

A vibrant collage of various Canadian arts and culture scenes. The collage includes images of musicians playing instruments like the banjo, double bass, and trumpet; dancers in various styles; and performers in theatrical costumes. The text "VOICES OF CANADA" is prominently displayed in large, bold, yellow letters across the center. Below it, in smaller white text, is "National Arts Centre Annual Report 2007-2008". The background is a dark red, and the collage is composed of many small, overlapping images.

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CANADA'S NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS DU CANADA

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, 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, chaired by Julia E. Foster, oversees the NAC. The President and CEO is Peter Herrndorf, and the artistic leadership team is composed of Pinchas Zukerman (Music), Peter Hinton (English Theatre), Wajdi Mouawad (French Theatre), Cathy Levy (Dance), Heather Moore (*BC Scene*) and Michel Dozois (Community Programming and Special Events).

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TABLE OF CONTENTS

We are Canadian composers	3
We are Canada's Aboriginal artists	5
We are students and educators	7
We bring Canada to the world, and the world to Canada	9
At a glance	10
In memory of G. Hamilton Southam	12
Message from the Board Chair	14
Message from the President and CEO	16
Report on Strategic Goals	18
Year in Review	25
Chronological Listing of Artistic Events	42
Board of Trustees	47
Artistic and Creative Leadership	48
Senior Management	48
Management Discussion and Analysis	49
Financial Statements	53
National Arts Centre Foundation	73
Donor contributions	79

COVER PHOTOS



Backstage at the NAC. Photo: Jason Machinski



Les Flaques. Photo: Rolline Laporte



Sarah McVie and John Millard in *The Snow Show*. Photo: Andrée Lanthier



Shebang, part of the Canada Dance Festival. Photo: John Lauener



Backstage at the NAC. Photo: Jason Machinski



Members of the Company in *Death of a Chief*. Photo: Oliver Domenchini



Les Flaques. Photo: Rolline Laporte



Jacques et son maître. Photo: Louise Leblanc



Canadian Improv Games. Photo: Michel Dozois



Nefés by Pina Bausch Tanztheater Wuppertal. Photo: Bettina Stöb



Elliade. Photo: Yves Renaud



New Zealand dance troupe, Black Grace. Photo: Scott Venning



Fase by Rosas. Photo: Herman Sorgeloos



Backstage at the NAC. Photo: Jason Machinski



John Geggie. Photo: Michel Dozois



Boris Brott conducting NACO. Photo: Dyanne Wilson



Lucille in the sky avec un diamant. Photo: Louise Leblanc



Diavolo Dance Theater. Photo: Elazar Harel



Famed cellist Lynn Harrell teaches a young cello student at Mount Royal College, Calgary via broadband videoconferencing from the NAC's Fourth Stage. Photo: Fred Cattroll



Cloud Gate Dance Theatre of Taiwan. Photo: Liu Chen-hsiang



Manhattan on the Rideau jazz masterclass series. Photo: Fred Cattroll



Kinderconcerts. Photo: Michel Dozois



Backstage at the NAC. Photo: Jason Machinski

Next page

top: *Genèse n° 2*. Photo: Anoek Luyten
bottom: *bahok*. Photo: Liu Yang

WE ARE THE VOICES OF CANADA



We are performing artists
We are creators
We are students
teachers

From every culture
every province
every territory

**hear
our
voices**



WE ARE CANADIAN COMPOSERS

From the very beginning, an integral part of the NAC Orchestra's mandate has been commissioning new works by Canadian composers and celebrating the established artists that have paved the way for them.

"What we are part of is an 'investment'. It is an investment in the musical culture of our society. I know that one day, when we've gone out and established our careers, we too will be giving back to the community what the NAC has so graciously given to us."

Vincent Chee-Yung Ho, past participant of the NAC Composers Program

« clockwise, from top left: Alexina Louie, composer of *Infinite Sky with Birds* (Photo: Fred Cattroll) • Composer R. Murray Schafer leading students in an interactive workshop (Photo: Dyanne Wilson) • Denis Gougeon, composer of *Primus Tempus* (Photo: Jean-François Bérubé) • David Litke, a participant in the 2008 NAC Summer Music Institute Composers Program (Photo: Fred Cattroll)

As part of the 2007–2008 season's music programming, the NAC Orchestra presented a major retrospective of five NAC Commissions from the last 25 years, and the following Canadian composers' music was featured prominently in our Masterworks concerts throughout the season: Denis Gougeon's *Primus Tempus*, Alexina Louie's *Infinite Sky with Birds*, Linda Bouchard's *Exquisite Fires*, Peter Paul Koprowski's *Sinfonia concertante* and Michael Colgrass' *The Schubert Birds*.

Three Canadian composers participated in the sixth *Composers Program*, as part of the *NAC Summer Music Institute* in 2008. These emerging composers participated in discussion, instruction and rehearsals with NAC Award Composer and Composer Program Director Gary Kulesha and Guest Composer Roberto Sierra. The program included several workshops with 12 members of l'Orchestre de la francophonie canadienne, and CBC Radio recorded a Composers concert in Southam Hall last June, where each of the composers described their piece prior to having their compositions premiered.

A milestone event took place in March 2008 when the National Arts Centre devoted its second annual *eXpressions new music festival* to honouring legendary Canadian composer R. Murray Schafer in his 75th year, with a full slate of concerts and educational activities.

The four-day festival showcased Schafer's creations over three different concerts—all recorded for broadcast by CBC Radio Two. The all-Canadian roster of guest performers included mezzo-soprano Eleanor James singing *Letters from Mignon* and *Minnelieder*, soprano Donna Brown singing the NAC-commissioned *Gitanjali* and the Molinari Quartet performing Schafer's three most recent string quartets.

Three educational workshops were also part of the festival, which included a choral workshop for seven local choirs and more than 200 young singers; an interactive workshop with local Grade 4 students; and an hour-long talk and play at Canterbury High School (Ottawa) with the Molinari Quartet and Murray Schafer, focusing on Schafer's celebrated String Quartets.

Throughout its history, the NAC has commissioned the creation of more than 70 Canadian works, many of which have gone on to find a permanent place in the international repertoire.



WE ARE CANADA'S ABORIGINAL ARTISTS

Our efforts to give Aboriginal artists a voice on the national stage are more prominent today than they have ever been in the NAC's history. With a renewed goal to ensure that Aboriginal artists and arts organizations regularly appear at the National Arts Centre and that commissioning, creating and producing Aboriginal works become a continuing focus, the NAC is making an impact in showcasing this uniquely Canadian work—particularly in English Theatre.

"The National Arts Centre should do at least two things to be worthy of its name: It should give the world art that is uniquely Canadian, and it should bring the world's best and noblest art into Canada. At the moment, it's staging a play that does both at once."

Editorial on *Death of a Chief*, the *Ottawa Citizen*

« Images from *Death of a Chief*, adapted from Shakespeare's *Julius Caesar* by Yvette Nolan and Kennedy MacKinnon.
clockwise, from top left: Jani Lauzon and Monique Mojica • Members of the Company • Jani Lauzon, Falen Johnson and Keith Barker • Keith Barker
(All photos: Oliver Domenchini)

When Peter Hinton was appointed as Artistic Director of NAC English Theatre three years ago, he became interested in exploring the concept of a national theatre for our country. He posed the questions, "What is a national theatre for Canada today ... and what factors should be shaping the repertoire that we present?" Three years later, Peter has developed theatrical seasons that are rich in their range and diversity—including a firm commitment to present a major Aboriginal work every season.

The much anticipated world premiere of Métis playwright Marie Clement's *Copper Thunderbird* was the realization of that goal in the 2006-2007 season. This NAC co-production with B.C.'s urban ink productions, directed by Hinton, marked the first time an Aboriginal play had premiered on a mainstage in Canada.

In 2007-2008, nine of Canada's leading Aboriginal actors were featured in *Death of a Chief*, Toronto's Native Earth Performing Arts 25th anniversary co-production with NAC English Theatre. The play is based on Shakespeare's *Julius Caesar*, and adaptors Yvette Nolan (Aboriginal writer and NAC playwright in residence) and Kennedy MacKinnon set the story on a contemporary Canadian native reserve, as a way of looking at issues of band politics, leadership and nationhood.

Other Aboriginal community outreach activities in 2007-2008 included visits by Yvette Nolan with Aboriginal groups in the National Capital Region and two special art exhibits developed in conjunction with *Death of a Chief: Kitchiokima* at the Cube Gallery in Ottawa, in which native and Métis artists tackled subjects like leadership, land and betrayal; and *Red Sonnets* at the NAC Studio, in which four Aboriginal artists interpreted Shakespeare's sonnets through film, textile, sculpture and painting.

We also introduced *The Aboriginal Talent Development Fund*—a fund supported by NAC donors that has been established specifically to nurture the next generation of great artists.



WE ARE STUDENTS AND EDUCATORS

All across this country, schoolchildren deserve a stimulating introduction to the arts as part of their educational experience. Emerging artists, with the kind of talent that simply cannot be ignored, need training and mentoring to help them reach their full potential. And for people of all ages, in communities large and small, exposure to the performing arts can enrich their lives and perhaps foster a greater appreciation of music, dance or theatre.

“Thank you so much! I sincerely hope the students will get a chance to participate in more programs next year. The resources are invaluable. We will keep them and reuse them! The students in this demographic have had very little experience with classical music and this program has enriched their lives.”

Andrea LeBaron, Almadina Language Charter Academy (ESL School, Calgary, AB)

“ clockwise, from top left: Performance of *The Ark* by members of the Company (Photo: Andrée Lanthier) • Sam Whelan at the Calgary NAC Music Alive Program launch (Photo: Fred Cattroll) • Galin Stoev (Photo: Marlène Gélinau Payette) • Members of the NAC Youth Focus Group for Dance participate in a masterclass with Cloud Gate Dance Theatre (Photo: Renata Soutter)

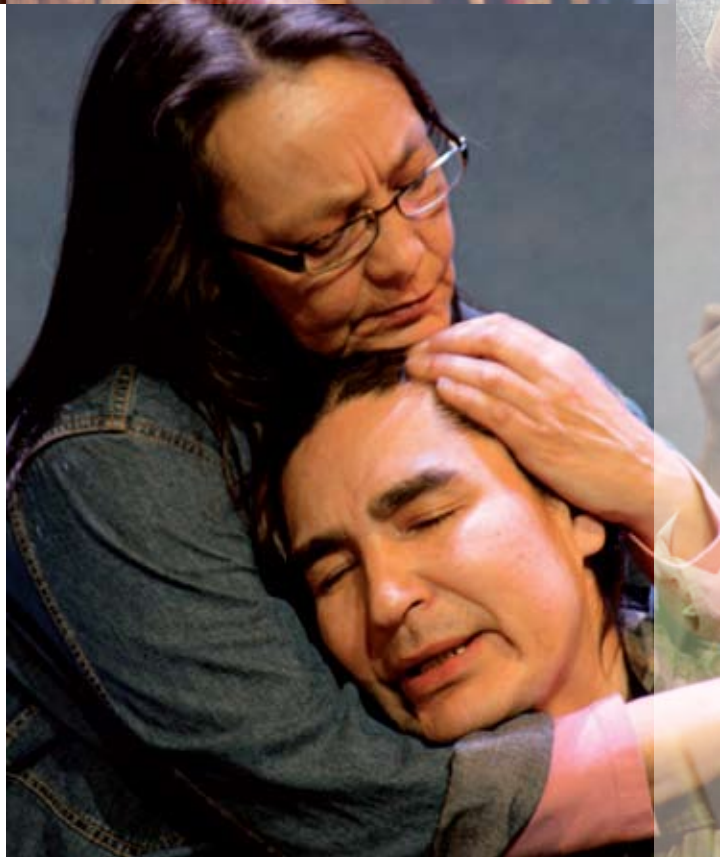
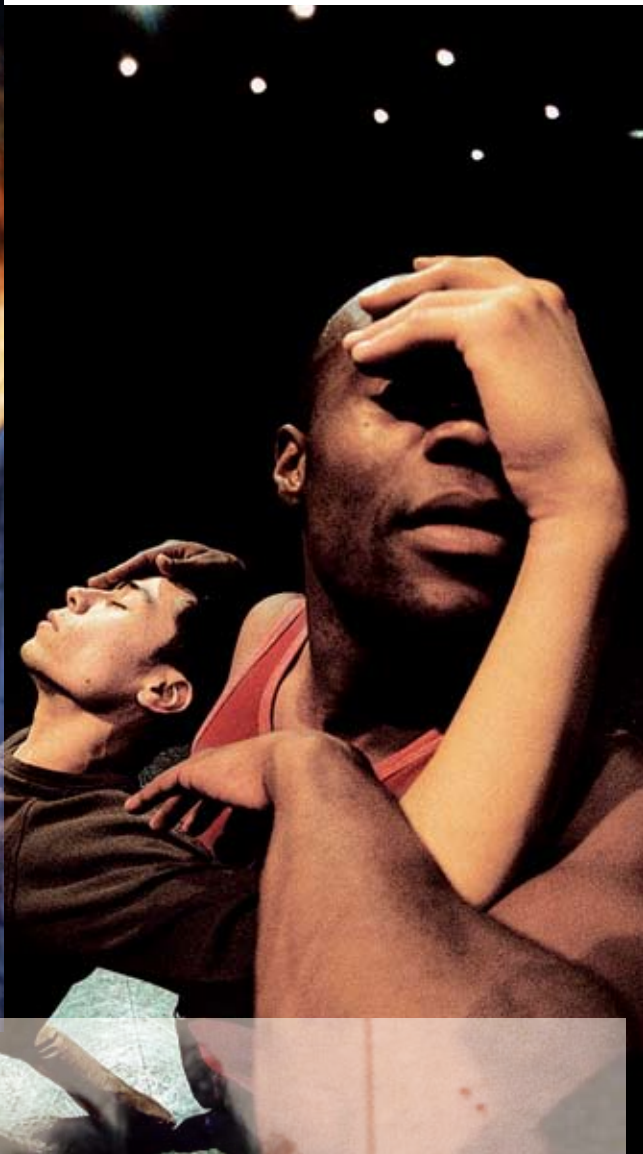
Through our cross-country strategic plan consultations, we developed a clear understanding that there is still a tremendous need to support and engage young people and to provide educators with the tools to promote the arts in the classroom. We worked hard throughout the 2007–2008 season to create opportunities for teachers and students through the performing arts.

The many achievements of our Music Education team represent an exceptional record. From our *Kinderconcerts* to our *NAC Music Alive Program* in Alberta and Saskatchewan, from world-class training for young artists at our *NAC Summer Music Institute* to the distribution of educational resources to elementary schools in every province and territory, we are reaching out to young people from coast to coast.

In the 2007–2008 season, NAC English Theatre continued to offer an imaginative range of educational initiatives, including *The Ark* workshop. Presented in collaboration with Montreal’s National Theatre School (NTS), *The Ark* brought together professional theatre artists, scholars and students from the NTS—offering them a professional development opportunity to explore a body of work for future programming. French Theatre presented its celebrated *Les Laboratoires du Théâtre français*—an annual 10-day creative research and development masterclass, in which internationally recognized guest artists, such as Galin Stoev, share their knowledge and practice with professional theatre artists from across Canada.

Educational opportunities were presented throughout the Dance season as well, including the *NAC Youth Focus Group for Dance* masterclasses with visiting artists and learning opportunities for emerging and experienced dancers as well as open dress rehearsals and special workshops geared specifically to teachers.

The number of young people, artists and educators who benefit from the wealth of NAC programming is significant and their love of the arts worth supporting. To read about our Youth and Education initiatives in further detail, please see the *Year in Review* on p. 35.



WE BRING CANADA TO THE WORLD, AND THE WORLD TO CANADA

The National Arts Centre will be celebrating its 40th anniversary in June 2009. Four decades of NAC commitment to bringing the finest national and international talent to our stages. Forty years of building bridges through partnerships and co-productions with other arts organizations across Canada and around the world and creating national and international opportunities for Canadian artists.

"The response of the audiences here in Ottawa is considerably different to the reaction in England. I'm not sure what to chalk it up to, but we have had standing ovations for every show here. It's such a pleasure. Maybe it's a Canadian story? Or maybe it's told in a way that we are somehow akin to? Maybe we're really hitting our stride now? Or maybe we're just proud that this is a Canadian play, a Canadian production, a Canadian success story? Whatever it is, it feels so great to have such an amazing response from our home crowd!"

Kate Hennig, cast member, *The Penelopiad*

« clockwise, from top left: Pauline Hutton and Corrine Koslo in *The Penelopiad* (Photo: Ellie Kurttz) • *Lost Action*, created by Crystal Pite and performed by Kidd Pivot (Photo: Chris Randle) • Kuok-man Lio, Conductors Program participant from Portugal (Photo: Fred Cattroll) • Billy Merasty and Tantoo Cardinal in the Magnetic North Theatre Festival presentation of *Where the Blood Mixes* (Photo: Itai Erdal)

The NAC-Royal Shakespeare Company (RSC) co-production of Margaret Atwood's *The Penelopiad* opened in the United Kingdom in August 2007 and came to the NAC the following month to launch Peter Hinton's second English Theatre season. It marked the first time the RSC had collaborated artistically with a Canadian theatre company—giving Canadian artists a unique opportunity to be showcased on an international stage.

In 2007, NAC Dance co-produced *Lost Action*, a new work created by Canadian choreographer Crystal Pite for her much-acclaimed Vancouver-based company Kidd Pivot. This highly lauded work was presented in Cathy Levy's 2007-2008 NAC Dance season and went on to tour North America, Germany, Hungary and Israel in 2008.

Wajdi Mouawad's productions receive critical acclaim at home and abroad, with presentations across Canada in addition to touring in France, Spain and Italy. Pinchas Zukerman and the NAC Music Department presented their 10th annual *NAC Summer Music Institute* in June which, since its inception, has provided training to 581 participants from Canada and from 33 other countries around the globe.

The *Presenters Program*, as part of the NAC's biennial *Scene* festivals, and the *Industry Series*, as part of the Magnetic North Theatre Festival, each create unique opportunities for Canadian artists to present their work on a national stage to promoters and presenters from around the world. With the purpose of helping further careers and foster touring opportunities for Canadian artists, these programs provide much needed international exposure to audiences that reach well beyond our festivals.

Drawing on the bold artistic visions and the national and international reputations of our artistic leaders, the NAC remains a full participant in the ongoing process of shaping the present and future of the performing arts all over the world.

At a glance

— To the NAC
— From the NAC

Subscriptions

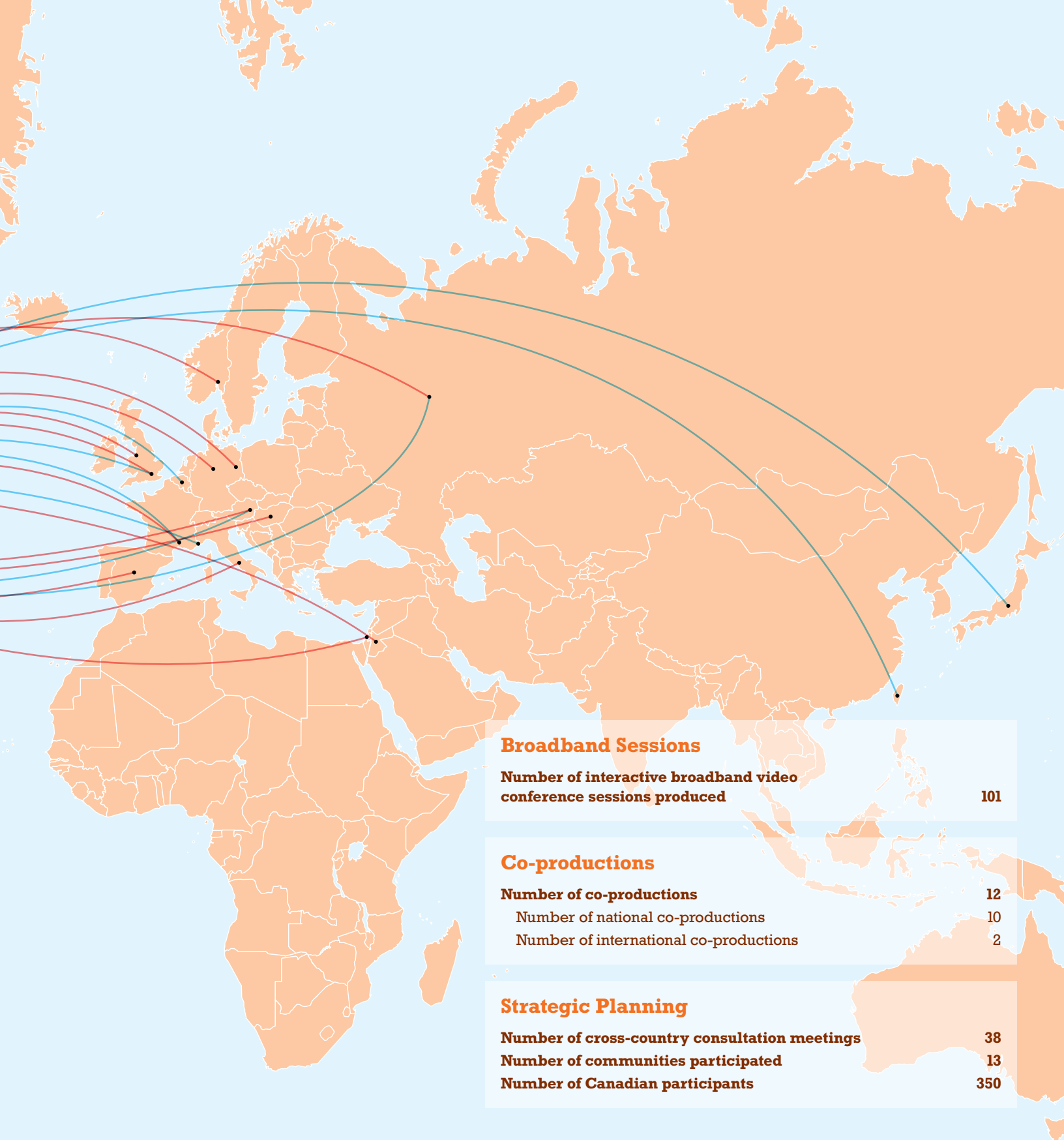
Number of subscriptions	31,344
Number of subscriptions by discipline	
NACO	15,181
English Theatre	8,019
Dance	5,483
French Theatre	2,661

Performances

Number of performances on NAC stages	872
Total paid attendance for NAC performances	554,534

Youth and Family Programming

Number of patrons attending Youth and Family Programming	33,581
Number of attendees by discipline	
NACO	18,298
English Theatre	4,169
Dance	2,963
French Theatre	8,151



On the map...

Avignon, Banff, Belgium, Berlin, Calgary, Charlottetown, Chicoutimi, Cornwall, Edmonton, France, Gatineau, Geneva, Germany, Halifax, Hanover, Japan, Lincoln, Liverpool, London, Los Angeles, Miami, Moncton, Monte Carlo, Montreal, New York, Niagara-on-the-Lake, Oslo, Ottawa, Peabody, Prince George, Quebec, Regina, Russia, Saskatoon, St. John's, Spain, Taiwan, Theftord Mines, Toronto, Vancouver, Victoria, Vienna, Whitehorse, Winnipeg



IN MEMORY OF
G. Hamilton Southam

It was with profound sadness that Canada's National Arts Centre learned of the death of its founder, G. Hamilton Southam, on July 1, 2008. He was the NAC's first Director General from 1967-1977 and remained a tireless champion for the organization, as well as its conscience.

This Annual Report is dedicated to his memory.

In tribute to Hamilton Southam, a service was held at St. Bartholomew Church in Ottawa on July 20, 2008. Among the hundreds of friends and admirers who were there to pay their respects was NAC President and CEO, Peter Herrndorf. Peter was greatly blessed to have Hamilton Southam as a mentor, friend and role model for the last decade of Hamilton's extraordinary life. We would like to share with you an excerpt of the eulogy written by Peter Herrndorf, who speaks for all of us in memory of Hamilton.

HAMILTON SOUTHAM

For the past forty years, Hamilton Southam's spirit has lived on in the building he created. Thousands of NAC employees have been profoundly inspired by his values and vision ... and continue to live by those values on a daily basis. Thousands of musicians, actors, dancers, singers, comedians, directors, playwrights, choreographers and designers across Canada began their careers dreaming about their first appearance on the National Arts Centre stage; and literally millions of audience members have been profoundly moved and transported by the beauty, the power and the sheer magic of what they saw and heard on those NAC stages.

Eight years ago, as a way of saying thank you to Hamilton Southam, the National Arts Centre renamed its main stage Southam Hall. The gesture touched Hamilton deeply, and he told the *Ottawa Citizen*: "As my comrades have known over the years, I'm profoundly attached to the Centre. How good to know that in the years to come, my name will be lodged ... where my heart has always been."

Many of you have heard Hamilton Southam—his eyes tearing over—recite William Shakespeare's *Henry V* speech at Agincourt about the bonds of brotherhood—bonds generated by powerful and shared war time experiences ... or the common pursuit of great causes.

As someone who feels very much like one of Hamilton Southam's "Band of Brothers," I'd like to conclude by reading a small excerpt.

"We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition;
And gentlemen in England now-a-bed
Shall think themselves accurs'd they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day."

William Shakespeare

Thank you, Hamilton, from all of the grateful Canadians who shared your passions ... and who, in ways large and small, fought the good fight with you.

Message from the Board Chair

Our successful 2007–2008 season was bold, imaginative, and thoroughly entertaining. It encompassed artistic innovation and increased national relevance, and the NAC played an even greater role in youth and education activities. We owe much of that success to the dynamic leadership team at the NAC that comprises our eminent artistic directors, producers, management and staff—all guided by the clear vision and passion of President and CEO, Peter Herrndorf.

While there was much excitement on our stages, there was much going on behind the scenes as well.

Throughout much of 2007 and early 2008, members of the NAC Board and staff worked together to create our next strategic plan. To help achieve this, we undertook extensive cross-country consultations with artists, arts organizations, arts educators and public funders in Calgary, Edmonton, Vancouver, Halifax, St. John's, Saskatoon, Regina, Winnipeg, Montreal, Quebec, Toronto, Moncton and Ottawa. I attended many of these sessions with my colleagues, in cities in Western and Eastern Canada, and the results of these meetings were enthusiastic and encouraging. Their contributions helped shape the new strategic plan—*Performing for Canadians*—the document that will guide the activities of the NAC until 2013.

In these 38 meetings across the country, we heard that the privilege of a Parliamentary mandate means that we owe a special obligation to Canadian artists and arts organizations and to Canadians in general. And while each region has its own unique artistic voice, there were many common themes.

First and foremost, we learned we must ensure that the NAC stands for excellence. From coast to coast, we heard that artists value performing at the NAC and partnering with us to create great work. In addition to this, we must champion existing Canadian work and be a catalyst for new Canadian work, playing a major role in getting this work seen and heard across the country and around the world.

We heard clearly that we must showcase Canada's unique artistic voices on the national stage, by continuing to produce the *Scene* festivals and to partner with the Magnetic North Theatre Festival, *Festival Zones Théâtrales* and the Canada Dance Festival, among others.

In many parts of the country, we heard that arts education in schools is in decline. And the NAC was asked to provide support



in the delivery of quality arts education, by providing resources and programs for teachers, students and classrooms.

We were reminded that the National Capital Region is Canada's fourth largest urban centre and that local artists and arts organizations are as interested in working with us as those from other regions are. While they did not expect special treatment, they deserved no less than equal consideration. And we heard very clearly that the NAC's Fourth Stage has become an integral part of the performing arts scene in Ottawa-Gatineau.

Finally, we learned that we must do a better job communicating our vision, priorities and programs if we are truly to fulfill our national mandate to promote and further the performing arts in Canada. In other words, at the NAC we have an obligation to represent the *Voices of Canada* in the performing arts.

Therefore we felt it was fitting, and timely, to produce an Annual Report that shows Canadians we are not only listening, but also making incredible strides toward helping you be heard.

Throughout these pages you will find examples of how the NAC, a cultural organization partially funded by Parliament, is working hard to build strong performance frameworks, with measurable benchmarks of success that provide our shareholders—the people of Canada—with assurance that our mandate is being properly executed. One area we have focused particularly on, from the Board level, is our longstanding commitment to transparency and accountability.

The National Arts Centre has developed a strong governance framework and practices over the years. Our approach to governance includes an ongoing commitment to public access and transparency. For a number of years, the NAC has held an annual public meeting of the Board, for example, to which members of the public are invited to discuss programming, financial, and operational issues with the Trustees. We have been cited on a number of occasions by public commentators

for our willingness to hold these open Board meetings—many years before it became a requirement of a Crown Corporation to do so.

Last year, the NAC became subject, for the first time, to the federal Access to Information legislation, and we have made it a priority to be as responsive as possible to requests from the public.

In closing, I wish to extend my sincere appreciation to the NAC Board of Trustees which has worked tirelessly over the past season to showcase, support and champion the NAC's activities in your communities. An immense thank you to Vice-chair Adrian Burns, members Christopher Donison, Veronica Tennant, Larry Fichtner and Richard LeBlanc—each of whom has made my role as Board Chair enlightening and enjoyable. Also to be thanked for their invaluable contributions on the Board of Trustees are two departing members, Diane Juster and Dale Godsoe.

Finally, I wish to thank the wonderful management and staff at Canada's National Arts Centre who have made my second year as Chair so rewarding. It's the most exciting time in the history of the NAC, and I feel profoundly grateful for the opportunity to be a part of such an extraordinary team of advocates for *your* voice in the performing arts in Canada.

Julia E. Foster
Chair, Board of Trustees

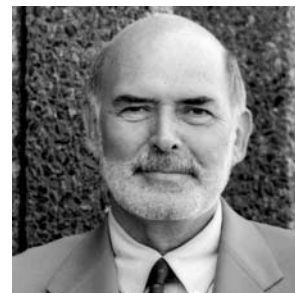
Message from the President and CEO

I believe, quite passionately, that there is more artistic talent and creativity in this country than at any time in our history. Our artists have the skill, imagination and commitment to create powerful and original work, and they have the drive and energy to compete with the very best in the world. They symbolize, in many ways, the changing character of this country—more dynamic, more adventurous, and more of a player on the international stage. At Canada's National Arts Centre, it is our obligation ... and our privilege ... to represent and reflect the voices of Canada in the performing arts—365 days a year.

To Canada's great benefit, we have one of the best artistic leadership teams in North America championing those voices, and the six members of the team (Maestro Pinchas Zukerman, Peter Hinton, Wajdi Mouawad, Cathy Levy, Michel Dozois and Heather Moore) are having a powerful impact. Pinchas Zukerman is one of the great musicians and arts educators in the world; Wajdi Mouawad's dynamic and subversive work is gaining international acclaim; Peter Hinton skillfully orchestrated the Canadian premiere of a major co-production with the Royal Shakespeare Company; and Cathy Levy is arguably the best dance producer and presenter in North America.

While these artistic leaders bring excellence to our stages at the NAC, we remain very much aware that being a national organization means regular touring for the NAC Orchestra, co-productions with theatre companies across the country, collaborations with Canada's most gifted choreographers, arts education programs for young artists, teachers and students throughout Canada, and increasingly, celebrating the cultural vitality of Canada's diverse regions.

A touching example of this kind of celebration came in the form of a phone call at the beginning of our season from retired Senator Raymond Setlakwe. He asked if the National Arts Centre would consider having the NAC Orchestra perform at a 100th anniversary concert in his hometown of Thetford Mines, Quebec. He went on to say how important it is for national organizations to travel to smaller communities like his, and how fitting it would be for the National Arts Centre Orchestra to be a part of the celebration. We responded enthusiastically to the idea. Partly because we were impressed with the Senator's relentless determination to have us play in Thetford Mines. But mostly, and perhaps most importantly, because he believed that Canada's NAC Orchestra should be the musical ensemble honouring the 100th anniversary of the renowned Église Saint-Alphonse in Thetford Mines. We're delighted to tell you that members of the NAC Orchestra did, in fact, travel to Thetford Mines for that 100th anniversary concert in July 2008, and all of us involved—the members of the community and the NAC musicians—felt a deep sense of pride.



In the following pages, you will read more about how the NAC collaborated with Canadian artists and arts organizations throughout the season. In English Theatre for example, we co-produced this season with Edmonton's Citadel Theatre ... and with Toronto's much loved Soulpepper ensemble. We partnered with the Pleiades Theatre in a new Molière translation by the former Governor General, Adrienne Clarkson; and we honoured Canadian theatre by collaborating with two companies celebrating milestone anniversaries—the Manitoba Theatre Centre, which celebrated its 50th anniversary ... and Toronto's Native Earth Performing Arts Company celebrating its 25th anniversary.

Our Dance season featured the very best in Canadian and international dance and included many of the best known and most influential dance companies in the world today. Among the many highlights were Pina Bausch Tanztheater Wuppertal's return to the NAC in November for an exclusive Canadian engagement of *Nefés*, and three NAC Dance co-productions with contemporary, cutting-edge dance companies: the Akram Khan Company in the United Kingdom, and Kidd Pivot and 10 Gates Dancing from Canada.

The international profile of the NAC was raised considerably with the appointment of Wajdi Mouawad as Artistic Director of French Theatre on September 1, 2007. This playwright, director and actor's ground-breaking work has received accolades from Canada and around the world. His creation of and solo performance in *Seuls* toured France in 2006 and was presented at the prestigious Avignon Festival prior to returning to Canada as part of the 2008-2009 NAC French Theatre season.

This season we also focused heavily on festivals that reflect the changing cultural face of the different regions of the country, such as the Magnetic North Theatre Festival, *Festival Zones Théâtrales*, the Canada Dance Festival, and a great deal of planning took place during the 2007-2008 season for the *BC Scene*—the next in a series of biennial festivals created to bring 600 artists from B.C. to the National Capital Region for 13 days in the spring of 2009.

The NAC continued to make arts education a national priority in 2007-2008. Some of the wonderful examples include: our *NAC Summer Music Institute*, which celebrated its 10th anniversary in June; our audience development activities for students of all ages; and the classroom experiences we provided, such as the *NAC Music Alive Program* in Saskatchewan and Alberta ... and the distribution of our Teacher Resource Kits on the lives of famous composers—study guides that go to students all over Canada.

The 2007-2008 season was remarkable in financial and fund-raising terms, as well. The NAC achieved its ninth surplus in the past 10 years ... and the National Arts Centre Foundation raised more than 8 million dollars across Canada to support NAC initiatives. The NAC had a buoyant year from an attendance perspective. The paid attendance for NAC programming was 264,197, up 5% over the previous year and the total paid attendance—for all NAC performances—was almost 555,000, up about 15%.

The success of our 2007-2008 season was very much tied to the creativity and talent throughout the organization. From our exceptional artistic leadership team ... and our board chair Julia Foster, who brings a wonderful blend of business smarts, energy and cultural sophistication to her role; to our passionate Board of Trustees and our incomparable staff, the NAC offers Canadians a group of dedicated people who are committed to championing the *Voices of Canada* in the performing arts.

Peter A. Herrndorf
President and Chief Executive Officer

Report on Strategic Goals

The National Arts Centre's Strategic Plan set out four strategic goals that are fundamental to all of the NAC's activities. The following is a summary of the strategies and results achieved by the NAC in 2007–2008 to further advance those four goals.

1. Artistic expansion and innovation

STRATEGY	RESULTS
Continue to enhance the NAC's reputation and track record as a creative force for the performing arts in Canada.	<p>The NAC undertook extensive consultations with artists, arts organizations, arts educators and public funders from across Canada to help create the NAC's new Strategic Plan. <i>Read about the consultation process and outcome in the message from the Board Chair, p. 14.</i></p> <p>NAC English Theatre artistic director Peter Hinton led a group of more than 30 artists, including talented second-year acting students from the National Theatre School in Montreal, in a major research and development project entitled <i>The Ark</i>.</p> <p>The incoming artistic director of NAC French Theatre Wajdi Mouawad was the recipient of the prestigious LeDroit/Radio-Canada Prix Théâtre (Award of Merit) in recognition of his passionate exploration of human differences through theatre.</p> <p>Now in its second year, the <i>NAC Dance Associate Dance Artists Program</i> (created by NAC Dance Producer Cathy Levy and made possible with the support of the Dance Section of the Canada Council for the Arts) brought together nine Canadian dancer/choreographers from across the country who work on an ongoing basis with the NAC, to discuss issues relating to the state of choreography, creation of new work, as well as research, education and outreach.</p> <p>The NAC produced the Governor General's Performing Arts Awards Gala—honouring a group of outstanding Canadian artists, whose creativity and talent have made a lasting impact in the performing arts. <i>Read more about this and other NAC Gala events on pp. 74–76.</i></p> <p>NAC New Media producer Maurizio Ortolani was invited to make a presentation on emerging technologies in music education to the Manhattan School of Music's doctoral program in New York.</p> <p>In partnership with the Toronto Symphony Orchestra, the NAC worked on the development of a major international summer music festival in the Niagara region throughout 2007–2008.</p>



Members of the Company in *The Penelopiad*.
Photo: Ellie Kurtz



eXpressions new music festival at Canterbury High School with the Molinari Quartet and R. Murray Schafer.
Photo: Michel Dozois



Othello. Photo: Marlène Gélneau Payette

1. Artistic expansion and innovation (continued)

STRATEGY	RESULTS
Commission, develop and produce more new Canadian works.	<p>NAC English Theatre developed and produced three world premieres of new Canadian plays based on the classics.</p> <p>With support from Canadian Heritage's Interdepartmental Partnership with the Official-Language Communities program (IPOLC), NAC English Theatre commissioned and/or developed new work from 11 playwrights, including six Anglo-Quebec artists.</p> <p>The NAC collaborated with the Royal Shakespeare Company in the United Kingdom to bring Margaret Atwood's novel <i>The Penelopiad</i> to the Canadian stage in September.</p> <p>The Tadoussac Playwrights' Residence, an annual partnership between NAC English Theatre and The Playwrights' Workshop in Montreal, made it possible for eight playwrights (led by translator Linda Gaboriau) to take part in a ten-day retreat in Quebec.</p> <p>The music department programmed a retrospective of five NAC-commissioned Canadian composers' works in their season.</p> <p>The NAC Orchestra presented a tribute to Canadian composing legend R. Murray Schafer for its second annual <i>eXpressions new music festival</i>. <i>Read more about this festival and the NAC's commitment to showcasing Canadian composers on p. 3.</i></p>
Increase the quality and quantity of our co-productions with other performing arts organizations.	<p>NAC English Theatre participated in two significant world premiere co-productions with the Royal Shakespeare Company and the Manitoba Theatre Centre, and co-produced three adaptations/translations with companies across Canada.</p> <p>NAC Dance invested in the creation of new contemporary work through its co-productions with the Akram Khan Company (UK) and with Canadian companies 10 Gates Dancing and Kidd Pivot.</p> <p>NAC French Theatre co-produced two plays with theatre companies in Quebec.</p>

2. Greater emphasis on the NAC's national role

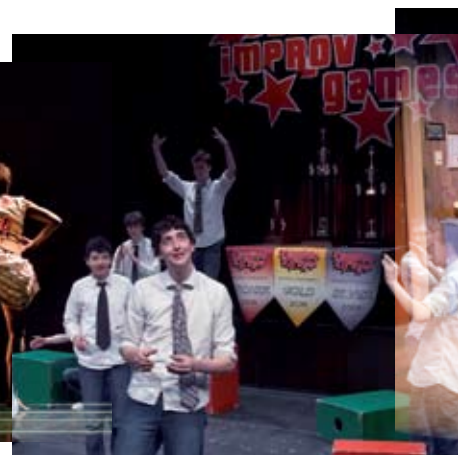
STRATEGY	RESULTS
Reach out to Canadians in communities across the country.	<p>The NAC was one of the venues for Music Monday, where hundreds of thousands of students, teachers, parents, professional and community musicians and music organizations from across Canada united for a nationwide simultaneous concert.</p> <p>The NAC hosted MusicFest, North America's largest music festival dedicated to developing young musical talent. The national finals attracted more than 10,000 participants, the largest attendance in the Festival's 36-year history.</p> <p>Musicians of the NAC Orchestra reached out to the community of Thetford Mines, QC, and travelled to perform a special 100th anniversary concert.</p> <p>The NAC co-presented Canada's national festival of theatre in English, the Magnetic North Theatre Festival. Now in its sixth year, the festival was hosted by the Vancouver theatre community in June and attracted record attendance.</p> <p>The NAC co-produced the 2008 Canada Dance Festival—a biennial celebration of Canadian dance artists—at the National Arts Centre and in other venues in the National Capital Region.</p> <p>More than 2,000 students from hundreds of high schools across Canada participated in the 31st annual Canadian Improv Games (CIG), and the NAC hosted the national finals in April. The NAC has been involved with the CIG for more than 20 years.</p> <p>The University of British Columbia (UBC) invited French Theatre's Paul Lefebvre to give a lecture about Wajdi Mouawad to the faculty and students of the UBC Theatre Department. While in Vancouver, Paul gave a second presentation of his lecture to the members of the Playwrights Theatre Centre.</p> <p>The NAC co-produced a powerful and evocative memorial concert for Canadian jazz legend Oscar Peterson at Roy Thomson Hall in Toronto in January. The concert was broadcast live on the CBC Radio network.</p> <p>Teaching musicians from four Canadian Orchestras—the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Saskatoon Symphony Orchestra and the Regina Symphony Orchestra—partnered with the NAC on the <i>NAC Music Alive Program</i> allowing students to explore orchestral music in their own local schools.</p> <p>NAC 2007–2008 English Theatre co-productions performed to audiences in Winnipeg, Edmonton and Toronto this season.</p>



Music Monday. Photo: Fred Cattroll



Les Ballets Jazz de Montréal performed during the Canada Dance Festival. Photo: Jean Tremblay



Canadian Improv Games. Photo: Michel Dozois

2. Greater emphasis on the NAC's national role (continued)

STRATEGY	RESULTS
Give Canadian artists national and international exposure.	<p>NAC French Theatre produced the <i>Festival 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.</p> <p>This year's recipient of the Governor General's Performing Arts Awards' (GGPAA) <i>National Arts Centre Award</i> was the iconic Canadian rock group, The Tragically Hip.</p> <p>The GGPAA Foundation created a unique Mentorship Program designed to bring together past Governor General's Awards recipients with talented mid-career artists. Crystal Pite, a dancer and choreographer from British Columbia, was selected by GGPAA laureate Veronica Tennant as the first participant.</p> <p>Thanks to support from the Canada Council for the Arts, the NAC's two playwrights in residence this season were Sharada Eswar, writer, artist and teacher, and Yvette Nolan, Artistic Director of Native Earth Performing Arts, both of Toronto.</p> <p>The NAC and the Canada Dance Festival presented an homage to Canadian choreographer Marie Chouinard's remarkable 30-year career during the Canada Dance Festival.</p> <p>Pinchas Zukerman and three members of the Zukerman Chamber Players (an ensemble of NAC Orchestra musicians) performed during the fourth annual Petra Conference for Nobel Laureates in Jordan.</p> <p>Judy Harquail, Freelance Marketing and Tour Management Consultant, received the <i>National Arts Centre Award for Distinguished Contribution to Touring</i> at the CAPACOA annual conference.</p> <p>The NAC's 2007 co-production of <i>Copper Thunderbird</i> was telecast on APTN (the Aboriginal People's Television Network) in February; the show received impressive nationwide reviews.</p> <p>NAC English Theatre <i>Celebrity Speaker Series</i> brought three prominent Canadian artists to the NAC—Stratford veteran Martha Henry, the Rt. Hon. Adrienne Clarkson and the award-winning Canadian author Margaret Atwood.</p>



Théâtre populaire d'Acadie's *Le Filet*.
Photo: Maurice Arsenault



National Arts Centre Award recipient, The Tragically Hip. Photo: Mike Pinder



Crystal Pite. Photo: Chris Randle

Report on Strategic Goals

2. Greater emphasis on the NAC's national role (continued)

STRATEGY	RESULTS
Leverage the Internet as a tool for reaching Canadians across the country.	<p>The NAC's general website, www.nac-cna.ca, averaged more than 6,000 visitors a day this season.</p> <p>Teachers turned increasingly to <i>ArtsAlive.ca</i> for curriculum-based resources that feature activities and education tools in each of our artistic disciplines; <i>ArtsAlive.ca</i> averaged more than 6,500 visitors per day.</p> <p><i>ArtsAlive.ca</i> added two new projects to its popular website: <i>The Secret Life of Costumes</i> and <i>Persuading Presence: A Performing Arts Poster Archive</i>.</p> <p>Now in its second year, the NAC Orchestra partnership with Calgary's renowned music conservatory at Mount Royal College enabled NACO teaching musicians to offer masterclass sessions to Calgary students through interactive telementoring.</p> <p>NAC New Media's <i>Hexagon</i> project produced approximately 100 interactive broadband videoconference events this year.</p> <p>More than 12,000 people subscribed to the five podcasts produced by NAC New Media: <i>NACOcast</i>, <i>Balado du Théâtre français du CNA</i>, <i>Hinterviews</i> with Peter Hinton, <i>Explore the Symphony</i> and <i>L'Univers symphonique</i>.</p> <p>NAC New Media and the Manhattan School of Music in New York jointly presented the fourth full season of the <i>Manhattan on the Rideau</i> broadband videoconference jazz masterclasses.</p> <p>NAC New Media produced <i>podcasts.culture.ca</i> (an interactive online directory and search engine for Canadian podcasts in the cultural domain) for the Department of Canadian Heritage.</p> <p>NAC English Theatre reached out to universities through in-class teaching by artists in Ottawa and via broadband to Cornerbrook, Kingston and Regina.</p>

3. Greater commitment to youth and educational activities

STRATEGY	RESULTS
Develop programs for young audiences	<p>The <i>NAC Music Alive Program</i> (formerly <i>Music Ambassador Program</i>) helped sustain and enhance music education programs in mainly rural schools across Alberta and Saskatchewan, including 10 First Nation schools. In its third year the program had six teaching musicians who reached over 11,000 students in 123 schools (69 in Alberta and 54 in Saskatchewan).</p> <p>NAC <i>Musicians in the Schools</i> ensemble concerts reached more than 10,000 young people through 48 in-school presentations.</p> <p>More than 34,000 people attended NACO in-house programs such as <i>Kinderconcerts</i>, <i>Student Matinees</i>, <i>TD Canada Trust Family Adventures</i> and <i>Student Open Rehearsals</i>.</p> <p>Every season, six students are chosen to participate in the <i>NAC Youth Focus Group for Dance</i>, an incredible opportunity for young people to gain an in-depth perspective on dance and the performing arts, while building on their appreciation and interest in dance.</p> <p>Twenty schools from the National Capital Region participated in NAC English Theatre's <i>Shakespeare for Kids</i>—a new six-month program for elementary school students (Grade 3-6) which consisted of workshops and performances at the Fourth Stage.</p> <p>NAC Music Education launched a new intensive five-week pilot program entitled <i>Sound Travels Canada</i> at an ethnically diverse inner city school in Ottawa.</p> <p>The National Arts Centre's innovative <i>Live Rush™</i> program—which allows students to purchase low-cost last-minute tickets to live performing arts events—completed its eighth year with 4,500 members. Of the 7,652 <i>Live Rush™</i> tickets sold in the National Capital Region during the 2007–2008 season, over 2,430 were sold for NAC Orchestra concerts, representing 32% of sales.</p>

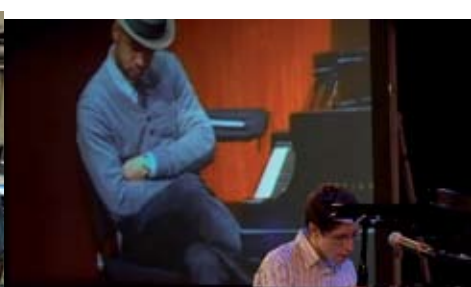
3. Greater commitment to youth and educational activities (continued)

STRATEGY	RESULTS
Provide training and opportunities for young and emerging artists	<p>Ninety exceptionally talented young musicians, composers and conductors from Canada and from another 14 countries around the world were invited to participate in the 10th annual <i>NAC Summer Music Institute</i>.</p> <p>Six gifted young string players participated in the five-week intensive <i>Institute for Orchestral Studies</i>.</p> <p>Some of Canada's finest actors, directors, dramaturges and playwrights were joined by nine second-year acting students from the National Theatre School in our annual theatre lab entitled <i>The Ark</i>.</p> <p>Five young musicians from the National Capital Region were named as winners of the 2008 <i>NAC Orchestra Bursary Competition</i>.</p> <p>NAC English Theatre held its seventh week-long intensive <i>March Break Workshop</i> for teenagers, based on the work of Indo-Canadian playwright in residence Sharada Eswar.</p> <p>The seventh edition of the <i>Laboratoires du Théâtre français</i> was led by Bulgarian director Galin Stoev and included 14 participants from across Canada.</p> <p>Two directors—Amanda Kellock and Jennifer Brewin—had major training opportunities with Peter Hinton this season thanks to the IPOLC fund.</p> <p>Peter Hinton taught the University of Ottawa Masters in Directing students while providing them opportunities to train with NAC productions.</p> <p>Members of <i>The Penelopiad</i> creative team presented two Professional Development masterclasses for actors. Assistant Director Rae McKen and Movement Director Veronica Tennant mentored actors in Toronto, and Rae McKen and Music Director Michael Cryne led a masterclass in Ottawa.</p>
Provide tools for teachers, students and parents across Canada and internationally.	<p>Since 1999, NAC <i>Teacher Resource Kits</i> focusing on great composers have been sent to every elementary school in Canada. In addition, over 1 million have been downloaded from <i>ArtsAlive.ca</i> to date.</p> <p>NAC English Theatre, French Theatre and Dance also produce study guides for their student matinee performances throughout the season.</p> <p>When visiting <i>ArtsAlive.ca</i>, parents can explore the wealth of information, activities and education tools in each of our programming disciplines and confidently add it to the list of safe websites for their children to enjoy.</p> <p>NAC English Theatre held its sixth annual teachers orientation night with a special guest from the Royal Shakespeare Company.</p> <p>NAC English Theatre provided special professional development workshops in classical theatre to Ottawa-Gatineau teachers at both the high school and elementary school level.</p>

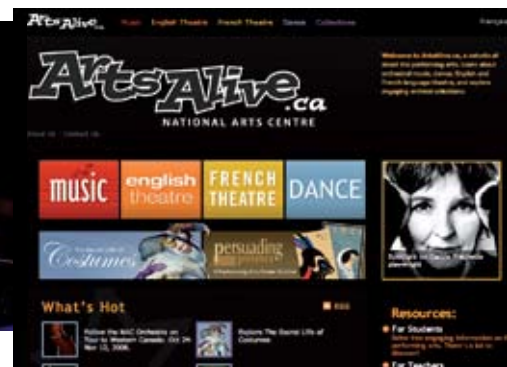
We invite you to read more about these and other exciting initiatives in the Year in Review's Youth and Education section.



Pinchas Zukerman mentors a student at Manhattan School of Music from the NAC's Hexagon Studio.
Photo: Fred Cattroll



Jazz pianist Jason Moran telementors McGill University music student Daniel Reynolds during a *Manhattan on the Rideau* masterclass. Photo: Michel Dozois



ArtsAlive.ca website.

4. Dramatic increase in the NAC's earned revenues

STRATEGY	RESULTS
Develop other sources of non-government funding.	<p>The NAC attracted 31,344 subscribers in 2007–2008 and achieved a total paid attendance of 554,534 people (an increase of 15%) at 872 performances and events.</p> <p>Net proceeds from commercial revenues also increased—including \$3,142,545 from parking (up 3%), \$1,310,523 from hall rentals (up 43%) and \$408,989 from Food Services (up 49%).</p>
Through the NAC Foundation continue to develop our donor and corporate base for support.	<p>The NAC Foundation raised \$8,164,054 in 2007–2008. Contributions were received from donors and sponsors in the National Capital Region (57%) and across Canada (43%)</p> <p>The annual disbursement to the NAC was \$6,645,646 in cash and gifts-in-kind to support 2007–2008 artistic and educational programming. This included \$3,557,568 from the <i>National Youth and Education Trust</i> for NAC programs for young audiences, young artists and schools across the country.</p> <p>The NAC Gala on September 29, 2007 raised net proceeds of \$765,000 for the Foundation's <i>National Youth and Education Trust</i>.</p> <p>The value of donor-endowed funds entrusted to the NAC Foundation increased by 12% in 2007–2008.</p> <p>The estimated value of future gifts provided by donors through bequests or gifts of life insurance was \$3,678,842 at August 31, 2008—growth of 9% in one year.</p> <p>Nine Canadian women, recognized as <i>The Penelope Circle</i>, each made a gift of \$50,000 to support the NAC/Royal Shakespeare co-production of <i>The Penelopiad</i>.</p>

Official languages at the NAC

The NAC is subject to the terms of the *Official Languages Act* and takes a proactive approach with respect to communications with the public, language of work, and the advancement of English and French in official language minority communities. Here are a few highlights of 2007–2008 in this area:

The NAC adopted an *Official Languages Accountability Framework* that sets out the roles and responsibilities of various reporting levels at the NAC, and the rights and responsibilities of employees relative to the *Official Languages Act*.

The second edition (2007) of the *Festival Zones Théâtrales*, which presented theatre productions from francophone communities across Canada, underlined the NAC's commitment to promoting the development of francophone minority communities.

On the English Theatre side, several Anglo-Quebec artists participated in professional development activities such as *The Ark* project, the Tadoussac Playwrights' Translation

Residence, and directing internships. NAC English Theatre also helped in the development of the work of six Anglo-Quebec playwrights.

Through the *NAC Music Alive Program*, which introduces classical music to elementary school students in Alberta and Saskatchewan, 13 French or immersion schools in Alberta and nine in Saskatchewan received an interactive classroom presentation (French or bilingual) delivered by a teaching musician, and French-language music education Teacher Resource Kits.

The *NAC Youth Focus Group for Dance* brought together young francophone and anglophone dance lovers.

The Community Programming Department (in co-operation with the Association des professionnels de la chanson et de la musique and the Alliance nationale de l'industrie musicale) offered residencies to two Franco-Canadian singer/songwriters.



Year in Review

A Centre for Performance, Creation and Learning

The NAC is committed to being a leader and an innovator in each of the performing arts fields in which it works – classical music, English theatre, French theatre, dance, variety and community programming. In 2007–2008, the NAC's many successes were driven by its remarkable artistic leadership team, its strong management team and its dedicated Board of Trustees.

Music

Music Director Pinchas Zukerman and the NAC Orchestra had an outstanding season in 2007–2008, inspiring audiences, fostering the development of young artists and bringing music education to students across Canada and around the world.

The season opened in great style with a highly successful Beethoven Festival—nine days of concerts featuring symphonies, concertos and chamber music. The major Beethoven works were performed in front of enthusiastic crowds in three different venues, and highlights included the NAC Orchestra's rousing interpretation of Beethoven's *Fifth Symphony* led by Maestro Zukerman; a commanding performance of *The Emperor Concerto* by the internationally acclaimed Canadian pianist Jon Kimura Parker; and the highly anticipated *Ninth Symphony*, which featured a superb, all-Canadian quartet of singers.

Chamber music was also a significant and successful feature of this nine-day festival. The acclaimed Miró String Quartet presented three exceptional noontime concerts, and they were joined by NACO violinist and *Richard Li Young Artist* Jessica Linnebach, principal cellist Amanda Forsyth and pianist Shoko Inoue for a remarkable night of Beethoven's beloved sonatas and the Op.130 quartet.

Principal Pops Conductor Jack Everly and the NAC Orchestra launched this year's ever-popular *CTV Pops Series* with a sentimental journey down memory lane with *On the Air! Music of the Fabulous 40s*. The NAC partnered with the Canadian War Museum and the Museum of Science and Technology along with the CBC and Library and Archives of Canada to add hundreds of images of Canada and broadcasting during the war years both to the concerts and to a foyer exhibit. Another highlight of the series featured the glitz, glamour and showbiz of Las Vegas in *Pops Goes Vegas!* with musical accompaniment by the NAC Orchestra; the NAC foyer was transformed into a Vegas-style casino, and high-rolling audience members were treated to a fistful of NAC fun money to play with before and after each concert.



Pinchas Zukerman. Photo: Fred Cattroll



Top: Stewart Goodyear. Photo: Andrew Garn
Bottom: Miró String Quartet



The National Arts Centre Orchestra. Photo: Michel Dozois

“[The Bruch Violin Concerto is] a work that alternates soaring lyricism with a martial ferocity that taxes the skills of all but the finest violinists. Fortunately, Mr. Zukerman is clearly among the latter... insightful, passionate, and so energetic that one feared his rapidly shredding bow might not survive to the last bar of the finale.”

Washington Post

Memorable performances continued throughout the season. In November, audiences heard Natalie MacMaster—the reigning queen of Cape Breton fiddle royalty—perform Celtic-inspired music with the sensational fiddling family Leahy and the NAC Orchestra. Trevor Pinnock, one of the foremost Baroque specialists in the world today (and former NAC music director), returned in December to lead the National Arts Centre Orchestra from the harpsichord in Bach’s glorious *Christmas Oratorio, Parts I, II and III*—the first time the Orchestra has performed the masterpiece since 1975.

Midori, one of the world’s leading violinists for the past 25 years, made her long-awaited National Arts Centre Orchestra debut performing the Tchaikovsky Violin Concerto with conductor Ludovic Morlot in January, and two illustrious singing stars—Frederica von Stade (mezzo-soprano) and Samuel Ramey (bass)—joined forces in January for a glorious duo-recital as part of the *Bombardier Great Performers Series*.

Pinchas Zukerman conducted four exotic Romantic works rarely performed by the National Arts Centre Orchestra in *Mark Motors Audi Signature Series* concerts in February. Highlights of the series included a performance by principal cello Amanda Forsyth, who was showcased in Lalo’s Cello Concerto—a spirited work infused with the vibrant colours of Spain—as well as in Glazunov’s rhapsodic *Minstrel’s Song*, a colourful miniature receiving its first-ever performance by the NAC Orchestra. The series also featured Pinchas Zukerman’s performance of the glorious Bruch Violin Concerto in April. Maestro Zukerman had performed the concerto on select concerts during an earlier cross-continent tour with London’s Royal Philharmonic Orchestra, and his performance compelled the *Washington Times* to write: “Zukerman remains an astounding virtuoso; his robust tone and flawless passage work still amaze.”

Canadian violinist James Ehnes, who has won a Grammy Award and five Juno Awards, returned to the NAC in May to perform in recital, as part of the *Bombardier Great Performers Series*, and a rare performance of Saint-Saëns’ exotic *Piano Concerto No. 5* was presented in June by Canadian pianist Stewart Goodyear as guest soloist with the Orchestra.

In July, the NAC Orchestra presented its second season of Orchestras in the Park in collaboration with the National Capital Commission in the outdoor performance space at LeBreton Flats in Ottawa. We opened this series of free concerts with *Opera Under the Stars* featuring two Canadian singers—Measha Brueggergosman (soprano) and Richard Margison (tenor)—in a wonderful program conducted by Alain Trudel in concert with Ottawa’s Opera Lyra chorus. The evening was dedicated to the memory of the late Richard Bradshaw, general director of the Canadian Opera Company, and was enjoyed by an overflow crowd of 10,000 opera enthusiasts. This summer music series also featured performances by the Orchestre de la francophonie canadienne led by Jean-Philippe Tremblay and featuring Marianne Fiset (soprano), and

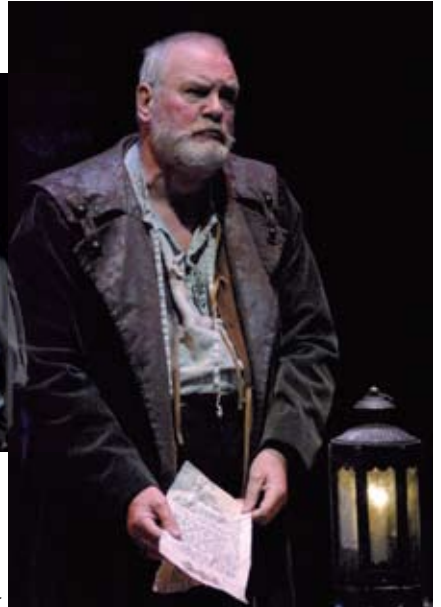


Members of the Company in *The Penelopiad*.
Photo: Ellie Kurtz

Hardee T. Lineham as Argan
in *Dying to be Sick*.
Photo: Cylla von Tiedemann



Diane D'Aquila as Lady Macbeth and
Benedict Campbell as Macbeth in *Macbeth*.
Photo: Andrée Lanthier



Roger Forbes as the title character in *Falstaff*.
Photo: Andrée Lanthier

by Canadian folk singer Ian Tyson. The series concluded with pianist Jon Kimura Parker and NACO violinist and *Richard Li Young Artist* Jessica Linnebach as soloists performing dazzling pieces by Rachmaninov and Sarasate with the NAC Orchestra.

Through Roses, a music-drama by composer Marc Neikrug, recounted the memories of a violinist who survived Auschwitz. Pinchas Zukerman chose to perform this work, which he had long wanted to bring to Ottawa, on his 60th birthday. He was joined by Canadian actor Saul Rubinek and an ensemble of seven musicians for two special performances at the Canadian War Museum.

There were memorable moments offstage too. Music director Pinchas Zukerman was hand-picked to join many of the world's most talented artists for The Rolex Mentor and Protégé Arts Initiative in 2007. The mentorship program seeks out highly talented young artists from around the world and brings them together with great masters for a year of creative collaboration in a one-to-one mentoring relationship. Violist David Aaron Carpenter, a student at Princeton University, won the honour of studying with our gifted Maestro for six intensive weeks.

To find out more about how our music department contributed to the NAC's mandate, we encourage you to visit the Strategic Goals section, beginning on p. 18. Pinchas Zukerman and the NAC Orchestra also continued their dedicated efforts to fostering the development of young artists and bringing music education to students, as outlined in the Youth and Education segment of this *Review*.

English Theatre

Artistic Director Peter Hinton's 2007–2008 season was highly popular with our audiences and a resounding success artistically, creatively and financially. The classically inspired season featured numerous highlights—which began with the sold-out ground-breaking exclusive North American premiere of *The Penelopiad*.

Witty, intelligent and enormously entertaining, *The Penelopiad* was a milestone in Canadian theatre. It marked the first ever collaboration between a Canadian theatre company and the Royal Shakespeare Company, and audiences and critics raved at the remarkable adaptation of the play, derived from renowned Canadian author Margaret Atwood's book of the same name. This unique co-production featured a combined cast of UK and Canadian theatre artists and was made possible through the generous support of *The Penelope Circle* women donors, the Canada Council for the Arts, the British Council and the Department of Foreign Affairs.



Cheri Maracle and Keith Barker in
Death of a Chief.
Photo: Andrée Lanthier



Tanja Jacobs as Lady Wishfort and Michael Simpson as Mr. Waitwell
in *The Way of the World*. Photo: Andrée Lanthier



Harry Judge as Will and Arne MacPherson as Hooker
in *Shakespeare's Dog*. Photo: Bruce Monk

“Only once in a blue moon are we privileged to see the theatre being used in a way that it was originally intended: as a place where awe and majesty, instead of trivial entertainment, are allowed to hold sway and turn our heads around.”

Richard Ouzounian,
Review of *The Penelopiad*,
Toronto Star

In late October and into November, NAC English Theatre presented two world premieres: *Falstaff*—an intimate one-man play about the scandalous world of Sir John Falstaff, which starred veteran actor (and co-writer) Roger Forbes. This NAC co-production with former English Theatre Artistic Director John Wood had its UK premiere later in June at the Arnaud Theatre in Guildford to great response and it garnered Forbes the Capital Critics Circle Award for Best Actor. English Theatre also co-produced *Dying to be Sick*, a new translation of Molière’s *Le Malade Imaginaire*, translated by former Governor General Adrienne Clarkson and John Van Burek, artistic director of our co-producer, Pleiades Theatre (Toronto).

Perhaps the “must-see” production of the season was *Macbeth*, presented at the NAC in January 2008, co-produced with Edmonton’s Citadel Theatre and directed by Peter Hinton. Canadian stage veterans Benedict Campbell and Diane D’Aquila shone in the infamous leading roles, and Peter Hinton’s creative decision to stage the classic story in the Second World War era was met with rave reviews. Peter Hinton also directed a critically acclaimed and award-winning co-production with Toronto’s Soulpepper Theatre, *The Way of the World*. Its savage comedy, sophisticated verbal sparring and complicated romantic plot were well received by Ottawa and Toronto audiences, solidifying its place as one of the most satisfying comedies of the western canon.

In keeping with Peter Hinton’s firm commitment to present a major Aboriginal work every season, the NAC partnered with one of Canada’s foremost Aboriginal theatre companies, Native Earth Performing Arts (Toronto), on the occasion of their 25th anniversary to co-produce *Death of a Chief* in February. This compelling and timely re-visioning of Shakespeare’s *Julius Caesar* infused Shakespeare’s text with elements of Aboriginal culture and was directed by Yvette Nolan.

One notable production during the season was the co-production with Winnipeg’s Manitoba Theatre Centre (MTC) of *Shakespeare’s Dog* by Rick Chafe. This world premiere was based on Leon Rooke’s award-winning novel about the dogs in the Bard’s life and was part of MTC’s celebrated 50th anniversary season. Another highlight was Alison Lawrence’s delightful new play *And All for Love*—produced by the NAC English Theatre and directed by Daryl Cloran—which centred on the relationship between two of the first female actors to appear on the English stage.

NAC English Theatre continued its popular *Celebrity Speakers Series* where host Laurie Brown (CBC Radio) conducted informative and intimate chats with leading Canadian artists including Margaret Atwood, the Rt. Hon. Adrienne Clarkson and Martha Henry. The series offers an opportunity for audiences to connect with some of Canada’s most revered and celebrated artists.



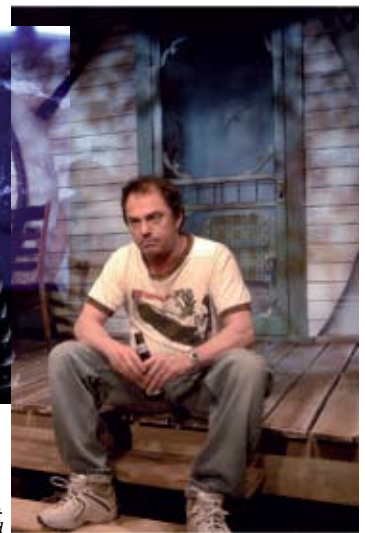
Othello. Photo: Marlène Gélinau Payette



Jacques et son maître. Photo: Louise Leblanc



Genèse n° 2. Photo: Anoek Luyten



*Août – Un repas à la campagne.
Photo: Yanick Macdonald*

To find out more about how NAC English Theatre contributed to the NAC's mandate, see the Strategic Goals section beginning on p. 18. And, as a complement to the classical repertoire, NAC English Theatre continued to introduce young minds to the joy of the arts, through activities such as *Shakespeare for Kids*, as outlined later in this Review.

French Theatre

On September 1st, 2007, writer, director and actor Wajdi Mouawad became the Artistic Director of French Theatre, succeeding Denis Marleau.

Denis Marleau's seventh and final season as Artistic Director of the National Arts Centre French Theatre generated a great deal of critical acclaim and featured an outstanding creative team of artists with whom Denis Marleau had worked during his term as artistic director: playwright Normand Chaurette, Ruddy Sylaire, Pierre Lebeau, Christiane Pasquier and Éliane Préfontaine.

The dazzling creative team that astonished, charmed and enthralled NAC French Theatre audiences with *Oxygène* in February 2007 returned with the unconventional and innovative *Genèse no 2* in May. This exclusive North American engagement, directed by Galin Stoev, went on to be presented in the 2008 edition of *Laboratoire du Théâtre français*.

In October, the world premiere production of Shakespeare's *Othello*, directed by Denis Marleau, and the Chekhov inspired play *Août—Un repas à la campagne* by Jean Marc Dalpé both gained considerable attention. Other notable productions included the powerful *Moi chien créole* (November) by Bernard Lagier, the witty and intelligent *Jacques et son maître* (February), produced by Théâtre du Trident in co-production with Théâtre Pupulus Mordicus and *Ce qui meurt en dernier* (March) by Normand Chaurette—the last production directed by Denis Marleau in his role as artistic director.

A new play about an immigrant to Canada who is struggling to overcome a host of emotional and administrative challenges was a stand-out for the 2007–2008 French Theatre season. *Bashir Lazhar* by Evelyne de la Chenelière, was presented in the Studio in late March, and the performance by Denis Graveraux, who offered audiences an insightful perspective on the immigrant experience, received outstanding reviews.

Close to 4,000 enthusiastic festival-goers attended plays and activities throughout the National Capital Region during the 2007 edition of the *Festival Zones Théâtrales*. Produced by NAC

“Succeeding Denis Marleau is a terrifying challenge for me, but also a fantastic opportunity. Denis’ artistic practice is so unflinchingly precise and coherent that it bestows a sense of enormous freedom on whoever follows in his wake. Confusion begets confusion: clarity is essential if the world is to move forward. And so for me everything is possible. Thank you, Denis.”

Wajdi Mouawad



Ce qui meurt en dernier.
Photo: Marlène Gélinau Payette

Carmen performed by the Royal Winnipeg Ballet.
Photo: Bruce Monk

Le Songe (A Midsummer Night's Dream)
by Les Ballets de Monte-Carlo.
Photo: Laurent Philippe

Top: Bashir Lazhar. Photo: Valérie Remise
Bottom: *Angel of Death*. Photo: Wonge Bergmann

“Personally, I’m delighted that Wajdi is coming to the National Arts Centre. He is one of Canada’s leading stage artists, acclaimed for his outstanding artistic and intellectual approach and his exceptionally compelling and stirring voice—a voice infused with civic consciousness. His arrival will bring new energy to NAC French Theatre production, and I’m confident that he will create a stimulating and appealing program for our audiences in the National Capital Region.”

Denis Marleau

French Theatre, this biennial event presents and promotes professional theatre artists and productions from the various francophone communities in the regions of Quebec and across Canada.

The 2007 lineup included three world premieres: Sudbury’s Théâtre du Nouvel-Ontario opened the festival with a new staging of Jean Marc Dalpé’s acclaimed play *Le Chien* (winner of the 1998 Governor General’s Literary Award for Drama), directed by Joël Beddows; the Théâtre populaire d’Acadie (Caraquet, NB) closed the festival with the world premiere of *Le Filet*, a new play by Marcel Romain-Thériault, directed by Michel Monty; and Théâtre de la Cabane Bleue (North Lancaster, ON) presented its inaugural production, the premiere of *Écume*, written and directed by Anne-Marie White (winner of the *Prix du jury* at the 2008 Le Droit/Radio-Canada Theatre Awards). Additional highlights of the festival included post-show talkbacks, readings, lectures and a roundtable.

Visit the Strategic Goals section, beginning on p. 18, to see how NAC French Theatre contributed to the NAC’s mandate and demonstrated ongoing commitment to youth and education, with the creation of two youth and education programming positions, as outlined later in this *Review*.

Dance

Dance Producer Cathy Levy’s 2007–2008 season was one of the most eclectic and exciting in NAC Dance history. This season, NAC Dance welcomed artists from 13 countries: Belgium, Canada, China, Cuba, France, Germany, Israel, Monaco, New Zealand, Switzerland, Taiwan, the United Kingdom and the United States of America.

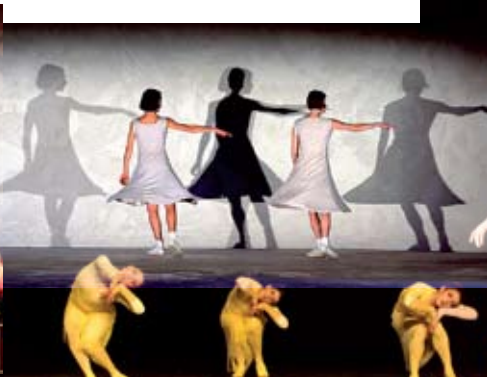
Among the 18 dance events from 18 companies were three NAC co-productions, two exclusive North American engagements, six Canadian premieres, and two Special Presentations embodying the extremes of the dance spectrum: the Royal Winnipeg Ballet’s *Nutcracker*, a family-friendly Christmas classic, and *Angel of Death*, a provocative and intimate piece, choreographed by Belgium’s notorious Jan Fabre.

The season opened with the high-flying, high-energy Canadian premiere of an eclectic mixed program performed by Diavolo Dance Theater of Los Angeles, choreographed by Artistic Director Jacques Heim.

The NAC co-produced two innovative Canadian dance works this season. Crystal Pite and her Vancouver-based company Kidd Pivot presented three performances of *Lost Action*, a gripping



The National Ballet of Canada's
The Merry Widow
Photo: Cylla von Tiedemann



Top: Rosas's performance of *Fase*, four movements to the music of Steve Reich. Photo: Herman Sorgeloos
Bottom: *Compelling Contemporary Choreography* by Ballet du Grand Théâtre de Genève.
Photo: GTG/Carole Parodi



Arbos by Les Grands Ballets Canadiens de Montréal.
Photo: Serguei Endinian



Nefés by Pina Bausch Tanztheater Wuppertal. Photo: Bettina StöB

look at conflict and war, presented in the Studio in November to near capacity audiences. Crystal Pite, who is an NAC Associate Dance Artist, is also an extraordinary dancer and a supremely inventive choreographer. In addition, the NAC co-produced a new work entitled *REDD*, created and performed by the exceptional dancer-choreographer Tedd Robinson, Artistic Director of 10 Gates Dancing, conceived by the artist as a requiem to his solo performance career. The third NAC co-production of the season was *bahok*, a uniquely exciting collaboration between the Akram Khan Company (UK) and the National Ballet of China. This dazzling boundary-blurring fusion of dance superstars—an exclusive Canadian engagement—was choreographed by the incomparable Akram Khan himself. In April, Les Grands Ballets Canadiens de Montréal came to the NAC to present the dynamic *Ode to Ohad* triple bill, which consisted of *Arbos*, *Kaamos*, and *Danza*.

The international milestone event of the dance season took place in November with the exclusive Canadian engagement of Pina Bausch Tanztheater Wuppertal, one of the world's most famous dance companies, headed by the mythic German choreographer Pina Bausch. The company performed *Nefés* (Turkish for 'breath'), a series of vivid and voluptuous tableaux inspired by the Orient-meets-Occident exoticism of Istanbul.

The season's international fare was varied and exciting. Switzerland's renowned Ballet du Grand Théâtre de Genève performed a mixed program in October entitled *Compelling Contemporary Choreography*, which included three separate works embodying the visions of three different choreographers; and the much-acclaimed contemporary dance company Cloud Gate Dance Theatre of Taiwan performed *Wild Cursive*, the final chapter of *Cursive: A Trilogy*, a metaphor for a writer's spiritual state, choreographed by Cloud Gate founder Lin Hwai-min.

Belgian dance company Rosas's international hit *Fase*, four movements to the music of Steve Reich, a landmark in contemporary dance, came to the NAC Theatre in February. Lizt Alfonso Danza Cuba, a 25-member all-female troupe from Cuba, brought its flamboyant dance and music extravaganza to Southam Hall in March—a second show had to be added due to audience demand. That same month Israel's Emanuel Gat Dance presented the Canadian premiere and exclusive engagement of a contemporary double bill in the Theatre—*Winter Voyage* and *The Rite of Spring*. In April the NAC presented Black Grace, a contemporary dance troupe from New Zealand which delivered highly physical performances—fresh and full of invention—in an evening of mixed repertoire which included *Minoi*, *Amata*, *Objects* and *Fa'a ulutao*.

The Canril Corporation's generous support of the Canril Ballet Series enabled NAC Dance to present brand new work (the Royal Winnipeg Ballet's production of *Carmen*, *The Passion*); a timeless classic (The National Ballet of Canada's supremely entertaining *The Merry Widow*,

"Ottawa dance fans continue to be the luckiest in the country, with the motherlode presented by the National Arts Centre."

Paula Citron,
The Globe and Mail



bahok by the Akram Khan Company and the National Ballet of China. Photo: Liu Yang



John Geggie.
Photo: Michel Dozois



ZPN and friends.
Photo: Michel Dozois

based on Frank Lehár's popular operetta); and the exclusive North American engagement of the eccentric and enchanting *Le Songe (A Midsummer Night's Dream)* by Les Ballets de Monte-Carlo, all performed with the NAC Orchestra.

The NAC 2007–2008 Dance Season closed in May with a fascinating visual retrospective of modern dance entitled *La Nuit des interprètes*, presented by France's Ballet de Lorraine. In 11 short pieces created from the 1920s to the present, choreographers represented were Meredith Monk, Isadora Duncan, Françoise Sullivan, Martha Graham, Jean-Pierre Perreault, Russell Maliphant, Dominique Bagouet, Mathilde Monnier, Jean-François Duroure and Paul-André Fortier.

NAC Dance also pursued some unique opportunities to foster new talent and build audiences for the future, such as the *NAC Youth Focus Group for Dance*, as outlined in the Strategic Goals section beginning on p.18, and later in this *Review*.

Community Programming

The Fourth Stage first opened its doors in January 2001, signalling an important change in the NAC's relationship with the National Capital Region. This year, this unique and intimate venue continued to be a vibrant and increasingly important showcase for performers from the National Capital Region. Under Producer Michel Dozois' leadership, the Fourth Stage has inspired enthusiasm among performing artists, arts organizations and audiences.

This season featured many memorable moments among the more than 200 performances. The highlight of the season was jazz musician John Geggie. He opened in October with a wonderful evening of jazz featuring two Canadian jazz masters, Brad Turner and Ian Froman; he teamed with world-renowned Norwegian drummer Jon Christensen and Montreal pianist Steve Amirault in November; he assembled an all-Canadian quartet in late January featuring Kenji Omae, Dave Restivo and drummer Mark Mclean; he offered three different visions of jazz in his appearances in early March, April and May; and his last concert of the year featured Geggie playing with David Braid, Peter Luteck and Matt Brubeck. John Geggie's Jazz series is a favourite among jazz aficionados in the national capital region, playing to sold-out audiences throughout the season.

Jazz music is becoming a preferred genre at the Fourth Stage and the NAC had the pleasure of presenting two other stellar combos throughout the season. In October, The Tim Murray Quintet featuring Ottawa journalist Charley Gordon on trumpet attracted an unusual amount of attention, and in November, one of Canada's greatest jazz combos, The Brian Browne Trio, provided a primer on the standard jazz repertoire, which played to a sold-out audience.



Sneazy Waters.
Photo: Michel Dozois

Zucchini Grotto Theatre Company in Centre Stage Cabaret: *The Rat Pack*.
Photo: Michel Dozois

Opera Lyra Ottawa's 2007 production of
The Brothers Grimm. Photo: Michel Dozois

Les Vendredis de la chanson francophone opened their new season with a unique project, combining the three “small space” presenters of francophone music in Ottawa. La Nouvelle Scène, le Mouvement d’implication francophone d’Orléans (MIFO) and the Fourth Stage worked together throughout the season to promote the richness and diversity of francophone music.

Opera Lyra Ottawa (OLO) created a new opportunity for their singers by presenting a free noon concert showcasing highlights from *Don Giovanni*, featuring the cast understudies. The goal of this event, presented a few weeks before the Southam Hall production in November, was to introduce the audience to the opera genre and to promote the upcoming production.

Another way that Opera Lyra Ottawa reached out to a new audience was with their annual young audience series concerts. In December they staged a production of *The Brothers Grimm*. The one-hour piece by Canadian composer Dean Bury adapted three Grimm tales—*Rapunzel*, *Little Red Cap* and *Rumpelstiltskin*—for family audiences. Having just completed its third season at the Fourth Stage, this young audience format proved itself again with seven sold-out shows.

The Ottawa Storytellers were active as well. They presented a revamped and shortened version of *The Odyssey* in September, *'Twas a Dark and Stormy Night* in October, traditional folk tales in mid-December, tall tales and music from Newfoundland in January and compelling stories from the *Volcano Goddess* in February. The Storytellers have become a great success story, and they exemplify the mandate of the Fourth Stage in fostering professionalism and high production standards for local artists.

Variety Programming

The NAC’s Variety Programming had one of its most successful seasons ever in 2007–2008. Among the many highlights were three blockbuster musicals that were extremely popular with audiences. Andrew Lloyd Webber’s *The Phantom of the Opera* made a triumphant return to Southam Hall for four weeks into September. This first rate North American touring company was enthusiastically received by Ottawa audiences and critics alike, attracting an attendance of over 60,000. *Mamma Mia!*, the hugely successful, high-spirited Broadway hit, returned for an encore two-week Christmas run in Southam Hall and was touted as the must-see event of the holiday season, and *Wicked* proved to be a remarkable success story in August, providing the NAC with record earned revenues, huge audiences and a first-rate production which included a strong cast, great visuals and exceptional production values.

An Evening with Glenn Gould was presented in the Studio for four performances in September. The two-part evening consisted of a theatrical presentation featuring the versatile Ted Dykstra as Glenn Gould, followed by a screening of the 1979 documentary, *Glenn Gould’s Toronto*.



Anne Murray.



Gordon Lightfoot.
Photo: Denise Grant



TD Canada Trust Family Adventures. Photo: Marlène Andrea Thompson



Kinderconcerts.
Photo: Michel Dozois

The performances coincided with the 25th anniversary of Glenn Gould's death and the 75th anniversary of his birth.

The Ottawa Symphony Orchestra (OSO) launched its 2007–2008 season in October with Mahler's *Symphony No. 2 (Resurrection)*. Amelia Walkins (soprano), Elizabeth Turnbull (mezzo-soprano) and the Ottawa Choral Society were featured performers. The OSO second concert of the season featured Sibelius' *No. 2*, and its third concert in February, where the central work was an organ concerto by one of the Canada's finest composers, Jacques Hétu, received wonderful reviews.

Opera Lyra Ottawa opened its season with *Don Giovanni* in November, with Canadian baritone Aaron St. Clair Nicholson starring in the title role. The four performances presented in Southam Hall were well received and played to near-capacity audiences. In March they presented four sold-out performances of Verdi's beloved opera *La Traviata*.

In July, the world-renowned Glenn Miller Orchestra, comedic superstar Chris Rock (whose show sold out in an all-time NAC record of three minutes), the talented guitar legend Mark Knopfler (of Dire Straits fame), the hilarious Quebec comic Martin Matte and the formidable singer/songwriter Melissa Etheridge all appeared in Southam Hall.

NAC Variety Programming also presented four great Canadian icons in the music business. In December, the much-loved Ottawa entertainer Paul Anka returned for a homecoming at the NAC, where he performed many of his hits as well as songs from his latest recording *Classic Songs, My Way*; legendary singer Anne Murray performed her repertoire of hits to a sold-out audience in Southam Hall; k.d. lang returned to Southam Hall in May to launch her Canadian tour and performed songs from her latest album *Watershed* to a very enthusiastic audience; and in April, the triumphant return of iconic Canadian singer-songwriter Gordon Lightfoot had audiences on their feet for standing ovations before the celebrated Canadian even uttered a word. The program for the two sold-out shows included a mix of classic Lightfoot standards and new compositions.

Youth and Education

Canada's National Arts Centre offers some of the most comprehensive and diverse programming for young artists and young audiences in the world. Educational activities are offered both in schools and at the NAC, professional development opportunities are available for young performing artists, and we offer a wide-range of family programming to excite young minds.

This year the NAC's many musical offerings for young people included the interactive *TD Canada Trust Family Adventures* and the ever-popular *Kinderconcerts*. Attendance for in-house programs including eight student matinees and 14 student open rehearsals reached more than 34,000 young people and teachers.



Above and right: Students taking part in Music Monday.
Photo: Fred Cattroll

Above and right: Participants in the 2008 MusicFest Nationals. Photo: Fred Cattroll

The NAC TD Canada Trust Family Adventures with the NAC Orchestra concerts are a unique and enjoyable way for families to discover and support a love of music. Led by NAC Orchestra Principal Youth and Family Conductor Boris Brott, our 2007–2008 series featured special guests (the wonderfully funny Eugene Levy, among others) performing in eight hour-long bilingual concerts on Saturday afternoons that were jam-packed with family fun and adventure.

Again this year, the NAC Orchestra and Jeunesses Musicales Canada embarked on an offering for the young and young-at-heart with *Kinderconcerts*. Instruments, animation, singing and storytelling captured youngsters' imaginations, providing fun and discovery of the endless wonders of music. This series is designed to introduce three-to eight-year-olds to the magic of music and rhythm in a variety of forms.

From May 12–17, the NAC hosted the 2008 MusicFest Nationals—Canada's largest music festival. The national finals attracted more than 10,000 participants, the largest attendance in the Festival's 36-year history. There were 286 performing ensembles from schools across the country. This annual event brought together some of Canada's finest young musicians who performed for adjudicators and participated in 60 workshops given in the Fourth Stage and the University of Ottawa.

The NAC once again took part in Canada's Music Monday celebrations—a concert taking place simultaneously in communities across the country to celebrate music education in Canadian schools. All across the country, students and teachers took their music programs outdoors or in community venues to perform the same song at the exact same time, uniting the country in song, and the NAC hosted more than 250 elementary students for a performance in the NAC's foyer featuring the Rideau Lake Brass Quintet and the Cantiamo Girls Choir.

In June, the National Arts Centre celebrated the 10th NAC Summer Music Institute (SMI), with 90 musicians, conductors and composers from six provinces across Canada and 14 other countries around the world.

The SMI comprises three educational programs: the *Conductors Program*—providing a valuable opportunity for emerging orchestral conductors to develop under the expert guidance of accomplished orchestra leaders; the *Composers Program*—designed for emerging composers preparing for a professional career in composition; and the *Young Artists Program*—which seeks to identify and foster young musical talent through intensive instruction led by internationally renowned faculty.

In addition to these mentorship opportunities, SMI students participated in several performances, including masterclasses, recitals, mid-day outdoor concerts, chamber concerts, composition workshops and lectures, conducting sessions and a public concert with the NAC Orchestra

"I am a musician today because of the unyielding faith of those who have taught me, like Pinchas Zukerman and the Young Artists Program, that this need to express one's self, to create art, is not a privilege, but a given right for every human being on the planet."

Adrian Anantawan,
former YAP student and
current YAP Junior
Strings faculty.



The NAC Orchestra takes part in the NAC Summer Music Institute.
Photo: Fred Cattroll



Junior Strings Program participant Bryan Cheng with Kenneth Kiesler during the NAC Summer Music Institute. Photo: Fred Cattroll.



Jan Amsel at Banded Peak Elementary School.
Photo: Claire Speed

conducted by five conductor participants. Since 1999, the SMI has trained 581 participants from across Canada and 33 other countries around the world.

Six exceptionally gifted young string players from Canada and around the world came to the NAC to participate in the *Institute for Orchestral Studies* (IOS) this year. For five intensive weeks, the apprentices played alongside musicians of the NAC Orchestra in rehearsal and in concert. This “side-by-side” experience is one of the unique aspects of the IOS, giving apprentices an unparalleled chance to learn from working professionals in the Orchestra, who also serve as mentors.

Five young musicians were named as winners of the 2008 *NAC Orchestra Bursary Competition*. The *NACO Bursary* is meant to provide recognition and financial support to help further the development of young musicians intent on pursuing careers as orchestral musicians who have connections to the National Capital Region.

NAC Orchestra violinist Jessica Linnebach (Edmonton) was selected as the *Richard Li Young Artist* for 2007–2008. This award was established thanks to the generosity of Hong Kong-Canadian businessman Richard Li and is intended to provide professional development and solo performance opportunities for young Canadian Orchestral musicians.

A new series of pre-concert talks entitled *Exploration of the Concerto* brought together young emerging Canadian solo artists with master teachers. Master teachers Bill van der Sloot and John Kadz of the Mount Royal College Conservatory mentored Debut artists Nikki Chooi (violin) and Tao Ni (cello) respectively, and renowned Canadian pianist André Laplante mentored Aude St-Pierre (piano).

The *NAC Music Alive Program* continued to sustain and enhance music education programs in mainly rural schools across Alberta and Saskatchewan in 2007–2008. The program provides students and teachers who have limited access to live music and music education resources the opportunity to interact with teaching musicians. It also assists generalist teachers in fulfilling provincial curricular objectives for the arts by providing accessible lesson plans. More than 11,000 students and teachers in 123 schools (69 in Alberta and 54 in Saskatchewan) participated in the *NAC Music Alive Program* in 2007–2008.

NAC Music Education launched an intensive five-week pilot program entitled *Sound Travels Canada* in February 2008, for two grade 4 classes at Hawthorne Public School in Ottawa. This was the beginning of a musical journey which will continue through grades 5 and 6 with the same children. In this program, students are given the opportunity to learn and experience the joy of making music and dance as part of a collective while drawing from their own unique cultural and artistic experiences. Hawthorne School was selected for this pilot project because it has one of the highest student body populations of new Canadian children with over 50 languages spoken.



Sound Travels Canada teaching musician Liz Simpson at Hawthorne School. Photo: Michel Dozois



Members of the Company in *The Snow Show*. Photo: Andrée Lanthier



Canadian Improv Games.
Photo: Michel Dozois

Another way we bring music directly to the classroom is with our long-running *Musicians in the Schools* program. This outreach program brings musical ensembles mainly into elementary schools to perform and instruct on a variety of orchestral instruments. In 2007–2008, NAC *Musicians in the Schools* ensemble concerts reached more than 10,000 young people through 48 in-school presentations.

Teacher Resource Kits focusing on the great composers—Beethoven, Mozart and Vivaldi—have been sent to every elementary school in Canada. Each Kit features the life, times and music of a classical composer and includes cross-curricular classroom activities and information about Pinchas Zukerman and the NAC Orchestra. Over one million *Teacher Resource Kits* have been downloaded from *ArtsAlive.ca* to date.

Now in its second year, the NAC/Mount Royal College Conservatory Partnership included *Debut* recitals, pre-concert chats and solo appearances featuring Conservatory musicians, as well as scholarships for current Conservatory students to attend the *Junior Strings Program* of the SMI. In April, five Conservatory students came to NAC for a 4-day residency, enabling them to sit with the Orchestra during rehearsals, attend evening concerts and receive private lessons with NACO musicians.

Canadian baritone Russell Braun, soprano Donna Brown and violist Steve Dann headlined the NAC Orchestra *International Masterclass Series* held at the University of Ottawa's Perez Music Building.

The NAC hosted the national finals for the 31st annual Canadian Improv Games (CIG), a theatrical competition played annually by thousands of high school students from across the country. Nine provinces were represented this year, and The Burnaby Mountain High School in British Columbia was chosen the 2008 winner. This year's final was presented as a live three-hour webcast, and the Improv Games website received more than 5,000 hits. The webcast was made possible thanks to a special gift from NAC Foundation Director, Frank Sobey and his wife Debby Sobey from Stellarton, Nova Scotia.

English Theatre offers a variety of programs for elementary, secondary and university level students, including matinees, study guides, workshops and the very successful *March Break Program*.

NAC English Theatre's increasingly popular *Student Club* continues to be a terrific way for students between 16 and 22 years of age to get discounted tickets to see an entire season of great theatre, meet like-minded theatre-lovers, and have an opportunity to interact with the artists in the season in an up-close-and-personal setting.

During the 2007–2008 season, over 7,900 students attended student matinees which were a part of the Mainstage, Studio and Family series. In addition, over 500 students participated

"The time in the summer at YAP was a lot of fun. For me, the most important event was the Composers Concert, where I could experience how difficult it is to communicate music to the audience – I will always think about this when composing. As I am about to experience the wonderful orchestra again, I am wondering how I will grow from the experience this time. I like to perform for young audiences, I love Bach, Glenn Gould, Mr. Brott, the NAC and the NAC Orchestra, so you can imagine how happy and exciiiiiiiiiiiiiiiiiteeeeeeeed I am."

Jan Lisiecki featured soloist in *Introducing the Great J.S. Bach* Student Matinee concerts and in the *TD Canada Trust Family Adventures* with the NAC Orchestra concerts *J.S. Bach Meets the Great Glenn Gould*.



Shakespeare's Birthday.
Photo: Michel Dozois



Ah, la vache!
Photo: Léon Gniwesch



Lucille in the sky avec un diamant.
Photo: Louise Leblanc



NAC Youth Focus Group for Dance, International Dance Day project. Photo: Renata Soutter

in the *Theatre Plus!* program, which includes pre- and post-performance activities such as skill-building workshops, where the students can practise their theatre skills with a professional artists at the NAC or at their school. The past season, 18 students, aged 15–19, participated in NAC English Theatre's *March Break Program*. The week-long intensive workshop focused on the work of Indo-Canadian playwright in residence Sharada Eswar.

NAC English Theatre introduced a new youth and education initiative in 2007–2008 called *Shakespeare for Kids*. This six-month program for elementary schools introduced students to the world and work of William Shakespeare. Twenty schools throughout the National Capital Region participated in the workshops and Fourth Stage performances.

NAC English Theatre family programming continued to engage and delight audiences young and old. In late January, the songs, sights and sounds of the winter of 1608 were brought to life in *The Snow Show: The Great Frost*, created and directed by veteran *Snow Show* artist Jennifer Brewin (NAC artistic associate). In April, children of all ages took part in a spectacular one-day Renaissance Fair in celebration of *Shakespeare's Birthday*; and our new *Kids' Saturday Theatre Workshops* enabled parents to enjoy a Saturday matinee while their children attended a fun, action-packed workshop designed to let them enjoy the same play, but in their own way.

As in previous seasons, French Theatre programmed their wonderful *Family Theatre Series* in keeping with their goal of offering young audiences an enjoyable artistic experience. In 2007–2008 younger theatre-goers enjoyed five first-rate productions specially designed for children, featuring characters and situations drawn from their own experience: *Une histoire dont le héros est un chameau et dont le sujet est la vie*, *Les Flaques*, *Ah, la vache!*, *Lucille in the sky avec un diamant* and *Souliers de sable*.

NAC French Theatre expanded their department in 2007–2008, to include two newly created positions directly related to young people: an Associate Artist, Youth Programming and a Coordinator of Youth Programming and Special Projects, both uniquely responsible for increasing and enhancing our youth programming and activities for French Theatre's young audience.

Every season, six students are chosen to participate in the *NAC Youth Focus Group for Dance*, an incredible opportunity for young people to gain an in-depth perspective on dance and the performing arts. This unique program helps young people develop an appreciation for dance, provides a forum for them to communicate personal aesthetic experiences and enables them to attend free performances at the NAC.

The NAC's highly lauded education website, *ArtsAlive.ca*, continues to be a trusted resource for children, parents and teachers across Canada who look for authoritative performing arts information on the Internet. The website, which receives an average of 6,500 visits per day, launched two exciting developments over the 2007–2008 season: *The Secret Life of Costumes* which focused on the in-house design of more than 200 costumes from the NAC collection,



World-renowned saxophonist and composer Dave Liebman leads a videoconference masterclass with students from McGill University's Schulich School of Music as part of the NAC's *Manhattan on the Rideau* jazz masterclass series. Photo: Fred Cattroll



Charles "Chip" Hamann mentors a student in Monterrey, Mexico, as part of the NAC's *Reconnexions* program. Photo: Fred Cattroll



The Zukerman Chamber Players. Photo: J. Henry Fair

and *Persuading Presence: A Performing Arts Poster Archive*, an online look at the NAC Poster Collection representing the incredible range of shows presented at the NAC over the years.

Hexagon is the NAC's research and development project, which leverages next-generation broadband videoconferencing to extend the reach of the NAC's education and outreach programs. Throughout the 2007–2008 season, *Hexagon* produced approximately 100 interactive broadband videoconference events, including masterclasses to Calgary's Mount Royal College Conservatory and the *Manhattan on the Rideau* broadband videoconference jazz masterclass series.

The NAC Orchestra partnership with Calgary's renowned music conservatory at Mount Royal College Conservatory, referred to earlier in this section, enabled NACO teaching musicians to offer masterclass sessions to Calgary students. This year's broadband videoconference sessions were led by Pinchas Zukerman, Camille Churchfield, Joel Quarrington, Elaine Klimasko, Chip Hamann and Lawrence Vine.

NAC New Media presented another extremely successful season of *Manhattan on the Rideau*, produced with Manhattan School of Music. In 2007–2008 we featured broadband videoconference jazz masterclass sessions with pianists Jason Moran, Ted Rosenthal and Garry Dial as well as with tabla virtuoso Pandit Samir Chatterjee. Participants included exceptionally gifted students from Montreal, Toronto and Ottawa.

Milestones

Oscar Peterson Tribute

In late December 2007, Canadians mourned the passing of one of the greatest jazz pianists of our time—Oscar Peterson. On January 12, 2008, a special tribute concert entitled *Oscar Peterson Simply the Best* was co-produced by the NAC at Roy Thomson Hall in Toronto. The memorial concert which celebrated the life of the jazz legend that inspired and influenced so many was both touching and memorable. It assembled family members, artists, friends and devoted fans and paid tribute to Peterson's incredible talent, musicianship and virtuosity.

Pinchas Zukerman performing in Jordan

Pinchas Zukerman's legendary career as a violinist and as a conductor has taken him to every major concert hall in the world, but none of those achievements had the same emotional impact as his performance in Petra last June. Pinchas played with three other members of the Zukerman Chambers Players—Jethro Marks (associate principal viola), Amanda Forsyth (principal cello) and Jessica Linnebach (violin) before an audience of Nobel Prize laureates gathered in Jordan, and it was the first time he had been allowed to play a major concert in an Arab state.



Above and right: Performances from the *Oscar Peterson Simply the Best* tribute concert.
Photo: Fred Cattroll

Oscar Peterson.

Photo: Edward Gajdel Photography Inc. 2008

podcasts.culture.ca produced for the Department of Canadian Heritage by NAC New Media.

Project Niagara

In partnership with the Toronto Symphony Orchestra (TSO), the NAC spent much of the 2007–2008 season working on the development of a major international summer music festival that will take place in the Niagara region. The festival will feature the best in classical and contemporary music, with the TSO and the National Arts Centre Orchestra in residence for three weeks each. Offering concerts, workshops and educational programs, it will become a vibrant, world-class music centre. We anticipate the inaugural festival to take place in the summer of 2012.

podcasts.culture.ca

On January 14, we opened a new window for Canadian culture with the launch of *podcasts.culture.ca*. This innovative project (produced for the Department of Canadian Heritage by NAC New Media) is an interactive online directory and search engine for Canadian podcasts in the cultural domain. Arts enthusiasts can point and click their way through more than 300 podcasts dealing with everything from the performing arts to the visual and literary arts—even Canadian cuisine. This initiative complements our mandate beautifully by broadening our national reach and by allowing us to play a leading role in the enrichment of Canadian arts and culture online.

One of Canada's 100 top employers

The National Arts Centre was chosen from among 1,800 applicants by *Maclean's* magazine as one of Canada's top 100 employers in 2007. In order to be considered for the Top 100 list, an employer must offer exceptional working conditions and benefits. In the case of the NAC, our maternity leave benefits, education assistance, flexible leave days and creative work environment were cited, including the opportunity for employees to attend free or discounted performances.

Pinchas Zukerman's 60th Birthday

Music Director Pinchas Zukerman turned 60 on July 16, 2008 and the National Arts Centre hosted a surprise birthday celebration in his honour on July 18. More than 70 friends and family—from all over the world—travelled great distances to join Pinchas' closest colleagues for a private reception in the NAC Salon honouring the world-renowned musician.

Chronological Listing of Artistic Events

September 1, 2007 to August 31, 2008

Date	Venue	Discipline	Performance
September 2007			
27 Jul–07 Sep	OS	ET	<i>The Penelopiad</i> - Royal Shakespeare Company, United Kingdom
15 Aug–09 Sep	SH	V	<i>The Phantom of the Opera</i>
06–15	OS	FT	<i>Festival Zones Théâtrales</i>
15	SH	V	Lorrena McKennitt
13–15	FS	CP	Ottawa Storytellers - <i>The Odyssey</i>
17	FS	CP	Donny McCaslin Group
09–18	OS	ET	Tadoussac Playwrights' Residence, Tadoussac, QC (with Playwrights' Workshop Montréal)
19	OS	M	Beethoven Festival Chamber Music - Miró Quartet
19	SH	M	<i>Ovation Series</i> - Beethoven Festival - NACO/Zukerman/Biss
20	OS	M	Beethoven Festival Chamber Music - Miró Quartet
20	FS	CP	Kate Morgan - <i>Kate and Hollis</i>
20	SH	M	<i>Ovation Series</i> - Beethoven Festival - NACO/Zukerman/Parker
21	OS	M	Beethoven Festival Chamber Music - Miró Quartet
22	FS	CP	Andrea Simms-Karp
22	OS	M	Beethoven Festival Chamber Music - Miró Quartet/Linnebach/Forsyth/Inoue/Zukerman
22	PAN	ET	Kids Matinee Workshops
21–23	OS	M	Beethoven Festival Chamber Music - Zukerman/Ensembles of NACO/Friesen
23	ST	ET	<i>Celebrity Speaker Series</i> - Margaret Atwood
21–23	SH	V	Ottawa International Animation Festival 2007
25	SH	M	Beethoven Festival - Zukerman/Brueggemosman/Krause/Colvin/Pomakov/Combined Choirs of Ottawa
26	SH	M	<i>Mark Motors Audi Signature Series</i> - Beethoven Festival - NACO/Zukerman/Repin
27	SH	M	<i>Mark Motors Audi Signature Series</i> - Beethoven Festival - NACO/Zukerman/Repin - <i>Eroica</i>
28	FS	CP	Les Vendredis de la chanson francophone - Brian St-Pierre
26–29	ST	V	<i>An Evening with Glenn Gould</i>
29	SH	DEV	NAC Gala 2007

Date	Venue	Discipline	Performance
October 2007			
01	SH	V	Ottawa Symphony Orchestra
02	FS	CP	Phi Group/Slim Williams
04–05	SH	M	<i>Bostonian Bravo Series</i> - NACO/Zukerman/Trudel/NACO Ensemble
05	FS	CP	Kathy Gillespie - <i>Brother of the Blues</i>
03–06	ST	FT	<i>Août—Un repas à la campagne</i>
06	FS	CP	John Geggie/Brad Turner/Ian Froman
06	SH	V	The Chieftains
19 Sep–06 Oct	TH	ET	<i>The Penelopiad</i>
09	OS	M	<i>Encounter with Stradivari 2007</i> - Tokyo String Quartet
11	TH	D	Diavolo Dance Theater
11	TH	D	Diavolo Dance Theater - Student Matinee
11	FS	CP	Music Evening of Chansons & Japanese songs
12	FS	CP	Steve Berndt - <i>Swing Into Fall</i>
11–13	SH	M	<i>CTV Pops</i> - <i>On the Air! Music of the 40s</i>
13	FS	CP	Execrable Mirzam
14	SH	V	Colm Wilkinson
13–14	ST	FT	<i>Une histoire dont le héros est un chameau et dont le sujet est la vie</i>
16–17	FS	FT	<i>Plaisirs de l'intelligence : Montaigne</i>
18	FS	CP	Acacia Lyra
17–18	SH	M	<i>Mark Motors Audi Signature Series</i> - NACO/Zukerman/Wang
19	FS	CP	Virtuosi Productions - Ioan Harea/The Potsdam Connection
20	SH	D	Cloud Gate Dance Theatre of Taiwan - <i>Wild Cursive</i>
20	OS	M	NACO - Toronto
20	FS	CP	Ottawa Folk Festival - Finest Kind & CMR
20	OS	ET	<i>The Ark</i>
22	HEX	M	<i>NACO Broadband Masterclass</i> : Lawrence Vine
23	FS	CP	Jonathan Ferrabee - <i>Concession 23</i>
24	OS	M	NACO student matinee at the Maison de la culture de Gatineau: <i>Rencontre musicale avec Roch Carrier et la famille des percussions de l'Orchestre du CNA</i>
24	FS	CP	Nutshell Music - Tannis Slimmon/Lori Cullen
25	FS	CP	Charles Gordon/Tim Murray Quintet

Discipline: CP = Community Programming D = Dance DEV = Development ET = English Theatre FT = French Theatre M = Music V = Variety

Venue: FO = NAC Foyer FS = Fourth Stage HEX = *Hexagon* OS = Off Site PAN = Panorama Room, NAC REH = Rehearsal Hall, NAC

SA = Salon SH = Southam Hall ST = Studio TH = Theatre

Date	Venue	Discipline	Performance
26-27	FS	CP	Oh La La Opera - <i>Love and Ashes</i>
23-27	TH	FT	<i>Othello</i>
23-28	SH	V	<i>CATS</i>
30	TH	D	Ballet du Grand Théâtre de Genève
30	SH	M	<i>Bombardier Great Performers Series - Hahn/Lisitsa</i>
31	FS	CP	Ottawa Storytellers - <i>Hallowe'en Tales</i>
November 2007			
31 Oct-01 Nov	SH	M	NACO/Klas/Harrell
01	FS	CP	Opera Lyra Ottawa - <i>Excerpts: Don Giovanni</i>
02	SH	V	Daniel Bélanger
02	OS	M	<i>NAC International Masterclass Series: Lynn Harrell</i>
02	OS	M	NACO - Brockville
02	FS	CP	Les Vendredis de la chanson francophone - Allez Ouest/J. Lavoie
23 Oct-03 Nov	ST	ET	<i>Falstaff</i>
03	SH	V	<i>Just for Laughs</i>
03	FS	CP	Roddy Ellias/John Geggie Duo
04	FS	CP	CAPACOA
17 Oct-04 Nov	OS	ET	<i>Dying to be Sick</i> - Toronto
05	ST	ET	<i>Celebrity Speaker Series - Adrienne Clarkson</i>
07	FS	CP	Ottawa Folk Festival - <i>Folk Fest Fall Fling</i>
08	FS	CP	Ottawa Folk Festival - Cormier/Burnell
09	FS	CP	Carol Bannens/The Brian Browne Trio
08-10	ST	D	Kidd Pivot/Crystal Pite - <i>Lost Action</i>
10	FS	CP	The Lemmon Sisters - <i>WWII</i>
12	FS	CP	Lucile Brais-Hildesheim - <i>Voyage Harp CD launch</i>
13	SH	M	Toronto Symphony Orchestra
13-14	FS	FT	<i>Plaisirs de l'intelligence : Pascal</i>
15	FS	CP	Canadian Musical Odyssey - <i>Satin Dolls</i>
16	FS	CP	Creaking Tree String Quartet
17	FS	CP	John Geggie/Jon Christensen/Steve Amirault
10-17	SH	V	Opera Lyra Ottawa - <i>Don Giovanni</i>
18	PAN	M	<i>Kinderconcert</i> - Annabelle Canto
17-18	ST	FT	<i>Les Flaques</i>
19	HEX	M	<i>NACO Broadband Masterclass: Charles Hamann</i>
19	SH	V	Ottawa Symphony Orchestra
21-24	ST	FT	<i>Moi chien créole</i>
21-25	FS	CP	Company of Fools - <i>Tempest in a Teapot</i>
23-25	SH	D	Pina Bausch Tanztheater Wuppertal - <i>Nefés</i>
26	SH	V	Jethro Tull
27	SH	V	Warren Miller Ski Film
29	FS	CP	Jupiter Ray Project & John Henrys
30	FS	CP	<i>Christmas Goose</i>
29-30	REH	M	NACO Master Musician Session workshops for high school students
30	SH	M	NACO Student Matinee - high schools
29-30	SH	M	<i>NACO Student Matinee: Celtic Celebrations: Natalie MacMaster & Leahy (for high school)</i>

Date	Venue	Discipline	Performance
December 2007			
29 Nov-01 Dec	SH	M	<i>CTV Pops</i> - NACO/MacMaster/Leahy
16 Nov-01 Dec	TH	ET	<i>Dying to be Sick</i>
01	FS	CP	Steven Rollins - <i>Evening of South American Music</i>
02	SH	V	Paul Anka
05	SH	D	Royal Winnipeg Ballet - <i>Nutcracker</i> - Student Matinee
04-09	FS	CP	Opera Lyra Ottawa - <i>The Brothers Grimm</i>
05-09	SH	D	Royal Winnipeg Ballet - <i>Nutcracker</i>
10	OS	M	<i>NAC International Masterclass Series: Russell Braun</i>
12	FS	CP	Nutshell Music - Laura Smith/Meredith Luce
13	FS	CP	Ottawa Storytellers - <i>Christmas Past</i>
13-14	SH	M	<i>Bostonian Bravo Series - NACO/Pinnock/G'froerer/Whicher/Taylor/Wilford/Braun</i>
14	FS	CP	Les Vendredis de la chanson francophone - Joanna Moon
15	SH	V	Colin James
15	PAN	M	<i>Kinderconcert - Le grand bal de Noël</i>
11-15	TH	FT	<i>L'Iliade</i>
15	FS	CP	Tom Pechloff Piano School - <i>Celebrate the Season</i>
18-19	SH	M	Handel's <i>Messiah</i> - NACO/Pinnock/Brett/Lemieux/Gietz/Hopkins
20	FS	CP	Les Contes Nomades - <i>Si la tourtière pouvait conter</i>
21	SH	M	Andrew Craig's Gospel Christmas with the NAC Orchestra
21-23	FS	CP	John Huston - <i>Christmas Carol</i>
22-23	SH	V	Stuart McLean - <i>A Vinyl Café Christmas</i>
31	FS	CP	Ottawa Folk Festival - Connie Kaldor
January 2008			
01	SH	V	Salute to Vienna 2008
05	FS	CP	Company of Fools - <i>Twelfth Night</i>
26 Dec-06 Jan	SH	V	<i>Mamma Mia!</i>
08	SH	M	<i>Bombardier Great Performers Series - Von Stade/Ramey/Heggie</i>
10	SH	M	<i>Mark Motors Audi Signature Series - NACO/Morlot/Midori</i>
10	SA	M	<i>NAC Debut Series Recital - Nikki Chooi/Jean Desmarais</i>
11	OS	M	<i>NAC International Masterclass Series: Donna Brown</i>
11	HEX	M	<i>NACO Broadband Masterclass: Bill van der Sloot</i>
12	SA	M	<i>NAC Debut Series - Chooi</i>
12	SH	M	<i>TD Canada Trust Family Adventures - How the Gimquat Found her Song</i>
11-12	ST	V	Trés Mijères
12	OS	V	<i>Oscar Peterson Simply the Best</i>
14	ST	ET	<i>Celebrity Speaker Series - Martha Henry</i>
13-14	SH	V	Chinese New Years Gala
14	HEX	M	<i>NACO Broadband Masterclass: Elaine Klimasko</i>
15	FS	CP	Les Rencontres qui chantent

Chronological Listing of Artistic Events

Date	Venue	Discipline	Performance
16	SH	M	NACO Student Matinee - Primary
15-16	SH	M	NACO Student Matinee: <i>How the Gimquat Found her Song</i> (Primary)
17-19	SH	M	CTV Pops - NACO/The Latin Jazz of Tiempo Libre
19	FS	CP	Peter Hodgson/Snezy Waters
21	HEX	M	NACO Broadband Masterclass: Joel Quarrington
21-22	SH	V	David Copperfield
24	FS	CP	Ottawa Storytellers - <i>Newfoundland Tales</i>
25	FS	CP	Les Contes Nomades - <i>Contes de l'Atlantique</i>
26	FS	CP	John Geggie/Kenji Omae/Dave Restivo/Mark McLean
11-26	TH	ET	<i>Macbeth</i>
24-26	SH	D	Royal Winnipeg Ballet - <i>Carmen, The Passion</i>
31	FS	CP	Ottawa Folk Festival - Carolina Chocolate Drops
30-31	SH	M	<i>Ovation Series</i> - NACO/Zukerman/Hamann

February 2008

01	FS	CP	Les Vendredis de la chanson francophone - ZPN/R-Léo/Hopiho
01-02	SH	V	<i>Just for Laughs</i> - Jeremy Hotz
02	FS	CP	Lee Hayes - <i>Cantarra in concert</i>
01-03	SH	V	<i>Broue</i>
25 Jan-03 Feb	ST	ET	<i>The Snow Show</i>
04	HEX	M	NACO Broadband Masterclass - Camille Churchfield
05	TH	D	Rosas - <i>Fase</i>
06	FS	CP	<i>Manhattan on the Rideau</i> - Jason Moran
06-07	SH	M	<i>Bostonian Bravo Series</i> - NACO/Remmereit/Paremski
06-07	TH	V	Drum
07	FS	CP	Manon Charlebois - <i>Language Rose</i>
08	SH	V	Compagnie Créole
08	FS	CP	Virtuosi Productions - Ioan Harea/Heartstrings
09	SH	M	<i>TD Canada Trust Family Adventures - J.S. Bach meets the Great Glenn Gould</i>
09-10	ST	FT	<i>Ah, la vache!</i>
11	ST	V	CBC Bandwidth
11	SH	V	Ottawa Symphony Orchestra
12	SH	V	Lyle Lovett and John Hiatt
12	FS	CP	<i>Manhattan on the Rideau</i> - Samir Chatterjee
13	FS	CP	Congregation Machzikei Hadas
12-13	SH	M	NACO Student Matinee - Junior and Intermediate
13	SH	M	NACO Student Matinee: <i>Introducing the Great J.S. Bach</i> (Junior and Intermediate)
14	FS	CP	Sons of Maxwell - <i>Valentine Special</i>

Date	Venue	Discipline	Performance
16	SH	M	CTV Pops - NACO/A Cole Porter Valentine
12-16	TH	FT	<i>Jacques et son maître</i>
15-16	FS	CP	Oh La La Opera - <i>Where Love Dies</i>
20	FS	CP	Frank Lozano Group
20	TH	V	Paco Pena Flamenco Dance Company
21	SA	M	<i>NAC Debut Series</i> - Ni Tao/Desmarais
20-21	SH	M	<i>Mark Motors Audi Signature Series</i> - NACO/Zukerman/Mentzer/Forsyth
21	FS	CP	Ottawa Storytellers - <i>Volcano Goddess</i>
23	SH	DEV	Black & White Opera Soirée 2008
24	SH	V	Chinese Spring Festival Gala 2008
24	PAN	M	<i>Kinderconcert - Papageno and the Magic Flute</i>
25	FS	CP	CBC Poetry Face off
25	OS	M	<i>Sound Travels Canada</i> final concert (Hawthorne School, Ottawa)
26-27	FS	FT	<i>Plaisirs de l'intelligence : Voltaire</i>
28	FS	CP	Chris MacLean - <i>Frida's Brow</i>
29	FS	CP	Les Vendredis de la chanson francophone - SRC Sacré Talent/D'Astous

March 2008

18 Feb-01 Mar	ST	ET	<i>Death of a Chief</i>
01	FS	CP	John Geggie/Andy Milne/David Mott/Grégoire Maret
28 Feb-01 Mar	SH	D	Les Ballets de Monte-Carlo - <i>Le Songe (A Midsummer Night's Dream)</i>
09 Feb-02 Mar	OS	ET	<i>Macbeth</i> - Edmonton
06	FS	CP	Opera Lyra Ottawa - <i>Excerpts: La Traviata</i>
07	FS	CP	Les Contes Nomades - <i>Hommes de pioche</i>
03-07	OS	ET	<i>March Break Youth Workshops</i> - Gatineau
04-08	TH	FT	<i>Ce qui meurt en dernier</i>
06-08	ST	D	Jan Fabre/Troubleyn - <i>Angel of Death</i>
14 Feb-08 Mar	OS	ET	<i>Shakespeare's Dog</i> - Winnipeg
08	FS	CP	Songwriter's Circle - Christine Graves
04-09	SH	V	<i>Evita</i>
12	TH	D	Emanuel Gat Dance - <i>The Rite of Spring, Winter Voyage</i>
13	OS	M	<i>NAC International Masterclass Series: Steven Dann</i>
10-14	REH	ET	<i>March Break Youth Workshops</i> - Ottawa
14	SH	V	Pink Martini
14-15	FS	CP	Zuchinni Grotto Theatre Company - <i>Centre Stage Cabaret: The Rat Pack</i>
06-16	OS	ET	<i>Death of a Chief</i> - Toronto
16	OS	M	<i>Music for a Sunday Afternoon</i> - Dann/NACO Ensembles
18	FS	CP	<i>Manhattan on the Rideau</i> - Gary Dial
19	FS	CP	Ottawa Folk Festival - Shtreiml
20	REH	M	Brass Clinic with Doug Burden
20	FS	CP	Ottawa Storytellers - <i>Walking the Old Sod</i>

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Date	Venue	Discipline	Performance
17–22	ST	CP/ET	Canadian Improv Games (Regional Tournament)
13–22	SH	V	Opera Lyra Ottawa - <i>La Traviata</i>
26	OS	M	<i>eXpressions</i> - R. Murray Schafer - Choral Music Workshop
26	SH	M	<i>eXpressions</i> - R. Murray Schafer - NACO/Mickelthwaite/Brown/James
27	FS	CP	Company of Fools - Ottawa Theatre Challenge
27	OS	M	<i>eXpressions</i> - R. Murray Schafer - School Workshop
28	FS	CP	CBC Ottawa - John Stanton
28	FS	CP	Les Contes Nomades - <i>L'esprit des lieux</i>
28	SA	M	<i>eXpressions</i> - R. Murray Schafer - Molinari Quartet
28	OS	M	<i>eXpressions</i> - R. Murray Schafer - Talk and play - Molineri Quartet
26–29	ST	FT	<i>Bashir Lazhar</i>
29	OS	M	<i>eXpressions</i> - R. Murray Schafer - Voces Boreales/James/NACO Ensemble
29	SH	D	Lizt Alfonso Danza Cuba
29	SH	D	Lizt Alfonso Danza Cuba - Matinee
29	FS	CP	Steve Berndt/K Kaskiw
30	SH	V	Ottawa Youth Orchestra
31	SH	M	<i>Bombardier Great Performers Series</i> - Lortie
31	HEX	M	<i>NACO Broadband Masterclass</i> : Pinchas Zukerman

April 2008

02	FS	CP	Canterbury High School Concert
02–03	SH	M	<i>Mark Motors Audi Signature Series</i> - NACO/Zukerman/Boyd
04	SH	V	Martin Matte
04	OS	M	<i>NAC Masterclass Series</i> with the Conservatoire de musique de Gatineau - David Hutchenreuther
04	FS	CP	Stephen Rollins - <i>Border Crossing 2</i>
05	FS	CP	John Geggie/George Colligan
19 Mar–05 Apr	TH	ET	<i>Shakespeare's Dog</i>
05	SH	M	<i>TD Canada Trust Family Adventures</i> - NACO/ Boris the Explorer: <i>So You Want to Sing?</i>
05–06	ST	FT	<i>Lucille in the sky avec un diamant</i>
07	HEX	M	<i>NACO Broadband Masterclass</i> : Joel Quarrington
08	SH	D	Les Grands Ballets Canadiens de Montréal - <i>Ode de Ohad</i>
10	FS	CP	Algonquin College Theatre Arts - <i>Flying Solo Monologues</i>
10	SH	M	NACO Student Open Rehearsal
11	FS	CP	Alicia Borisonik
08–12	TH	CP/ET	Canadian Improv Games (National Tournament)
10–12	SH	M	<i>CTV Pops</i> - NACO/Everyly/Botti
12	FS	CP	Evening with Caroline Gibson & guests
10–12	ST	D	Tedd Robinson/10 Gates Dancing Inc.- <i>REDD</i>
14	SH	V	Ottawa Symphony Orchestra
15	TH	D	Black Grace

Date	Venue	Discipline	Performance
15–16	FS	FT	<i>Plaisirs de l'intelligence: Balzac</i>
17	FS	CP	Ottawa Storytellers - <i>Beyond the Fields</i>
17–18	SH	M	<i>Bostonian Bravo Series</i> - NACO/Zukerman/Cheng
18	FO	M	<i>NAC Debut Series</i> - Saint-Pierre
18	FS	CP	Les Vendredis de la chanson francophone - Roy/Lindsay
19	OS	M	NACO - Cornwall
19–20	SH	V	Gordon Lightfoot
20	PAN	M	<i>Kinderconcert</i> - <i>The Little Red Hairy Man</i>
20	OS	M	<i>Music for a Sunday Afternoon</i> - Cheng
21	SH	V	Anne Murray
21	HEX	M	<i>NACO Broadband Masterclass</i> : Joanna G'froerer
22–25	FS	ET	<i>Shakespeare for Kids</i> - Elementary School performances
24–26	SH	D	National Ballet of Canada - <i>The Merry Widow</i>
22–27	FS	ET	<i>Shakespeare for Kids</i>
27	FO	ET	<i>Shakespeare's Birthday, A Renaissance Fair</i>
29	FS	CP	Productions Diadem - <i>Marleau tendresses</i>
29–30	TH	D	Akram Khan Company/National Ballet of China - <i>bahok</i>

May 2008

02 May	FS	CP	Les Contes Nomades - <i>Coups de coeur</i>
21 Apr–03 May	ST	ET	<i>And All for Love</i>
03	SH	V	Governor General's Performing Arts Awards 2008
4	SH	V	Celebridee - <i>An Evening with Colin Mochire and Brad Sherwood</i>
04	ST	M	<i>NAC Orchestra Bursary Competition</i> Finals 2008
05	FO	M	Music Monday
07	FS	CP	OK Clean Water Project - <i>Making Waves</i>
08	FS	CP	Josette Noreau - <i>Variations en femme majeure</i>
07–08	SH	M	<i>Ovation Series</i> - NACO/Rilling/Keusch/Constantinescu/Berg/Taylor
09	ST	D	Ballet de Lorraine - Student Matinee
09	FS	CP	Virtuosi Productions - Ioan Harea/Alegria
08–10	ST	D	Ballet de Lorraine
10	FS	CP	John Geggie/David Braid/Peter Lutek/Matt Brubeck
10	SH	M	<i>TD Canada Trust Family Adventures</i> - NACO/ <i>Music and Humour with Eugene Levy</i>
12	SH	M	<i>Bombardier Great Performers Series</i> - Ehnes/Laurel
14–15	SH	M	<i>Bostonian Bravo Series</i> - NACO/Litton/Jackiw
18	OS	M	<i>Music for a Sunday Afternoon</i> - Ian Parker/NACO Ensembles
19	FO	M	MusicFest Canada
20	FS	CP	Nathan Bishop MacDonald - <i>Songs from the SoulSongwriter's Circle</i>
20	SH	V	Ottawa Symphony Orchestra
22	FS	CP	Ottawa Storytellers - <i>Bawdy Language</i>

Chronological Listing of Artistic Events

Date	Venue	Discipline	Performance
22-23	SH	M	Mark Motors Audi Signature Series - NACO/Nézet-Séguin/Hamelin
23	FS	CP	Les Vendredis de la chanson francophone - Lalonde/La Ligue du bonheur
21-24	ST	FT	Genèse n° 2
24	SH	V	k.d. lang
24	FS	CP	Ottawa Klezmer Band
26	OS	M	NAC Musicians in the Community: String Quintet performance at the Minwaashin Lodge Aboriginal Women's Support Centre
26	FS	CP	The School of Dance- <i>The Early Years</i>
27	FS	CP	The School of Dance - <i>Young Dancers</i>
28	FS	CP	The School of Dance - <i>Serious Fun</i>
29	FS	CP	The School of Dance - <i>Studio to Stage</i>
31	FS	CP	The School of Dance - <i>On Stage at the NAC</i>
13-31	TH	ET	<i>The Way of the World</i>
June 2008			
27 May-01 Jun	SH	V	25th Annual Putnam County Spelling Bee
01	PAN	M	Kinderconcerts - <i>Rhythm and Stomp</i>
31 May-01 Jun	ST	FT	<i>Souliers de sable</i>
01	FS	CP	The School of Dance - <i>Cast of Characters</i>
03-04	FS	CP	Propeller Dance
04-05	SH	M	<i>Ovation Series</i> - NACO/Märkl/Goodyear
06	FS	CP	Linda Crawford/Sarah Burnell & Band
08	OS	M	<i>Music for a Sunday Afternoon</i> - Goodyear/NACO Ensembles
07-08	FS	CP	Tournesol Dance - <i>Honesty in Movement</i>
12-13	SH	M	<i>Bostonian Bravo Series</i> - NACO/Zukerman/Bronfman
07-14	TH / ST	D	Canada Dance Festival
04-14	OS	ET	Magnetic North Theatre Festival, Vancouver
14	OS	M	Zukerman, Bronfman and NACO Ensemble
15	OS	M	Friends of NACO <i>Young Artists Program</i> Appreciation Concert
18	OS	M	<i>In Honour of Glenn Gould I</i>
18	FS	CP	Kelsey McNulty
19	OS	M	<i>In Honour of Glenn Gould II</i>
19	FS	CP	Ottawa Storytellers - <i>Emergency</i>
20	OS	M	Pinchas Zukerman Masterclass
21	SH	M	CTV <i>Pops</i> - NACO/Everyly/ <i>Pops Goes Vegas!</i>
21	OS	M	Hans Jorgen Jensen Cello Masterclass
23	SH	M	Celebration of Future Classics - Tremblay/Wachter/Currie
24	SH	CP	CAPPIES
24	OS	M	Noon Under the Bridge - Chamber ensembles of the YAP

Date	Venue	Discipline	Performance
24	OS	M	<i>Young Artists Program: Spotlight on Winds</i>
25	SH	M	<i>Composers Program: Celebration of Future Classics</i>
25	OS	M	Noon Under the Bridge - Chamber ensembles of the YAP
26	SH	M	<i>Conductors Program</i> Concert - NACO
26	OS	M	Noon Under the Bridge - Chamber ensembles of the YAP
27	OS	M	Benita Valente Vocal Masterclass
28	SH	M	Manitoba Chamber Orchestra/Vine
July 2008			
09 Jun-01 Jul	SH/REH/OS	M	NAC Summer Music Institute
01	SH	M	NACO/Canada Day Concert
01	SH	V	Unisong
03	SH	M	<i>Great Composers</i> - NACO/Zukerman/Chi
05	SH	V	Glenn Miller Orchestra
08	SH	M	<i>Great Composers</i> - NACO/Zukerman/Golka
10	SH	M	<i>Great Composers</i> - NACO/Zukerman/Cheng
15-16	OS	M	<i>Through Roses</i> - Zukerman/Rubinek
17	SH	V	Chris Rock
17	OS	M	Orchestras in the Park I - NACO/Trudel/Bruegggergosman/Margison
18	SH	V	Mark Knopfler
18	OS	M	Orchestras in the Park II - Orchestre de la francophonie canadienne/Tremblay/Fiset
19	OS	M	Orchestras in the Park III - NACO/Ian Tyson
20	SH	M	Orchestras in the Park IV - NACO/Trudel/Parker/Linnebach
22	SH	V	Melissa Etheridge
24	OS	M	NACO - Thetford Mines
25	SH	V	National Youth Orchestra of Canada
30-31	SH	V	Martin Matte
22 Jun-31 Jul	FS	CP	Ottawa International Jazz Festival
August 2008			
02 Jul-02 Aug	OS	ET	<i>The Way of the World</i> - Toronto
12 Jun-08 Aug	OS	ET	<i>Falstaff</i> - United Kingdom
19-30	FS	CP	Shakespeare Young Company - <i>A Midsummer Night's Dream</i>
31	FS	CP	John Geggie
31	FS	CP	Ottawa International Jazz Festival
13-31	SH	V	<i>Wicked</i>

Discipline: CP = Community Programming D = Dance DEV = Development ET = English Theatre FT = French Theatre M = Music V = Variety
Venue: FO = NAC Foyer FS = Fourth Stage HEX = *Hexagon* OS = Off Site PAN = Panorama Room, NAC REH = Rehearsal Hall, NAC
SA = Salon SH = Southam Hall ST = Studio TH = Theatre

Board of Trustees



Top row, left to right:
Julia E. Foster, Adrian Burns,
Veronica Tennant, Diane Juster

Bottom row, left to right:
Dale A. Godsoe, Christopher Donison
Larry Fichtner, Richard M. LeBlanc

Julia E. Foster, Chair – 1*, 2, 3, 4, 5*
Toronto, Ontario

Adrian Burns, Vice-Chair – 1, 2, 3, 4*
Ottawa, Ontario

Veronica Tennant, C.C. – 4
Toronto, Ontario

Diane Juster – 5
Montreal, Quebec

Dale A. Godsoe – 5*
Halifax, Nova Scotia

Christopher Donison – 5
Victoria, British Columbia

Larry Fichtner – 2*, 3*
Calgary, Alberta

Richard M. LeBlanc – 4
Gatineau, Quebec

Larry O'Brien (ex officio)
Mayor, Ottawa, Ontario

Marc Bureau (ex officio)
Mayor, Gatineau, Quebec

L. Grant Burton (outside member) – 2, 3
Ottawa, Ontario

Elizabeth Roscoe (outside member) – 5
Ottawa, Ontario

Anthony M.P. Tattersfield
(outside member) – 2, 3
Ottawa, Ontario

Elizabeth Cameron (outside member) – 4
Ottawa, Ontario

Cyril Leeder (outside member) – 4
Ottawa, Ontario

Arthur Kroeger, C.C.
(outside member, d. May 9, 2008) – 1
Ottawa, Ontario

- 1 Governance, Nominating, and Ethics Committee
- 2 Audit Committee
- 3 Finance Committee
- 4 Human Resources and Compensation Committee
- 5 Marketing and Communications Committee
- * Committee Chair

During the 2007–2008 fiscal year (ended August 31, 2008), the following changes occurred on the NAC Board of Trustees:

Terms ended this year for:
Diane Juster and Dale A. Godsoe

Artistic and Creative Leadership

Michel Dozois
*Producer, Community Programming
and Special Events*

Peter Hinton
Artistic Director, English Theatre

Cathy Levy
Producer, Dance Programming

Wajdi Mouawad
Artistic Director, French Theatre

Heather Moore
*Producer and Executive Director,
BC Scene*

Kurt Waldele
Executive Chef

Pinchas Zukerman
*Music Director,
National Arts Centre Orchestra*

Senior Management

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

Debbie Collins
Director of Human Resources

Kari Cullen
Special Advisor to the CEO

Christopher Deacon
*Managing Director,
National Arts Centre Orchestra*

Simone Deneau
*Assistant Director, Patron Services,
Hall Rentals and Variety*

Fernand Déry
Managing Director, French Theatre

Alex Gazalé
Production Director

Darrell Louise Gregersen
CEO, National Arts Centre Foundation

Paul Hennig
Director of Production Operations

Diane Landry
Director, Marketing

Gilles Landry
Senior Director, Operations

Jane Moore
Chief Development Officer

Maurizio Ortolani
Producer, New Media

Daniel Senyk
Chief Financial Officer

Claire Speed
Director, Music Education

Victoria Steele
Managing Director, English Theatre

Richard Tremblay
Director, Administrative Services

Fran Walker
Director of patron services

Jayne Watson
*Director of Communications and
Public Affairs, and Corporate Secretary*

Management Discussion and Analysis

FINANCIAL OVERVIEW

For 2007–2008, the National Arts Centre Corporation (the “Corporation”) is reporting a surplus from operations of \$204,000. The Corporation retains an accumulated surplus of \$675,000 at the end of the fiscal period.

Total revenues, including Parliamentary appropriations, have increased by \$263,000 from 2006–2007 to \$69,894,000. Earned revenues increased by \$1,724,000 while Parliamentary Appropriations decreased by \$1,461,000. Total expenditures increased by \$876,000 to \$69,690,000.

These results are the product of a confluence of several positive events; increased paid attendance coupled with increased facility fee revenues, the rise of the Canadian dollar lessening the cost of American dollar and British pound denominated expenses, and outstanding financial performance in Rentals of Halls from the Broadway type performances with spill-over revenues in the Restaurant and Parking services. The National Arts Centre Foundation continued its outstanding support of the Corporation with a contribution of over \$6.6 million.

The Corporation remains committed to the fulfillment of its strategic goals:

- A renewed focus on artistic expansion and innovation;
- A far greater emphasis on the National Arts Centre (the “Centre”) national role;
- A greater commitment to youth and educational activities; and
- Increased earned revenues.

These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the Centre and 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 have a memorandum of understanding setting out the cooperative framework guiding the organizations’ shared mandates to foster the performing arts in Canada.

SELECTED FINANCIAL HIGHLIGHTS

Programming

Programming consists mainly of four subscription disciplines in Music, English Theatre, French Theatre and Dance, other programs such as galas, the biennial *Scenes*, activities of the Fourth Stage and the support departments such as box office, marketing and production departments.

Programming revenues consist largely of ticket sales. Overall, single ticket sales from all sources were lower by \$527,000 while subscription ticket sales were lower by \$57,000 compared to the previous season. However, Single ticket sales revenues from the *Quebec Scene* in 2006–07 were \$545,000. Therefore, the comparative single ticket sales, year to year, show an increase of \$18,000.

Management Discussion and Analysis

Music revenues have increased by \$103,000 and expenses have increased by \$277,000 from last year. Touring costs were lower as there were only local run-outs in 2007–2008. Cost increases are mainly due to artistic fees and other personnel costs.

English Theatre revenues, principally from ticket sales, were \$614,000 higher and expenses were \$417,000 higher than last year. The current year saw the first Canadian coproduction of a play with Britain's Royal Shakespeare Company—*the Penelopiad*, which was presented in England as well as in Canada with a cast from both countries.

Dance revenues decreased by \$326,000 and expenses decreased by \$297,000 mainly as a result of presenting the Kirov Ballet in the Classical Ballet Series and the Forsythe Company in Series 'A' in 2006–2007. These were special presentations above the usual full Dance program presented in 2007–2008.

In French Theatre, revenues decreased by \$51,000 and the expenses increased by \$276,000. The decrease in revenue stems mainly from the cancellation of the play *La rose et la hache* due to an actor's illness. The expense increases stem mainly from the biennial *Festival Zone Théâtrale*, which was presented in 2007–2008.

Other programming revenues decreased by \$861,000 and expenses decreased by \$2,861,000 largely due to the Quebec Scene, which was presented in 2006–2007. Programming support cost increases are largely due to the costs of expanding the *ArtsAlive.ca* website. Two new modules include *The Secret Life of Costumes* and *Persuading Presence, a performing arts poster archive*.

National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the "Foundation") authorized a distribution of \$6,646,000 (\$6,971,000 in 2006–2007) to the Corporation for designated programs. The Foundation is a key element of the Corporation's goal of increasing earned revenues. The reduction is partially attributable to the Scenes, which were not presented in 2007–2008.

Commercial Operations

Commercial revenues are derived from Restaurants, Parking Services, and Rental of Halls. Revenues in Restaurants 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 Southam Hall on the dates suitable to touring companies. The Restaurant and Parking Services complete the experience of a night 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 and Broadway type productions in the National Capital Region without the risk involved in developing and the costs of managing large productions and tours.

Paid attendance was higher in 2007–2008 and the commercial activities showed better results compared to the previous year. The net income in restaurants, catering and bars has increased by \$134,000. Parking Services' net income was \$104,000 higher despite ongoing construction that limited the number of spaces. The net income from the rental of halls has increased by \$392,000 mainly as a result of an exceptional number of Broadway type productions such as *Phantom of the Opera*, *CATS*, *Mamma Mia!*, *Evita* and *Wicked*.

Parliamentary Appropriations

Parliamentary appropriations for operations exclude funds invested in property, plant and equipment. The parliamentary appropriations for operations include many one-time grants for special purposes such as the *Quebec Scene*, the Governor General's Performing Arts Awards Gala and *ArtsAlive.ca*. A large part of the reduction in parliamentary appropriations revenues is due to one-time funding received in 2006–2007 for the biennial *Quebec Scene*.

Building Operations and Administration

Building operations' expenses have increased by \$545,000. The repairs to the building and stages were \$218,000 higher and higher utilities usage accounts for \$171,000 of this increase.

The administration and information technology departments provide governance, executive, financial, communications, legal, risk management, purchasing, human resource and IT services for the entire Corporation as well as any unallocated expenses. A major change for the current year involves a charge of \$514,000 for employee's purchase of past services for the Public Service Superannuation Plan. In addition, legal fees have increased \$102,000 due in part to negotiations and conciliation matters and to the defence of a suit brought against the Corporation. The Corporation is of the opinion that the suit has no merit and is vigorously defending itself.

Balance Sheet – Capital Projects

Treasury Board approved major funding for urgent repairs to the Centre's infrastructure in November 2006 from the risk management reserve. Work continues on the refurbishment of the Centre's elevators and stage lifts, garage and structural concrete, fire protection systems, air handling systems, electrical distribution systems, exterior lighting systems and security systems. The balance of the unused funds is found 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, which is not uncommon with a renovation of an existing structure. The reasons stem from delays from regulatory agencies, worse than anticipated site conditions, the lack of drawings showing the original construction and a fast track approach used by the general contractor at the time that allowed different processes and materials to be used during the original construction of the Centre in the 1960s. 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.

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. Artistically, the National Arts Centre Orchestra will tour the four western provinces as well as Toronto. Wajdi Mouawad will present his very first season in French Theatre on the theme of "Nous sommes en guerre"—We are at war. In English Theatre Peter Hinton's focus will expand to include theatre from around the world under the theme, "There's a theatre in here – Staging the world in Ottawa: The International Season". The Dance Department will continue to present one of the most comprehensive dance programs of any organization with a season themed "A World of Dance in Ottawa". The biennial showcase of the arts from the Canadian regions will return with *BC Scene*, celebrating artists from British Columbia.

Management Discussion and Analysis

RISKS

Economic uncertainty, market turmoil, potential funding freezes and the lower value of the Canadian dollar against foreign currencies will certainly affect the Corporation's finances negatively next season. The Corporation has little latitude on cutting costs once the season has been announced and contracts signed. The Corporation has taken steps to reduce its financial risks including hedging some of its US dollar exposure.

The Corporation's portfolio had little exposure to the asset-backed commercial paper but some of the bonds held have been downgraded below investment grade. The Corporation intends to hold these bonds until maturity. As long as the underlying companies remain solvent, this should have little effect on the Corporation's finances.

However, nearly half the Corporation's revenues rely on the sales of tickets, meals, parking and gifts from individuals, corporations and foundations; goods and services that may be described as discretionary purchases. In times of uncertainty, the frequency of purchases as well as the total amount spent tends to decline. The benefactors who sustain an organization may have suffered market losses that could affect the amount raised by the Foundation. The Corporation is putting in place contingency plans should an economic downturn constrict its resources. As a national organization, the Corporation does not rely solely on the national capital's economy.

The next years will also present challenges as the Corporation repairs the Centre's major building systems and infrastructure while keeping the Centre operating in a normal manner and avoiding a shutdown.

Financial Statements

Management Responsibilities

The Board of Trustees, which is responsible for, among other things, the financial statements of the Corporation, delegates to Management the responsibility for the preparation of the financial statements and the Annual Report. Responsibility for their review meets with 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 this Annual Report is consistent with that contained in the financial statements.

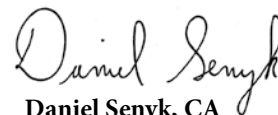
Management maintains books and records, financial and management control and information systems designed in such a manner as to provide a reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with applicable provisions of 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, 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

November 3, 2008



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, 2008 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 NAC'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 NAC as at August 31, 2008 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, except for the change in the method of accounting for financial instruments as explained in Note 2a) to the financial statements, on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the NAC 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 NAC.

Mark G. Watters
*Assistant Auditor General
for the Auditor General of Canada*

Ottawa, Canada
November 3, 2008

Balance Sheet

As at August 31

(in thousands of dollars)	2008	2007
ASSETS		
Current		
Cash	\$ 9,937	\$ 7,369
Investments (Note 5)	2,965	1,549
Accounts receivable (Note 3)	2,187	2,434
Inventories	229	254
Programs in progress	2,076	2,345
Prepaid expenses	901	957
	18,295	14,908
Restricted cash held for specified capital projects (Note 4)	26,924	15,561
Investments (Note 5)	5,764	6,931
Property, plant and equipment (Note 6)	39,201	24,990
	\$ 90,184	\$ 62,390
LIABILITIES		
Current		
Accounts payable and accrued liabilities	\$ 11,080	\$ 9,851
Deferred revenues and deferred parliamentary appropriations (Note 7)	9,656	9,096
	20,736	18,947
Deferred parliamentary appropriations, specified capital projects (Note 4)	26,924	15,561
Deferred capital funding (Note 8)	39,201	24,990
Long-term portion of provision for employee future benefits (Note 9)	2,032	1,925
	88,893	61,423
EQUITY		
Accumulated surplus	675	471
Accumulated other comprehensive income	616	496
	1,291	967
	\$ 90,184	\$ 62,390

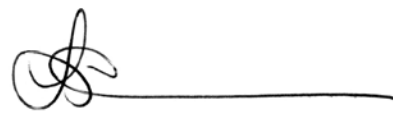
Contingencies and commitments (Notes 13 and 14)

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)	2008	2007
REVENUES		
Commercial operations (Schedule 1)	\$ 14,467	\$ 12,674
Programming (Schedule 2)	10,233	10,707
Distribution from the National Arts Centre Foundation (Note 10)	6,646	6,971
Investments and other	1,931	1,426
Facility fees	1,092	867
	34,369	32,645
Parliamentary appropriations (Note 11)	35,525	36,986
	69,894	69,631
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	9,605	8,442
Programming (Schedule 2)	37,373	39,219
Fundraising and development (Note 10)	2,895	2,688
Building operations	12,740	12,195
Administration and information technology	7,077	6,270
	69,690	68,814
NET RESULTS OF OPERATIONS	\$ 204	\$ 817

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)	2008	2007
Accumulated surplus (deficit)		
Beginning of year	\$ 471	\$ (346)
Net results of operations	204	817
End of year	675	471
Accumulated other comprehensive income		
Restricted contributions from non-owners, beginning of the year	496	25
Adjustment for unrealized decline in the fair value of investments classified as available for sale, of previous fiscal years	(135)	–
Other comprehensive income for the year	255	471
End of year	616	496
Equity	\$ 1,291	\$ 967

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)	2008	2007
Net results of operations	\$ 204	\$ 817
Reclassification for gains and losses included in the net results of operations	(2)	–
Net unrealized gains and losses on investments classified as available for sale, of this fiscal year	34	–
	32	–
Restricted contributions from non-owners received	7,526	8,161
Restricted contributions from non-owners recognized	(7,413)	(7,690)
Net change in contributions from non-owners	113	471
Gain on foreign currency designated as cash flow hedges (Note 15)	110	–
Other comprehensive income for the year	255	471
Comprehensive income for the year	\$ 459	\$ 1,288

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)	2008	2007
OPERATING ACTIVITIES		
Net results of operations	\$ 204	\$ 817
Other comprehensive income	255	471
Adjustment for unrealized decline in the fair value of investments	(135)	–
Items not affecting cash		
Amortization	3,726	3,657
Amortization of deferred capital funding	(3,726)	(3,657)
	324	1,288
Change in non-cash operating assets and liabilities	2,386	(831)
Change in long-term portion of provision for employee future benefits	107	168
Cash flow from operating activities	2,817	625
INVESTING ACTIVITIES		
(Increase) decrease of investments	(249)	526
Additions to property, plant and equipment	(17,937)	(6,198)
Change in restricted cash held for specified capital projects (Note 4)	(11,363)	(15,561)
Cash flow used for investment activities	(29,549)	(21,233)
FINANCING ACTIVITIES		
Deferred parliamentary appropriations, specified capital projects (Note 4)	11,363	15,561
Parliamentary appropriations received for the acquisition of property, plant and equipment (Note 8)	17,937	6,198
Cash flow from financing activities	29,300	21,759
Increase (decrease) in cash position	2,568	1,151
Cash at beginning of year	7,369	6,218
Cash at end of year	\$ 9,937	\$ 7,369
Supplementary disclosure of cash flow information		
Interest received	\$ 1,479	\$ 938

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

Notes to the Financial Statements

August 31, 2008

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 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) Change in accounting policies

Effective September 1, 2007 the Corporation adopted the following new sections of the Canadian Institute of Chartered Accountants’ (CICA) Handbook:

i) Section 1506: Accounting Changes

This section permits entities to change an accounting policy when it is required by a primary source of Canadian generally accepted accounting principles or when it results in a more reliable and relevant presentation in the financial statements. The adoption of this standard did not have a significant impact on the financial statements of the Corporation.

ii) Section 1530: Comprehensive Income

Comprehensive Income is defined as the change in equity of an enterprise during a period from transactions and other events and circumstances from non-owner sources. Other comprehensive income includes some revenues, expenses, gains and losses that are not normally included in net income defined by primary sources of generally accepted accounting principles. Those revenues and expenses would typically include the unrealized change in the fair value of investments classified as available for sale, restricted contributions from non-owners, the subsequent use of those funds, and gains or losses on foreign currency cash flow hedges. The Corporation presents Accumulated other comprehensive income on the balance sheet and the statement of changes in equity, and other comprehensive income in the statement of comprehensive income.

Notes to the Financial Statements

iii) Section 3031 : Inventories

This new section prescribes the accounting treatment for inventories and provides guidance on the determination of cost and its subsequent recognition as an expense including any write-down to net realizable value. The Corporation elected to early adopt Section 3031 as of September 1, 2007, however the adoption of this new standard had no significant impact on the financial statements.

iv) Section 3251: Equity

This Section establishes standards for the presentation of equity and changes in equity during the reporting period. The Corporation is required to present separately the components of equity and changes in equity for the period from the Net results of operations, and Other comprehensive income.

v) Section 3855: Financial Instruments – Recognition and Measurement

Under this section, all financial assets must now be classified as either held-for-trading, held-to-maturity, loans and receivables or available-for-sale. Also, all financial liabilities must be classified as held-for-trading or other financial liabilities. Initially, all financial instruments are recorded at their fair value. Subsequently, these financial instruments are measured based on their classification. The Corporation has made the following classifications:

Financial Instruments	Classification	Subsequent Measurement
Cash	Held-for-trading	Fair value
Investments	Available-for-sale	Fair value
Accounts Receivable	Loans and receivables	Amortized cost
Restricted cash held for specified capital projects	Held-for-trading	Fair value
Accounts payable and accrued liabilities	Other liabilities	Amortized cost

In accordance with Section 3855, the Corporation conducted a search for embedded derivatives in all contractual arrangements dated subsequent to September 1, 2003, and did not identify any embedded features that require separate presentation from the related host contracts.

vi) Section 3862: Financial Instruments – Disclosures

This section specifies the information that must be disclosed to enable financial statement users to evaluate the significance of the financial instruments for the entity's financial position and performance, the nature and extent of risk arising from the financial instruments, as well as how the organization manages those risks. The Corporation elected to early adopt Section 3862 as of September 1, 2007.

vii) Section 3863: Financial Instruments – Presentation

The Corporation elected to early adopt this section as of September 1, 2007. These standards provide guidance for the presentation of financial instruments and non-financial derivatives. This helps financial statement users assess the nature, classification and cash flows from financial instruments.

viii) Section 3865: Hedges

This Section establishes standards for when and how hedge accounting may be applied. Effective September 1, 2007, the Corporation uses this optional method of accounting to match the gain or loss on foreign currency hedges with the underlying obligation to pay performers in a foreign currency. These gains or losses are reflected in Other Comprehensive Income.

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 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 the distribution from the National Arts Centre Foundation are deferred and 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 investment counsel.

Notes to the Financial Statements

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 \$1,895,519 (\$1,836,818 in 2007) of inventory was charged to cost of sales.

g) Programs in progress

Direct costs related to programs or performances that are to be held after the fiscal year-end are deferred and charged to expenses in the year in which the 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	40 years
Building improvements	7 to 25 years
Equipment	3 to 10 years
Computer software and hardware	3 to 5 years

Amounts included in assets under construction are transferred to the appropriate capital classification upon completion and are amortized according to the Corporation's policy.

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) Expenses

Expenses relating to commercial operations, programming, and fundraising and development do not include costs relating to building and equipment maintenance, administrative services, and information technology.

k) Employee future benefits

i) Pension plans

Eligible employees of the Corporation participate in either the Public Service Pension Plan, the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada), or the International Alliance of Theatrical and 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 Plans. Contributions to the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) and the International Alliance of Theatrical and 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.

l) Foreign currency translation

Assets and liabilities denominated in foreign currencies are translated into Canadian dollars using exchange rates 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 unless they are part of a hedging relationship as described in Note 2n).

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) Hedge accounting

The Corporation periodically enters into contracts for the services of artists which are denominated in a foreign currency. The Corporation may purchase the foreign currency or another financial instruments in advance for the purpose of fixing the foreign currency exchange rate. The purchased foreign currency (cash) or other financial instruments that have been designated by the Corporation as cash flow hedges are reported at fair value on the Balance Sheet. Commencing this fiscal year, the gain or loss resulting from the net change in fair value of the foreign currency hedges are recorded in Other comprehensive income, and will be transferred from Accumulated other comprehensive income (loss) to revenues and expenses in the period in which they are realized. The gain or loss on the ineffective portion of the hedge will be reported in revenues and expenses.

o) Future accounting pronouncements

In March 2008, the Canadian Institute of Chartered Accountants confirmed that Canadian publicly reportable enterprises will be required to adopt International Financial Reporting Standards (IFRS) for years beginning on or after January 1, 2011. The Corporation's transition date is September 1, 2011 and will require restatement for comparative purposes of amounts reported by the Corporation for the year ending August 31, 2011. These new standards will come into effect for the Corporation's 2011-2012 fiscal year. The Corporation will determine the impact that these standards will have on its financial reporting.

Notes to the Financial Statements

3. ACCOUNTS RECEIVABLE

Accounts receivable include amounts collectible from commercial operations, commodity taxes recoverable, and settlements with programming partners. The majority of the 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.

4. 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 Centre. The funds earn daily interest which is recorded in investment and other revenue, and is subject to fluctuation based on the bank's prime rate. The funds are expected to be disbursed within the next fiscal year. 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)	2008	2007
Balance at beginning of year	\$ 15,561	\$ —
Appropriations received to fund specified capital projects	26,919	20,553
Appropriations invested in specified capital projects	(15,556)	(4,992)
Balance at end of year	\$ 26,924	\$ 15,561

The unused portion of the capital parliamentary appropriations received to complete that major capital project totals \$26,923,653 and is recorded as Deferred parliamentary appropriations, specified capital projects on the balance sheet.

5. INVESTMENTS

According to its Investment policy, the Corporation may invest in fixed income securities (including preferred shares) and cash equivalents (including T-bills). The average yield of its portfolio for the year was 4.52% (4.60% in 2007). To minimize credit risk, all investments are rated "BBB" (investment grade) or better by a recognized bond rating agency, with the exception of a bond in the amount of \$500,000 which fell to a rating of B and was retained upon special resolution of Board of Trustees. Fair value is determined primarily by published public price quotations. To mitigate the effect of liquidity risk, maturity dates are varied, and extend to April 2015 (February 2015 in 2007). To reduce other market risks, the investments are managed by a 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 \$355,743 (\$446,766 in 2007) and is included in Investment and other revenue.

(In thousands of dollars)	2008 Fair Value	2008 Book Value	2007 Fair Value	2007 Book Value
Government secured bonds	\$ 1,879	\$ 1,839	\$ 2,300	\$ 2,306
Corporate bonds	6,850	6,993	6,045	6,174
Total investments	8,729	8,832	8,345	8,480
Portion maturing within the next fiscal year	2,965	3,002	1,548	1,549
Long-term portion	5,764	5,830	6,797	6,931
Total investments	\$ 8,729	\$ 8,832	\$ 8,345	\$ 8,480

6. PROPERTY, PLANT AND EQUIPMENT

(in thousands of dollars)	Cost	2008 Accumulated amortization	Net book value	2007 Net book value
Land	\$ 78	\$ -	\$ 78	\$ 78
Buildings	47,665	45,689	1,976	3,169
Building improvements	52,639	33,144	19,495	10,151
Equipment	13,380	8,188	5,192	5,151
Computer software and hardware	1,650	1,396	254	281
Assets under construction	12,206	-	12,206	6,160
	\$ 127,618	\$ 88,417	\$ 39,201	\$ 24,990

7. 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 parliamentary appropriations represent approved parliamentary appropriations received for work not yet completed. Information on the deferred revenues and parliamentary appropriations is as follows:

(in thousands of dollars)	2008	2007
Advanced sales - programming	\$ 4,597	\$ 4,914
Revenues from commercial operations and other	920	1,105
Unused appropriations received for building refurbishment	3,172	2,643
Unused appropriations received for specific purposes	967	434
Balance at end of year	\$ 9,656	\$ 9,096

Notes to the Financial Statements

8. 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)	2008	2007
Balance at beginning of year	\$ 24,990	\$ 22,449
Appropriations used to purchase depreciable property, plant and equipment	17,937	6,198
Amortization	(3,726)	(3,657)
Balance at end of year	\$ 39,201	\$ 24,990

9. 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 were as follows:

Public Service Pension Plan

(in thousands of dollars)	2008	2007
Corporation	\$ 2,378	\$ 1,901
Employees	1,034	1,088

Other Pension Plans

(in thousands of dollars)	2008	2007
Corporation	\$ 693	\$ 709
Employees	156	152

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, sufficient financial assets exist to fund the benefits as they become due. 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)	2008	2007
Balance at beginning of year	\$ 2,918	\$ 2,608
Cost for the year	461	404
Benefits paid during the year	(256)	(94)
Balance at end of year	\$ 3,123	\$ 2,918
Short-term portion (included in accounts payable and accrued liabilities)	\$ 1,091	\$ 993
Long-term portion	2,032	1,925
	\$ 3,123	\$ 2,918

10. THE NATIONAL ARTS CENTRE FOUNDATION

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 amounts received from the Foundation are used for the priorities of the Corporation, as determined between the Corporation and the Foundation's board of directors.

The Foundation raises funds from individuals, foundations and corporations to support National Arts Centre programs. Direct expenses related to the fundraising costs, in the amount of \$2,895,273 (\$2,688,788 in 2007), have been charged to Fundraising and Development expense of the Corporation. Legal, audit, credit card charges, and insurance expenses, in the amount of \$52,769 (\$50,549 in 2007) have been reported in the statement of operations of the Foundation. It is the Corporation's policy to not allocate the costs relating to building and equipment maintenance, administration services, and information technology to other expense categories. These costs are reported in their respective categories within the statement of operations. The cost to produce Galas is reported in programming expense. The amounts distributed to the Corporation by the Foundation are recorded as Distribution from the National Arts Centre Foundation in the Corporation's Statement of operations, and as part of Restricted contributions from non-owners within the Statement of comprehensive income.

Notes to the Financial Statements

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, 2008 and the results of operations for the period then ended are as follows:

Financial position (in thousands of dollars)	2008	2007
Total assets	\$ 4,804	\$ 3,335
Total liabilities	625	590
Total net assets *	\$ 4,179	\$ 2,745

* All of the Foundation's net assets must be provided for the priorities of the Corporation. An amount of \$3,522,360 (\$2,739,131 in 2007) of the Foundation's net assets is subject to donor imposed restrictions, of which \$1,592,062 (\$1,384,944 in 2007) 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)	2008	2007
Total revenues	\$ 8,164	\$ 8,362
Total expenses	52	51
Total distribution to the National Arts Centre Corporation **	6,646	6,971
Excess of revenues over distribution and expenses	\$ 1,466	\$ 1,340

** The distribution to the Corporation by the Foundation was made in accordance with the restrictions approved by the Foundation's Board of Directors and supported: Youth and Education, Music, English Theatre, French Theatre, Dance and other initiatives of the Corporation at the Centre and elsewhere in Canada. The distribution includes \$995,647 of in-kind donations of goods and services (\$1,070,925 in 2007).

11. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)	2008	2007
Main Estimates amount provided for operating and capital expenditures	\$ 41,190	\$ 34,088
Supplementary estimates	20,908	23,182
Appropriations approved	62,098	57,270
Portion of parliamentary appropriations used (deferred) for specific projects	(12,362)	(17,743)
Appropriation used to purchase depreciable property, plant and equipment	(17,937)	(6,198)
Amortization of deferred capital funding	3,726	3,657
Parliamentary appropriations	\$ 35,525	\$ 36,986

12. RELATED PARTY TRANSACTIONS

The Corporation is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business at rates based on fair market value. During the year, the Corporation incurred expenses totalling \$2,357,106 (\$1,773,934 in 2007) and recorded commercial and programming revenues of \$1,972,131 (\$1,719,953 in 2007) with related parties. As at August 31st, the Corporation recorded accounts receivable with related parties of \$271,316 (\$264,852 in 2007) and accounts payable of \$445,242 (\$113,237 in 2007).

13. 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. Amounts accrued for contingent liabilities as of August 31, 2008 totalled \$52,564.

14. COMMITMENTS

As at August 31, 2008, there is approximately \$12,146,000 (\$11,771,000 in 2007) 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)

2008-09	\$	7,524
2009-10		2,709
2010-11		1,685
2011-12		218
2012-13		10

15. FOREIGN CURRENCY HEDGE

The Corporation has designated certain funds which are denominated in foreign currency as a cash flow hedge. These funds will be used in the next fiscal year to settle obligations with performers which are denominated in a foreign currency. The corresponding gain of \$109,863 will offset programming expenses in the next fiscal year. At August 31, 2008 the cash flow hedge was as follows:

(in thousands of dollars)	2008	2007
Purchase price of foreign currency	\$ 1,483	\$ -
Fair value of foreign currency at August 31	1,593	-
Gain on foreign currency designated as cash flow hedge reported in other comprehensive income	\$ 110	\$ -

Notes to the Financial Statements

16. FINANCIAL INSTRUMENTS

Credit risk:

The Corporation is subject to credit risk on the value of its accounts receivable (\$2,187,016) and on its investments (\$8,728,959). 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.

Liquidity risk:

The Corporation is subject to liquidity risk on its investments (\$8,728,959). To minimize these risks, the Investment policy specifies that the Corporation invest in highly liquid fixed income securities and cash equivalents that can be sold to generate cash flow if necessary. Additionally, long-term investments are laddered in a manner that will allow for sufficient liquidity in subsequent periods, to meet long-term obligations as they become due.

Market risk:

The Corporation is subject to interest rate risk on its investments. If the interest rates were 1% lower during the year, the interest revenue from cash balances would have been approximately \$250,000 lower. A decrease in interest rates would also lead to an increase in the fair value of investments classified as *available-for-sale* and the unrealized gains included in comprehensive income by an indeterminable amount.

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 \$20,000. The Corporation mitigates this risk by hedging a substantial portion of its foreign currency obligations. Unhedged foreign currency obligations total approximately \$500,000 as at August 31, 2008.

Fair value:

The carrying value of accounts receivable and accounts payable and accrued liabilities approximates their fair value due to the short-term maturity of these financial instruments. The fair value and book value of the investments as at August 31, 2008 are presented in note 5.

17. COMPARATIVE FIGURES

Certain figures for 2007 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)	2008		
	Revenues	Expenses	Net
Restaurants	\$ 6,716	\$ 6,307	\$ 409
Parking Services	3,961	818	3,143
Rental of Halls	3,790	2,480	1,310
	\$ 14,467	\$ 9,605	\$ 4,862

(in thousands of dollars)	2007		
	Revenues	Expenses	Net
Restaurants	\$ 6,006	\$ 5,731	\$ 275
Parking Services	3,802	763	3,039
Rental of Halls	2,866	1,948	918
	\$ 12,674	\$ 8,442	\$ 4,232

Schedule 2

Schedule of revenues and expenses

PROGRAMMING

For the year ended August 31

(in thousands of dollars)	2008	2007
REVENUES		
Music	\$ 3,968	\$ 3,865
English Theatre	2,198	1,584
Dance	2,205	2,531
French Theatre	593	644
Other Programs	742	1,603
Programming Support	527	480
	10,233	10,707
EXPENSES		
Music	14,958	14,680
English Theatre	4,622	4,206
Dance	3,215	3,512
French Theatre	2,673	2,397
Other Programs	3,982	6,843
Programming Support	7,923	7,581
	37,373	39,219
EXCESS OF EXPENSES OVER REVENUES	\$ 27,140	\$ 28,512

Notes to the Financial Statements

Schedule 3 Schedule of expenses

For the year ended August 31

(in thousands of dollars)	2008	2007
Salaries and benefits	\$ 28,978	\$ 26,554
Artistic fees	10,470	11,697
National Arts Centre Orchestra fees	6,341	6,366
Advertising	4,046	4,547
Amortization	3,726	3,657
Utilities	2,263	2,094
Payments to municipalities	2,022	2,023
Cost of sales	1,896	1,837
Maintenance and repairs	1,607	1,638
Contract fees	1,489	1,928
In-kind contributions of goods and services	1,208	1,306
Production	904	728
Promotion	786	1,072
Financial charges	755	644
Staff travel	513	483
Office expenses	423	398
Professional fees	415	293
Equipment	385	265
Supplies	361	257
Rental of facilities	261	276
Education and training	235	161
Telecommunications	206	231
Insurance	197	201
Board expenses	129	133
Miscellaneous	74	25
	\$ 69,690	\$ 68,814

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.

2007–2008 – A REMARKABLE YEAR OF GIVING

Thanks to the generosity of donors and sponsors, the National Arts Centre Foundation raised more than \$8.1 million in 2007–2008.

This remarkable show of support enabled the NAC Foundation to contribute more than \$6.6 million to the National Arts Centre to sustain, enrich and expand its artistic and educational programming. The balance of 2007–2008 Foundation revenue was held in reserve for future years' programming or designated to named endowments.

Throughout 2007–2008, 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. Leadership gifts received this year included a \$250,000 single corporate gift toward *BC Scene*, as well as a \$465,000 individual donation toward the creation of an Alberta Fund in support of partnership projects with Alberta artists and arts organizations.

Annual gifts represent the sustaining heart of the Foundation's fundraising revenue. Thousands of donors, many of whom have supported the NAC for more than a decade, made almost 11,000 gifts in 2007–2008, ranging from \$10 to \$8,000. 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.

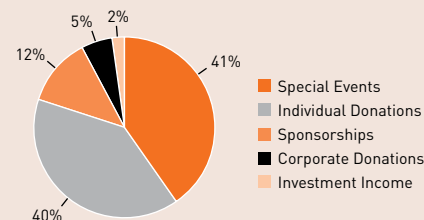
Those making a planned gift to the NAC are making a powerful statement about the importance of the performing arts. Donors are investing in future generations by remembering the National Arts Centre in their wills—perhaps the greatest expression of trust an organization can receive. In 2007–2008, the NAC received a significant Planned Gift, bringing the total realized bequests to over one million dollars.

The Planned Giving program had an estimated future value of \$3,678,000 at August 31, 2008, representing an increase of 6% in projected planned giving revenue compared to September 2007. The current program consists of 65 bequest expectancies and seven 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. As always, these leaders set the standard for giving. 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 \$450,000 in 2007–2008.

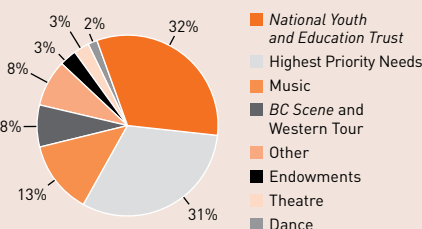
Who supported the NAC Foundation?

The NAC Foundation received 57% of fund-raising revenue from donors and sponsors in the National Capital Region and 43% from supporters in communities across Canada.



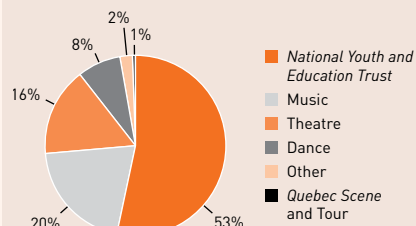
How did our donors direct their gifts?

The Foundation's donors are especially inspired by the NAC's leadership in performing arts initiatives for young people and our giving toward our highest priority needs.



How were the funds used?

Gifts to the NAC Foundation in 2007–2008 allowed the National Arts Centre to support more artists, engage more young people and delight more audiences.



PERFORMANCE CREATION LEARNING



PERFORMANCE

The Black and White Opera Soirée

The 11th annual Black & White Opera Soirée, held in February, was a great success both artistically and financially. The sold-out crowd was thrilled to hear that the event had raised \$415,000, to be shared equally by Opera Lyra Ottawa and the National Arts Centre Orchestra. Community outreach partnerships with organizations such as Opera Lyra Ottawa are essential to the lifeblood of our organization, and proceeds from every Soirée help to further develop Canadian musical talent—a shared mission of both arts organizations.

Since its inception in 1998, the Soirée has contributed more than \$2.66 million to help foster Canada's next generation of talented musical artists through training, mentoring and showcasing, and this year's event featured many of opera's greatest hits, as well as some surprises from the pop music repertoire. The evening was hosted by Steven Page of Barenaked Ladies and featured stunning performances by Lauren Segal (mezzo-soprano), Michael Schade (tenor), Russell Braun (baritone), the Opera Lyra Ottawa Chorus under the direction of Chorus Master Michael Zaugg, and the NAC Orchestra under the baton of Giovanni Reggioli.

Every year over \$2,500,000 (gross) of the Foundation's vital funding comes from special event fundraising efforts.

With the addition of the Governor General's Performing Arts Awards Gala to the Fall Gala and Black & White Opera Soirée, the Foundation now holds three major annual galas which serve to underscore the artistic mission of the National Arts Centre as a centre for performance, creation and learning.



Photos: Mike Pinder



New works were commissioned and the performing arts were nurtured throughout the country, thanks to the leadership of donors to the NAC.

CREATION

The Governor General's Performing Arts Awards Gala

From May 1-3, the Governor General's Performing Arts Awards (GGPAA) honoured a group of outstanding artists, whose creativity and passion have enriched our lives and inspired our imaginations. And for the first time, the GGPAA Gala on May 3 was produced by the National Arts Centre.

Lifetime Achievements Awards were presented to Anton Kuerti, one of the truly great pianists of our time; to the incomparable Eugene Levy, an award-winning writer, film actor and former member of SCTV (Second City Television); to Brian Macdonald, the acclaimed Stratford Festival director and dance choreographer; to the distinguished Alberta playwright and librettist, John Murrell; to the brilliant documentary filmmaker, Alanis Obomsawin; and to Quebec's first true rock star, Michel Pagliaro. This year's recipient of the *National Arts Centre Award* was the popular and influential rock group, The Tragically Hip. And to complete this prestigious lineup, Victoria's irrepressible arts fundraiser, Eric Charman, received the 2008 Ramon John Hnatyshyn Award for Voluntarism.

In addition, the Governor General's Performing Arts Awards Foundation created a unique Mentorship Program this year, designed to bring together past Governor General's Awards recipients with talented emerging artists. As part of this program, Toronto's legendary prima ballerina and 2004 Award laureate Veronica Tennant chose to mentor Crystal Pite, a dynamic dancer and choreographer from British Columbia.

PERFORMANCE CREATION LEARNING



Photos: Mike Pinder

LEARNING

NAC Fall Gala in support of the *National Youth and Education Trust*

The National Arts Centre's 2007 Gala raised an impressive \$765,000 for the National Arts Centre Foundation's *National Youth and Education Trust*. A standing-room-only crowd enthusiastically cheered the first all-Canadian lineup in the Gala's eleven-year history. Superstar dramatic tenor Ben Heppner together with the sensational rising star soprano Erin Wall sang operatic solos and duets, while the celebrated singer-songwriter Jann Arden added her own award-winning vocals. NAC Music Director Pinchas Zukerman led the National Arts Centre Orchestra in "A Celebration of Song". The *National Youth and Education Trust* provides funds to support the wide array of artistic and educational programming the NAC undertakes for young Canadians.

With the help of donors and sponsors, the NAC introduced young audiences to the performing arts, trained emerging young artists in music, theatre and dance, and provided resources to teachers in classrooms across Canada.

NATIONAL ARTS CENTRE FOUNDATION MILESTONES

YOUTH AND EDUCATION ACTIVITIES

It is the NAC's belief that the future of Canada's performing arts community is rooted in its ability to engage youth to participate in, or develop an appreciation for, the performing arts. By engaging children and youth early, we are able to establish a stronger relationship between them and the performing arts—sparking creativity, inspiring future artists, and strengthening the landscape of our performing arts community. The National Arts Centre is able to accomplish this primarily through our myriad of education programs both locally and across the country. Our donors agree with the importance of engaging youth through arts education; in fact, providing children and youth with access to the arts remains the number one motive for giving to the NAC Foundation.

Through the *National Youth and Education Trust*, donors made possible a tremendous range of performances for young audiences, training for young artists and classroom resources for schools across the country. Designated gifts within the Trust supported programs such as the 10th annual *NAC Summer Music Institute*, the *Institute for Orchestral Studies* and the *NAC Music Alive Program* in Alberta and Saskatchewan schools.

NATIONAL ARTS CENTRE FOUNDATION ROUNDTABLE ON HEALING AND THE ARTS

In September 2007, the third component to the Roundtable on Healing and the Arts—entitled *Healthy Mental Development for Children and Youth*—completed our trilogy connecting the arts and medicine. We welcomed Mr. Frank O'Dea, a founder of Second Cup, as keynote speaker in 2007. A prominent group of leaders in the medical and social policy fields, as well as arts supporters and senior public policy makers, joined Mr. O'Dea to discuss the challenges faced by young people such as autism, addiction, eating disorders, and to explore the ways in which the performing arts can play a role in treatment options. The Roundtable report was distributed to arts organizations and health professionals across the country.

THE PENELOPE CIRCLE

NAC English Theatre's partnership with the Royal Shakespeare Company to premiere Margaret Atwood's *The Penelopiad* was made possible by a group of remarkable Canadian women, each of whom gave \$50,000 to support the production. These donors, recognized as *The Penelope Circle*, valued the project's powerful impact on theatre in Canada and the opportunity to celebrate the leadership of women in Canadian culture.

BC SCENE

British Columbia will be the focus of the National Arts Centre's next regional "Scene"—the fourth in a series of biennial festivals designed to showcase the arts and culture of every region of the country. *BC Scene* will be a dynamic showcase of emerging and established B.C. talent, spanning 13 days (April 21 to May 3) in the spring of 2009.

In 2007–2008, building support for *BC Scene* was (and remains) one of the Foundation's largest projects, engaging several leaders within British Columbia's philanthropic community. With an impressive amount of support from corporate sponsors and partners, individual donors and in-kind donations, *BC Scene* quickly became one of the Foundation's most successful fundraising projects to date.

One of the key elements of the *BC Scene* fundraising campaign was the creation of a B.C. Strategy Council—a group of dedicated community and business leaders in British Columbia who believe as passionately as we do in the wealth of talent B.C. has to offer to Canada and the world. With leadership from Vancouver community leaders Milton and Fei Wong as Honorary Chairs of the Foundation's B.C. Strategy Council and Dr. Donald Rix of B.C., who has played a leading role as chair of the fundraising efforts, our collective goal of showcasing the cultural diversity of one of Canada's most beautiful provinces is already well within our reach.

A NEW CHAIR OF THE NATIONAL ARTS CENTRE FOUNDATION BOARD OF DIRECTORS

In September 2007, Gail O'Brien began her term as Chair of the National Arts Centre Foundation's Board of Directors. Gail O'Brien represents the very best in arts Board members. She is knowledgeable and passionate about the performing arts and is tireless in her work on behalf of the National Arts Centre. Among her many contributions, Mrs. O'Brien played an instrumental role in collaborating with our NAC Board of Trustees this year in the development of the NAC's 2008–2013 Strategic Plan. Mrs. O'Brien strongly believes in the NAC as Canada's centre for performance, creation and learning and is therefore committed to help raising awareness and funds to fulfill the NAC's mandate.

The NAC Foundation would like to extend sincere thanks to Guy Pratte, former NACF Board Chair who stepped down in September 2007, for his outstanding leadership and support, as many of our donors witnessed personally over the past seven years.

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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—our thousands of Benefactors, Sustainers, Associates and Friends.

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