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YEAR OF THE NORTH

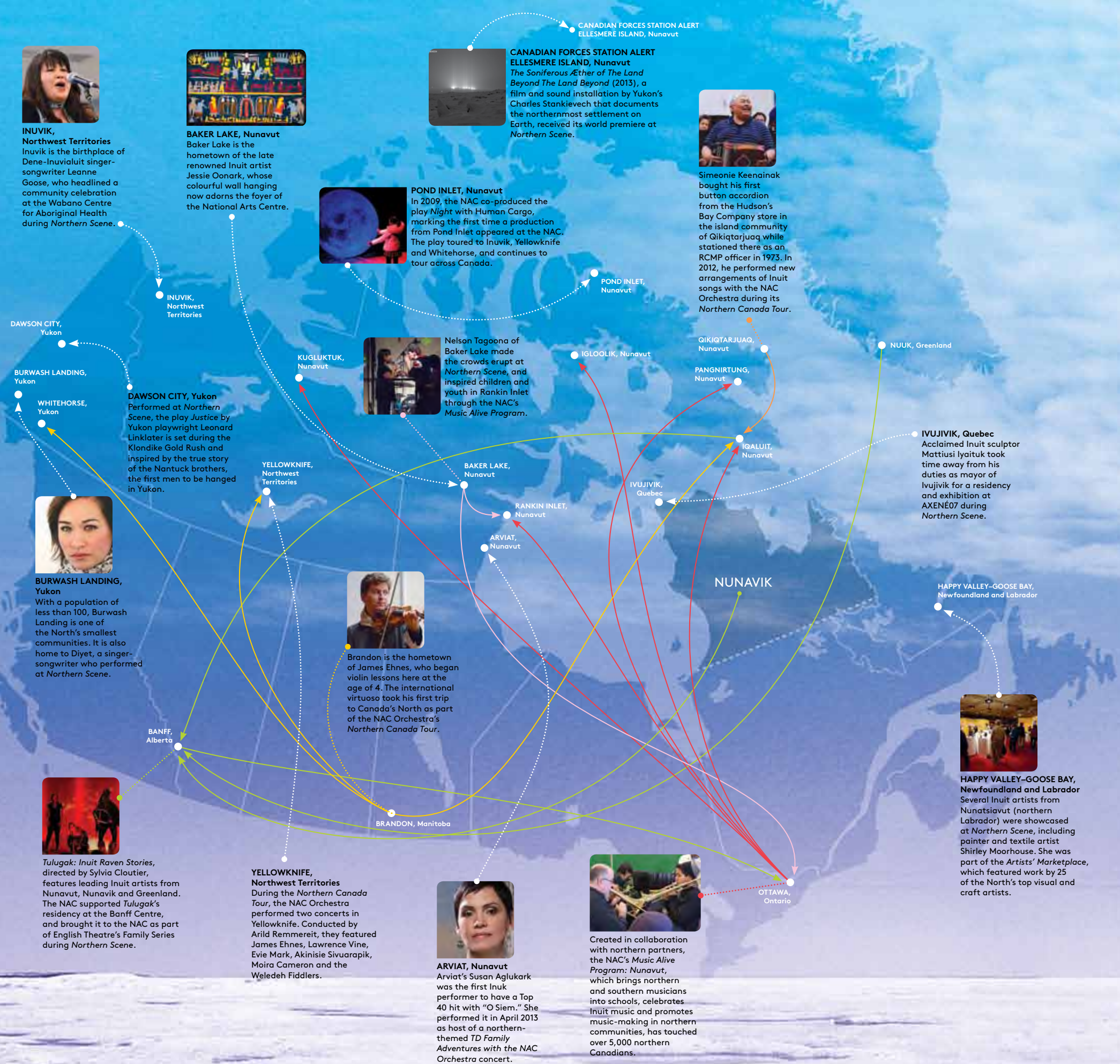
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NATIONAL ARTS CENTRE ANNUAL REPORT 2012-2013

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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, contemporary music, variety and community programming.

The NAC 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 and Official Languages. 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 A. Herrndorf, and the creative leadership team is composed of Pinchas Zukerman (Music), Jillian Keiley (English Theatre), Brigitte Haentjens (French Theatre), Cathy Levy (Dance), Heather Moore (Northern Scene), Simone Deneau (NAC Presents, Variety and Community Programming), and Executive Chef John Morris.

Official languages

The National Arts Centre is the only multidisciplinary, bilingual performing arts centre in North America. It is committed to promoting linguistic duality in all its endeavors. The *Northern Scene* was a shining example of this commitment by giving pride of place to Francophone artists, such as singer-songwriter Elisapie from Nunavik and Yukon’s Soir de semaine. The NAC Orchestra’s *Northern Canada Tour* featured three student matinees in both official languages, as well as bilingual teaching resources. The *NAC Presents* lineup includes Anglophone and francophone artists on the national stage, such as renowned jazz artist Diana Krall and Acadian singer-songwriter Lisa LeBlanc. On the local front, the NAC has participated in Culture Days and Ontario Family Day celebrations for several years, offering an array of bilingual activities. Internationally, the NAC offers a wealth of learning resources that reflect our country’s bilingual nature on its *ArtsAlive.ca* and *NACmusicbox.ca* websites. Lastly, in June 2013, the NAC hosted the annual conference of official languages champions from all federal institutions.

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THE NATIONAL ARTS CENTRE'S YEAR OF THE NORTH

A little girl in an Iqaluit school gym twirls to
Inuit music, played by the NAC Orchestra.

A throat singing beatboxer, age 19,
captivates an assembly of children in Rankin Inlet,
coaxing them to dream.

A masked drum-dancer blows feathers into faces
as the National Arts Centre welcomes
200 Aboriginal artists to the national stage.

These are but a few moments from our Year
of the North, in which this rarely visited but
breathtakingly beautiful part of Canada and
its extraordinary people took hold of us and
never let go.

Our journey began some time ago.

For the past four years our *Music Alive Program*
in Nunavut has sought to help music thrive in
Iqaluit, Pangnirtung, Igloolik, Kugluktuk and
Rankin Inlet.

Fiddles, accordion, drumming and throat
singing reverberated through classrooms and
community halls, and through us.

Last fall, the NAC Orchestra and guest
artists from north and south took their own
journey for 10 days through northern Canada.

They performed pieces by Grieg and Vivaldi,
and Inuit songs of sealing and the Northern Lights.

The musicians shared their talent, teaching
at every step of the way, and as much as they
gave, they received even more.

Then in the spring, the North came south
for *Northern Scene*, a festival unlike any other.

Three hundred and fifty-five artists dazzled
us with a North that was at once ancient and
modern, traditional yet completely fresh.

Drumming and storytelling, but also a
red-hot fashion show. A rapper rocking the
crowd. A carved stone figure holding an iPod.

Our Year of the North has been an
incredible journey for us, and for the
thousands of Canadians it has touched.

Through the relationships we have built
with northern artists and communities, it is
our hope that its legacy will continue for many
more years to come.



“Before I went north, I had this idea that I would be bringing them something. But they brought us so much by being who they are. The kids out there, they don’t play music because they have to do it for school. They do it because they love it.”



Julie Fauteux (Caroline Matt).

JULIE FAUTEUX ASSOCIATE PRINCIPAL HORN, NAC ORCHESTRA

It’s tricky landing a plane in Pangnirtung, Nunavut. A little wind, a little fog and your pilot heads for Iqaluit instead.

Julie Fauteux flew in with her NAC Brass Trio colleagues on a crisp and sunny morning. Narwhals surfaced in the water below, and the pilot circled to give the musicians another look.

The musicians were there to play music with students as part of the NAC’s *Music Alive Program*, but staff explained that half of the children would be hunting the narwhals with their parents that morning. The musicians did their workshop in the afternoon instead, to the students’ great delight.

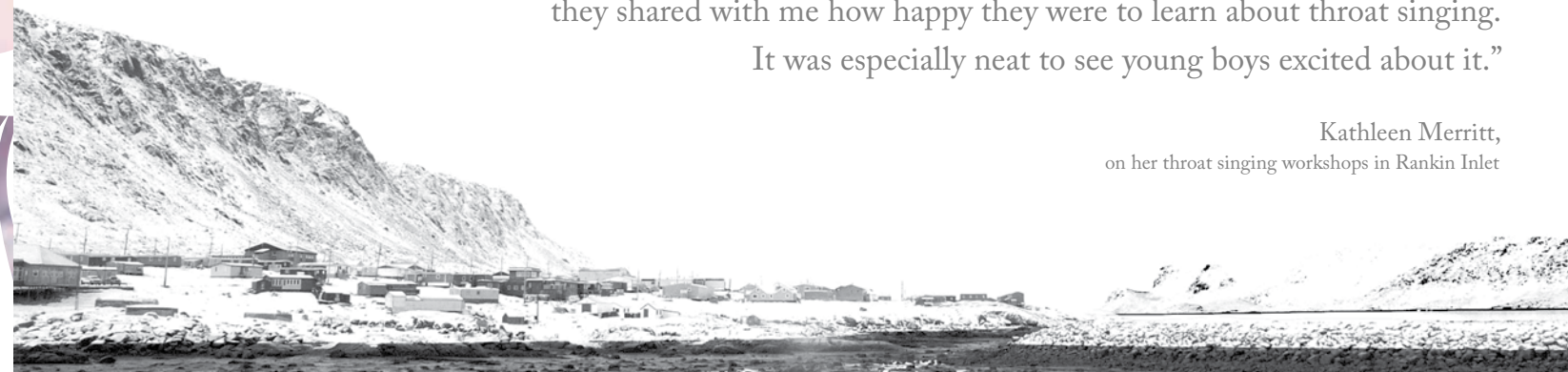
Fog and wind kept them in Pangnirtung an extra three days, but between the mountains and the fjord, it was an incredibly beautiful place to be stuck. “The people were so welcoming,” Julie said.

When they played a concert, the whole community came.

“Before I went north, I had this idea that I would be bringing them something. But they brought us so much by being who they are. The kids out there, they don’t play music because they have to do it for school. They do it because they love it. Music, dancing – everything they do, they do it intensely. It reminded me that the real pleasure in music is having fun.”

“When I decided to stay home for a few more days and saw kids around the town, they shared with me how happy they were to learn about throat singing. It was especially neat to see young boys excited about it.”

Kathleen Merritt,
 on her throat singing workshops in Rankin Inlet



Above left: Guitar workshop with Dave Gunning in Iqaluit (Alianait Arts Festival). Above right: NAC Brass Trio concert in Pangnirtung (Caroline Matt). Bottom right: NAC Orchestra Trombone Colin Traquair and Pangnirtung student. (Caroline Matt)



MARY PIERCEY,
 MUSIC TEACHER,
 INUKSUK HIGH SCHOOL, IQALUIT

“The NAC Orchestra musicians teaching our students via broadband videoconference technology will help our Inuit students broaden their horizons — that they can see that they can do their own music, but that they can also perform Western music as well, like the rest of the world. Our students can do all kinds of things.”



NAC Orchestra Second Trumpet Steven van Gulik in Pangnirtung (Caroline Matt).



“I’d play two notes and they’d start high-fiving each other and pumping their fists in the air. In those moments you realize how important music education is. If you can turn a handful of kids on to music, you inspire a whole community.”

KAREN DONNELLY PRINCIPAL TRUMPET, NAC ORCHESTRA

Karen Donnelly first went to Iqaluit to work with students in January 2012 as part of the NAC’s *Music Alive Program*. In the fall, the Principal Trumpet for the NAC Orchestra returned to the region as part of the *Northern Canada Tour*.

One of the Tour’s 65 education events linked the Iqaluit Fiddle Club, students and singers in Iqaluit to OrKidstra and KidSingers in Ottawa via broadband videoconference. The children played music together, singing *Amazing Grace* in Inuktitut and other Inuit songs.

A highlight for Karen was reuniting with two 16-year-old trumpet players at Inuksuk High School she had met on her first visit. She

had been so moved by their enthusiasm that she offered to teach them from Ottawa using high-definition videoconference equipment that the NAC donated to their school.

“The girls don’t have access to a trumpet teacher, so they were excited to have this opportunity. I’d play two notes and they’d start high-fiving each other and pumping their fists in the air. In those moments you realize how important music education is. If you can turn a handful of kids on to music, you inspire a whole community.”

Karen’s northern journey goes on today, as she continues to connect to Inuksuk High School via broadband videoconference from the NAC.

Karen Donnelly (Fred Cattroll).

“I’ve seen other people come and try to tell the Inuit how to do their music. I didn’t see that on this tour. I saw the Orchestra bend to the Inuit, then make something fresh and new.”

Darlene Nuqingaq,
 Educational Leadership Development Coordinator, Government of Nunavut



Top left: Whitehorse audience (Fred Cattroll).
 Top right: Iqaluit students (Fred Cattroll).
 Above: Iqaluit concert (Fred Cattroll).

JULIA FOSTER

CHAIR, NAC BOARD OF TRUSTEES

“The truth is, every single one of us, including our guest conductor Arild Remmereit and our guest artist James Ehnes, have come away with a sense of the Canadian North as being an extraordinary, deeply spiritual place, which we have had the privilege to be part of for these past 10 days.”



Top: John Doucet as Vivaldi, Iqaluit student matinee (Fred Cattroll).

Above: Arild Remmereit and James Ehnes, Iqaluit student matinee (Fred Cattroll).

“It’s very important to learn your language, and your songs, and your stories.
 If you do that, your feet will stand very strong on the ground.”

Evie Mark, throat singer
 spoken to children during a throat singing workshop
 at K’alemi Dene School in Yellowknife



Top right: Weledeh Fiddle Club, Yellowknife (Fred Cattroll). Above: Evie Mark, Akinisie Sivuarapik (The Canadian Press/Jacques Boissonot). Far right: Iqaluit seniors residence (Fred Cattroll). Right: Alexina Louie, Iqaluit (Fred Cattroll).

ALEXINA LOUIE
 COMPOSER, *TAKE THE DOG SLED*

“The things we learned from being in the North can’t be experienced by reading a book. The experience was incredible, the hospitality of the people, the big sky, the gorgeous landscape. Understanding the vastness and incredible beauty of Canada was a huge lesson.”

“It’s a historical moment for us. We’re singing *ayaya* songs that come from hundreds of years of tradition, and they have only just recently been brought back to life.”

Laakkuluk Williamson Bathory, artist

Laakkuluk Williamson Bathory (Fred Cattroll).

AYAYA SONGS

Celebrating Inuit music was a guiding principle of the *Northern Canada Tour*. In advance, the NAC Orchestra received permission to transcribe ancient Inuit *ayaya* songs for Western instruments. The songs had been nearly forgotten, as they lay dormant during the time of assimilation policies and residential schools, when English was the prescribed language by those in control at the time.

“It’s a historical moment for us,” said Laakkuluk Williamson Bathory, an artist leading the charge to create a performing arts centre in Iqaluit. “We’re singing *ayaya* songs that come from hundreds of years of tradition, and they have only just recently been brought back to life.”

The Orchestra performed *Qurviasuliqpunga* with throat singers Sylvia Cloutier, Madeleine Allakariallak and the Aqsarniit School Choir at an evening concert in Iqaluit. A brass ensemble also performed the piece, which translated means “there is joy, I will be living,” for school children and at an elders’ residence.

“Doing this gives recognition to Inuit music, and says that its value is equivalent as classical music,” said Darlene Nuqingaq, Educational Leadership Development Coordinator for the Government of Nunavut. “That’s the biggest celebration that the NAC Orchestra brought across the North.”



“We’re trying to show simple human beings that shine with happiness and love.”

Guillaume Saladin, Artcirq co-founder



Artcirq (Trevor Lush).

ARTCIRQ IGLOOLIK, NUNAVUT

Artcirq is a group of artists who blend the traditions of circus with Inuit culture. Based in Igloolik, Nunavut, the company has performed around the world, from the Queen’s Diamond Jubilee celebrations in London, U.K., to Mexico, Ireland and even Timbuktu.

Despite those exotic locales, Guillaume Saladin, who co-founded Artcirq in 1998 to combat teen depression and suicide, arranges Artcirq’s schedule to be away from home as little as possible. The company members have young children, and, when they travel, leave half their hearts in Igloolik.

For *Northern Scene*, the company made the trip with their families, and their children shared the stage.

“We’re trying to show simple human beings that shine with happiness and love,” Saladin said. “We incorporate our children into the show so that the audience can see a happy Inuit family, but also to see themselves and their own family, and be touched by that, and think about how they can be better.”

Northern Scene gave Artcirq the chance to be inspired by fellow northern artists – people they know and admire, but rarely get a chance to see.

On the flight home, his normally homesick performers told Guillaume they wished they had stayed longer.



Left: *Spirit of the Drums* (Trevor Lush).
Below: Dana Sipos (Batiste W. Foisy).
Below left: *Inuit Ullumi: Inuit Today* (Trevor Lush).



CHLOE GOODYEAR WOODFORD FOLK FESTIVAL, AUSTRALIA

“It seems now all a throatsung, sealskin-clad, insistently drummed, beautifully performed, North-infused dream. Some favourite moments: the family acrobatics in Artcirq with the kisses between tricks; the moment the heartbeat stopped in the story about tuberculosis in *Spirit of the Drums*; Ivan Coyote’s hilarious, flowing, good-humoured storytelling; the catharsis of the live radio play *I Count Myself Among Them*, which felt like falling into and then being shot out of a well; the phrase ‘voices that sound like snow’ in the play *A Promise is a Promise*; the quality and pride of the artists.”



Artcirq (Trevor Lush).

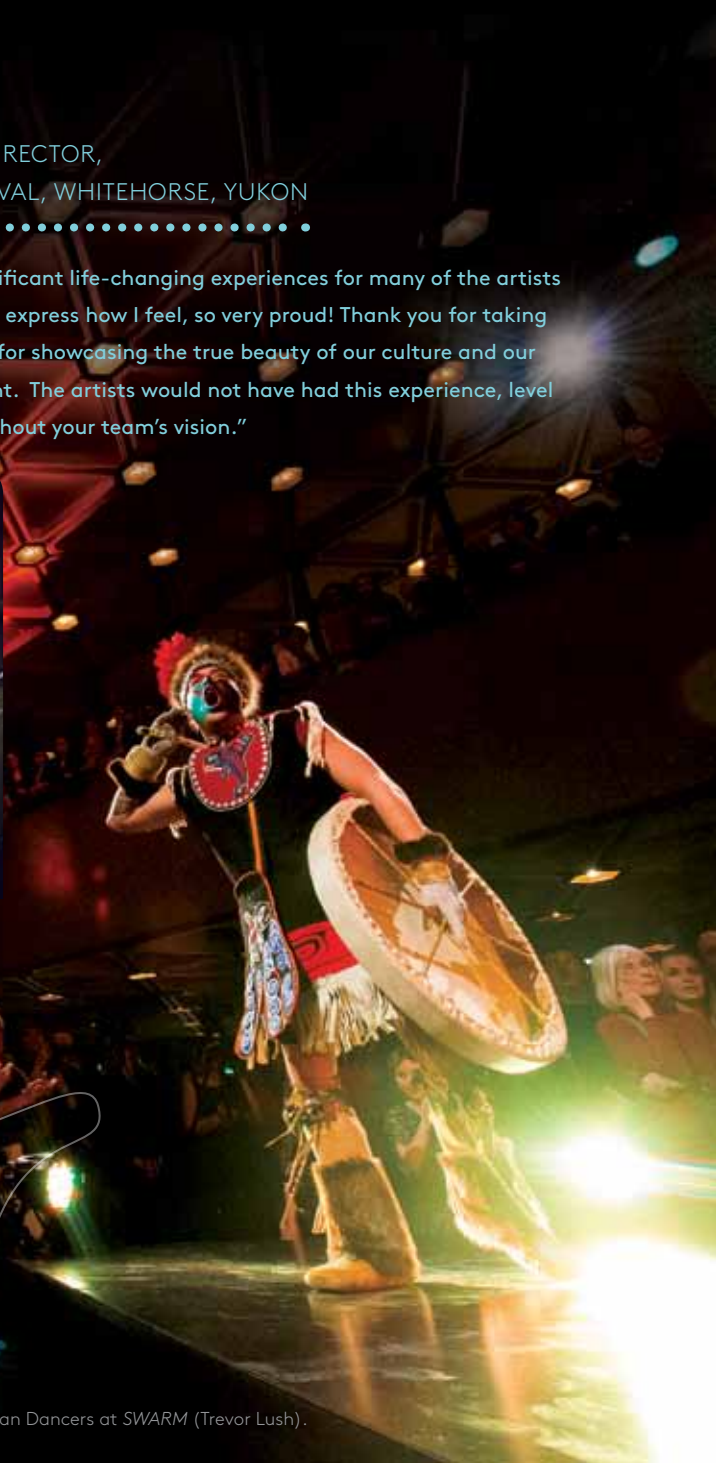


KATIE JOHNSON
 FORMER CO-ARTISTIC DIRECTOR,
 ADĀKA CULTURAL FESTIVAL, WHITEHORSE, YUKON

"Northern Scene created significant life-changing experiences for many of the artists that attended...words can't express how I feel, so very proud! Thank you for taking on *Spirit of the Drums*, and for showcasing the true beauty of our culture and our people in a very positive light. The artists would not have had this experience, level of success and exposure without your team's vision."

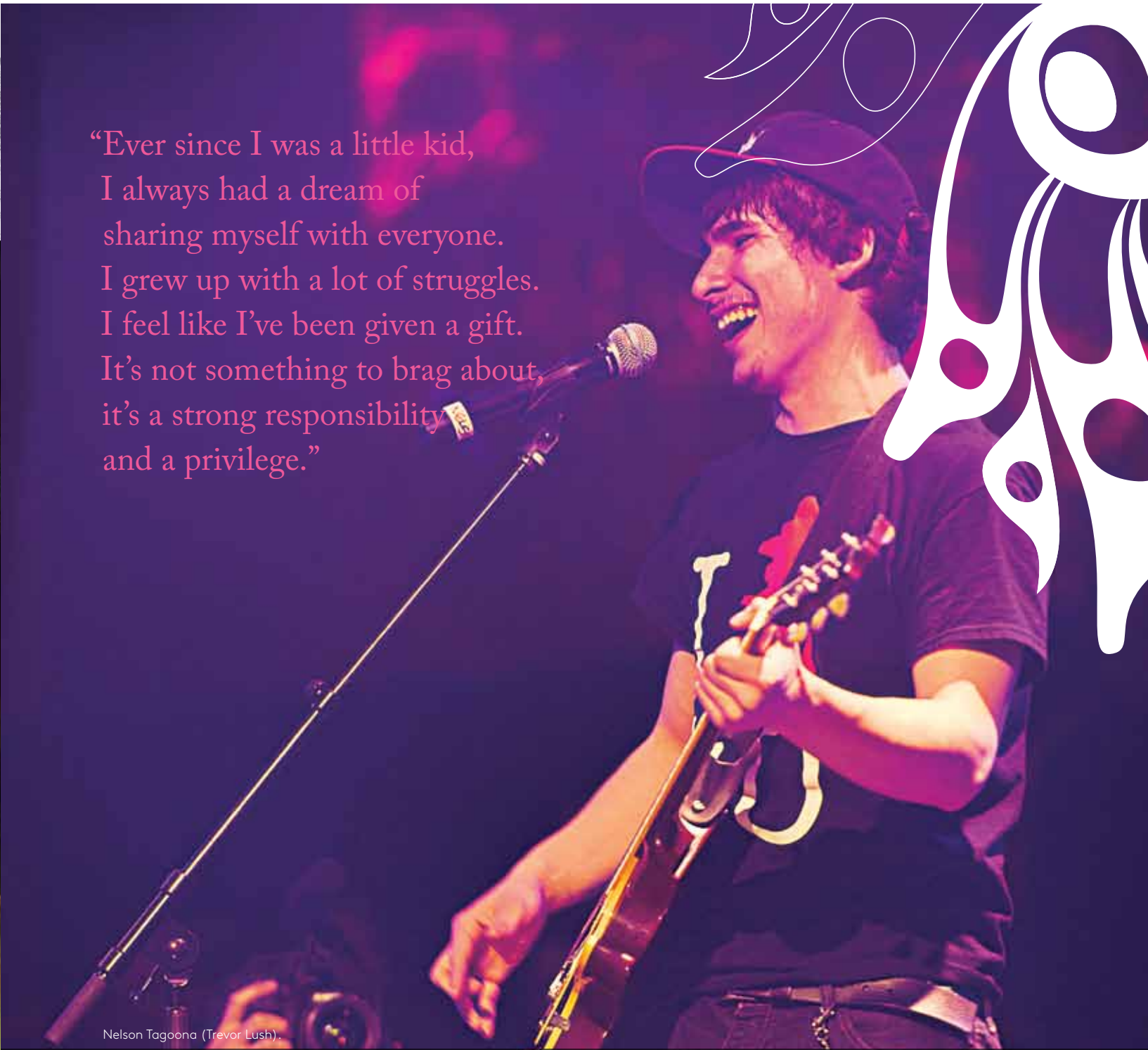


Top: Godson (Trevor Lush). Above: Sharon Shorty (Trevor Lush). Above right: Deh Cho Drummers (Trevor Lush).



Dakhká Khwáan Dancers at SWARM (Trevor Lush).

"Ever since I was a little kid,
 I always had a dream of
 sharing myself with everyone.
 I grew up with a lot of struggles.
 I feel like I've been given a gift.
 It's not something to brag about,
 it's a strong responsibility
 and a privilege."



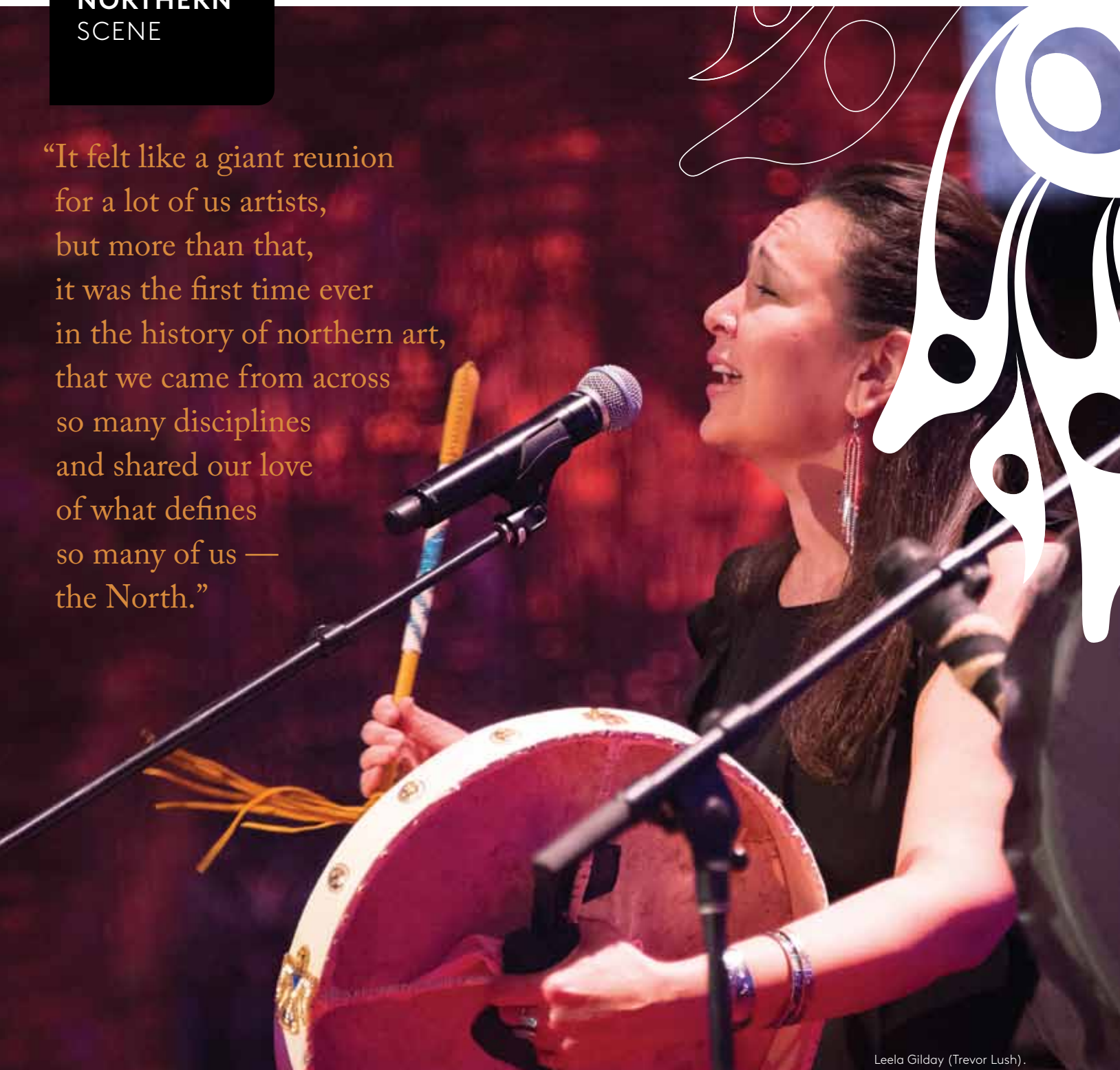
Nelson Tagoona (Trevor Lush).

NELSON TAGOONA THROAT BOXER, BAKER LAKE, NUNAVUT

Nelson Tagoona grew up in Baker Lake, Nunavut, a lonely kid with big dreams. Music filled his emptiness, made him feel he could belong. He liked to beatbox. When others suggested he infuse it with his own culture, he threw throat singing into the mix and "throat boxing" was born. "My favourite thing in life is to really thrive, to take control of your time to shine. You don't just sit down. You stand up! And you be you, and you push that energy that you feel, and push it as far as you can." Shine he did. With a Gibson Les Paul electric guitar slung over his

shoulder, he hypnotized the crowd night after night at *Northern Scene*. "I don't even know how to explain what *Northern Scene* meant to me," he told *Northern News Services*. "I could break down in tears. It is a real honour, and I wish so many other Inuit had the ability to explore the opportunities I have been given. This festival has opened the doors wider than they have ever been." Today Nelson is part of the NAC's *Music Alive Program*, performing and speaking to Nunavut children, inspiring them to shine.

“It felt like a giant reunion for a lot of us artists, but more than that, it was the first time ever in the history of northern art, that we came from across so many disciplines and shared our love of what defines so many of us — the North.”



Leela Gilday (Trevor Lush).

LEELA GILDAY SINGER-SONGWRITER, YELLOWKNIFE, NORTHWEST TERRITORIES

“It was a milestone, and raised northern arts to a new level — in both the public’s eyes, but also in the eyes of many of the artists. What I mean is that all of a sudden, we reached critical mass, and looked around and said to each other, ‘This is truly amazing.’

Many of us did not know how varied and talented northern artists are. How powerful we are. How unique we are.

For me personally, it was 10 days of pushing my artistic boundaries; I was given an opportunity to create some new pieces and work in new genres that I never would have thought to work in on my own.

I am always proud to be from the North and to be Dene, but that week I think I stood a little bit taller and a little bit prouder, because you gave us a chance to show that to the world.”



Above left: *Boundless: Fashion from Canada’s North* (Trevor Lush).
Above: Hans-Henrik Poulsen and Klaus Geisler in *Tulugak* (Donald Lee, Banff Centre). Below right: *Welcome Ceremony* (Trevor Lush).

JIM GREEN
PRESIDENT,
STORYTELLING NWT
SOCIETY

“After eight years of evolution, finally making it to the national stage was a mind blower. We felt like we had arrived, like our time had come. In fact, I felt like that about all the northern performers. Filtering from the forests and the northern bush, slipping down the valleys from the frozen mountains, flowing like the wind across the snow-custed tundra, climbing on planes across the North to swoop south, like squadrons of revellers to descend on the nation’s capital as full-blown performers in their own right. Giving voice to their cultures and their pride in being who they are.”



A Circumpolar Soundscape (Trevor Lush).





Message from the Chair of the Board of Trustees

The NAC Board: Notes from the North

The Canadian North has forever loomed large in the Canadian psyche. Vast, remote and breathtakingly beautiful, the North is also a region that many of us will never have the chance to visit.

This fall I had the enormous privilege of travelling with our National Arts Centre Orchestra on their extraordinary *Northern Canada Tour*. Here was a journey unlike any other. Imagine: 21 of some of the greatest musicians in Canada (and the world), setting out to perform six concerts — including the Orchestra's first-ever concerts in Iqaluit — and taking part in more than 65 education events in all three northern territories.

The Tour featured classical repertoire, but also showcased northern performers and northern music, including new NAC-commissioned arrangements of traditional music that had never before been performed by an orchestra. In Iqaluit, the Orchestra performed two such pieces with Pangnirtung accordion player Simeonie Keenainak, and playing with the Orchestra sent his music — and the audience — into the stratosphere. Throat singers Evie Mark and Akinisie Sivuarapik, who travelled with the Tour, were front-and-centre for Canadian composer Alexina Louie's *Take the Dog Sled*. The piece evokes the sounds of the North — even of a mosquito being slapped in the night! — and the performance drew a standing ovation.

The educational component was just as inspiring, with masterclasses, individual coaching, question-and-answer sessions, workshops in schools and community centres, and more. I will keep forever the image of James Ehnes, one of the most gifted and virtuosic violinists of our time, tutoring 18 young violinists from Grades 3 to 5 in their rehearsal of *Amazing Grace*, as part of the school matinee performance. Some of the children had just taken up the violin last summer, and the most experienced had only been playing for a few years. After several practice run-throughs, and with the tempo adjusted, James launched into Paganini's *Caprice No. 24* —

as intricate, difficult and fast as any piece for the violin. The kids were transfixed. We out-of-towners just melted.

Our Year of the North also included the *Northern Scene*, a 10-day celebration in the Nation's Capital that showcased the remarkable creativity of 355 northern artists. And our *Music Alive Program* in Nunavut, which sends northern and southern teaching musicians to work with young people, helps build capacity for music in schools, encourages music-making in communities and helps preserve northern music, continues to flourish. The Year of the North would not have been possible without the leadership support of Tour and Scene Presenting Partners GE Canada and TransCanada Corporation respectively, in addition to the generosity of numerous individual donors and corporate partners.

The NAC's northern outreach is part of our national vision inspired by Peter Herrndorf, our incomparable President and CEO, with strong support from our Board of Trustees, an exceptional and diverse group of individuals from across the country. I thank our departing members Christopher Donison of Victoria, B.C., Frederick MacGillivray of Halifax, Nova Scotia, and Vice-Chair Normand Latourelle of Sutton, Quebec. I am delighted to welcome Yulanda Faris of Vancouver, British Columbia, and Donald Walcot of Montreal, Quebec. Finally, my deep appreciation goes to our newly appointed NAC Foundation Board Chair Gail Asper, our outgoing Chair Gail O'Brien, and our Foundation Board. We are all proudly united in our commitment to the National Arts Centre and the performing arts across Canada.

Julia E. Foster
Chair, Board of Trustees



Message from the President and CEO

The National Arts Centre: Journeys North and Beyond

Our Year of the North took all of us at the National Arts Centre on an extraordinary journey. It was a year in which we very deliberately set out to deepen our engagement with this most majestic and beautiful part of Canada, and the remarkable people who live there.

In fact, the foundation for our Year of the North, which included the NAC Orchestra's *Northern Canada Tour* in the fall and our *Northern Scene* festival in the spring, had been laid by our Music Education department. Over the past four years, it had developed strong relationships with northern artists, boards of education and communities through our *Music Alive Program* in Nunavut. The partnerships we forged have led to local and visiting musicians working with children and young people in Iqaluit, Igloolik, Rankin Inlet, Pangnirtung and Kugluktuk; the donation of instruments to northern communities; community concerts that showcase northern musicians and celebrate Inuit music; music workshops for teachers-in-training; the funding of summer music camps for children; leadership summits to help young leaders encourage more music-making in their communities; and the teaching of Iqaluit students by musicians of the NAC Orchestra through broadband videoconference technology.

That activity and those relationships created a solid base from which to plan the Orchestra's *Northern Canada Tour*. Led by Guest Conductor Arild Remmereit and featuring Manitoba's own James Ehnes as soloist, the Tour would include six concerts and more than 65 education events in Yukon, the Northwest Territories and Nunavut. But it would also showcase northern music and northern artists — people like renowned throat singers Sylvia Cloutier and Madeleine Allakariallak, and the legendary accordionist Simeonie Keenainak, all of whom we had worked with through the *Music Alive Program*.

It was a similar story when Executive Director and Producer Heather Moore began visiting Northern Canada to program *Northern Scene*; she was able to build relationships with local artists in part because of the NAC's presence in the region. She did an astonishing job. The 10-day festival, which showcased the work of 355 northern artists at the NAC and in the Nation's Capital, was the largest-ever gathering of northern artists outside the region, and the feeling of celebration was inspiring. I can still see 19-year-old Nelson Tagooa of Baker Lake, Nunavut throat boxing (a combination of beatboxing and Inuit throat singing), and Yellowknife rapper Godson strutting the fashion show catwalk at the Scene's opening party called *SWARM*.

More than 1,000 people were dancing in the NAC Foyer, and never in my life have I felt the place so alive as it was that night.

We learned a tremendous amount.

We learned of the culture and traditions of the North. We were drawn into its stories — both ancient and modern — told by its most exciting artists. We were confronted with its hard realities from first-hand conversations, rather than from news headlines. We admired and envied the pride, spirit and true sense of caring that is intrinsic to the North and its people.

We saw Canada through northern eyes.

The *Northern Scene* journey was shared by the Scene's sold-out audiences, and by millions of Canadians who followed along through extensive national media exposure.

Here is a preview of a few more journeys ahead.

In the fall of 2013, the NAC Orchestra will embark on one of the most ambitious tours of China ever undertaken by a Canadian performing arts organization. We will travel to Hong Kong, Guangzhou, Chongqing, Fuling, Tianjin, Beijing and Shanghai, with eight major concerts and more than 80 education and outreach activities, as well as five international broadband videoconference events linking young musicians in Canada and China.

In 2014, the Orchestra's *United Kingdom Commemorative Tour*, led by Music Director Pinchas Zukerman, will include a double performance with the Royal Philharmonic Orchestra, and a concert at Salisbury about 15 km from the original encampment of the first Canadian contingent to arrive in the U.K. at the start of the First World War.

Finally, in 2017, Canada's sesquicentennial, we plan to feature year-round programming, including new commissions by our most important artists and coordinated with artistic centres across the country, and *Canada Scene*, the culmination of the NAC's Scene festivals that will invite hundreds of artists to the Capital in a magnificent expression of Canadian culture.

I hope you enjoy reading our Annual Report for 2012–2013. Consider it a travelogue of sorts, and the first of many more to come.

Peter A. Herrndorf
President and Chief Executive Officer

Report on strategic goals

Priority	Result
ARTISTIC EXCELLENCE	
Foster artistic excellence in the performing arts	<ul style="list-style-type: none">NAC Orchestra's <i>Northern Canada Tour</i> included six concerts and more than 65 education events in Iqaluit and Pangnirtung, Nunavut; Whitehorse, Yukon; and Yellowknife, Northwest Territories<i>Northern Scene</i> celebrated the work of 355 artists from Yukon, Nunavut, the Northwest Territories, Nunavik and Nunatsiavut in 78 events at 25 venues in Ottawa-GatineauNAC English Theatre season included <i>Metamorphoses (Based on the Myths of Ovid)</i>, Jillian Keiley's directorial debut as Artistic Director, and <i>Pride and Prejudice</i>, a new adaptation developed at Theatre Calgary for 17 performers from across Canada, co-produced with the NACNAC French Theatre's 22-play season included Artistic Director Brigitte Haentjens' productions of <i>Le 20 novembre</i> and <i>La nuit juste avant les forêts</i>, as well as the North American premiere of <i>La réunification des deux Corées</i> by Joël PommeratNAC Dance presented 53 performances from 19 companies, including nine NAC debuts (including New Zealand's Lemi Ponifasio/MAU and China's Tao Dance Theater) and seven exclusive Canadian presentations<i>NAC Presents, in partnership with BMO Financial Group</i>, showcased Mireille Moquin (Edmonton), Ariane Moffatt (Montreal) and Rose Cousins (Charlottetown) among its 40 performances
Celebrate Canada's performers, creators and volunteers who have made an enduring contribution to culture in Canada	<ul style="list-style-type: none">NAC produced the 21st Governor General's Performing Arts Awards Gala, honouring Andrew Dawes, Jean Pierre Desrosiers, Daniel Lanois, Jean Pierre Lefebvre, Viola Léger, Eric Peterson, Sarah Polley and Menaka ThakkarNAC unveiled a bust by portrait artist Ruth Abernethy of NAC Orchestra Founding Conductor Mario Bernardi, who died on June 2, 2013NAC celebrated the late Glenn Gould's 80th birthday with a performance on his piano by Canadian pianist Angela Cheng with Pinchas Zukerman on violinOrchestra played <i>The Red Ear of Corn</i> on July 7 to commemorate the 100th anniversary of composer John Weinzwieg's birth<i>David French: Writing Home</i>, an exhibit produced by the NAC in association with Theatre Museum Canada, opened at Toronto's Tarragon TheatreFrench Theatre hosted <i>Poésie, sandwichs et autres soirs qui penchent</i>, an evening of poetry directed by Loui Mauffette in tribute to his father, the poet and broadcaster Guy MauffetteDance hosted la Compagnie Marie Chouinard for the filming of her iconic <i>Sacre du Printemps</i>, co-produced by the NACNAC reinstalled a Jessie Oonark tapestry (on loan from William and Jean Teron) to its place of honour in the NAC Foyer
Commission, develop, produce and support the creation of new Canadian works in all disciplines	<ul style="list-style-type: none">NAC Orchestra performed world premieres of NAC-commissioned works by NAC Award Composers Peter Paul Koprowski (<i>Podhale</i>) and Ana Sokolović (<i>Ringelspiel</i>)NAC commissioned Principal Youth and Family Conductor Alain Trudel to compose <i>Northern Memories</i> for the <i>Northern Canada Tour</i>, which was also performed at a <i>TD Family Adventures with the NAC Orchestra</i> concertEnglish Theatre presented the world premiere of <i>thirsty</i> by former NAC Playwright-in-Residence Dionne Brand, directed by former English Theatre Artistic Director Peter HintonLed by Associate Artistic Director Sarah Garton Stanley, English Theatre launched "The Collaborations," investing creatively and financially in 20 new works with artists and arts organizations across Canada and beyondFrench Theatre presented and co-produced the Canadian premiere of <i>Zesty Gopher s'est fait écraser par un frigo</i>, the French translation of <i>The (Post) Mistress</i> by Tomson Highway, directed by Geneviève PineaultDance supported the creation of new work by Yvon Soglo (Gatineau), Helen Husak (Calgary), Noam Gagnon (Vancouver), Michael Greyeyes (Toronto), and by Louise Lecavalier, Anne Plamondon and Danièle Desnoyers (Montreal)
Partner with national and international arts and education institutions to create unique, multi-disciplinary performances and projects	<ul style="list-style-type: none">NAC New Media worked with four major music conservatories in China to facilitate their connection to CERNET2, China's education and research network, for broadband videoconference events during the Orchestra's 2013 <i>China Tour</i> and beyondNAC signed a memorandum of understanding with China's National Centre for the Performing Arts to collaborate on cultural exchange over three years starting in 2013NAC gave <i>Tulugak: Inuit Raven Stories</i>, a collaborative theatre piece with artists from Nunavut, Nunavik and Greenland, a two-week production residency guided by Sarah Garton Stanley at the Banff Centre, followed by six performances at <i>Northern Scene</i>

Priority	Result
GOING NATIONAL	
Continue to host and be actively involved with national festivals, events and celebrations	<ul style="list-style-type: none"><i>Northern Scene</i> celebrated the work of artists from Yukon, Nunavut, the Northwest Territories, Nunavik and Nunatsiavut in 78 events at 25 venues in Ottawa-Gatineau from April 25 to May 4For the ninth year in a row, the NAC participated in Music Monday, a national event by the Coalition for Music Education in CanadaMore than 3,000 people took part in the NAC's free public Culture Days activitiesEnglish Theatre co-presented the 11th edition of the Magnetic North Theatre Festival in Ottawa, a nine-day showcase of the best Canadian theatre in English, curated by festival Artistic Director Brenda Leadlay
Work collaboratively with local orchestras, boards of education and arts organizations to address the gap in arts education in the schools	<ul style="list-style-type: none">NAC Orchestra's <i>Northern Canada Tour</i> included more than 65 education events in partnership with local school boards, arts and community organizationsThe NAC's <i>Music Alive Program</i> in Alberta, Saskatchewan, Manitoba and Nunavut provided arts education resources to more than 120 schoolsIn partnership with the J.W. McConnell Family Foundation, the NAC and the National Sistema steering committee facilitated a comprehensive needs assessment and feasibility study for a national organization that would provide free music lessons to at-risk children across Canada
Commission, create, produce and present more Aboriginal and Inuit artists and their work	<ul style="list-style-type: none">NAC Orchestra commissioned and performed orchestral arrangements of several traditional Inuit songs, including <i>Aqsarniit (Northern Lights)</i> and <i>Avaala (Song for the Seal)</i>The <i>Northern Canada Tour</i> showcased many Inuit musicians, including Nunavik throat singers Evie Mark and Akinisie Sivuapapik, Nunavut throat singers Sylvia Cloutier and Madeleine Allakariallak, and accordionist Simeonie KeenainakSeventy percent of <i>Northern Scene</i> artists were First Nations, Inuit or Métis<i>Tulugak: Inuit Raven Stories</i>, involving artists from Nunavut, Nunavik and Greenland and supported by the Canada Council and the Banff Centre, was presented at <i>Northern Scene</i> as part of English Theatre's Family Series<i>Northern Scene</i> brought together more than 30 of the best Inuit and First Nations drummers and dancers for <i>Spirit of the Drums</i>, a unique celebration of the North's drumming traditionsEnglish Theatre presented and co-produced <i>The Edward Curtis Project</i> by Métis/Dene NAC Playwright-in-Residence Marie Clements as part of its 2012-2013 season, produced with the Great Canadian Theatre CompanyFrench Theatre presented and co-produced the Canadian premiere of <i>Zesty Gopher s'est fait écraser par un frigo</i>, the French translation of <i>The (Post) Mistress</i> by Tomson Highway, directed by Geneviève PineaultDance supported the creation of <i>A Soldier's Tale</i>, a new work by choreographer/director Michael Greyeyes of Signal Theatre to premiere in 2014NAC New Media NACOcast podcast episode on Inuit throat singing was downloaded 10,000 times in one week
Showcase French-Canadian voices from both inside and outside Quebec	<ul style="list-style-type: none">NAC Orchestra showcased award-winning singer-songwriter Hélène Beaulieu during its Whitehorse concertFrench Theatre presented <i>Invention du chauffage central en Nouvelle-France</i> by Alexis Martin, directed by Daniel BrièreAuthors from inside and outside Quebec created <i>Jusqu'où te mènera ta langue?</i>, a collection of texts for French Theatre's opening eventFrench-Canadian performers in the <i>NAC Presents</i> season included Amélie et les Singes Bleus, Ariane Moffatt, Lisa LeBlanc and Philippe BFrench-Canadian artists in the Dance season included BJM (Les Ballets Jazz de Montréal) and choreographer Jean Grand-Maitre from Alberta Ballet<i>And Slowly Beauty...</i>, the NAC-commissioned translation of the play by Quebec's Michel Nadeau, translated by Maureen Labonté, was presented at Toronto's Tarragon Theatre
Showcase gifted Canadian performers and exciting performances from the world of entertainment to complement our core programming	<ul style="list-style-type: none">The second season of <i>NAC Presents</i> included performances by Blackie and the Rodeo Kings, Harry Manx, Laila Biali and Molly JohnsonVariety performances included Jesse Cook, ZZ Top, Colin James, Ginette Reno and the musical <i>Jersey Boys</i>NAC Orchestra performed with The Tenors and Sarah Slean
Engage Canadians where they live through online concerts, archive collections and podcasts	<ul style="list-style-type: none">NAC New Media's <i>NACOcast</i>, <i>NAC Dance Podcast</i>, <i>Salon Saturdays</i> and <i>Explore the Symphony</i> attracted 934,834 downloadsOver 15,000 listeners logged on to <i>NACmusicbox.ca</i>, offering more than 250 uninterrupted, commercial-free performances by the NAC Orchestra and guest artists

Priority	Result
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GOING NATIONAL continued

Co-produce with theatre and dance companies across Canada	<ul style="list-style-type: none">English Theatre co-produced with Neptune Theatre (Halifax), Theatre Calgary, Great Canadian Theatre Company (Ottawa) and Centaur Theatre (Montreal)Dance co-produced and presented the Canadian premiere of <i>The Tempest Replica</i> by NAC Associate Dance Artist Crystal Pite and her company Kidd Pivot, and <i>Harry</i> by Barak Marshall with BJMFrench Theatre co-produced <i>Zesty Gopher s’est fait écraser par un frigo</i> with Théâtre du Nouvel-Ontario
Connect with Canadians through expanded touring activities	<ul style="list-style-type: none">NAC Orchestra’s <i>Northern Canada Tour</i> included six concerts and more than 65 education events in all three northern territoriesOrchestra performed its annual concert at Toronto’s Roy Thomson HallOrchestra collaborated with Montreal’s Orchestre Métropolitain under the direction of Québécois conductor Yannick Nézet-Séguin in Montreal’s new Maison SymphoniqueOrchestra planned extensively for the 2013 <i>China Tour</i> and the 2014 <i>United Kingdom Commemorative Tour</i>A cross-Canada audition tour connected the NAC to more than 600 actors, and English Theatre visited nine cities to develop new, local theatrical collaborations

THE ART OF LEARNING

Offer year-round artist training and NAC artist residencies.	<ul style="list-style-type: none">Fifteenth annual <i>Summer Music Institute</i> drew 70 exceptional young musicians from eight countriesSixth annual <i>Institute for Orchestra Studies</i> trained five apprentices who performed with the NAC OrchestraIn partnership with the Governor General’s Performing Arts Awards Foundation, the NAC and the Banff Centre facilitated a mentorship program between playwrights Anita Majumdar and John Murrell
Increase education and outreach programs in Theatre and Dance	<ul style="list-style-type: none">Dance organized several education events including <i>Tea with a Ballerina</i>, a theatrical make-up workshop, discussions on dance history, and workshops at the NAC and in schoolsEnglish Theatre’s Family Day celebration drew more than 3,000 children and their families to take part in a variety of games, workshops and activitiesFrench Theatre launched <i>Le Club des Y</i>, a program designed to introduce 10 “Gen Y” members (ages 18–34) to theatre, and <i>Le Club des Affamés</i> which invites young theatre lovers (ages 14–17) to attend plays and meet artistsFrench Theatre introduced a trial program that subsidizes school bus travel for more than 700 students from outlying areas to attend student matinees
Provide educators with tools to encourage arts in the classroom	<ul style="list-style-type: none">French Theatre’s <i>En circuit ouvert</i> program invited teachers to attend performances and speak to playwrights, directors and other theatre professionals about how to engage students with theatreEnglish Theatre provided online season study guides on selected plays used by teachers, students and the public in Ottawa and across CanadaThe <i>Music Alive Program</i> in Alberta, Saskatchewan, Manitoba and Nunavut provided arts education resources to more than 120 schoolsNAC distributed over 850 “Vivaldi Four Seasons” study materials to teachers and students attending <i>Northern Canada Tour</i> student matinees and family concertsNAC distributed over 260 teacher study guides and 1,900 student newspaper guides to teachers and students attending school matinee performances at the NACDance organized a free teacher workshop on incorporating dance in the classroom, hosted by dance educator Annemarie Cabri
Expand our masterclasses and development opportunities with renowned visiting artists	<ul style="list-style-type: none">Superstar classical pianist Lang Lang led a masterclass in Southam Hall for three emerging pianists<i>Northern Canada Tour</i> included coaching, lessons and masterclasses by NAC Orchestra musicians, as well as Guest Conductor Arild Remmereit, Guest Soloist James Ehnes, composer Alexina Louie, and throat singers Evie Mark and Akinisie SivuarapikOver 340 local dancers and teachers participated in masterclasses offered through Dance with artists from 11 visiting companies
Telemmentor young artists across the country	<ul style="list-style-type: none"><i>Northern Canada Tour</i> broadband videoconference event linked Ottawa’s OrKidstra and KidSingers to the Iqaluit Fiddle Club, students and singersPrincipal Double Bass Joel Quarrington led a masterclass at Mount Royal University’s Conservatory (Calgary) from the NAC, and Principal Horn Lawrence Vince taught two students at Memorial University (St. John’s)Principal Flute Joanna G’Froerer, Principal Trumpet Karen Donnelly and Principal Clarinet Kimball Sykes taught students at Inuksuk High School (Iqaluit) from the NAC

Priority	Result
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EARNING OUR WAY

Build on the development of NAC priorities through the fundraising efforts of the NAC Foundation	<ul style="list-style-type: none">NAC Foundation raised more than \$8.6 million in 2012–2013 from donors across CanadaWith Laureen Harper as its honorary chair for the past seven years, the 16th annual <i>NAC Gala</i> generated net proceeds of more than \$800,000 for the <i>National Youth and Education Trust</i><i>Share the Spirit</i> welcomed more than 2,800 children and family members to the NAC to experience the wonder of live performance
Increase our paid attendance in programming and events, and commercial activities	<ul style="list-style-type: none">The NAC staged 1,387 performances last seasonTotal box office revenue for all performances was \$19,544,410The total 2012–2013 box office for NAC programming (subscription and ticket sales) was \$9,231,505The NAC attracted 1,189,852 patrons to performances, events and commercial activities at the NAC<i>NAC Presents’</i> second season included 22 sold-out performances, over 16,000 attendees and more than \$700,000 in revenue
Improve our net profits in our commercial parking and food service operations	<ul style="list-style-type: none">Net revenues increased by 2.8% in Parking Services, and by 14.7% in Hall Rentals

AUDIENCES AT THE CENTRE

Create adult-learning experiences in all our disciplines	<ul style="list-style-type: none"><i>NAC Presents</i> partnered with the Ottawa Mission to provide tickets and interaction with artists as part of its Discovery University courses for disadvantaged and homeless residents of Ottawa<i>Musically Speaking</i> pre-concert talks included appearances by leading music scholars, musicologists and journalistsEnglish Theatre <i>Salon Saturdays</i> invited audiences to engage more deeply with the season’s productionsFrench Theatre published <i>Cahiers du Théâtre français</i> — articles inspired by plays in the seasonDance launched the blog <i>Extensions: Dance stories from here and there</i>Dance held a pre-show presentation on pre-French Revolution ballet with dance historian Kathryn Jones
Reach out to new audiences through viral marketing and social media	<ul style="list-style-type: none">The NAC has had 551,594 lifetime views of NAC video clips on the NAC’s YouTube Channel; 18,064 combined Facebook “Likes;” over 42,426 page views for the NAC Blog; and 16,778 combined Twitter followers
Redesign and revitalize the NAC Web site	<ul style="list-style-type: none"><i>NAC Stories</i> blog connected audiences with artists, productions and programs through stories, photos and video
Collaborate with our customers and listening to their needs to make the NAC more flexible and to enrich the arts experience	<ul style="list-style-type: none">NAC Orchestra announced the new <i>Casual Fridays</i> concert series, which targets younger patrons with pre- and post- concert activities in a more relaxed atmosphere



YEAR IN REVIEW

Music

In September, the NAC Orchestra, superstar pianist Lang Lang and sensational young violinist Shi Shuai shone at the 2012 *NAC Gala* which raised net proceeds of more than \$800,000 for the *National Youth and Education Trust*. The next week, the Orchestra opened its season with an extremely popular four-concert Beethoven Festival led by Music Director Pinchas Zukerman. A particular highlight was Pinchas's beautiful performance of Elgar's *Violin Concerto*.

From October 26 to November 4, the Orchestra embarked on the *Northern Canada Tour*, with six concerts and more than 65 education events in all three Northern territories, led by Norwegian conductor Arild Remmereit. The Tour featured Canadian GRAMMY Award-winning violinist James Ehnes, as well as many northern artists, including renowned Nunavik throat singers Evie Mark and Akinisie Sivuarapik.

The Tour featured classical repertoire but also placed northern music in the spotlight. Former NAC Award Composer Alexina Louie's *Take the Dog Sled* incorporates throat singing and many other sounds of the North, from the sharpening of sled runners to the cracking of ice.

Pangnirtung accordionist Simeonie Keenainak performed two songs that the NAC arranged and orchestrated for the first time — *Aqsarniit* (Northern Lights) and *Avaala* (Song for the Seal). The NAC Orchestra also worked with artists Sylvia Cloutier and Akinisie Sivuarapik to orchestrate and perform *ayaya* songs — Inuit songs that were sung for centuries, nearly forgotten as they lay dormant during the time of assimilation policies and residential schools, and are now re-emerging. Orchestra musicians gave special performances for seniors in residences, friendship centres and long-term care facilities in partnership with Health Arts Society, providing a rare opportunity to hear Inuit music played by Western instruments.

The Orchestra also performed student matinees of *Vivaldi and the Four Seasons* in Iqaluit and Yellowknife that featured James Ehnes, actor John Doucet and many local performers, including

Simeonie Keenainak, the Iqaluit Fiddle Club and the Aqsarniit School Choir in Iqaluit; folk singer Moira Cameron and the Weledeh Fiddle Club in Yellowknife; and folk singer Hélène Beaulieu and the Fiddleheads Yukon in Whitehorse.

In addition, musicians broke off into chamber groups to perform in school groups and community centres. Arild Remmereit, Evie Mark, Akinisie Sivuarapik and Orchestra musicians also coached ensembles, gave lessons and masterclasses, and connected in dozens of ways with young artists, students and teachers. The Tour resulted in a profound community connection and created a legacy of relationships the NAC will build on in the coming years.

In October, Quebec's internationally acclaimed Les Violons du Roy, conducted by Bernard Labadie, made its Southam Hall debut with a baroque concert featuring Emmanuel Pahud, Principal Flute of the Berlin Philharmonic. In November, Slovakian conductor Juraj Valčuha made his Canadian debut in concerts featuring the Orchestra's first-ever performance of Debussy's *La Mer*, and Jonathan Biss gave a lyrical performance of Mozart's *Piano Concerto No. 13*. That same month, the Toronto Symphony Orchestra made their annual appearance at the NAC to a capacity crowd, and in December, the Orchestra held its annual FanFair concert that raised more than \$30,000 for the Snowsuit Fund and the Ottawa Food Bank.

Ukrainian conductor Kirill Karabits made his NAC debut in the New Year with a program that included an exceptional reading of *Symphony No. 9* by Shostakovich. And young Russian pianist Daniil Trifonov, fresh from signing a recording contract with Deutsche Grammophon, made his Canadian orchestral debut in Liszt's *Piano Concerto No. 1*.

The following month, two distinguished Finnish artists — conductor John Storgårds and violinist Pekka Kuusisto — performed a program featuring the Canadian debut of Magnus Lindberg's *Violin Concerto*, as well as works by Sibelius and Arvo Pärt. Also in February, the Orchestra led by Pinchas Zukerman gave two performances of Mozart's sublime *Requiem*, featuring Canadian soloists Wallis Giunta,

Previous page, left to right. Lang Lang and Pinchas Zukerman at the NAC Gala (Ernesto di Stefano, George Pimentel Photography). Wallis Giunta (MIV Photography). Simeonie Keenainak and the NAC Orchestra during the *Northern Canada Tour* (Fred Cattroll). Kirill Karabits (Sasha Gusov).

This page, left to right. Yannick Nézet-Séguin (Marco Borggreve). Ana Sokolović (Donat). Petrina Bromley and Ishan Davé in *Metamorphoses (Based on the Myths of Ovid)* (Andrée Lanthier). Francine Deschepper and Gil Garratt in *Glacé Bay Miners' Museum* (Andrée Lanthier).

Lawrence Wiliford and Robert Pomakov, soprano Arianna Zukerman and the combined choirs of the Ottawa Choral Society, the Cantata Singers of Ottawa, the Ewashko Singers and the Ottawa Festival Chorus. The concerts were recorded for broadcast by CBC.

In April, Pinchas Zukerman led two concerts with Israeli pianist Inon Barnatan featuring the world premiere of *Podhale*, an NAC-commissioned work by NAC Award Composer Peter Paul Koprowski. Later that week, the Orchestra traveled to Toronto for their annual engagement at Roy Thomson Hall where they repeated their performance with Mr. Barnatan, and also included Alberta composer John Estacio's *Brio: Toccata and Fantasy for Orchestra*, an NAC-commissioned work that premiered as part of the Orchestra's *Atlantic Canada Tour* in 2011.

On April 27, Ottawa families took a musical journey to Canada's arctic in *Adventures in Canada's North*, the fourth of the season's *TD Family Adventures with the NAC Orchestra* series and presented as part of *Northern Scene*. Co-hosted by Principal Youth and Family Conductor Alain Trudel and acclaimed northern singer-songwriter Susan Aglukark, the concert showcased some of the North's most dynamic artists, including throat singers Evie Mark, Akinisie Sivuarapik and the duo Kulavak, the Dakhká Khwáan Dancers, and accordion master Simeonie Keenainak. Pre-concert *TUNETOWN* activities included performances by *Northern Scene* artists and the chance to explore arctic crafts and games. The following week, the Orchestra performed four student matinees of this highly popular concert.

In early May, the Orchestra joined forces with Montreal's l'Orchestre Métropolitain for an all-Strauss program conducted by Canadian superstar Yannick Nézet-Séguin. The spectacular concerts were the highlight of the classical music season in Ottawa, and in Montreal at the Maison symphonique de Montréal. The following week, Latvian conductor Ainars Rubikis conducted the world premiere of Canadian composer Ana Sokolović's work *Ringelspiel*.

Finally, as part of the *Summer Concert Series*, internationally renowned Canadian pianist Angela Hewitt specifically selected

the NAC Orchestra to play with her on a live concert recording of Mozart's *Piano Concerti Nos. 22 & 24*. The concert was led by conductor Hannu Lintu and will be released on Hyperion Records.

The six-concert *Fidelity Investments Pops Series* under the baton of Principal Pops Conductor Jack Everly was a hit with audiences once again. Highlights included The Tenors, a concert featuring music from Hollywood musicals, and a presentation of the film *West Side Story*, with live accompaniment by the NAC Orchestra.

English Theatre

Outgoing Artistic Director Peter Hinton's final season devoted to plays by women proved a fitting moment to introduce two celebrated stage directors as the new leadership team for English Theatre — Artistic Director Jillian Keiley of Newfoundland and Labrador, and Associate Artistic Director Sarah Garton Stanley of Montreal. Their first year was marked by an exciting expansion of the NAC's reach, with new collaborations, an energized and growing audience, and a profound level of activity across Canada.

The season kicked off in October with two co-productions opening simultaneously: in Ottawa, *The Glacé Bay Miners' Museum* (with Halifax's Neptune Theatre, celebrating its 50th anniversary), and in Calgary, a wildly successful new adaptation of *Pride and Prejudice* (with Theatre Calgary).

Next, the NAC presented the world premiere of *thirsty* by recent Playwright-in-Residence Dionne Brand, based on her book of poetry of the same name and directed by Jillian Keiley's predecessor, Peter Hinton. In December, *Pride and Prejudice* transferred from Theatre Calgary to the NAC stage and became the second-highest grossing production in English Theatre history. The NAC added three performances to meet demand, including a benefit for the Actors' Fund of Canada and the Ottawa Food Bank.

Metamorphoses (Based on the Myths of Ovid) opened on February 1 and marked Jillian's directorial debut in her role as Artistic Director. The show was also highly anticipated for another reason: the play is staged



left to right. Jackie Richardson in *Big Mama! The Willie May Thornton Story* (Tim Matheson). Trevor Barrette and Allan Morgan in *Innocence Lost*. (Luce Tremblay-Gaudette). *Le 20 novembre* (Yanick MacDonald). *Poésie, sandwiches et autres soirs qui penchent* (Yves Renaud).

left to right. *Oulipo Show*, UBU (Stéphanie Jasmin 2011). *La réunification des deux Corées* (Elisabeth Carecchio). *The Tempest Replica*, Jermaine Spivey and Cindy Salgado, Crystal Pite | Kidd Pivot (Jorg Baumann). Corey Scott Gilbert, Alonzo King LINES Ballet (RJ Muna).

in water. Edmonton designer Bretta Gerecke’s set included several pools and a swimming tank weighing 12 ½ tons. The technical challenges of this show were endless: the water elements affected everything from the fabric used in the costumes, to the buoyancy of the props, to the actors’ rehearsal venue (a local pool). *Metamorphoses* was a true testament to the collaborative nature of theatre, and to the excellence of English Theatre’s designers, wardrobe department, carpenters, painters, prop-makers and stage crew to put the show on stage.

NAC English Theatre’s activity across Canada was evident once again, with four simultaneous NAC co-productions across Canada. As *Metamorphoses* opened, *Innocence Lost: A Play About Steven Truscott*, had opened at the Centaur Theatre in Montreal the night before. A few weeks later, *Innocence Lost* opened at the NAC on the same evening as *The Glace Bay Miner’s Museum* opened at the Neptune Theatre in Halifax. And two days later, English Theatre and Victoria’s Belfry Theatre co-production of *And Slowly Beauty...* opened in Toronto at the Tarragon Theatre.

Innocence Lost had a highly successful and powerful run in both Ottawa and Montreal. The play generated much discussion within the audience and the press: journalist Julian Sher, who covered and wrote a book on the Steven Truscott case, wrote about his experience at the show in the *Toronto Star*, as did former justice minister Irwin Cotler in the *Ottawa Citizen*.

Big Mama! The Willie Mae Thornton Story directed by John Cooper and starring Jackie Richardson in a role many said she was born to play, had a hugely successful run in April and May. To close the season, *Miss Caledonia*, written and beautifully performed by Melody A. Johnson, told the story of a young girl competing in local beauty pageants to escape life on the farm.

Led by new Associate Artistic Director Sarah Garton Stanley, English Theatre launched “The Collaborations,” investing creatively and financially in 20 new works with artists and arts organizations across Canada, and beyond. Over time, the goal is to see some of these collaborations making their way into future English Theatre programming. Throughout the year, Jillian and Sarah connected extensively with the Canadian theatre community, travelling the country for meetings with theatre companies, auditioning more than 600 actors from coast to coast, and actively programming the

2013–2014 season. Showcasing many of the most creative artists and theatre companies in Canada, the upcoming season has been met with strong early response from audiences and the national community.

French Theatre

The 2012–2013 French Theatre season was the first one crafted by Siminovitch Prize-winning Brigitte Haentjens in her role as Artistic Director.

In October, French Theatre was delighted to present the Canadian premiere of *Zesty Gopher s’est fait écraser par un frigo*, the French translation of *The (Post) Mistress* by Tomson Highway, directed by Geneviève Pineault. The co-production highlighted the connection between the NAC’s French Theatre and Sudbury’s Théâtre du Nouvel-Ontario, which Brigitte headed in the 1980s.

In March, Brigitte presented her production of Swedish playwright Lars Norén’s powerful work *Le 20 novembre* starring the exceptionally talented actor Christian Lapointe. The production was a prime example of Brigitte’s commitment to theatre that reflects contemporary reality and gives a voice to troubled, rejected and marginalized members of society.

In April, audiences were dazzled and amazed by *La réunification des deux Corées* by legendary playwright and director Joël Pommerat. The audience sat onstage in two groups on either side of a brilliant set, where fragments on the theme of love unfolded in a series of magical images, delivered by a superb cast. This NAC international co-production attracted theatre lovers from Montreal, Quebec City and Toronto.

Other highlights of the 2012–2013 season included *Poésie, sandwiches et autres soirs qui penchent*, a night of poetry in tribute to poet and broadcaster Guy Maufette; the remount of the 1988 production of *Oulipo Show* by former Artistic Director Denis Marleau in UBU’s 30th anniversary year; and *Changing Room* created by Quebec City theatre artist Alexandre Fecteau.

Brigitte concluded her inaugural season with an unusual staging of Bernard-Marie Koltès’s powerful play *La nuit juste avant les forêts*, which many have called one of the most beautiful texts in the contemporary canon. The show, starring actor Sébastien Ricard, was presented in a former garage in Gatineau, and French Theatre added an additional performance in response to audience demand.

Dance

NAC Dance continues to be a hugely important force in the Canadian dance world by presenting the best in dance from around the globe, and by supporting and investing in the creation of new projects from across the country.

The season began in September with the Canadian premiere of *The Tempest Replica*, an NAC co-production with Crystal Pite’s acclaimed company Kidd Pivot. Based in British Columbia, Crystal is an NAC Associate Dance Artist who has been actively supported by the NAC for nearly 10 years.

In October, Houston Ballet’s Canadian premiere of *Marie* featuring the NAC Orchestra inaugurated the ballet season, and Brazil’s high-voltage Grupo Corpo electrified audiences in their seventh visit to the NAC with *Imã* and *Sem Mim*.

The following month, British-based Hofesh Shechter Company performed the heart-pounding *Political Mother*, and Beijing-based TAO Dance Theater, a company that has revolutionized the world of modern dance in China, enjoyed its NAC debut.

The Nutcracker is a sacred tradition, and this year audiences were treated to Alberta Ballet’s lavish production, with choreography by Edmund Stripe and glittering sets and costumes by Emmy Award-winning designer Zack Brown.

In January, The National Ballet of Canada featuring the NAC Orchestra presented three sold-out performances of its production of *Romeo and Juliet*. The ballet was created in 2011 by internationally acclaimed choreographer Alexei Ratmansky, former Artistic Director of Russia’s Bolshoi Ballet, in honour of The National Ballet of Canada’s 60th anniversary.

Earlier that month, a television crew from Espace Franco Images filmed a performance of Compagnie Marie Chouinard’s *The Rite of Spring/Le Sacre du printemps*, an NAC co-production which premiered at the NAC 20 years ago, before an audience of Dance subscribers. The film had its television premiere in May 2013 to commemorate the 100th anniversary of Les Ballets Russes’ groundbreaking *Le Sacre du printemps*. In February, Dance proudly launched *Face 2 Face*, a series of 15 performances of five works in three different venues, created by choreographers who are making a splash on the international scene. The inaugural program included

Still Standing You by Pieter Ampe (Belgium) and Guilherme Garrido (Portugal); *The Most Together We’ve Ever Been* by Ame Henderson (Toronto) and Matija Ferlin (Croatia); *How About You?* by Philippe Blanchard (Sweden) and *T+Bernadette* and *Enchanted Room* by T.R.A.S.H. (The Netherlands). The series included a number of ancillary events and activities, such as workshops, post-show chats and a Q&A session with artists.

Also in February, Ballet BC returned to the NAC with works by three of the world’s leading choreographers — *Herman Schmerman* by William Forsythe, *1st Flash* by Jorma Elo, and *Petite Cérémonie* by Medhi Walerski — and audiences were thrilled by the performance. In addition, Carte Blanche, Norway’s National Company of Contemporary Dance, made its NAC debut with *3 O’Clock in the Afternoon* by Ina Christel Johannessen, one of Norway’s finest choreographers.

On March 21 and 22, BJM (Les Ballets Jazz de Montréal) returned to the NAC with works by three of today’s most celebrated choreographers — *Closer* by France’s Benjamin Millepied, *Night Box* by Canadian Wen Wei Wang, and *Harry*, an NAC co-production by Israeli-American Barak Marshall. The following week, world-renowned Spanish Flamenco artist María Pagés and her company Compañía María Pagés performed *Autorretrato* to a sold-out Southam Hall audience.

Canada’s Royal Winnipeg Ballet presented three gorgeous performances of *The Sleeping Beauty* in Southam Hall in April, featuring the NAC Orchestra. In the NAC Studio, Canadian contemporary dance icon Peggy Baker and her ensemble performed four of her works — *Portal*, *Encoded Revision*, *In a Landscape* and *Piano/Quartet*, a major new work for four dancers. And Alberta Ballet performed two performances of *Love Lies Bleeding*, choreographed by Jean Grand-Maitre, a pop-rock tribute to Sir Elton John.

In May, two important NAC debuts delighted audiences: the breathtaking San Francisco-based Alonzo King LINES Ballet performed *Resin* and *Scheherazade* in Southam Hall, and Samoan-born, New Zealand-based choreographer Lemi Ponifasio and his company MAU closed the season with their hauntingly beautiful *Birds With Skymirrors* in the Theatre.



left to right. Tao Dance Theater (Matthew G. Johnson). *Birds With Skymirrors*, Lemi Ponifasio/MAU (MAU). Elisapie (Raphael Ouellet). Tanya Tagaq.

left to right. Old Time Machine (Gary and Brianne Bremner). Diana Krall (Mark Seliger). Blackie and the Rodeo Kings. Mireille Moquin.

NAC Presents

NAC Presents, in partnership with BMO Financial Group, the concert series showcasing the country’s best emerging and established artists in contemporary music, enjoyed another highly successful season in 2012–2013 that included 22 sold-out shows and an extremely receptive audience of Canadian music fans.

Roots-rock band Blackie and the Rodeo Kings rocked Southam Hall in November with their “Kings and Queens” concert that featured special guests Matt Andersen, Amy Helm, Keb Mo, Ron Sexsmith and Kendel Carson. In February, international jazz star Diana Krall took the Southam Hall stage with two performances that showcased the music of her latest album, *Glad Rag Doll*. And in April, the Ariane Moffatt concert was one of the hottest tickets in town: the Quebec trip-hop artist had audiences dancing in the aisles of the completely sold-out Theatre.

Other *NAC Presents* highlights included New Brunswick singer Lisa LeBlanc, who had audiences on their feet for much of the show; Polaris Prize-nominated Rose Cousins of Prince Edward Island, who performed to a completely sold-out audience; Alex Cuba, who brought his fiery Latin-infused pop-rock music to full houses in the Fourth Stage; Montreal’s Cécile Doo-Kingué, whose performance highlighted her distinctive voice and guitar skills; Toronto’s Royal Wood, who performed to a virtually sold-out Theatre; two nearly sold-out performances by world/blues guitar virtuoso Harry Manx; and the highly anticipated performance of Whitehorse (Luke Doucet and Melissa McClelland) in the Theatre.

NAC Presents continued its partnership with l’Association des professionnels de la chanson et de la musique to present emerging francophone artists from Ontario and Western Canada with performances by Franco-Albertan singer-songwriter Mireille Moquin, and Franco-Ontarian artists Amélie et les Singes Bleus, Cécile Doo-Kingué, Le Paysagiste, Abel Maxwel and more.

Northern Scene

From April 25 to May 4, 2013, the NAC presented *Northern Scene*, the sixth in a series of national festivals that celebrate artists from different regions of the country.

Northern Scene featured 78 events in 25 venues over 10 days, presenting a vast living portrait of the region, combining traditional and contemporary, shaking stereotypes and celebrating new voices.

More than 350 artists from Yukon, the Northwest Territories, and Nunavut, as well as Nunavik and Nunatsiavut — musicians, actors, dancers, visual and media artists, filmmakers, writers, craftspeople and chefs — brought their unique talents to audiences throughout the Ottawa-Gatineau region. Attendance at *Northern Scene* topped 50,000, with large and enthusiastic audiences at performances and exhibitions throughout the festival.

Highlights of the festival included *Boundless*, a spectacular fashion show of 11 northern designers; *Tulugak: Inuit Raven Stories*, a collaborative theatre piece featured a dynamic cast of Inuit actors and musicians from Nunavut, Nunavik and Greenland; and Yukon’s Gwaandak Theatre production of *Justice*, based on real-life events in the Klondike in 1898. *Northern Scene* showcased the very best established and emerging artists: Artcirc, the Inuvik Drummers and Dancers, Leela Gilday, Susan Aglukark, Elisapie, Old Time Machine, Kim Beggs, Tanya Tagaq, Godson, Soir de Semaine, D’Arcy Moses, Shuvina Ashoona, Charles Stankieveh, Tim Pitsiulak, Zacharias Kunuk, Richard Van Camp, Ivan Coyote, Michael Kusugak, Taqralik Partridge, and many more.

The festival also offered a chance for 60 national and international presenters to discover the best of northern culture, creating new performance opportunities for northern artists across the country and around the world.

Variety

Audiences flocked to see the blockbuster musical *Jersey Boys* at Southam Hall in June and July. The touring production of the Tony Award-winning musical co-created by Canadian director Des McAnuff starred Ottawa actor Nicholas Dromard as Tommy DeVito, one of the leading roles. “To be able to come home and perform in this show, this is what I’ve been waiting for in my career,” he told the *Ottawa Citizen*. Other Broadway Across Canada productions included *Beauty and the Beast* and *Billy Elliot*, both of which were extremely popular with audiences.

Other Southam Hall highlights included Canadian rock-blues musician Colin James, the Just for Laughs Festival comedy gala, Canadian Flamenco composer/guitarist Jesse Cook, and legendary Quebec singer Ginette Reno.

Community Programming

In September, audiences were delighted by the return of Opera Lyra Ottawa with its beautiful production of Puccini’s *La Bohème*, directed by British conductor and NAC Orchestra Music Director-designate Alexander Shelley. In March, the company’s second production, *La Traviata* conducted by Tyrone Paterson, was another hit.

Contes nomades, the series of French language storytellers, launched its second season with a performance by Quebec actor-storyteller Alexis Roy. That same month, The Rob Frayne Dream Band — Mike Murley, Jim Vivian, Roddy Elias, Frank Lozano, Petr Cancura, Jim Lewis, Mike Essoudry, Mark Ferguson, Megan Jerome, and the NAC’s Meiko Lydall and Ryan Purchase — made the Fourth Stage swing.

Other highlights included John Geggie’s three-concert jazz series, local comedian Chris Timms and local country music singer Drake Jenson.

Youth and Education Highlights

Music

Over 10 days in the fall, the NAC Orchestra embarked on a historic six-concert tour of Canada’s northern territories. The *Northern Canada Tour* included more than 65 education events, all of which were guided by five primary goals — providing music education to children and youth; music-making in the community; building capacity among educators and local musicians; preserving and showcasing local culture; and showcasing northern artists.

The Tour offered a full range of educational events. Five chamber ensembles connected with youth in seven performances at elementary and high schools with performances of western and northern music. Orchestra musicians worked individually with young people through nine instrumental workshops and four private lessons, and guest artists were just as actively engaged. Guest Conductor Arild Remmereit

led two choral workshops; Guest Artist James Ehnes and composer Alexina Louie led masterclasses; actor John Doucet taught four mime workshops to young people in schools and youth centres; and throat singers Evie Mark and Akinisie Sivuarapik gave throat singing workshops to students from Grade 2 to Grade 4.

Using broadband videoconference technology in order to share music across great distances is a hallmark of NAC Orchestra tours, and on October 27, the NAC and its northern partners organized an event between young Iqaluit fiddlers and singers, and Ottawa’s OrKidstra string quintet and KidSingers. The children played both classical and northern music and learned from each other: the Iqaluit children even taught their new Ottawa friends how to throat sing.

Much of this activity was built on the solid foundation of the NAC’s *Music Alive Program*, which has now reached more than 5,000 Canadians in Nunavut. The 2012–2013 season included a visit to Pangnirtung by the NAC Orchestra Brass Trio in conjunction with the *Northern Canada Tour*, as well as visits by teaching musicians to Iqaluit, Igloolik, Pangnirtung, Kugluktuk and Rankin Inlet. The *Music Alive Program* was also active in more than 100 schools in rural Alberta and Saskatchewan, and, after a successful partnership with the Winnipeg Symphony Orchestra and the Frontier School Division, the program continued to grow in Manitoba with visits to three schools in southern Manitoba, and extended teaching artist residencies in northern Manitoba.

Youth and Education continue to be a key priority for the NAC Music Department. In addition to the Tour, the NAC’s music education and outreach activities last year reached nearly 3 million patrons — locally, nationally and online.

English Theatre

In October, Artistic Director Jillian Keiley and outgoing Managing Director Nancy Webster held English Theatre’s annual *Teachers’ Night* to speak about the upcoming season and its relevance to a student audience. That evening the teachers also attended a preview performance of *The Glace Bay Miners’ Museum*.

In the New Year, teaching artist Kristina Watt led a series of classroom workshops for students in Grades 4 and 5, guiding them to write short scripts based on the 2013 Family Day themes of



left to right. English Theatre Family Day at the NAC. Dance Education's Hair and Make-up Workshop with Alberta Ballet (Kirsten Andersen). Iqaluit student matinee during the *Northern Canada Tour* (Fred Cattroll). Violinist Jeremy Mastrangelo and Iqaluit students during the *Northern Canada Tour* (Fred Cattroll).

left to right. Nelson Tagoona and Nunavut students, *Music Alive Program*. NAC Orchestra Second Trumpet Steven van Gulik and students in *Pangnirtung* (Caroline Matt). *Édredon* (Nicola-Frank Vachon). Sharmila Dey and Xin Wang in *Sanctuary Song* (Theatre Direct).

animals, conservation and friendship found in *Sanctuary Song*, an opera for children based on a true story of an elephant and her compassionate zookeeper, written by Abigail Richardson-Schulte and Marjorie Chan. A production of the play by Theatre Direct (Toronto) played in the NAC Studio in February. The students' scripts formed the basis of the NAC's *Three-Minute Play Festival*, and the experience of creating and performing their plays at the NAC was wonderfully enriching for the students and their teachers.

Since 2011, English Theatre has produced a day of free activities at the NAC on Family Day. It has become an incredibly popular event for Ottawa-Gatineau families, and this year's edition featuring free games, workshops and other activities throughout the NAC's public spaces, was no exception. Highlights included an Elephant Teeter-Totter (where children could discover how many of them equal the weight of one baby elephant); a series of elephant dance workshops for pre-schoolers led by Jillian, and the Nature Nook, where visitors learned about wildlife from naturalist Michael Runtz.

March 27 marked the opening of *The View From In Here*, an outreach project in connection with the NAC's co-production of *The Edward Curtis Project* with Ottawa's Great Canadian Theatre Company. GCTC and the NAC partnered with the Urban Aboriginal Alternative High School to provide students with cameras and to challenge them to capture what being Aboriginal, First Nation, Inuit or Métis looked like to them in 2013. The result was a vivid exhibition that ran in the Studio Foyer of the NAC from March 27 to April 21.

To explore engagement strategies between the NAC, teachers and students around future programming, the English Theatre team hosted a dinner in late spring for several teachers representing Ottawa school boards. This wide-ranging discussion was intended to help guide English Theatre in the design of its local and national education initiatives.

French Theatre

The 2012–2013 French Theatre season included a range of wonderful productions and new initiatives for young audiences, thanks to the leadership of Mélanie Dumont, Associate Artistic Director for French Theatre's programming for children and youth.

French Theatre's season for children and youth opened in October with *L'Atelier*, a multidisciplinary performance combining dance, painting and sculpture, produced by Montreal's Bouge de là. Director and choreographer Hélène Langevin hosted several complementary activities, including a creative dance workshop in a local school and a "Bal Moderne" before each weekend performance, in which the public was invited to learn and perform short dance routines with a modern twist.

In December, high school students attended *Les Zurbains 15 ans*, a show for adolescents from Montreal's Théâtre Le Clou marking the 15th anniversary of the teen playwriting competition. The following month, children from ages one to five were enchanted by *Édredon* produced by Les Incomplètes: 10 of the 12 public performances were sold-out.

A new project this year invited students from the National Capital Region to explore the work of Suzanne Lebeau, an award-winning playwright for children. Several Grade 3 classes from Lycée Claudel (Ottawa) and Grade 6, 7 and 8 students from Dunning-Foubert Elementary School in Orleans studied her plays and had the opportunity to interact with her in the spring.

French Theatre also introduced a trial program subsidizing the costs of school bus transportation for 700 students from outlying areas of Ottawa-Gatineau so that they could attend student matinees.

Finally, French Theatre launched two new programs for young people in 2012–2013 — *Le Club des Y* for ages 18 to 34, and *Le Club des Affamés* for ages 14 to 17, with free tickets to three productions and opportunities to interact with theatre artists.

Dance

Every year, NAC Dance creates dozens of opportunities for children and young artists to learn from the highly acclaimed dancers and company staff who come to the NAC.

Éric Beauchesne, company member of Kidd Pivot, was among the many gifted dance artists from across Canada and around the world to lead masterclasses at the NAC for advanced, pre-professional and professional dancers and teachers in 2012–2013. One participant wrote that the class "left her with a great feeling of accomplishment and connectedness to the local dance community." Dance also offered

masterclasses with lead company members and staff from Houston Ballet, Grupo Corpo, Hofesh Shechter, BJM, Canada's Royal Winnipeg Ballet, Peggy Baker Dance Projects, T.R.A.S.H., Alberta Ballet and Flamenco dancer María Pagés.

Dance works actively to supplement its programming with a range of educational events, and activities surrounding *The Nutcracker* by Alberta Ballet were a perfect example. The December 5th student matinee for almost 1,900 students, including students from three beacon schools, was complemented by a post-show presentation and discussion for 114 students by dance historian Kathryn Jones. At the first-ever *Tea with a Ballerina*, eight students ranging in age from 11 to 17 sat down with dancer Alexandra Petra for an honest discussion on the arduous journey to becoming a professional dancer. Harry Paterson, the company's Director of Production and Touring, engaged with 45 students from École catholique de Casselman in a Q&A session; 10 professional dance teachers observed a company class; 27 students attended a class led by Ballet Mistress Beverley Bagg; 18 students from All Saints Catholic High School took a backstage tour; and hundreds of children delighted in the NAC's annual *Sugar Plum Parties* filled with free activities.

Other Dance education highlights include a free teacher workshop, hosted by dance educator Annemarie Cabri, on incorporating dance in the classroom; a pre-show presentation on pre-French Revolution ballet with Dance historian Kathryn Jones at the NAC; and the launch of the blog *Extensions: Dance stories from here and there* on the NAC Web site.

New Media

NAC New Media was a key player in the NAC Orchestra's *Northern Canada Tour*, establishing a new connection at Inuksuk High School in Iqaluit for the Tour's major "ConneXXions North" broadband videoconference education event. The link will continue beyond the Tour, keeping Iqaluit students in touch with their music mentors at the NAC. It is expected that the reach of the video link connection will expand to other communities across Nunavut over the course of next year.

In a similar vein, and in conjunction with Chinese education and technology partners, New Media helped establish links to

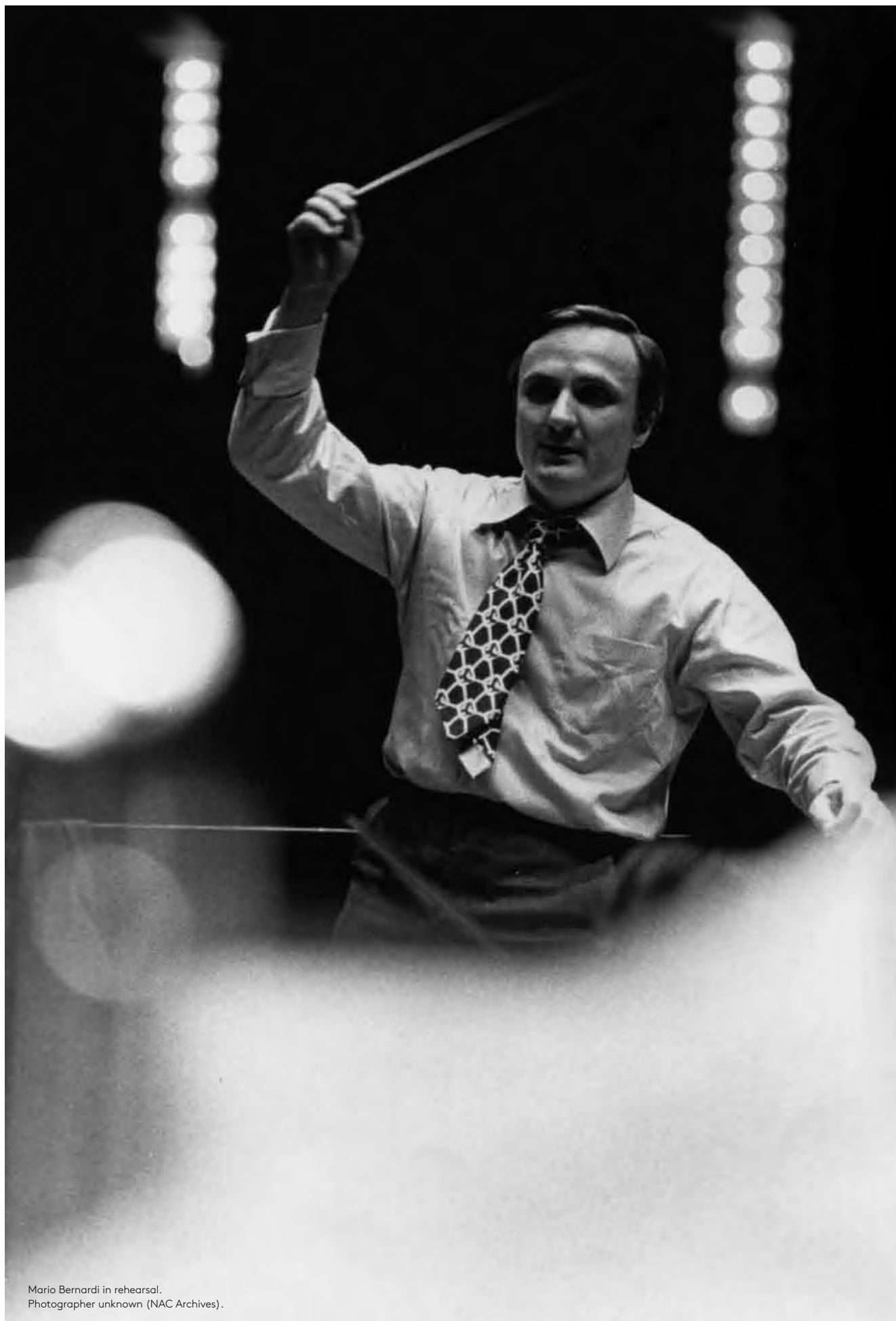
major music conservatories and arts organizations that will be involved in the upcoming 2013 *China Tour*, including the Shanghai Conservatory and the Central Conservatory of Music. New Media also lent its expertise to connect the National Centre for the Performing Arts in Beijing to CERNET2, China's research and development network, in anticipation of the Tour's major broadband videoconference "ConneXXions China" event.

Pinchas Zukerman and NAC Orchestra musicians continued to use technology to telementor students across Canada and around the world. In February, Pinchas coached conductor-in-training Daniel Guedes as he conducted a student orchestra in Rio de Janeiro, Brazil.

This year, New Media increased its online media production for *NAC Stories* (formerly the *NAC Blog*) with engaging stories, videos and photographs, enticing online audiences across Canada and around the world to connect with artists, NAC productions and programs.

More than 1.6 million education resources, including NAC-created study guides, teacher resource kits and other reference and learning materials were downloaded from *ArtsAlive.ca*, the NAC's award-winning arts and education website, during the 2012–2013 season.

And the NAC's podcasts (which this year also included the new *Salon Saturdays* with English Theatre's Artistic Director Jillian Keiley) continue to be hugely successful: *NACOcast* host Nick Atkinson's interview with conductor Alexander Shelley broke the NAC record with 47,000 downloads in eight weeks. New Media completely redesigned the podcast section of the NAC's Web site in 2013 to better support the demand for these compelling programs.



Mario Bernardi

1930–2013

MAESTRO MARIO BERNARDI, Founding Conductor of the National Arts Centre Orchestra, passed away peacefully on June 2, 2013, exactly 44 years to the day the NAC opened its doors.

The NAC paid tribute to Mario with two initiatives made possible through the generous support of donors from across Canada: a new orchestral commission that will be premiered in a future season, and a permanent memorial.

On Canada Day, about 200 guests — including members of the Bernardi family, friends and former colleagues — gathered in the foyer of the NAC's Southam Hall for the unveiling of a remarkable bust of Mario created by renowned Toronto artist Ruth Abernethy.

It's appropriate that Mario's sculpture will now be found steps away from the place where he conducted hundreds and hundreds of concerts during his 14-year tenure, and next to a large portrait of another NAC founding father (and close friend), the late Director General Hamilton Gordon Southam.

As Mario's widow Mona once remarked, the two men couldn't have been more different. She called them "Mutt and Jeff" — the tall, elegant Hamilton and the shorter, more intense Mario.

In fact, theirs was a match made in musical heaven.

"Mario Bernardi was the musical passion to Hamilton Southam's cultural diplomacy," said Peter Herrndorf, NAC President and CEO. "Their unusual friendship and extraordinary partnership established a set of standards, an ongoing tradition of artistic excellence which everyone at the NAC continues to live up

to every day. Together they built the NAC, literally from the ground up. Both men were nation-builders who believed the performing arts were a critically important way to express Canada's identity."

Mario Bernardi and his family were living in England when the NAC's first Music Director Jean-Marie Beaudet recruited him, not only to become the conductor of the new National Arts Centre Orchestra, but also to create a brand new orchestra, musician by musician.

It was a daunting challenge. Mario personally auditioned every musician for the 45-member ensemble. He was under strict instructions not to poach players from other Canadian orchestras, so he searched the world, recruiting young musicians from all over Canada, the United States and Europe.

It was an exhilarating time for the musicians who auditioned for him, and who were impressed by his high standards and determination to create a unique sound and style.

The musicians describe the early years of the NAC Orchestra as nothing less than extraordinary, with incredible tours across Canada, but also to the former Soviet Union, Poland, Western Europe, and New York's storied Carnegie Hall.

And every summer, some of the best opera in North America was being performed at the NAC under Mario's direction. During some of those performances, Mario would conduct the Orchestra and some of the great opera singers of the world from his harpsichord.

Farewell, Maestro. You will be missed.



Mario Bernardi in rehearsal.
Photographer unknown (NAC Archives).

Top image: Mario Bernardi, 1979 (Fernand R. Leclair, NAC Archives). Bottom images, left to right: Photographer unknown (NAC Archives). With composer Tadeusz Baird (The Canadian Press/Fred Chartrand). Members of the NAC Orchestra on a tour in 1972. Mario Bernardi waves from the stairs (NAC Archives). Mario Bernardi's family and Ruth Abernethy at the unveiling of his bust at the NAC (Trevor Lush).

Board of Trustees



Top row, l-r: Julia E. Foster (Board Chair), Normand Latourelle (Vice-Chair), Kimberley Bozak, Adrian Burns
Bottom row, l-r: Christopher Donison, Larry Fichtner, Claude Gauvin, Frederick MacGillivray

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*Managing Director (outgoing),
English Theatre*

Management Discussion and Analysis

The National Arts Centre Corporation (the “Corporation”) regularly presents subscription seasons in music, dance and theatre in both of Canada’s official languages. In addition, the Corporation presents a variety of other programming and makes its facilities available to other presenters and artists. Biennially, it presents upcoming and established regional artists in the performing, visual and culinary arts under the banner of the Scenes (*Atlantic Scene, Alberta Scene, Quebec Scene, BC Scene, Prairie Scene, Northern Scene* and the upcoming *Ontario Scene*). The Corporation also offers educational opportunities for young musicians across Canada through its *Music Alive Program*, and over the past decade, the National Arts Centre Orchestra has become known as one of Canada’s leading teaching orchestras, offering master classes and school performances across Canada, and, most recently, throughout China. The Corporation also engages young people through dance workshops, theatre classes and student matinees offered in Ottawa. Through its Hexagon Project, the National Arts Centre is a world leader in using next-generation videoconferencing and high performance networks to further education outreach in the performing arts for one-on-one tele-mentoring, as well as for highly engaging multi-site public events.

The Corporation remains committed to the fulfillment of its Strategic Goals published in *Performing for Canadians*:

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

These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the National Arts Centre, 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 recognizes the role that the National Arts Centre has played and continues to play in the creation, production and distribution of the performing arts across Canada and abroad, as well as the development of individual artists.

To this end, the National Arts Centre and the Canada Council for the Arts have entered into an agreement to:

- support performance and creation on a national basis;
- foster the creative development and artistic excellence of both artists and performing arts organizations in all regions of the country;
- promote public engagement and arts education; and
- work in partnership to enhance and improve the capacity of each organization to deliver results.

RESOURCES

Physical Resources

The Corporation owns and operates the National Arts Centre (the “Centre”), the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares in downtown Ottawa, bordering on the Rideau Canal, a UNESCO World Heritage Site. The Centre’s performance facilities include four halls, (Southam Hall, 2,323 seats; Theatre, 897 seats; Studio, 305 seats; Fourth Stage, 175 seats), 25 dressing rooms, 3 workshops and

2 rehearsal halls. A box office, restaurant, interior parking, intermission bars and checkrooms provide services to patrons. In addition, several multi-purpose rooms may be used for education, performances and receptions.

Human Resources

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

Performances are labour-intensive and rely on a large number of behind-the-scenes personnel. The Corporation employs people with varied specialized skills. A large number of employees, whose work is dependent on the demands of programming and sales, have variable schedules and work on an as-needed basis. The National Arts Centre Orchestra’s musicians are self-employed, although a collective agreement sets out their fees and working conditions at the Centre and while on tour.

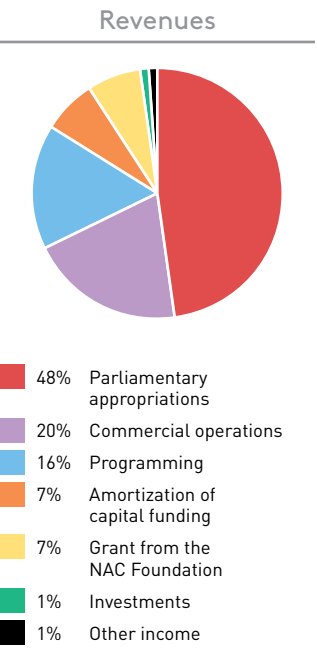
Personnel Paid at August 31	Full-Time			Part-Time		
	Current year	Previous year	Change	Current Year	Previous Year	Change
Non-union personnel	158	160	-2	102	109	-7
Stage personnel	15	15	0	198	177	+21
Foodservices employees	25	28	-3	164	170	-6
Ushers, Janitorial, Maintenance, Garage and Security personnel	39	40	-1	126	129	-3
Total Employees	237	243	-6	590	585	+5
Musicians	44	46	-2	11	10	+1
Total Payroll	281	289	-8	601	595	+6

Gross Payroll	Current year	Previous year	Change
Total part-time and full-time combined:	882	884	-2

Full-Time Equivalents (FTE)	Current year	Previous year	Change
Employees FTE	384	396	-12
Musicians FTE	51	53	-2
Total Payroll FTE	435	449	-14

Financial Resources

Funding for the Corporation’s activities is derived from programming revenues through ticket sales and fees, commercial revenues from food and beverage sales, parking and hall rentals, grants from the National Arts Centre Foundation, parliamentary appropriations and other sources, such as interest and facility fees. The Corporation is a registered charity and the National Arts Centre Foundation is the agency through which it raises funds. Fundraising revenues arise from special events, individual donations, sponsorships, planned giving and legacies, and corporate gifts.



FINANCIAL OVERVIEW

For the year ended August 31, 2013, the Corporation is reporting a surplus from operations of \$226,000. The operating results are \$226,000 better than the planned break-even budget. Throughout the Corporation, revenue enhancement and cost-reduction measures continued to be undertaken.

Total revenues, including parliamentary appropriations, have decreased by \$1,312,000 to \$69,936,000. Within this total, earned revenues decreased by \$431,000 and parliamentary appropriations decreased by \$881,000. Total expenditures have also decreased by \$1,944,000 to \$69,710,000.

In the Federal Budget 2012, the Corporation was informed that it would be contributing to the government’s savings measures. The first year of the three years of savings measures resulted in a reduction of the NAC’s parliamentary appropriations by \$44,000, while the current fiscal year’s reductions were \$825,000. Cost-cutting measures implemented in 2010–2011 have proven effective in avoiding operating deficits.

Retroactive to September 1, 2011, the Corporation adopted Public Sector Accounting Standards (PSAS). The implementation of these standards required the Corporation to retrospectively restate the Statement of Operations for fiscal 2012, and adjust the accumulated surplus/deficit. These changes are presented in detail in Note 3 of the Financial Statements. The changes have resulted in a restatement of the 2011–2012 net results of operations from a deficit of \$139,000 to a deficit of \$406,000. The Accumulated Deficit as of August 31, 2012 was adjusted from an accumulated surplus of \$31,000 to an accumulated deficit of \$1,619,000. After the operating surplus of \$226,000, the accumulated deficit as at year-end is \$1,393,000.

These restatements are mostly due to changes in long-standing industry accounting practice. In the past, expenses incurred for multi-year activities, such as subscription advertising, NAC Orchestra tours and Scene festivals, were recognized when the event occurred and the matching revenue was recognized. We now must recognize the expense in the fiscal year that it occurs. In addition, under PSAS, we are now required to recognize a liability for accumulated sick leave earned but not taken by employees, estimated at \$225,000.

SELECTED FINANCIAL RESULTS

Programming

Programming activities consist mainly of the five subscription disciplines in Music, English Theatre, French Theatre, Dance and *NAC Presents*, plus a variety of other programs such as, Galas, festivals and the biennial Scenes. Box Office, Marketing, Production and New Media support these activities.

The National Arts Centre celebrated the Year of the North during the 2012–2013 season with two major activities — the NAC Orchestra’s *Northern Canada Tour* of all three northern territories, including six concerts and more than 65 educational events from October 26 to November 4, 2012; and the *Northern Scene* festival, which celebrated the work of 355 of the North’s best emerging and established artists to the Nation’s Capital for 78 events at 25 venues from April 25 to May 4, 2013.

Programming revenues consist largely of ticket sales. Year-to-year variability in revenues and expenses is very much dependent on the type of performances that are programmed in any given year. The biennial production of the 2012–2013 *Northern Scene* increased Fees and Grants by \$725,000 in the current year. However, the previous year included grants totalling \$137,000 from the Canada Council for the Arts for the biennial festival *Zones Théâtrales*. Single ticket sales from all sources were lower by \$933,000 in the current year, excluding the Scene’s sales of \$43,000, while subscription ticket sales saw a modest increase of \$38,000. However, programming expenses also dropped by \$1,720,000, excluding *Northern Scene*’s expenses of \$1,390,000.

Music’s revenues were \$160,000 lower than the previous year, mostly due to the production of *The Lord of the Rings: The Fellowship of the Ring* in the previous year’s summer programming. Expenses increased by \$48,000 with a \$414,000 increase due to China pre-tour costs being partially offset by reductions in Summer Programming costs.

English Theatre’s revenues were lower by \$555,000 in the current year, in large part due to the phenomenal successes of *Oliver!*, *2 Pianos 4 Hands* and *Wit’s End III: Love Life* in the previous year’s programming lineup. Less elaborate productions in the current year also meant lower productions costs by \$745,000, which more than compensated for the reduced revenue.

French Theatre’s net results were \$281,000 better than the previous year, which the department achieved by maintaining strict cost control measures on their productions. Reaffirming its faith in author and director Joël Pommerat, French Theatre added the co-production of the North American exclusive presentation of *La réunification des deux Corées* to its Theatre Series.

Dance’s net results were \$304,000 better than the previous year. In an exceptional effort, the production of the Series A and Ballet series contributed \$83,000 in additional revenues in the current year, whereas in the previous year the cost to present these series was \$284,000. The ever-popular Ballet Series launched the season with Houston Ballet’s crowd pleasing *Marie*, followed by the National Ballet of Canada’s performance of *Romeo and Juliet*, and concluding with *The Sleeping Beauty* by the Royal Winnipeg Ballet, contributing \$26,000 in additional revenues. The Series A productions by Ballet British Columbia, María Pagés Compañía and Alonzo King LINES Ballet added \$57,000 to the current year’s contribution.

Other programming revenues increased by \$672,000. The increase was mainly due to the *Northern Scene* (\$778,000) in the current year. On the other hand, grants of \$137,000 were received from the Canada Council for the Arts in the previous year to support the biennial festival *Zones Théâtrales*.

Grants from the National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the “Foundation”) authorized a grant of \$5,072,000 (\$4,512,000 in 2011–2012) to the Corporation for designated programs. The Foundation is a key element of the Corporation’s strategy of increasing earned revenues.

Commercial Operations

Food, beverage and parking sales, and the rental of halls (performance spaces) generate the Commercial revenues. Revenues from food, beverage and parking vary with the level of programming and attendance. Rental revenues vary based on both the availability of touring productions, and the availability of the Centre’s halls on dates suitable to touring companies. Offering food, beverages and parking to customers enhances the experience of an evening’s performance and provides additional financial support to the Corporation’s activities. The rental of the Centre’s performance spaces also offers a cost-effective way of presenting variety, opera, symphonic and Broadway-type productions in the National Capital Region, without the risk and the costs involved in developing and managing large productions.

Parking’s net income was \$102,000 higher, mostly due to rate increases, with staff and monthly parking revenues increasing by 17 % and 3 % respectively. The net income from the rental of halls has increased by \$115,000, largely due to an increase in the number of productions. However, the net results from restaurant, catering and intermission bars declined by \$193,000, mostly due to a reported drop of nearly 20% of transient traffic into Ottawa in the fall of 2012, followed by continued declines — albeit slightly lower — in the winter and spring of 2013.

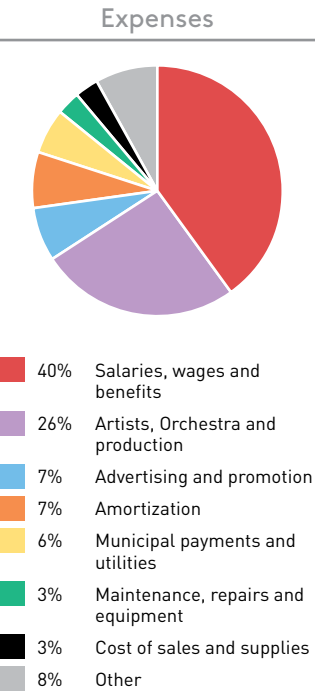
Parliamentary Appropriations

Parliamentary appropriations for operations exclude funds invested in capital assets. The parliamentary appropriations for operations include special purpose grants for the *Governor General’s Performing Arts Awards Gala* and *Zones Théâtrales*. The Federal Government’s Budget 2012 savings measures resulted in an annual reduction of government funding of \$825,000 in the 2013 fiscal year.

Maintaining the National Arts Centre

Work continues on the refurbishment of the Centre’s infrastructure funded from Treasury Board’s risk management reserve. The refurbishment of the Centre’s elevators, stage lifts, exterior lighting, fire alarm panel and garage structure is complete. With only 10% of the original funding remaining, the Corporation is planning to have the fire alarm upgrades, security servers and systems, new escalator installations, lighting conversions and electrical studies completed by the spring of 2014. The *Restricted cash held for specified capital projects* account on the Statement of Financial Position reflects the value of the unused funds at year-end.

These projects have experienced delays for a variety of reasons — a common situation for a renovation of an existing structure. The uniqueness of the Centre’s construction compounds the situation. In addition, costs are exceeding initial estimates and the scope of the projects has changed to conform to the funding. To date, there have been no claims against the Corporation and no injuries reported to the Corporation from the construction, nor has the Centre experienced any disruptions to its performances and services.



RISKS

There are still many of the Centre’s systems that have exceeded their estimated lifespan, and the quality of the original equipment has allowed the Centre to operate without a major disruption. In 2011, an independent engineering consultant produced a 30-year capital plan outlining the work required to correct deficiencies or degraded conditions in the short term, and a forecast of replacement requirements over the long term. The building audit included a review of the building envelope, structural, mechanical and electrical systems, and elevating devices. The Building Condition Report concluded that significant repairs and upgrades are required to the Centre’s physical infrastructure. In 2012–2013, the identification of three major capital renewal projects indicates that significant funding will be required to proceed with the Centre’s renewal. Internationally respected consultants have been hired to produce plans and cost estimates for the architectural rejuvenation project, the production facilities and equipment improvement project, and the building renewal project. Reports detailing cost estimates for all three projects are expected to be tabled within the next year.

The construction of the Light Rail Transit’s downtown tunnel in the immediate vicinity of the Centre includes the risk of adverse impact on the operation of the NAC, due to both the intrusion of noise and vibrations during the construction and operational phases of the project. Representatives of the Corporation, along with consulting engineers, have been involved with the City of Ottawa’s Rail Implementation Office to establish acceptable noise and vibration levels. These teams will continue meeting and monitoring as the project advances to ensure that the noise level in the final design does not exceed the agreed-to specifications. With these measures in place, the audiences’ enjoyment of NAC performances should not be adversely affected.

Funding cutbacks, in both the government and private sectors, may affect the Corporation’s financing, and the financing of its artistic partners in years to come. The Corporation has little latitude for cost cutting once the season has been announced and contracts signed.

The Corporation’s self-generated revenues rely heavily on the sales of tickets, meals, parking and gifts from individuals and corporations — goods and services that are best described as discretionary purchases. The uncertain global economic conditions have affected and may continue to influence the financial environment and warrants concern, especially for ticket, parking and restaurant sales.

There has been progress in the repairs to the Centre’s systems, but new challenges are arising. Public Works and Government Services Canada (PWGSC) is proposing changes to the operation of their central heating plant. The size, function and complexity of the Centre require the Corporation to operate ventilation systems which use steam for heating. PWGSC is proposing to supply hot water for heating, requiring larger systems. While the Corporation supports reducing the environmental impact of its operations, the impact on the operation of the Centre will be significant and disruptive. At this time, there is no indication when this work will be undertaken.

OUTLOOK

The Federal Government’s Budget 2012 savings measures outlined reductions to the Corporation’s parliamentary appropriations over a three-year period. The Corporation has aggressively pursued new sources of revenue and reduced expenses, including a reduced number of employees that took effect in 2012–2013, in order to adapt to the new realities. The Corporation has presented a balanced budget for 2013–2014.

The popularity of the NAC’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, while respecting the need for tight financial management.

The National Arts Centre Orchestra’s recently completed *China Tour* was the first-ever tour of China in the Orchestra’s 44-year history. From October 4 to October 21, 2013, 70 musicians from the Orchestra travelled to schools and concert halls in Beijing, Hong Kong, Guangzhou, Tianjin, Chongqing, Fuling and Shanghai. With the support of Honorary Patron Richard Li and Presenting Partner Aimia, the NAC Orchestra performed eight major concerts and participated in more than 80 education and outreach activities, including two international broadband videoconference events linking young musicians in Canada and China. The NAC Foundation worked hard to secure an impressive array of private sector sponsorship.

For her second season as Artistic Director of French Theatre, Brigitte Haentjens has programmed a strong, 19-show season that includes innovative projects packed with emotion: *Ta douleur*, a choreographic creation signed by Brigitte; *Albertine, en cinq temps*, Michel Tremblay’s masterpiece; *Le promenoir*, a multidisciplinary experience connecting art and the community in new and unexpected ways through an ambulatory adventure; *Ce qui nous relie ?* a mediation project which will give the floor to adolescents; and the North American exclusive of the extraordinary *Cendrillon* by Joël Pommerat.

In English Theatre, Artistic Director Jillian Keiley will highlight the NAC’s 10-member, national 2013–2014 Ensemble in productions of *Tartuffe*, *The Sound of Music* and *Enron*. The season also includes seven outstanding shows from across Canada, including *Seeds* directed by Siminovitch Prize-winner Chris Abraham, a Porte Parole (Montreal)/Crow’s Theatre (Toronto) production based on Saskatchewan farmer Percy Schmeiser’s fight against a multinational biotech corporation; and *Kim’s Convenience*, a Soulpepper Theatre (Toronto) production that was named “Best Canadian Play” at the 2012 Toronto Theatre Critics’ Awards.

In Dance, Executive Producer Cathy Levy invites audiences to “Come re-imagine the familiar and discover the new ... in a celebration of the versatility and diversity of this most beautiful of art forms.” The 2013–2014 season includes internationally acclaimed presentations by the Pennsylvania Ballet, Cloud Gate Dance Theatre of Taiwan, Wayne McGregor | Random Dance, Compagnie Maguy Marin, Australia’s Lucy Guerin, Dave St-Pierre and Tango Legends, as well as Canadian exclusives of Dance Theatre of Harlem and Hubbard Street Dance Chicago. The season will see Akram Khan return in his critically acclaimed *DESH*, and the Canadian premiere of Aakash Odedra’s *Rising*. The winter and spring will bring the second edition of the intimate and provocative series *Face 2 Face*, the long-awaited return of Les Grands Ballets Canadiens de Montréal, the National Ballet of Canada’s gorgeous *Swan Lake*, the NAC debut of Compagnie Virginie Brunelle and Israel Galván, the highly anticipated *Radio Show* by award-winning Kyle Abraham, and *The Nutcracker*, performed this year by Canada’s Royal Winnipeg Ballet. A total of 20 companies from nine countries will grace the stages in this spectacular season.

Producer Simone Deneau’s third season of *NAC Presents* expands to 60 concerts, featuring wonderful artists who have been a big part of making the series an amazing success, as well as many newcomers. Offering audiences the opportunity to hear what the future of music in Canada sounds like, the season will feature established artists such as Jully Black, The Tenors, Joel Plaskett with the NAC Orchestra, Robert Charlebois, (who will be *Celebrating 50 Years of Music and Songs*), Rufus Wainwright, Phil Nimmons and David Braid, to name a few.

Financial statements


MANAGEMENT RESPONSIBILITIES

Management is responsible for the preparation of the financial statements and the annual report. Responsibility for their review is that of the Audit Committee of the Board of Trustees. The financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for Government Not-for-profit Organizations and include estimates based on Management’s experience and judgement. The financial statements have been approved by the Board of Trustees on the recommendation of the Audit Committee. Other financial and operating information appearing in the annual report is consistent with that contained in the financial statements.


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

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

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



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



Daniel Senyk, CPA, CA
Chief Financial Officer

November 22, 2013



Auditor General of Canada
Vérificateur général du Canada

INDEPENDENT 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

Report on the Financial Statements

I have audited the accompanying financial statements of the National Arts Centre Corporation, which comprise the statements of financial position as at 31 August 2013, 31 August 2012 and 1 September 2011, the statements of operations, statements of changes in accumulated deficit and statements of cash flows for the years ended 31 August 2013 and 31 August 2012, and the statement of remeasurement gains and losses for the year ended 31 August 2013, and a summary of significant accounting policies and other explanatory information.

Management’s Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

My responsibility is to express an opinion on these financial statements based on my audits. I conducted my audits in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also

includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained in my audits is sufficient and appropriate to provide a basis for my audit opinion.


Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Arts Centre Corporation as at 31 August 2013, 31 August 2012 and 1 September 2011, the results of its operations and its cash flows for the years ended 31 August 2013 and 31 August 2012, and its remeasurement gains and losses for the year ended 31 August 2013, in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied, after giving retroactive effect to the adoption of the new standards as explained in Note 3 to the financial statements except for the change in the method of accounting for financial instruments as explained in Note 4 to the financial statements, on a basis consistent with that of the preceding year.

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



Maurice Laplante, CPA, CA
Assistant Auditor General
for the Auditor General of Canada

22 November 2013
Ottawa, Canada

STATEMENT OF FINANCIAL POSITION

As at

	August 31	August 31	September 1
(in thousands of dollars)	2013	2012	2011
ASSETS			
Current			
Cash	\$ 7,931	\$ 3,209	\$ 6,456
Investments (Note 5)	2,683	2,679	807
Accounts receivable (Note 6)	1,596	1,142	1,065
Inventories	241	280	273
Prepaid expenses	1,695	1,702	1,844
	14,146	9,012	10,445
Restricted cash held for specified capital projects (Note 7)	5,824	11,563	16,811
Investments (Note 5)	9,224	10,412	11,882
Capital Assets (Note 8)	54,914	52,319	49,956
	\$ 84,108	\$ 83,306	\$ 89,094
LIABILITIES			
Current			
Accounts payable and accrued liabilities	\$ 9,831	\$ 8,412	\$ 7,040
Deferred parliamentary appropriations (Note 9)	6,246	3,678	7,265
Deferred revenue (Note 10)	6,165	5,790	6,250
	22,242	17,880	20,555
Deferred parliamentary appropriations, specified capital projects (Note 7)	5,824	11,563	16,811
Deferred capital funding (Note 11)	54,914	52,319	49,956
Long-term provision for employee future benefits (Note 12)	2,521	2,759	2,524
	85,501	84,521	89,846
ACCUMULATED DEFICIT			
Unrestricted (Note 4)	(1,393)	(1,215)	(752)
	\$ 84,108	\$ 83,306	\$ 89,094

Contingencies and contractual obligations (Notes 16 and 17)
The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:



Julia E. Foster
Chair



Donald Walcot
Chair of the Audit Committee

STATEMENT OF OPERATIONS

For the year ended August 31

	2013	2012
(in thousands of dollars)		
REVENUES		
Commercial operations (Schedule 1)	\$ 13,717	\$ 14,249
Programming (Schedule 2)	11,161	11,467
Grant from the National Arts Centre Foundation (Note 13)	5,072	4,512
Other income	1,125	1,274
Investment income	458	462
	31,533	31,964
Parliamentary appropriations (Note 14)	38,403	39,284
	69,936	71,248
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	9,253	9,809
Programming (Schedule 2)	39,517	39,848
Building operations	15,179	15,059
Administration and technology	5,761	6,478
Financial restructuring costs (Note 19)	-	460
	69,710	71,654
NET RESULTS OF OPERATIONS	\$ 226	\$ (406)

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

STATEMENT OF REMEASUREMENT GAINS AND LOSSES
For the year ended August 31

<i>(in thousands of dollars)</i>	2013
Accumulated remeasurement gains, beginning of the year (Note 4)	\$ 404
Change in remeasurement gains and losses for the year	(404)
Accumulated remeasurement gains, end of the year	\$ -

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

STATEMENT OF CHANGES IN ACCUMULATED DEFICIT
For the year ended August 31

<i>(in thousands of dollars)</i>	2013	2012
ACCUMULATED DEFICIT		
Unrestricted, beginning of the period	\$ (1,215)	\$ (752)
Net results of operations	226	(406)
Other comprehensive income (loss)	-	(57)
Changes in remeasurement gains and losses	(404)	-
Unrestricted, end of the period	(1,393)	(1,215)

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

STATEMENT OF CASH FLOWS
For the year ended August 31

<i>(in thousands of dollars)</i>	2013	2012
Operating Activities		
Net results of operations	\$ 226	\$ (406)
Items not affecting cash		
Amortization	5,130	4,933
Amortization of deferred capital funding	(5,130)	(4,933)
	226	(406)
Change in non-cash operating assets and liabilities	3,550	(2,674)
Change in long-term portion of provision for employee future benefits	(238)	235
Cash flow from (used for) operating activities	3,538	(2,845)
Capital Activities		
Additions to capital assets	(7,725)	(7,296)
Cash flow used for capital activities	(7,725)	(7,296)
Investing Activities		
Purchase of investments	1,184	(402)
Change in restricted cash held for specified capital projects (Note 7)	(5,739)	(5,248)
Cash flow used for investment activities	(4,555)	(5,650)
Financing Activities		
Deferred parliamentary appropriations, specified capital projects (Note 7)	5,739	5,248
Parliamentary appropriations received for the acquisition of capital assets	7,725	7,296
Cash flow from financing activities	13,464	12,544
Increase (decrease) in cash position	4,722	(3,247)
Cash at beginning of period	3,209	6,456
Cash at end of period	\$ 7,931	\$ 3,209
Supplementary disclosure of cash flow information		
Interest received	\$ 594	\$ 647

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

Notes to the financial statements

AUGUST 31, 2013

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*. In accordance with Section 85 (1.1) of Part X of the *Financial Administration Act*, Divisions I to IV of the *Act* do not apply to the Corporation, except for subsection 105(2) and sections 113.1, 119, 131 to 148 and section 154.01, which do apply to the Corporation. The Corporation is deemed, under Section 15 of the *National Arts Centre Act*, to be a registered charity within the meaning of that expression in the *Income Tax Act*. The Corporation is not an agent of Her Majesty. Except for the purposes of the *Public Service Superannuation Act* and the *Government Employees Compensation Act*, employees of the Corporation are not part of the federal public administration.

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

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

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for government not-for-profit organizations (GNFPO). The Corporation has prepared the financial statements applying the Section 4200 series of PSAS, and has elected to use the deferral method of accounting for contributions. A summary of the significant accounting policies follows:

a) Revenue recognition

i) Parliamentary appropriations

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

Parliamentary appropriations for operating expenditures are recognized as revenue in the Statement of Operations in the fiscal period for which they are approved. Parliamentary appropriations received in advance, or for specific projects are recorded as deferred parliamentary appropriations in the Statement of Financial Position and recognized as revenue in the Statement of Operations in the period that the related expenditures are incurred. Similarly, parliamentary appropriations approved but not received at August 31 are recorded as a receivable.

Parliamentary appropriations received and explicitly or implicitly restricted for the purchase of amortizable capital assets are initially recorded as deferred parliamentary appropriations on the Statement of Financial Position. When a purchase is made, the portion of parliamentary appropriations used to make the purchase is recorded as deferred capital funding and is amortized on the same basis and over the same period as the related capital assets acquired.

ii) Contributions

Unrestricted contributions are recognized as revenue on the Statement of Operations when received or receivable if the amount to be received can be reasonable estimated and collection is reasonably assured. Contributions externally restricted for specific purposes are deferred on the Statement of Financial Position and recognized as revenue on the Statement of Operations in the period in which the related expenditures are recognized.

Donations in kind are recorded at their estimated fair 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 from volunteers are not recognized in these financial statements.

iii) Commercial and programming revenue

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

iv) Other income

Other income is recognized in the period in which it is earned.

v) Investment income

Investment income is recognized in the period in which it is earned using the effective interest rate method.

b) Cash

Cash is measured at cost.

c) Investments

Investments are measured at amortized cost. A gain or loss is charged to investment income when realized, or when a decline in value is considered to be a permanent impairment of value. The assets of this portfolio may be sold in response to a change in the Corporation's liquidity requirements or at the discretion of the Corporation's external investment counsel, within the limits of the Investment Policy established by the Board of Trustees.

d) Accounts receivable

Accounts receivable are initially recognized at fair value and are subsequently measured at amortized cost. The Corporation establishes an allowance for doubtful accounts that reflects the estimated impairment of accounts receivable. The allowance is based on specific accounts and is determined by considering the Corporation's knowledge of the financial condition of its customers, the aging of accounts receivable, and current business and political climate. All write downs against accounts receivable are recorded within operating expenditures on the Statement of Operations

e) Inventories

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

f) Prepaid expenses

Prepaid expenses include expenditures made for services to be received in the future, such as property taxes paid in advance, insurance premiums, artistic rights, and fees paid to artists in advance of the performance.

g) Capital Assets

Acquired capital assets are recorded at cost, net of accumulated amortization. Cost includes direct costs as well as certain overhead costs directly attributable to the asset.

Building improvements that extend the useful life or service potential of buildings are capitalized and recorded at cost. Building improvements are amortized over the lesser of the remaining useful life of the building or the estimated useful life of the improvement.

The Centre was completed in 1969 and held by the Government of Canada until ownership was transferred to the Corporation in 2000. The building, improvements and equipment were recorded at their estimated historical cost, less accumulated amortization. Land transferred to the Corporation was recorded at a nominal value as the historical cost could not be reasonably determined at the date of the transfer.

Amortization is calculated using the straight-line method, over the estimated useful lives of the assets as follows:

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

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

h) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

i) Cost allocation

The Corporation has presented expenses by function. The commercial operations and programming expenses are further described in schedules 1 and 2. The costs associated with building operations, administration and information technology are not allocated to commercial operations or programming expenses. These functions are important for the achievement of the Corporation's objectives and management believes that allocating these costs to other functions would not add additional information value. Amortization of capital assets is attributed to the function in which the assets are primarily utilized. Direct costs incurred in fundraising activities are charged to the National Arts Centre Foundation.

j) Employee future benefits

i) Pension plans

Eligible employees of the Corporation participate in the Public Service Pension Plan, the Musicians' Pension Fund of Canada, or the International Alliance of Theatrical Stage Employees pension plan.

The public service pension plan is a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation to cover current service costs. According to current legislation, the Corporation has no legal or constructive obligation to make further contributions with respect to any deficiencies of the plan, however there may be obligations created when eligible employees make current contributions for past service.

The Musician's Pension Fund of Canada is a multi employer defined benefit plan established through collective bargaining between the Corporation and the American Federation of Musicians. The plan is funded through contributions by employers. Employee contributions are not required nor are they permitted.

The International Alliance of Theatre Stage Employees pension plan is a multi employer defined contribution plan. The plan is funded through contributions from the members and the Corporation, established by the collective bargaining process between the Corporation and the International Alliance of Theatre Stage Employees.

Pension plan contributions are recognized as an expense in the year when employees have rendered service and represents the total pension obligation of the Corporation.

ii) Employee severance and sick leave benefits

Certain employees are entitled to severance benefits as provided for under their respective collective agreements or the terms and conditions of their employment. The cost of severance benefits is recognized over the periods in which the employees render services to the Corporation. The liability is calculated based on management's best estimates and assumptions taking into consideration historical employment data.

Most employees of the Corporation are entitled to accumulating but non-vesting sick leave benefits as provided for under their respective collective agreements or the terms and conditions of their employment. The Corporation recognizes the cost of future sick leave benefits over the periods in which the employees render services to the Corporation and the liability for the benefits is recognized based on the probability of usage by employees established per historical data.

k) Foreign currency translation

Monetary assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the exchange rate at year end. Non-monetary items are translated at the historical exchange rates. Revenues, expenses, and capital acquisitions are translated at exchange rates in effect at the time of the transaction. Realized foreign currency exchange gains or losses for the year are included in financial charges.

l) Measurement uncertainty

The preparation of financial statements in accordance with PSAS 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 for the year. The most significant estimates involve the determination of the provision for employee future benefits, the estimated useful life of capital assets, deferred parliamentary appropriations, the allowance for doubtful accounts, and the allocation of overhead costs to assets under construction. Actual results could differ significantly from those estimates.

m) Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

3. TRANSITION TO PUBLIC SECTOR ACCOUNTING STANDARDS

Effective September 1, 2011, the Corporation adopted PSAS including the 4200 series of accounting standards applicable for Government Not-For-Profit Organizations. This change has been applied retrospectively and prior periods have been restated except for the accounting standards contained in PS 3450 *Financial Instruments*, as this standard specifically prohibits retroactive application, see note 4. The Corporation has elected to make use of an optional exemption of PSAS section 2125 – first time adoption by government organizations, regarding retrospective write-down of tangible capital assets. Consequently, conditions for a write down of tangible capital assets in Section 3150 are applied on a prospective basis from the date of transition. The adoption of PSAS has changed amounts reported in prior periods as follows:

FOR THE YEAR ENDED AUGUST 31, 2012					
(in thousands of dollars)		Previously reported	PSAS Transition Adjustments	Reclassifications	PSAS Balance
Statement of Financial Position					
ASSETS					
Programs in progress	a)	1,853	(1,425)	(428)	-
Prepaid expenses	a)	1,274		428	1,702
LIABILITIES					
Provision for employee future benefits	b)	2,534	225		2,759
Deferred revenue	c)	5,730		60	5,790
ACCUMULATED SURPLUS (DEFICIT)					
Accumulated surplus (deficit)	d)	31	(1,650)		(1,619)
Accumulated other comprehensive income	c)	464		(60)	404
Statement of Operations					
Programming Expenses	a)	39,581	267		39,848
Net results of Operations	a)	(139)	(267)		(406)
Statement of Comprehensive Income					
Restricted contributions from non-owners received	c)	4,571	(4,511)	(60)	-
Restricted contributions from non-owner recognized	c)	(4,511)	4,511		-

SEPTEMBER 1, 2011					
(in thousands of dollars)		Previously reported	PSAS Transition Adjustments	Reclassifications	PSAS Balance
Statement of Financial Position					
ASSETS					
Programs in progress	a)	1,813	(1,158)	(655)	-
Prepaid expenses	a)	1,189		655	1,844
LIABILITIES					
Provision for employee future benefits	d)	2,299	225	-	2,524
ACCUMULATED SURPLUS (DEFICIT)					
Accumulated surplus (deficit)	d)	170	(1,383)	-	(1,213)
Accumulated other comprehensive income	c)	461	-	-	461

a) Expenditures incurred to advertise and promote future performances are now expensed as incurred, rather than recognized as an asset in programs in progress. Additionally, certain intangible assets are expensed as incurred and are no longer deferred to the future performances to which they relate. The total reduction in programs in progress amounted to \$1,425,000 (\$1,158,000 in 2011). The remaining balance of programs in progress of \$428,000 (\$655,000 in 2011) has been reclassified to prepaid expenses to more accurately reflect the nature of the asset. The net impact on the statement of operations for the year ended August 31, 2012 was an increase in programming expenses of \$267,000. As a result of this adjustment, the previously stated net results of operations of (\$139,000) is restated to (\$406,000).

b) Under PSAS the Corporation must recognize a liability for employee compensated absences (sick leave). A retrospective adjustment in the amount of \$225,000 has been made to recognize this obligation.

c) Other comprehensive income is not recognized under PSAS applicable for government not-for-profit organizations. Consequently restricted donations received that have not been spent by the end of the year are now included in deferred revenue. As a result \$60,000 from accumulated other comprehensive income has been reclassified to deferred revenue (nil in 2011). In addition restricted contributions from non-owners (received and recognized) of \$4,511,000 has also been derecognized.

d) As a result of the changes listed above, the previously reported accumulated surplus of \$31,000 (\$170,000 in 2011) has been reduced by \$1,650,000 (\$1,383,000 in 2011), resulting in a restated accumulated deficit of \$1,619,000 (\$1,213,000 in 2011).

4. CHANGE IN ACCOUNTING POLICY

As part of the transition to PSAS, the Corporation has adopted section 3450, *Financial Instruments*. The standard states that when a government organization applies this standard in the same year as it adopts PSAS for the first time, this standard cannot be applied retroactively. Comparative amounts are presented in accordance with the accounting policies applied by the government organization immediately preceding its adoption of PSAS.

In adopting this new standard, investments are now measured at amortized cost. Investments had previously been recorded at fair value. Considering that section 3450 is not applied retroactively, the 2012 and 2011 investment balances have not been restated and consequently have been measured at fair value. The unrealized gains and losses associated to those balances remain in accumulated other comprehensive income which are included in unrestricted accumulated deficit (below). In addition, the ending balance of the accumulated other comprehensive income for the year ended August 31, 2012, after considering PSAS transitions adjustments, became the opening balance of the accumulated remeasurement gains for the year ended August 31, 2013.

Unrestricted accumulated deficit is composed of:

	2013	2012	2011
Accumulated deficit	\$ (1,393)	\$ (1,619)	\$ (1,213)
Accumulated other comprehensive income (Note 3)		404	461
Unrestricted accumulated deficit	\$ (1,393)	\$ (1,215)	\$ (752)

5. INVESTMENTS

Under its Investment Policy, the Corporation may invest in fixed income securities. To minimize credit risk, all investments purchased are rated “BBB” (investment grade) or better by a recognized bond-rating agency. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. Maturity dates extend to December 2041 (December 2053 in 2012) (December 2053 in 2011). To reduce other market risks, the investments are managed by professional investment counsel, in accordance with the Investment Policy established by the Board of Trustees. This Investment Policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria. Interest income from these investments, net of management fees, amounted to \$458,394 (\$461,617 in 2012) and is included in Investment income in the Statement of Operations.

	2013		2012	
(in thousands of dollars)	Book Value	Fair Value	Book Value	Book Value
Government secured bonds	\$ 8,560	\$ 8,534	\$ 8,167	\$ 6,252
Corporate bonds	3,347	3,442	4,924	6,437
Total investments	\$ 11,907	\$ 11,976	\$ 13,091	\$ 12,689
Portion maturing in the next fiscal year	\$ 2,683	\$ 2,601	\$ 2,679	\$ 807
Long-term portion	9,224	9,375	10,412	11,882
Total investments	\$ 11,907	\$ 11,976	\$ 13,091	\$ 12,689

The book value of the investments as of August 31, 2012 and as of September 1, 2012 is equal to fair value.

6. ACCOUNTS RECEIVABLE

Accounts receivable include amounts collectible from commercial operations, recoverable taxes, and settlements with programming partners. The majority of accounts receivable are unsecured, and are subject to credit risk. Management regularly reviews the account balances and uses available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is recognized in financial charges and bad debts. A provision of \$960,330 (\$1,018,654 in 2012) (\$1,001,924 in 2011) has been made based on an account by account analysis that considers the aging of the account and the current creditworthiness of each customer.

7. RESTRICTED CASH HELD FOR SPECIFIED CAPITAL PROJECTS AND DEFERRED PARLIAMENTARY APPROPRIATIONS, SPECIFIED CAPITAL PROJECTS

On November 2, 2006, the Treasury Board of Canada approved funding for health and safety upgrades and repairs to the existing facilities of the National Arts Centre. Restricted cash held for specified capital projects represents the unused portion of parliamentary appropriations received and designated for the refurbishment of certain building structures and mechanical systems within the National Arts Centre. The funds earn a variable rate of interest, which is recorded in other income.

Changes in the fund balance are as follows:

(in thousands of dollars)	2013	2012	2011
Balance at beginning of year	\$ 11,563	\$ 16,811	\$ 19,537
Appropriations received to fund specified capital projects	-	-	-
Appropriations invested in specified capital projects	(5,739)	(5,248)	(2,726)
Balance at end of year	\$ 5,824	\$ 11,563	\$ 16,811

The unused portion of capital parliamentary appropriations received to complete these major capital projects amounts to \$5,824,265 (\$11,562,687 in 2012 and \$16,811,000 in 2011) and is recorded as deferred parliamentary appropriations, specified capital projects on the Statement of Financial Position.

8. CAPITAL ASSETS

	2013		
(in thousands of dollars)	Cost	Accumulated amortization	Net book value
Land	\$ 78	\$ -	\$ 78
Buildings	47,295	46,345	950
Works of art	615	384	231
Building improvements and infrastructure	75,277	36,063	39,214
Equipment	10,638	8,261	2,377
Computer equipment	844	651	193
Assets under construction	11,871	-	11,871
	\$ 146,618	\$ 91,704	\$ 54,914

	2012		
(in thousands of dollars)	Cost	Accumulated amortization	Net book value
Land	\$ 78	\$ -	\$ 78
Buildings	47,294	46,314	980
Works of art	615	371	244
Building improvements and infrastructure	77,346	35,689	41,657
Equipment	11,041	8,692	2,349
Computer equipment	1,109	1,046	63
Assets under construction	6,948	-	6,948
	\$ 144,431	\$ 92,112	\$ 52,319

	2011		
(in thousands of dollars)	Cost	Accumulated amortization	Net book value
Land	\$ 78	\$ -	\$ 78
Buildings	47,296	46,283	1,013
Works of art	615	358	257
Building improvements and infrastructure	72,491	31,460	41,031
Equipment	10,387	8,057	2,330
Computer equipment	1,113	998	115
Assets under construction	5,132	-	5,132
	\$ 137,112	\$ 87,156	\$ 49,956

Capital additions include the allocation of overhead expenses estimated at \$631,513 (\$516,097 in 2012) (\$407,004 in 2011).

During the year, fully amortized assets with an original book value of \$5,538,000 (\$23,000 in 2012) were taken out of services and removed from this schedule.

Amortization has been allocated as follows in the statement of operations:

<i>(in thousands of dollars)</i>	2013	2012
Commercial operations	\$ 267	\$ 221
Programming	586	618
Building operations	4,248	4,033
Administration and technology	29	61
Total amortization	\$ 5,130	\$ 4,933

9. DEFERRED PARLIAMENTARY APPROPRIATIONS

Deferred parliamentary appropriations represent approved parliamentary appropriations received for programs and projects to be completed in the next fiscal year, as follows:

<i>(in thousands of dollars)</i>	2013	2012	2011
Deferred appropriations received for building refurbishment	\$ 3,925	\$ 3,579	\$ 4,055
Deferred appropriations received for subsequent fiscal period	2,204	44	2,969
Deferred appropriations received for specific purposes	117	55	241
Deferred parliamentary appropriations	\$ 6,246	\$ 3,678	\$ 7,265

10. DEFERRED REVENUE

Deferred revenue includes amounts received from the Corporation's box office for programs not yet presented and other amounts received in advance of services to be rendered.

<i>(in thousands of dollars)</i>	2013	2012	2011
Advanced ticket sales - programming	\$ 5,229	\$ 4,785	\$ 5,262
Deposits from commercial operations and other	936	1,005	988
Deferred revenue	\$ 6,165	\$ 5,790	\$ 6,250

11. DEFERRED CAPITAL FUNDING

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable capital assets.

Changes in the deferred capital funding balance are as follows:

<i>(in thousands of dollars)</i>	2013	2012	2011
Balance at beginning of year	\$ 52,319	\$ 49,956	\$ 51,939
Appropriations used to purchase depreciable capital assets	7,725	7,296	3,463
Reimbursement of capital expenditures			(579)
Amortization	(5,130)	(4,933)	(4,867)
Balance at end of year	\$ 54,914	\$ 52,319	\$ 49,956

12. EMPLOYEE FUTURE BENEFITS

a) Public Service Pension plans

The majority of employees of the Corporation are covered by the public service pension plan (the “Plan”), a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees’ required contribution. The general contribution rate is currently 1.64 times the employee contribution and 1.57 times the employee contribution for new employees hired after December 31, 2012 (1.74 times for 2012).

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of 35 years at an annual rate of 2% of pensionable service times the average of the best five consecutive years of earnings. The benefits are coordinated with Canada/Quebec Pension Plan benefits and they are indexed to inflation.

The Corporation's and employees’ contributions to the pension plans during the year are as follows:

Public Service Pension Plan			
<i>(in thousands of dollars)</i>	2013	2012	
Corporation	\$ 2,353	\$ 2,443	
Employees	1,274	1,230	

b) Other Pension Plans

The Corporation and eligible employees contribute to the Musician's Pension Fund of Canada, or the International Alliance of Theatrical Stage Employees pension plan. The Musician's Pension Fund of Canada provides benefits based on years of service and average earnings upon retirement. The International Alliance of Theatrical Stage Employees pension plan is a defined contribution plan. Contributions to these plans are determined through the collective bargaining process.

The Corporation's and employees’ contributions to the pension plans during the year are as follows:

Other Pension Plans			
<i>(in thousands of dollars)</i>	2013	2012	
Corporation	\$ 720	\$ 705	
Employees	154	164	

c) Employee severance and sick leave benefits

The Corporation provides severance benefits to its employees upon their departure, provided certain qualifications are met. The obligation is calculated based on years of service, salary, and the nature of the departure. Management uses estimates to determine the overall amount of the obligation using the Corporation's historical experience and current trends. Although the Corporation has not segregated assets for the purpose of meeting this future obligation, it will fund the benefits as they become due from the Corporation's assets and future parliamentary appropriations. For most employees, the severance benefit will be phased out. On September 1, 2013, years of service will cease to accumulate, however employees will continue to be eligible for the benefits that have been earned to that date. Eligible employees may also elect to receive payment for a portion of the benefit that has vested.

The Corporation provides cumulative sick leave benefits to its employees. Employees accumulate unused sick leave days which may be used in future years. An employee’s unused sick leave balance is carried forward until the employee departs the Corporation, at which point any unused balance lapses.

Information about these benefits, measured as at the statement of Financial Position date is as follows:

<i>(in thousands of dollars)</i>	2013	2012	2011
Accrued benefit liability, beginning of year	\$ 3,630	\$ 3,456	\$ 2,982
Cost for the year	94	908	810
Benefits paid during the year	(129)	(734)	(336)
Accrued benefit liability, end of year	\$ 3,595	\$ 3,630	\$ 3,456
Short-term portion (included in accounts payable and accrued liabilities)	\$ 1,074	\$ 871	\$ 932
Long-term portion	2,521	2,759	2,524
	\$ 3,595	\$ 3,630	\$ 3,456

13. GRANT FROM THE NATIONAL ARTS CENTRE FOUNDATION

<i>(in thousands of dollars)</i>	2013	2012
Grant from the National Arts Centre Foundation	\$ 5,072	\$ 4,512

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 closely related because the Corporation exercises significant influence over the operation, financing and strategic planning of the Foundation.

The Foundation raises funds from individuals, foundations and corporations to support the National Arts Centre’s programs. During this fiscal year, direct expenses related to fundraising costs, in the amount of \$2,417,403 (\$2,202,356 in 2012) were charged to the Foundation. 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 31and the results of operations for the year then ended were reported as follows:

FINANCIAL POSITION <i>(in thousands of dollars)</i>	2013	2012
Total assets	\$ 5,540	\$ 4,588
Total liabilities	608	480
Total net assets	\$ 4,932	\$ 4,108

An amount of \$1,586,076 (\$768,861 in 2012) of the Foundation’s net assets is subject to donor-imposed restrictions, and an additional \$2,470,958 (\$2,402,004 in 2012) represents endowment funds and is to be maintained in perpetuity.

RESULTS OF OPERATIONS <i>(in thousands of dollars)</i>	2013	2012
Total revenues	\$ 8,618	\$ 6,273
Total expenses	2,722	2,202
Total Grant to the National Arts Centre Corporation	5,072	4,512
Excess of revenues over expenses and grants	\$ 824	\$ (441)

At August 31 the balance owing to the Foundation from the Corporation was \$441,048 (\$120,417 in 2012).

14. PARLIAMENTARY APPROPRIATIONS

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

<i>(in thousands of dollars)</i>	2013	2012
Main estimates amount provided for operating and capital expenditures	\$ 35,010	\$ 35,587
Supplementary estimates	75	150
Appropriations approved	35,085	35,737
Portion of parliamentary appropriations used (deferred) for specific projects	5,913	5,910
Appropriation used to purchase depreciable property, plant and equipment	(7,725)	(7,296)
Amortization of deferred capital funding	5,130	4,933
Parliamentary appropriations	\$ 38,403	\$ 39,284

Supplementary estimates of \$75,000 (\$150,000 in 2012) pertain to special funding for French language programming.

15. RELATED PARTY TRANSACTIONS

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

The Corporation is related to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business, and these transactions are measured at exchange amounts which is the amount of consideration established and agreed upon by the related parties. During the year, the Corporation incurred expenses totalling \$4,234,644 (\$4,469,628 in 2012) (\$4,089,671 in 2011), and recorded commercial and programming revenues of \$986,240 (\$1,346,566 in 2012) (\$1,695,683 in 2011). As at August 31st, the Corporation recorded accounts receivable with related parties of \$28,132 (\$41,481 in 2012) (\$76,132 in 2011) and accounts payable of \$619,657 (\$385,878 in 2012) (\$457,997 in 2011).

During the year the Corporation incurred expenses with key management personnel or parties related to them in the amount of \$36,722 (\$1,879 in 2012) and received revenues in the amount of \$14,037 (nil in 2012).

The Corporation also receives services from related parties, such as financial statement audits without charge, which have not been reflected in these financial statements.

16. CONTINGENCIES

In the normal course of business, various claims and legal actions 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 reasonably estimable, a liability would be accrued and an expense recorded in the Corporation’s financial statements. The amount accrued for contingent liabilities as at August 31, 2013 was nil (nil in 2012 and nil in 2011).

17. CONTRACTUAL OBLIGATIONS

As at August 31, 2013, there is \$7,392,000 (\$10,080,000 in 2012, \$9,906,000 in 2011) to be paid pursuant to long-term contracts. The contractual obligations relate primarily to programming and building maintenance. The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	
2013–14	5,460
2014–15	1,662
2015–16	169
2016–17	67
2017–18	34

18. FINANCIAL INSTRUMENTS

Credit risk:

Credit risk is the risk of financial loss to the Corporation associated with a counterparty’s failure to fulfill its financial obligations.
The Corporation is subject to credit risk as follows:

i) *Cash*

The Corporation has deposited cash of \$13,755,505 (\$14,771,441 in 2012) (\$23,267,369 in 2011), with reputable financial institutions that are members of the Canadian Payment Association. The Corporation has determined that the risk of loss due to credit risk is not significant.

ii) *Accounts receivable*

The Corporation has accounts receivable of \$1,595,666 (\$1,141,712 in 2012) (\$1,065,000 in 2011). The Corporation manages the credit risk associated to its accounts receivable by closely monitoring the issuance and collection of credit to commercial clients and artistic partners. As at August 31, 2013 unimpaired accounts receivable over 120 days was \$36,675 (\$18,875 in 2012) (\$40,635 in 2011).

iii) *Investments*

The Corporation has investments of \$11,906,869 (\$13,090,793 in 2012) (\$ 12,689,000 in 2011).

The Investment Policy limits the Corporation to investment grade fixed income securities and cash equivalents, which significantly lowers credit risk.

The maximum credit risk exposure of the Corporation is represented by the value of cash deposits, accounts receivable and investments as presented in the Statement of Financial Position.

Liquidity risk:

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities that are settled by the delivery of cash or another financial asset as they become due.

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

As at August 31, 2013, the Corporation’s accounts payable and accrued liabilities are due within 365 days (365 days in 2012 and 2011). The Corporation has determined that the risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short term investments that can be redeemed as needed.

Market risk:

Market risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk, and other price risk. The Corporation is subject to currency risk and interest rate risk. The Corporation has determined that the risk is not significant.

The Corporation is subject to interest rate risk on its investments and cash balances. If the interest rates were 1% lower during the year, the interest revenue would have been approximately \$256,000 lower (\$291,000 in 2012). The portfolio is invested in bonds with a variety of maturity dates which reduces the effect of interest rate risk.

The Corporation is subject to foreign currency exchange rate risk on its cash, accounts receivable, accounts payable and accrued liabilities denominated in foreign currencies, primarily U.S. dollars. Periodically, the Corporation will mitigate this risk by hedging a portion of its foreign currency obligations. At August 31 there are no significant balances denominated in foreign currency (not significant in 2012 and 2011).

Fair value:

Due to the short-term maturity of these financial instruments, the carrying value of cash, accounts receivable and accounts payable and accrued liabilities approximates their fair value.

19. FINANCIAL RESTRUCTURING COSTS

On March 29, 2012 the Federal Government announced its budget which included \$5.2 billion in annual savings by 2014–15. As part of that budget, the NAC’s Parliamentary Appropriations was reduced by \$105,000 in the government fiscal year 2012-13, \$1,835,000 in fiscal 2013-14, and \$1,935,000 in fiscal 2014-15, an effective reduction of 5.43% of the total Parliamentary Appropriation. As the result of this current and future reduction in revenue, the Board of Trustees authorized a financial restructuring plan to balance revenues and expenses of the Corporation. In this fiscal year, the Corporation incurred costs associated with workforce reduction amounting to \$ nil (\$460,447 in 2012).

SCHEDULE 1
SCHEDULE OF REVENUES AND EXPENSES - COMMERCIAL OPERATIONS
For the year ended August 31

<i>(in thousands of dollars)</i>	2013		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 6,220	\$ 6,340	\$ (120)
Parking Services	4,598	908	3,690
Rental of Halls	2,899	2,005	894
	\$ 13,717	\$ 9,253	\$ 4,464

<i>(in thousands of dollars)</i>	2012		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 7,060	\$ 6,987	\$ 73
Parking Services	4,448	860	3,588
Rental of Halls	2,741	1,962	779
	\$ 14,249	\$ 9,809	\$ 4,440

SCHEDULE 2
SCHEDULE OF REVENUES AND EXPENSES - PROGRAMMING
For the year ended August 31

<i>(in thousands of dollars)</i>	2013	2012
REVENUES		
Music	\$ 4,114	\$ 4,274
Dance	2,370	2,603
Other Programming	1,855	1,183
English Theatre	1,777	2,332
Programming Support	705	685
French Theatre	340	390
	11,161	11,467
EXPENSES		
Music	16,023	15,975
Dance	3,182	3,719
Other Programming	5,351	4,053
English Theatre	3,818	4,563
Programming Support	8,935	8,999
French Theatre	2,208	2,539
	39,517	39,848
EXCESS OF EXPENSES OVER REVENUES	\$ 28,356	\$ 28,381

SCHEDULE 3
SCHEDULE OF EXPENSES
For the year ended August 31

<i>(in thousands of dollars)</i>	2013	2012
Salaries and benefits	\$ 27,584	\$ 29,057
Artistic fees	11,125	11,449
National Arts Centre Orchestra fees	6,063	6,500
Amortization	5,130	4,933
Advertising	4,229	3,757
Utilities	2,340	2,234
Maintenance and repairs	2,071	1,933
Payments to municipalities	2,035	2,032
Cost of sales	1,907	2,118
Contract fees	1,175	1,154
In-kind contributions of goods and services	1,003	662
Professional fees	749	710
Production	727	748
Financial charges and bad debts	702	823
Staff travel	637	482
Promotion	556	606
Equipment	285	295
Insurance	251	246
Supplies	243	290
Education and training	224	290
Office expenses	197	233
Telecommunications	194	240
Rental of facilities	134	177
Board expenses	134	163
Miscellaneous	15	62
Financial restructuring costs (Note 19)	-	460
	\$ 69,710	\$ 71,654

National Arts Centre Foundation

Message from the Chief Executive Officer



Dear Friends,

The 2012–2013 season was a very successful year for the National Arts Centre Foundation. Individual donors, corporate partners and foundations from across the country gave essential support to Canada’s National Arts Centre, raising more than \$8.6 million to support performance, creation and learning across Canada.

As we look back over the past year, the months are filled with performances that you brought to life on the stage, music education that you made possible in Canadian classrooms, and priceless experiences for artists, audiences and students that you made happen.

Here are some of the highlights from the 2012–2013 season:

SEPTEMBER – The *NAC Gala*, presented by CIBC, raised over \$800,000 (net) for the *National Youth and Education Trust*. During the Gala, we were thrilled to announce that Sara Vered and her family made a leadership gift to the *Summer Music Institute*.

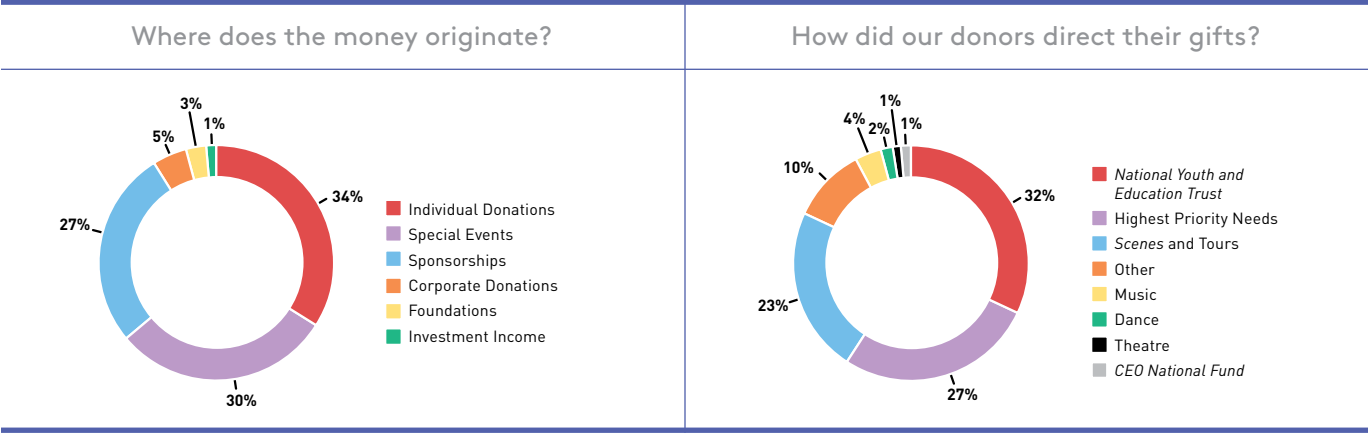
OCTOBER – *NAC Presents*, in partnership with BMO Financial Group, began its second season. *The Slight Family Fund for Emerging Artists*,

supported by The Slight Family Foundation, helped bring up-and-coming Canadian artists to the national stage;

Ushering in the Year of the North at the National Arts Centre, the Orchestra embarked on its *Northern Canada Tour*. Presented by GE Canada, and with a theme of *Transforming Lives Through Music*, the Tour deepened a wide array of community and educational partnerships originally developed through the NAC’s year-round *Music Alive Program: Nunavut*.

NOVEMBER – Sun Life Financial became Presenting Sponsor of *Share the Spirit*, an initiative aimed at families who, for economic or health reasons, may not have the opportunity to enjoy live performances at the National Arts Centre.

DECEMBER – The NAC Foundation and the NAC Box Office celebrated the success of their first micro-donation campaign in support of *Share the Spirit*. From the beginning of November to December 24, over 750 individual donors rounded up their box office purchases, raising more than \$5,000.



JANUARY – We celebrated the life of the late Louis Slavko Mrak, founder of Mark Motors of Ottawa and dedicated supporter of the NAC Orchestra. For 15 seasons, Mark Motors of Ottawa has been the proud title sponsor of the *Mark Motors Audi Signature Series*.

FEBRUARY – NAC English Theatre’s production of *Metamorphoses (Based on the Myths of Ovid)* was dedicated to the memory of Barbara Poole, former member of the NAC Foundation Board and generous donor to the NAC Foundation.

MARCH – We bid a fond farewell to our NAC Foundation Chair Gail O’Brien after 10 years of outstanding service to the NAC Foundation, seven as Chair. We were delighted to announce that prominent philanthropist and community leader Gail Asper was appointed as our new Chair.

APRIL – The Year of the North continued with *Northern Scene*, presented by TransCanada Corporation. The *Scene* welcomed more than 350 artists to the National Capital Region for an unforgettable celebration of Northern culture;

CIBC extended its commitment as Presenting Sponsor of the *NAC Gala* through to 2016, which will result in a total of \$1M over five years dedicated to the *National Youth and Education Trust*.

MAY – *My First NAC*, presented by Astral Radio, featured some of the best and brightest young musicians who have taken part in the NAC’s training and development programs.

JUNE – We celebrated and honoured Canadian luminaries at the Governor General’s Performing Arts Awards Gala, presented by Enbridge;

The 15th *Summer Music Institute*, which is generously funded by donors and sponsors, attracted some of the world’s most promising young instrumentalists and vocalists to study with a remarkable international faculty led by Pinchas Zukerman.

JULY – On Canada Day the National Arts Centre unveiled a bronze bust of the late Mario Bernardi, Founding Conductor of the NAC Orchestra. Many donors contributed to the creation of the bust made by Canadian artist Ruth Abernethy.

AUGUST – The final month of another season, and the cusp of a new one. In 2012–2013, more than 7,000 individual donors helped contribute more than \$8.6 million to the NAC Foundation. We look forward to the exciting year ahead, filled with performance, creation and learning that would not be possible without your support.

Thanks to outgoing board members Duncan Dee and Jim Kinnear for your years of service, and special thanks to outgoing Chair Gail O’Brien. A very warm welcome to Gail Asper, new Chair of the Board of Directors, and new members Joe Canavan, Marcel Côté, Susan Glass, James Ho, D’Arcy Levesque, M. Ann McCaig, Eli Taylor and Arnie Vered.

Finally, on behalf of the entire Foundation team and NAC family, thanks to our many loyal supporters. Your continued support brings music, theatre and dance to our stages and to classrooms and communities across Canada. We couldn’t do it without you.

Sincerely,

Jayne Watson
Chief Executive Officer
NAC Foundation

FINANCIAL SNAPSHOT

Amount raised in 2012–2013 MORE THAN \$8.6 MILLION
Contribution from the National Arts Centre Foundation to the National Arts Centre to sustain, enrich and expand its artistic and educational programming MORE THAN \$5 MILLION*
Number of supporters in 2012–2013 MORE THAN 7,000
2012–2013 Annual Fund gift range \$1–\$10,000
Estimated future value of the Planned Giving program at August 31, 2013 \$4,455,354
Number of Planned Giving Program bequest expectancies and life insurance policies 93
Amount given by active members of the NAC Foundation Board, the directors of the (US) Friends of the National Arts Centre and the NAC Board of Trustees in 2012–2013 MORE THAN \$850,000
Approximate cost of performances covered by ticket sales 40%

*The balance of 2012–2013 Foundation revenue was held in reserve for future years’ programming or designated to named endowments.



Top row, l-r: Gail Asper, O.C., O.M., LL.D. (Incoming Chair), Gail O'Brien (Outgoing Chair), Grant Burton (Emeritus Director), Joe Canavan, Zita Cobb, Marcel Côté, Catherine (Kiki) A. Delaney, C.M., LL.D. (Emeritus Director), Amoryn Engel. **Second row, l-r:** Margaret Fountain, Dale Godsoe, C.M., Susan Glass, C.M., James Ho, Dianne Kipnes, D'Arcy Levesque, Hon. John Manley, P.C., O.C., M. Ann McCaig, C.M., A.O.E., LL.D. **Third row, l-r:** Grant J. McDonald, FCPA, FCA, Janice O'Born, Karen Prentice, Q.C., Greg A. Reed, François R. Roy, Barbara Seal, C.M., C. Scott M. Shepherd, Paul Sparkes. **Bottom row, l-r:** Eli Taylor, Arnie Vered, Gary Zed, Julia E. Foster, Peter A. Herrndorf, O.C., Jayne Watson (Chief Executive Officer), Daniel Senyk (Treasurer)

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Mills, Rosebrugh, Cappuccino/Royal
LePage Performance Realty
Moneyvest Financial Services Inc.
Moore Wrinn Financial
Multishred Inc.
Natural Food Pantry
Nortak Software Ltd.
Oleander For Home
Ottawa Bagel Shop
Ottawa Business Interiors
Ottawa Dispute Resolution Group Inc.
Ottawa Home Improvements Corp.
Oxford Learning Centre
Paul Lewandowski Professional
Corporation/Criminal Law Defense
Powell Griffiths
Prime 360 - The Ultimate Steakhouse
Project Services International
Property Tax Review Services/Mr. Lucas
Mr. Waleed G. Qirbi
& Mrs. Fatoom Qirbi
Reimche Medical Corporation
REMISZ Consulting Engineers Ltd.
Resto Traiteur L'Assiette
Richmond Nursery
Suzanne Robinson, Century 21 Action
Power Team

Rockland Textiles
Rockwell Collins
Ronald G. Guertin Barrister at Law
Sacred Art Custom Tattoos and
Body Piercing
SaniGLAZE of Ottawa/Merry Maids
Les Services Steeves Proteau
Spas et Piscines SLM
Spectra FX Inc.
Surgeson Carson Associates
Swiss Hotel
Systematix IT Solutions Inc.
Tivoli Florist
TPG Technology Consulting Ltd.
Traiteur Épicure
The Valley Consultants
Vintage Designing Co.
Wealth Creation Preservation
& Donation (WCPD)
Westboro Flooring & Decor
Woodman Architect & Associate Ltd.
Anonymous (1)

Corporate Playwright

Abacus Chartered Accountant
Advantage Audio Visual Rentals
Bayer CropScience Inc.
BPL Évaluations Inc.
Bradley, Hiscock, McCracken
The Clocktower Brew Pub
Entrepôt du couvre-plancher
G. Brunette
Gabriel Mackinnon Lighting Design
Harris Security Agency Inc.
Imperial Electric
Long & McQuade Musical
Instruments
M. Efficace/Mr. Efficient
Pari's Motel
Super School Tattoos Inc.