



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

# SUMMARY OF THE CORPORATE PLAN AND OPERATING AND CAPITAL BUDGETS

FOR 2008-09

TO 2012-13

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Canada

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## 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 fledgling institution. 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, and a series of Chairpersons and Directors whose stewardship, vision and leadership have ensured that the Gallery is a visual arts museum of international stature, which holds its collections of art in trust for all Canadians.

## MANDATE

The Gallery's mandate is *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. (Museums Act, 1990, c.3)*

The CMCP also continues to address the mandate of the National Film Board's Still Photography Division, from which it was originally formed: to collect, interpret, and disseminate Canadian contemporary photography, both as an art form and as a form of social documentation.

## MISSION

The strength of the National Gallery of Canada lies in its collection of works of art, especially Canadian 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 and for the advancement of knowledge.

## VISION

The National Gallery of Canada strives to provide Canadians with a sense of identity and pride in Canada's rich visual arts heritage and to make art accessible, meaningful and vital to diverse audiences of all ages.

## VALUES

- **Accessibility:** Programs are developed with the public in mind – not only visitors to the Gallery, but all Canadians.
- **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 and public programs.
- **Corporate Citizenship:** The Gallery meets its public policy and legal obligations.
- **Leadership:** The Gallery acts as 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 and contribute fully to the success of the organization.

## 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, Status of Women and Official Languages. The 11 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 (NGC and CMCP).

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 three Deputy Directors and six Directors.

## ASSETS

### The Collections

The NGC's collection consists of some 37,000 works of art, acquired by purchase or gift. Its collection of Canadian art, including growing collections of contemporary and Aboriginal works, is the most comprehensive and important in existence. The Gallery also has a fine collection of Western European art dating from the late Middle Ages to the present, including prestigious collections of important 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 contains over 161,000 images by contemporary Canadian photographers (144,000 of which are negatives and transparencies). Works in the Print collection are featured in a program of rotating exhibitions.

The NGC and CMCP collections have an intangible historical and cultural value and a priceless monetary value, far exceeding the sum of acquisition dollars invested. They not only preserve the country's heritage for future generations, but are the source of scholarly research, exhibitions in the National Capital Region and travelling exhibitions and loans to other galleries across the country and abroad.

The Gallery's Library and Archives houses the country's most extensive collection of research materials on the visual arts and the history and technique of photography. These materials are widely used by scholars and the general public across the country.

### The Facilities

The National Gallery's real property holdings consist of the Gallery's flagship building at 380 Sussex Drive, which opened its doors to the public on May 21, 1988; the Canadian Museum of Contemporary Photography at 1 Rideau Canal (leased from the National Capital Commission), which was opened to the public on May 6, 1992; an off-site art storage facility; and the Canada Pavilion in Venice, Italy, Canada's site at the Biennale.

The Gallery's public spaces include 110 exhibition galleries, the Rideau Chapel, a Library, a 400-seat auditorium, a 90-seat lecture hall, seminar rooms and studio/workshop spaces; a cafeteria, a café and a bookstore; an outdoor amphitheatre; and two levels of indoor parking. Other facilities include art and non-art storage, conservation laboratories, multi-media and photography workshops, security control rooms, workshops and offices.

The CMCP facilities include public spaces on several levels, a flexible exhibition space, a 50-seat theatre, workshops, art storage and offices.

### 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.

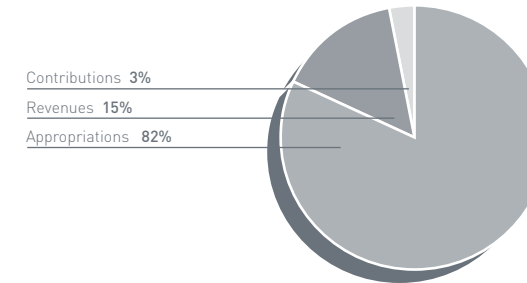
The Gallery has increased its self-generated revenues from its previous level of 15% to 18% of its total budget annually, despite increased competition and a reduced tourist market. For the year 2008-09, resources will total \$54.1 million, of which \$44.6 million (82%) will be funded by parliamentary appropriations. The balance of \$9.5 million (18% of the total) represents gross revenues and donations the Gallery anticipates generating in the coming year. These amounts do not include the \$7.7 million in special funding received for urgent capital projects.

The Gallery's fixed costs for its facilities, payments in lieu of taxes and security consume a high percentage of its useable resources (27% of the operating budget). These non-discretionary fixed costs are not indexed against inflation and will continue to climb. After taking salaries and fixed costs into account, on 27% of the Gallery's budget remains for its public programming activities (including on-site and travelling exhibitions, electronic outreach, educational programming, publications, library acquisitions, loans, support to other art institutions, and collections management) and its administrative activities.

These percentages do not reflect funding from the Management Reserve for capital projects over three years beginning in 2007-08, in the amount of \$14.8 million (\$7.7 million in 2008-09).

Figure 1 shows the Gallery's Resource Base for 2008-09. Parliamentary appropriations represent 82% of total resources, while the remaining 18% is made up of gross revenues (15%) and donations (3%), which the Gallery expects to generate in the coming year.

Figure 1  
Resource Base for Operations  
2008-09



### MAIN PROGRAMS AND ACTIVITIES

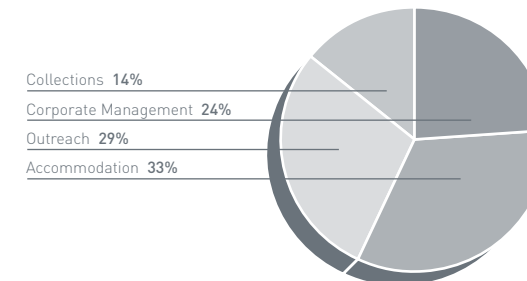
To carry out its legislated mandate, the Gallery's programs and activities are designed to achieve the following strategic outcome: *Interest in, knowledge of and appreciation and respect for visual art through a collection of historic and contemporary works of art, and programs and research that reflect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

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

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

Figure 2 illustrates the planned expenditures in each area according to the Gallery's PAA. Overall, 43% of the Gallery's budget is available for mission-critical activities: strengthening and maintaining the collection (14%) and outreach (29%). An additional 33% goes toward facilities maintenance and repair, and the remainder is spent on corporate management, half of which is dedicated to revenue-generating activities.

Figure 2  
Expenses by activity (excluding art purchases  
and amortization of the building)  
2008-09



### Collection Program Activity

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

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

#### Acquisitions

The Gallery continues to invest, as it has done for 128 years, in its extensive record of Canada's national and international visual arts heritage. The value of the works in the collection far outstrips their original purchase price, in addition to their inestimable value in terms of preserving and raising awareness of the country's patrimony.

The fact that the Gallery is regularly approached for loans from its collections by international fine arts museums is a testament to the quality of the Gallery's acquisitions. Without a strong and developing collection of Canadian and international art, the National Gallery would lose its hard-won reputation among the world's cultural institutions. The acquisitions are also important to the continued success of the Gallery's National Outreach Program, which provides opportunities for advancing scholarship through the use and investigation of the Gallery's collections, including those of the Library and Archives.

All works of art are purchased in accordance with the Gallery's Acquisition Policy. It requires that prior to acquisition the works must be the object of in-depth research aimed at establishing their authenticity, verifying provenance and determining quality, historical importance and relevance to the Gallery's mission. This research ensures that works acquired are by the most significant artists, of the highest quality, in optimal condition and of historical importance.

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's Foundation.

#### Curatorial Research

The Gallery's curatorial staff actively pursues acquisition opportunities in all collecting areas. To realize the Gallery's mandate, research is undertaken not only on the individual objects but also on the cultural, historical and theoretical context in which these works were created. Research is also undertaken to ascertain the most appropriate manner of presentation to promote understanding. Works in the collection are carefully documented and catalogued, presented, interpreted, and made available both in the National Capital Region and through loans and the Gallery's extensive travelling exhibition program.

The work of the curators at both the Gallery and the CMCP is designed to advance art history scholarship and assure the authenticity, provenance, quality and historical importance of works in the collection. The Gallery also creates opportunities for advanced scholarship through its fellowship program.

The Gallery's Library and Archives constitute the pre-eminent center for the study of the history of visual arts in Canada. They house the country's most wide-ranging collection of research materials in the visual arts and its most significant collection on the history and technique of photography. These research materials are an essential resource for curatorial staff, researchers and scholars in Canada and abroad.

#### 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 collecting and outreach activities. Its conservators perform the careful examination of works that is required by the Acquisition Policy. This examination is a critical part of the decision-making process.

### Outreach Program Activity

The Gallery's public programming is designed to further knowledge, understanding and enjoyment of the visual arts among Canadians.

While its facilities in Ottawa attract two-thirds of their audience from outside the National Capital Region, the Gallery places particular emphasis on reaching people in their own community by developing programs to attract as wide and diverse an audience as possible across the country and internationally. The Gallery achieves this through exhibitions and installations in the National Capital Region, educational program partnerships with other museums and heritage institutions, travelling exhibitions and loans and staff visits to museums and artistic communities across Canada. Through these programs, the Gallery works to strengthen local art institutions across the country and increase awareness of Canada's cultural identity.

The Outreach Activity is made up of three sub-activities: Exhibitions, Education and Communications.

### Exhibitions

The Exhibitions and Installations Activity manages the development, design, organization and installation of all exhibition projects of the exhibition program at the Gallery and the CMCP. Exhibitions and installations are the most visible vehicle for showcasing the national collections, putting artworks into context, publishing original new research, creating lectures and symposia and developing related educational activities.

The annual exhibition program includes 8 to 12 featured exhibitions at the Gallery's Ottawa facilities; 4 at the CMCP, also in Ottawa; and 25 to 30 exhibitions at museums across Canada and internationally. The Gallery also supports important exhibition projects developed by other art museums and Canadian curators. These increasingly important partnerships allow works from museums across the country to be viewed by a greater range of Canadian audiences than would otherwise be possible.

The Gallery's exhibition programming is governed by the relatively short life span of its exhibition tours, which are generally restricted for reasons of object sensitivity and high security/environmental management requirements. Maintaining a large program selection requires the constant addition of new projects, new research, acquisitions, major loans and production.

NB: The CMCP exhibition program has been presented at the NGC Sussex Drive premises on a temporary basis since October 2006 due to renovations and repairs to the National Capital Commission (NCC) owned facility in which the CMCP is housed.

The Gallery has sent exhibitions across the country since 1919. The ambitious Travelling Exhibition Program, which is so vital to the delivery of its national mandate, is among the largest in the world, recognized both nationally and internationally for its capacity to contribute to exhibition research projects at the highest levels of scholarship and to provide sophisticated organizational and production management. The travelling exhibitions are made available to Canadian museum clients at a subsidized rate.

Approximately 90% of exhibition bookings are in Canadian art museums and galleries. Ten percent of exhibition bookings travel to venues abroad, in instances 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 where it 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 related to its Ottawa collection and travelling exhibitions. Materials from these programs are made universally available through CyberMuse, the Gallery's on-line educational tool. The Gallery's educational programming reflects its commitment to meeting the needs of diverse audiences. Accordingly, it provides a broad range of educational activities designed to reflect multiple learning styles and levels of interest. These activities include, but are not limited to: school-visit programs; family, youth and children's programs; unique 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.

The audioguides are now presented in an increasing number of languages, including Mandarin, German and Spanish, to address the needs of new Canadians and international visitors alike. The special exhibitions audioguides, which are developed for adults – and during the summer for children – now have an added component of descriptive stops for the visually impaired.

The Gallery has created lesson plans designed both to assist teachers integrating art into the classroom curriculum and to address Canada's cultural diversity. Recent examples include *People of African Descent*, from the collection by artists of African descent, and *Inuit Art*, which shows the diverse thematic and artistic approaches of the artists.

### Communications

The communications and publications activity is fundamental to the Gallery's efforts to increase national access to the collections and exhibitions and to attract audiences, thus enhancing revenues.

The large and 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. These materials serve to document the collection and enrich the historical record of the visual arts in Canada within an international context.

### Accommodation Program Activity

The Accommodation Activity includes Building Operations (including Security) and Capital. The Gallery is committed to the long-term sustainability of its facilities and providing a safe and secure environment for the assets and information entrusted to its care and for the 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 buildings and the associated property of the Gallery and CMCP, including the off-site storage warehouse. It also manages the maintenance contract and repairs at the Canada Pavilion in Venice.

The Gallery places a high priority on the efficient operation of the facilities under its stewardship. The NGC protects and safeguards the significant investment of taxpayers' dollars in its national collection of fine arts and in its real property holdings. Custody of the Gallery's facility on Sussex Drive was transferred to the Gallery from Public Works and Government Services Canada (PWGSC) in the early 1990's, a move which resulted in overall reductions in operational costs.

The Gallery's policies and procedures ensure that it effectively manages its operations and consistently performs well in international evaluations. It places a high priority on fulfilling its corporate responsibilities to the visiting public, staff, and ultimately the Canadian taxpayer by responding to ever-increasing health and safety legislation and emergency preparedness issues.

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 of fine arts. This includes addressing the Gallery's obligations to operate its facilities in an environmentally sustainable manner, including minimizing energy consumption.

### 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 its facilities remain suitable for the preservation and exhibition of the national collection and works of art on loan to the Gallery.

### Corporate Management Program Activity

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. 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.

Recently, the Gallery established the Resource Management Committee (RMC). Its purpose is to develop and implement an integrated resource management framework, including a timely and transparent system to allocate Gallery resources.

### Corporate Governance

The Corporate Governance sub-activity supports Management and the Board of Trustees in their efforts to ensure that the Gallery has in place the appropriate structure, processes, policies, practices and tools to allow it to achieve results effectively and efficiently; be accountable to Canadians for results; and comply with applicable legislation and Government policy.

Given that information management is critical to sound governance, the Corporate Governance sub-activity also encompasses information management, information technology and collections management. The Gallery's objective is to strengthen its ability to manage information as a corporate resource by implementing more effective and efficient processes.

### Revenue Generation

The purpose of the Gallery's Revenue Generation activity is to support the realization of the Gallery's goals by supplementing appropriated funding with private sector revenue through commercial activities, donations and fundraising. To enhance coordination and ensure revenue optimization, the Gallery has recently changed its organizational structure to consolidate this area into one portfolio.

Revenues are generated through admission charges, parking and other fees; Education and Public Programs; Special Events rentals, partnerships and programming; bookstore sales; and caterer's commission fees. Each of these areas supports the Gallery's ability to fulfill its mandate.

**National Gallery of Canada Foundation:** Through 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, 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.



## STRATEGIC ISSUES FOR THE PLANNING PERIOD

The Strategic Issues for the Planning Period have been derived from the Gallery's rigorous 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 results of this Strategic Review were submitted to Treasury Board last fall, for subsequent review by Cabinet. The results of this Review will be reflected in future reporting to Parliament.

### PERFORMANCE ASSESSMENT

The Gallery's assessment confirmed that its programs remain highly relevant to the achievement of its mandate, are consistent with the Government's stated priorities for the Heritage Portfolio and make an important contribution to the enrichment of the cultural life and heritage of Canada's communities.

The Gallery's programs are well structured and deliver results effectively and efficiently. Nonetheless, the Gallery has identified several key opportunities for possible realignment of resources for improved performance.

Key opportunities for improvement include:

- Realigning resources to allow for greater enhancement of the Gallery's National Outreach Program;
- Enhancing operational efficiencies through a reconfiguration of delivery methods in areas of key priority; and
- Enhancing the Collection, Outreach and National Sharing of Information.

### ENVIRONMENTAL SCAN

#### Financial and Economic Environment

The environment in which the Gallery operates brings with it significant challenges. First and foremost are the continually escalating non-discretionary fixed costs and space pressures that it faces.

Continued increases in both salary and operating costs pose a significant challenge to the Gallery's capacity to deliver on its mandate. Although the Bank of Canada predicts that inflation will remain around 2% for the next few years, with potential for a slight reduction in 2009, recent changes to Ontario's minimum wage laws will compound inflation in the Gallery's labour costs.

Also, as a result of inflation in the price of artwork, 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 – even for Canadian and Aboriginal art.

The Gallery's commercial revenues, highly dependent on attendance, are directly influenced by the tourism market and fluctuations of the Canadian dollar. Tourism in the Ottawa area in the summer of 2007 was lower than expected due largely to confusion over passport requirements, volatile fuel costs and the strength of the Canadian dollar. With the dollar now at its highest point in 30 years, Ottawa tourism authorities project a continuing trend in the lower numbers of American tourists to Canada, and a greater number of Canadians travelling outside the country.

The National Gallery's Foundation continues to face stiff competition for philanthropic giving, compounded by the fact that private donors tend to assume 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, though not yet significant, impact for the Gallery.

#### Social and Demographic Factors

In the coming period, the Gallery must strive to find new ways to play a meaningful role in the rapidly changing Canadian society.

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 leisure activities of a large number of Canadian consumers. While Canadians are devoting a growing proportion of their budgets to culture, home-based activities such as entertainment centres, movies and online access tend to dominate their spending.

#### Operational Challenges

The main building of the Gallery, now in its 20th year of operation, is facing a range of life-cycle issues. The Gallery has implemented substantial cost-saving measures and gained operational efficiencies. Current year operations and maintenance budgets, excluding taxes (PILT), total \$4.6 million, excluding security. This represents a 36% decrease in operating budgets since custody transfer.

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 has re-allocated internally on an annual basis in order to ensure adequate financial resources.

Even with internal reallocation of resources, the Gallery has for several years experienced a shortfall between its capital budget (fixed at \$1 million per year) and the recapitalization and operational requirements of its capital assets. A successful collaboration with the Department of Canadian Heritage and the Treasury Board culminated in the Gallery 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. Currently, the Gallery is able to exhibit 22% of its pre-1950s collection, with over 800 works on loan at any given moment. However, because of the lack of available space, only 2% of its post-1950s collection is on view, and certain of those decades are only minimally represented.

The Gallery has invested significant resources in caring for and exhibiting its collection of Aboriginal art, including the hiring of a curator for the collection. The recent *Norval Morrisseau* exhibition enjoyed unprecedented levels of attendance by the aboriginal community, validating the Gallery's investment of resources in this direction.

The Gallery has developed ground-breaking educational programs, although it does not have sufficient space to accommodate the growing volume of requests for these critical educational programs.

In the short term, the Gallery is making every effort to optimize the space currently available for storage, while it develops options to address the longer-term issue of 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 the assets stored within the facility, 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 Gallery's key strategic priority for the planning period is to work closely with the Department of Canadian Heritage on longer-term strategies to resolve ongoing budget shortfalls for capital renewal and facilities operating costs, and to address its mandate-critical space challenges.

The Gallery has identified the following short-term priorities in order to effectively address the issues and challenges it will face over the planning period:

- Reallocating resources to further enhance the national presence and relevance of the Gallery across the country;
- Continuing to maximize the efficiency of Gallery operations and ensuring the Gallery has financial and human resource frameworks in place to ensure responsible spending and focus on results;
- Placing a concerted effort on enhancing the Gallery's visitor experience to reach and retain greater, more diverse audiences and retain existing visitors;
- Pursuing a range of avenues, including a branding strategy and a revised pricing strategy, to increase commercial revenues; and
- Increasing the Gallery's capacity to acquire important works for the national collection through an increase in private sector donations and funding.

## KEY EXPECTED RESULTS

The Gallery's highest-priority activities are its Collection and National Outreach Activities. The Gallery also recognizes the imperative of maintaining and increasing self-generated revenues, effectively managing its human and financial resources and cost-containment.

The following describes the Gallery's expected results by Program Activity, with key performance measures and operational priorities for each.

NB: The Gallery will be developing suitable metrics and performance indicator baseline values in 2008–09 to provide more concise reporting on progress towards achievement of key results and addressing strategic and operational priorities for the planning period. These indicators will be integrated into the NGC 2009–10 strategic plan.

### PROGRAM ACTIVITY 1

#### COLLECTION, ACQUISITION, PRESERVATION AND RESEARCH

##### Key Results

The Collection contains works by the most significant artists and of the highest quality, condition and historical and aesthetic importance.

##### Key Results

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

##### Key Results

The Gallery creates and disseminates new scholarship and knowledge on its collections and the fine arts generally.

##### Operational Priorities

Enhance the Gallery's ability to acquire high-quality works of art through fundraising and private donations. Focus existing resources on the acquisition of the highest-quality and most significant works rather than on quantity. Ensure that any fundraising or major donor initiatives of the Gallery are sensitive to the established relationships with other art museums and their local communities.

Develop strategies to improve capacity to preserve and protect the collection while responding to the needs of the acquisitions, exhibitions and loans programs.

Encourage private sector funding for research materials. Develop strategies to increase awareness and use of Library and Archives resources. Develop a robust documentation and information management regime (See also Program Activity 4).

### Performance Measures

Acquisitions will contribute to the strengths of the national collection, fill gaps and create a balance between the periods, schools and media that constitute its collecting areas. The Gallery will be competitive in the international art market.

*Preventative conservation:* the Gallery will meet internationally recognized standards of climate control and storage provision. *Active preservation:* the Gallery will address and treat deterioration of and damage to works of art. *Restoration and preservation:* works of art will be presented in a condition that does not misrepresent them or hinder the appreciation and furthering of knowledge.

The Gallery will exercise physical control over all works at all times through proper exhibition, storage, security and documentation policies and procedures.

The Gallery will enhance the knowledge of works in the collections through research, proper documentation and publications. Exhibitions will be developed based on original theses, contributing to the widespread knowledge and understanding of art and its history. Research by scholars from outside the Gallery will be facilitated and the awareness and accessibility of the Gallery's research facilities increased.

### PROGRAM ACTIVITY 2

#### OUTREACH, EXHIBITIONS AND INSTALLATIONS,

#### EDUCATION AND COMMUNICATIONS

##### Key Results

The Gallery's presence both nationally and internationally is enhanced through programming, exhibitions, partnerships and collaborations.

##### Key Results

The Gallery develops and offers programming of high quality, which reaches and retains new, more diverse audiences while retaining and engaging existing visitors.

##### Key Results

The Gallery offers its visitors and stakeholders a welcoming, safe and attractive environment in which to experience its collections, further the appreciation of art generally, celebrate special events and conduct business.

### Operational Priorities

Reallocate resources within the Outreach Program to strengthen programming across Canada by: developing new and/or enhancing other programs across the country; expanding web content; enhancing orientation and development programs for staff from other Canadian art galleries; enhancing marketing and communications support for travelling exhibitions; and enriching and strengthening educational support to travelling exhibitions. Strengthen the level of participation in collaborations with national and international partners, including major research projects, loans and exhibitions. Monitor and manage emerging copyright issues.

Identify target audiences for the Gallery and align programming and visitor experience accordingly. Reinvigorate the NGC Brand and market the Gallery as a major destination. Enhance virtual access to the National Gallery of Canada collections across Canada and internationally.

Implement urgent health and safety repairs approved through the Government's Management Reserve Fund. Implement the Visitor Experience Team Committee recommendations, including upgrading Service Standards/Training; improving way finding and signage generally; and effecting changes to the Great Hall and main entrance to provide a more accessible and engaging environment for visitors.

### Performance Measures

The Gallery will be recognized for the excellence of its national collections and as a national institution relevant to Canadians across the country.

The Gallery will be recognized for the excellence of its exhibitions and its capacity to partner with international art museums on large-scale research-based projects.

The Gallery will play a leadership role in strengthening the capacity of art institutions across the country.

The experience of visitors to the Gallery will be enhanced, facilitating learning and appreciation of the fine arts and encouraging return visits.

Attendance will increase at programming in the NRC, at travelling exhibitions across the country and virtually.

The facilities will optimize the Gallery's ability to engage the public and will provide a safe and healthy environment for staff (accessibility, cleanliness, safety, way-finding, etc.).

### PROGRAM ACTIVITY 3

#### ACCOMMODATION: BUILDING OPERATIONS AND CAPITAL

### Key Results

The Gallery's facilities are appropriate to meet the Gallery's mandate and objectives and are sustainable over the longer term.

### Key Results

The facilities are maintained at the appropriate standards for the display and storage of fine art in an efficient and cost-effective manner.

### Key Results

The Gallery's physical assets, most notably its national collection of fine art, are secure and works of art on loan to the Gallery are safeguarded.

### Operational Priorities

Optimize use of existing space for storage, public programs and operational requirements. Develop options to address longer-term storage requirements.

Systematically complete projects supported by funding through the Treasury Board Management Reserve and from the Gallery's Capital Plan – on time and on budget. Work with the Department of Canadian Heritage and Portfolio partners to develop and implement a long-term solution to address capital and operating requirements. Explore options to address the high cost of the CMCP facility.

Systematically review/test/update crisis management/ contingency plans. Carry out "post mortems" following any crisis situation.

### Performance Measures

The Gallery will have sufficient space, effectively allocated and utilized, for programming, storage and operations. Appropriate recapitalization will occur on a timely basis and in compliance with building codes and standards.

Appropriate maintenance and security of the Gallery's capital assets will be performed efficiently, meeting or exceeding recognized standards.

Security of facilities and works of art, including Gallery works on loan and those borrowed from other institutions, will be assured.

**PROGRAM ACTIVITY 4.*****CORPORATE MANAGEMENT: CORPORATE GOVERNANCE.*****ADMINISTRATION AND REVENUE GENERATION****Key Results**

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

**Key Results**

The Gallery maximizes its self-generated net revenues through the optimization of its commercial and fundraising activities.

**Key Results**

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

**Operational Priorities**

Continue to balance the budget through cost containment and strategies to increase revenues. Further strengthen internal processes to align resources with priorities. Develop a full suite of operational policies and procedures. Implement IM strategic plan; develop and implement strategic IT investment plan. Implement a more robust Performance Measurement and Reporting regime. Strengthen internal communications and reporting functions within the Gallery.

Implement comprehensive plan to augment net commercial revenues. Brand and market the Gallery as a destination. Work with the NGC Foundation to optimize the net return on the Gallery's investment.

Implement the HR Strategic Framework, which includes ensuring that a full suite of policies and procedures is developed and maintained. Develop succession plans for key positions. Enhance and strengthen the performance management process covering all employees. Continue to strengthen the relationship with the unions that represent the Gallery's workforce.

**Performance Measures**

The Gallery will meet or exceed recognized standards for Corporate Governance and feature a robust performance management regime.

All human, material and financial resources will be aligned with and governed by Gallery objectives, priorities and statutory obligations.

The Gallery will have appropriate policies and financial controls in place to provide for sound management and governance practices.

Revenues from commercial and fundraising activities will increase in a measured progression over time with established annual targets.

The Gallery will have sufficient staff with the required knowledge and skills to achieve its objectives.

The workforce will be led by a cohesive, competent and stable management team providing clear direction on objectives and values.

Employees of the Gallery will know what is expected of them and be given opportunities to contribute and learn in a safe and enabling environment.

## ASSESSMENT OF RESULTS

In light of the approval only of the National Gallery of Canada Capital plan 2007-08, the Gallery has chosen to report on successes achieved since the approval of its 5-year plan 2006-07 through 2010-2011, by Program Activity Architecture (PAA).

### COLLECTION

In 2007-08, consistent with the Gallery's Acquisitions Policy, all acquisitions have been judiciously selected and justified by specialist curators to contribute to the strengths of the national collection, to fill gaps, and to create a highly desired balance between the periods, schools and media that constitute its collecting areas.

This year (2007-08), the Gallery successfully acquired several important Canadian collections, such as the collection of twenty-three watercolours, drawings and prints by Canadian artists of the first half of the twentieth century (donated by Mr. Norman Bell of Toronto) as well as a broad selection of works by the late Charles Gagnon, including his important assemblage *The Window (Box #6)*, of 1962.

The Gallery also acquired several important works by international artists, such as Louise Bourgeois's *Maman*, in 2004, and Ron Mueck's *Head of a Baby*, in 2003, which formed the basis of the hugely popular Ron Mueck exhibition.

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 *Emily Carr, New Perspectives*, co-organized with the Vancouver Art Gallery (2006); *Robert Davidson: The Abstract Edge*, co-organized with the Museum of Anthropology, UBC (2007); *Joe Fafard*, co-organized with the MacKenzie Art Gallery (2007); and the upcoming *Wanda Koop*, co-organized with the Winnipeg Art Gallery (2010).

The continued care and documentation of the collection is a key priority of the Gallery. In 2007-08, 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 preventative action.

The Gallery has continued to strengthen the documentation of its collection and works on loan. The Canadian Memory Fund Project on the 1930s exhibition file will be completed on time and on budget and provide an important resource for the Gallery.

The Gallery's Provenance Research Project remains a priority which, in light of the current international controversies, has proved valuable. As part of its ongoing provenance research efforts, the National Gallery of Canada 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 provenance for the years 1933-1945. Inclusion on this list does not mean that the works are suspect; rather, it indicates that more information is required to complete the knowledge of the ownership of these works during the World War II era.

### 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 all large urban centres by providing a range of exhibitions to suit venues of varying capacity.

In 2007-08, the Gallery exceeded its projected attendance figures for its exhibition program in the NCR. (See Figure 3). In the early spring of 2007, the Gallery showcased the work of Australian artist Ron Mueck, which drew greater than projected attendance. The Gallery's summer exhibition, *Renoir Landscapes*, was a success, having met both its attendance and revenue objectives. (See figure 4).

Figure 3  
Attendance to the NGC  
Comparing Attendance for the  
Past Five Years

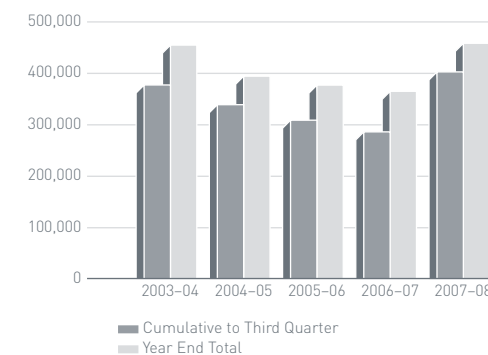
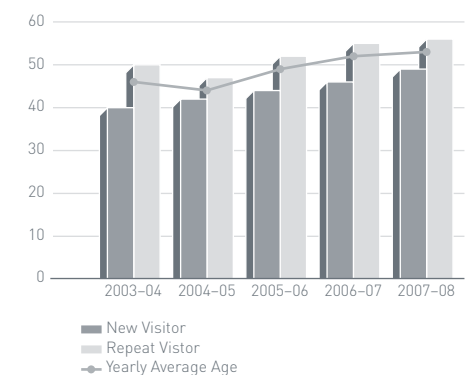


Figure 4  
NGC Survey Results  
Comparing Age Group  
with Last Visit to the Gallery



Also in 2007-08, 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*, and featured contemporary Quebec artists as part of the National Arts Centre's "Quebec Scene" with the exhibition *De-constructions*.

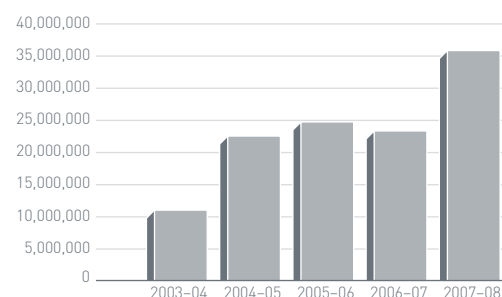
The CMCP presented 2 important exhibitions to critical acclaim: *Cheryl Soukes: Public Camera* and *Pascal Grandmaison*. (NB: Both CMCP exhibitions have been featured at the Gallery's 380 Sussex Drive main facility due to renovations at the CMCP site by the National Capital Commission).

The Gallery's educational programs were successful in 2007-08, even though they continue to suffer from a lack of suitable designated space.

Over 37% of Gallery visitors participate in at least one of the programs offered. This number has increased steadily over the past five years from 22% in 02-03. Survey results and attendance records have shown that the Gallery's strategy to continually refresh its programs to respond to the needs of the community has been successful.

This year the Gallery completed a relaunch of its renovated Corporate Websites and CyberMuse. These important Gallery resources provide expanded access to the collection, on-line research, educational programming, on-line ticketing and shopping capacity and information about the Gallery. CyberMuse has been highly successful and shown significant growth each year in the number of virtual visits to the collection and educational programs. (See figure 5).

Figure 5  
Total Web Hits  
Cumulative to the Third Quarter



## ACCOMMODATION

In 2007-08, 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 and gained operational efficiencies to the point where capacity to manage Building Operations is at a bare minimum.

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 current annual budget allocated to capital projects for all of NGC's operations is \$1M. Projects to address facilities infrastructure compete against all other organizational requirements for this capital funding, including information technology, programming, technical services, etc.

In 2007-08, the Gallery began work on the most urgent of the repairs to its buildings. The remainder of the projects will be completed within the available timeframes and upon receipt of funding through supplementary estimates in 2007-08, and subsequently through the Gallery's annual appropriations in 2009-2010 and 2010-11.

This special funding support will address the most immediate high-priority infrastructure issues. However, without the availability of a long-term funding solution, increases to address the effects of inflation and threats to the integrity of the Gallery's facilities will again pose health and safety problems, and ultimately affect a wide range of programming.

## CORPORATE MANAGEMENT

In 2007-08, reforms in the areas of accountability and financial management re-emphasized the need for effective financial and human resource frameworks to ensure responsible spending and focus on results.

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

In 1999, the Office of the Auditor General's (OAG) Special Examination highlighted several concerns related to the Gallery's Human Resource management practices. An audit by Deloitte in 2004 also noted a range of deficiencies and made recommendations for improvement. Since then, and acknowledged by the OAG in 2005, the Gallery has made considerable progress to address a number of the issues identified.

Despite a downsizing exercise in 2005-06, resulting from a financial restriction plan, labour-management relations are showing definite signs of improvement. Outstanding labour relations issues, such as a Pay Equity complaint, have been addressed, and the Gallery is currently completing the integration and implementation of a gender-neutral classification system.

The Gallery successfully negotiated a three-year collective agreement with its Professional Institute of the Public Service of Canada employees in 2005, and a four-year agreement with Public Service Alliance of Canada in 2007.

The Gallery has been making efforts to strengthen its performance in risk management practices, the performance information is made available to Trustees for decision-making and the Gallery's operational planning processes. In 2006, the Gallery undertook a comprehensive assessment of the potential risks to its ability to achieve its corporate objectives. As a result, management implemented a number of mitigating strategies (including the establishment of a Resource Management Committee responsible for ensuring appropriate alignment of resources with corporate priorities). The Gallery is currently working to further strengthen its performance management regime.

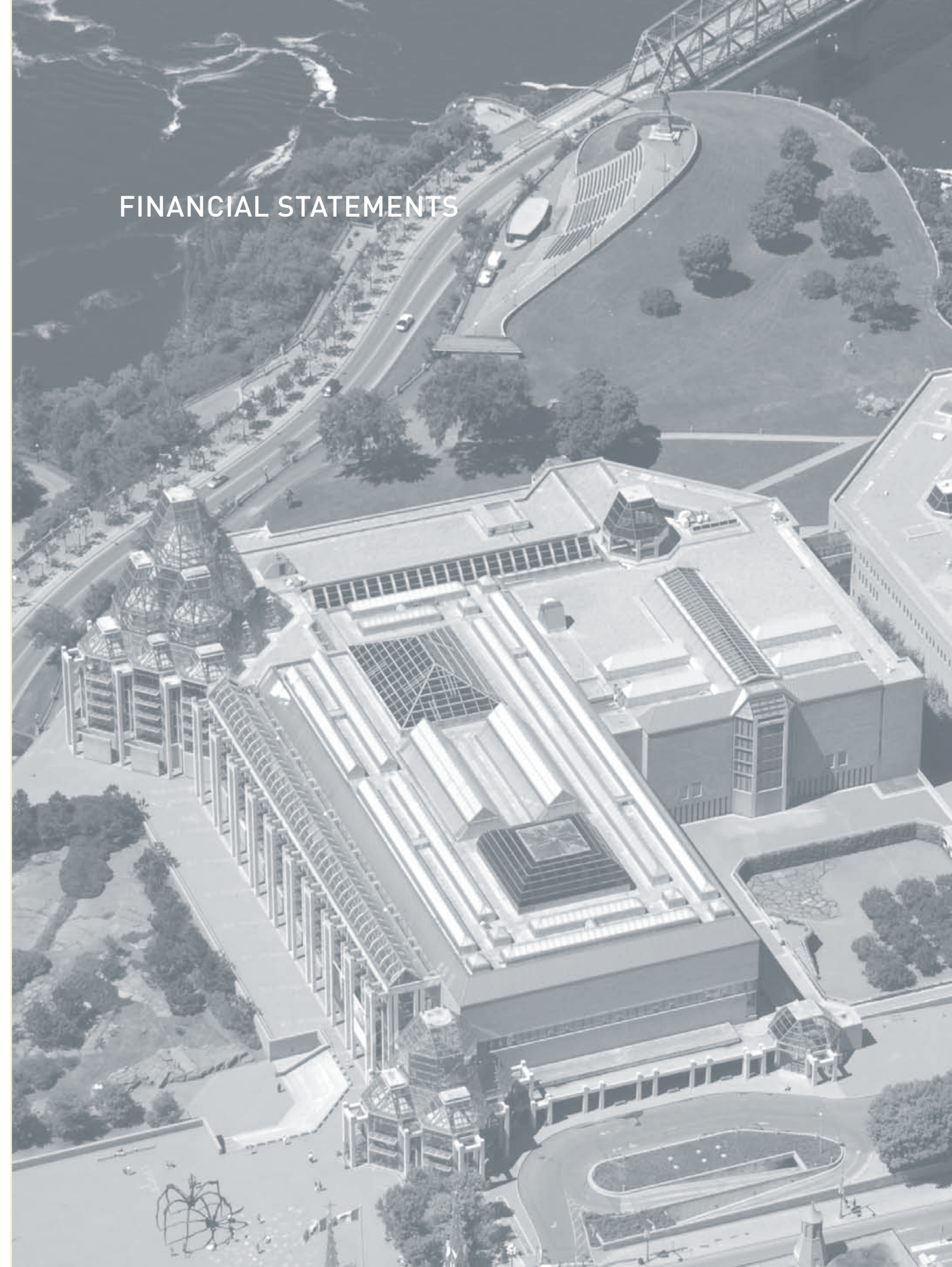
The Office of the Auditor General special report also concluded that the Gallery has in place appropriate systems and practices for controlling and documenting the collection, and that they are effectively managed, housed and secured. Greater integration of information on the collection (i.e. the information generated by curatorial and conservation staff) into the main collections management system is being made.

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 to optimize efficiency, improve effectiveness and meet legislative obligations.

A recent study commissioned by the Department of Canadian Heritage comparing national and international museums identified that the Gallery has been successful in maximizing its self-generated revenues. The study pointed out that further areas to consider were increase of memberships and emphasis on philanthropic fundraising activities.

In response to this study, 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, audio guides and parking.

## FINANCIAL STATEMENTS





**BALANCE SHEET**

(in thousands of dollars)	06-07 Actual	07-08 Budget	07-08 Forecast	08-09 Budget	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget
<b>Assets</b>								
Current :								
Cash and investments	11,552	8,140	9,296	9,185	9,335	9,510	9,685	9,860
Restricted cash and investments	3,937	765	3,172	782	807	832	857	882
Accounts receivable	1,542	700	700	750	800	825	850	875
Inventories	1,308	800	1,000	800	825	850	875	900
Prepaid expenses	1,201	1,430	1,100	1,125	1,150	1,175	1,200	1,225
	19,540	11,835	15,268	12,642	12,917	13,192	13,467	13,742
Collection	1	1	1	1	1	1	1	1
Capital assets	95,445	94,910	92,962	97,767	94,656	89,065	83,750	78,435
	114,986	106,746	108,231	110,410	107,574	102,258	97,218	92,178
<b>Liabilities</b>								
Current :								
Accounts payable and accrued liabilities	9,888	5,600	6,386	6,000	6,100	6,200	6,300	6,400
Deferred revenue	481	0	0	0	0	0	0	0
Unused appropriations for the purchase of objects for the Collection	2,502	0	0	0	0	0	0	0
Unused appropriations for the purchase of capital assets	377	0	2,415	0	0	0	0	0
	13,248	5,600	8,801	6,000	6,100	6,200	6,300	6,400
Accrued employee termination benefits	1,633	1,926	1,783	1,933	2,083	2,233	2,383	2,533
Deferred contributions	732	765	757	782	807	832	857	882
Deferred capital funding	94,823	94,288	92,340	97,145	94,034	88,443	83,128	77,813
	110,436	102,579	103,681	105,860	103,024	97,708	92,668	87,628
<b>Endowments</b>	116	116	116	116	116	116	116	116
<b>Equity of Canada</b>								
Balance at beginning of year	4,051	4,051	4,434	4,434	4,434	4,434	4,434	4,434
Excess of revenues over expenses	383	0	0	0	0	0	0	0
Balance at end of year	4,434	4,051	4,434	4,434	4,434	4,434	4,434	4,434
	114,986	106,746	108,231	110,410	107,574	102,258	97,218	92,178

**STATEMENT OF OPERATIONS**

(in thousands of dollars)	06-07 Actual	07-08 Budget	07-08 Forecast	08-09 Budget	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget
<b>Expenses by activity</b>								
Collections								
Operations	6,972	7,016	7,725	6,635	7,011	7,010	7,124	7,133
Art acquisitions	5,645	7,400	9,902	7,400	7,400	7,400	7,400	7,400
Total Collections and Research	12,617	14,416	17,627	14,035	14,411	14,410	14,524	14,533
Outreach	13,977	13,818	15,487	13,301	14,055	14,053	14,282	14,299
Accommodation	20,246	21,527	22,433	19,693	21,135	21,249	21,405	21,430
Corporate Management	11,541	11,677	12,788	10,984	11,606	11,603	11,793	11,807
Total expenses	58,381	61,438	68,335	58,013	61,207	61,315	62,004	62,069
Revenue and contributions	9,452	9,362	11,490	9,550	10,080	10,170	11,135	11,200
Net cost of operations before government funding	48,929	52,076	56,845	48,463	51,127	51,145	50,869	50,869
<b>Parliamentary appropriations</b>								
For operating and capital on a cash basis	39,142	43,402	43,402	45,268	40,016	37,554	37,554	37,554
Appropriations deferred for the purchase of depreciable capital assets	(1 000)	(5 650)	(3 145)	(11 129)	(3 462)	(1 000)	(1 000)	(1 000)
Amortization of deferred capital funding	5,660	6,324	6,086	6,324	6,573	6,591	6,315	6,315
Total on an accrual basis	43,802	44,076	46,343	40,463	43,127	43,145	42,869	42,869
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	12		2,502					
Deferred to future years	(2,502)		0					
Total on an accrual basis	5,510	8,000	10,502	8,000	8,000	8,000	8,000	8,000
Total appropriations on an accrual basis	49,312	52,076	56,845	48,463	51,127	51,145	50,869	50,869
Excess of revenues over expenditures	383	0	0	0	0	0	0	0

## STATEMENT OF CASH FLOWS

(in thousands of dollars)	06-07 Actual	07-08 Budget	07-08 Forecast	08-09 Budget	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget
<b>Cash flow from operations</b>								
Cash received from clients	8,320	9,362	9,170	7,569	8,130	8,170	9,135	9,200
Parliamentary Appropriations received	45,751	51,402	51,402	53,268	48,016	45,554	45,554	45,554
Cash paid (employees and suppliers)	(51,104)	(61,771)	(65,913)	(65,319)	(57,921)	(55,524)	(56,489)	(56,554)
Interest received	557	320	600	431	400	400	400	400
<b>Total cash flows used in operating activities</b>	<b>3,524</b>	<b>(687)</b>	<b>(4,741)</b>	<b>(4,051)</b>	<b>(1,375)</b>	<b>(1,400)</b>	<b>(1,400)</b>	<b>(1,400)</b>
<b>Cash flow from investing activities</b>								
Acquisition of property and equipment	(991)	(5,650)	(3,603)	(11,129)	(3,462)	(1,000)	(1,000)	(1,000)
Decrease in restricted cash and cash equivalents	(2,556)	(25)	765	2,390	(25)	(25)	(25)	(25)
<b>Total cash flows from investing activities</b>	<b>(3,547)</b>	<b>(5,675)</b>	<b>(2,838)</b>	<b>(8,739)</b>	<b>(3,487)</b>	<b>(1,025)</b>	<b>(1,025)</b>	<b>(1,025)</b>
<b>Cash flows from financing activities</b>								
Funding for the acquisition of property and equipment	1,000	5,650	3,603	11,129	3,462	1,000	1,000	1,000
Restricted contributions and related investment income	1,400	1,087	1,720	1,550	1,550	1,600	1,600	1,600
<b>Total cash flows from financing activities</b>	<b>2,400</b>	<b>6,737</b>	<b>5,323</b>	<b>12,679</b>	<b>5,012</b>	<b>2,600</b>	<b>2,600</b>	<b>2,600</b>
Increase (decrease) in cash and cash equivalents	2,377	375	(2,256)	(111)	150	175	175	175
Cash and cash equivalents, beginning of the year	9,175	7,765	11,552	9,296	9,185	9,335	9,510	9,685
Cash and cash equivalents, end of the year	11,552	8,140	9,296	9,185	9,335	9,510	9,685	9,860

## SCHEDULE OF OPERATING AND CONTRIBUTION REVENUE

(in thousands of dollars)	06-07 Actual	07-08 Budget	07-08 Forecast	08-09 Budget	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget
<b>Operating revenue</b>								
Bookstores and publishing	2,659	2,750	2,945	2,350	2,515	2,530	2,795	2,810
Admissions	1,472	2,000	2,560	1,777	2,000	2,000	2,500	2,500
Parking	625	675	798	750	775	775	800	800
Interest	557	320	600	431	400	400	400	400
Sponsorship	767	450	524	450	450	450	500	500
Traveling exhibitions	293	225	135	185	225	225	225	225
Rental of public spaces	684	675	800	800	825	850	875	900
Art loans-recovery of expenses	101	150	170	170	175	175	175	175
Memberships	538	550	670	670	700	700	725	750
Audio guides	138	200	270	112	150	150	200	200
Food services	50	35	60	60	60	60	70	70
Educational services	09	225	227	225	235	235	250	250
Other	43	20	11	20	20	20	20	20
	8,136	8,275	9,770	8,000	8,530	8,570	9,535	9,600
<b>Contributions</b>								
From National Gallery Foundation	1,253	1,000	1,523	1,450	1,450	1,500	1,500	1,500
From others	63	87	197	100	100	100	100	100
	1,316	1,087	1,720	1,550	1,550	1,600	1,600	1,600
	9,452	9,362	11,490	9,550	10,080	10,170	11,135	11,200

**CAPITAL BUDGET**

(in thousands of dollars)	06-07 Actual	07-08 Budget	07-08 Forecast	08-09 Budget	09-10 Budget	10-11 Budget	11-12 Budget	12-13 Budget
Unused appropriations for the purchase of capital assets at beginning of year	368	0	368	2,415	0	0	0	0
Capital appropriations	1,000	5,650	5,650	8,714	3,462	1,000	1,000	1,000
Capital funding available	1,368	5,650	6,018	11,129	3,462	1,000	1,000	1,000
Purchase of capital assets	991	5,650	3,603	11,129	3,462	1,000	1,000	1,000
Unused appropriations for the purchase of capital assets at end of year	377	0	2,415	0	0	0	0	0
<b>Capital assets</b>								
Net book value at beginning of year	100,114	95,584	95,445	92,962	97,767	94,656	89,065	83,750
Capital additions	991	5,650	3,603	11,129	3,462	1,000	1,000	1,000
	101,105	101,234	99,048	104,091	101,229	95,656	90,065	84,750
Less amortization:								
Amortization of building	3,898	3,898	3,898	3,898	3,898	3,898	3,898	3,898
Amortization other	1,762	2,426	2,188	2,426	2,675	2,693	2,417	2,417
	5,660	6,324	6,086	6,324	6,573	6,591	6,315	6,315
Net book value at end of year	95,445	94,910	92,962	97,767	94,656	89,065	83,750	78,435