



The National Gallery of Canada
and the Canadian Museum
of Contemporary Photography

**SUMMARY OF
THE CORPORATE PLAN
AND OPERATING
AND CAPITAL BUDGETS**

For 2009–10 to 2013–14

The National Gallery of Canada
and the Canadian Museum
of Contemporary Photography

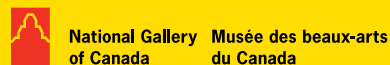
SUMMARY OF THE CORPORATE PLAN AND OPERATING AND CAPITAL BUDGETS

For 2009–10 to 2013–14

National Gallery of Canada
380 Sussex Drive
P.O. Box 427, Station A
Ottawa, Ontario
K1N 9N4
(613) 990-1985
national.gallery.ca
cybermuse.gallery.ca

**Canadian Museum
of Contemporary Photography**
1 Rideau Canal
P.O. Box 465, Station A
Ottawa, Ontario
K1N 9N6
(613) 990-8257
cmcp.gallery.ca
cybermuse.gallery.ca

This document is published by the Public Affairs Directorate and the Publications Division of the National Gallery of Canada.



BOARD OF TRUSTEES

(December 31, 2008)

Chairperson

Donald R. Sobey (Stellarton, Nova Scotia)

Vice-Chairperson

Michael J. Tims (Calgary, Alberta)

TrusteesMichael J. Audain (Vancouver,
British Columbia)

Paul R. Baay (Calgary, Alberta)

Patricia Bovey (Winnipeg, Manitoba)

Fred S. Fountain (Halifax, Nova Scotia)

Linda Hutchison (Kentville, Nova Scotia)

Mandeep (Roshi) K. Chadha (Westmount,
Quebec)

Sandra Pitblado (Toronto, Ontario)

Harriet Walker (Toronto, Ontario)

(Please note that there is currently one vacant position on the
Board of Trustees)**SENIOR MANAGEMENT**

Marc Mayer, Director (January 19, 2009)

David Baxter, Deputy Director,
Administration and FinanceDavid Franklin, Deputy Director and
Chief Curator

Joanne Charette, Director, Public Affairs

Karen Colby-Stothart, Director,
Exhibitions and InstallationsMayo Graham, Director, National Outreach
and International RelationsMartha Hanna, Director, Canadian Museum
of Contemporary Photography

JoAnn McGrath, Director, Human Resources

Marie Claire Morin, President and Chief
Executive Officer, National Gallery
of Canada Foundation and Director of
Development**OVERVIEW OF MANDATE AND EXPECTED
OUTCOMES FOR 2009-10 TO 2013-14****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	SUB-PROGRAM ACTIVITIES	EXPECTED OUTCOMES
Collection	Acquisitions Curatorial Research Preservation	The Gallery acquires, preserves, researches and documents historic and contemporary works of art in order to represent and present Canada's visual arts heritage.
Outreach	Exhibitions Education Communications	The Gallery fosters broad access nationally and internationally to the Gallery's collection, research, exhibitions and expertise.
Accommodation	Building Operations Capital Expenditures	The Gallery provides secure and suitable facilities, which are readily accessible to the public, for the preservation and exhibition of the national collection.
Corporate Management	Governance Administration Revenue Generation	The Gallery ensures resources are effectively developed, directed, administered and controlled.

Key results for the strategic priorities and ongoing activities can be found in sections 4 and 5 of this Corporate Plan.

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 to the utmost by the public for pleasure and understanding, for research and 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 visitors to the Gallery, but Canadians across the country and abroad.
- **Excellence and Scholarship:** The Gallery builds upon the high standards it has 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 network of art museums in all regions of Canada and abroad, and with its partners in the Government of Canada.
- **The Gallery's Workforce:** The Gallery values its workforce and creates a work environment in which people can maximize their potential.

CORPORATE PROFILE

HISTORY

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

The government continued its stewardship through successive Acts of Parliament, culminating in the *Museums Act* of July 1, 1990, which established the Gallery as a Crown corporation and confirmed the Canadian Museum of Contemporary Photography (CMCP) as an affiliate of the National Gallery of Canada.

Throughout its 128-year history, the National Gallery has had a succession of benefactors who have contributed important works of art. The stewardship, vision and leadership of a series of Chairpersons and Directors have ensured that the Gallery is a visual arts museum of international stature, which holds its collections of art in trust for all Canadians.

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. The eleven members of the Board, representing all regions of the country, are appointed by the Governor-in-Council on the advice of the Minister of Canadian Heritage. They provide strategic direction and oversight to the Gallery with the assistance of six committees: Executive, Acquisitions, Audit and Finance, Governance and Nominating, Human Resources and Public Programs and CMCP Advisory.

The Board of Trustees delegates authority for the day-to-day management of the Gallery to the Director of the National Gallery, who is supported by two Deputy Directors and six Directors.

ASSETS

The Collection

The NGC's collection consists of some 37,350 works of art, acquired by purchase or gift. Its important collection of Canadian art, including growing collections of contemporary and Aboriginal works, is extremely comprehensive and reflects the diversity of Canadian creativity. The Gallery also has fine collections of Western European, American and Asian art, dating from the 5th century to the present, including prestigious collections of prints, drawings and photographs. The international works help place Canadian art in its broader context by demonstrating the influences on and evolution of the visual arts in Canada.

The CMCP collection comprises over 17,700 works by contemporary Canadian photographers, plus holdings of some 144,000 negatives and transparencies.

The Gallery's Library and Archives houses the country's most extensive collection of research materials on the visual arts, which are widely used by scholars and the public across the country.

The NGC and CMCP collections have an intangible historical and cultural value and an incalculable monetary value. They preserve the country's heritage for future generations and are the source for scholarly research, exhibitions in the National Capital Region and travelling exhibitions and loans to other galleries across the country and abroad.

The Facilities

The National Gallery's real property holdings consist of the main building on Sussex Drive, the Canadian Museum of Contemporary Photography at 1 Rideau Canal (leased from the National Capital Commission), an off-site art storage facility and the Canada Pavilion in Venice, Italy, Canada's site at the Art Biennale.

The Gallery's public spaces include exhibition galleries, art and non-art storage, laboratories, library, offices, auditorium, lecture hall, seminar rooms, studio/workshop spaces, gift shop, cafeteria, indoor parking garage and special-event spaces.

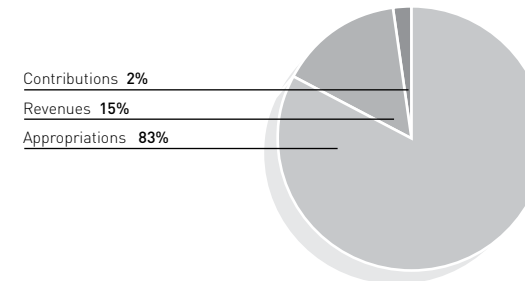
Financial Resources

The Gallery receives an annual appropriation from the Government of Canada, which it supplements through revenue-generating activities. It also receives funds from the National Gallery of Canada Foundation and its patrons.

Depending on many factors, the Gallery's self-generated revenues have ranged from 15% to 20% of its total annual budget. In the current economic environment, the Gallery estimates that gross revenues and contributions for 2009-10 will account for \$9.1 million (17%) of total resources of \$53.7 million. The balance, \$44.6 million (83%), will come from parliamentary appropriations. These amounts do not include the \$5.1 million in special funding for urgent capital projects.

Increasing long-term philanthropic support for the Gallery's Collection and Outreach programs is an ongoing priority for the Gallery and the NGC Foundation.

Figure 1
Resource Base for Operations and Acquisitions
2009-10



MAIN PROGRAMS AND ACTIVITIES

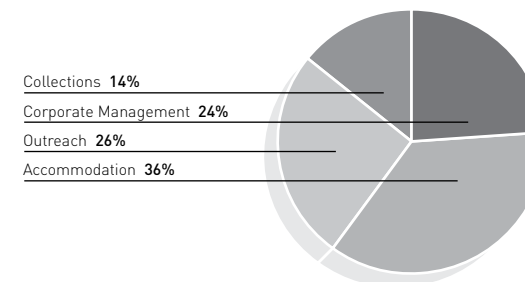
To carry out its legislated mandate, the Gallery's programs and activities are designed to achieve the following strategic outcome: *Interest in, knowledge of and appreciation and respect for visual art through a collection of historic and contemporary works of art and programs and research that reflect a special but not exclusive perspective on Canada.*

Within its Program Activity Architecture (PAA), the Gallery has four key activities:

- **Collection:** acquisitions, curatorial research and preservation;
- **Outreach:** exhibitions, education and communications;
- **Accommodation:** building operations and capital expenditures; and
- **Corporate Management:** administration, corporate governance, and the Gallery's revenue-generating activities.

The Gallery's fixed costs for its facilities, amortization, payments in lieu of taxes and security consume a high percentage of its useable resources (36% of the operating budget). These non-discretionary fixed costs are not indexed against inflation and will continue to increase. After removing accommodation and corporate management costs, only 40% of the Gallery's budget remains for its core activities of collections (14%) and outreach (26%).

Figure 2
Expenses by Activity excluding art purchases
2009-10



Collection

The Collection Program Activity is essential to the Gallery's mandate to strengthen, care for and share the Collection, and is at the core of its exhibitions and national outreach programs.

The Collection Activity consists of three sub-activities: Acquisitions, Curatorial Research and Preservation.

Acquisitions

Over the past 128 years, the Gallery has used its curatorial expertise to invest in Canada's national and international visual arts heritage. The value of the works in its collections far surpasses their original purchase price, in addition to their inestimable value in terms of preserving and raising awareness of the country's patrimony.

All works of art are purchased in accordance with the Gallery's Acquisition Policy (last revised in 2007). The Policy requires that all works be justified through in-depth curatorial research to establish authenticity, verify provenance and determine quality, historical importance and relevance to the Gallery's mission.

The fact that the Gallery is regularly approached for loans from its collections by Canadian and international fine arts museums testifies to the quality of its acquisitions. Without a strong and developing collection of Canadian and international art, the Gallery would lose its hard-won reputation among the world's cultural institutions and much of its opportunity to present borrowed works to Canadians.

The Gallery's collection is also enriched through the donation of outstanding works of art from private donors and funds from the activities of the National Gallery of Canada Foundation.

Curatorial Research

To realize the Gallery's mandate, research is undertaken both on individual objects and on the cultural, historical and theoretical context in which these works were created. Works in the collection are carefully documented and catalogued, presented, interpreted, and made available in the National Capital Region and through loans and the Gallery's extensive travelling exhibition program.

The Gallery's Library and Archives constitute the pre-eminent centre for the study of the history of visual arts in Canada and house the country's most extensive collection of research materials.

These resources are essential to the work of curatorial staff, researchers and scholars in Canada and abroad. The Gallery also creates opportunities for advanced scholarship by Canadian and foreign scholars through its fellowship program.

Preservation

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

The Gallery's restoration and conservation activities are fundamental to its collection and outreach activities. Its conservators perform the careful examination of works that is required by the Acquisition and Conservation Policies and critical to the decision-making process.

Outreach

The Outreach Program Activity reflects the Gallery's mandate to further knowledge, understanding and enjoyment of the visual arts among Canadians.

The Gallery achieves its commitment to being a truly national institution by showcasing both its Canadian collections and art from other sources, through NCR exhibitions, an extensive travelling exhibitions program, educational programming, publications and online projects.

Outreach comprises three sub-activities: Exhibitions, Education and Communication.

Exhibitions

Exhibitions and installations are the most visible vehicles for showcasing the national collections, putting artworks into context, publishing original new research, hosting lectures and symposia and developing related educational activities.

The Gallery's annual exhibition program includes 8 to 12 featured exhibitions at the Gallery's Ottawa facilities; 2 to 4 at the CMCP; and 25 to 30 exhibitions at museums across Canada and internationally. (Note: CMCP exhibitions have been presented at the Gallery's Sussex Drive premises since October 2006, due to the temporary closing of the CMCP facility for renovation.)

The ambitious Travelling Exhibition Program, so vital to the delivery of the Gallery's national mandate, is among the largest in the world and is highly regarded nationally and internationally. The travelling exhibitions are made available to Canadian museums at a subsidized rate.

The Gallery also supports significant exhibition projects developed by other Canadian art museums and curators by presenting them in Ottawa and/or including them in the travelling exhibitions program. These important partnerships allow works from museums across the country to be viewed by a greater range of Canadian and international audiences than would otherwise be possible.

Approximately 90% of exhibition bookings are in Canadian art museums and galleries; the other 10% are in venues abroad where the Gallery is seeking international exposure for contemporary Canadian artists, is engaging in the promotion of Canadian culture abroad in conjunction with selected federal initiatives or sees an opportunity to develop significant partnerships in the art museum community.

Education

Education is a vital aspect of the Gallery's mandate. The success of the Education Program lies both in building a reputation for scholarship and expertise and in making the Gallery's collections known nationally and internationally.

The Gallery creates innovative programs for delivery in the Ottawa facility and for travelling exhibitions. These materials are made available on CyberMuse, the Gallery's educational website. The needs of widely diverse audiences are met through a broad range of educational activities that address multiple learning styles and levels of interest. Among these activities are school-visit programs; family, youth and children's programs; programs for people with disabilities; instructional tools for teachers in the artistic community; lectures, classes and seminars for adults and seniors; guided tours; virtual programs and activities; internships; studio programs; and audioguides.

Audioguides are presented in a number of languages, including Mandarin, German and Spanish, for new Canadians and international visitors alike. The special exhibitions audioguides developed for adults – and during the summer, children – now feature descriptive stops for the visually impaired.

To assist teachers in integrating art and Canadian heritage into the classroom curriculum and to address Canada's cultural diversity, the Gallery's CyberMuse site contains lesson plans, such as *People of African Descent*, from the collection of artists of African descent, *Inuit Art* and *Aboriginal Voices in Canadian Contemporary Art*, as well as a special section entitled *Art of This Land*.

Communication

Communication and publication activities are fundamental to the Gallery's efforts to increase national access to the collections and exhibitions and attract audiences, thus enhancing revenues. The wide-ranging body of scholarly publications and research materials produced by the Gallery each year makes a major contribution to advancing the knowledge of art history in general and Canadian art in particular.

Accommodation

The Accommodation Program Activity includes Building Operations (including Security) and Capital Expenditures. The Gallery is committed to the long-term sustainability of its facilities and the provision of a safe and secure environment for the assets and information entrusted to its care and for its visiting public, staff, volunteers and contractors. It also ensures the security of works of art in transit.

Building Operations

Building Operations encompasses all activities related to operating and securing the Gallery's buildings and associated property, including the off-site storage warehouse. It also manages the maintenance contract and repairs at the Canada Pavilion in Venice.

The Gallery's policies and procedures ensure that it manages its operations effectively and consistently performs well in international evaluations. The Gallery protects and safeguards the significant investment of taxpayers' dollars in its collection of fine arts and places a high priority on the efficient and cost-effective operation of the facilities under its stewardship.

The Gallery maintains its facilities to a standard worthy of buildings that are themselves cultural icons, fitting for the storage and display of the national collection and works on loan to the Gallery. This includes addressing the Gallery's obligations to operate its facilities in an environmentally sustainable manner, including minimizing energy consumption, and ensure the protection and physical safety of exhibitions.

Capital Expenditures

The recapitalization of its landmark building on Sussex Drive is critical to the Gallery's long-term sustainability. The Gallery maintains a long-term Capital Plan, which is updated annually. The plan ensures that the facilities remain suitable for the preservation and exhibition of the national collection and works of art on loan to the Gallery.

Corporate Management

The Gallery is firmly committed to managing the public and private funds invested in it in a transparent, accountable manner and to optimizing the value of the contribution the Gallery makes to Canadians and Canadian society.

The Corporate Management Activity has three sub-activities: Administration, Corporate Governance and Revenue Generation.

Administration

The goal of the Administration Activity is the effective and efficient administration and control of human and financial resources, consistent with all legal and contractual obligations. Its financial instruments are consistent with the Government's Expenditure Management Information System (EMIS), which aims to ensure that federal programs focus on results, value for money, reflection of government priorities and continued relevance.

The Gallery's Resource Management Committee (RMC) oversees an integrated resource management framework, including a timely and transparent system to allocate Gallery resources.

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 in the workplace. A gender-neutral classification system has been implemented for PSAC employees and continues to be implemented for the rest of the staff. As the spirit and letter of a first Human Resources Strategic Framework have been achieved, a new Framework for 2009 onwards is being developed.

Corporate Governance

Sound management and governance are articulated in the *Federal Accountability Act* and were reiterated in the November 2008 Throne Speech. The Gallery is committed to reflecting best practices in corporate governance. The Corporate Governance sub-activity supports the efforts of management and the Board of Trustees to ensure that the Gallery has the appropriate structure, processes, policies, practices and tools to allow it to achieve results, be accountable to Canadians for results and comply with applicable legislation and government policy.

As information management is critical to sound governance, the Corporate Governance sub-activity also encompasses information management, information technology and collections management.

Revenue Generation

The purpose of the Revenue Generation sub-activity is to support the realization of the Gallery's goals by supplementing appropriated funding with private sector revenue through commercial activities (admissions, programs, rentals, sales, etc.), donations and fundraising. This sub-activity is, however, subject to the influence of a number of external factors, such as programming and the tourism market.

National Gallery of Canada Foundation

Through the efforts of the NGC Foundation, the Gallery maintains a body of supporters with strong interest in the Gallery and commitment to its future. The funds raised facilitate art acquisitions and restoration, research, educational and internship programs. The relationships developed allow the Gallery to attract sponsorships that provide direct financial and in-kind support for Gallery activities, exhibitions and special programming.

International Financial Reporting Standards (IFRS)

The use of Canadian Generally Accepted Accounting Principles (GAAP) in publicly accountable institutions will cease on March 31, 2011. At that time, the Gallery will adopt International Financial Reporting Standards (IFRS). The Gallery has engaged an international firm of chartered accountants to assist it to plan for the reporting changes anticipated. Financial statements in the present plan use current GAAP standards.

STRATEGIC ISSUES FOR THE PLANNING PERIOD**OVERVIEW**

The Strategic Issues for the Planning Period have been derived from the Gallery's assessment of the challenges and opportunities facing it. In addition, in 2007, the Gallery conducted an in-depth review of the funding, relevance and performance of all its programs and spending to ensure results and value for money from programs that are a priority for Canadians. The assessment confirmed that the Gallery's programs are highly relevant to the achievement of its mandate, are consistent with the Government's heritage priorities and make an important contribution to Canadian's cultural life and heritage.

Opportunities to strengthen performance include realigning resources to enhance the national outreach program; reconfiguring delivery methods in priority areas; and strengthening the collection, outreach and national sharing of information.

ENVIRONMENTAL SCAN**Economic Environment**

The global economic conditions that emerged in the fall of 2008 have hurt consumer confidence and economic performance everywhere. Although Canada has fared relatively well, it too has been significantly impacted, and its economy is expected to contract for several quarters. Ontario, in particular, has been hit hard. The Gallery's commercial revenues, highly dependent on attendance, are directly influenced by the tourism market and fluctuations of the Canadian dollar. The economic downturn and US passport and security requirements have reduced tourism in the Ottawa area. Fallout from the financial markets will continue to affect revenues such as gifts, rentals and investments.

Continued increases in non-discretionary fixed costs pose a significant challenge to the Gallery's capacity to deliver on its mandate. Gallery appropriations are increased only for salary raises; as a result, the Gallery absorbs the cumulative effects of inflation. This, in turn, limits its ability to fund its public programming. In addition, price pressures have pushed up the cost of urgent capital projects to be funded by the Management Reserve.

The Gallery will need to dedicate more human and financial resources to establishing the sustainable building operations framework and fulfilling the corporate environmental responsibilities expected of it as a national institution.

Also, as a result of inflation in the price of artwork and the weakening of the Canadian dollar, the \$8 million currently allocated to acquisitions continues to erode in real terms, making it increasingly difficult for the Gallery to compete in what is essentially an international market.

The National Gallery Foundation continues to face stiff competition for philanthropic giving, compounded by the fact that private donors tend to assume that the Government fully funds the Gallery and its activities. The Government's recent introduction of changes to tax policy designed to stimulate giving have had a positive, but not yet significant impact for the Gallery.

Social and Demographic Factors

Finding new ways to play a meaningful role in the rapidly changing Canadian society and enhancing visitor experience are imperatives reflected in the priorities established for the planning period.

According to Statistics Canada, by 2016 the number of seniors will rise from 1.5M to 5.8M, and by 2031 one in four Canadians will be over the age of 65. A positive note is that, compared to previous generations, people over 50 are now healthier, wealthier and better educated, and have the time and resources to spend on travel and continuing education.

Canadian society is becoming significantly more culturally diverse. Due to surging immigration, Canada recorded the highest population growth among G8 countries over the past 10 years, despite its declining birth rate. In Ottawa, one in every five residents is foreign-born and one in five is from a visible minority background.

Another significant demographic change is the increased competition for the leisure activities of a large number of Canadian consumers. While Canadians are devoting a growing proportion of their budgets to culture, home-based activities tend to dominate their spending.

Operational Challenges

The main building of the Gallery, now in its 21st year of operation, faces a range of life-cycle issues.

Building operations budgets are not indexed for inflation. This represents a key issue for the Gallery, particularly in light of recent changes to minimum wage laws. To accommodate these inflationary pressures, the NGC must reallocate internally every year in order to ensure adequate financial resources.

Even with this internal reallocation, the Gallery has for several years experienced a short-fall between its capital budget (fixed at \$1 million a year) and the recapitalization and operational requirements of its aging capital assets. A successful collaboration with the Department of Canadian Heritage and Treasury Board culminated in the Gallery's securing special funding to address the most pressing issues related to its facilities over a three-year period.

The Gallery's strength lies in its presentation of a narrative of Canadian art history set in context with international works of art; however, because of the lack of suitable space, the Gallery is unable to showcase the best of its various collections. The need to house the CMCP exhibitions and collections and lack of sufficient space for art storage and delivery of its acclaimed educational programs also pose significant challenges. The Gallery is making every effort to optimize its available space while seeking a long-term solution to its space requirements.

The Gallery's location, close to Parliament and adjacent to a number of important embassies, increases the perceived level of threat and risk. This, as well as the value of its assets, necessitates a high level of physical security. Additional operational risks include labour disputes, issues with contract service providers, large-scale illness, civil disruption or unrest and severe weather disruptions. The Gallery has mitigation plans in place to address these risks.

STRATEGIC PRIORITIES

The Board of Trustees has identified the following as its key strategic priorities for 2009-10:

- **Funding:** The Gallery should maximize self-generated revenues and stabilize them at 20% of total resources within the five-year planning period.
- **Diversity:** The Gallery should adapt the development of its collection, programming and promotion to Canadians' shifting needs.
- **Access and National Outreach:** The Gallery should continue to be widely accessible through its outreach and online activities.
- **National Leadership:** The Gallery should continue to take a primary leadership role in the acquisition and exhibition of Canadian contemporary art.
- **Succession Planning:** The Gallery should continue to adjust and implement its succession plan to ensure continuity of leadership and implementation of its long-term vision.
- **Building Expansion:** The Gallery should develop a strategy to expand its current facilities.

Reporting Adjustments in the Corporate Plan

This Corporate Plan has been modified to place more emphasis on the achievement of strategic priorities identified by the Board of Trustees and reflect the recent work done by the Gallery and other national museums on a Performance Measurement Framework (PMF). This will support the Gallery's long-term efforts to improve performance measurement reporting. The new section that follows shows the key results to be achieved and the performance indicators and performance measures to be used to monitor success. A new section entitled 'Risks' identifies concerns that will require regular monitoring and/or action.

Strategic Priorities Approved by the Board of Trustees

The following tables describe the key results for the six strategic priorities identified for action by the Board of Trustees. In addition, the strategies, performance indicators and performance measures are provided for each of the key result areas. Lastly each key result area is tied to a specific Program Activity of the NGC.

PROGRAM ACTIVITY: COLLECTIONS

STRATEGIC PRIORITY: NATIONAL LEADERSHIP

Key Results	Strategies	Performance Indicators	Performance Measures
<p>The National Gallery was recognized for its leadership role in the acquisition and exhibition of Canadian contemporary art.*</p> <p><small>*[This will not diminish the Gallery's leadership in relation to international and historical art.]</small></p>	<p>Acquire the best and most significant works for the collection of Canadian contemporary art.</p> <p>Exhibit and make collection known.</p> <p>Continue to make CMCP holdings known.</p> <p>Extend Indigenous collection and programs.</p>	<p>The number of significant and high quality acquisitions.</p> <p>Number of additional venues on Canadian contemporary art, as well as, lectures, seminars and raining opportunities created for exhibitions.</p> <p>Promotional and leadership activities with respect to Canadian contemporary art.</p>	<p>Analysis of efforts to expand the NGC's Canadian contemporary art holdings.</p> <p>Assessment of local and national communications and marketing activities.</p> <p>Biennial survey of key stakeholder perceptions of the NGC with respect to Canadian contemporary art.</p>

STRATEGIC PRIORITY: DIVERSITY

Key Results	Strategies	Performance Indicators	Performance Measures
<p>The collections, exhibitions and programs were more relevant to Canadians.</p>	<p>More exhibitions, etc. reflect Canadian diversity.</p> <p>Initiate advisory groups to recommend ways to increase relevance and diversity.</p>	<p>Nature and scope of exhibitions, etc. reflecting Canada's diversity.</p> <p>Extent to which advice given was implemented.</p>	<p>Review of new acquisitions with respect to Canadian diversity.</p> <p>Review exhibitions, programs, etc.</p> <p>Review of suggestions made and acted on.</p>

PROGRAM ACTIVITY: OUTREACH

STRATEGIC PRIORITY: ACCESS AND NATIONAL OUTREACH

Key Results	Strategies	Performance Indicators	Performance Measures
<p>Canadians in all regions of the country had greater access to the collections and programs of the NGC.</p>	<p>Respond positively and quickly to loan requests.</p> <p>Maintain travelling exhibitions program at peak capacity.</p> <p>Promote the Gallery in communities hosting loans and travelling exhibitions.</p> <p>Continue website/CyberMuse efforts.</p>	<p>Number of loans made.</p> <p>Scope of travelling exhibitions program.</p> <p>Scope and impact of marketing and communications program.</p> <p>Number of website visitors per specific promotion.</p>	<p>Review of loans and travelling exhibitions program.</p> <p>Assessment of marketing and communications programs in host communities.</p> <p>Assessment of number of website visitors seeking specific information.</p>

PROGRAM ACTIVITY: OUTREACH

STRATEGIC PRIORITY: ACCESS AND NATIONAL OUTREACH

Key Results	Strategies	Performance Indicators	Performance Measures
<p>The National Gallery was made widely accessible and more interactive through the use of web-based communications tools.</p>	<p>Create significant virtual access for Gallery exhibitions, works, programs, etc.</p> <p>Continue digitization of national collection.</p> <p>Extend website and Internet educational programs.</p> <p>Provide more virtual opportunities for public input into NGC.</p>	<p>Web contribution to visitor experience.</p> <p>Number of virtual tours.</p> <p>Digitization of the national collection extended (subject to copyright).</p> <p>Number of new website and Internet programs.</p>	<p>Review and assessment of website information and inquiries.</p> <p>Review virtual tours visitor survey information.</p> <p>Assessment of digitization process.</p> <p>Impact analysis of selected projects.</p>

STRATEGIC PRIORITY: DIVERSITY

Key Results	Strategies	Performance Indicators	Performance Measures
<p>Diverse audiences including visible minorities, new Canadians and youth were targeted and reached by the Gallery.</p>	<p>Develop partnerships with target-audience organizations.</p> <p>Use social media programs (Facebook, etc.) to reach younger audiences.</p> <p>Target new diverse audiences in the NCR.</p>	<p>Number of partnerships developed.</p> <p>Number of social media marketing programs designed.</p> <p>Number of new visitors from diverse audiences.</p>	<p>Assessment of partnerships and their impact on audience diversity.</p> <p>Impact of social media programs on audience diversity.</p> <p>Assessment of new visitor numbers and sources.</p>

PROGRAM ACTIVITY: ACCOMMODATION (E.P.M.)

STRATEGIC PRIORITY: BUILDING EXPANSION PLAN

Key Results	Strategies	Performance Indicators	Performance Measures
<p>A review of the building expansion program was undertaken.</p>	<p>Review and revise expansion program.</p> <p>Assess and meet space requirements for programs, education, events, storage, etc.</p>	<p>The plan was revised.</p> <p>Revised plan met current and anticipated space requirements.</p>	<p>Review of new plan against space requirements.</p>

PROGRAM ACTIVITY: ACCOMMODATION (NGC FOUNDATION)

STRATEGIC PRIORITY: BUILDING EXPANSION PLAN

Key Results	Strategies	Performance Indicators	Performance Measures
<p>The fundraising program for the building expansion initiative was revised by the Foundation.</p>	<p>Review and revise fundraising program, in view of probable lack of federal funds.</p>	<p>The fundraising program was revised to focus on public and private sectors.</p>	<p>Review of new fundraising plan against established criteria and targets.</p>

PROGRAM ACTIVITY: CORPORATE MANAGEMENT

STRATEGIC PRIORITY: FUNDING

Key Results	Strategies	Performance Indicators	Performance Measures
Self-generated and fundraising revenues reached a target of 20% of total resources by 2013-14.	Increase and broaden revenue generation base. Review and prioritize revenue generating opportunities. Optimize revenue generating activities.	Fiscal resources allocated to achieve Gallery priorities. Increase in self-generated revenues including fundraising activities with respect to established targets.	Comparison of revenues to targets for commercial and fundraising activities, memberships and revenue per visitor.

STRATEGIC PRIORITY: SUCCESSION PLANNING

Key Results	Strategies	Performance Indicators	Performance Measures
The Gallery's succession plan was regularly updated and implementation continued.	Continue to revise and implement succession plan to provide for orderly succession of leadership at all levels, including specialized technical positions.	Extent to which the succession plan achieved expected results.	Review of plan's implementation.

STRATEGIC PRIORITY: SUCCESSION PLANNING

Key Results	Strategies	Performance Indicators	Performance Measures
The NGC secured both internally and externally the employees required to meet its needs in a seamless and timely manner.	Fill expected and unexpected vacancies as approved by the Resource Management Committee.	Vacancies filled in a seamless and timely manner. Number of outstanding vacancies.	Assessment and analysis of hiring processes and results.

STRATEGIC PRIORITY: DIVERSITY

Key Results	Strategies	Performance Indicators	Performance Measures
The Gallery workplace was representative of the diversity in Canadian society.	Promote career opportunities among four designated groups including new Canadians. Ensure managers have skills required to hire applicants reflective of Canada's cultural diversity.	Gallery staff is representative of national cultural diversity.	Analysis of staffing data, including employment equity results.

ONGOING PROGRAM ACTIVITIES: KEY RESULTS AND STRATEGIES

The information below summarizes the Gallery's key expected results and strategies for each ongoing Program Activity.

PROGRAM ACTIVITY 1: COLLECTION

SUB-ACTIVITIES: CURATORIAL RESEARCH, ACQUISITIONS, PRESERVATION

Expected Outcome: The Gallery acquires, preserves, researches and documents works to represent Canada's visual arts heritage

Key Results

Canada's national collection of fine arts contained works by the most significant artists and of the highest quality, condition and historical and aesthetic importance.

Works were stored, preserved, exhibited, documented and loaned according to rigorous standards that provide for their continued integrity for future generations of Canadians.

The Gallery created and disseminated new scholarship and knowledge of its collections and the fine arts generally.

Strategies

Acquire high-quality works of art through donations and purchases. The Acquisitions Policy guides all acquisitions.

Maintain and protect the national collection and works loaned to the Gallery.

Research and document the NGC and CMCP collections and works on loan to the Gallery. Support exhibitions program with an outstanding publishing program. Document research results in hard copy and digital archives. Link relevant resources in other repositories.

PROGRAM ACTIVITY 2: OUTREACH**SUB-ACTIVITIES: EXHIBITIONS AND INSTALLATIONS, EDUCATION, COMMUNICATIONS**

Expected Outcome: The Gallery fosters broad national and international access to its collection, research, exhibitions and expertise

Key Results

The Gallery's presence was enhanced nationally and internationally through programming, exhibitions, partnerships and collaborations with other institutions.

High-quality programming reached and retained new, more diverse audiences while retaining existing constituencies.

The Marketing and Communications Plan increased awareness of the NGC and CMCP and reached new and more diverse audiences nationally and internationally.

Strategies

Offer a rich calendar of educational programs. Present the national collection nationally and internationally. Enhance the visibility of Canadian art.

Offer an outstanding exhibitions program. Develop and create new ways and new programs to reach new audiences.

Enhance the Gallery's public and key-audience profile as a leading, interesting and accessible art institution with dynamic exhibitions and programs. Assist it in meeting exhibition attendance projections and increasing program participation. Promote it as the National Capital Region's top cultural attraction.

PROGRAM ACTIVITY 3: ACCOMMODATION**SUB-ACTIVITIES: BUILDING OPERATIONS AND CAPITAL EXPENDITURES**

Expected Outcome: The Gallery provides secure, suitable and publicly accessible facilities for the preservation and exhibition of the national collection

Key Results

The Gallery's facilities were optimized and expanded to meet the Gallery's mandate and objectives and were sustainable over the longer term.

The facilities were maintained to appropriate standards in an efficient and cost-effective manner.

The national collection was secure and works on loan to the Gallery were safeguarded.

Gallery visitors and stakeholders had a welcoming, safe and attractive environment to experience its collections and programs, celebrate special events and conduct business.

Strategies

Build on strengths and develop innovative solutions to space constraints.

Provide suitable facilities for visitors, staff and the collection. Maintain a full emergency response plan.

Safeguard collection and intellectual property.

Ensure a safe environment for visitors and stakeholders.

PROGRAM ACTIVITY 4: CORPORATE MANAGEMENT**SUB-ACTIVITIES: CORPORATE GOVERNANCE, ADMINISTRATION AND REVENUE GENERATION**

Expected Outcome: The Gallery ensures resources are effectively developed, directed, administered and controlled

Key Results

The Gallery employed sound and efficient governance and stewardship practices that facilitated the alignment of resources and priorities and full accountability to Canadians for results.

The Gallery workplace was fair, enabling, healthy and safe with a workforce that was productive, principled, sustainable, adaptive and representative of the diversity inherent in Canadian society.

Strategies

Strengthen the Gallery's governance function and ensure effective and efficient operations. Develop and implement a robust performance measurement regime. Define mechanisms for project renewal and project oversight.

Strengthen the Gallery's work environment. Provide training and professional development opportunities required by employees. Sustain a culture grounded in Gallery values.

STATEMENT OF POTENTIAL RISKS

The most immediate risk facing the Gallery is the impact of the current economic recession, which by limiting the Gallery's access to public and private sector funding could prevent it from effectively delivering on its mandate. It could also undermine its ability to attract and retain a diverse and qualified workforce. The visiting public will also be affected by the economic downturn, by impacting and cutting into the Gallery's attendance and gift shop revenues.

ASSESSMENT OF RESULTS SINCE PREVIOUSLY APPROVED CORPORATE PLAN**PROGRAM ACTIVITY ARCHITECTURE (PAA)****Collection**

In 2008-09, consistent with the Gallery's Acquisitions Policy, all acquisitions were judiciously selected and justified by specialist curators to contribute to the strengths of the national collection, to fill gaps, and to create a desired balance between the periods, schools and media that constitute its collecting areas.

The Gallery successfully acquired several important Canadian works, such as the late 18th-early 19th century scenes of Canada, including an album of 61 views of the Horseshoe Falls by James Pattison Cockburn and watercolours by artists like George Heriot and Peter Rindisbacher.

The Gallery also acquired several major works by contemporary Canadian artists, such as *Running Horses* by Joe Fafard, which was acquired with the support of the Distinguished Patrons of the National Gallery of Canada Foundation.

The Gallery often partners with other Canadian art galleries on publications in connection with co-produced exhibitions. This provides new research into subjects of mutual interest and tremendous reputation benefit to these institutions. Recent Canadian projects have included the *Daphne Odjig* retrospective, co-organized with the Art Gallery of Sudbury (2008), *Gabor Szilasi*, with the Musée d'art de Joliette and presented by the CMCP (2009), and the upcoming *Wanda Koop*, with the Winnipeg Art Gallery (2010).

The continued care and documentation of the collection is a key Gallery priority. In 2008-09, the Gallery's restoration and conservation laboratories will again have made over 4000 examinations of works within the Gallery's acquisitions, exhibitions, travelling exhibitions and loans programs and, where required, will have treated works from the permanent collection that require preventive action.

The Gallery has continued to strengthen the documentation of its collection and has managed a major reorganization of its art storage space.

The Provenance Research Project remains a priority, and the Gallery maintains a list of works of art and digital images of over 100 paintings and sculptures from its permanent collection that have gaps in their ownership history for the years 1933-45. Curators and a specialist intern (funded by the NGC Foundation) are working to close these gaps. The Gallery's provenance website will also be enhanced.

Outreach

The Gallery's exhibitions, whether presented in Ottawa or across the country as part of the travelling exhibitions program, support cultural tourism and have been shown to have significant economic impacts for host venues and their local economies. The NGC Travelling Exhibitions Program has achieved significant success in reaching small communities as well as large urban centres by providing a range of exhibitions to suit venues of varying capacity.

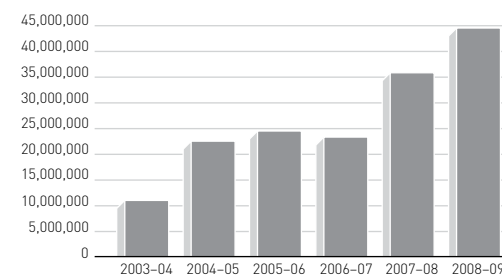
In 2008–09, the Gallery presented two landmark exhibitions: *The 1930s: The Making of “The New Man,”* a thematic approach to this period’s thematic diversity and socio-political complexity; and *Caught in the Act: The Viewer as Performer*, which featured large-scale exhibitions by 11 contemporary artists and collectives exploring the role of the viewer in art. Concurrently, *Bernini and the Birth of Portrait Sculpture* traced the development of portrait sculpture in 17th century Rome. As part of its national mandate the Gallery participated in presenting the Governor General Award winners in a special exhibition, *Governor General’s Awards in Visual and Media Arts*. The CMCP presented two important exhibitions to critical acclaim: *Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate* and *Steeling the Gaze: Portraits by Aboriginal Artists*. Both CMCP exhibitions were featured at the Gallery’s main facility due to renovations at the CMCP site by the National Capital Commission.

The Gallery’s educational programs were extremely successful in 2008–09, even though they continue to suffer from a lack of suitable designated space. The Gallery began a year-long review of its 61 school programs and removed programs that underperformed. The excellence of its educational programming has resulted in more than \$3M in sponsorship revenues over the last ten years, allowing the Gallery to extend its program range to special-needs and other new clientele. Several programs have received awards or become leadership models across the country.

The Artissimo family program was reviewed and revitalized, and featured in a prominent *Ottawa Citizen* article. Over 35% of Gallery visitors participated in at least one of the programs offered, a number that has steadily increased over the past five years. Survey results and attendance records have shown that the Gallery’s strategy of continually refreshing its programs to respond to the community’s needs has been successful.

This year the Gallery completed a relaunch of the CMCP corporate site and more virtual exhibitions were added to CyberMuse, the Gallery’s educational website. These important Gallery resources provide expanded access to the collection, online research, educational programming, online ticketing and shopping capacity and information about the Gallery. CyberMuse has been extremely successful and the number of virtual visits to the collection and educational programs has shown significant growth each year. (See Figure 3). Gallery websites and virtual programs won two Grand Prix Web’Art, which are presented by the International Council of Museums.

Figure 3
Total web hits
Cumulative to the third quarter



Accommodation

In 2008–09, the Gallery’s main building at 380 Sussex Drive in Ottawa faces many significant life cycle issues. Over the years, the Gallery has implemented substantial cost-saving measures.

In spite of these limitations, the NGC is consistently identified as one of the benchmark institutions for operational costs per square foot for its main building. These findings are the result of an annual benchmarking exercise with the International Association of Museum Facility Administrators (IAMFA).

The 2008–09 Capital Action Plan, made possible through special three-year funding from the Treasury Board Secretariat’s Management Reserve Funds, is an aggressive capital program whose impacts on the Gallery’s day-to-day operations have been minimized by diligent efforts.

The program addresses the most urgent health and safety and program integrity issues; however, the Management Reserve Funds end after the 2009–10 fiscal year, whereas the life cycle issues will continue and/or escalate as the buildings age.

The Gallery needs a long-term sustainable solution to capital infrastructure renewal, as well as inflation protection for outsourcing agreements and utilities consumption. The Gallery welcomed opportunities to address its operating and infrastructure pressures.

Corporate Management

The Gallery recognizes the need for effective financial and human resource frameworks to ensure responsible spending and a focus on results.

Year-end audits by the Office of the Auditor General and an internal audit conducted in 2007 confirm that, while minor adjustments are possible, the Gallery has a sound financial management control framework in place. Modest operating surpluses have been achieved.

Labour-management relations have improved with the resolution of some outstanding labour relations issues, collective agreements with two major unions have been negotiated and the Gallery is currently completing the integration and implementation of a gender-neutral classification system.

The Gallery has been making efforts to strengthen its risk management practices, the performance information made available to the Board of Trustees for decision-making and the Gallery’s operational planning processes. As a result of the 2006 comprehensive assessment of potential risks to the Gallery’s ability to achieve its corporate objectives, a number of mitigating strategies have been instituted (including the establishment of a Resource Management Committee responsible for ensuring appropriate alignment of resources with corporate priorities). The Gallery continues to work on strengthening its performance management regime.

The main risk facing the Gallery in this activity is in the area of information management. A series of audits have pointed to significant deficiencies in the Gallery's Records and Information Management (RIM) Practices. In 2006, a major independent study confirmed the significant risks posed by years of inattention and proposed a plan to be initiated on an urgent basis. The Gallery is in the process of significantly rationalizing and re-engineering its RIM practices, subject to budget availability, to optimize efficiency, improve effectiveness and meet legislative obligations.

The Gallery has placed emphasis on those revenue-generating areas where it has the potential to make the most gains. Following a detailed review and market analysis, fees were increased for admissions, facility rentals, audioguides and parking.

In order to better align its limited resources with priorities and ensure coordination and optimization of these activities, the Gallery has consolidated its revenue-generating areas into one portfolio.



FINANCIAL STATEMENTS

BALANCE SHEET

(in thousands of dollars)	07-08 Actual	08-09 Budget	08-09 Forecast	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget	13-14 Budget
Assets								
Current :								
Cash and investments	10,598	9,185	8,137	8,741	8,841	8,941	9,041	9,141
Restricted cash and investments	7,234	782	6,952	3,949	974	999	1,024	1,049
Accounts receivable	1,289	750	1,000	1,050	1,100	1,150	1,200	1,250
Inventories	799	800	979	800	825	850	875	900
Prepaid expenses	1,120	1,125	1,175	1,225	1,275	1,325	1,375	1,425
	21,040	12,642	18,243	15,765	13,015	13,265	13,515	13,765
Collection	1	1	1	1	1	1	1	1
Capital assets	91,530	97,767	93,406	94,983	96,203	93,839	91,110	84,507
	112,571	110,410	111,650	110,749	109,219	107,105	104,626	98,273
Liabilities								
Current :								
Accounts payable and accrued liabilities	7,936	6,000	5,500	6,000	6,100	6,200	6,300	6,400
Deferred revenue	184	0	100	0	0	0	0	0
Unused appropriations for the purchase of objects for the Collection	2,167	0	0	0	0	0	0	0
Unused appropriations for the purchase of capital assets	4,193	0	6,028	3,000	0	0	0	0
	14,480	6,000	11,628	9,000	6,100	6,200	6,300	6,400
Accrued employee termination benefits	1,820	1,933	1,875	2,025	2,175	2,325	2,475	2,625
Deferred capital funding	90,908	97,145	92,784	94,361	95,581	93,217	90,488	83,885
	107,208	105,078	106,287	105,386	103,856	101,742	99,263	92,910
Equity of Canada								
Balance at beginning of year	5,282	5,332	5,363	5,363	5,363	5,363	5,363	5,363
Excess of revenues over expenses	55	0	(25)	(25)	(25)	(25)	(25)	(25)
Comprehensive income	26	0	25	25	25	25	25	25
Balance at end of year	5,363	5,332	5,363	5,363	5,363	5,363	5,363	5,363
	112,571	110,410	111,650	110,749	109,219	107,105	104,626	98,273

STATEMENT OF OPERATIONS

(in thousands of dollars)	07-08 Actual	08-09 Budget	08-09 Forecast	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget	13-14 Budget
Expenses by activity								
Collections								
Operations	7,879	6,954	7,333	7,355	7,335	7,488	7,566	7,413
Art acquisitions	7,901	7,400	9,567	7,400	7,400	7,400	7,400	7,400
Total Collections and Research	15,780	14,354	16,900	14,755	14,735	14,888	14,966	14,813
Outreach	14,599	13,941	13,587	13,629	13,591	13,875	14,020	13,736
Accommodation	20,080	20,621	19,114	19,373	20,057	20,930	21,288	20,898
Corporate Management	13,348	11,512	12,422	12,461	12,427	12,685	12,819	12,560
Total expenses	63,807	60,428	62,023	60,218	60,810	62,378	63,093	62,007
Revenue and contributions	11,516	9,550	9,141	9,070	9,360	10,690	11,270	11,180
Net cost of operations before government funding	52,291	50,878	52,882	51,148	51,450	51,688	51,823	50,827
Parliamentary appropriations								
For operating and capital on a cash basis	43,912	45,268	46,401	41,672	41,645	41,299	41,069	36,199
Appropriations deferred for the purchase of depreciable capital assets	(5,650)	(8,714)	(9,935)	(5,074)	(5,381)	(5,180)	(4,874)	(1,000)
Amortization of deferred capital funding	5,749	6,324	6,224	6,525	7,161	7,544	7,603	7,603
Total on an accrual basis	44,011	42,878	42,690	43,123	43,425	43,663	43,798	42,802
For the purchase of objects for the collection on a cash basis	8 000	8 000	8 000	8 000	8 000	8 000	8 000	8 000
Drawn from prior years	2,502		2,167					
Deferred to future years	(2,167)		0					
Total on an accrual basis	8,335	8,000	10,167	8,000	8,000	8,000	8,000	8,000
Total appropriations on an accrual basis	52,346	50,878	52,857	51,123	51,425	51,663	51,798	50,802
Excess of revenues over expenditures	55	0	(25)	(25)	(25)	(25)	(25)	(25)
Other comprehensive income	26	0	25	25	25	25	25	25
	81	0	0	0	0	0	0	0

STATEMENT OF CASH FLOWS

(in thousands of dollars)	07-08 Actual	08-09 Budget	08-09 Forecast	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget	13-14 Budget
Cash flow from operations								
Cash received from clients	10,710	7,569	7,337	7,720	7,760	8,840	9,170	8,830
Parliamentary Appropriations received	46,259	53,268	54,795	49,672	49,645	49,299	49,069	44,199
Cash paid (employees and suppliers)	(60,212)	(65,319)	(66,679)	(61,141)	(61,880)	(59,864)	(60,214)	(55,254)
Interest received	765	431	525	500	500	500	500	500
Total cash flows used in operating activities	(2,478)	(4,051)	(4,022)	(3,249)	(3,975)	(1,225)	(1,475)	(1,725)
Cash flow from investing activities								
Acquisition of property and equipment	(1,834)	(11,129)	(8,100)	(8,102)	(8,381)	(5,180)	(4,874)	(1,000)
Decrease in restricted cash and cash equivalents	(3,507)	2,390	282	3,003	2,975	(25)	(25)	(25)
Total cash flows from investing activities	(5,341)	(8,739)	(7,818)	(5,099)	(5,406)	(5,205)	(4,899)	(1,025)
Cash flows from financing activities								
Funding for the acquisition of property and equipment	5,650	11,129	8,100	8,102	8,381	5,180	4,874	1,000
Restricted contributions and related investment income	1,005	1,550	1,279	850	1,100	1,350	1,600	1,850
Total cash flows from financing activities	6,655	12,679	9,379	8,952	9,481	6,530	6,474	2,850
Increase (decrease) in cash and cash equivalents	(1,164)	(111)	(2,461)	604	100	100	100	100
Cash and cash equivalents, beginning of the year	11,762	9,296	10,598	8,137	8,741	8,841	8,941	9,041
Cash and cash equivalents, end of the year	10,598	9,185	8,137	8,741	8,841	8,941	9,041	9,141

SCHEDULE OF OPERATING AND CONTRIBUTION REVENUE

(in thousands of dollars)	07-08 Actual	08-09 Budget	08-09 Forecast	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget	13-14 Budget
Operating revenue								
Bookstore and publishing	3,061	2,350	2,107	2,260	2,280	2,495	2,610	2,610
Admissions	2,690	1,777	1,685	1,900	1,900	2,100	2,100	1,900
Parking	838	750	828	900	900	1,000	1,000	900
Interest	765	431	525	500	500	500	500	500
Sponsorship	878	450	462	500	450	700	750	750
Traveling exhibitions	113	185	182	175	185	195	205	215
Rental of public spaces	911	800	780	600	600	800	900	900
Art loans-recovery of expenses	88	170	156	125	150	150	150	150
Memberships	590	670	750	775	800	850	900	900
Audio guides	286	112	144	150	150	200	200	150
Food services	69	60	52	70	75	80	85	85
Educational services	225	225	175	240	250	250	250	250
Other	34	20	16	25	20	20	20	20
	10,548	8,000	7,862	8,220	8,260	9,340	9,670	9,330
Contributions								
From National Gallery Foundation	888	1,450	1,169	750	1,000	1,250	1,500	1,750
From others	80	100	110	100	100	100	100	100
	968	1,550	1,279	850	1,100	1,350	1,600	1,850
	11,516	9,550	9,141	9,070	9,360	10,690	11,270	11,180

CAPITAL BUDGET

(in thousands of dollars)	07-08 Actual	08-09 Budget	08-09 Forecast	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget	13-14 Budget
Unused appropriations for the purchase of capital assets at beginning of year	377	2,415	4,193	6,028	3,000	0	0	0
Capital appropriations	5,650	8,714	9,935	5,074	5,381	5,180	4,874	1,000
Capital funding available	6,027	11,129	14,128	11,102	8,381	5,180	4,874	1,000
Purchase of capital assets	1,834	11,129	8,100	8,102	8,381	5,180	4,874	1,000
Unused appropriations for the purchase of capital assets at end of year	4,193	0	6,028	3,000	0	0	0	0
Capital assets								
Net book value at beginning of year	95,445	92,962	91,530	93,406	94,983	96,203	93,839	91,110
Capital additions	1,834	11,129	8,100	8,102	8,381	5,180	4,874	1,000
	97,279	104,091	99,630	101,508	103,364	101,383	98,713	92,110
Less amortization:								
Amortization of building	3,898	3,898	3,898	3,898	3,898	3,898	3,898	3,898
Amortization other	1,851	2,426	2,326	2,627	3,263	3,646	3,705	3,705
	5,749	6,324	6,224	6,525	7,161	7,544	7,603	7,603
Net book value at end of year	91,530	97,767	93,406	94,983	96,203	93,839	91,110	84,507