sponsorship	549	817	600	600	300	600	600
Traveling exhibitions	155	120	185	195	205	215	215
Rental of public spaces	615	750	725	750	350	600	750
Art loans-recovery of expenses	166	150	150	150	150	150	150
Memberships	656	501	775	800	825	850	850
Audio guides	111	66	80	100	75	100	100
Food services	59	57	75	80	85	85	85
Educational services	238	101	200	210	210	210	210
Other	18	16	20	20	20	20	20
	6,913	6,702	7,000	7,750	6,320	7,480	7,930
<b>Contributions</b>							
From National Gallery Foundation	1,259	829	1,600	1,660	1,730	2,150	2,250
From others	209	527	100	100	100	100	100
	1,468	1,356	1,700	1,760	1,830	2,250	2,350
	\$ 8,381	\$ 8,058	\$ 8,700	\$ 9,510	\$ 8,150	\$ 9,730	\$ 10,280

**CAPITAL BUDGET**

as at March 31

(in thousands of dollars)	09-10 Actual	10-11 Forecast	11-12 Planned	12-13 Planned	13-14 Planned	14-15 Planned	15-16 Planned
Unused appropriations for the purchase of capital assets at beginning of year	\$ 6,640	\$ 7,222	\$ 5,027	\$ 7,707	\$ 10,081	\$ 81	\$ 81
Capital appropriations	5,074	5,381	5,180	4,874	1,000	1,000	1,000
Capital funding available	11,714	12,603	10,207	12,581	11,081	1,081	1,081
Purchase of capital assets	4,492	7,576	2,500	2,500	11,000	1,000	1,000
Unused appropriations for the purchase of capital assets at end of year	\$ 7,222	\$ 5,027	\$ 7,707	\$ 10,081	\$ 81	\$ 81	\$ 81
<b>Capital assets</b>							
Net book value at beginning of year	\$ 92,034	\$ 90,989	\$ 92,667	\$ 89,269	\$ 85,621	\$ 90,223	\$ 84,825
Capital additions	4,492	7,576	2,500	2,500	11,000	1,000	1,000
	96,526	98,565	95,167	91,769	96,621	91,223	85,825
Less amortization:							
Amortization of building	3,898	3,898	3,898	3,898	3,898	3,898	3,898
Amortization other	1,639	2,000	2,000	2,250	2,500	2,500	2,500
	5,537	5,898	5,898	6,148	6,398	6,398	6,398
Net book value at end of year	\$ 90,989	\$ 92,667	\$ 89,269	\$ 85,621	\$ 90,223	\$ 84,825	\$ 79,427