

40 years  
of  
unlimited  
possibilities



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## • Role

The National Arts Centre (NAC) raised its curtains for the first time in 1969. Created by the Parliament of Canada as a Centennial project during the 1960s, the NAC has become Canada's foremost showcase for the performing arts.

Today the NAC works with thousands of artists from across Canada and around the world and collaborates with dozens of arts organizations across the country. The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works: classical music, English theatre, French theatre, dance, and variety and community programming.

It is also at the forefront of youth and education activities, supporting programs for young and emerging artists, presenting programs for young audiences and producing resources and study materials for teachers and students. The NAC is the only multidisciplinary, bilingual performing arts centre in North America and one of the largest in the world.

## • Accountability and Funding

The NAC reports to Parliament through the Minister of Canadian Heritage. Of the NAC's total revenue, approximately half is derived from an annual parliamentary appropriation, while the other half comes from earned revenue—box office sales, the NAC Foundation, NAC catering, *le café* (restaurant), commercial parking and facility rentals. Each year, the NAC tables an annual report before Parliament. The Auditor General of Canada is the NAC's external auditor.

## • Structure

A Board of Trustees, consisting of 10 members from across Canada and chaired by Julia E. Foster, oversees the NAC. The President and CEO is Peter Herrndorf, and the artistic and creative leadership team is composed of Pinchas Zukerman (Music), Cathy Levy (Dance), Peter Hinton (English Theatre), Wajdi Mouawad (French Theatre), Heather Moore (*Prairie Scene*), Simone Deneau (Variety and Community Programming) and Michael Blackie (Executive Chef).

40 years

of art

of performance

of sweat

of dedication

of planning

of learning

of creativity

at a glance .



**June 2, 1969**

The National Arts Centre raises its curtain for the first time.



**1970 Le Groupe du Studio**  
Members of the NAC's French Theatre company, Le Groupe du Studio, outside the NAC at the time of their staging of *La Double Inconstance*. Le Groupe du Studio was led by artistic director Jean Herbiet.



**1972 *The Sleeping Beauty***  
The National Ballet of Canada's world premiere of Rudolf Nureyev's re-staging of *The Sleeping Beauty*.



**1971 *Les Belles-Sœurs***  
The NAC's summer festival, Festival Canada, featured a sold-out production of *Les Belles-Sœurs*, by Quebec's acclaimed French Theatre icons André Brassard and Michel Tremblay.



**1973 Gilles Vigneault**  
Always able to ignite an audience, Gilles Vigneault was a frequent and well-loved visitor to the NAC. His appearance at the NAC in 1973 was one of his most memorable performances.



**1974 Oscar Peterson**  
Canadian jazz legend Oscar Peterson appeared frequently at the NAC as a solo performer and in sold-out performances with Ella Fitzgerald and Joe Pass, among others.



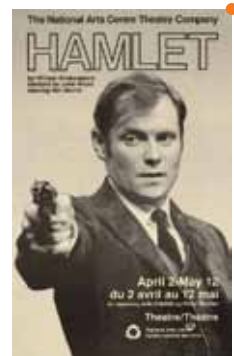
**1975 *Riel***  
Under Director of Theatre Jean Roberts, the NAC presented the bilingual re-staging of John Coulter's play about Louis Riel. Albert Millaire played the title role in the production Prime Minister Pierre Elliott Trudeau "wished every Canadian could see."



**1978 NACO European Tour**  
The NAC Orchestra performed in London, Versailles, Rome, Venice, Warsaw, Riga, Moscow, St. Petersburg, and other cities as part of their second European tour. They had previously visited in 1973, and returned again in 1990 and 2000.



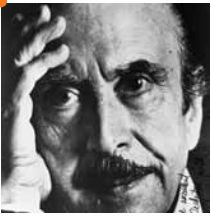
**1977 NAC English Theatre Company is formed**  
Company members Benedict Campbell, Eric Donkin and Jennifer Dale perform in *Troilus and Cressida*, one of the many productions featuring the inaugural company this season.



**1979 *Hamlet***  
This production by artistic director John Wood's NAC English Theatre Company toured Canada and featured Company member Neil Munro in the title role.



**1976 *The Queen of Spades***  
The Tchaikovsky opera, hailed as one of the best ever presented in NAC history, starred Canadians Jon Vickers and Maureen Forrester, and featured the NAC Orchestra under the baton of then Music Director Mario Bernardi.



**1980 Claudio Arrau**  
One of the great romantic pianists of our time, Claudio Arrau played Beethoven's *Concerto No. 3 in C, Op. 37*. The performance was one of the highlights of a season in which the NAC Orchestra presented all of the Beethoven piano concerti.



**1983 Walsh**  
This was an NAC English Theatre resident company production by an important Canadian playwright, Sharon Pollock.



**1986 Marble Halls**  
One of New York's most popular contemporary dance companies, The Mark Morris Dance Group, travelled to Ottawa to perform a program of three ground-breaking works, including *Marble Halls*.



**1989 k.d. lang**  
Canadian songstress k.d. lang made her debut at the NAC, and went on to earn international acclaim. She has returned to the NAC to perform on many occasions since.



**1984 Albertine, en cinq temps**  
The NAC presented the world premiere of *Albertine, en cinq temps* by Michel Tremblay. The presentation was directed by then NAC Artistic Director of French Theatre André Brassard, and sold out all of its 26 performances.



**1988 New Demons**  
Edouard Lock and his contemporary dance company La La Human Steps have thrilled NAC dance audiences on many occasions. His edgy, dangerous choreography was never bolder than with *New Demons*.



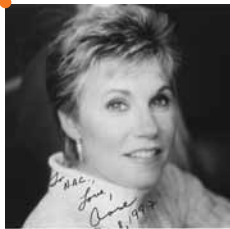
**1981 Canadian Dance Spectacular**  
The NAC hosted the *Canadian Dance Spectacular* that would mark the 25th anniversary of the Canada Arts Council. The Gala, which featured the top classical and contemporary dance companies from all over the country, was filmed for posterity by the National Film Board of Canada.



**1985 Helmuth Rilling**  
NAC Orchestra guest conductor Helmuth Rilling (Germany's most renowned choral conductor) led the NAC Orchestra in an unforgettable performance of J.S. Bach's choral masterpiece Mass in B Minor.



**1982 Franco Mannino**  
Franco Mannino succeeds founding NACO conductor Mario Bernardi and makes his debut as Principal Guest Conductor with the NAC Orchestra.



**1987 Anne Murray**  
Canadian icon Anne Murray first appeared on the Southam Hall stage in 1971, and returned many times throughout the 80s and 90s to perform to sold-out audiences filled with devoted fans.





#### 1991 Trevor Pinnock

Trevor Pinnock began his tenure as Artistic Director and Principal Conductor of the Orchestra, becoming the ensemble's Artistic Advisor for the 1996–1997 and 1997–1998 seasons.



#### 1994 Bagne

NAC Dance Producer Jack Udashkin brought a new wave of Canadian contemporary dance companies to the NAC. This NAC–PPS Danse co-production featuring Jeff Hall and Pierre-Paul Savoie underlined the NAC's role as an important partner and producer in the world of dance.



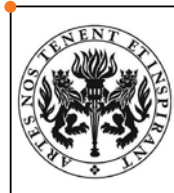
#### 1997 Don Giovanni

Meredith Hall as Zerlina and Curtis Sullivan as Masetto in Opera Atelier's production of *Don Giovanni*.



#### 1990 Le Dortoir

The NAC co-produced the multi-media dance piece with Montreal's avant-garde troupe Carbone 14. The film enjoyed enormous success and garnered an International Emmy Award the following year.



#### 1992

The NAC presents the first Governor General's Performing Arts Awards Gala, Canada's foremost distinction for excellence in the Performing Arts.



#### 1995 Musicians in the Schools

Violinist Lev Berenshteyn seen teaching young students as part of the *Musicians in the Schools* program. Lev is among the many NAC Orchestra teaching musicians who bring the gift of music directly into our schools across the country.



#### 1998 The Mikado

Among the more than 90 performances at Festival Canada this year was the highly successful new staging of Brian Macdonald's acclaimed production of Gilbert and Sullivan's *The Mikado*.



#### 1993 Vie et mort du roi boiteux

ARTO (Atelier de recherche théâtrale d'Ottawa) was an innovative and daring theatrical program begun under NAC French Theatre Artistic Director Robert Lepage and based at the NAC Atelier. This ambitious production of Ronfard's challenging work embodied the NAC Atelier's mandate to push theatrical limits.

#### 1996 The Glass Menagerie

The 1996–1997 English Theatre season produced by Andis Celms, brought two of Canada's most revered actors—Shirley Douglas and her son Kiefer Sutherland—to perform in the sold-out run of *The Glass Menagerie*, directed by Neil Munro.



#### 1999 Pinchas Zukerman

This season marked the arrival of world-renowned violinist, violist, conductor and pedagogue Pinchas Zukerman as Music Director of the NAC Orchestra—a position he still holds today.



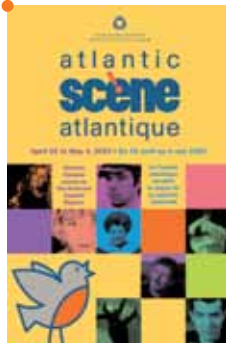


**2000**  
The NAC Orchestra, with Music Director Pinchas Zukerman as conductor and violin soloist, toured the Middle East and Europe, performing 15 concerts in seven countries. Youth and education outreach were a strong component of the tour.

**2006 *The Ark***  
NAC English Theatre introduces *The Ark*—a unique collaboration that brings professional Canadian artists and theatre students from the National Theatre School in Montreal together for an intensive workshop and performance opportunity, focusing on research and development.



**2005 *Manhattan on the Rideau***  
The NAC presents its first videoconference masterclass in association with the Manhattan School of Music, linking leading jazz faculty members from NYC by broadband videoconferencing with accomplished music students in Ottawa.



**2003 *Atlantic Scene***  
The NAC launches *Atlantic Scene*, the first *Scene* festival focusing on the remarkable artists from different regions of the country. The NAC went on to produce *Alberta* (2005), *Quebec* (2007), and *British Columbia* (2009), and will present *Prairie Scene* in 2011.



**2009 *Littoral***  
French Theatre artistic director Wajdi Mouawad's second season opened with *Littoral*, written and directed by Wajdi. The season concluded with a staged reading of his most recent work, *Le soleil ni la mort ne peuvent se regarder en face*.



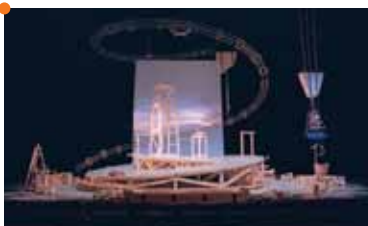
**2001 *National Youth and Education Trust***  
The NAC Foundation (established in 2000) created the *National Youth & Education Trust* to support youth and education activities such as the *NAC Summer Music Institute*.



**2004 Pina Bausch**  
Pina Bausch Tanztheater Wuppertal, the world's finest contemporary dance theatre group, returned to the NAC after a 20-year absence to present the highly anticipated dance piece *Masurca Fogo*.



**2007 *The Penelopiad***  
Under the leadership of Peter Hinton, the NAC collaborated with the Royal Shakespeare Company in the United Kingdom to bring Margaret Atwood's novel *The Penelopiad* to the Canadian stage.



**2002 *Vinci***  
Marti Maraden's English Theatre season opened with the world premiere production of a new play, *Vinci*—a brilliant work by one of Canada's foremost playwrights, Maureen Hunter. The play featured an impressive set design by John Jenkins.



**2008**  
Legendary Canadian composer R. Murray Schafer's 75th birthday was celebrated with the world premiere of a major commission, *Dream-e-scape*, as part of the NAC Orchestra's *exPressions new music festival*.



## Message from Julia E. Foster Board Chair

### A salute to the NAC's 40th year

Canada's new National Arts Centre opened on June 2, 1969, when the renowned National Ballet of Canada performed a groundbreaking contemporary dance work, accompanied by the National Arts Centre Orchestra, under the baton of founding conductor Mario Bernardi. On stage that night was none other than Prima Ballerina Veronica Tennant, who was a principal dancer with the company at the time. And in the audience, hundreds and hundreds of performing arts enthusiasts from different regions of Canada came together to celebrate the realization of a dream.

Among the many guests that evening were two of Ottawa's most distinguished citizens, who together shared in the vision of what was to become the NAC. One was our founding Director General G. Hamilton Southam, the other, Lawrence Freiman, founding Chair of the NAC Board of Trustees. A faithful patron of the arts, Mr. Freiman was a tireless champion in the creation of the NAC and a wise and trusted guide in its early years. He helped form the very first Board, and through his example, set high standards for those who followed.

Since then many of Canada's most illustrious business leaders, arts administrators, fundraisers, politicians, producers and artists have contributed their time and expertise to the NAC Board of Trustees. Former Chairs, such as Francois Mercier from Montreal, and from Toronto, Arthur Gelber, the Honourable

Pauline McGibbon and Jean Riley, as well as my predecessor, Dr. David Leighton, all made fundamental contributions to the organization's success. In fact, it was David who recruited another exemplary Canadian, NAC President and CEO Peter Herrndorf, whose dynamic leadership of the National Arts Centre for one quarter of its existence has been remarkable to witness ... and whose passion, tenacity and leadership have often been favourably compared to those same qualities of our founder, Hamilton Southam.

Whenever possible, the Board has had representation from every part of the country. Over the years, notable members have included Richard Hatfield, Rosemary Landry and Dale Godsoe from Atlantic Canada; Pierre Juneau, Claude Frenette and Diane Juster from Quebec; William Teron, Johnny Lombardi, Reva Gerstein and Roberto Martella from Ontario; and Royce Frith, Jenny Belzberg, Andrew Ogaranko and Eric Charman from western Canada.

As well, some of Canada's most respected artists and creators have gathered around the NAC's corporate governance table. Writer Robertson Davies and world-renowned opera legend Maureen Forrester were two of the many Canadian artists who participated on the NAC's Board of Trustees over the years. It is a tradition that continues to this day. In 2009-2010, the National Arts Centre Board consisted of a classical composer from Victoria, a founder

of Cirque de Soleil from Sutton, Quebec, a prima ballerina and producer from Toronto, and prominent professionals and community leaders from Ottawa, Halifax, Calgary, Quebec City and Toronto—each one with a history of interest and participation in the performing arts.

But let us return to opening night. Prima Ballerina Veronica Tennant was among the first people to dance onto the magical stage of the Opera (now Southam Hall) as the curtain rose on the avant-garde production of *Kraanerg*. Since then she has gone on to appear as a performer, host, producer, choreographer at the NAC, and in addition to becoming a respected member of the Board of Trustees, was co-host of the NAC's Gala performance on June 2nd, 2009 for our 40th anniversary. Veronica's term ended in 2010, and on behalf of my colleagues, I wish to thank her for her valued contributions over the years. I would also like to extend my gratitude to all the other members of the NAC Board of Trustees this season, each of whom has demonstrated a profound commitment to the NAC's success and leadership. They are Vice-Chair Normand Latourelle (Sutton), Adrian Burns (Ottawa), Christopher Donison (Victoria), Larry Fichtner (Calgary), Claude Gauvin (Quebec City) and Fred MacGillivray (Halifax).

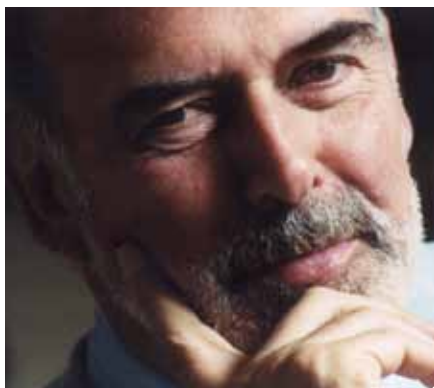
The National Arts Centre is a place that has always invoked a special kind of loyalty and engagement from its admirers. We

see this in the history of involvement on the Board of Trustees from its founder to its chairs and members past and present. Those of us serving on the present Board take enormous pride in the work of our predecessors, and we keep their legacy foremost in our minds as we work each day to make a difference to artists and Canadians across the country. Many of us who were there in the very beginning have remained its strongest, most steadfast supporters as the organization has evolved. Looking forward, as the NAC enters into its fifth decade, we thank you for your unwavering support and we look forward to celebrating with you in many decades to come.



**Julia E. Foster**

*Chair, Board of Trustees*



## Message from Peter Herrndorf President and CEO

### A milestone event in Canada's cultural history

The National Arts Centre opened its doors in 1969—a remarkable new organization led by an extraordinary man. The late G. Hamilton Southam's passion for the performing arts helped guide the creation of the National Arts Centre and, as our first Director General, Hamilton infused the NAC's early years with his sense of excitement and his commitment to the arts.

When the National Arts Centre opened its doors to the public on May 31 of that year, thousands of curious visitors streamed through the building to become part of a milestone event in Canada's cultural history. Among those that attended the open house was then Prime Minister Pierre Elliott Trudeau, who later declared: "The opening of the National Arts Centre is an exciting event for Ottawa and for Canada. The qualities of the building are remarkable and its possibilities are unlimited. It will stand comparison with the world's best."

This is as true today as it was 40 years ago. The NAC has brought to life Hamilton's bold vision and much of our recent success is tied to the creativity and talent that exist throughout the organization—particularly in the NAC's artistic leadership team. Because of the collective efforts of Pinchas Zukerman, Peter Hinton, Wajdi Mouawad, Cathy Levy, Simone Deneau, Heather Moore and Michael Blackie, the NAC compares favourably with the world's best. They, along with an exceptional staff, planned an outstanding 40th anniversary season rich in national scope and creativity and worthy of a milestone celebration.

From September 2009 to August 2010, we fostered artistic exchanges between different parts of the country with co-productions and collaborations with Canadian theatre and dance companies; we brought the NAC Orchestra to communities and classrooms across the country—in person and through broadband videoconferencing; and we co-produced and presented a series of national festivals, such as the Magnetic North Theatre Festival (in Kitchener-Waterloo), the Canada Dance Festival and *Zones Théâtrales*, all of which showcased the talents of hundreds and hundreds of Canadian artists from across the country. We also provided opportunities to emerging artists through one of the most extensive arts education programs in Canada—investing in young artists, the development of young audiences and the creation of classroom resources to support teachers and students in communities from British Columbia to Nunavut to Newfoundland.

Among the many accomplishments of the season was the re-instatement of a national resident acting company in English Theatre. Comprising 14 gifted Canadian theatre professionals and four apprentices, the resident company took part in two major productions during the season: *A Christmas Carol* and *Mother Courage and Her Children* (the latter a co-production with the Manitoba Theatre Centre in Winnipeg), both directed and adapted by Artistic Director, Peter Hinton. The re-instatement of a resident company was one of the most important goals articulated in the NAC's latest strategic plan, and we're proud that

Peter Hinton and his colleagues were able to make it happen so skillfully and so quickly.

In November 2009, the NAC invested in the work of three of Canada's most promising composers—John Estacio of Edmonton, Peter Paul Koprowski of the Ottawa area and Ana Sokolovic of Montreal—by awarding musical commissions and residencies valued at \$75,000 each. In addition to each composing three works to be performed by our NAC Orchestra over the next five years, the winners also helped teach student musicians as part of the *NAC Summer Music Institute*.

The *Institute*, founded by the world famous NAC Orchestra Music Director Pinchas Zukerman, is one of the NAC's most important annual education initiatives. It provides training to composers, conductors and gifted young musicians in a summer residency that brings artists from all around the world to the NAC to study with its famous faculty. We are proud that many participants have found professional success as a result of this training. Victoria McNeill—a 2010 *Young Artist Program* (YAP) participant—is a perfect example.

On the first day of the YAP this season, the NAC faculty received a phone call from Peter Gardner, Manager of the Newfoundland Symphony, who requested that Victoria McNeill (a gifted French Horn player) travel to Montreal the following day for a broadband audition between Concordia and Newfoundland Universities, in the hope of attaining an Associate Principal Horn position with the Newfoundland Symphony.

Concerned that losing a valuable day during the YAP would have a negative impact on Victoria's overall experience with the *NAC Summer Music Institute*, the NAC offered up a technological solution: a three-way audition through our in-house Hexagon Studio in Ottawa. The broadband connection brought Montreal, St. John's and Ottawa together in real time, giving

Victoria the opportunity to audition for the coveted position without ever having to leave the program. The audition was such a resounding success that by the time Victoria made the 10-minute trip back to the SMI residence, she learned she had won the position.

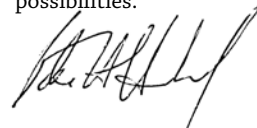
It is outcomes such as this that remind us that the NAC is delivering on its mandate to help nurture Canadian talent and champion our coveted artists. Other excellent examples from the season include the NAC Orchestra members' invitation to perform at the 2010 Vancouver Olympics in the *Made in Canada* concert produced for the Vancouver Cultural Olympiad by the NAC, and which featured an all-Canadian, multi-disciplinary program; the very first NAC co-production with a theatre company in Canada's Arctic as part of the English Theatre season; the three Franco-Canadian playwrights who developed their new work under the mentorship of the NAC's world-renowned artistic director of French Theatre Wajdi Mouawad; the NAC's ongoing investment in new dance works with Canadian companies like Toronto Dance Theatre's *Dis/(sol/ve)r*, overseen and championed by NAC Dance Producer, Cathy Levy; the annual Governor General's Performing Arts Awards Gala, which honours artists who have propelled their talent and vision to the highest level and have made an enduring contribution to culture in Canada; the planning of *Prairie Scene* (2011), the fifth in a series of biennial national festivals overseen by Producer and Executive Director Heather Moore, which showcase Canadian artists from selected regions of the country every two years; and last but certainly not least, one of the greatest commemorative tributes to a Canadian jazz legend of international acclaim.

Throughout much of 2009 and 2010, the NAC played a leading role in forming a National Committee to raise funds for a life-sized bronze sculpture of the late jazz legend, Oscar Peterson. This sculpture would have a permanent home at the

NAC, on the corner of Elgin & Albert Streets, in the heart of the nation's capital. To help support the campaign, hundreds of donors—across Canada from British Columbia to Newfoundland and internationally from the United States to Bermuda—contributed gifts ranging from ten dollars into the thousands. The outpouring of support was extraordinary. Canadian sculptor Ruth Abernethy was commissioned to produce the piece, and we welcomed Her Royal Highness Queen Elizabeth II and her husband the Duke of Edinburgh to unveil the sculpture at a public ceremony in June, as part of the Royal Tour. More than 10,000 people came to the NAC to watch the unveiling, and tens of thousands more tuned in on cable television. It was a national celebration of Oscar Peterson, and a wonderful way to finish our milestone anniversary season.

Today, the NAC continues to play a critically important role in the cultural life of the country, thanks in no small part to our dedicated and professional staff, our supportive Board of Trustees led by our profoundly committed Board Chair Julia Foster, and the hard-working Directors who serve on the NAC Foundation's Board. Most certainly, the NAC also thrives thanks to the wonderful support we receive from our audiences, donors, sponsors and government partners—all of whom sustain us both financially and emotionally, particularly during a difficult economic period.

We know that without this kind of support, we couldn't do the job across the country that Hamilton Southam envisaged for the NAC forty years ago. As we enter into our fifth decade, we very much believe that the National Arts Centre is poised for a new era of artistic excellence, full of unlimited possibilities.



**Peter A. Herrndorf**  
President and Chief Executive Officer



## • Report on strategic goals

Priority	Result
Artistic excellence	
Foster artistic excellence in the performing arts	<ul style="list-style-type: none"> <li>The new National Arts Centre English Theatre resident acting Company was established in 2009 and featured in two productions during the 2009–2010 season: <i>A Christmas Carol</i> and <i>Mother Courage and Her Children</i>, both directed by Artistic Director <b>Peter Hinton</b>.</li> <li>In April 2010, the NAC announced the resident acting Company would expand to include senior-level students from the National Theatre School in Montreal, as part of the 2010–2011 season.</li> <li>The NAC's presentation of <i>Littoral</i>, written and directed by French Theatre artistic director <b>Wajdi Mouawad</b>, marked the exclusive North American engagement of an updated version of the play.</li> <li><b>Peter Hinton</b> was named an Officer of the Order of Canada in January 2010 by former Governor General Michaëlle Jean. Both <b>Wajdi Mouawad</b> and NAC President and CEO <b>Peter Herrndorf</b> are recipients of this prestigious honour, which recognizes a lifetime of outstanding achievement, dedication to the community and service to the nation.</li> <li>Dance Producer <b>Cathy Levy</b> brought the Boston Ballet to the NAC for their Canadian premiere, and welcomed innovative contemporary ballet choreographer, Christopher Wheeldon, and his company Morphoses/The Wheeldon Company to perform a mixed repertoire.</li> <li>The NAC Orchestra presented the first-ever performance of Mahler's <i>Symphony No. 1</i> under the baton of Music Director <b>Pinchas Zukerman</b>, and, in a joint performance with Orchestre Métropolitain, Mahler's <i>Symphony of a Thousand</i> conducted by Yannick Nézet-Séguin.</li> <li>The music department also welcomed five acclaimed orchestras as part of its season: the Mariinsky Orchestra (Kirov from St. Petersburg, the Rotterdam Philharmonic Orchestra, the Orchestre symphonique de Montréal, the Toronto Symphony Orchestra and the Orchestre Métropolitain.</li> <li>The popular musical <i>Avenue Q</i>, musician Jesse Cook, Quebec comedian Martin Matte and the indie rock band Wilco were among the many world-class artists and productions featured in Producer <b>Simone Deneau</b>'s Variety programming season.</li> </ul>
Celebrate Canada's performers, creators and volunteers who have made an enduring contribution to culture in Canada	<ul style="list-style-type: none"> <li>The NAC produced the Governor General's Performing Arts Awards Gala, honouring the lifetime achievements of Canadian artists.</li> <li>Legendary actor Gordon Pinsent paired with the award-winning Aboriginal artist and playwright Kevin Loring as part of the <i>GGPAA Mentorship Program</i>.</li> </ul>
Commission, develop and support the creation of new Canadian works in all disciplines	<ul style="list-style-type: none"> <li>In this second year of French Theatre's Associated Authors program, three Franco-Canadian playwrights developed their work under the mentorship of Wajdi Mouawad.</li> <li>Peter Hinton and NAC Dramaturg Paula Danckert welcomed Toronto-based creator Christopher Morris to the NAC in September for a ten-day dramaturgy session on his play, <i>Night</i>.</li> <li>In addition to investing in the creation of three works that will be featured in the 2010–2011 season, NAC Dance supported the creation of Toronto Dance Theatre's presentation <i>Dis(sol)ve</i> this season.</li> <li>As part of the Les Zurbains playwriting competition, twelve aspiring playwrights from high schools in the National Capital Region attended a two-day workshop at the NAC led by professional playwrights and actors. At the end of the session, the reworked scripts were given a staged reading before an enthusiastic capacity audience of parents, friends and teachers.</li> </ul>
Invite artists to take part in NAC residencies	<ul style="list-style-type: none"> <li>Thanks to the support of the Theatre Section, the Aboriginal Arts Secretariat, and the Equity Office of the Canada Council for the Arts, the NAC's two playwrights in residence this season were Dionne Brand and Kevin Loring.</li> <li>The NAC invested in the work of three of Canada's most gifted composers—John Estacio (Edmonton), Peter Paul Koprowski (Ottawa) and Ana Sokolovic (Montreal)—by awarding musical commissions and residencies valued at \$75,000 each.</li> <li>Three Franco-Canadian playwrights, Emma Haché (New Brunswick), Gilles Poulin-Denis (Saskatchewan) and Luc Moquin (Ontario), were in residence with French Theatre.</li> <li>The <i>NAC Institute for Orchestral Studies</i> and the <i>NAC Summer Music Institute</i> brought gifted students from around the world to the NAC to study with international faculty.</li> <li>The ninth annual <i>Laboratoire du Théâtre français</i> brought eleven young theatre critics and professional theatre artists from Ontario and Quebec to the NAC to participate in a three-day workshop led by veteran theatre critic Robert Lévesque.</li> </ul>
Partner with national and international arts and education institutions to create unique, multi-disciplinary performances and projects	<ul style="list-style-type: none"> <li>Members of the National Arts Centre Orchestra travelled to Vancouver to perform at the 2010 Cultural Olympiad in an NAC-produced program of uniquely Canadian music, dance and song.</li> <li>NAC English Theatre continued its partnership with Montreal's National Theatre School for its annual theatre development project, <i>The Ark</i>.</li> <li>NAC New Media partnered with the National Youth Orchestra, Humber College, the University of Toronto and the University of British Columbia on the creation of a high-definition orchestra simulator called <i>Open Orchestra</i>. Now in its early planning stages, the program will enable a student to practice with a virtual orchestra.</li> </ul>

Priority	Result
Artistic excellence ( <i>continued</i> )	
Program the work of Canada's established and emerging composers	<ul style="list-style-type: none"> <li>The Orchestra presented NAC-commissioned works by Canadian composers Jacques Hétu and Linda Bouchard and opened the season with <i>Jubilee Overture</i> by Canadian composer Malcolm Forsyth, a piece originally composed for the Edmonton Jubilee.</li> <li>Four new Canadian composers' works—Constantine Caravassilis' <i>Quantum Jumping</i>, Duncan Schouten's <i>Principium et Finis</i>, Gordon Williamson's <i>berceuse</i> and Eugene Astapov's <i>Afterdream Ruins</i>—were reviewed and critiqued by NAC faculty and performed live by the NAC Orchestra during the <i>NAC Summer Music Institute</i>.</li> </ul>
Going national	
Continue to host and be actively involved with national events and celebrations	<ul style="list-style-type: none"> <li>The NAC co-presented <i>Made in Canada</i> for the Vancouver Cultural Olympiad in 2010.</li> <li>In preparation for Canada's sesquicentennial celebrations, the NAC hosted the 150! Canada Conference, with delegates attending from across the country.</li> <li>The NAC joined students, teachers, parents, musicians and music organisations in participating in Music Monday, a nationwide simultaneous concert.</li> </ul>
Work collaboratively with local orchestras and boards of education to address the gap in arts education in the schools	<ul style="list-style-type: none"> <li>Teaching musicians from the Calgary Philharmonic Orchestra, Edmonton Symphony Orchestra, Regina Symphony Orchestra, and Saskatoon Symphony Orchestra participated in the <i>NAC Music Alive Program</i> in Alberta and Saskatchewan schools, and the program expanded to Baffin Island, Nunavut, this year. The <i>NAC Music Alive Program</i> introduces thousands of students and teachers—from more than 100 mostly rural schools—to classical music.</li> <li>NAC New Media provided curriculum-based resources that featured activities and education tools in each of our artistic disciplines and is in the early planning stages of a CANARIE-funded, McGill University-led research and development project entitled <i>Open Orchestra</i>.</li> </ul>
Commission, create and produce more Aboriginal and Inuit works	<ul style="list-style-type: none"> <li>NAC English Theatre programmed two Aboriginal works into their season: <i>Where the Blood Mixes</i> by Kevin Loring, and an evening of stories and songs about coming of age in a northern mining town in Yellowknife entitled <i>A Place to Call Home</i>.</li> <li>NAC English Theatre welcomed Toronto-based creator Christopher Morris to the NAC in September for a ten-day dramaturgy session on his play, <i>Night</i>—a powerful work about how the winter darkness affects people living in the arctic—which featured Inuit actors and enjoyed a successful Ottawa premiere in the Studio in January 2010.</li> </ul>
Showcase French Canadian voices from both inside and outside Quebec	<ul style="list-style-type: none"> <li>The NAC produced <i>Zones Théâtrales</i>, a biennial event whose mandate is to present and promote professional theatre artists and productions from francophone communities across Canada and from the regions of Quebec. Wajdi Mouawad was a participant in the festival's roundtable promoting new play development in Canada's francophone communities. The other participants were playwrights Herménégilde Chiasson (New Brunswick), Marc Prescott (Manitoba) and Lise Vaillancourt (Quebec), and artistic director Joël Beddows (Ontario).</li> <li>In this second year of French Theatre's Associated Authors program, three Franco-Canadian playwrights developed new scripts under the mentorship of Wajdi Mouawad. In 2009–2010, two of the writers were able to workshop their plays-in-progress with professional actors from French-language theatre companies in their home regions: Emma Haché at Théâtre l'Escaouette (Moncton, NB) and Gilles Poulin-Denis at Théâtre la Seizième (Vancouver, BC).</li> </ul>
Co-produce with Theatre and Dance companies across Canada	<ul style="list-style-type: none"> <li>The NAC presented seven co-productions with Canadian performing arts organizations, including Toronto Dance Theatre in the regular dance season, and <i>S</i> (with José Navas/Compagnie Flak) and <i>Cabane</i> (by Paul-André Fortier) as part of the Canada Dance Festival.</li> <li>The Manitoba Theatre Centre welcomed the NAC English Theatre Company in February 2010 with <i>Mother Courage and Her Children</i>.</li> <li>English Theatre co-produced <i>Night</i> with Nunavut, Northern Arts and Cultural Centre in Yellowknife, and the Yukon Arts Centre.</li> <li>French Theatre's presentation of <i>Limbes</i> was a co-production with Québec's Théâtre Pêril.</li> </ul>
Continue to produce <i>Scene</i> festivals and collaborate with national festivals that showcase the performing arts	<ul style="list-style-type: none"> <li>Preparations for the <i>Prairie Scene</i> (the fifth in a series of biennial national festivals produced by the NAC) was at an advanced planning stage throughout the season.</li> <li>The NAC produced <i>Zones Théâtrales</i>.</li> <li>The NAC co-presented Canada's national festival of theatre in English, the Magnetic North Theatre Festival, which was hosted by Kitchener-Waterloo in June.</li> <li>The NAC also co-produced the Canada Dance Festival, a biennial celebration of Canadian dance artists.</li> <li>The NAC was the site for the Ottawa Tournament and National Finals of the Canadian Improv Games.</li> </ul>



Priority	Result
Going national ( <i>continued</i> )	
Engage Canadians where they live through online concerts, webcasts and podcasts	<ul style="list-style-type: none"> <li>New Media continues to produce episodes of its extremely popular podcasts series. <i>Hinterviews</i>, <i>Balado du Théâtre français</i>, <i>Explore the Symphony</i> and the latest addition to the NAC podcast family—the <i>NAC Dance podcast</i>—all began their new seasons in October, engaging more than 20,000 subscribers.</li> <li><i>NACmusicbox.ca</i> expanded its free music archive of NAC Orchestra concerts. The online music collection now contains more than 200 archival performances by the NAC Orchestra from the past 40 years, including 60 Canadian works.</li> </ul>
Connect with Canadians through expanded touring activities	<ul style="list-style-type: none"> <li>The NAC English Theatre Company travelled to Winnipeg to perform <i>Mother Courage and Her Children</i>, a co-production with the Manitoba Theatre Centre.</li> <li>The NAC Orchestra travelled to Toronto for its annual performance at Roy Thomson Hall.</li> <li>Five visiting orchestras were welcomed to the Southam Hall stage: the Mariinsky Orchestra (Kirov) from St. Petersburg, the Rotterdam Philharmonic Orchestra, the Orchestre symphonique de Montréal, L'Orchestre Métropolitain and the Toronto Symphony Orchestra.</li> <li>The NAC Orchestra closed its season with a remarkable performance of Mahler's Symphony no. 8—the <i>Symphony of a Thousand</i>—in collaboration with Montreal's L'Orchestre Métropolitain and under the direction of conductor Yannick Nézet-Séguin. Performances took place in both Montreal and Ottawa, and included an all-star Canadian cast of eight vocalists, the combined orchestras of 134 members and a combined chorus of nearly 300 singers from both cities.</li> </ul>
The art of learning	
Offer year-round artist training	<ul style="list-style-type: none"> <li>The <i>NAC Summer Music Institute</i> brought a record number of 92 talented musicians, composers and conductors to participate in intensive instruction by renowned faculty. More than half of the students (62%) were from across Canada.</li> <li>NAC English Theatre's <i>The Ark</i> showcased theatre students from the National Theatre School alongside emerging and established Canadian artists from across the country.</li> </ul>
Increase education programs in Theatre and Dance	<ul style="list-style-type: none"> <li>There were nine productions for young people programmed into the French Theatre season, including a new, dedicated series for ages 12 and up.</li> <li>This season also marked the first time French Theatre hosted Les Zurbains (Ottawa-Gatineau region), an annual playwriting competition for high school students.</li> <li>NAC Dance programmed 16 workshops and masterclasses with visiting companies into their season, including four in-school sessions and a teachers' workshop.</li> </ul>
Provide educators with tools to encourage arts in the classroom	<ul style="list-style-type: none"> <li>More than 93,870 <i>Teacher Resource Kits</i> focusing on great composers were downloaded all across the country from <i>ArtsAlive.ca</i> in 2009–2010 and all disciplines produced study guides for their student matinee performances in addition to offering professional development workshops for teachers.</li> </ul>
Expand our masterclasses and development opportunities with renowned visiting artists	<ul style="list-style-type: none"> <li>Four renowned international jazz artists joined virtual forces with the NAC as part of the <i>Manhattan on the Rideau</i> masterclass series.</li> <li>NAC Pops conductor Jack Everly led a unique masterclass with Kiwanis Festival students on the subject of musical theatre performance.</li> </ul>
Enhance the reach and impact of our education website <i>ArtsAlive.ca</i>	<ul style="list-style-type: none"> <li>The development of two major <i>ArtsAlive.ca</i> collections took place in 2009–2010. <i>Imagined Spaces: Theatrical Set Design at the NAC</i> (the follow-up project to <i>The Secret Life of Costumes</i>) will feature 100 set maquettes and related design plans and production photographs complemented by information and resources about the artistry and craft of set design.</li> <li>The <i>Canadian Music Timeline</i> project added 60 Canadian works to <i>NACmusicbox.ca</i>. The music is situated and contextualized on a multi-faceted timeline that spans the entirety of Western music history.</li> </ul>
Telemirror young artists from across the country	<ul style="list-style-type: none"> <li>NAC New Media produced 32 broadband videoconference masterclasses, including the popular <i>Manhattan on the Rideau</i> jazz masterclass series and a masterclass with New York Philharmonic concertmaster Glenn Dicterow, who telementored students via videoconferencing in April.</li> </ul>
Earning our way	
Build on the development of NAC priorities through the fundraising efforts of the NAC Foundation	<ul style="list-style-type: none"> <li>Thanks to the generosity of donors and sponsors, the National Arts Centre Foundation raised more than \$6 million in 2009–2010.</li> <li>The 2009 <i>NAC Gala</i> raised \$575,000 for the Foundation's <i>National Youth and Education Trust</i>.</li> <li>The Black &amp; White Opera Soiree joint fundraiser raised \$223,500, shared between the NAC Orchestra and Opera Lyra Ottawa.</li> <li>The value of donor-endowed gifts increased by 9% from the previous year.</li> </ul>

Priority	Result
<b>Earning our way (continued)</b>	
Increase our paid attendance in programming and events, and commercial activities	<ul style="list-style-type: none"> <li>In 2009–2010 the NAC attracted almost 450,000 paid customers to performances and events at the NAC.</li> <li>The paid attendance increased in our Music and English Theatre departments by 11% and 14% respectively.</li> <li>Total of all performance-generated revenue at the NAC reached over \$17 million.</li> <li>There were 1,008 performances staged at the NAC, representing the second highest number in the past five years.</li> <li>More than 11,430 people attended NAC festivals and special events across the country.</li> <li>Under the leadership of Executive Chef Michael Blackie, banquet services attendance increased by 9% from last season.</li> <li>A total of 1,084,233 patrons took part in NAC performances, events and commercial activities throughout the season. This includes our regular programming in all disciplines, our variety and rental programming, as well as regional and national festivals, special events (such as the NAC galas) and non-programming activities.</li> </ul>
Improve net profits in our commercial parking and food service operations	<ul style="list-style-type: none"> <li>The gross revenues from commercial operations from food and beverage sales, parking and the rental of halls was \$11,938,000, down from last year and clearly attributable to the continued impact of the economic downturn.</li> </ul>
<b>Audiences at the Centre</b>	
Create adult-learning experiences in all our disciplines	<ul style="list-style-type: none"> <li>Pre- and post-performance chats and podcasts hosted by highly respected media personalities (such as CBC Radio Executive Producer Jill LaForty, renowned writer-broadcaster and classical music specialist Eric Friesen, and musicologist and critic Jean-Jacques Van Vlasselaer) featured interviews with artists in all our disciplines.</li> </ul>
Reach out to new audiences through viral marketing and social media	<ul style="list-style-type: none"> <li>Close to 28,000 people have viewed the increasingly popular NAC Blog, which has an average of 80 visits per day.</li> <li>There are 17 NAC Facebook pages, 181 videos on the NAC YouTube channel, and more than 1,700 people follow the NAC on Twitter.</li> </ul>
Redesign the NAC website	<ul style="list-style-type: none"> <li>The NAC website, <a href="http://www.nac-cna.ca">www.nac-cna.ca</a>, was significantly reformatted in 2009–2010. The websites that form the main platform were upgraded to include microsites focusing on content and context to enhance the online experience.</li> <li>The NAC website receives a remarkable 1.65 million visitors per year, and an average of 4,500 unique visitors per day.</li> </ul>

## • Official languages at the NAC

In 2009–2010, the NAC implemented several special initiatives that actively supported and promoted Canada's linguistic duality. During the Vancouver Olympic Winter Games, for example, the NAC launched an Olympic-themed publicity blitz, *Go Canada Go!*, targeting NAC audiences. As part of the campaign, two giant TV screens (one tuned to CTV and the other to Réseau des sports/RDS) were installed in the NAC main foyer to allow patrons to watch live coverage of the Games before and after NAC performances. At the Cultural Olympiad, the NAC produced *Made in Canada*, a multidisciplinary live stage show presented in Vancouver on March 15 and featuring some of Canada's top names in the arts, both anglophone and francophone. The performance was complemented by a bilingual print program and video.

At the regional level, our popular *Orchestras in the Park* series of free outdoor concerts, co-produced by the NAC and the National Capital Commission, presented

a balanced program in both English and French, and attracted large and enthusiastic crowds of anglophones and francophones alike.

In 2009, the third edition of *Zones Théâtrales*, a biennial French-language theatre showcase, featured stage productions from across the Canadian Francophonie, reaffirming the NAC's commitment to supporting professional theatre from Canada's official language minority communities and the Quebec regions. At the launch of the event on September 14, the NAC hosted the signing ceremony for the renewal of the *Agreement for the Development of Francophone Arts and Culture in Canada* endorsed by the Fédération culturelle canadienne-française (FCCF) and six federal cultural institutions, including the NAC. This collaborative agreement was struck to support the implementation of artistic and cultural projects and initiatives in Canada's Francophonie.

The NAC English Theatre presented the play *Elephant Wake*, a humorous and perceptive look at the issue of the decline, if not the outright disappearance, of certain francophone communities in Canada. The production was attended by both anglophones and francophones.

The NAC French Theatre invested in two major projects that supported French-language minority communities in Canada. The Associated Authors program, which marked its second year in 2009–2010, provided two of the three participating playwrights (all of whom were from official-language minority communities) the opportunity to workshop their scripts with professional theatre artists in their home regions. As well, eleven participants—six of them from outside Quebec—participated in the three sessions of the *Laboratoire du Théâtre français* (French Theatre Lab) held in November, February and May.

# Year in review

For forty seasons, Canada's National Arts Centre has brought the finest established artists to our national stage while supporting and showcasing gifted, emerging artists from every part of Canada. Our 40th anniversary season was no exception. The 2009–2010 artistic season was rich in traditional and contemporary programming, highlighted some the best Canadian artists and their work, and featured a strong educational component to help build on the audiences of tomorrow. Here is an overview of some of our favourite moments.

## • Music

Fresh off the podium from conducting Opera Lyra Ottawa's production of *The Magic Flute* at the NAC in early September, Maestro Zukerman and the NAC Orchestra officially opened the season with the *Romantic Revolution Festival*, showcasing the Orchestra in symphonies by Schumann, Schubert and Beethoven. The festival, which explored the pivotal period in artistic and musical history that marked the emergence of Romanticism, featured, among others, Canadian pianists Angela Cheng and Anton Kuerti and internationally acclaimed violinist Gil Shaham. One of the many highlights of the festival was a unique presentation of Mozart's *Final Piano Concerto*, beginning with a Beyond the Score® multi-media exploration of Mozart's life and times, featuring narrator Bill Richardson (of CBC Radio), Ottawa actor Pierre Brault, soprano Donna Brown, pianist Katherine Chi and the NAC Orchestra.

Other highlights of the classical season included Pinchas Zukerman performing the Beethoven *Violin Concerto* to rousing applause (October); a reprise of *Songs for an Acrobat*, the JUNO-nominated NAC commission by former composer in residence Linda Bouchard, sung by baritone Russell Braun (October); the acclaimed pianist Angela Hewitt, who performed solo works by Bach, Mendelssohn, Schumann and Beethoven (November); John Williams' *The Five Sacred Trees*, featuring NAC Principal Bassoonist Christopher Millard



[1] Pinchas Zukerman conducting the National Arts Centre Orchestra (photo: Fred Cattroll). [2] Angela Cheng (photo: Lisa Kohler). [3] Gil Shaham (photo: Boyd Hagen). [4] Natasha Paremski (photo: Leslie van Stelten). [5] Leila Josefowicz (photo: Deborah O'Grady).



(November); Beethoven's tour de force *Missa Solemnis* conducted by Pinchas Zukerman and recorded for broadcast on CBC Radio 2; Rachmaninov's *Piano Concerto No. 2* performed by Russian-American pianist Natasha Paremski; Pinchas Zukerman and Amanda Forsyth performing two rare jewels for violin and cello: Saint-Saëns' *La Muse et le Poète* and Rózsa's *Sinfonia concertante* (February); the NACO debut of Scottish violinist Nicola Benedetti performing the Sibelius *Violin Concerto* (March); Canadian violinist Leila Josefowicz's return to the NAC to perform John Adams' *Violin Concerto* (April); the great Yefim Bronfman performing the Brahms *Piano Concerto No. 2* (June); and Manitoba's James Ehnes performing Prokofiev's *Second Violin Concerto* (June).

A host of visiting orchestras came to Canada's national stage during the 40th anniversary season, as well. One of the most highly anticipated performances happened in March, when the NAC invited the Mariinsky Orchestra (formerly the Kirov Orchestra) to perform Shostakovich's final symphony under the baton of its flamboyant superstar Music Director Valery Gergiev, one of the most sought-after conductors in the world. The Rotterdam Philharmonic Orchestra made its first Canadian tour earlier in the season (February), led by its new Canadian Music Director, Yannick Nézet-Séguin, one of the world's fastest rising young conductors (and the 2001 recipient of the *NAC Award*, as

part of the Governor General's Performing Arts Awards). The Orchestre symphonique de Montréal returned in April (when Pinchas Zukerman made a brilliant last-minute substitution for Music Director Kent Nagano who was unable to return to Montreal due to travel delays resulting from the Iceland volcano eruption), and in December the Toronto Symphony Orchestra (TSO) made its annual visit with a new violin concerto by Philip Glass, written for and performed by Robert McDuffie under the baton of esteemed conductor Peter Oundjian. As in previous years, the NAC Orchestra led by Pinchas Zukerman reciprocated with a sold-out visit to Toronto as part of the TSO season (January).

In keeping with the NAC's strategic priority to nurture creation, the NAC Orchestra integrated major projects showcasing the work of Canadian composers throughout the season. In September, they performed *Jubilee Overture*, a festive work by Alberta composer Malcolm Forsyth, and in early November, the NAC Orchestra partnered with the Canadian Music Centre (CMC), an organization dedicated to championing Canadian classical music, to celebrate the CMC's 50th anniversary. The evening paid tribute to 50 CMC Ambassadors and concluded with a superb program of chamber music and orchestral works by Canadian composers. In addition to the aforementioned performance of former NAC composer in residence Linda Bouchard's work entitled *Songs for an Acrobat*, the

2009–2010 music season also included a previous commission by the late Quebec composer Jacques Hétu.

The NAC's effervescent Principal Pops Conductor, Jack Everly, returned with a spectacular CTV Pops season that began with *A Chorus of Hits*, which showcased 120 vocalists singing a mixed program of Broadway favourites and popular classics. Other highlights of the series included *Guys and Dolls*, the Orchestra's first-ever presentation of a Broadway musical in concert (February); tributes to Canadian jazz giant Oscar Peterson (November), the "King of Swing" Benny Goodman (January), and the creator of the Great American Songbook, Irving Berlin (May).

There was an impressive number of debuts this season, as well. Audience favourites included Pinchas Zukerman and the NAC Orchestra in its first-ever performance of Mahler's *Symphony No. 1, Titan*, which marked the celebration of the Orchestra's 40th birthday (October); the NAC Orchestra's performances of Mahler's *Symphony No. 8*, *Symphony of a Thousand*—in Ottawa and Montreal respectively—for which the Orchestra was joined by the Orchestre Métropolitain, a 260-voice choir of singers, and eight Canadian soloists all conducted by Yannick Nézet-Séguin (the Ottawa concert was recorded in June for broadcast by collaborators CBC Radio 2/Espace musique); a program inspired by literary masterworks, led by Alexander Shelley



[1] Yannick Nézet-Séguin and the Rotterdam Philharmonic Orchestra (photo: Marco Borggreve). [2] Peter Oundjian conducting the Toronto Symphony Orchestra (photo: Cylla Von Tiedemann). [3] Valery Gergiev (photo: Marco Borggreve for Decca Records). [4] Jack Everly with the National Arts Centre Orchestra (photo: Fred Cattroll).

in his NAC conducting debut, which included Berlioz's *Romeo and Juliet: Scene for Orchestra*, Shostakovich's *Hamlet Suite*, Bridge's *There is a willow grows aslant a brook*, Strauss's *Don Juan*, and Macedonian pianist Simon Trpčeski playing Prokofiev's *Piano Concerto No. 1* (October); and the principal horns of the Boston, NAC, Colorado and Winnipeg Orchestras performing Schumann's *Konzertstück* in a program that included Vancouver's Avan Yu. This NAC Young Artist Program alumnus has become a new Ottawa favourite since his impressive debut with the Vancouver Symphony Orchestra during the NAC's *BC Scene*.

In a continued effort to make our programming more accessible and to help enhance the NAC experience for our patrons, our music department offered 18 pre-concert chats this season with a variety of speakers such as well-known CBC Radio hosts, artists, and knowledgeable music lovers and critics. There were also three very well attended post-concert talkbacks with Pinchas Zukerman in October, January and March.

We finished the season with a series of outdoor concerts in collaboration with the National Capital Commission. Orchestras in the Park, an outdoor festival at Ottawa's LeBreton Flats, took place in July when the NAC and the NCC presented four free evening concerts: Orchestre de la francophonie canadienne led by founding Music Director Jean-Philippe Tremblay;

*Opera Under the Stars*, featuring an all-Canadian cast of singers hosted by CBC's Adrian Harewood; 16-year-old rising pop and jazz star Nikki Yanofsky who performed live with the NAC Orchestra; and *Gershwin in the Park*, featuring the acclaimed Canadian pianist Stewart Goodyear. More than 25,000 people attended the free outdoor concerts this year.

Another popular series among our young and young-at-heart audience members was the *TD Canada Trust Family Adventures with the NAC Orchestra*, led by Principal Youth and Family conductor, Boris Bott. We invite you to read more about this and other important NAC music education programming in our Youth and Education section, beginning on page 24.

### • English theatre

Since coming to the NAC in 2006, Peter Hinton has been committed to providing audiences with an active and relevant theatre, fostering the creation and production of new Canadian works and offering meaningful professional development opportunities for Canadian artists. True to form, the 2009–2010 season included co-productions with theatre companies from all parts of the country, championed Aboriginal and Inuit work, and showcased some of the most talented actors in Canada today.

The cornerstone of the season was the re-instatement of a national resident acting

company in English Theatre. Comprising 14 gifted Canadian theatre professionals and four apprentices, the company took part in two major productions during the season: *A Christmas Carol* (December) and *Mother Courage and Her Children* (a co-production with the Manitoba Theatre Centre in February), both directed and adapted by Hinton. One of the most important outcomes of recreating a national acting company at the NAC was its confirmation of the NAC as a gathering place for talented theatre artists from across the country—providing them with an opportunity to grow artistically together under the leadership of Peter Hinton.

The NAC English Theatre resident acting Company is a prime example of the incredible amount of growth in English Theatre since Peter Hinton took over the programming in 2006. Since then, he has presented a season that championed Canadian work exclusively, another that brought a contemporary twist to theatre classics, and has committed to featuring Aboriginal artists, playwrights and/or companies every year. Encouraging his audience to 'play' was the focus of the 40th anniversary season. It brought not only the best in Canadian and international theatre to the NAC stage, but was also an incomparable programming success for Peter Hinton.

Two particularly strong examples include the aforementioned *A Christmas Carol*, which received unprecedented media



[1] Boris Bott conducting the NAC Orchestra (photo: Dyanne Wilson). [2] One of several free outdoor concerts performed by the National Arts Centre Orchestra (photo: Fred Cattroll). [3] Thom Allison as Aldolpho and Susan Gilmour as the title character in *The Drowsy Chaperone* (photo: David Cooper). [4] The company of *Mother Courage and Her Children* (photo: Andrée Lanthier). [5] Stephen Lawson, Marcel Jeannin and Danielle Desormeaux in *The Comedy of Errors* (photo: Yanick Macdonald). [6] Kim Harvey as Christine and Billy Merasty as Floyd in *Where the Blood Mixes* (photo: David Cooper).



recognition as a ground-breaking, successful national initiative in Canadian theatre, and the five-time Tony Award-winning production of *The Drowsy Chaperone*, which opened the English Theatre season in September when the sold-out performances were met with rave reviews.

In addition to these stand-out presentations, the season was rich in national collaborations, as well. There were two co-productions that focused on the development of new work with a strong emphasis on Aboriginal artists. First, the NAC presented the world premiere of *Night*, performed in Inuktitut and English and co-produced with Human Cargo of Toronto. This haunting tale of a young Inuit girl, set during 24 hours of darkness in Pond Inlet, took six years to develop and went on to be presented in Yellowknife, Inuvik and Whitehorse after its critically acclaimed Ottawa premiere in January 2010.

The other co-production featuring Aboriginal artists, *Where the Blood Mixes*, was presented in the NAC Studio performance space. This play by First Nations playwright and NAC playwright in residence Kevin Loring won the Governor General's Literary Award for Drama and was presented in Ottawa for two weeks in March as part of its Canada-wide tour. *Where the Blood Mixes* was co-developed by the Vancouver Playhouse Theatre Company, the Luminato festival, The Savage Society and Western Canada Theatre in Kamloops, B.C.

Other highlights of the season included the modern rendition of Shakespeare's *Comedy of Errors*, co-produced with Montreal's Centaur Theatre and directed by Peter Hinton; the world premiere of the Canadian contemporary drama, *Mrs. Dexter and Her Daily*, directed by former NAC English Theatre artistic director Marti Maraden, co-produced with the Arts Club Theatre Company (Vancouver), and starring two of Canada's legendary actors, Nicola Cavendish and Fiona Reid; and *Elephant Wake*, the visually stunning one-man show about the last citizen of a small French town in Saskatchewan, presented by Regina's Globe Theatre in November.

To enhance the audience's experience and to make the plays more accessible, Peter Hinton was present at every Ottawa performance in his season, where he greeted the audience personally and talked about the presentation they were about to see. Peter has continued this tradition into the 41st season. Peter also met with more than 100 local teachers at the top of the school year to discuss the 2009–2010 season and inform them of the educational components that the NAC has made available to them. Learn more about this and other English Theatre initiatives in the Youth and Education section on page 25.

#### • French theatre

Artistic Director Wajdi Mouawad's second season—presented under the banner *Nous sommes en manque*

(*We are in need*)—generated a great deal of attention, with two productions in particular attracting critical acclaim.

The first was the international co-production and exclusive North American premiere of *Ciels*, the highly anticipated conclusion of the four-play cycle written and directed by Mouawad. The project began over a decade ago with *Littoral* (*Tideline*) and continued with *Incendies* (*Scorched*) and *Forêts*, all of which have been presented by NAC French Theatre over the years. *Ciels*, which came to the NAC in May, offered a sharp contrast in both form and content to the other plays in the series, challenging everything they stood for: the importance of memory, the search for meaning, the pursuit of the infinite. In an interesting parallel, the French Theatre season opened in September with the exclusive North American engagement of *Littoral*, updated and re-staged by the playwright.

Another remarkable presentation was the exclusive Canadian engagement of *Hedda Gabler* in November. Directed by Thomas Ostermeier (a leading figure in contemporary theatre) and performed in German with English and French surtitles, this presentation marked the first visit to the NAC of Berlin's Schaubühne. Although Ibsen wrote *Hedda Gabler* in 1890, Ostermeier and his impressively talented cast of German actors shaped an intimate, relevant production that resonated strongly with audiences today.



[1] Fiona Reid as Edith Dexter in *Mrs. Dexter and Her Daily* (photo: David Cooper). [2] Abbie Ootova in *Night* (photo: Andrée Lanthier). [3] Joey Tremblay as Jean Claude in *Elephant Wake* (photo: Cam Koroluk). [4] *Ciels* (photo: Jean-Louis Fernandez). [5] *Hedda Gabler* (photo: Arno Declair). [6] *Littoral* (photo: Thibaut Baron).

During the run, Wajdi Mouawad invited the public to attend a free, informal lunchtime chat with Thomas Ostermeier as part of the *Rencontres du midi* series, offering them the rare opportunity to meet one of the most creative and influential German artists of his generation.

Other highlights this season included the splendid French production of *Blackbird* (September) from Lyon's Théâtre des Célestins, an intense chamber piece about the most secret recesses of love and desire; *Hippocampe* (October) from Montreal's Théâtre de Quat'Sous, a quirky adventure about a bedroom that falls in love with a woman, which took Montreal by storm in 2002 and garnered the prestigious Critics' Choice Award from the Association québécoise des critiques de théâtre; and the NAC French Theatre co-production of *Limbes* (December), an unconventional take on the life of Christ based on the writings of Irish poet and playwright William Butler Yeats, expertly directed by Christian Lapointe, a rising star on the Quebec theatre scene.

To celebrate its 40th anniversary season, French Theatre welcomed the return of such audience favourites as writer Jasmine Dubé (*Le Bain*, *Les Mauvaises Herbes*), Brigitte Haentjens, who directed the raw and gripping *Woyzeck*, and former French Theatre artistic director Denis Marleau and his visually compelling production of *Une fête pour Boris*—one of

the most successful shows presented in French Theatre's season.

French Theatre welcomed seven special guests to the *Rencontres du midi* series hosted by Wajdi Mouawad this season. They were: Robert Lévesque, theatre critic and director of the 2009–2010 *Laboratoire du Théâtre français* (September); Thomas Ostermeier (November); Christian Lapointe (December, with guest host Guy Warin); Marc Béland, who played the lead in *Woyzeck* (February, with guest host Robert Lévesque); Denis Marleau (March); and French Theatre brochure artists Sophie Jodoin (2009–2010) and Diana Thorneycroft (2010–2011) in May. These increasingly popular (and free) lunch-hour events are held in the NAC Fourth Stage and are open to the public.

Of the 18 shows on the playbill this season, nine were for children and young people. We invite you to read all about them in our Youth and Education section on page 26.

## • Dance

The 40th anniversary dance season provided a blend of the classic and the contemporary, and championed established and emerging choreographers and dance companies through unique collaborations. It was, indeed, a world of dance in Ottawa, and this milestone season was rich with the national and international variety for which the

talented NAC Dance Producer Cathy Levy is renowned.

The highly anticipated season opened with the Canadian premieres of *Uprising* and *In Your Rooms* by the provocative and powerful Hofesh Shechter Company (United Kingdom). The two original works created by Israeli-born Shechter kicked off the season on a high note. Highlights of the season included two sold-out presentations of Sidi Larbi Cherkaoui's *Sutra*, performed with monks from the Shaolin Temple in China (November); the subversive *To Be Straight With You* by DV8 Physical Theatre from the United Kingdom (November); the NAC co-production of the contemporary piece *Dis/(sol/ve)r* by Toronto Dance Theatre; the Canadian premiere of *Morphoses/The Wheeldon Company* from the United States, featuring the work of one of the world's most sought after choreographers and artistic visionaries, Chris Wheeldon (February); and *Thread*, a remarkable new creation from revered Canadian modern dance icon, Margie Gillis (March).

The Ballet Series featured a visually impressive mixed program, performed by Boston Ballet in January. Their appearance at the NAC marked the world-renowned ballet company's Canadian premiere, and their program, which included an unforgettable duet by young up-and-coming Canadian choreographer Sabrina Matthews, left audiences enthralled. Other classical ballet companies featured in the season



[1] *Blackbird* (photo: C. Ganet). [2] *Une fête pour Boris* (photo: Stéphanie Jasmin). [3] *Hippocampe* (photo: Yanick Macdonald). [4] DV8 Physical Theatre's *To Be Straight With You* (photo: Matt Nettheim). [5] Sidi Larbi Cherkaoui's *Sutra* (photo: Hugo Glendinning).



were the National Ballet of Canada, presenting the timeless *The Sleeping Beauty* (November), and the Royal Winnipeg Ballet, who first made an appearance earlier in the season with the annual holiday favourite *Nutcracker*, then returned to Ottawa in April to present the more sultry and risqué *Moulin Rouge*, choreographed by Jordan Morris.

Other international artists and dance companies featured in the season included Australian choreographer Tanja Liedtke with her complex and clever *Construct* (November); Cuba's popular Lizt Alfonso Dance Cuba and their presentation of *Elementos* (March); Rachid Ouramdane from France with his poetic solo *Loin ...* (March); Vincent Dance Theatre from the United Kingdom with their humorous and heartbreaking *Broken Chords* in the NAC Studio (April); Japan's Saburo Teshigawara/KARAS performing the stunning solo *Miroku* (April); and Spain's Compañía Nacional de Danza, which brought the eloquent *BACH: MULTIPLICITY, Forms of Silence and Emptiness*, choreographed by international superstar Nacho Duato, to Southam Hall in May.

The season concluded with an eight-day celebration of contemporary dance with the 2010 edition of the Canada Dance Festival, co-produced by the NAC. From June 5 to 12, the festival presented 28 programs in nine venues, including two NAC co-productions: *S* by José Navas and *Cabane* by Paul-André Fortier. Among the many

contemporary offerings was a collaboration between Vancouver's Wen Wei Dance and the Beijing Modern Dance Company, which featured twelve dancers from two countries in *Under the Skin*. The piece was commissioned to celebrate the 40th anniversary of diplomatic relations between Canada and China, and was considered one of the many highlights of the festival.

Another major project of the NAC 40th anniversary season was the creation of an online podcast for dance enthusiasts. This year, NAC Dance Producer Cathy Levy began recording a season-long podcast series, offering in-depth conversations between Cathy and Canadian and international dance figures, including Crystal Pite from British Columbia and Tedd Robinson from Quebec.

The NAC Dance podcast series beautifully complemented our desire to better inform our audiences about our performances and our featured artists. In an effort to make our programming even more accessible—to all ages—we also have a significant number of youth and education initiatives programmed into every dance season. Read more about them on page 27.

#### • Variety programming

The NAC's Variety programming season enjoyed great success under the leadership of new Producer, Simone Deneau. In fact, the 2009–2010 season lineup read like the “who’s who” of Canadian and international artists.

One of the most highly anticipated concerts of the fall was the sold-out appearance of The Queen of Soul, Aretha Franklin (November). The 69-year-old singer, hailed by *Rolling Stone* magazine as the greatest singer of all time, brought the audience to its feet from the moment she stepped onto the stage. That same month, we welcomed the return of Quebec comedian Louis-Josée Houde, with his hilarious sold-out smash hit *Suivre la parade*, and the legendary Toronto group Downchild Blues Band in a special concert featuring Dan Ackroyd, Colin Linden and James Cotton. The popular concert featuring Blues Brothers hits was sold out months in advance.

The new year brought even more Canadian talent to the Southam Hall stage. In January, singer/songwriter Jann Arden sparked in two stand-out performances, and Quebec comedian Martin Matte returned for another performance of his very successful show *Condamné à l'excellence*. The musically eclectic Colin James appeared at the end of the month. This talented musician and songwriter produced, as always, a top-notch performance.

One of the most unforgettable moments of the Variety season was the sold-out performance by the influential indie-rock band Wilco (March). The band's Canadian tour began in Vancouver as part of the 2010 Winter Games, and continued across the country in support of their latest release,



[1] Saburo Teshigawara/KARAS performing *Miroku* (photo: Bengt Wanselius). [2] *Elementos* by Lizt Alfonso Dance Cuba (photo: Pedro Abascal). [3] *Uprising* performed by the Hofesh Shechter Company (photo: Andrew Lang). [4] Boston Ballet (photo: Gene Schiavone). [5] Wilco (photo: Live Nation).

*You and I*, which was recorded in collaboration with popular Canadian singer Feist.

The legendary Gordon Lightfoot—one of this country's most iconic folk singers—returned to Southam Hall for two performances in April. Mr. Lightfoot made his first appearance at the NAC in June 1969, and it was an honour to showcase his evocative songs forty years later—on the same stage—to an equally enthusiastic and loyal audience.

In January, NAC Variety showcased well-known PEI singer/songwriter Lennie Gallant in a more intimate venue—the Fourth Stage—for two unique performances. The first evening was an English performance celebrating his English-language release, *If We Had a Fire*. The following evening, he performed in French in support of his recent French-language release, *Le Coeur Hanté*. Bringing talent from other parts of the country to perform in our most intimate venue is an initiative upon which the NAC intends to expand.

The NAC's Broadway series included a blend of the traditional and the contemporary, with the most popular offering being *Avenue Q*. Presented in June, this savvy, sassy and eminently likable “adult” contemporary musical was a surprise success, and Ottawa audiences roared with laughter as the human characters and multiple puppet characters interacted and sang together, *Sesame Street*-style.

### • Community programming

Since the start of the 40th anniversary season, the concerts, launches, readings and events that appear at the NAC's community venue, the Fourth Stage, have been overseen by NAC Producer Simone Deneau. The season featured many memorable moments among the more than 175 public events and performances.

At the beginning of the season, its added Fourth Stage events to the NAC's online subscription lineup, in an effort to support a group of artists that appear regularly in that venue. The subscription package was made up of four core series: Ottawa StoryTellers, Les Vendredis de la chanson francophone, Les Contes nomades and the John Geggie Jazz Series.

The most popular core series for the subscribers was the John Geggie series. In March, Geggie presented an all-star meeting of horn players featuring U.S. and Canadian artists. The second concert in April brought New York pianist Frank Kimbrough and Toronto drummer Jean Martin to the NAC, and in May, we welcomed three Canadian contemporary Jazz artists (who currently live and perform in New York) to jam for the sold-out, appreciative crowd.

Other highlights included a sold-out January performance, by Andrea Lindsay (a wonderful emerging talent on the French pop scene) as part of the Les Vendredis de la chanson series; StoryTellers Gail Anglin,

Tom Lips and Mary Gick, who entertained audiences in April; and the beloved author, composer and documentary filmmaker Richard Desjardins, who appeared in two sold-out performances as part of the Les Contes nomades series in March.

There were three very popular events presented in November: the Songwriters Association's presentation of *Bluebird North*, the first in a three-concert series showcasing Canadian singer-songwriters; two sold-out evenings of *Grievous Angel* (a tribute to Gram Parsons) presented by *Frank Magazine's* former publisher and writer Michael Bates and featuring local emerging artist Anders Drerup as Gram and Kelly Prescott in the role of Emmylou Harris; and Jazz veteran Brian Brown, who performed with his trio to a capacity audience in support of his DVD launch of a concert previously filmed in the Fourth Stage.

The dynamic C.R. Avery returned in February, this time performing with The Legal Tender String Quartet. Audiences enjoyed Avery's unique musical style, infusing blues, hip hop, spoken word and rock & roll; a sold-out audience enjoyed pianist and accordionist Megan Jerome performing selections from her recent release *Bloomers* (April); and the NAC joined creative forces with L'Association des professionnels de la chanson et de la musique to co-present a French-language series that featured Butch Bouchard



[1] John Geggie (photo: Tina Mohns). [2] Andrea Lindsay (photo: Meredith Lindsay). [3] Lennie Gallant (photo: Andrew McNaughton). [4] Gordon Lightfoot.

and Louis-Philippe Robillard (March), Eric Latreille and Brian St-Pierre (April) and regional flamenco guitarist Patrice Servant (May).

Since it opened in 2001, the Fourth Stage has continued to be a critically important venue for local artists, providing them with world-class facilities and exceptional production support.

### • New media

More and more every year, the majority of Canadians' exposure to the NAC is online, and our NAC website, [www.nac-cna.ca](http://www.nac-cna.ca), has grown and expanded to meet that demand. Today, the website receives an average 1.65 million visitors per year—approximately 4,500 unique visits per day—and contains up-to-the minute information specifically formatted to complement our patrons' NAC experience.

The website complements our programming in two distinctive ways: by adding context, such as NAC podcasts, the NAC Blog and Social Media pages (like Facebook, Twitter, Flickr and YouTube, for example), and by providing content, which consists of material created especially for online distribution, such as *ArtsAlive.ca*, and our Hexagon studio, which produces online masterclasses and telementoring via broadband video conference.

*Manhattan on the Rideau* is one of the most popular masterclasses produced

by Hexagon. It is a partnership with the Manhattan School of Music, which links world-renowned musicians and educators such as Jason Moran (piano), Stefon Harris (vibraphone), and vocalists Theo Bleckman and Peter Eldridge in New York City with talented students from across Canada. Now in its sixth year, *Manhattan on the Rideau* uses the very latest in high-definition videoconference technology, creating a virtual classroom for the mentor and mentored to engage in and explore their art. The annual series is free to the public and is presented in the NAC Fourth Stage.

Another exciting and unique virtual exchange took place in February, when NAC New Media connected principal bassonist Christopher Millard to the New World Symphony in Miami Beach via a high-definition broadband videoconference in which he tutored a bassoon student preparing for auditions with major U.S. and Canadian orchestras. The exchange was the first HD connection between the NAC and the New World Symphony training centre.

NAC New Media enjoyed great success with its highly popular podcast series: the *NACOcast*, *Hinterviews*, *Balado du Théâtre français*, *Explore the Symphony* and the latest addition to the NAC podcast family—the *NAC Dance podcast*. The latter featured Dance producer Cathy Levy in one-on-one conversations with dance luminaries such as Karen Kain, Crystal Pite and Hofesh Shechter. Another highlight of

the podcasts series was a charming edition of the *NACOcast* in which host Chris Millard explored time-keeping in music by looking at the metronome and its effect on classical music, specifically Beethoven and his *8th Symphony*.

Increasingly, teachers are turning to *ArtsAlive.ca*, the NAC's education and outreach website, for curriculum-based resources that feature activities and education tools in each of our artistic disciplines. This award-winning website receives 4,500 unique visits per school day, and parents can confidently add it to the list of safe websites for their children.

One of the most recent additions to this website is *NACmusicbox.ca*—an online music collection that allows users to search and create playlists and stream more than 200 select archival performances by the NAC Orchestra from the past 40 years. Following the success of the podcast series produced for the *NACmusicbox.ca* last year, Canadian broadcaster Eric Friesen wrote and hosted an additional three podcast episodes on the history of Canadian orchestral music, and renowned music critic and educator Jean-Jacques Van Vlasselaer provided us with his expert analysis of the most significant composers in Canadian contemporary music in the companion French editions.



[1] Jann Arden (photo: Live Nation). [2] *Manhattan on the Rideau* masterclass (photo: Fred Cattroll). [3] *ArtsAlive.ca Imagined Spaces* website. [4] *NACmusicbox.ca* timeline. [5] *Manhattan on the Rideau* masterclass (photo: Fred Cattroll).



## Year in review

## Youth and education

Canada's National Arts Centre offers some of the most comprehensive and diverse programming in the world for young artists and young audiences. Educational activities are offered in schools, at the NAC and online; professional development opportunities are available for young performing artists; and there is always a wide variety of family programming to excite developing minds.

## ● Music

Maestro Pinchas Zukerman (one of the most passionate champions of arts education in the world) believes that music is one of the greatest gifts we can offer our children. He also feels strongly that developing an appreciation of music—at any age—is an invaluable learning and growing experience that can last a lifetime.

The NAC Music Education department programmed a blend of entertaining and enriching concerts for young people this year and, in addition to mentorship opportunities for artists through our distinguished learning institutes, we expanded our in-school programming to include Canada's Arctic.

The indefatigable Boris Brott (NAC Principal Youth and Family Conductor) programmed four exciting 60-minute bilingual concerts for our young music lovers in 2009–2010. The *TD Canada Trust Family Adventures with the NAC Orchestra* partnered with the Magic Circle Mime Company for a performance of *The Listener* (November), which focused on the art of listening through humour, drama and dance. In January, *Sports Fever* took over the nation—and Southam Hall—for a performance that featured young pianist Jan Lisiecki who has become one of Canada's most promising young pianists. Our young audience members celebrated the return of NAC favourite comedian Eugene Levy and special guests in February for *Happy 40th Birthday, NAC Orchestra!*; and in



[1] Mimes (photo: Michel Dozois). [2] Participants in the third annual *Institute for Orchestral Studies* (photo: Michel Dozois). [3] NAC in Nunavut (photo: NAC). [4] NAC in Nunavut (photo: NAC). [5] TuneTown pre-concert activities (photo: Michel Dozois).

May, we welcomed Canadian cartoonist Lynn Johnston, creator of *For Better or For Worse*, for a special tribute concert in *Happy Mother's Day: A Musical Tribute to Moms*. This popular series attracted 12,357 children and adults to the eight performances.

For even younger audiences, the NAC Orchestra and Jeunesses Musicales of Canada presented five exciting concerts for children (ages 3 to 8) as part of the *Kinderconcerts* series. This series remains extremely popular for young families, infusing music, instruments, theatre and storytelling into a presentation that is short enough to keep even our youngest audience members entertained and engaged.

Through these young audience development initiatives, as well as eight NAC Orchestra Student Matinee concerts and twelve open rehearsals to students and teachers, the NAC reached more than 33,200 young people and adults in 2009–2010, which was a two percent increase from the previous season.

There were three in-school music programs offered this season, as well. *Musicians in the Schools*, led by NAC Orchestra teaching musicians, brought 36 performances directly into classrooms in the Ottawa-Gatineau region; *Sound Travels Canada*, a music introduction program at Ottawa's Hawthorne Public School, completed its three-year program, culminating in one final performance featuring the 56 participating

students; and our ever-growing *NAC Music Alive Program* brought teaching musicians from Alberta and Saskatchewan into mostly rural schools in those regions, and expanded this year to include the Qikiqtani Region in Canada's Arctic.

The expansion of the *NAC Music Alive Program* was made possible by a partnership with renowned bassoonist George Zukerman and his organization Remote Tours Canada. This collaboration enabled a touring group composed of National Arts Centre Orchestra musicians and teaching artists from the *NAC Music Alive Program* to travel to remote schools in the north on a musical tour of Nunavut. One of the many positive outcomes of this initiative was a request for NAC teaching artists to return to Igloolik, Nunavut, to help launch an after-school music program. In the seasons to come, the NAC will continue to be a resource for local elders interested in delivering the *NAC Music Alive Program* directly to northern communities through on-site visits.

Another equally significant area of youth and education outreach is our young artist training programs. In June, the National Arts Centre celebrated the 12th annual *NAC Summer Music Institute* with 92 musicians, conductors and composers from ten provinces across Canada and eight other countries around the world. The *Institute* is made up of three educational programs—the *Conductors Program*, the *Composers Program*, and the *Young Artists*

*Program*—and brings world-renowned faculty to Ottawa to mentor gifted young artists. The NAC's third annual *Institute for Orchestral Studies (IOS)* took place for five non-consecutive weeks throughout the 2009–2010 season. This orchestral mentoring program provided five gifted apprentices an unparalleled opportunity to learn from working professionals in the Orchestra, placing them side-by-side with musicians in rehearsals and concerts. The *IOS* is designed to prepare highly talented young musicians for successful orchestral careers, and was established under the guidance of Pinchas Zukerman.

#### English Theatre

Artistic Director Peter Hinton chose the theme "Play" for his anniversary season. This call to action not only captured the spirit of his regular season, but helped form an accessible program of activities that engaged and inspired our young audiences.

For the past three seasons, NAC English Theatre has devoted time to a special professional development project entitled *The Ark*. In a program unique in Canada, the NAC partners with the National Theatre School of Canada to bring together professional artists (including dramaturgs, actors, playwrights, directors and others) and theatre students for a three-week intensive workshop experience, designed to enrich their understanding of the history and context of the theatre through research and development. This season, *The Ark*



[1] SMI participant in performance (photo: Kevin Bhookun). [2] NAC English Theatre's *March Break* program (photo: Lisa Kohler). [3] NAC Principal Youth and Family Conductor Boris Brott (photo: Trevor Lush). [4] Pinchas Zukerman leads a masterclass (photo: Kevin Bhookun).



explored the theatre of Ancient Greece, and it culminated in a fascinating and engaging public performance (October).

Our young English Theatre fans were treated to three productions as part of the *Family 3* series this season. In November, the NAC welcomed celebrity Canadian performer Andrea Martin for a dramatic reading of Mordecai Richler's beloved *Jacob Two-Two Meets the Hooded Fang*; younger audiences enjoyed the 40th anniversary NAC English Theatre Company presentation of *A Christmas Carol*; and in April, our young audience members put their detective skills to work in the mystery *holy cow!* written and directed by Javier Swedzky.

There was also a great deal of education and outreach taking place in our rehearsal halls and performance spaces. Young theatre lovers enjoyed the unique opportunity to learn about the matinee performances their adult chaperones were attending during the *Kids' Saturday Workshops*; the *Student Club* provided a group of 16 to 22-year-olds with tickets to six performances, as well as the coveted opportunity to meet the actors, writers and directors appearing at the NAC throughout the season; our young audience members enjoyed the pre-performance workshops and artist chats by NAC visiting artists, members of the NAC English Theatre Company, and Peter Hinton; and the popular *March Break* program enabled 14 students (ages 15 to 19) to participate in workshops led by NAC English Theatre Company

members nisha ahuja, John Koensgen and Kris Joseph. The *March Break* focused on script work (*The Comedy of Errors* and *Where the Blood Mixes*) and culminated in an open class attended by 20 parents, friends, NAC staff and donors.

In-school workshops about Brecht (playwright of *Mother Courage and Her Children*) were offered in Ottawa and in Winnipeg by members of the NAC English Theatre Acting Company, and the annual Shakespeare professional development (PD) workshop for teachers was delivered by Peter Hinton. In addition, NAC English Theatre expanded its Aboriginal outreach initiatives. Playwright in residence Kevin Loring gave a workshop for teachers on the subject of his play, *Where the Blood Mixes*, which examines the lasting impact of the residential school system on generations of families. The staging of his play was timely—the Truth and Reconciliation Committee had begun its work with both residential school survivors and the community at large with the aim of supporting the healing process.

#### ● French Theatre

There were nine productions for young people programmed into Wajdi Mouawad's French Theatre season including a dedicated series, for ages 12 and up, entitled *Série Jeunesse*.

This new series got off to an impressive start with *Le bruit des os qui craquent* (October), which proved extremely popular

with our student matinee audiences—so popular in fact, that we had to schedule an additional performance to satisfy audience demand. French Theatre was also pleased to welcome Béatrice Vaugrante, Chair of the francophone branch of Amnesty International Canada, who spoke to the audience after each of the performances.

In late November, French Theatre presented an evening performance of *Les Zurbains*. This increasingly popular playwriting competition brings together twelve aspiring playwrights from secondary schools in Montreal, Quebec City, Toronto, and Ottawa-Gatineau, to participate in a two-day workshop at the NAC led by professional playwrights and actors. This year, the winning entry *La Rencontre* by Andréanne Plouffe (a student at Collège Saint-Joseph in Gatineau, Quebec) was presented as a staged reading before an enthusiastic audience of parents, friends and teachers. The *Série Jeunesse* concluded in April with a very successful collaboration with Wajdi Mouawad and Benoît Vermeulen (French Theatre's Artistic Associate, Family and Youth) entitled *Assoiffés*.

A dozen years after it premiered at the NAC, Jasmine Dubé's *Le Bain* (October) returned to the NAC to delight a whole new audience both young and old; French Theatre presented *Alice au pays des merveilles* (*Alice in Wonderland*) in a magical new stage adaptation by Théâtre Tout à Trac (December); and NAC French Theatre



[1] Participants in the *Kids' Saturday Workshops* (photo: Fred Cattroll). [2] The NAC English Theatre Company in *A Christmas Carol* (photo: Andrée Lanthier). [3] *Le Bain* (photo: Rolline Laporte). [4] *Le Périple* (photo: Martin Genest). [5] *Alice au pays des merveilles* (photo: Marc-Antoine Duhaime).

welcomed Montreal's Théâtre Bouches Décousues with *Les Mauvaises Herbes*, directed by Benoît Vermeulen, which was highly praised by local critics (February).

In April, French Theatre presented *L'Ombre de l'escargot*, a play for family audiences produced by Nuages en pantalon. In line with the play's subject matter—a celebration of differences—French Theatre partnered with Propeller Dance, an Ottawa dance company specializing in dance programs for people with and without disability. In addition, French Theatre gave workshops at an early childhood education centre and at École St-Michel in Buckingham to prepare the students to see the play. The workshops were much appreciated by teachers and students alike.

After a 15-year hiatus, French Theatre welcomed the return of the Belgian theatre company Les Ateliers de la Colline and their production of Jean Lambert's *Tête à claques* (May). This outstanding play about twin brothers ostracized by their fellow villagers was particularly successful with the many school groups that attended our student matinees.

To close the series for children and youth, French Theatre welcomed Agnès Zacharie and her magic theatre/converted school bus, where a troupe of marionettes performed the funny and touching story of the bus owner from the point of view of a grain of sand. Young and old alike were completely won over by *Le Périple*.

### • Dance

The 2009–2010 season of dance education and outreach was full of enriching learning experiences for young people. It included matinees by Canada's most revered companies and dance artists, and nineteen development workshops with visiting companies.

More than 390 students, teachers and dancers attended masterclasses graciously provided by visiting companies like the National Ballet of Canada (November), Boston Ballet (January), the Royal Winnipeg Ballet (April), and contemporary dance study with Hofesh Shechter Company (September), Toronto Dance Theatre (October), Margie Gillis (March) and Vincent Dance Theatre (April).

Highlights of our outreach activities included the *Dance morning at the NAC*, a first-time event giving students and teachers an inspiring learning experience on the Theatre stage; the well-attended dance teachers' night at the beginning of the school year; and the *Youth Focus Group for Dance*, which introduces young people to dance and helps them develop an appreciation for the art form.

Perhaps the most unique outreach activity NAC Dance organized this year was a panel discussion featuring DV8 Artistic Director Lloyd Newson. The discussion centred on DV8's work *To Be Straight With You*, and brought together a panel of professionals

from different parts of Ontario. More than 75 people attended the discussion, which focused on the panelists' responses to the compelling content of the work that centred on the role of art as a tool for social change.

### • New Media

The NAC's award-winning education website, *ArtsAlive.ca*, celebrated its 8th anniversary on the web this year. In addition to providing a wealth of educational resources at home and in the classroom, such as the *Teacher Resource Kits*, the website features archive collection modules, such as *The Secret Life of Costumes* and *Persuading Presence*, a performing arts poster archive. This season, a new online archival collection—*Imagined Spaces: Theatrical Set Design at the NAC*—was in its advanced planning stages. This new module will feature the work of 56 noted Canadian and international stage designers.



[1] *Tête à claques* by Les Ateliers de la Colline (photo: Lou Héron). [2] Vincent Dance Theatre at Earl of March High School (photo: NAC). [3] Dance workshop (photo: Boyd Hagen). [4] International Dance Day (photo: NAC).



## • Board of Trustees



Back row, left to right: Veronica Tennant, Larry Fichtner, Adrian Burns, Christopher Donison, Fred MacGillivray.  
Front row, left to right: Normand Latourelle, Julia Foster.  
Absent: Claude Gauvin.

### **Julia Foster, Chair** *Toronto, Ontario*

Julia Foster's professional background in market research and management includes senior administrative positions at McCann Erickson Advertising of Canada and the position of President and CEO, Olympic Trust of Canada. Mrs. Foster has served on a number of corporate boards and in the community, is a member of the Board of Governors and Chair of the Faculty of Fine Arts Advisory Board at York University, and is immediate Past Chair of the Ontario Arts Council and Past Chair of the Canadian Arts Summit and The Stratford Festival of Canada. Mrs. Foster has been the Chair of the NAC Board of Trustees since 2006.

### **Normand Latourelle, Vice-Chair** *Sutton, Quebec*

Normand Latourelle is the creator and artistic director of many national and international productions, including the renowned

multi-media equestrian show *Cavalia* (which is currently touring North America). A founder of the Cirque du Soleil, he has also worked as an agent, editor and producer of records and shows for Quebec performing artists. He is the current Vice-Chair of the NAC Board of Trustees, and serves on the Audit, Finance, Governance, Nominating and Ethics, and Marketing and Communications Committees.

### **Adrian Burns** *Ottawa, Ontario*

Adrian Burns has dedicated her career to Canadian broadcasting and to the arts, education and corporate and public governance. She is a member of the board of Shaw Communications, Inc. Executive and Governance committees, and sits on the boards of three other corporations. A former Vice-Chair of the NAC, she is Chair of the Human Resources Committee and serves on the Marketing and Communications committee.

**Christopher Donison***Victoria, British Columbia*

Christopher Donison is a Canadian composer, conductor, pianist and inventor. After graduating in piano performance from the School of Music at the University of Victoria, Mr. Donison went on to serve as Music Director of the Shaw Festival for ten years. He is currently the Director of “Music-by-the-Sea”, an international music school and festival in Bamfield, British Columbia, and he sits on the NAC Marketing and Communications Committee as well as the Governance, Nominating and Ethics Committee.

**Larry Fichtner***Calgary, Alberta*

Larry Fichtner is the President of Entrada Resource Management Ltd., in addition to being the Board Chair of S.i. Systems Ltd. Now in his second term on the Board of Trustees, Mr. Fichtner is the former chair of the Calgary Philharmonic Orchestra, and the Chair of the NAC Audit and Finance Committees. He also sits on the Governance, Nominating and Ethics Committee at the NAC.

**Claude Gauvin***Quebec City, Quebec*

Claude Gauvin, FCA (Fellow Chartered Accountant), is a certified corporate director and a consulting partner with the firm of Raymond Chabot Grant Thornton. A former Chair of the Quebec City Chamber of Commerce and the Ordre des comptables agréés du Québec, he currently serves on the Board of Directors of the Orchestre symphonique de Québec and is Treasurer of its Foundation. At the NAC, he is a member of the Audit and Finance Committees.

**Frederick MacGillivray***Halifax, Nova Scotia*

Fred MacGillivray is a business leader and community volunteer and former President and CEO of Trade Canada Centre Ltd. He serves as Chair of the Nova Scotia Sport Hall of Fame and the Mental Health Foundation of Nova Scotia. Mr. MacGillivray is a member of the Audit Committee, as well as the Marketing and Communications Committee.

**Veronica Tennant (C.C.)***Toronto, Ontario*

Prima Ballerina Veronica Tennant is a director/producer, writer and performer. Her shows have garnered several awards, including the International Emmy Award. In 1975 she was appointed to the Order of Canada (the first dancer to receive this honour) and in 2004 she was promoted to Companion and

received the Governor General's Performing Arts Award. She chairs the Marketing and Communications Committee and serves on the Human Resources and Compensation Committee.

**Larry O'Brien (ex officio)***Mayor, Ottawa, Ontario***Marc Bureau (ex officio)***Mayor, Gatineau, Quebec***Outside board members****Peter Harder***Ottawa, Ontario*

Peter Harder is Senior Policy Advisor to Fraser Milner Casgrain LLP. Prior to joining FMC, he was a long-serving Deputy Minister in a variety of departments within the Government of Canada including Treasury Board, Solicitor General, Citizenship and Immigration, Industry and retired as Deputy Minister of the Department of Foreign Affairs and International Trade. Career accolades include the Prime Minister's Outstanding Achievement Award for public service leadership and the Queen Elizabeth II Jubilee Medal for public service. He is Chair of the National Arts Centre's Governance, Nominating and Ethics Committee.

**Cyril M. Leeder, FCA***Ottawa, Ontario*

President of the Ottawa Senators, Cyril Leeder was one of a small group of people who brought the NHL franchise to Ottawa in 1990. Cyril was also a major force in bringing the 2009 IIHF World Junior Championship, and most recently, the 2012 NHL All Star Weekend to Ottawa. In 2008, Cyril was honoured as the Business Person of the Year at the Ottawa Business Achievement Awards. He is active in a number of local community and charitable initiatives including the National Arts Centre, the Sens Foundation, the Ottawa Convention Centre, Algonquin College Sports Management Program, Ottawa Carleton Ice Partnership and the Bell Capital Cup.

**Greg A. Reed***Toronto, Ontario*

Greg Reed is the President and Chief Executive Officer of eHealth Ontario. He also serves on its board of directors. After attending Harvard Business School, Greg spent 20 years with the international strategy consulting firm McKinsey & Company in New York, London (UK) and Toronto. During the past several years Greg has been the CEO of both a wealth

management company and a Canadian bank. He serves as Vice-Chair of Business for the Arts and is a former Director of the National Ballet of Canada.

**Elizabeth Roscoe***Chelsea, Quebec*

A seasoned government relations executive, Elizabeth Roscoe has been closely associated with public policy, broadcasting policy, CRTC regulatory proceedings and political activities throughout her career. She brings a variety of experiences to the NAC Marketing Committee based on her executive management roles in the communications and media sector. She has been an active promoter and volunteer with the NAC for a number of years, most recently serving as the Chair of the *Black & White Opera Soiree* in 2010. Elizabeth is currently the National Practice Leader for Public Affairs with Hill & Knowlton Canada.

**Ronald M. Snyder***Ottawa, Ontario*

Ronald Snyder is a certified specialist in labour law by the Law Society of Upper Canada and is a partner with the law firm Gowling Lafleur Henderson LLP. Mr. Snyder's practice is restricted to representing both public and private sector employers in a wide variety of human resource, labour and employment contexts before an array of administrative tribunals and the courts. He sits on, and is counsel to, the Human Resources and Compensation Committee.

**Anthony M. Tattersfield, FCA***Ottawa, Ontario*

As a Founding Partner of Raymond Chabot Grant Thornton LLP (Ottawa practice), Tony Tattersfield is a public accountant who has worked with and advised many non-profit organizations, registered charities and owner-managed businesses in the National Capital Region. Professional experience has included specialized accounting, management and financial planning assistance, and the conduct of operational reviews. Tony is an outside member of both the Finance and Audit Committees.

During the 2009–2010 fiscal year (ended August 31, 2010), the following changes occurred on the NAC Board of Trustees:

New members to join the Board this year:  
Claude Gauvin.

## • Artistic and creative leadership

Pinchas Zukerman  
*Music Director, National Arts Centre Orchestra*

Cathy Levy  
*Producer, Dance Programming*

Peter Hinton, O.C.  
*Artistic Director, English Theatre*

Wajdi Mouawad, O.C.  
*Artistic Director, French Theatre*

Heather Moore  
*Producer and Executive Director, Prairie Scene*

Simone Deneau  
*Producer, Variety and Community Programming*

Michael Blackie  
*Executive Chef*

## • Senior management

Peter A. Herrndorf, O.C., O.Ont.  
*President and CEO*

Georges Bouchard  
*Acting Director of Operations  
(effective July 23, 2010)*

Geneviève Cimon  
*Director, Music Education  
and Community Engagement*

Debbie Collins  
*Director, Human Resources*

Kari Cullen  
*Special Advisor to the CEO,  
and Executive Producer of the  
Governor General's Performing Arts Awards*

Christopher Deacon  
*Managing Director,  
National Arts Centre Orchestra*

Fernand Déry  
*Managing Director, French Theatre*

Douglas Eide  
*Director, Information Technology  
and Administrative Services*

Alex Gazalé  
*Production Director*

Paul Hennig  
*Director, Production Operations*

Diane Landry  
*Director, Marketing*

Gilles Landry  
*Senior Director, Operations  
(retired July 2010)*

Jane Moore  
*Chief Advancement Officer,  
National Arts Centre Foundation*

Maurizio Ortolani  
*Producer, New Media*

Daniel Senyk  
*Chief Financial Officer*

Rosemary Thompson  
*Director, Communications and Public Affairs,  
and Corporate Secretary*

Fran Walker  
*Director, Patron Services*

Jayne Watson  
*CEO, National Arts Centre Foundation*

Nancy Webster  
*Managing Director, English Theatre*

## • Management Discussion and Analysis

The National Arts Centre Corporation (the “Corporation”) regularly presents subscription seasons in music, dance and theatre in both of Canada’s official languages. In addition, the Corporation presents a variety of other programming and provides its facilities to other presenters and artists. Biennially, it presents upcoming and established regional artists in the performing, visual and culinary arts under the banner of the Scenes (Atlantic, Alberta, Quebec, and British Columbia). The Corporation regularly provides activities for youth and learning opportunities for all ages.

The Corporation remains committed to the fulfillment of the goals of its strategic plan published in 2008, *Performing for Canadians*:

- Artistic Excellence: Creating, producing and performing great work;
- Going National: Expanding our national role;
- The Art of Learning: Focussing on youth and education;
- Earning Our Way: Increasing our earned revenues; and
- Audiences at the Centre: Building relationships with our customers.

These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the National Arts Centre (the “Centre”), to develop the performing arts in the national capital region, and to assist the Canada Council for the Arts in developing the performing arts elsewhere in Canada. The Canada Council for the Arts and the Corporation’s shared mandate is carried out by:

- strengthening the arts infrastructure and supporting performance and creation on a national basis,
- fostering the creative development and artistic excellence of both artists and performing arts organizations in all regions of the country,
- promoting public engagement and arts education and,
- working in partnership to enhance and improving the capacity of each organization to deliver results.

### Resources

#### Physical:

The Corporation owns and operates the National Arts Centre, the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares in downtown Ottawa, bordering on the Rideau Canal UNESCO World Heritage Site. The Centre’s performance facilities include four halls, (Southam Hall, 2,323 seats, Theatre, 897 seats, Studio, 305 seats, 4th Stage, 175 seats), 25 dressing rooms, 3 workshops and 2 rehearsal halls. A box office, restaurant, interior parking, intermission bars and checkrooms provide services to its patrons. In addition, several multi-purpose rooms may be used for education, performances and receptions.

The Corporation is a registered charity and the National Arts Centre Foundation is the agency through which it raises funds. Fundraising revenues are derived from special events, individual donations, sponsorships, planned giving and legacies, and corporate gifts.

#### Human:

The Corporation is comprised of a 10-member Board of Trustees and led by a Chief Executive Officer, supported by 17 directors and 7 artistic and creative leaders.

Performances rely on a large number of behind the scenes personnel. The Corporation employs people with specialized skills, such as administrators, artistic directors, chefs, electricians, fundraisers, buyers, accountants, graphic artists, guards, managers, plumbers, publicists, stagehands, ticket sellers, translators, ushers, website developers, and writers, among many others. Work schedules are variable for a large number of employees. Their work is dependent on the demands of the program or the sales, especially staff working in the Commercial and Programming areas. The National Arts Centre Orchestra’s musicians are self-employed, although a collective agreement sets out their fees and working conditions.

#### Personnel Paid at August 31

	Full-Time			Part-Time		
	Current year	Previous year	Change	Current year	Previous year	Change
Non-union personnel	151	156	-5	121	119	2
Stage personnel	15	15	0	157	178	-21
Foodservices employees	28	28	0	176	162	14
Ushers, Janitorial, Maintenance, Garage and Security personnel	42	46	-4	121	123	-2
<b>Total Employees</b>	<b>236</b>	<b>245</b>	<b>-9</b>	<b>575</b>	<b>582</b>	<b>-7</b>
Musicians	48	48	0	10	11	-1
<b>Total Payroll</b>	<b>284</b>	<b>293</b>	<b>-9</b>	<b>585</b>	<b>593</b>	<b>-8</b>

#### Full-Time Equivalents (FTE)

	Current year	Previous Year	Change
Employee FTE	374	393	-19
Musicians FTE	56	55	1
Total Payroll FTE	430	448	-18

#### Financial:

Funding for the Corporation's activities is derived from programming revenues through tickets sales and fees, commercial revenues from food and beverage sales, parking and hall rentals, grants from the National Arts Centre Foundation, Parliamentary appropriations and other sources such as interest and facility fees.

#### Financial Overview

For 2009-2010, the Corporation is reporting a surplus from operations of \$30,000. Total revenues, including Parliamentary appropriations, have decreased by \$4,942,000 from 2008-2009 to \$65,618,000. Earned revenues decreased by \$3,568,000 while Parliamentary appropriations decreased by \$1,374,000. Total expenditures, including a restructuring charge of \$137,000, decreased by \$6,308,000 to \$65,588,000.

#### Key Performance Indicators

These results are the product of several factors. During the year, the Corporation did not present a biennial Scene, thereby reducing overall programming costs. The Corporation managed through an economic downturn last year that saw decreased paid attendance, lower sponsorship and fundraising results, a drop in net revenues for its commercial activities and lower bond yields by adjusting its expenses to fit its diminished resources. In anticipation of these funding challenges, the Corporation embarked on a financial restructuring plan in 2008-09. The first phase of the multi-year plan involved a workforce reduction affecting 25 full-time personnel. Further adjustments to programming and personnel levels will be more modest as the recession seems short-lived. In addition, the Corporation introduced measures to safeguard its subscription base from erosion by the introduction of the Harmonized Sales Tax in Ontario that imposed a new tax of 8% on tickets sales. These sales were previously exempt from provincial sales taxes.

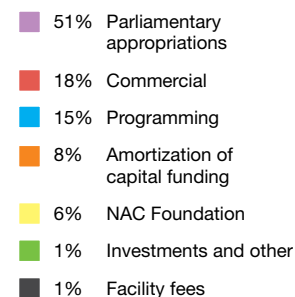
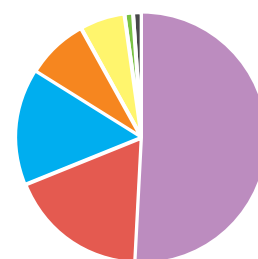
#### Selected Financial Results

##### Programming

Programming consists mainly of four subscription disciplines in Music, English Theatre, French Theatre and Dance, and other programs such as Variety (NAC Presents) Galas, and the biennial Scenes. The support departments such as Box Office, Marketing Production, and Web Services are also included.

Programming revenues consist largely of ticket sales. Overall, single ticket sales from all sources were lower by \$401,000 while subscription ticket sales were higher by \$19,000 compared to the previous season. However, revenues from the biennial *BC Scene* single ticket sales in the previous year were \$566,000 resulting in the comparative single ticket sales, year-over-year, increasing by \$165K.

#### Revenues





Music revenues have decreased by \$194,000 and expenses have decreased by \$710,000 from last year. Costs were lower mainly due to the *Western Canada Tour* in 2008-2009.

English Theatre revenues, principally from ticket sales, were \$187,000 higher and expenses were \$216,000 lower than last year. The 2009-2010 season saw a very popular production of the *Drowsy Chaperone* open the season while a lower number of performances explains the expense reduction.

Dance revenues decreased by \$119,000 due to the non-subscription presentation of *Estampas Portenas-Tango Fire* in 2008-2009 and which had no equivalent in 2009-2010. Expenses were essentially flat due to the co-presentation of the biennial Canada Dance Festival in 2009-2010.

French Theatre's revenues were \$108,000 lower than 2008-09 due to Robert Lepage's popular co-production of *Dragon Bleu*. The costs increased by \$188,000 due to higher co-production, travel and performer costs for the international productions of *Littoral* and *Ciels*.

Other programming revenues decreased by \$902,000 and expenses decreased by \$3,703,000 largely due to the *BC Scene*, presented in 2008-09.

#### Grants from the National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the "Foundation") authorized a grant of \$3,672,000 (\$4,546,000 in 2008-2009) to the Corporation for designated programs. The Foundation is a key element of the Corporation's goal of increasing earned revenues. The reduction is attributable to the biennial nature of the significant support of sponsors and donors to the *BC Scene*, which was presented in the previous year.

#### Commercial Operations

Commercial revenues are derived from Food and Beverage sales, Parking Services, and the Rental of Halls. Revenues in Food and Beverage and Parking vary with the level of programming and attendance. Rental revenues are affected by both the availability of touring productions and the availability of the Centre's halls on dates suitable to touring companies. The Food and Beverage and Parking Services complete the experience of an evening out at a performance and provide additional financial support to the Corporation's mandated activities. The Rental of Halls also provides a cost effective method of presenting variety, opera, symphonic and Broadway-type productions in the National Capital Region without the risk and the costs involved in developing and managing large productions and tours.

The effects of the recession were especially pronounced on the Corporation's commercial revenues. Paid attendance was lower in 2009-2010 and the results from commercial activities reflected this reduction. The net income from restaurant, catering and intermission bars has decreased by \$301,000. Parking Services' net income was \$63,000 lower due to ongoing construction that limited the number of parking spaces. The net income from the rental of halls fell by \$269,000 mainly due to a limited number of Broadway productions. This season saw fewer shows with shorter runs.

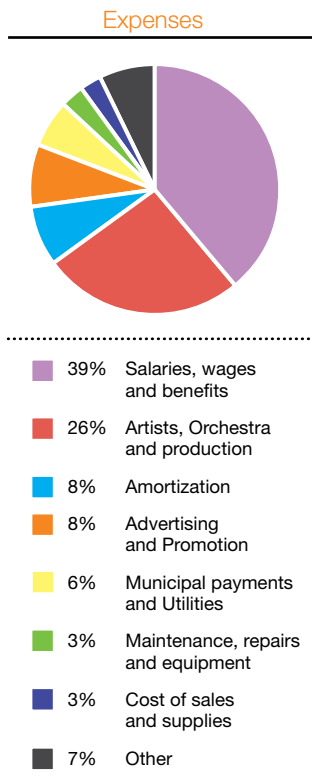
#### Parliamentary Appropriations

Parliamentary appropriations for operations exclude funds invested in property, plant and equipment. The Parliamentary appropriations for operations includes many one-time grants for special purposes such as the *Governor General's Performing Arts Awards Gala* and *ArtsAlive.ca*. A large part of the revenue decrease in parliamentary appropriations is due to one-time funding received in 2008-2009 for the *BC Scene*.

#### Capital Projects

Work continues on the refurbishment of the Centre's garage and structural concrete, fire protection systems, air-handling systems, electrical distribution systems and security systems funded from Treasury Board's risk management reserve. The year saw the completion of the refurbishment of the Centre's elevators. The balance of the unused funds is reported on the Balance Sheet under *Restricted cash held for specified capital projects* and the deferred appropriations are accounted for under *Deferred parliamentary appropriations, specified capital projects*.

The projects have suffered delays for a variety of reasons, a common situation for a renovation of an existing structure. The situation is compounded by the uniqueness of the Centre's construction. In



addition, costs are exceeding initial estimates and the scope of the projects will be changed to conform to the existing funding. To date there have been no claims against the Corporation and no injuries reported to the Corporation from the construction, nor has the Centre experienced any disruptions to its performances and services.

While many of the Centre's systems have exceeded their useful lifespan, good maintenance practices and the quality of the original equipment have allowed the Centre to operate without a major disruption.

## Risks

Low bond yields, the introduction of the Harmonized Sales Tax in Ontario and funding freezes, in both the government and private sectors, will affect the Corporation's financing. The Corporation has little latitude for cost cutting once the season has been announced and contracts signed. An additional risk is presented by the Corporation's performance season that begins September 1 in relation to the government's funding year that begins April 1. The result is that federal government budgetary changes are usually implemented seven months into the Corporation's season.

The Corporation's self-generated revenues rely heavily on the sales of tickets, meals, parking and gifts from individuals, corporations and foundations - goods and services that may be described as discretionary purchases. The uncertainty of pending government restructuring warrants concern, especially for ticket and restaurant sales that are mainly generated in the national capital region. The renewal of subscriptions for next year will be fully impacted by the Harmonized Sales Tax in Ontario. The Corporation has put in place a plan to manage these issues.

Though there has been progress in the repairs to the Centres' systems, challenges remain as the Corporation continues to replace the Centre's major building systems while keeping the Centre operational.

## Outlook

The popularity of the Centre's national educational, touring and outreach programs, such as the *Scenes*, continues to grow. The Corporation will continue to pursue its goals of artistic expansion, excellence and relevance on the national stage in the performing arts within available resources.

The financial outlook remains uncertain and the Corporation will continue its restructuring program, in order to return the Corporation to an accumulated surplus position. The Corporation expects to present a balanced budget in 2010-2011.

In the coming year, the National Arts Centre Orchestra will tour to Toronto and Pinchas Zukerman will conduct five concerts in the Mozart-Haydn Festival. Wajdi Mouawad will present his third season in French Theatre on the theme of "Le kitsch nous mange" – the Kitsch is eating us. The season will include a new project by Wajdi Mouawad that will be created without a prepared text, with actors and designers in the crucible of a rehearsal hall, mere months before presenting it publicly. In English Theatre, Peter Hinton's season is centered on youth and family and the resident company will return to the Centre's stages. In Dance, Cathy Levy will continue to present one of the most comprehensive dance programs of any organization in Canada with a season themed "A World of Dance in Ottawa" with a special presentation of the Mariinski Ballet (*The Kirov*), the Alberta Ballet's *Nutcracker*, and the Kodo Drummers. Simone Deneau is poised to offer a multitude of Variety programs, opera and the symphony under the banner "NAC Presents" in collaboration with a number of national and community partners. Heather Moore will bring the *Prairie Scene* to the National Capital Region in the spring of 2011. Michael Blackie will continue to intrigue and delight the palate with his creative menus. All part of Artistic Excellence: Creating, producing, and performing great work.



## • Financial statements


### Management Responsibilities

Management is responsible for the preparation of the financial statements and the Annual Report. Responsibility for their review is that of the Audit Committee of the Board of Trustees. The financial statements were prepared by Management in accordance with Canadian generally accepted accounting principles and include estimates based on Management's experience and judgement. The financial statements have been approved by the Board of Trustees on the recommendation of the Audit Committee. Other financial and operating information appearing in the Annual Report is consistent with that contained in the financial statements.

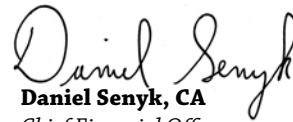
Management maintains books and records, financial and management control and information systems designed in such a manner as to provide reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with applicable provisions of the *Financial Administration Act*, the *National Arts Centre Act*, and the by-laws of the Corporation.

The Board of Trustees of the Corporation is responsible for ensuring that Management fulfills its responsibilities for financial reporting and internal control, and exercises this responsibility through the Audit Committee. The Audit Committee discharges the responsibilities conferred upon it by the Board of Trustees and meets on a regular basis with Management and with the Auditor General of Canada, who has unrestricted access to the Committee.

The Auditor General of Canada conducts an independent audit of the complete financial statements of the Corporation in accordance with Canadian generally accepted auditing standards and on an annual basis reports on the results of that audit to the Minister of Canadian Heritage and Official Languages and also to the Chair of the Board of Trustees of the National Arts Centre Corporation.



**Peter A. Herrndorf, O.C.**  
*President and Chief Executive Officer*



**Daniel Senyk, CA**  
*Chief Financial Officer*

February 4, 2011



**Auditor General of Canada**  
**Vérificatrice générale du Canada**

## Auditor's report

To the Minister of Canadian Heritage and Official Languages, and to the Chair of the Board of Trustees of the National Arts Centre Corporation.

I have audited the balance sheet of the National Arts Centre Corporation as at August 31, 2010 and the statements of operations, comprehensive income, changes in equity and cash flows for the year then ended. These financial statements are the responsibility of the Corporation's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at August 31, 2010 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the *Financial Administration Act*, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the Corporation that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the applicable provisions of Part X of the *Financial Administration Act*, the *National Arts Centre Act* and the by-laws of the Corporation.

A handwritten signature in black ink, reading "John Rossetti".

**John Rossetti, CA**  
*Assistant Auditor General*  
*for the Auditor General of Canada*

Ottawa, Canada  
February 4, 2011

## Balance sheet

As at August 31

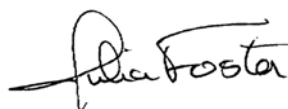
(in thousands of dollars)

	2010	2009
<b>ASSETS</b>		
Current		
Cash	\$ 1,610	\$ 4,751
Investments (Note 3)	1,182	1,235
Accounts receivable (Note 4)	1,609	2,321
Inventories	281	255
Programs in progress (Note 5)	2,398	2,210
Prepaid expenses	1,451	1,314
	<b>8,531</b>	12,086
Restricted cash held for specified capital projects (Note 6)	19,537	23,271
Investments (Note 3)	10,909	10,241
Property, plant and equipment (Note 7)	51,939	50,556
	<b>90,916</b>	96,154
<b>LIABILITIES</b>		
Current		
Accounts payable and accrued liabilities	9,611	12,558
Deferred revenues and deferred parliamentary appropriations (Note 8)	8,022	8,337
	<b>17,633</b>	20,895
Deferred parliamentary appropriations, specified capital projects (Note 6)	19,537	23,271
Deferred capital funding (Note 9)	51,939	50,556
Long-term portion of provision for employee future benefits (Note 10)	1,767	1,769
	<b>90,876</b>	96,491
<b>EQUITY</b>		
Accumulated deficit (Note 11)	(631)	(661)
Accumulated other comprehensive income (Note 11)	671	324
	<b>40</b>	(337)
	<b>\$ 90,916</b>	\$ 96,154

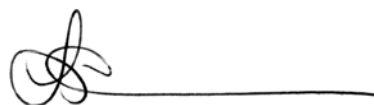
Contingencies and commitments (Notes 15 and 16)

The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:



**Julia E. Foster**  
Chair



**Larry Fichtner**  
Chair of the Audit Committee

## Statement of Operations

For the year ended August 31

(in thousands of dollars)

	<b>2010</b>	2009
<b>REVENUES</b>		
Commercial operations (Schedule 1)	\$ 11,938	\$ 13,149
Programming (Schedule 2)	9,834	10,613
Grant from the National Arts Centre Foundation and in-kind contributions (Note 12)	3,672	4,546
Investments and other	909	1,508
Facility fees	841	946
	<b>27,194</b>	30,762
Parliamentary appropriations (Note 13)	38,424	39,798
	<b>65,618</b>	70,560
<b>EXPENSES (Schedule 3)</b>		
Commercial operations (Schedule 1)	8,510	9,088
Programming (Schedule 2)	36,443	40,953
Building operations	14,156	13,667
Administration and information technology	6,342	6,610
Financial restructuring costs (Note 19)	137	1,578
	<b>65,588</b>	71,896
<b>NET RESULTS OF OPERATIONS</b>	<b>\$ 30</b>	\$ (1,336)

The accompanying notes and schedules form an integral part of the financial statements.

## Statement of Changes in Equity

For the year ended August 31

(in thousands of dollars)

	<b>2010</b>	2009
<b>Accumulated surplus (deficit)</b>		
Beginning of year	\$ (661)	\$ 675
Net results of operations	30	(1,336)
End of year	<b>(631)</b>	(661)
<b>Accumulated other comprehensive income</b>		
Beginning of the year	324	616
Other comprehensive income (loss) for the year	347	(292)
End of year	<b>671</b>	324
<b>Equity</b>	<b>\$ 40</b>	\$ (337)

The accompanying notes and schedules form an integral part of the financial statements.



## Statement of Comprehensive Income

For the year ended August 31

(in thousands of dollars)

	<b>2010</b>	2009
Net results of operations	<b>\$ 30</b>	\$ (1,336)
Reclassification for gains and losses included in the net results of operations	<b>(86)</b>	39
Net unrealized gains and losses on investments classified as available for sale, of this fiscal year	<b>263</b>	308
	<b>177</b>	347
Restricted contributions from non-owners received	<b>3,922</b>	4,958
Restricted contributions from non-owners recognized	<b>(3,752)</b>	(5,487)
Net change in contributions from non-owners	<b>170</b>	(529)
Reclassification of gains on foreign currency designated as cash flow hedges included in net results of operations (Note 17)	<b>–</b>	(110)
Net change in gains on foreign currency designated as cash flow hedges	<b>–</b>	(110)
Other comprehensive income (loss) for the year	<b>347</b>	(292)
Comprehensive income (loss) for the year	<b>\$ 377</b>	\$ (1,628)

The accompanying notes and schedules form an integral part of the financial statements.

## Statement of Cash Flows

For the year ended August 31

(in thousands of dollars)

	<b>2010</b>	2009
<b>OPERATING ACTIVITIES</b>		
Net results of operations	\$ 30	\$ (1,336)
Other comprehensive income (loss)	347	(292)
Items not affecting cash		
Amortization	5,013	5,071
Amortization of deferred capital funding	(5,013)	(5,071)
	<b>377</b>	(1,628)
Change in non-cash operating assets and liabilities	(2,901)	(548)
Change in long-term portion of provision for employee future benefits	(2)	(263)
Cash flow from (used for) operating activities	<b>(2,526)</b>	(2,439)
<b>INVESTING ACTIVITIES</b>		
Increase of investments	(615)	(2,747)
Additions to property, plant and equipment	(6,396)	(16,426)
Change in restricted cash held for specified capital projects (Note 6)	(3,734)	(3,653)
Cash flow used for investment activities	<b>(10,745)</b>	(22,826)
<b>FINANCING ACTIVITIES</b>		
Deferred parliamentary appropriations, specified capital projects (Note 6)	3,734	3,653
Parliamentary appropriations received for the acquisition of property, plant and equipment (Note 9)	6,396	16,426
Cash flow from financing activities	<b>10,130</b>	20,079
Decrease in cash position	(3,141)	(5,186)
Cash at beginning of year	4,751	9,937
Cash at end of year	<b>\$ 1,610</b>	\$ 4,751
Supplementary disclosure of cash flow information		
Interest received	<b>\$ 809</b>	\$ 1,002

The accompanying notes and schedules form an integral part of the financial statements.

# • Notes to the financial statements

August 31, 2010

## 1. Authority, Objectives and Operations

The National Arts Centre Corporation (the “Corporation”) was established in 1966 pursuant to the *National Arts Centre Act* and began operating the National Arts Centre (the “Centre”) in 1969. The Corporation is not subject to the provisions of the *Income Tax Act*. Pursuant to Section 85. (1) of Part X of the *Financial Administration Act*, Divisions I to IV of the Act, except for sections 131 to 148 of Division III, do not apply to the Corporation. The Corporation is deemed, under Section 15 of the *National Arts Centre Act*, to be a registered charity within the meaning of that expression in the *Income Tax Act*. The Corporation is not an agent of Her Majesty. Except for the purposes of the *Public Service Superannuation Act* and the *Government Employees Compensation Act*, the President and Chief Executive Officer, the officers, and employees of the Corporation are not part of the federal public administration.

The objectives of the Corporation are to operate and maintain the Centre, to develop the performing arts in the National Capital Region, and to assist the Canada Council for the Arts in the development of the performing arts elsewhere in Canada.

In furtherance of its objectives, the Corporation may arrange for and sponsor performing arts activities at the Centre; encourage and assist in the development of performing arts companies resident at the Centre; arrange for or sponsor radio and television broadcasts and the screening of films in the Centre; provide accommodation at the Centre, on such terms and conditions as the Corporation may fix, for national and local organizations whose objectives include the development and encouragement of the performing arts in Canada; and, at the request of the Government of Canada or the Canada Council for the Arts, arrange for performances elsewhere in Canada by performing arts companies, whether resident or non-resident in Canada, and arrange for performances outside Canada by performing arts companies resident in Canada.

## 2. Significant Accounting Policies

These financial statements are prepared in accordance with Canadian generally accepted accounting principles. A summary of the significant accounting policies follows:

### a) Adoption of new accounting standards

Effective September 1, 2009 the Corporation adopted the following new accounting standards:

#### *Section 3862: Financial Instruments – Disclosures*

In June 2009, the Canadian Institute of Chartered Accountants (CICA) amended section 3862, *Financial Instruments – Disclosure*, to include additional disclosure requirements about the fair value measurement of financial instruments and liquidity risk. These amendments require a three level hierarchy for financial instruments measured at fair value that reflects the transparency and significance of the inputs used in making the fair value measurements. As the amendments only concern disclosure requirements, they do not have an impact on the financial statements of the Corporation. Comparative information is not required for the first year of application. The Corporation has provided this enhanced disclosure in note 18.

#### *Section 3064: Goodwill and Intangible Assets*

CICA Handbook Section 3064, *Goodwill and Intangible Assets*, supersedes Section 3062, *Goodwill and Other Intangible Assets* and Section 3450, *Research and Development Costs*. This standard defines the recognition and measurement criteria for intangible assets and, in particular, for intangible assets that are internally generated. The Corporation generates and acquires a number of intangible assets related to the creation of future performances. These assets are recorded as programs in progress and

are expensed in the period in which the performance takes place. The Corporation has assessed the implications of Section 3064 on its intangible asset recognition policy. As a result, minor changes were made to the measurement and calculation of programs in progress. To provide financial statement users with better information regarding the nature of programs in progress, note 5 has been added.

*Section 1000: Financial Statement Concepts*

The Corporation adopted the amended CICA Handbook Section 1000, *Financial Statement Concepts*. This amendment provides guidance to clarify the distinction between assets and expenses. The Corporation has reviewed its assets to ensure that they meet the criteria of amended Section 1000. As a result of this review, the Corporation has made minor adjustments to its asset recognition policy, affecting primarily programs in progress.

b) Revenue

i) *Parliamentary appropriations*

The Government of Canada provides funding to the Corporation through parliamentary appropriations.

The portion of the parliamentary appropriations used to purchase depreciable property, plant and equipment is recorded as deferred capital funding and is amortized to revenue on the same basis and over the same periods as the related assets. Upon disposition of funded depreciable assets, the Corporation recognizes in income all remaining deferred capital funding related to these assets.

Parliamentary appropriations approved and received for specific capital and operating purposes, which exceed related expenses for the year, are deferred and recognized as revenue when related expenses are incurred. The remaining portion of the appropriation is recognized as revenue on the statement of operations.

The parliamentary appropriations approved for the period from April 1 to August 31 are in respect of the Government of Canada's fiscal year ending on March 31 of the following year. Accordingly, the portion of the amounts received to August 31, which is in excess of 5/12ths of the appropriations, is recorded as deferred revenue. Similarly, the portion of the 5/12ths of the appropriations not received by August 31 is recorded as a receivable.

ii) *Contributions*

Externally restricted contributions, such as grants from the National Arts Centre Foundation and other supporters are recognized in other comprehensive income. The accumulated other comprehensive income is transferred to revenue in the year the revenue is earned.

Donations in kind are recorded at their estimated fair market value when they are received. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining the fair value, contributed services are not recognized in these financial statements.

iii) *Commercial and programming revenue*

Revenue from commercial operations and performances are recognized in the year in which services are provided or the performance takes place. Funds received in return for future services are deferred.

c) Cash

Cash is classified as a *held-for-trading* financial asset and is reported at fair value.

d) Investments

Investments are classified as *available-for-sale* financial instruments and are recorded at fair value. This classification best matches the long-term conservative objectives of the portfolio. Fair value is the amount of consideration that would be agreed upon in an arm's length transaction between knowledgeable, willing parties who are under no compulsion to act. Unrealized gains and losses are charged to other comprehensive income. The gain or loss is charged to investment and other revenue when realized, or when a decline in value is considered to be a permanent impairment of value. The assets of this portfolio may be sold in response to a change in the Corporation's liquidity requirements or at the discretion of the Corporation's external investment counsel, within the limits of the Investment Policy established by the Board of Trustees.



e) *Accounts receivable*

Accounts receivable are classified as *loans and receivables*. After their initial fair value measurement, they are measured at amortized cost using the effective interest rate method, net of allowance for uncollectible amounts.

f) *Inventories*

Inventories of supplies, food and beverages are valued at the lower of cost and net realizable value. Cost is determined using the first in, first out method.

During the year \$1,810,818 (\$1,881,733 in 2009) of inventory was charged to cost of sales.

g) *Programs in progress*

Direct costs related to programs or performances that are to take place after the fiscal year-end are recorded as programs in progress. Although there are some tangible components to this asset, such as sets and costumes, these assets are primarily intangible and include costs associated with the creation of the performance such as the purchase of rights, artistic design, rehearsal, direct selling costs and overhead expenditures directly attributed to preparing the performances for presentation. These costs are charged to expenses in the year in which the related programs take place.

h) *Property, Plant and Equipment*

Property, plant and equipment are recorded at cost, net of accumulated amortization. Cost includes direct costs as well as certain overhead costs directly attributable to the asset. Amortization is calculated using the straight-line method, over the estimated useful lives of the assets as follows:

Buildings	20 to 40 years
Building improvements and infrastructure	5 to 40 years
Equipment	3 to 15 years
Computer equipment	3 to 5 years

Amounts included in assets under construction are transferred to the appropriate capital classification upon completion and are amortized once in service.

i) *Accounts payable and accrued liabilities*

Accounts payable and accrued liabilities are classified as *other financial liabilities*. After their initial measurement at fair value, they are measured at amortized cost using the effective interest rate method.

j) *Cost allocation*

The costs associated with building operations, administration and information technology are not allocated to commercial operations or programming expenses. While these functions are important for the achievement of the Corporation's objectives, management believes that allocating these costs to other functions would not add additional information value. Direct costs incurred in fundraising activities are charged to the National Arts Centre Foundation however some indirect costs are not allocated to fundraising activities (Note 12).

k) *Employee future benefits*i) *Pension plans*

Eligible employees of the Corporation participate in the Public Service Pension Plan, the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) or the International Alliance of Theatrical Stage Employees pension plan. The Treasury Board of Canada sets the required contributions to the Public Service Pension Plan. The Corporation's contribution is based on a multiple of the employees' required contribution, and may change over time depending on the experience of the plan. The Corporation is not required to make contributions with respect to actuarial deficiencies of the Public Service Pension Plan. Contributions to the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) and the International Alliance of Theatrical Stage Employees pension plan are determined through the collective bargaining process. These contributions represent the total pension obligation of the Corporation and are charged to operations in the current year.

*ii) Employee severance benefits*

Employees of the Corporation are entitled to severance benefits as provided for under their respective collective agreements or the terms and conditions of their employment. The liability for these benefits is recorded as the benefits accrue to the employees. The liability is calculated based on management's best estimates and assumptions, on the employee's year-end salary, and years of service. For employees who have attained the age of 55, it is assumed that the employee will receive the full benefit upon retirement. For employees who have not attained the age of 55, it is assumed that the employee will receive a partial benefit as specified within the terms of the collective agreements or the terms and conditions of their employment. This plan is not pre-funded.

*l) Foreign currency translation*

Assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the exchange rate at the balance sheet date for monetary assets and liabilities. Non-monetary items are translated at the historical exchange rates. Revenues and expenses are translated at exchange rates in effect at the time of the transaction. Foreign currency exchange gains or losses for the year are included in financial charges.

*m) Measurement uncertainty*

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the amounts of revenue and expenses during the reporting periods. Actual results could differ significantly from those estimates. The most significant estimates involve the determination of employee severance benefits, the estimated useful life of property, plant and equipment, and the allocation of overhead costs to assets under construction.

*n) Future accounting standards**i) Public Sector Accounting Standards*

In December 2009, the Public Sector Accounting Board (PSAB) amended the Introduction to Public Sector Accounting Standards. Effective for fiscal years beginning on or after January 1, 2011, Government organizations must be classified either as a Government Business Enterprise, Government Not-For-Profit Organization, or Other Government Organization. Based on an analysis of relevant factors, management has concluded that the Corporation should be classified as a Government Not-For-Profit Organization. The Corporation will be required to adopt Public Sector Accounting Standards (PSAS) on September 1, 2012 and will elect to use the Not-for-profit accounting standards which have been incorporated within PSAS.

*ii) Advertising and Selling Costs*

Effective September 1, 2012, the Corporation may be required to change its accounting policy for advertising and selling costs relating to programs in progress. Based on current standards, the Corporation would be required to begin expensing these types of costs in the year in which they are incurred, rather than including these costs in programs in progress and deferring them until the related performances take place, as has been done historically. If such a change had been adopted in this fiscal year, it would have resulted in a decrease in programs in progress and an offsetting increase in the accumulated deficit of approximately \$1.3 million. Management will continue to monitor developments in this area.

### 3. Investments

Under its Investment Policy, the Corporation may invest in fixed income securities (including preferred shares) and cash equivalents. To minimize credit risk, all investments are rated “BBB” (investment grade) or better by a recognized bond-rating agency. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. Maturity dates extend to February 2021 (April 2022 in 2009). To reduce other market risks, the investments are managed by professional investment counsel, in accordance with the Investment Policy established by the Board of Trustees. This Investment Policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria. Interest income from these investments, net of management fees, amounted to \$450,098 (\$434,230 in 2009) and is included in *Investment and other revenue*.

(in thousands of dollars)	2010 Fair Value	2010 Book Value	2009 Fair Value	2009 Book Value
Government secured bonds	\$ 5,794	\$ 5,654	\$ 5,567	\$ 5,519
Corporate bonds	6,297	6,016	5,909	5,713
Total investments	<u>\$ 12,091</u>	<u>\$ 11,670</u>	<u>\$ 11,476</u>	<u>\$ 11,232</u>
Portion maturing within the next fiscal year	\$ 1,182	\$ 1,181	\$ 1,235	\$ 1,222
Long-term portion	10,909	10,489	10,241	10,010
Total investments	<u>\$ 12,091</u>	<u>\$ 11,670</u>	<u>\$ 11,476</u>	<u>\$ 11,232</u>

### 4. Accounts receivable

Accounts receivable include amounts collectible from commercial operations, recoverable taxes, and settlements with programming partners. The majority of accounts receivable are unsecured, and are subject to credit risk. Management regularly reviews the account balances and uses all available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is charged to financial charges.

### 5. Programs in progress

The development of a performance often takes months and even years of preparation. The costs of producing a performance are recorded as programs in progress, an asset that is expected to provide cash flows and services to the Corporation at a future date. The costs of a performance is charged to expense in the period in which the performance takes place, as are the related revenues. This allows the financial statement readers the opportunity to evaluate programming revenues and their related expenses. At August 31, programs in progress included the following components:

(in thousands of dollars)	2010	2009
Production wages	\$ 376	\$ 76
Artistic fees	609	821
Selling costs	1,384	1,165
Other supplies	29	148
Balance at end of year	<u>\$ 2,398</u>	<u>\$ 2,210</u>

## 6. Restricted cash held for Specified Capital Projects

On November 2, 2006, the Treasury Board of Canada approved funding for health and safety upgrades and repairs to the existing facilities of the National Arts Centre. Restricted cash held for specified capital projects represents the unused portion of parliamentary appropriations received and designated for the refurbishment of certain building structures and mechanical systems within the National Arts Centre. The funds earn a combination of variable and fixed rate interest, which is recorded in investment and other revenue. Interest income is subject to fluctuation based on the bank's prime rate and term deposit rates. The funds are expected to be disbursed within the next two fiscal years. This financial instrument is classified as *held-for-trading*, and is recorded at fair value.

Changes in the fund balance are as follows:

(in thousands of dollars)	2010	2009
Balance at beginning of year	\$ 23,271	\$ 26,924
Appropriations received to fund specified capital projects	–	9,171
Appropriations invested in specified capital projects	(3,734)	(12,824)
Balance at end of year	\$ 19,537	\$ 23,271

The unused portion of capital parliamentary appropriations received to complete these major capital projects amounts to \$19,537,093 (\$23,271,364 in 2009) and is recorded as deferred parliamentary appropriations, specified capital projects on the balance sheet.

## 7. Property, Plant and Equipment

(in thousands of dollars)	Cost	2010 Accumulated amortization	Net book value	2009 Net book value
Land	\$ 78	\$ –	\$ 78	\$ 78
Buildings	47,900	46,597	1,303	1,073
Building improvements and infrastructure	72,053	27,430	44,623	38,228
Equipment	10,124	7,469	2,655	5,395
Computer equipment	1,122	910	212	245
Assets under construction	3,068	–	3,068	5,537
	<u>\$ 134,345</u>	<u>\$ 82,406</u>	<u>\$ 51,939</u>	<u>\$ 50,556</u>

## 8. Deferred Revenues and Deferred Parliamentary Appropriations

Deferred revenues include amounts received from the Corporation's box office for programs not yet presented and other amounts received in advance of services to be rendered. Deferred appropriations represent approved parliamentary appropriations received for work to be completed in the next fiscal year. Information on the deferred revenues and deferred appropriations is as follows:

(in thousands of dollars)	2010	2009
Advanced sales – programming	\$ 4,991	\$ 4,437
Deposits from commercial operations and other	721	922
Deferred appropriations received for building refurbishment	2,027	2,304
Deferred appropriations received for specific purposes	283	674
Balance at end of year	\$ 8,022	\$ 8,337



## 9. Deferred Capital Funding

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable property, plant and equipment.

Changes in the deferred capital funding balance are as follows:

(in thousands of dollars)	2010	2009
Balance at beginning of year	\$ 50,556	\$ 39,201
Appropriations used to purchase depreciable property, plant and equipment	6,396	16,426
Amortization	(5,013)	(5,071)
Balance at end of year	\$ 51,939	\$ 50,556

## 10. Employee Future Benefits

### a) Pension plans

The Corporation and eligible employees contribute to the Public Service Pension Plan, the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada), or the International Alliance of Theatrical Stage Employees pension plan. These pension plans provide benefits based on years of service and average earnings at retirement. The Corporation's and employees' contributions to the pension plans during the year are as follows:

Public Service Pension Plan (in thousands of dollars)	2010	2009
Corporation	\$ 2,258	\$ 2,400
Employees	1,080	1,144

Other Pension Plans (in thousands of dollars)	2010	2009
Corporation	\$ 615	\$ 607
Employees	144	148

### b) Employee severance benefits

The Corporation provides severance benefits to its employees based on years of service and final salary. Although the Corporation has not segregated assets for the purpose of meeting this future obligation, it will fund the benefits as they become due from the Corporation's assets and future parliamentary appropriations. Information on the employee severance benefits expense and obligation is based on management's best estimate, and is recorded in the financial statements as follows:

(in thousands of dollars)	2010	2009
Balance at beginning of year	\$ 2,796	\$ 3,123
Cost for the year	261	99
Benefits paid during the year	(300)	(217)
Amounts to be paid through the financial restructuring plan	—	(209)
Balance at end of year	\$ 2,757	\$ 2,796

Short-term portion (included in accounts payable and accrued liabilities)	\$ 990	\$ 1,027
Long-term portion	1,767	1,769
	\$ 2,757	\$ 2,796

## 11. Capital

The Corporation defines its capital as the sum of the Accumulated surplus (deficit) and the Accumulated other comprehensive income. The Corporation has access to additional capital through an unsecured line of credit, in the amount of \$3 million.

The Corporation manages its capital through a budgeting process, which is governed by the Board of Trustees. The Corporation may achieve a surplus or deficit in any given year; however, it will over time invest substantially all of its capital in the centre and the performing arts.

The Corporation is not subject to externally imposed capital requirements and there has been no change in capital management practices from the previous year.

## 12. Grant from the National Arts Centre Foundation and In-kind Contributions

(in thousands of dollars)

	2010	2009
Grant from the National Arts Centre Foundation	\$ 2,982	\$ 3,354
In-kind Contributions	690	1,192
Total Grant from the National Arts Centre Foundation and In-kind Contributions	\$ 3,672	\$ 4,546

The National Arts Centre Foundation (the “Foundation”) was incorporated under the *Canada Corporations Act* in July 2000 and is a registered charity. Although the Foundation is a separate legal entity from the Corporation, it is a related entity because the Corporation exercises significant influence over the operation, financing and strategic planning of the Foundation.

The Foundation raises funds from individuals, foundations and corporations to support the National Arts Centre’s programs. During this fiscal year, direct expenses related to fundraising costs, in the amount of \$2,167,335 (\$2,357,625 in 2009) were charged to the Foundation. It is the Corporation’s policy not to allocate the costs relating to building operations, administration and information technology to other functions of the Corporation. Similarly, these charges have not been allocated to the Foundation. In addition to the fundraising costs charged to the Foundation, indirect administrative support costs of approximately \$200,000 were incurred by the Corporation. The amounts granted to the Corporation by the Foundation are recorded as Grant from the National Arts Centre Foundation and In-kind Contributions in the Corporation’s statement of operations, and as part of restricted contributions from non-owners within the statement of comprehensive income.

The financial statements of the Foundation have not been consolidated in the Corporation’s financial statements and are available upon request.

The financial position of the Foundation as at August 31, 2010 and the results of operations for the year then ended were reported as follows:

Financial position (in thousands of dollars)

	2010	2009
Total assets	\$ 4,511	\$ 3,948
Total liabilities	823	479
Total net assets	\$ 3,688	\$ 3,469

An amount of \$3,503,105 (\$2,518,113 in 2009) of the Foundation’s net assets is subject to donor-imposed restrictions, of which \$1,820,970 (\$1,609,696 in 2009) represents endowment funds and is to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the National Arts Centre Corporation.

Results of operations (in thousands of dollars)	2010	2009
Total revenues	\$ 6,054	\$ 6,240
Total expenses	2,167	2,358
Total Grant from the National Arts Centre Foundation and In-kind Contributions	3,672	4,546
(Deficiency) excess of revenues over expenses and grant	\$ 215	\$ (664)

The grant reported in the Foundation's statements includes in-kind donations of goods and services of \$689,528 (\$1,192,321 in 2009).

### 13. Parliamentary Appropriations

The Corporation receives parliamentary appropriations from the Government of Canada to support its operating and capital activities. The table below illustrates the parliamentary appropriations received during the fiscal year, and the accounting adjustments required to arrive at the calculation of revenue that conforms to generally accepted accounting principles.

(in thousands of dollars)	2010	2009
Main Estimates amount provided for operating and capital expenditures	\$ 35,178	\$ 43,562
Supplementary estimates	227	2,777
Appropriations approved	35,405	46,339
Portion of parliamentary appropriations used (deferred) for specific projects	4,402	4,814
Appropriation used to purchase depreciable property, plant and equipment	(6,396)	(16,426)
Amortization of deferred capital funding	5,013	5,071
Parliamentary appropriations	\$ 38,424	\$ 39,798

### 14. Related Party Transactions

In addition to those related party transactions disclosed elsewhere in these financial statements, the Corporation had the following transactions:

The Corporation is related to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business, and these transactions are measured at exchange amounts. During the year, the Corporation incurred expenses totalling \$1,658,624 (\$2,231,894 in 2009) and recorded commercial and programming revenues of \$1,320,930 (\$1,155,592 in 2009) with related parties. As at August 31<sup>st</sup>, the Corporation recorded accounts receivable with related parties of \$136,191 (\$259,171 in 2009) and accounts payable of \$854,803 (\$193,169 in 2009).

### 15. Contingencies

In the normal course of business, various claims and lawsuits have been brought against the Corporation. The outcome of these actions is not likely to result in any material amounts. In the event that such losses were likely to be incurred and the costs were estimable, they would be charged to expense. The amount accrued for contingent liabilities at August 31, 2010 was \$95,674 (\$245,283 in 2009).

## 16. Commitments

As at August 31, 2010, there is approximately \$2,818,000 (\$5,030,000 in 2009) to be paid pursuant to long-term contracts for capital projects, artistic management, and equipment maintenance and leases. The future minimum payments are as follows:

(in thousands of dollars)

2010-11	\$	2,452
2011-12		309
2012-13		42
2013-14		11
2014-15		4

## 17. Foreign Currency Hedge

In 2008, the Corporation designated certain funds that are denominated in foreign currency as a cash flow hedge. These funds were used in the 2008/2009 fiscal year to settle obligations with performers and the corresponding gain of \$109,863 was offset against programming expenses in that fiscal year. This amount is recorded in the Statement of Comprehensive Income as a reclassification of gains on foreign currency designated cash flow hedges. The Corporation did not designate any funds as a cash flow hedge at August 31, 2010 nor at August 31, 2009.

## 18. Financial Instruments

### Credit risk:

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation.

The Corporation is subject to credit risk on the value of its accounts receivable \$1,608,759 (\$2,320,800 in 2009) and on its investments \$12,090,823 (\$11,475,551 in 2009). The Corporation manages this risk by closely monitoring the issuance and collection of credit to commercial clients and artistic partners. The Investment Policy limits the Corporation to investment grade fixed income securities and cash equivalents, which significantly lowers credit risk. There has been no change in credit risk from the previous year.

As at August 31, 2010 accounts receivable of \$773,905 (\$704,521 in 2009) were past due (over 120 days). A provision of \$598,657 (\$275,418 in 2009) has been made based on an account by account analysis that considers the aging of the account and the current creditworthiness of each customer.

### Liquidity risk:

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities that are settled by delivering cash or another financial asset.

The Corporation manages this risk by establishing realistic budgets, and adapting to changing environments throughout the year. The Corporation also manages its cash flow by maintaining sufficient cash balances to meet current obligations, and investing in high quality government and corporate bonds that can be liquidated should an unexpected obligation materialize.

As at August 31, 2010, the Corporation's accounts payable and accrued liabilities are due within 365 days.

### Market risk:

Market risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk, and other price risk. The Corporation is subject to interest rate risk on its investments and cash balances. If the interest rates were 1% lower during the year, the interest revenue would have been



approximately \$332,000 lower. A decrease in interest rates may be offset by an increase in the fair value of investments classified as *available for sale* and the unrealized gains included in comprehensive income.

The Corporation is subject to foreign currency exchange rate risk on its obligations payable denominated in foreign currencies. A 1% change in the foreign currency exchange rate would affect the expenses by approximately \$25,000. Periodically, the Corporation will mitigate this risk by hedging a portion of its foreign currency obligations. At August 31 unhedged foreign currency obligations totaled approximately \$2,500,000 (\$2,000,000 in 2009).

There has been no significant change in market risk from the previous year.

#### Fair value:

Due to the short-term maturity of these financial instruments, the carrying value of accounts receivable and accounts payable and accrued liabilities approximates the fair value. Fair value and book value of the investments as at August 31, 2010 are presented in Note 3.

All financial instruments measured at fair value must be classified in fair value hierarchy levels prioritizing the valuation techniques used to determine the fair value of a financial instrument based on whether the inputs to these techniques are observable or unobservable:

Level 1 – Financial instruments are considered Level 1 when valuation can be based on quoted prices in active markets for identical assets and liabilities.

Level 2 – Financial instruments are considered Level 2 when they are valued using quoted prices for similar assets and liabilities, quoted prices in markets that are not active, or models using inputs that are observable.

Level 3 – Financial instruments are considered Level 3 when their values are determined using pricing models, discounted cash flow methodologies or similar techniques and at least one significant model assumption or input is unobservable.

As described in Note 3, the fair value of the Corporation's investments is determined primarily by published price quotations, which corresponds to Level 1 financial instruments according to the fair value hierarchy described above.

The carrying amounts of cash, accounts receivable, accounts payable and accrued liabilities approximate fair value due to their short term to maturity, which corresponds to the level 1 fair value hierarchy classification.

## 19. Financial Restructuring

As the result of a poor economic environment, the Corporation is experiencing a decline in revenues and expects this trend to continue for at least one further year. During the fiscal year 2008/2009 the Board of Trustees authorized a financial restructuring plan to balance revenues and expenses of the Corporation. Certain programming and administrative costs have been rationalized in this fiscal year, with additional, and not yet quantified, measures to come into effect during future years.

The Corporation has reduced its workforce primarily through attrition and voluntary departure packages. The total cost of the voluntary departure packages are \$136,581 (\$1,577,571 in 2009), which is reported as *Financial restructuring costs* in the financial statements.

## 20. Comparative Figures

Certain figures for 2009 have been reclassified to conform to the presentation adopted this year.

## Schedule 1

Schedule of  
revenues and  
expenses

## Commercial Operations

For the year ended August 31

(in thousands of dollars)

Food and Beverage Services
Parking Services
Rental of Halls

2010		
Revenues	Expenses	Net
\$ 5,720	\$ 6,062	\$ (342)
3,759	776	2,983
2,459	1,672	787
<b>\$ 11,938</b>	<b>\$ 8,510</b>	<b>\$ 3,428</b>

Food and Beverage Services
Parking Services
Rental of Halls

2009		
Revenues	Expenses	Net
\$ 6,154	\$ 6,195	\$ (41)
3,834	788	3,046
3,161	2,105	1,056
<b>\$ 13,149</b>	<b>\$ 9,088</b>	<b>\$ 4,061</b>

## Schedule 2

Schedule of  
revenues and  
expenses

## Programming

For the year ended August 31

(in thousands of dollars)

**REVENUES**

Music
Dance
English Theatre
Other Programs
Programming Support
French Theatre

2010	2009
\$ 3,753	\$ 3,947
2,072	2,191
1,754	1,567
955	1,857
816	459
484	592
<b>9,834</b>	<b>10,613</b>

**EXPENSES**

Music
Dance
English Theatre
Other Programs
Programming Support
French Theatre

15,183	15,893
3,104	3,098
4,139	4,355
3,021	6,724
8,446	8,521
2,550	2,362
<b>36,443</b>	<b>40,953</b>

**EXCESS OF EXPENSES OVER REVENUES**

<b>\$ 26,609</b>	<b>\$ 30,340</b>
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Schedule 3

Schedule of  
expenses

For the year ended August 31

(in thousands of dollars)

	2010	2009
Salaries and benefits	\$ 25,413	\$ 27,132
Artistic fees	10,400	11,871
National Arts Centre Orchestra fees	6,225	6,850
Amortization	5,013	5,071
Advertising	4,275	4,127
Payments to municipalities	2,027	2,024
Utilities	1,970	1,946
Maintenance and repairs	1,839	1,652
Cost of sales	1,811	1,882
Financial charges	866	605
Contract fees	820	1,584
Production	804	879
Promotion	706	648
In-kind contributions of goods and services	690	1,192
Professional fees	415	314
Staff travel	387	461
Office expenses	280	347
Insurance	243	229
Telecommunications	240	220
Equipment	237	317
Education and training	233	293
Supplies	230	192
Rental of facilities	158	288
Board expenses	140	154
Financial restructuring costs (Note 19)	137	1,578
Miscellaneous	29	40
	<b>\$ 65,588</b>	<b>\$ 71,896</b>

## • National Arts Centre Foundation

The National Arts Centre Foundation has taken a truly national approach to relationship building, capturing the attention and support of countless individuals, foundations and corporations from across Canada and into the United States. Based on the strength of these relationships, the NAC Foundation has had tremendous success in fulfilling its mandate of developing, managing and investing funds to support National Arts Centre priorities.

### 2009–2010 A significant year of giving

Thanks to the generosity of donors and sponsors, the National Arts Centre Foundation raised more than \$6 million in 2009–2010.

This remarkable show of support enabled the NAC Foundation to contribute more than \$3.6 million to the National Arts Centre to sustain, enrich and expand its artistic and educational programming. The balance of 2009–2010 Foundation revenue was held in reserve for future years' programming or designated to named endowments.

Throughout 2009–2010, generous individuals across the country recognized the National Arts Centre Foundation as a philanthropic partner with whom they can achieve their personal goals and have a major impact in the performing arts.

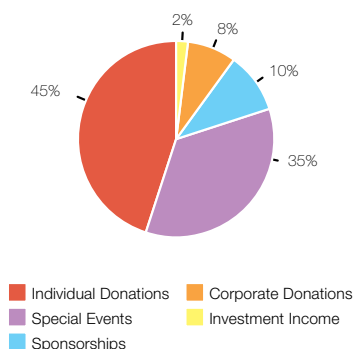
Annual gifts represent the core of the Foundation's fundraising revenue. Thousands of donors, many of whom have supported the NAC for more than a decade, made almost 12,000 gifts in 2009–2010, ranging from \$10 to \$10,000. Many donors

requested that their gifts be used to meet "highest priority needs," which gives the Foundation flexibility to support the NAC's most urgent and compelling needs, such as leading-edge artistic performances and arts accessibility programs.

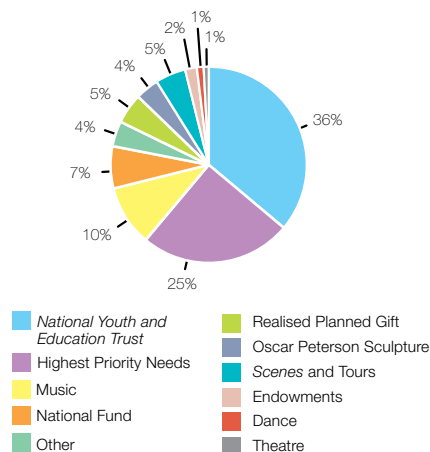
Those making a planned gift to the NAC are investing in future generations by remembering the National Arts Centre in their wills – perhaps the greatest expression of trust an organization can receive. The Planned Giving program had an estimated future value of \$4,153,104 at August 31, 2010, representing an increase of 9% in projected planned giving revenue compared to September 2009. The current program consists of 71 bequest expectancies and life insurance policies.

Members of the Foundation's Board of Directors were actively engaged in their communities across the country on behalf of the NAC Foundation, acting as ambassadors and raising funds. Members of the NAC Foundation Board, the Directors of the (US) Friends of the National Arts Centre and the NAC Board of Trustees generously gave more than \$600,000 in 2009–2010.

Where does the money originate?



How did our donors direct their gifts?





## Milestones

The National Arts Centre Foundation supports performance, creation and learning in the performing arts through the programs of Canada's National Arts Centre. The Foundation is committed to making a difference in the lives of Canadians through leadership and excellence in all performing arts disciplines. Here are some of the highlights from 2009–2010.

### *Youth and Education Activities*

Through gifts to the National Arts Centre's *National Youth and Education Trust*, donors helped fund more than 20 priority performing arts initiatives that nurture and develop the creativity of young people in all regions across Canada.

Designated gifts within the Trust supported a wide range of programs, such as the 12th annual *NAC Summer Music Institute*, the *Institute for Orchestral Studies*, the *March Break Theatre Program* for students at risk, the Canadian Improv Games, *Sound Travels Canada*, dance masterclasses and the *NAC Music Alive Program* in Alberta and Saskatchewan schools.

### *Landmark Partnership*

Astral Media Radio confirmed a \$2.33 million contribution to the Foundation in the spring of 2010. Spread over a seven-year period, this major investment will impact the future of music in Canada by supporting the training, development and mentoring of young musicians at the NAC, culminating in an annual showcase performance. This is the largest contribution the Foundation has received to date.

### *Share the Spirit*

Thanks to the generous support of the Foundation's donors and nine community partners, this outreach campaign was able to create unforgettable holiday experiences for those who might not otherwise be able to witness the NAC's world-class performances.

Through *Share the Spirit*, hundreds of children and families were invited free of charge to open rehearsals and performances of the NAC's holiday classics throughout November and December. NAC patrons also became involved by bringing in monetary and food donations for the Ottawa Food Bank and the Snowsuit Fund.

### *National Presence*

Over the past 10 years, the Foundation has been proud to support both the NAC's performing arts education initiatives and programming in the National Capital Region and across Canada. This year's support represents a balanced split, with approximately 57% received from the Ottawa area and 43% coming from around the country.

This cross-country presence is helping the NAC fulfill its national mandate and is the result of a strong showing of support and leadership, including activities in Vancouver for the *Made in Canada* show following the Winter Olympics, preparation for *Prairie Scene* in 2011 and new projects in the eastern provinces. The Foundation also added a number of new fundraising committee members from the western provinces for the Governor General's Performing Arts Awards and a new member of the Board of Directors from the Quebec region.

### *Fundraising Galas*

The NAC Foundation holds three major galas each year, which provide vital funding and emphasize the NAC's artistic mission as a centre for performance, creation and learning. The 13th annual *NAC Gala*, which featured world-renowned cellist Yo-Yo Ma, raised \$575,000 in October 2009, while the 13th annual Black & White Opera Soiree with Opera Lyra Ottawa in February 2010 exceeded expectations, raising \$223,500.

The Foundation was also privileged to represent the NAC once again in partnership with the Governor General's Performing Arts Awards Foundation to organize the Governor General's Performing Arts Awards (GGPAA) Gala on May 1, 2009. The 17th annual event also celebrated the third year of the *Governor General's Performing Arts Awards Mentorship Program*, where Canadian screen and theatre icon Gordon Pinsent chose to mentor Kevin Loring, an extraordinarily talented actor and playwright.

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Friends of the National Arts Centre is the U.S.-based public charitable foundation established in 2002. It enables supporters of the National Arts Centre's vision for the performing arts in Canada to make donations from the United States.

## • Donor contributions 2009–2010

September 1, 2009 to August 31, 2010

The National Arts Centre Foundation is privileged to receive generous financial support from thousands of individuals and organizations each year. Every gift, large or small, helps create magic on the National Arts Centre's four stages and in communities and classrooms across Canada.

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We gratefully acknowledge these members of the Donors' Circle for their sustaining annual gifts, and we extend our thanks to those too numerous to list.

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*At August 31, 2010*

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CBC/Radio-Canada  
CD Warehouse  
CHUM Limited  
CIBC  
Cisco Systems Canada Co.

Clear Channel  
Corus Entertainment Inc.  
Deloitte & Touche LLP  
Diamond and Schmitt Architects  
District Realty Corporation  
Doherty & Associates Ltd  
EllisDon Corporation  
Embassy Hill Times  
EMC Corporation of Canada  
Emond Harnden LLP  
Enbridge Gas Distribution  
Enbridge Inc.  
EnCana  
Ensign Canada Inc.  
The Epoch Times  
Ernst & Young LLP  
Ferguslea Properties Limited  
Fraser Milner Casgrain LLP  
Global Public Affairs  
Gowling Lafleur Henderson LLP  
Graham Bird & Associates  
Great West Life London Life  
Canada Life Harris/Decima Research  
Hill & Knowlton Canada  
KPMG  
Lang Michener LLP  
LeDroit  
Lee Valley Tools Ltd.  
Letko Brosseau and Associates Inc.  
Llama Communications  
Lord Elgin Hotel  
The Lowe-Martin Group  
Majic 100  
McDonald's Restaurants of Canada Ltd.  
McInnes Cooper  
Morguard Investments Ltd.  
MTS Allstream Inc.  
Murale

National Post  
Ogilvy Renault LLP  
Optima Imaging  
Osler, Hoskin & Harcourt LLP  
Ottawa at Home  
Ottawa Business Journal  
Ottawa Citizen  
Penn West Petroleum Limited  
Pratt & Whitney Canada  
Prospectus Associates in Corporate Development Inc.  
Radio-Canada  
RIM – Research in Motion  
RockDétente  
Rogers Communications Inc.  
Rogers TV  
Royal Canadian Mint  
Rx&D  
Sakto Corporation  
Scotiabank  
SOCAN  
St. Joseph Documents Ottawa  
Stikeman Elliott LLP  
St-Laurent Volvo  
Sun Life Financial  
TD Bank Financial Group  
Telesat  
TELUS  
Tiffany & Co. Canada  
Tim Hortons  
Trinity Development Group Inc.  
Universal Music Canada  
University of Ottawa  
Vale Inco Limited  
Walton International Group Inc.  
Wealth Creation Preservation & Donation (WCPD)  
Welch LLP  
WIND Mobile  
Yamaha Canada Music Ltd.

## Corporate Club

### Corporate Presenter

Star Motors / Dow Honda  
Rob Marland, Royal Lepage  
Performance Realty

### Corporate Producer

DNTW Chartered Accountants LLP  
Dr. H.W. Ragnitz  
& Sharynn Ragnitz  
Tony Graham Lexus Toyota

### Corporate Director

Allan Mann Insurance Ltd.  
Capital Gain Accounting  
Services Inc.  
Farrow Architects Inc.  
Neil Finkelman Chartered  
Accountant  
hmci hayter marketing  
communications inc.  
Homestead Land Holdings Ltd.  
MHPM Project Managers Inc  
Music for Young Children  
International Headquarters  
Ottawa Health Research Institute  
Eva & Eckhart Schmitz  
Tartan Homes Corporation  
World Financial Group

### Corporate Maestro

Acacia Management Consulting  
Air Navigation Data  
Ambico Ltd.  
Arrowmight Canada Ltd  
BBS Construction Ltd.  
Cogan & Assoc. Chartered  
Accountants  
Cintec Canada Ltd.  
Classy Gift Baskets  
Colleen Currie Law Office  
Conroy Optometric Centre  
Convivium Corporation  
Cheryl Mousseau,  
The Co-Operators  
Corbeil Appliances – Iris Street  
Crystal Valley Distilled Water  
Dilfo Mechanical Ltd.  
Dolomite Networks Corporation  
Domenic's Academy of Music  
Dufferin Research Inc.  
Finlayson & Singlehurst  
Four Pillars Financial/Dundee  
Securities Corp.  
Glebeonsite.ca Computer  
Solutions, JE and AE Martin  
GolfRegistration.ca  
Grand Canada Engineering Ltd  
Green Thumb Garden Centre  
Don & Lois Harper

Haughton Financial  
Henderson Furniture Repair Ltd.  
Hillary's Cleaners  
IBI Group Architects  
Informetrica Limited  
Infusion Design Communications  
Investia Financial Services Inc.  
Iron Horse Corporation  
Jazz'oo Cafe-Villa European  
Bar & Lounge  
Kaszas Communications Inc.  
KCE Construction Ltd.  
Keller Engineering Associates Inc.  
Kessels Upholstering Ltd  
Kirkmere  
L.W.I. Consulting Partners Inc.  
Ken & Gail Larose  
La Vie Executive Health Centre  
David Lacharity  
Leader One Inc.  
Leadership Dynamiks & Associates  
Liberty Tax Services – Montreal  
Road  
Life Prediction Technologies Inc.  
Merovitz Potechin LLP  
MKP Professional Corporation CA  
Moore Wrinn Financial  
Multishred Inc.  
Nikken Wellness Consultants  
Nutrition House Merivale  
Ottawa Bagel Shop  
Ottawa Dispute Resolution  
Group Inc.  
Oxford Learning Centre  
Anne Perrault & Associates  
Peter Dawson Violins Inc.  
Premiere Executive Suites  
The Prime Family of Ottawa  
Restaurants: Prime 360, Manotick  
Prime, Friday's Roast Beef House  
Project Services International  
Property Tax Review Services/  
Mr. Lucas  
VoicePC Inc  
REMISZ Consulting Engineers Ltd.  
Richmond Nursery  
Suzanne Robinson, Century 21  
Action Power Team  
Rojofran Inc.  
Signatures by Cordon Bleu  
Soloway Wright LLP  
Soulard Multi-Service  
Spectra FX Inc.  
Safe & Sound Real Estate  
Investment Group  
Storm Communications  
Systematix  
TOFCON Construction Inc.  
UFC Mediation Inc

Vector Media  
Vintage Designing Co.  
Wealth Creation Preservation  
& Donation (WCPD)  
Westboro Flooring & Decor

### Corporate Playwright

Abacus Chartered Accountant  
Adirondack Technologies Furniture  
Advanced Engine Technology Ltd  
AFS Consulting  
(Avoiding False Steps)  
AGBG Construction  
Arevco Lighting  
B. F. Lippett Professional  
Corporation  
Baldwin's Ottawa Upholstery  
Christopher Simmonds  
Architect Inc.  
Comtra Inc.  
Conversart Consulting Ltd.  
Crymar Stone Restoration Systems  
Embassy Hotel & Suites  
Executive Photography  
by Luc St. Amour  
Fox Translations Ltd.  
Imperial Electric  
Justixe Consulting  
Morrison & Associates  
Pari's Motel  
Randall's Decorating  
David Urie, Raymond James Ltd  
Rideau Optometric Clinic  
Rigel Kent Security  
Senes Consultants Ltd  
Smith Gunther Associates Ltd.  
TPG Technology Consulting Ltd  
White Cross Dispensary

40 years  
of  
unlimited  
possibilities

retrospective





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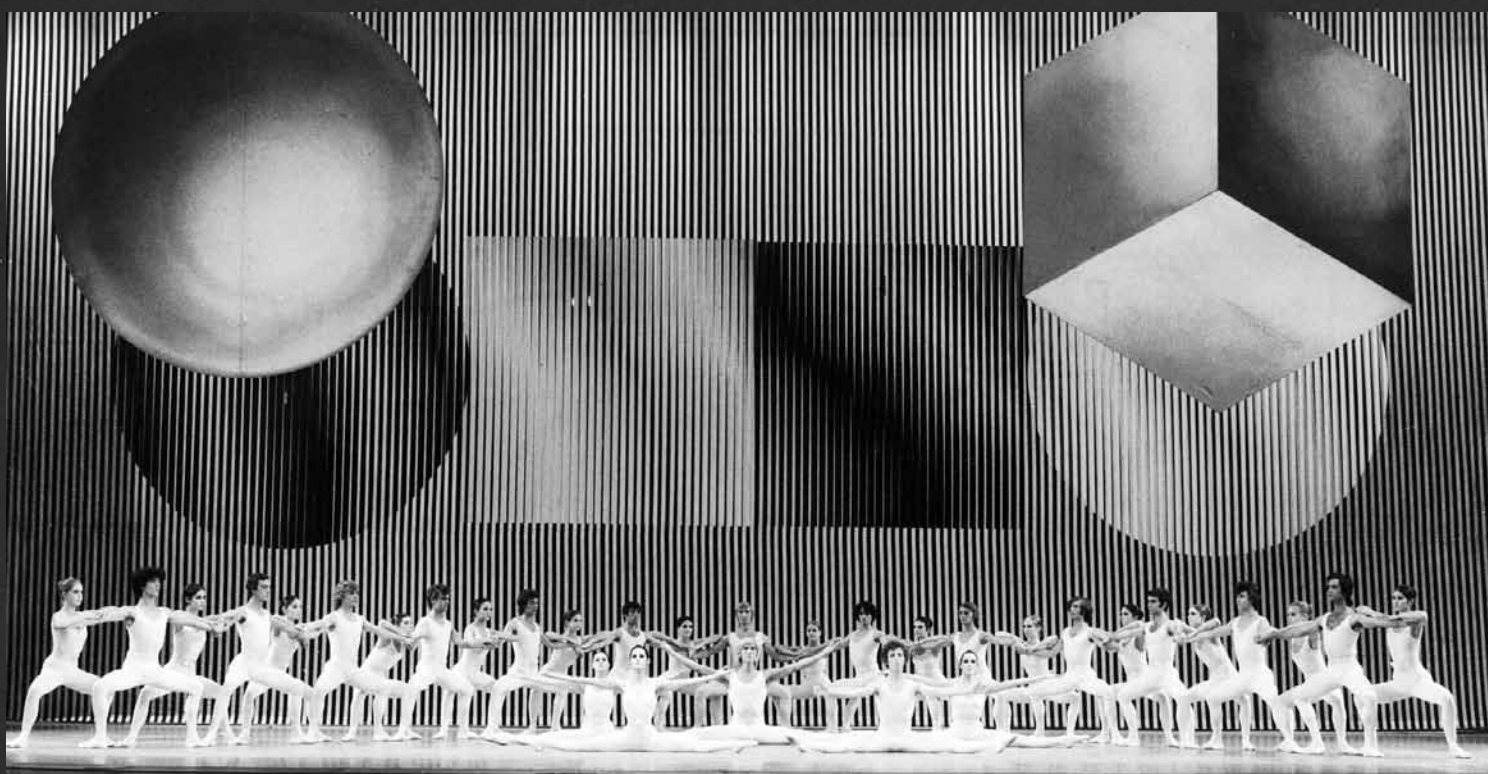
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[1] Aerial view of the NAC under construction on December 15, 1966 (photo: Alex Onoszko Aerial Industrial Photography).

[2] NAC architect Fred Lebensold, Wallace Russell, Mavor Moore and G. Hamilton Southam view a model of the NAC Theatre (photo: Capital Press).

[3] NAC Studio with original seating (photo: NAC Archives).

[4] 1967 Founding conductor Mario Bernardi and Founding Music Director Jean-Marie Beaudet test seating for the NAC (photo: John Evans).

[5] 1969 Kraanerg (photo: National Ballet of Canada).

[1] Photo aérienne du chantier de construction du CNA prise le 15 décembre 1966 (photo : Alex Onoszko Aerial Industrial Photography).

[2] L'architecte du CNA Fred Lebensold, Wallace Russell, Mavor Moore et G. Hamilton Southam regardent une maquette du Théâtre du CNA (photo : Capital Press).

[3] Plan de salle original du Studio du CNA (photo : Archives du CNA).

[4] 1967 Le chef d'orchestre fondateur Mario Bernardi et le directeur musical fondateur Jean-Marie Beaudet font l'essai des sièges du CNA. (photo : John Evans).

[5] 1969 Kraanerg (photo : Ballet national du Canada).



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[1] NAC Open House May 31, 1969. NAC architect Fred Lebensold shows Prime Minister Trudeau a glass sculpture (photo: NAC Archives).

[2] Prime Minister Trudeau meets the performers of *Kraanerg* (photo: NAC Archives).

[3] 1969 Monique Lepage and François Guillier in *La Visite de la vieille dame*. This was the first production of Le Théâtre du Capricorne—the first resident French Theatre Company created under the artistic direction of Jean-Guy Sabourin. (photo: The Photographers).

[1] Journée Portes ouvertes au CNA le 31 mai 1969; l'architecte du CNA Fred Lebensold montre une sculpture de verre au premier ministre Trudeau (photo : Archives du CNA).

[2] Le premier ministre Trudeau rencontre les interprètes de *Kraanerg* (photo : Archives du CNA).

[3] 1969 Monique Lepage et François Guillier dans *La Visite de la vieille dame*, production inaugurale du Théâtre du Capricorne—première compagnie résidente du Théâtre français créée sous la direction artistique de Jean-Guy Sabourin. (photo : The Photographers).



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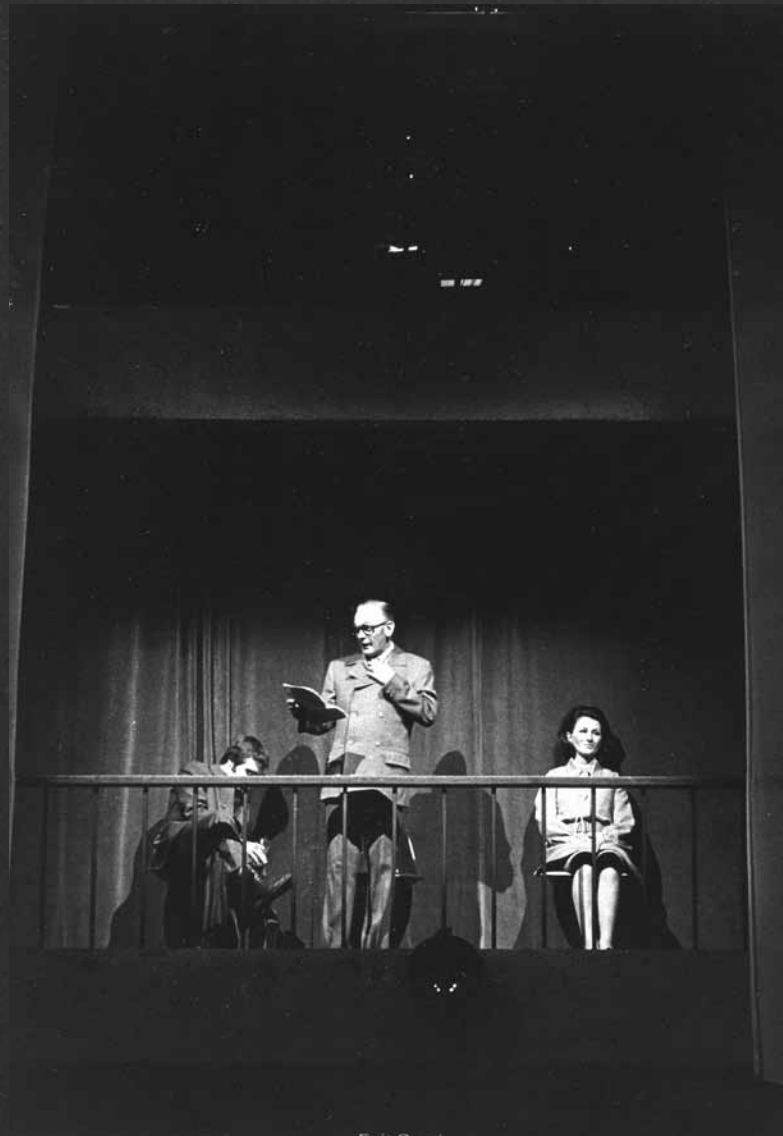


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[1] 1969 *The Ecstasy of Rita Joe* presented as part of the NAC's opening festival, programmed by David Haber. (photo: Fred S. Schiffer).

[1] 1969 *The Ecstasy of Rita Joe* présenté durant le festival d'ouverture du CNA, programmé par David Haber. (photo : Fred S. Schiffer).

[2] 1969 Susan Cuthbert and Douglas Chamberlain in *Anne of Green Gables* (photo: NAC Archives).

[2] 1969 Susan Cuthbert et Douglas Chamberlain dans *Anne of Green Gables* (photo : Archives du CNA).

[3] 1969 *Party Day* with Heath Lamberts as Albert Speer, Joseph Shaw as Joseph Goebbels and Françoise Vallée as Leni Riefenstahl (photo: NAC Archives—Robert van der Hilst).

[3] 1969 *Party Day* avec Heath Lamberts dans le rôle d'Albert Speer, Joseph Shaw en Joseph Goebbels et Françoise Vallée dans le rôle de Leni Riefenstahl (photo : Archives du CNA—Robert van der Hilst).

[1] 1970 Jackie Burroughs, Neil Munro and Richard Donat in *How The Company Went To An Island, What Happened and Who Came* (photo: NAC Archives).

[1] 1970 Jackie Burroughs, Neil Munro et Richard Donat dans *How The Company Went To An Island, What Happened and Who Came* (photo : Archives du CNA).

[2] NAC Orchestra (photo: NAC Archives).

[2] Orchestre du CNA (photo : Archives du CNA).

[3] 1972 *La Cantatrice chauve* with Hedwige Herbiet and Gilles Provost (photo: NAC Archives).

[3] 1972 *La Cantatrice chauve* avec Hedwige Herbiet et Gilles Provost (photo : Archives du CNA).







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[1] 1972 Veronica Tennant and Rudolf Nureyev in *Sleeping Beauty* (photo: Anthony Crickmay).

[1] 1972 Veronica Tennant et Rudolf Nouriev dans *La Belle au bois dormant* (photo : Anthony Crickmay).

[2] Veronica Tennant (photo: NAC Archives).

[2] Veronica Tennant (photo : Archives du CNA).

[3] Liberace (photo: NAC Archives).

[3] Liberace (photo : Archives du CNA).



[1] Leonard Cohen (photo: NAC Archives).

[1] Leonard Cohen (photo : Archives du CNA).

[2] Bruce Springsteen concert poster.

[2] Affiche de spectacle de Bruce Springsteen.

[3] 1974 *Woyzeck* (photo: NAC Archives).

[3] 1974 *Woyzeck* (photo : Archives du CNA).

[4] 1975 *The Magic Flute*  
(photo: Murray Mosher Photography).

[4] 1975 *La Flûte enchantée*  
(photo : Murray Mosher Photography).



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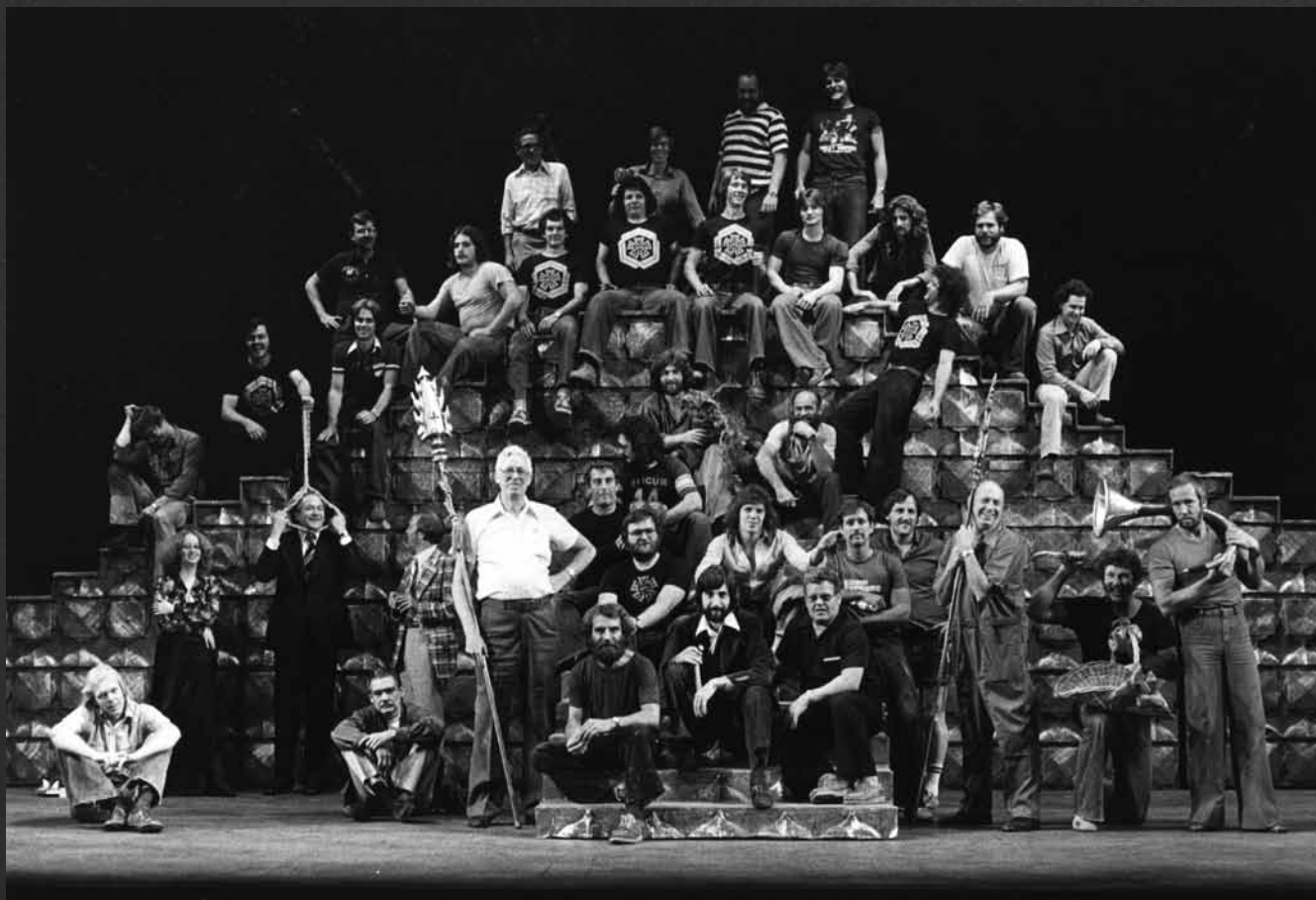


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[1] NAC backstage crew on set of *The Magic Flute* in 1977 (photo: NAC Archives).

[2] Jean Gascon, the new head of NAC Theatre in 1977, is greeted by Prime Minister Trudeau (photo: Features Ltd).

[3] 1979 *Cendrillon*, NAC/Festival Ottawa (photo: Roland Lorente).

[1] Équipe de l'arrière-scène de *La Flûte enchantée* en 1977 (photo : Archives du CNA).

[2] Jean Gascon, nouvellement nommé à la direction du Théâtre du CNA en 1977, est salué par le premier ministre Trudeau (photo : Features Ltd).

[3] 1979 *Cendrillon*, Festival CNA Ottawa (photo : Roland Lorente).



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[1] 1980 The NAC Orchestra performing at the United Nations (photo: NAC Archives).

[1] 1980 L'Orchestre du CNA se produit aux Nations Unies (photo : Archives du CNA).

[2] Guest conductor Eduardo Mata (photo: NAC Archives).

[2] Le chef d'orchestre invité Eduardo Mata (photo : Archives du CNA).

[3] Titania costume design by Michael Stennett for *A Midsummer Night's Dream* (photo: NAC Archives).

[3] Costume de Titania pour *A Midsummer Night's Dream* conçu par Michael Stennett (photo : Archives du CNA).



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[1] 1980 *Mother Courage and Her Children* (photo: NAC Archives).

[2] 1981 *Idomeneo* performed during Festival Canada (photo: NAC Archives).

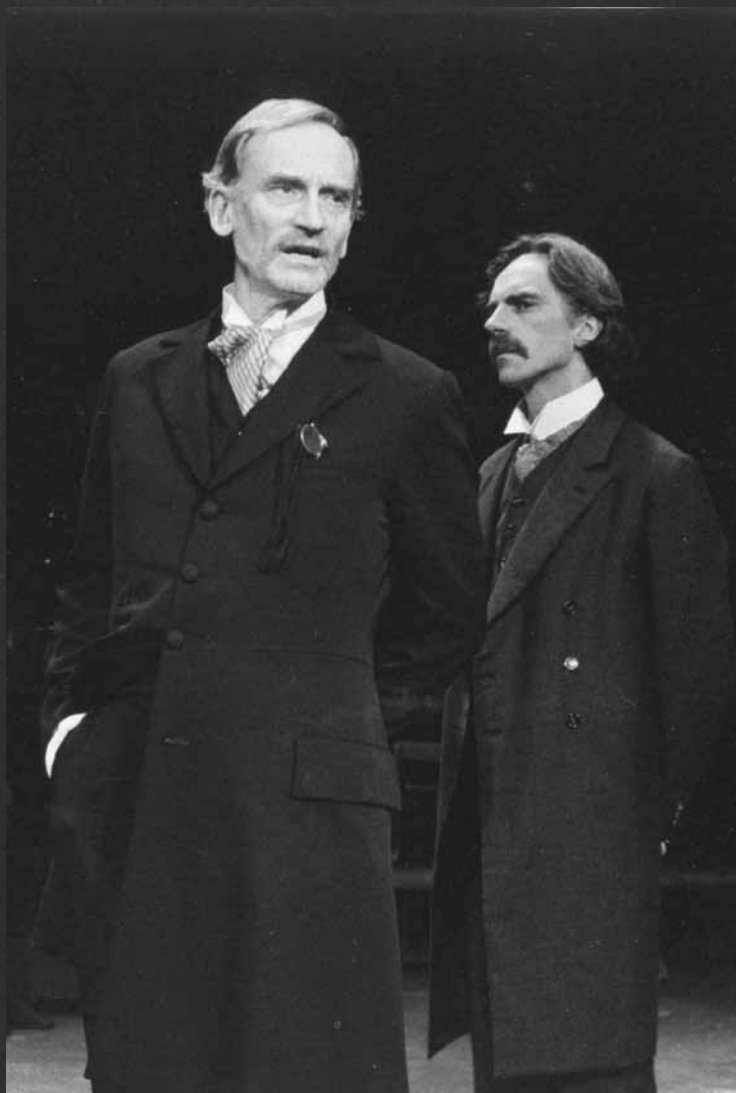
[3] 1981 *La Céleste Bicyclette* with Albert Millaire (photo: NAC Archives).

[1] 1980 *Mother Courage and Her Children* (photo : Archives du CNA).

[2] 1981 Production d'*Idomeneo* dans le cadre du Festival Canada (photo : Archives du CNA).

[3] 1981 *La Céleste Bicyclette* avec Albert Millaire (photo : Archives du CNA).





[1] 1982 Jean-Louis Roux and Paul Savoie in *L'Homme éléphant* (photo: NAC Archives).

[1] 1982 Jean-Louis Roux et Paul Savoie dans *L'Homme éléphant* (photo : Archives du CNA).

[2] Gabriel Chmura (photo: Murray Mosher).

[2] Gabriel Chmura (photo : Murray Mosher).

[3] The Hon. Mitchell Sharp, the NAC's founding concertmaster Walter Prystawski, Evelyn Greenberg (founding President of NACOA) and Maestro Franco Mannino after Mannino's debut as principal conductor on September 19, 1982 (photo: Fernand R. Leclair).

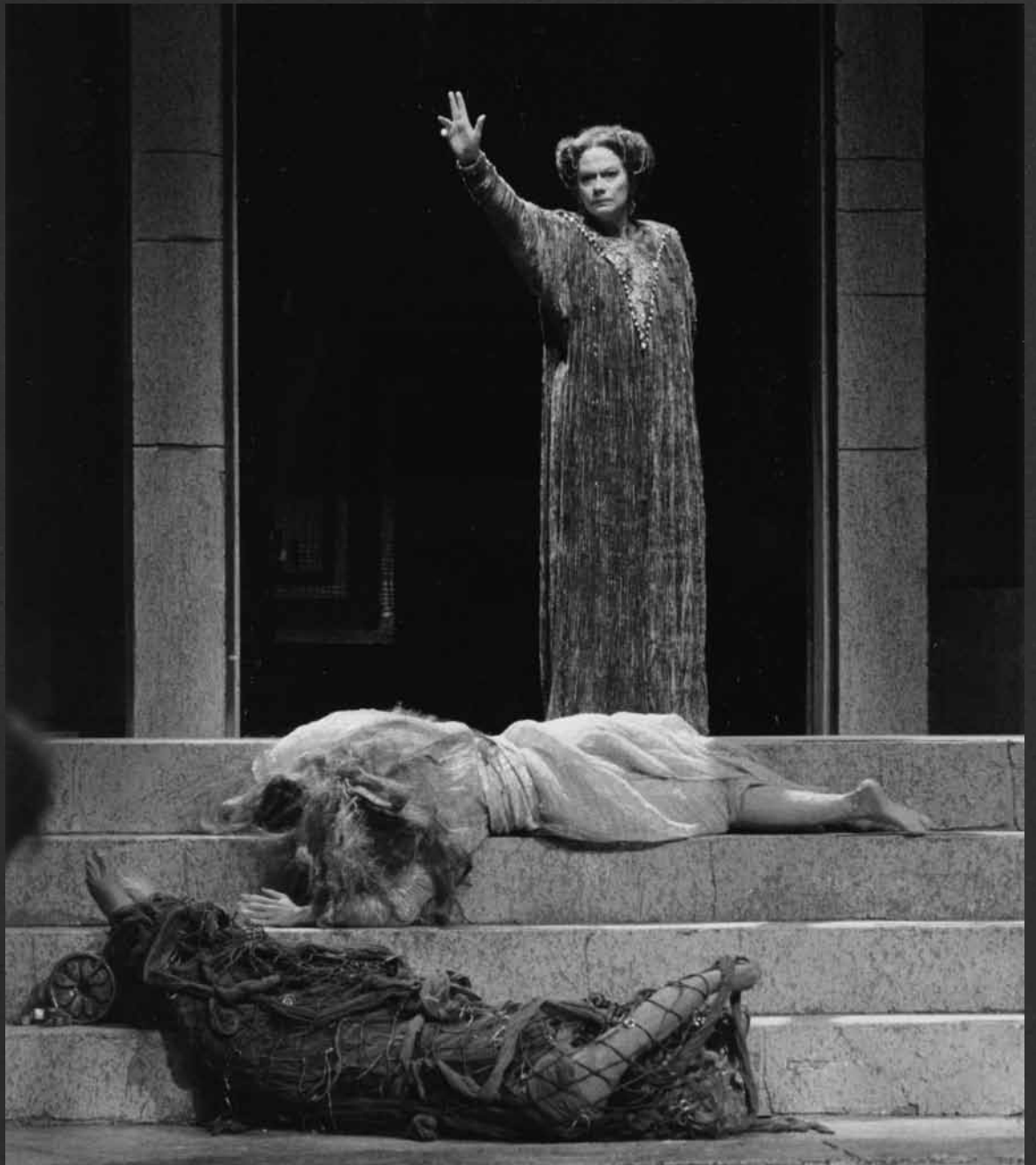
[3] L'honorable Mitchell Sharp, le violon solo fondateur de l'Orchestre du CNA Walter Prystawski, Evelyn Greenberg, présidente fondatrice de l'Association de l'Orchestre du CNA, et le maestro Franco Mannino après les débuts de ce dernier comme premier chef le 19 septembre 1982 (photo : Fernand R. Leclair).



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[1] 1983 Kate Reid in *The Oresteia* of Aeschylus (photo: NAC Archives).

[2] Gordon Lightfoot (photo: NAC Archives).

[3] Kurt Waldele (photo: NAC Archives).

[1] 1983 Kate Reid dans *The Oresteia* of Aeschylus (photo : Archives du CNA).

[2] Gordon Lightfoot (photo : Archives du CNA).

[3] Kurt Waldele (photo : Archives du CNA).



To the National Arts Centre  
Love Gordon Lightfoot







[1] 1983 Trafford Tanzi (photo : NAC Archives).

[2] Angela Hewitt (photo : NAC Archives).

[3] 1984 Sankai Juku (photo : NAC Archives).

[1] 1983 Trafford Tanzi (photo : Archives du CNA).

[2] Angela Hewitt (photo : Archives du CNA).

[3] 1984 Sankai Juku (photo : Archives du CNA).



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[1] Broue (photo: NAC Archives).

[1] Broue (photo : Archives du CNA).

[2] Bob Dylan (photo: Ken Regan).

[2] Bob Dylan (photo : Ken Regan).

[3] Karen Kain and Rex Harrington (photo: NAC Archives).

[3] Karen Kain et Rex Harrington (photo : Archives du CNA).

[1] Harry Belafonte (photo: NAC Archives).

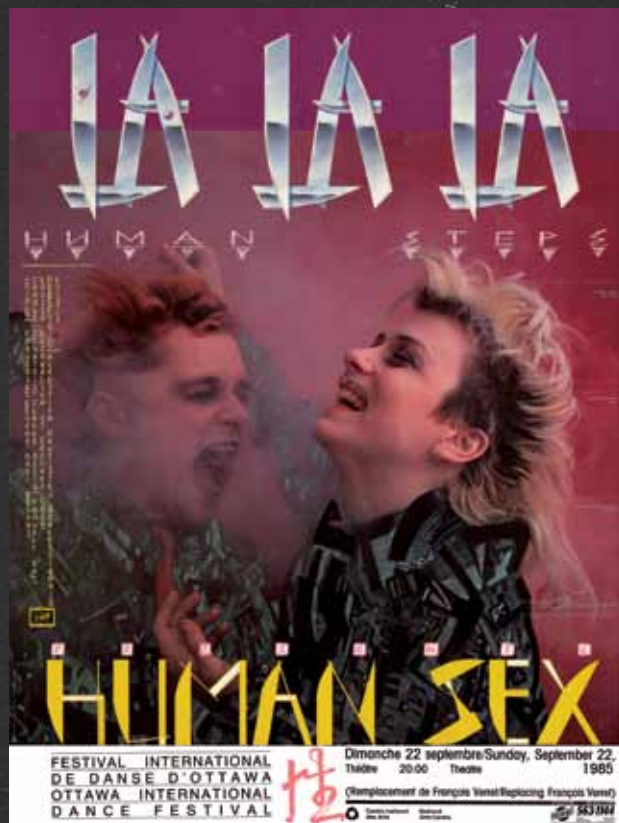
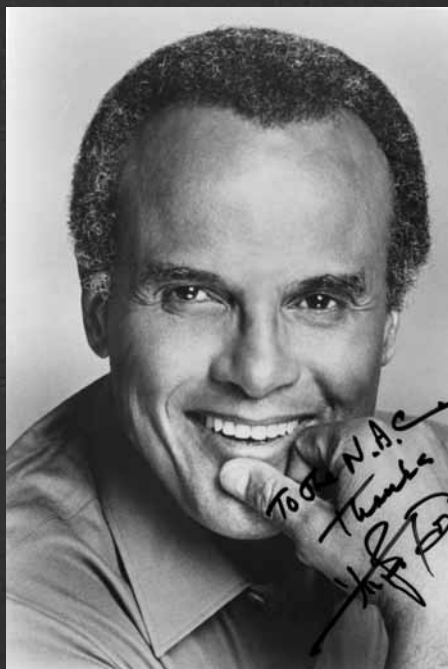
[2] 1985 Poster for Human Sex by La La Human Steps.

[3] 1989 Les Misérables (photo: NAC Archives).

[1] Harry Belafonte (photo : Archives du CNA).

[2] 1985 Affiche du spectacle Human Sex de La La Human Steps.

[3] 1989 Les Misérables (photo : Archives du CNA).



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[1] 1991. Robert Lepage in *Les Aiguilles et l'opium* (photo: Claudel Huot).

[2] Margie Gillis (photo: Annie Leibovitz).

[3] Poster for *Les Feluettes* by Michel Marc Bouchard.



[1] 1991 Robert Lepage dans *Les Aiguilles et l'opium* (photo: Claudel Huot).

[2] Margie Gillis (photo: Annie Leibovitz).

[3] Affiche de la pièce *Les Feluettes* de Michel Marc Bouchard.



[1] Canada Dance Festival poster.

[2] Air Farce poster.

[3] Diana Krall (photo: NAC Archives).

[1] Affiche du Festival Danse Canada.

[2] Affiche d'Air Farce.

[3] Diana Krall (photo : Archives du CNA).



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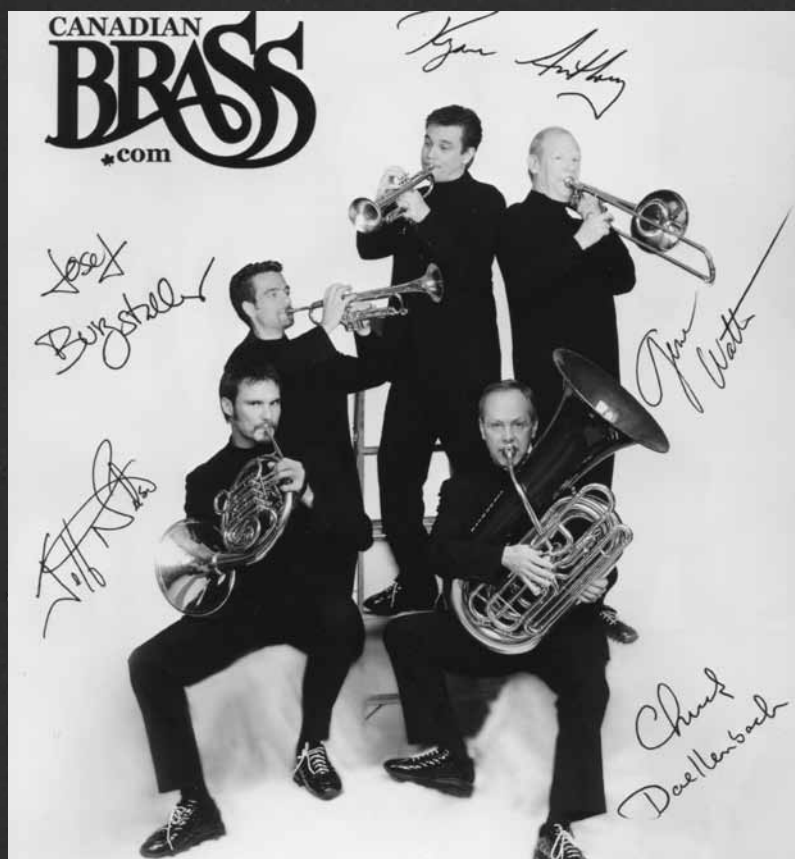


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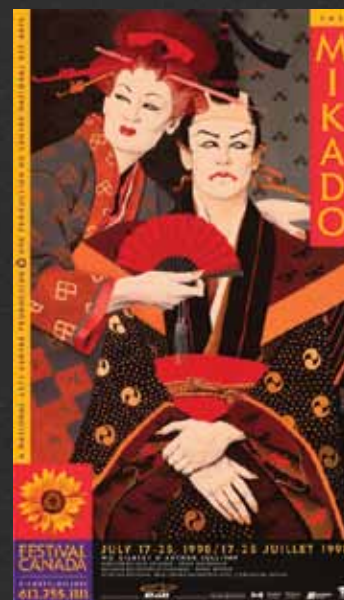




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[1] The NAC Fourth Stage opened in 1999, with Michel Dozois as its founding Producer (photo: NAC Archives).

[2] Canadian Brass (photo: NAC Archives).

[3] The NAC's revival of *The Mikado* directed by Brian Macdonald in 1998, Festival Canada's Senior Artistic Advisor (poster illustration by Heather Cooper).

[1] La Quatrième Salle du CNA, espace ouvert en 1999 avec Michel Dozois comme producteur fondateur (photo : Archives du CNA).

[2] Canadian Brass (photo : Archives du CNA).

[3] *The Mikado* revisité par le CNA en 1998 dans une mise en scène de Brian Macdonald, conseiller artistique principal au Festival Canada (illustration par Heather Cooper).



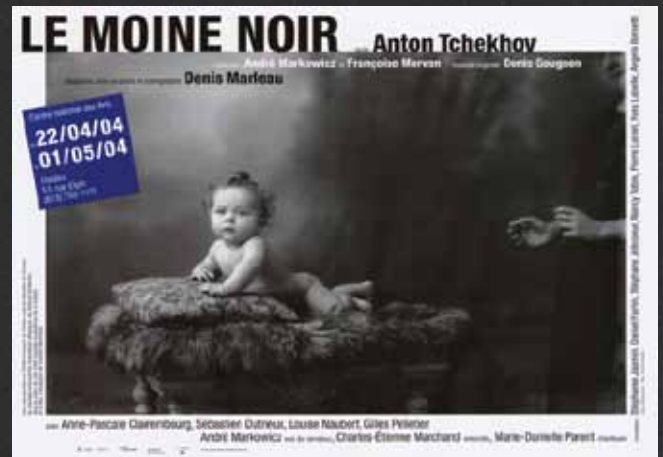




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[1] 2001 Brent Carver and Michelle Fisk in *Larry's Party* (photo: Michael Cooper).

[2] Pinchas Zukerman (photo: NAC Archives).

[3] Poster for *Le Moine noir*.

[1] 2001 Brent Carver et Michelle Fisk dans *Larry's Party* (photo : Michael Cooper).

[2] Pinchas Zukerman (photo : Archives du CNA).

[3] Affiche du spectacle *Le Moine noir*.





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[1] 2004 Les Grands Ballets Canadiens de Montréal's *The Nutcracker* (photo: Roland Lorente).

[2] Yo-Yo Ma (photo: NAC Archives).

[3] 2004 *Hamlet* with Fiona Reid and Tom Rooney (photo: Gordon King).

[1] 2004 *Casse-Noisette* des Grands Ballets Canadiens de Montréal (photo : Roland Lorente).

[2] Yo-Yo Ma (photo : Archives du CNA).

[3] 2004 *Hamlet* avec Fiona Reid et Tom Rooney (photo : Gordon King).





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[1] 2004 *Joe* by La Fondation  
Jean-Pierre Perreault  
(photo: Robert Etcheverry).

[2] Boris Brott conducts young artists  
during a *TD Canada Trust Family  
Adventures with the NAC Orchestra* concert  
(photo: Dyanne Wilson).

[3] 2005 *Les 7 doigts de la main* in *Lôft*  
(photo: Christian Tremblay).

[1] 2004 *Joe* de La Fondation  
Jean-Pierre Perreault  
(photo : Robert Etcheverry).

[2] Boris Brott dirigeant des jeunes artistes  
durant un concert des *Aventures familiales  
TD Canada Trust* avec l'Orchestre du CNA  
(photo : Dyanne Wilson).

[3] 2005 *Les 7 doigts de la main* dans *Lôft*  
(photo : Christian Tremblay).



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[1] 2006 *The Ark* (photo: Andrée Lanthier).

[2] Canadian Improv Games  
(photo: NAC Archives).

[3] Pinchas Zukerman (photo: Fred Cattroll).

[1] 2006 *The Ark* (photo : Andrée Lanthier).

[2] Canadian Improv Games  
(photo : Archives du CNA).

[3] Pinchas Zukerman (photo : Fred Cattroll).





[1] Jerry Seinfeld (photo: NAC Archives).

[1] Jerry Seinfeld (photo : Archives du CNA).

[2] 2006 Gustavo Dudamel conducts the NAC Orchestra (photo: Michel Dozois).

[2] 2006 Gustavo Dudamel dirigeant l'Orchestre du CNA (photo : Michel Dozois).

[3] 2007 The Penelopiad (photo: Ellie Kurttz).

[3] 2007 The Penelopiad (photo : Ellie Kurttz).







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[1] 2009 *The Ecstasy of Rita Joe* (photo: Barbara Zimonick).

[2] Michel Marc Bouchard and Veronica Tennant host the NAC's 40th anniversary celebration (photo: Fred Cattroll).

[3] NAC Orchestra 40th anniversary concert (photo: Fred Cattroll).

[4] 2008 Wajdi Mouawad in *Seuls* (photo: Thibaut Baron).

[5] Poster for *BC Scene*.

[1] 2009 *The Ecstasy of Rita Joe* (photo : Barbara Zimonick).

[2] Michel Marc Bouchard et Veronica Tennant animant le spectacle du 40<sup>e</sup> anniversaire du CNA (photo : Fred Cattroll).

[3] Concert du 40<sup>e</sup> anniversaire de l'Orchestre du CNA (photo : Fred Cattroll).

[4] 2008 Wajdi Mouawad dans *Seuls* (photo : Thibaut Baron).

[5] Affiche de la Scène Colombie-Britannique.



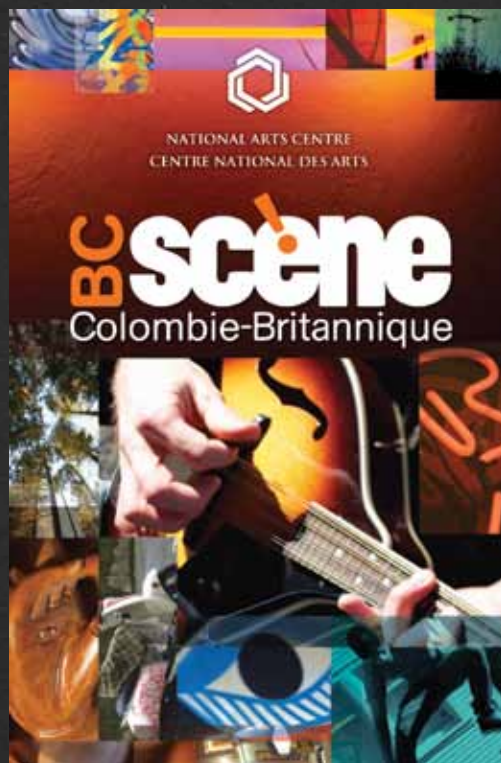
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