



NATIONAL GALLERY OF CANADA

2014-15

SUMMARY OF THE CORPORATE PLAN
FOR 2014-15 TO 2018-19
AND OPERATING AND CAPITAL BUDGETS
FOR 2014-15

Cover:
Louise Bourgeois, *Maman* (detail)
1999, cast 2003
bronze, stainless steel, and marble
Purchased 2004
National Gallery of Canada, Ottawa
©Estate of Louise Bourgeois

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Note: Throughout this document, references to the “National Gallery of Canada”, the “NGC” and “the Gallery” include the Gallery’s affiliate museum, the Canadian Museum of Contemporary Photography

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1. Introduction

This Corporate Plan Summary highlights the National Gallery of Canada's (NGC or the Gallery) priorities, strategies, and performance measures for the 2014-15 to 2018-19 planning period, and describes the environment in which the Gallery operates. It also includes the Gallery's capital and operating budgets for the 2014-15 fiscal year.

The Plan builds on the 2013-14 Corporate Plan with some modifications. As was the case last year, this Plan continues to articulate a major shift in the Gallery's direction over the planning horizon, brought about by the need to reconcile significant changes in its financial situation with the organization's commitment to excellence in delivering its mandate, while achieving a balanced-budget.

Across its four programs - Collection, Outreach, Accommodation, and Internal Services - the Gallery successfully advanced the strategic priorities it set for itself in 2013-14. Details on how the Gallery met its strategic objectives in 2013-14 can be found in Section 4 of this document.

At its planning retreat in September 2013, the Gallery's Board of Trustees reaffirmed the following three strategic priorities for 2014-15 and beyond:

- ***Raising the Gallery's National Profile***

Expected outcome in 5 years: ***The Gallery expanded its brand recognition as an institution of excellence for its outstanding acquisitions, programming, scholarship, and for its ability to engage Canadians across the country with art.***

- ***Investing in Infrastructure***

Expected outcome in 5 years: ***The Gallery's infrastructure - facilities, systems, business tools, partnerships and networks - supports the delivery of programs and services expected by Canadians of a leading national institution.***

- ***Diversifying Revenues***

Expected outcome in 5 years: ***An organization-wide, revenue-conscious, entrepreneurial culture is established, resulting in new and diverse revenue sources that contribute to the institution's financial sustainability and growth.***

Strategies, performance measures, and targets for each priority have been developed and can be found in Section 5.

2. Mandate, Vision and Values

MANDATE AND GOVERNING LEGISLATION

Pursuant to the *Museums Act* (1990), the NGC has been mandated *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.*

As a distinct legal entity, wholly owned by the Crown, the Gallery is subject to the Crown corporation accountability framework established under Part X of the *Financial Administration Act*. It also complies with other statutes, including the *Official Languages Act*, the *Access to Information Act*, and the *Privacy Act*. While it functions at arm's length from the Government in its daily operations, as a member of the Canadian Heritage Portfolio, the Gallery supports the Department in its mission of promoting “an environment in which all Canadians take full advantage of dynamic cultural experiences, celebrating history and heritage, and participating in building creative communities”. The Gallery also contributes to the achievement of the Government of Canada outcome of “a vibrant Canadian culture and heritage”.

VISION

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

VALUES

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

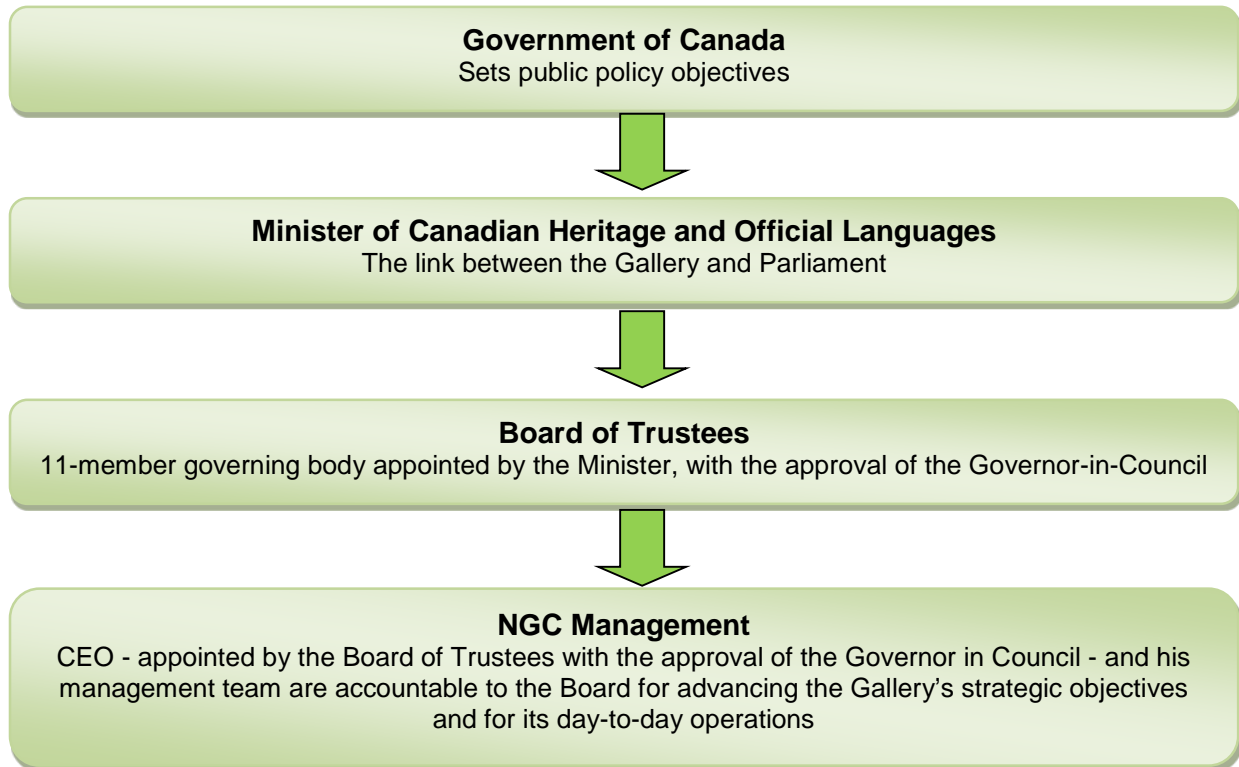
3. Corporate Profile

HISTORY

The National Gallery of Canada was founded in 1880 by then Governor General the Marquis of Lorne, in concert with the Royal Canadian Academy of Arts. The federal government assumed responsibility for the Gallery with the enactment of the *National Gallery of Canada Act* in 1913 and has continued its stewardship through successive acts of Parliament.

On July 1, 1990, the National Gallery of Canada became a Crown corporation with the proclamation of the *Museums Act*, which also confirmed the Canadian Museum of Contemporary Photography (created in 1985 from the former Still Photography Division of the National Film Board) as an affiliate of the Gallery.

GOVERNANCE STRUCTURE



THE BOARD OF TRUSTEES

Composition of the Board of Trustees on April 1, 2014:

Chair

Michael J. Tims	Calgary, Alberta	Nov. 22, 2012 to Nov. 21, 2016
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Vice-Chair

Harriet E. Walker	Toronto, Ontario	Apr. 25, 2013 to Apr. 24, 2017
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Trustees

Paul R. Baay	Calgary, Alberta	June 27, 2013 to June 26, 2017
Jean-François Béland	Gatineau, Quebec	Feb. 10, 2014 to Feb. 9, 2019
Allan D. Benoit	Winnipeg, Manitoba	June 6, 2013 to June 5, 2017
Guy Bourgeois	St-Bruno, Quebec	Oct. 4, 2012 to Oct. 3, 2016
Linda Hutchison	Kentville, Nova Scotia	March 1, 2012 to Feb. 29, 2016
Nezhat Khosrowshahi	Vancouver, British Columbia	May 16, 2013 to May 15, 2017
Howard G. Kroon	Calgary, Alberta	April 25, 2013 to April 24, 2017
Liza Maheu	Winnipeg, Manitoba	April 25, 2013 to April 24, 2017
Marsha Sobey	New Glasgow, Nova Scotia	Nov. 1, 2012 to Oct. 31, 2016

MANAGEMENT

The Senior Management team on April 1, 2014:

Marc Mayer	Director and Chief Executive Officer
Jean-François Bilodeau	Deputy Director, Advancement and Public Engagement
Paul Lang	Deputy Director, Collections, Research and Education and Chief Curator
Julie Peckham	Deputy Director, Administration and Chief Financial Officer
Stephen Gritt	Director, Conservation and Technical Research
Sylvie Sarault	Director, Human Resources
Matthew Symonds	Director, Corporate Secretariat and Ministerial Liaison
Yves Théoret	Director, Exhibitions and Outreach

PROGRAM ALIGNMENT ARCHITECTURE (PAA)

The Gallery has four programs that are strategically designed to achieve its mandate:

Collection: The Gallery acquires art, conducts research and preserves the collection for future generations through comprehensive conservation initiatives.

Outreach: The Gallery exhibits, educates and communicates the importance of the visual arts among Canadians from all walks of life and in most regions of the country.

Accommodation: The Gallery ensures building operations are carried out efficiently and sound investments are made in capital infrastructure for facilities to be secure, suitable for the preservation and exhibition of the national collection, and safe for visitors and employees.

Internal Services: The Gallery provides for sound governance, effective management of its human and financial resources, and optimization of self-generated external revenues in support of programs and initiatives.

The Gallery's programs are key to the success of its mandate and consistent with the Government's priorities for the Heritage Portfolio. Through them, the Gallery makes a significant contribution to the enrichment of the heritage and cultural life of Canadians.

Program Alignment Architecture (PAA): Overview of Main Programs, Strategic Priorities and Outcomes				
Government of Canada Outcome	A vibrant Canadian culture and heritage			
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			
Ultimate 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			
Programs	Collection	Outreach	Accommodation	Internal Services
Intermediate Outcomes for Each Program and Sub-program (5+ years)	<p>Strong national collection representing Canadian and international visual arts for present and future generations</p> <p>Sub-programs:</p> <p>Acquisitions Research Preservation</p>	<p>Enhanced understanding and enjoyment of art among Canadians through dynamic national and international programming</p> <p>Sub-programs:</p> <p>Exhibitions Education Communications</p>	<p>Safe, secure and accessible facilities for the national collection, visitors and staff</p> <p>Sub-programs:</p> <p>Building Operations Capital Expenditures</p>	<p>Effective corporate management practices and controls in place for resources managed efficiently and operations carried out effectively</p> <p>Sub-programs:</p> <p>Governance Administration Revenue Generation</p>
Strategic Priorities for the Planning Period and Immediate Outcomes for Each Strategic Priority (1 to 5 years)	<p align="center"><u>Raising the Gallery's National Profile</u></p> <p>The Gallery expanded its brand recognition as an institution of excellence for its outstanding acquisitions, programming, scholarship, and for its ability to engage Canadians across the country with art.</p>			
	<p align="center"><u>Investing in Infrastructure</u></p> <p>The Gallery's infrastructure - facilities, systems, business tools, partnerships and networks - supports the delivery of programs and services expected by Canadians of a leading national institution.</p>			
	<p align="center"><u>Diversifying Revenues</u></p> <p>An organization-wide, revenue-conscious, entrepreneurial culture is established, resulting in new and diverse revenue sources that contribute to the institution's financial sustainability and growth.</p>			

NATIONAL GALLERY OF CANADA FOUNDATION

A registered charitable organization, the National Gallery of Canada Foundation dedicates its efforts to ensuring the long-term viability and success of the NGC. The Foundation is focused on providing leadership on Major Gifts, Endowments, Planned Giving, and the Distinguished Patrons initiative. Managed by its own Board of Directors, the Foundation has raised almost \$30 million in philanthropic gifts since its inception in 1997, of which nearly \$14 million has been dedicated for endowment purposes.

The Board appoints the Chief Executive Officer, who is accountable for advancing the Foundation's strategic objectives and for its day-to-day operations. Effective July 1, 2013, Karen Colby-Stothart was appointed Chief Executive Officer of the National Gallery of Canada Foundation.

The Board of Directors of the Foundation has ultimate authority over and responsibility for the Foundation's investments. Investment decisions are delegated to a qualified investment manager retained by the Foundation, assisted by an Investment Committee that regularly reviews the Foundation's Investment Policy and monitors the portfolio's performance.

4. Assessment of Results Achieved During the 2013-14 Fiscal Year

For 2013-14, the Gallery adopted three strategic priorities: *Raising the Gallery's National Profile*, *Investing in Infrastructure and Diversifying Revenues*. The following are the Gallery's results in advancing these priorities across its four programs.

Raising the Gallery's National Profile

COLLECTION

Throughout 2013-14, efforts focused on having the Gallery widely-recognized as the number one art collecting institution in Canada. Accomplishments included the following:

- In close collaboration with the NGC Foundation, concerted efforts were taken to form long-lasting relationships with various collector communities, with the aim of securing long-term loans or trusts that could become gifts or bequests in the future. On the advice of the Gallery, a major work by Monet, *Le Pont de bois* (1872), was obtained by a private collector and lent to the Gallery as a long-term loan, complementing the Impressionist collection; and
- The Gallery acquired 338 works of art, 153 of which were donated as gifts. Particularly noteworthy is the value of donated works of art, which exceeded \$1,598,814. The institution recorded 39 donors of works of art.

OUTREACH

Results included the following:

- The Gallery established a series of collaborative partnerships with museums, art galleries, universities and embassies (e.g., work in tandem with the French Embassy in Canada to develop programs in support of the *Gustave Doré* exhibition);

The Gallery collaborated with 80 artists from 16 countries around the world to present its 2013 summer exhibition *Sakahàn: International Indigenous Art*;

- To support Canada's presence on an international scene, the Gallery, in collaboration with the Canada Council for the Arts, successfully presented the *Shary Boyle: Silence for Music* exhibition at the 2013 Venice Biennale, using resources specifically fundraised for this initiative;
- Overall, social-media outreach achieved outstanding results. The Gallery's social media channels saw significant growth over the past year with 321,268 people actively engaged by March 31, 2014, which represents 221% of target set for 2013-14;
- Recognizing the tremendous success of the *Van Gogh* exhibition in 2012-13, the Gallery acknowledged that neither virtual nor physical attendance could be repeated in 2013-14. Virtual attendance in 2013-14 decreased by 41% year-over-year, registering 3,541,752 visitors (user sessions), compared to 5,990,536 last year. This is attributed to the much broader popularity of the *Van Gogh* exhibition compared to the 2013 *Sakahàn* show; and
- Physical attendance to the main facility in Ottawa has proven to be lower than anticipated, at 237,391 visitors compared to 444,126 in 2012-13. Attendance to all other venues where the Gallery was present has significantly increased. For 2013-14, the Gallery exceeded its attendance target across its venues (i.e., visitors to the collections and exhibitions in Ottawa, NGC@ locations, tour venues and Venice combined), recording 1,039,494 visitors against the established target of 864,477.

Investing in Infrastructure

ACCOMMODATION

Noteworthy accomplishments included:

- Progress was made in advancing visitor-centric initiatives such as the development of a visitor survey, which will be implemented throughout 2014-15, to capture the extent to which the institution is delivering a positive visitor experience;
- Using appropriated funds from previous years, the Gallery completed the Great Hall skylight and roof replacement project, the most significant and complex capital undertaking since the construction of the main facility. At a cost of just under \$10 million (including contingencies), the project was substantially completed by April 2014;
- The Gallery undertook further studies of the building, taking into consideration previously identified code-compliance recommendations. Limited capital resources restrict the Gallery's ability to proceed with code-compliance projects. The Gallery uses a risk-based approach in prioritizing and addressing these deficiencies on a timely basis; and
- A review of space rental activities was conducted, which revealed that the space available for public rental should be limited to those areas in the vicinity of the Group Entrance (i.e., the auditorium, lecture hall, water court foyer and two seminar rooms). Due to low profitability and disruption to the visiting public when private events are held therein, it has been determined that other key areas of the Gallery (i.e., Great Hall, Café l'Éntrée), should serve as a benefit to the Gallery's major donors/sponsors and for Gallery events. A new approach for space rentals is under consideration.

INTERNAL SERVICES

Highlights included the following:

- The Gallery transitioned from paper-based to the electronic technology for various HR-related services, including leave, time-sheet administration and e-learning tools. A marked increase in the use of on-demand, self-serve technology by employees was realized - most notably in the areas of electronic pay stubs, online leave and time sheet processing and e-learning – with several of these areas achieving a 100% completion rate;
- Continued operationalization of the IM strategic plan, with efforts focussing on the implementation of a digital asset management system - a central, electronic visual library for internal storage and sharing of digital assets. By March 31, 2014, implementation was 95% complete;
- Continued implementation of Microsoft SharePoint, an enterprise business collaboration platform that operationalizes the Gallery's previously-approved Retention and Disposition Policy; and
- Through a joint procurement partnership with the Canadian Museum of History, the Gallery acquired and implemented a new financial system that vastly improves the Gallery's financial operations by implementing paperless procedures and liberating staff that can be redirected to other tasks.

Diversifying Revenues

The Gallery continued to explore options for building audiences and generating new revenue sources. Noted achievements included the following:

- The Gallery consulted stakeholders and studied options for transforming Art Network - travelling exhibitions, *NGC @* partnerships and special projects - into a cost-neutral model for the Gallery. As at March 31, 2014, timelines were established for further consultations with external and internal stakeholders on a revised approach;
- Sponsorships were secured for the 2013 summer show, *Sakahàn, International Indigenous Art*, and for the fall 2013 show *Artists, Architects and Artisans*. For 2013-14, the Gallery set a sponsorship target of \$450,000; at March 31, 2014, sponsorship (including in-kind contributions) of Gallery programs and initiatives exceeded the target by 4% and totalled \$468,860;
- Contributions from the NGC Foundation totalled \$1,198,000, in support of research, conservation, public programs and outreach. The Gallery recognized approximately \$851,000 in Other Contributions, compared to a target of \$1,264,000. A significant portion of the contributions are restricted for the purposes of the Venice Biennale International Art Exhibition; contribution targets were established based on best estimates of when expenses would be incurred over two fiscal years (2012-13 and 2013-14); and
- Revenue sources (i.e., self-generated revenue, sponsorships and contributions) achieved satisfactory results in 2013-14. Self-generated revenues consist of admission sales, audio-guide rentals, parking, memberships, bookstore and publishing sales, the rental of public spaces, and commissions from food services. Overall, the Gallery achieved \$4,807,000 in self-generated revenue in 2013–14, which represents 95% of the \$5,054,000 target. In total, self-generated revenue, sponsorship and contributions represented \$7,325,000, or 13% of total resources (including appropriations for art acquisitions).

5. Strategic Priorities for the Planning Period

OVERVIEW

The Gallery faces a challenging financial climate over the planning period. As the cost of doing business rises each year, and the Government freeze on operating budgets is in effect for 2014-15 and 2015-16, the Gallery must explore ways to diversify revenues beyond its traditional sources. It is within this context that the Board and Management have decided to maintain focus and efforts on re-conceptualizing key aspects of the Gallery's business approach – work that was initiated in 2013-14. Specifically, over the planning period, the Gallery will aim to foster improved services to Canadians, appeal to a much broader public beyond major retrospective exhibitions, and adopt a more diverse funding structure for long-term sustainability. Accordingly, the three strategic priorities established by the Board in 2013 - *Raising the Gallery's National Profile*, *Investing in Infrastructure* and *Diversifying Revenues* – have not been changed; they will continue to guide the Gallery over the planning period.

Each of the strategic priorities is elaborated in detail below. However, in considering these priorities, it is important to remember a series of fundamental principles - “non-negotiable” qualities of the Gallery's mission that cannot be compromised and that constitute its robust brand.

Art. The Gallery is a museum dedicated to the visual arts. Although the field of art is broader than the collecting and exhibiting areas covered by the Gallery, if the institution grows, it will be in the direction of art as its definition evolves, rearticulated by succeeding generations.

Excellence. The Gallery is exclusively concerned with the most outstanding examples of the visual arts made by the most exceptional visual artists. The Gallery's relevance and usefulness is predicated upon its being uncompromising in this regard. The quality of the institution's work and scholarship is also covered by this fundamental principle.

Creativity. The Gallery believes that art plays a leadership role in the creative economy, not only as a pure manifestation of intellectual and cultural advancement, but as a practical source of ideas, inspiration and example for creative pursuits of all kinds in every field that values innovation.

Professionalism. The work undertaken by the National Gallery of Canada, the judgments it makes regarding individual objects and the information it produces on the subject of art, are the responsibility of accredited, experienced and well-trained professionals with expertise in the various fields of art that are covered by our mandate.

Objectivity. The Gallery was established and is maintained by the Government of Canada to provide the Canadian public with access to the finest works of art as these are identified by impartial and non-partisan professionals who are exclusively concerned with excellence in art and accuracy in scholarship.

Pan-Canadian. Although the National Gallery of Canada is located in Ottawa, it serves the entire country and is always looking for new ways to expand and extend its services throughout Canada, while honourably representing the Canadian perspective on art for the world.

Diversity. The Gallery believes that all forms of visual art-making should be represented in both its collection and exhibition program to the limits of its mandate, expertise and capacity. Moreover, the Gallery strives to ensure that the full variety of Canada's population feels at home and is represented in the Gallery's collections and displays as the institution makes every effort to be accommodating and inclusive.

Access. The Gallery strives for everyone to have direct access to Canada's national art collection

and to the information about art that the Gallery generates. Without putting Canada's patrimony at risk, the organization attempts to improve that access at every opportunity.

Knowledge. The Gallery is a center of knowledge and learning, not only about art, but also about every aspect of human culture and history to which art bears witness.

Security. Although the Gallery is committed to provide access and share the collection, the institution will not put Canada's national treasure at risk of damage or destruction, whether in the galleries, or on loan. Every precaution is taken to ensure that the works in the Gallery's care will survive in the most ideal state of preservation possible, for the pleasure and edification of present and future generations.

As the Gallery plans, it is important to recognize the unique circumstances within which the institution operates. These conditions can be described by the following realities, seen both as challenges and opportunities:

- More effort is required to build a commonly shared understanding of the usefulness of art, its richness as a source of information and knowledge about the past and the present, its unique role as an investment, its influence as a field of study and its exemplary status within the creative economy as a source of pure and relatively unrestricted creativity.
- Increased advocacy is required to ensure that the basic skills necessary to experience the fullest pleasure from direct contact with art is an integral part of the standard educational curriculum in Canada.
- Information about international art is produced primarily by foreign sources, while Canadian sources are often uniquely preoccupied with contemporary Canadian art. This may give a false impression that Canadian art is a separate and/or lesser category within an art history. Moreover, one might erroneously conclude that Canadian expertise on international art does not exist. This situation challenges the Gallery to work towards better recognition of Canadian art and the art expertise Canadians offer within the broader context of art history.
- Broadening access to art, particularly in smaller and rural regions of Canada, remains a challenge. As major art museums in Canada are clustered in large metropolitan centres, direct access to art in other areas of the country is often limited and inconsistent. In addition, access to Canadian art online is still relatively new and is frequently restrained by copyright and other legislation peculiar to Canada; and general interest books on various aspects of Canadian art addressed to a broad audience are relatively rare.
- Because of Canada's geographic size and its modest population, its cultural institutions are often challenged in their ability to access wealth and earned income to the same extent as their foreign (notably American) counterparts. Research indicates that, because of Ottawa's moderately-sized population, national cultural institutions situated therein must temper their expectations with respect to visitorship and the revenue it can generate.
- While federal appropriations to the institution have remained relatively stable, given the rising cost of doing business, in real dollars, the Gallery's spending power is declining: finding reliable, long-term, alternative sources of revenue is vital to the institution's stability and growth.

Given these fundamental principles and the circumstances in which the institution operates, the organization will continue to concentrate on three, closely-interrelated, strategic priorities that it believes will help stabilize its revenue and grow its services in the long term, while correcting some of Canada's disadvantages with respect to the full exploitation of art as a rich national resource.

STRATEGIC PRIORITIES AND EXPECTED OUTCOMES

The following section highlights the three strategic priorities and their expected outcomes for 2014-15 through to 2018-19:

- ***Raising the Gallery's National Profile***

Expected outcome in 5 years: ***The Gallery expanded its brand recognition as an institution of excellence for its outstanding acquisitions, programming, scholarship, and for its ability to engage Canadians across the country with art.***

Because the Gallery's successful delivery of its mandate centres on the extent to which the population it serves is familiar with its collection and its services, the institution needs to ensure that Canadians are aware of the Gallery and what it does, and that its primary purpose is to serve Canada's many artistic needs. Through its strategic initiatives, the Gallery will improve access to knowledge and information about art for Canadians and will engage key Canadian stakeholder communities of all kinds. The Gallery will emphasize its role in raising the profile of art in Canada, celebrating its pleasures and demonstrating its usefulness to Canadians. It will also take steps to ensure that its main facility in Ottawa offers a visitor experience of the highest quality, as expected of a world-class, national institution.

- ***Investing in Infrastructure***

Expected outcome in 5 years: ***The Gallery's infrastructure - facilities, systems, business tools, partnerships and networks - supports the delivery of programs and services expected by Canadians of a leading national institution.***

Traditionally, the word "infrastructure" describes a physical plant and equipment but the infrastructure at the Gallery's disposal extends beyond the building. The Gallery has yet to fully exploit the valuable networks of Canadian and international museum partners, donors and sponsors as part of its "soft infrastructure"; doing so has the potential to raise the Gallery's profile, enhance visitor experience, extend the reach of its services and diversify its revenue sources. Notwithstanding the Gallery's need to improve its physical plant through various capital undertakings - attention to this expanded concept of infrastructure requires the organization's focus over the planning period.

- ***Diversifying Revenues***

Expected outcome in 5 years: ***An organization-wide, revenue-conscious, entrepreneurial culture is established, resulting in new and diverse revenue sources that contribute to the institution's financial sustainability and growth.***

The Gallery will continue to develop traditional revenue sources of philanthropy, sponsorship and commercial activities. It has yet to test the limits of these traditional revenue sources. The Gallery will also be more focused on seeking multi-year sponsorships for all of its activities, including exhibitions, education, public programs and communications. Strategic relationships with key sponsors, such as major banks and communications companies, will continue to be established in an effort to encourage increased and long-term support that can cross over into product and service development.

Finally, where permissible and with due regard for the Gallery's status as a Crown corporation, collaborative agreements focussing on brand exploitation will be explored, which may provide potential avenues to generate new sources of revenue. They may also assist in raising the Gallery's profile among discerning consumers and attracting increased attendance to its facility.

STRATEGIES, PERFORMANCE MEASURES AND TARGETS

The following tables describe the strategies for each strategic priority for the 2014-15 to 2018-19 planning period. In addition, performance measures, as well as targets (where possible) are outlined for each priority.

RAISING THE GALLERY'S NATIONAL PROFILE

<p>Expected Outcome in 5 years</p>	<p>The Gallery expanded its brand recognition as an institution of excellence for its outstanding acquisitions, programming, scholarship, and for its ability to engage Canadians across the country with art.</p>										
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Strategies, Performance Measures and Targets</p>	<p>STRATEGY 1: Through strategic communications, establish the Gallery as the widely-recognized number 1 art collecting institution in Canada</p> <p><u>Accountable: Deputy Director, Collections, Research & Education and Chief Curator</u></p> <p>Performance measures:</p> <ul style="list-style-type: none"> ✓ Number of significant works of art with the score of 3 and 4 acquired by the Gallery <table border="1" data-bbox="354 600 1398 716"> <thead> <tr> <th colspan="2">Scale 1-4 for Acquisitions</th> </tr> </thead> <tbody> <tr> <td>4</td> <td>Outstanding work of art - highest significance and importance (absolutely "must have" in the national collection)</td> </tr> <tr> <td>3</td> <td>Excellent work of art - Very significant for the national collection (fills the gap within a strength of the collection)</td> </tr> <tr> <td>2</td> <td>Significant work of art (enriches a strength of the collection)</td> </tr> <tr> <td>1</td> <td>Desirable work of art due to its scholarly and documentary value</td> </tr> </tbody> </table>	Scale 1-4 for Acquisitions		4	Outstanding work of art - highest significance and importance (absolutely "must have" in the national collection)	3	Excellent work of art - Very significant for the national collection (fills the gap within a strength of the collection)	2	Significant work of art (enriches a strength of the collection)	1	Desirable work of art due to its scholarly and documentary value
	Scale 1-4 for Acquisitions										
	4	Outstanding work of art - highest significance and importance (absolutely "must have" in the national collection)									
	3	Excellent work of art - Very significant for the national collection (fills the gap within a strength of the collection)									
2	Significant work of art (enriches a strength of the collection)										
1	Desirable work of art due to its scholarly and documentary value										
<p>STRATEGY 2: Align the Gallery's programming with the 2017 national agenda for Canada's 150th Anniversary of Confederation</p> <p><u>Accountable: Director, Exhibitions and Outreach, assisted by the Deputy Director, Collection, Research & Education and Chief Curator</u></p> <p>Performance measures:</p> <ul style="list-style-type: none"> ✓ The Canadian art collection in the galleries is reinstalled by 2017 ✓ A commemorative publication, highlighting 150 works from the Canadian Art collection (from 1867 to present) is issued by 2017 ✓ A special exhibition, investigating Canada's cultural identity, is staged in fall 2017 											
<p>STRATEGY 3: Improve overall visitor experience onsite and online</p> <p><u>Accountable: Deputy Director, Advancement and Public Engagement</u></p> <p>Performance measures:</p> <ul style="list-style-type: none"> ✓ Introduce improvements to the overall visitor experience at the main facility: <ul style="list-style-type: none"> ○ Extended hours on Friday nights, followed by progressively introduced special programming, are initiated in June 2014 ○ Lounge area in the Great Hall is available to the visitors by September 2014 ○ Feasibility study on automated ticketing devices is completed by summer 2014 ○ Non-flash photography is permitted in the galleries, where copyright restrictions are cleared, starting April 2014 ○ Improvements in signage (digital, didactic, way-finding) are introduced. ✓ Comprehensive survey on visitor experience is tested and implemented beginning April 2014 ✓ Data from the first survey is analyzed and reported on in December 2014 ✓ Minimum 75% of visitors on site are satisfied with an overall experience ✓ Online survey content is developed and implemented by March 2015 ✓ Visitor Management Audit is conducted. 											
<p>STRATEGY 4: Transform HR service delivery by ensuring transactional excellence, strengthened performance & talent management (TM) practices</p> <p><u>Accountable: Director, HR</u></p> <p>Performance measures:</p> <ul style="list-style-type: none"> ✓ Key TM strategies for unionized employees are developed and implemented by March 2015 ✓ Key HR processes are mapped and industry best practices are applied by March 2015 ✓ Use of on-demand, self-serve technology reaches 100% by March 2015 ✓ Two new online initiatives are introduced by HR each fiscal year of the planning period <p>The above strategies relate to the following programs: Collection, Outreach, Accommodation and Internal Services</p>											

INVESTING IN INFRASTRUCTURE

Expected Outcome in 5 years

The Gallery's infrastructure - facilities, systems, business tools, partnerships and networks - supports the delivery of programs and services expected by Canadians of a leading national institution.

Strategies, Performance Measures and Targets

STRATEGY 5: Build a vibrant community of private collectors / potential art donors by cultivating relationships through a constant dialogue and a robust donor recognition program

Accountable: Director & CEO / Deputy Director, Collections, Research & Education & Chief Curator

Performance measures

- ✓ Number of donors in the Gallery's community
- ✓ Number of significant art donations (with a score of 3 and 4) per collecting area and combined number of donations

Scale 1-4 for Acquisitions	
4	Outstanding work of art - highest significance and importance (absolutely "must have" in the national collection)
3	Excellent work of art - Very significant for the national collection (fills the gap within a strength of the collection)
2	Significant work of art (enriches a strength of the collection)
1	Desirable work of art due to its scholarly and documentary value

STRATEGY 6: Identify and address facility deficiencies

Accountable: Deputy Director, Administration & CFO

Performance measures:

- ✓ Investigation of deficiencies identified in the 1st phase of code compliance review is conducted by March 2015
- ✓ Entire facilities are reviewed for building deficiencies and, where warranted and resources are available, deficiencies are addressed by March 2018

STRATEGY 7: Implement key foundational pieces of the IM strategic plan, as well as systems, tools, policies and processes to support "paperless" operations

Accountable: Deputy Director, Administration & CFO and Director, Conservation and Technical Research

Performance measures:

- ✓ SharePoint with a document management system is fully functional and in use by March 2016
- ✓ Retention and Disposition Schedule is in use by March 2016
- ✓ Vital Records initiative is implemented by April 2016
- ✓ IM Policy is fully enacted by March 2016.
- ✓ 3,000 digital images of the Gallery's works of art are added to the Digital Asset Management system each fiscal year

The above strategies relate to the following programs: Collection, Outreach, Accommodation and Internal Services

DIVERSIFYING REVENUES

Expected Outcome in 5 years

An organization-wide, revenue-conscious, entrepreneurial culture is established, resulting in new and diverse revenue sources that contribute to the institution's financial sustainability and growth.

Strategies, Performance Measures and Targets

STRATEGY 8: Develop sustainable programming models for the outreach program

Accountable: Director, Exhibitions & Outreach

Performance measure:

- ✓ A cost-neutral framework and strategies for collaborative partnerships (NGC@, travelling exhibitions, and other initiatives) –is developed and implemented by April 2015

STRATEGY 9: Strengthen existing initiatives and develop new sponsorships and philanthropic programs to increase contributed revenue

Accountable: Deputy Director, Advancement and Public Engagement

Performance measures:

- ✓ A sponsorship strategy is implemented in 2014-15
In 2014-15, established sponsorship target is \$500,000
- ✓ A Membership and Annual Giving strategy is implemented in 2014-15
In 2014-15, established Membership target is 8,500 households and \$365,000
- ✓ In 2014-15, established target for Other Contributions (from Annual Giving, contributions from individuals and other foundations towards Venice Biennale and other projects) is \$250,000

Accountable: CEO

- ✓ MOU between the Gallery and NGC Foundation is signed by June 2014, which includes areas of collaboration and outlining responsibilities
In 2014-15, established target for Contributions from the Foundation is \$1,200,000

STRATEGY 10: Study options and implement strategies to diversify the Gallery's audience and to increase revenues to fund core programs

Accountable: Deputy Director, Administration & CFO, in consultation with the Deputy Director, Advancement & Public Engagement

Performance measures:

- ✓ A Project Management Framework for increased commercialization, outlining phased-in implementation is developed in 2014-15
- ✓ In 2014-15, established target of \$ 5,565,000 is met for self-generated revenues.

The above strategies relate to the following programs: Outreach, Accommodation and Internal Services

6. Financial Information

Human Resources

As at March 31, 2014, the Gallery employs 220 full-time equivalents (FTEs).

Financial Resources

The Gallery receives annual appropriations from the Government of Canada, which it supplements through revenue-generating activities. It also receives contributions from the National Gallery of Canada Foundation, other foundations, corporations and individuals in support of projects, acquisitions, and programming.

For 2014-15 and future years, the Gallery's parliamentary appropriations are expected to remain constant at \$43.771 million. This amount is inclusive of \$8.0 million for the acquisition of objects for the collection and other costs attributable to this activity. Permanent capital appropriations are at a base annual level of \$1 million, while appropriations for operating expenses will stabilize at \$34.771 million.

Depending on many factors, including public response to the summer exhibition, self-generated gross revenues and contributions range between 13 and 20% of the total resource base. For 2014-15, the Gallery has taken a conservative approach in estimating generated-revenue (commercial operations, memberships, sponsorships, contributions and donations in cash) at 14% combined (\$7,515,000), which represents an increase of \$190,000 when compared to the 2013-14 actual of \$7,325,000.

Figure 2 illustrates the Gallery's resource base for the fiscal year 2014-15 for operations and art acquisitions.

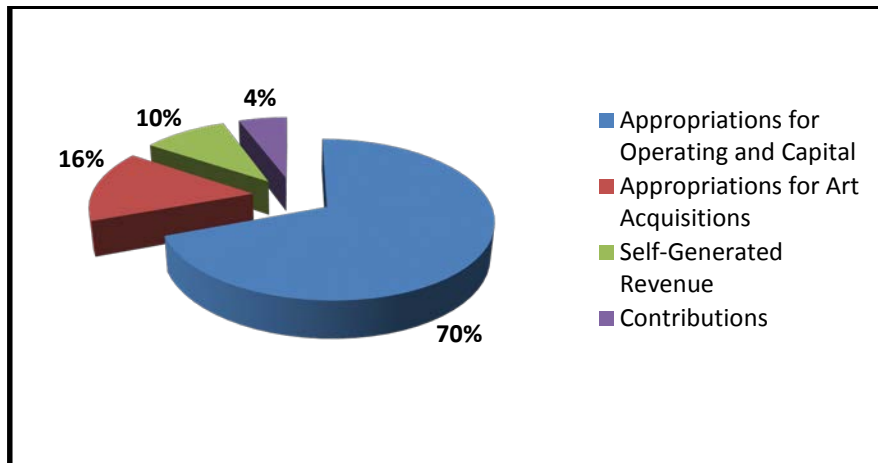


Figure 2: Resource Base for Operations and Art Acquisitions, 2014-15

One of the Gallery's ongoing priorities is to increase long-term philanthropic support for the Gallery's key operational priorities through its Annual Giving Program and the NGC Foundation, a not-for-profit registered charity, dedicated to achieving sustained private financial support for the Gallery. The Foundation is focused on transformational- and leadership-level gifts, endowment building, planned giving, and the Distinguished Patrons initiative. Under a Memorandum of Understanding with the Gallery, the Foundation works to support priorities that are established by the Gallery.

The Gallery's non-discretionary *Accommodation* program costs for its facilities, including amortization, payments in lieu of taxes and security, require 42% of its operating budget. These non-discretionary costs are not indexed against inflation.

Internal services program include administration and costs to generate revenue, and require 18% of the Gallery's budget. The remainder of the Gallery's resources is used to support core activities related to the other two programs *Outreach* (27%), and the *Collection*, excluding the cost to acquire objects for the collection (13%). Figure 3 below illustrates the program alignment of the Gallery's resource base for the fiscal year 2014-15.

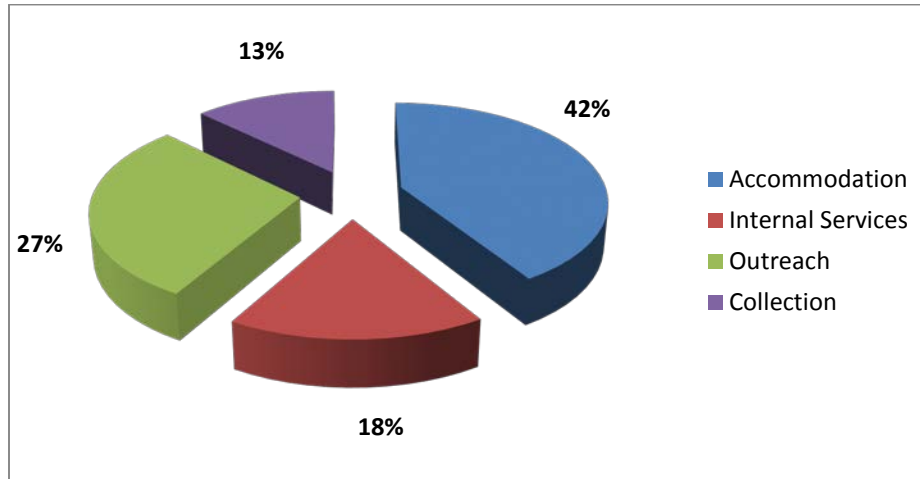


Figure 3: Expenses by Program, 2014-15, Excluding Art Purchases

Capital Budget

After the sun-setting of topped-up funding on April 1, 2013, capital appropriations were reduced to a base annual level of \$1 million for 2013-14 and future years. These limited capital resources are allocated on a risk-basis to address emerging issues associated with an aging building, and to remain compliant with occupational health and safety regulations.

The main facility, now in its 26th year of operation, requires more frequent investment in life-cycle maintenance and repairs to the building and mechanical systems. Through the Federal Budget of 2008, the Gallery received supplementary funding over a five year period to address capital pressures. This funding was used for capital projects such as fall protection upgrades, modernization of the security control room, and completion of Phase 4 of the replacement of the garage membrane, among others. Resources were also allocated to fund the fit-up cost for a new art storage facility.

During 2013-14, the Gallery undertook the Great Hall roof and window replacement project: the most significant, technically challenging and costly project since the construction of the main facility. The Great Hall roof and window replacement project represented only 25% of the total skylight and window replacement work required throughout the entire building. Escalating construction costs, increased project scope and the identification of additional projects over time, continue to put pressure on the capital envelope. As a result and after careful consideration of risk and affordability, the Gallery has reprioritized and deferred some projects to future years.

In 2013-14, the Gallery also updated its Long-Term Capital Plan with revised cost estimates. Cumulative costs of projects that are deemed urgent and non-discretionary exceed available capital funding. Projects are prioritized based on risks and schedule of deferrals. The Gallery will also utilize all avenues available to secure the necessary funding.

Operating Budget

As identified in previous years, the Gallery continues to face escalating non-discretionary costs associated with operating and maintaining its facilities and ensuring the protection of the collection. The source of these pressures relates to price increases for utilities and services of major outsourced providers. Likewise, mounting costs for transportation, insurance, and exhibition installations further strain the resource base.

For 2014-15 and future years, management will continue to focus on optimizing its operations through key investments in technology enablers, namely: Digital Asset Management and SharePoint systems, to increase productivity and to harvest consequential savings wherever possible. All resource allocations will be closely scrutinized and costs and investment opportunities will be prioritized to achieve a balanced budget. In addition, the Gallery will strive to reduce its reliance on federal appropriations with initiatives in public programming that are designed to attract new visitors. The initiatives under consideration include a Great Hall lounge with food services and animation, auditorium and bookstore revitalization, increasing visitor access hours, and seasonal animation of the Plaza. Additional resources will be made available to fund these efforts through internal re-allocation.

CAPITAL PROJECTS

In 2014-15, the Gallery's available capital budget consists of \$4,542,000, broken down as follows:

- \$3,542,000 in deferred appropriations for the purchase of capital assets, which includes the reallocation of \$1,250,000 from operating funds to capital that took place in 2012-13; and
- Annual appropriations of \$1,000,000.

Of the available \$4,542,000, the Gallery estimates that \$2,200,000 will be required to complete projects that are already in progress and will continue into 2014-15, including:

- The Great Hall glazing and roof replacement;
- Independent back-up cooling for Special Ex and PDP galleries;
- Exterior plaza lighting upgrade; and
- IM/IT Infrastructure Projects, including a Digital Asset Management system and Sharepoint.

The remaining \$2,342,000 will be used to address known, high-priority and most-urgent projects that are identified in the Gallery's Long Term Capital Plan (LTCP).

The LTCP addresses risks to building operations through life cycle recapitalization of architectural, mechanical and electrical systems, and also includes specific projects that address risks related to code compliance, health and safety, and protecting the collection. At present, there are approximately 30 known capital projects of this nature identified in the 2014-15 capital plan, and these projects require an estimated budget of \$1,972,000. In addition, new projects of this nature arise that must be responded to within available funding. Excluded from these projects and estimated budget requirements are additional pressures on capital funding such as IM/IT systems and equipment, NGC vehicles, security equipment lifecycle recapitalization, investments in support of strategic priorities (e.g., bookstore and auditorium revitalization, food service spaces, and digital signage), and programming changes that necessitate the repurposing of existing spaces. The cumulative cost of these projects exceeds available capital funding. Consequently the Gallery will prioritize its capital projects based on risk of deferral and available risk mitigation strategies. The Gallery will also utilize all avenues available to secure the necessary funding, including further reallocation from operating to capital.

Budget permitting, the following recapitalization and strategic priority projects are among the most significant for 2014-15:

- Upgrades to counterweights and safety cables on skylight blinds;
- Concrete repairs;
- Exterior site safety and code compliance;
- Bookstore and auditorium revitalization;
- Great Hall sound system and lounge; and
- Digital signage.

KEY ASSUMPTIONS IN CORPORATION'S FORECAST

Parliamentary appropriations include only amounts approved as of January 2014. Revenue projections are presented in a conservative manner based on the planned exhibitions for their respective years.

The expenditures are forecast by program, and allocate resources to achieve the stated priorities and the strategies outlined above. This approach also considers historical spending, and the Gallery's commitment to balance its budget each year of the planning period.

FINANCIAL STATEMENTS

NATIONAL GALLERY OF CANADA
 STATEMENT OF FINANCIAL POSITION
 AS AT MARCH 31

(in thousands of dollars)

	12-13 Actual	13-14 Actual	14-15 Planned	15-16 Planned	16-17 Planned	17-18 Planned	18-19 Planned
Assets							
Current :							
Cash and cash equivalents	\$13,063	\$7,106	\$8,258	\$8,048	\$7,897	\$7,703	\$7,066
Restricted cash and cash equivalents	15,956	10,924	4,316	4,316	4,316	4,316	4,316
Investment	0	5,100	4,619	4,620	4,620	4,619	4,619
Accounts receivable	1,635	1,617	1,701	1,735	1,770	1,805	1,841
Inventory	525	542	546	557	568	579	591
Prepaid expenses	1,495	1,456	1,555	1,587	1,619	1,651	1,684
	32,674	26,745	20,995	20,863	20,789	20,673	20,117
Collection	1	1	1	1	1	1	1
Capital Assets	87,085	89,399	87,010	80,910	74,660	68,410	62,160
	\$119,760	\$116,145	\$108,006	\$101,774	\$95,450	\$89,084	\$82,278
Liabilities and Net Assets							
Liabilities							
Current liabilities:							
Accounts payable and accrued liabilities	5,201	3,367	5,411	5,520	5,630	5,743	5,357
Accrued salaries and benefits	2,916	2,905	2,884	2,744	2,656	2,518	2,434
Deferred contributions for the purchase of objects for the Collection	3,066	5,008	2,500	2,500	2,500	2,500	2,500
Deferred contributions for the purchase of capital assets	11,138	3,911	200	200	200	200	200
Other deferred contributions	1,636	1,889	1,500	1,500	1,500	1,500	1,500
	23,957	17,080	12,495	12,464	12,486	12,461	11,991
Employee future benefits	2,238	2,494	2,020	1,919	1,823	1,732	1,646
Deferred contributions for the amortization of capital assets	86,462	88,776	86,388	80,288	74,038	67,788	61,538
	112,657	108,350	100,903	94,671	88,347	81,981	75,175
Net Assets							
Unrestricted	6,365	7,057	6,365	6,365	6,365	6,365	6,365
Investment in capital assets	622	622	622	622	622	622	622
Permanently endowed	116	116	116	116	116	116	116
	7,103	7,795	7,103	7,103	7,103	7,103	7,103
Total net assets	\$119,760	\$116,145	\$108,006	\$101,774	\$95,450	\$89,084	\$82,278

The figures in the above table are represented on an accrual basis.

NATIONAL GALLERY OF CANADA
 STATEMENT OF OPERATIONS
 FOR THE YEAR ENDED MARCH 31

(in thousands of dollars)

	12-13 Actual	13-14 Actual	14-15 Planned	15-16 Planned	16-17 Planned	17-18 Planned	18-19 Planned
Parliamentary appropriations							
For operating and capital expenditures	40,831	36,194	35,771	35,771	35,771	35,771	35,771
Appropriations deferred for the purchase of capital assets	(6,128)	(1,000)	(1,000)	(1,000)	(1,000)	(1,000)	(1,000)
Amortization of deferred funding for capital assets	5,855	5,913	7,100	7,100	7,250	7,250	7,250
	40,558	41,107	41,871	41,871	42,021	42,021	42,021
For the purchase of objects for the collection	8,000	8,000	8,000	8,000	8,000	8,000	8,000
Appropriations recognized from prior periods	2,466	3,066	5,008	5,008	5,008	5,008	5,008
Appropriations deferred to future periods	(3,066)	(5,008)	(5,008)	(5,008)	(5,008)	(5,008)	(5,008)
	7,400	6,058	8,000	8,000	8,000	8,000	8,000
Total Parliamentary appropriations	47,958	47,165	49,871	49,871	50,021	50,021	50,021
Operating revenue and contributions	14,099	7,325	7,515	9,515	8,765	10,140	9,015
	62,057	54,490	57,386	59,386	58,786	60,161	59,036
Expenses by activity							
Collection							
Operations	7,155	6,555	6,413	6,527	6,644	6,763	6,644
Art acquisitions	7,169	5,855	7,400	7,400	7,400	7,400	7,400
Total Collections	14,324	12,410	13,813	13,927	14,044	14,163	14,044
Outreach	16,173	13,556	13,505	14,898	13,913	14,642	13,633
Accommodation	19,280	19,589	21,170	21,745	22,214	22,534	22,784
Administration	10,689	8,243	8,898	8,816	8,615	8,822	8,575
Total expenses	60,466	53,798	57,386	59,386	58,786	60,161	59,036
Excess of revenue over expenses for the period	1,591	692	0	0	0	0	0

The figures in the above table are represented on an accrual basis.

NATIONAL GALLERY OF CANADA
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31

(in thousands of dollars)

	12-13 Actual	13-14 Actual	14-15 Planned	15-16 Planned	16-17 Planned	17-18 Planned	18-19 Planned
Operating activities							
Cash received from clients	13,518	4,132	7,599	9,549	8,800	10,175	9,051
Parliamentary appropriations received	43,289	43,302	42,771	42,771	42,771	42,771	42,771
Cash paid to suppliers	(32,023)	(28,577)	(31,071)	(32,401)	(31,176)	(33,360)	(31,592)
Cash paid to employees	(22,106)	(20,541)	(23,169)	(23,428)	(23,096)	(23,580)	(23,417)
Interest received	368	345	175	100	100	100	100
	<u>3,046</u>	<u>(1,339)</u>	<u>(3,695)</u>	<u>(3,410)</u>	<u>(2,602)</u>	<u>(3,894)</u>	<u>(3,087)</u>
Investing activities							
Acquisition of investments	0	(5,100)	0	0	0	0	0
Total cash flow from investing activities	<u>0</u>	<u>(5,100)</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
Capital activities							
Acquisition of capital assets	(4,590)	(8,227)	(4,711)	(1,000)	(1,000)	(1,000)	(1,000)
Total cash flow from capital activities	<u>(4,590)</u>	<u>(8,227)</u>	<u>(4,711)</u>	<u>(1,000)</u>	<u>(1,000)</u>	<u>(1,000)</u>	<u>(1,000)</u>
Financing activities							
Funding for the acquisition of capital assets	6,128	1,000	1,000	1,000	1,000	1,000	1,000
Restricted contributions and related investment income	2,156	2,677	1,950	3,200	2,450	3,700	2,450
	<u>8,284</u>	<u>3,677</u>	<u>2,950</u>	<u>4,200</u>	<u>3,450</u>	<u>4,700</u>	<u>3,450</u>
Total cash flow	<u>6,740</u>	<u>(10,989)</u>	<u>(5,456)</u>	<u>(210)</u>	<u>(152)</u>	<u>(194)</u>	<u>(637)</u>
Cash and cash equivalents, beginning of the year							
Cash & cash equivalents	8,648	13,063	7,106	8,258	8,048	7,897	7,703
Restricted cash & cash equivalents	13,631	15,956	10,924	4,316	4,316	4,316	4,316
	<u>22,279</u>	<u>29,019</u>	<u>18,030</u>	<u>12,574</u>	<u>12,364</u>	<u>12,213</u>	<u>12,019</u>
Cash and cash equivalents, beginning of the year							
Cash & cash equivalents	13,063	7,106	8,258	8,048	7,897	7,703	7,066
Restricted cash & cash equivalents	15,956	10,924	4,316	4,316	4,316	4,316	4,316
Cash, end of the year	<u>29,019</u>	<u>18,030</u>	<u>12,574</u>	<u>12,364</u>	<u>12,213</u>	<u>12,019</u>	<u>11,382</u>

The figures in the above table are represented on an accrual basis.

NATIONAL GALLERY OF CANADA
SCHEDULE OF OPERATING REVENUE AND CONTRIBUTIONS
FOR THE YEAR ENDED MARCH 31

(in thousands of dollars)

	12-13 Actual	13-14 Actual	14-15 Planned	15-16 Planned	16-17 Planned	17-18 Planned	18-19 Planned
Operating revenue							
Books store and publishing	\$3,807	\$1,559	\$1,870	\$2,075	\$2,075	\$2,075	\$2,075
Admissions	4,253	949	1,480	1,550	1,550	1,650	1,800
Parking	1,121	890	900	1,000	1,000	1,000	1,000
Memberships	634	383	365	450	450	465	450
Rental of public spaces	695	168	200	300	300	300	300
Educational services	79	73	100	100	100	100	100
Art loans-recovery of expenses	202	198	175	150	150	150	150
Traveling exhibitions	507	171	100	350	350	350	350
Audio guides	363	28	95	150	150	150	150
Food services	83	3	75	60	60	70	60
Interest	368	345	175	100	100	100	100
Other	18	40	30	30	30	30	30
	12,130	4,807	5,565	6,315	6,315	6,440	6,565
Sponsorship and contributions							
Sponsorship	268	469	500	500	500	500	500
Contributions from the Foundation	818	1,198	1,200	1,200	1,700	1,700	1,700
Contributions from other individuals, corporations and foundations	883	851	250	1,500	250	1,500	250
	1,969	2,518	1,950	3,200	2,450	3,700	2,450
	\$14,099	\$7,325	\$7,515	\$9,515	\$8,765	\$10,140	\$9,015

The figures in the above table are represented on an accrual basis.

NATIONAL GALLERY OF CANADA
CAPITAL BUDGET
AS AT MARCH 31

(in thousands of dollars)

	12-13 Actual	13-14 Actual	14-15 Planned	15-16 Planned	16-17 Planned	17-18 Planned	18-19 Planned
Deferred appropriations for the purchase of capital assets at beginning of year	\$9,550	\$11,138	\$3,911	\$200	\$200	\$200	\$200
Parliamentary appropriations	6,128	1,000	1,000	1,000	1,000	1,000	1,000
Contributions for the purchase of capital	50	0	0	0	0	0	0
Total Available	15,728	12,138	4,911	1,200	1,200	1,200	1,200
Acquisition of capital assets	4,590	8,227	4,711	1,000	1,000	1,000	1,000
Deferred appropriations for the purchase of capital assets at end of year	\$11,138	\$3,911	\$200	\$200	\$200	\$200	\$200
Capital assets							
Net book value at beginning of year	\$88,350	\$87,085	\$89,399	\$87,010	\$80,910	\$74,660	\$68,410
Capital additions	4,590	8,227	4,711	1,000	1,000	1,000	1,000
	92,940	95,312	94,110	88,010	81,910	75,660	69,410
Less amortization:							
Amortization of building	3,898	3,898	3,898	3,898	3,898	3,898	3,898
Amortization other	1,957	2,015	3,202	3,202	3,352	3,352	3,352
	5,855	5,913	7,100	7,100	7,250	7,250	7,250
Net book value at end of year	\$87,085	\$89,399	\$87,010	\$80,910	\$74,660	\$68,410	\$62,160

The figures in the above table are represented on an accrual basis.