





ST. JOHN'S

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TABLE OF CONTENTS

A World of performance	2
Letter from the Board Chair	10
Letter from the President and CEO	11
Report on strategic goals	12
Year in review	17
A Golden Era: Pinchas Zukerman	
and the National Arts Centre Orchestra	26
Board of Trustees	28
Artistic and creative leadership	29
Senior management	29
Management discussion and analysis	30
Financial statements	36
Notes to the financial statements	41
National Arts Centre Foundation	56
Donor contributions 2013-2014	59

ROLE

Created by the Parliament of Canada as a Centennial project during the 1960s, the National Arts Centre raised its curtains for the first time in 1969. Today the NAC collaborates with artists and arts organizations across Canada to help create a national stage for the performing arts, and acts as a catalyst for performance, creation and learning across the country. A home for Canada's most creative artists, the NAC strives to be artistically adventurous in each of its programming streams — the NAC Orchestra, English Theatre, French Theatre and Dance, as well as the Scene festivals and NAC Presents, which showcase established and emerging Canadian artists. The organization is at the forefront of youth and educational activities, offering artist training, programs for children and youth, and resources for teachers in communities across Canada. The NAC is also a pioneer in new media, using technology to teach students and young artists around the globe, creating top-rated podcasts, and providing a wide range of NAC Orchestra concerts on demand. The NAC is the only bilingual, multidisciplinary performing arts centre in Canada, and one of the largest in the world.

ACCOUNTABILITY AND FUNDING

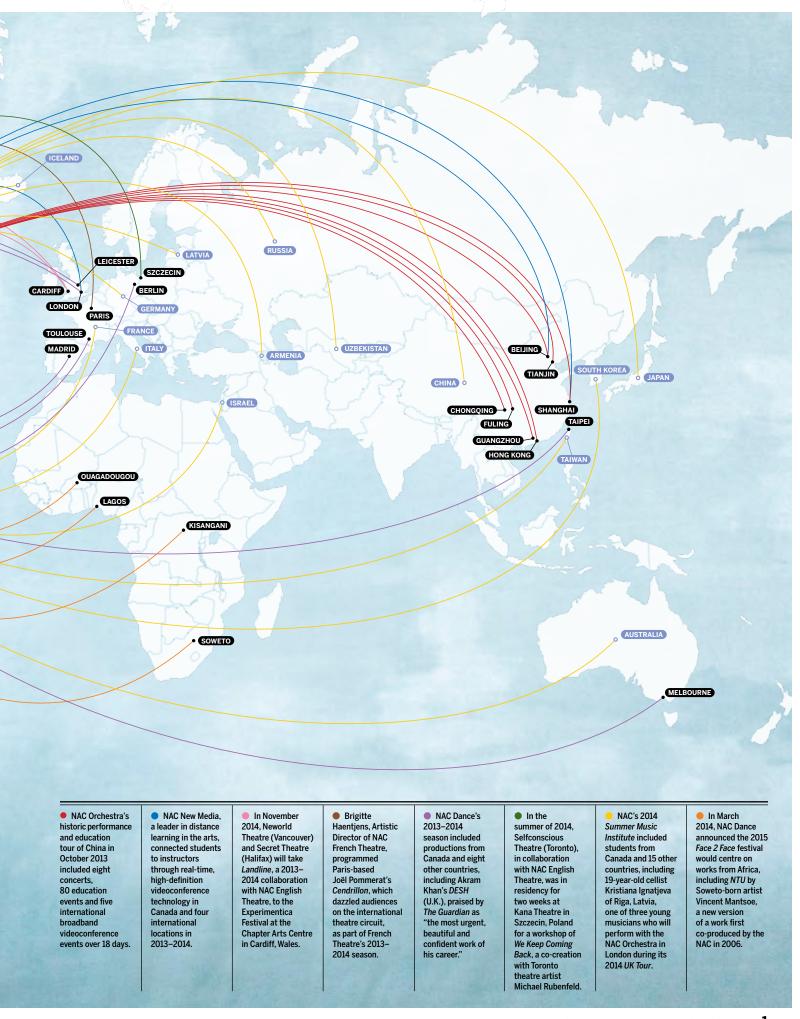
The NAC reports to Parliament through the Minister of Canadian Heritage and Official Languages. Of the NAC's total revenue, nearly half is derived from an annual parliamentary appropriation, while the other half comes from earned revenue — box office sales, the NAC Foundation, catering, *le café* (restaurant), 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

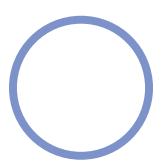
A Board of Trustees consisting of 10 members from across Canada, chaired by Julia E. Foster, oversees the NAC. The President and CEO is Peter A. Herrndorf, and the creative leadership team is composed of Pinchas Zukerman (NAC Orchestra), Jillian Keiley (English Theatre), Brigitte Haentjens (French Theatre), Cathy Levy (Dance), Heather Moore (*Ontario Scene*), Simone Deneau (*NAC Presents*, Variety and Community Programming), Alexander Shelley (Music Director Designate), Kari Cullen (Executive Producer, Governor General's Performing Arts Awards Gala), and Executive Chef John Morris.

OFFICIAL LANGUAGES

The National Arts Centre is committed to promoting linguistic duality and to enhancing the vitality of the English and French linguistic minority communities in Canada. For example, in September 2013, the NAC renewed the Collaboration Agreement for the development of arts and culture in the Francophone minority communities of Canada for five years with five other federal cultural institutions, as well as the Fédération culturelle canadienne-française. The biennial Zones Théâtrales 2013 included nine productions that highlighted the talent of Frenchlanguage theatre professionals from all over Canada, NAC Presents showcased established and emerging Canadian anglophone and francophone artists from across the country, and for people all over the world, the NAC promotes the bilingual character of our country through a wide range of learning activities by providing resources in English and French on its awardwinning education website ArtsAlive.ca.



A world of PERFORMANCE



At Canada's National Arts Centre, our doors are open to the world.

We showcase and invest in Canadian theatre and dance artists, allowing them to perform on the world stage — that great catalyst of careers and creativity.

We send the NAC Orchestra, made up of some of this country's best musicians, to perform and teach in different countries.

Through the latest in technology, we connect young artists to exceptional teachers, no matter where they live.

With arms open wide we welcome young international musicians for exceptional training, burnishing the future of classical music.

And on our stages we present some of the world's most influential creators to captivate Canadians and inspire Canadian artists.

In short, it is our great delight to bring Canada to the world, and the world to Canada.

ENERGIZING EXCHANGE » Helen Lawrence

Helen Lawrence is a ground-breaking co-production with Canadian Stage, the Arts Club Theatre Company, The Banff Centre and Stan Douglas that intertwines 3D animation, live-filming and theatre. NAC English Theatre invested in the show through *The Collaborations*, an initiative that gives resources to artists who are creating or honing new work across Canada.

After premiering in March at Vancouver's Stanley Theatre, *Helen Lawrence* enthralled German audiences at Munich's renowned Kammerspiele theatre in June before moving to Edinburgh's historic King's Theatre in August.

"The German audience had a really strong interest in theatrical discourse," said Sarah Garton Stanley, Associate Artistic Director of English Theatre, and the associate director of the show. "They were very interested in what Stan was trying to do, and really responded to it on that level. It completely energized our sense of confidence as artists, as having something valued and valuable to say on the international stage."

Performing internationally allows artists to meet and see each other's work, Stanley said.

"Because the people at the Kammerspiele were so open to our work, we were likewise just entranced with what they were doing. That kind of exchange is so rich to us as artists, and it's part of what makes *The Collaborations* so important. It allows us to be part of a number of multi-layer conversations, whether it's the furthest reaches of the international alternative scene, or what's making noise at the Stratford Festival, or whether we're feasting at the dinner table of the gods with a show like *Helen Lawrence*."



Hrothgar Mathews and Lisa Ryder in *Helen Lawrence*, created by Stan Douglas and Chris Haddock (David Cooper).



NAC CO-PRODUCTIONS WITH KIDD PIVOT THAT HAVE TOURED INTERNATIONALLY

Lost Action	Dark Matters	S	The Tempest Replica	
Canada Germany	Australia Belgium	Luxembourg Netherlands	Austria Canada	
Hungary	Canada	Norway	France	
Israel Italy	France Germany	Serbia Switzerland	Germany Monaco	
United Kingdom United States	Hungary Italy	United States	United Kingdom United States	

CREATIVE CATALYST » Crystal Pite

The NAC has a long history of partnering with Canadian artists, helping them develop new work that will eventually shine on the world stage.

"Co-producing allows the NAC to be one of a number of important organizations around the world that are investing in the creation of dance," said Cathy Levy, Executive Producer of Dance. "Artists need resources, and the NAC's piece of the pie helps make a new work happen."

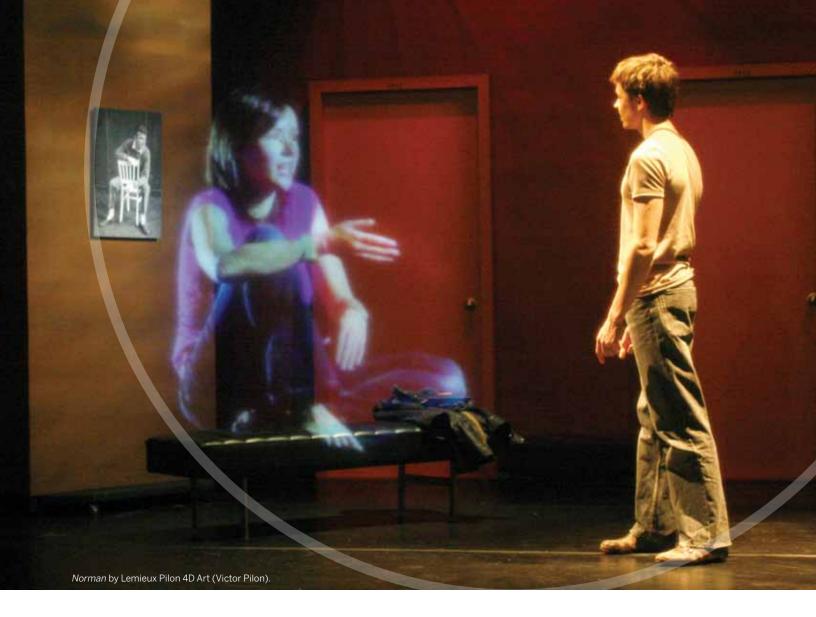
Levy has supported the career of acclaimed dancer-choreographer Crystal Pite of Vancouver and her company Kidd Pivot since the beginning. Her shows *Dark Matters*, *Tempest Replica* and until recently *Lost Action*, are touring in the U.S. and in Europe. All are NAC co-productions.

"As long as Crystal is invited to perform those works anywhere in the world, whether it's in Frankfurt or in Calgary, the NAC's name is attached. It means that we are ambassadors as Canadian dance leaders in the world. We're showing our commitment, and that our commitment is long-term."



1. The Tempest Replica, a re-imagining of Shakespeare's The Tempest by dancerchoreographer Crystal Pite, had its world premiere in Frankfurt, Germany in October 2011, and its Canadian premiere at the NAC in September 2012 (Jörg Baumann).

2. Crystal Pite (Joris-Jan Bos).



TAKING FLIGHT » Scene festivals

Norman, an innovative theatre work by Montreal's Lemieux Pilon 4D Art, received its world premiere at the NAC's Quebec Scene festival in 2007. As a result, Norman was subsequently booked by the Festival Internacional Chihuahua in Mexico, the Festival Iberoamericano de Teatro de Bogotá in Colombia, Espace Jean Legendre in Compiègne, France, and twice by the Macrobert Centre in Stirling, Scotland.

"Nothing makes us happier than to see the incredibly talented Canadian artists who perform at the *Scenes* getting a chance to showcase their work for new audiences," said *Scene* Producer and Executive Director Heather Moore.

The NAC's biennial *Scene* festivals showcase hundreds of established and emerging artists from different regions of Canada. It began with *Atlantic Scene* in 2003, followed by *Alberta Scene* (2005), *Quebec Scene* (2007), *BC Scene* (2009),

Prairie Scene (2011), Northern Scene (2013) and the upcoming Ontario Scene in 2015.

So far, 445 presenters and talent scouts from 27 countries have come to see performances and meet with artists. The result is more than 495 performance bookings at major festivals and performance venues, representing well over \$1.4 million in fees for artists.

"Performing in other countries is a real boost, and a tremendous opportunity in an artist's career," Moore said. "But there's also the larger sense, which is that when our artists perform in other countries, Canadian culture just soars even higher."

OPEN TO THE WORLD » Joël Pommerat

Of course, Canadian artists and audiences are also enriched when exposed to extraordinary influences from afar.

Brigitte Haentjens has long admired the work of the French writer and director

MORE SCENE ARTIST BOOKINGS AROUND THE GLOBE

- Dakhká Khwáan Dancers (Northern Scene) at the National Museum of the American Indian, Washington, D.C., November 2013
- Leela Gilday (Northern Scene) at the National Museum of the American Indian, New York City, January 2014
- Tanya Tagaq (Northern Scene) and her project Nanook of the North at the Dublin Fringe Festival, September 2014, and several other bookings
- Wen Wei Dance and Kidd Pivot, presented by NAC Dance during BC Scene, at Venice Dance Biennale, 2010
- Soprano Simone Osborne (BC Scene) at the Hong Kong Arts Festival, 2010



Joël Pommerat. When she saw his first work *Treize étroites têtes* in France over 15 years ago, she said it was "like love at first sight, without even having met Joël. I fell in love with his work."

Now Artistic Director of NAC French Theatre, in April 2013 Haentjens presented *La réunification des deux Corées*, Pommerat's magical meditation on the theme of love, and brought him back in November with *Cendrillon*, an unconventional telling of the fairy tale that has toured the world. Both were North American premieres.

"The NAC is a home for Canada's most creative artists, but if we are to remain relevant, fresh and adventurous, we as theatre-makers — and as theatregoers — must seek those artists who are making waves around the world, who are

Joël Pommerat puts a modern twist on this fairy tale and turns stereotypes on their heads, all the while preserving its magic.
Once again, Pommerat has managed to stay fresh, surprising us again and again.

Review of *Cendrillon*Nathalie Simon, *Le Figaro*

influencing and changing the art form through the sheer force of their originality. Joël Pommerat is that kind of artist, and that is why I was so proud to present him here in Canada."

WORLD CLASS » The Summer Music Institute

Another way to strengthen the future of an art form is by investing in its youngest practicioners.

Pinchas Zukerman, Music Director of the NAC Orchestra, founded the *Summer Music Institute* in 1999 to offer exceptional training to the world's most promising young artists, right here in Canada.

"It's a unique opportunity to communicate with top-class experts, and an unmatched experience to learn and play music," said



- 1. Jesus Reina and Leah Sabbah with Pinchas Zukerman at the Summer Music Institute in 2008 (Fred Cattroll).
- 2. Summer Music Institute 2014 (Fred Cattroll).
- 3. Summer Music Institute manager Christy Harris, Diana Adamyan and pianist Jean Desmarais at the 2014 NAC Gala (Ernesto di Stefano, George Pimentel Photography).

HOME COUNTRIES OF SUMMER MUSIC INSTITUTE STUDENTS, 2014

Armenia Australia Canada China France Germany Iceland Israel Italy Japan Latvia Russia South Korea Taiwan **United States** Uzbekistan



Diana Adamyan, a 14-year-old violinist from Yerevan, Armenia who so impressed Zukerman that he asked her to perform at the 2014 *NAC Gala*. "It has reshaped my understanding of life and music."

The Institute has had a profound impact on the development of young musical artists in Canada and around the world. Alumni are now emerging as soloists and in the ranks of orchestras around the world, while others are leading their own ensembles.

Violinist Timothy Chooi of Victoria, B.C. studied with Zukerman at the Institute from 2010 to 2014. In May, Zukerman



was at the podium for Chooi's main series debut with the NAC Orchestra where he performed the virtuoso showpiece *Violin Concerto No. 3* by Saint-Saëns.

"Pinchas has been a great mentor," Chooi said. "To work with him individually at the *Summer Music Institute* was a tremendous opportunity."

The *Summer Music Institute* has now trained nearly 1,100 students from across Canada and 39 other countries.

BEYOND BORDERS »

Distance learning

The NAC's global reach in education extends even further through its pioneering use of technology.





- **1.** ConneXXions 2013 in Beijing and at the NAC (Fred Cattroll).
- 2. Pinchas Zukerman teaches Lea Tuuri at Sibelius Academy in Helsinki from the NAC's Hexagon Studio in 2012 (Marnie Richardson).

Armed with his fiddle — and the latest in next-generation broadband videoconference capability — Zukerman teaches students in cities around the globe from the NAC's Hexagon Studio. With high-fidelity audio and virtually no delay, the technology falls away, leaving teacher and student to interact and play music as if they were in the same room.

During the NAC Orchestra's historic *China Tour*, which included eight concerts and 80 education events, the NAC undertook several "connected" activities in which young artists in China and Canada

TOP 10 COUNTRIES DOWNLOADING NAC PODCASTS

(February 5, 2006 – September 6, 2014)

- 1 » United States 865.440
- 2 » China **852,289**
- 3 » Canada **516,949**
 - 4 » France **257,258**
 - 5 » Russian Federation 130.127
- 6 » Australia 94,603
- 7 » Italy 73,930
- 8 » United Kingdom 53,729
- 9 » Mexico 46,247
 - 10 » Germany 39,379

performed for each other. *ConneXXions* 2013, hosted by Canadian celebrity
Dashan (Mark Rowswell) in Beijing and attended by special guest Laureen Harper at the NAC, linked Canada's Stellae
Boreales string ensemble in Ottawa with music students in Beijing. And in Shanghai, Zukerman taught a webcast masterclass at the Shanghai Conservatory that featured a student at Mount Royal Conservatory of Music in Calgary, Alberta.

The NAC also reaches arts lovers around the world through its entertaining podcast series.

The NACOcast with Nicholas Atkinson, Explore the Symphony/L'Univers
Symphonique with Jean-Jacques van Vlasselaer and Marjolaine Fournier, the NAC Dance
Podcast/Balados de Danse CNA and
Points of View are enormously popular internationally, with devoted listeners in more than 50 countries.

CANADA'S PRIDE » China Tour

Finally, there is nothing quite like seeing your country triumph on foreign soil.

Just ask Rupert Duchesne, Group Chief Executive of Aimia, the presenting sponsor of the NAC Orchestra's *China Tour*. Supporting the Tour made good business sense for Aimia, coinciding with the launch of a new product in a country where an association with culture is very favourably viewed.



- 1. The NAC Orchestra led by Pinchas Zukerman performs in Guangzhou (Fred Cattroll).
- 2. Chinese student Yan Guowei plays the erhu from the National Centre for the Performing Arts in Beijing during ConneXXions 2013 (Fred Cattroll).

But the Tour also suited Aimia's corporate social responsibility theme of taking Canada to the world.

"It was about bringing something that is quintessentially Canadian — Canada's National Arts Centre Orchestra — to a market like China," he said. "All countries have brands, and the Canadian brand historically has been about nature, polar bears, the cliché of open spaces. To change the perception of Canada as a great cultural centre is critically important."

On a personal level, being in the audience for the concerts in Beijing and Shanghai was deeply satisfying. Most of all, he was struck by the power of the Orchestra, and by the audience's intimate connection to it.

"It felt tremendous. The Shanghai audience in particular was just passionate about it. There seems to be a very strong affection for Canadians, and once they heard the quality of the playing and the quality of the overall experience, they were clearly thrilled with what they heard."

The NAC Foundation raised \$1.3 million from sponsors and donors across Canada in support of the *China Tour*.

NATIONAL ARTS CENTRE ORCHESTRA TOUR OF CHINA



The Tour consisted of eight concerts, 80 education events and five international broadband videoconference events over 18 days.



What a triumphant evening. We are so proud of our Canadian stars here in China... What a wonderful way to establish relationships between people.

His Excellency The Right Honourable David Johnston, Governor General of Canada



Letter from the **BOARD CHAIR**

This year marks the end of my second and final term as Chair of the National Arts Centre's Board of Trustees. When I think back to when I first started in July 2006, it is astonishing to think of the milestones that the NAC has achieved, and what they have meant to the performing arts in Canada.

That first year, our Music Director Pinchas Zukerman led the NAC Orchestra on a tour of Quebec that included eight concerts and 60 education events. Peter Hinton, in his inaugural season as Artistic Director of English Theatre, programmed an exclusively Canadian season for the first time in the NAC's history.

The Magnetic North Theatre Festival, which is co-produced by the NAC, presented *Copper Thunderbird* by Marie Clements based on the life of Norval Morrisseau, firmly establishing our commitment to Aboriginal work. Cathy Levy, the NAC's extraordinary Executive Producer of Dance, secured the only Canadian performance of the world-renowned Mariinsky (Kirov) Ballet. And that spring we hosted *Quebec Scene* produced by Heather Moore, the third in a series of multidisciplinary festivals that would eventually showcase every Canadian province and territory.

In 2007, we travelled across Canada and spoke to hundreds of artists, arts organizations and public arts funders. What a privilege it was to hear from our colleagues about how much they valued the NAC, and wanted us to do *more* to advance the performing arts in this country.

The following year, we worked with the Royal Shakespeare Company to create and produce Margaret Atwood's *Penelopiad* for the stage. We also co-produced our incoming French Theatre Artistic Director Wajdi Mouawad's play *Scorched* with Toronto's Tarragon Theatre. Originally written in French as *Incendies*, his heart-wrenching play was eventually made into a movie that was an Academy Award nominee for Best Foreign Language Film.

The NAC's extraordinary artistic leadership brings our national role to life. Last year the NAC Orchestra's historic, seven-city *China Tour* led by Pinchas Zukerman put our musicians — and Canada — on the world stage. Inspired by his fierce commitment to music education, the NAC reaches

out to young artists and young audiences: the *Summer Music Institute* has now trained nearly 1,100 highly talented classical musicians, and our *Music Alive Program* has reached more than 85,000 children in mostly rural and remote communities in Alberta, Saskatchewan, Manitoba and Nunavut. Our New Media team further extends our reach through next-generation distance learning, podcasts and our free educational resources that, since 2001, have been downloaded more than 1.5 million times from our arts education website *ArtsAlive.ca*.

Jillian Keiley, Artistic Director of English Theatre, is not only a gifted director; she is also helping to create new work by investing each season in over a dozen works in development across the country. Similarly, the highly acclaimed director Brigitte Haentjens, who heads our French Theatre department, regularly co-produces with some of the best French-language theatre companies in Canada. Cathy Levy has helped further the careers of many leading Canadian dance artists, and Simone Deneau has made our all-Canadian concert series *NAC Presents* an important stepping stone for emerging artists.

I thank my Board colleagues Adrian Burns (Ottawa), Gail O'Brien (Calgary), Kimberley Bozak (Toronto), Yulanda Faris (Vancouver), Donald Walcot and Louise Sicuro (Montreal), as well as NAC Foundation CEO Jayne Watson and my NAC Foundation Board colleagues for their thoughtful direction over the years.

Our President and CEO Peter Herrndorf is the architect of everything the NAC has achieved, and it is because of his unparalleled leadership that the NAC has flourished as Canada's home for the performing arts. Peter is a true visionary, and it has been an enormous privilege to be his partner, and to share in his vision of the NAC as a catalyst for performance, creation and learning across Canada.

Julia E. Foster

Chair, Board of Trustees



Letter from the **PRESIDENT AND CEO**

The arts have the remarkable ability to bring people of different cultures, languages and beliefs together. We saw that time and again in October 2013 as the National Arts Centre Orchestra travelled through China in a historic tour that included eight performances in Hong Kong, Guangzhou, Chongqing, Fuling, Tianjin, Beijing and Shanghai — as well as 80 educational events — under the extraordinary direction of our Music Director, Pinchas Zukerman.

The Tour was a remarkable journey with many highlights. My favourite memory occurred during the last concert, which took place in the ornate grandeur of the Shanghai Concert Hall.

The evening began with *Brio: Toccata and Fantasy for Orchestra*, a triumphant piece the NAC commissioned in 2011 from Albertan composer John Estacio. It was very well received.

Then Zukerman returned to the stage with his violin.

In the months leading up to the NAC Orchestra's first-ever tour of China, Zukerman said that he was bringing the 70 musicians of the orchestra to China with "an open heart and an abundance of feeling." Zukerman's open heart was on full display as he performed Bruch's *Violin Concerto No. 1* as both conductor and soloist.

Musicians say that on rare nights, something extraordinary happens between the orchestra, the conductor and the audience. Somehow, through the music, everyone in the concert hall becomes one.

The performance in Shanghai was such a night. Zukerman had, quite simply, transported the audience, even during the concerto's quietest moments.

As the NAC Orchestra played the final notes of Brahms' *Symphony No. 2* the applause was sustained.

It is worth mentioning that the Tour took place in the midst of an official state visit, as well as trade and business meetings in China's most important cities, in what became known as "Canada Week" in China.

Because of this, many notable Canadians, including Foreign Affairs Minister John Baird and then Natural Resources Minister Joe Oliver, had seen the Orchestra perform while on tour, as did China's former Ambassador to Canada Zhang Junsai, and former Ambassador Lu Shumin. It truly was cultural diplomacy at its best, with the Orchestra musicians acting as Canada's musical ambassadors.

In the audience in Shanghai that night were Governor General David Johnston and his wife Sharon; Guy Saint-Jacques, Canadian Ambassador to China; Rick Savone, Canadian Consul General to Shanghai; Ottawa Mayor Jim Watson; Peter Harder, President of the Canada China Business Council, and the NAC's distinguished Board Chair, Julia Foster.

Zukerman left the stage. The ovations were astounding — three in a row — with one of the warmest reactions the NAC Orchestra received in China.

As he returned to the stage once more, he passed several violinists, but stopped for a moment beside Shi Shuai, his young protégée who grew up in Shanghai. Now in her early twenties, she was one of five apprentices in the NAC's *Institute for Orchestral Studies* performing with the Orchestra during the Tour, and she worked as both violinist and interpreter for the musicians during masterclasses at several leading conservatories in China.

Zukerman asked if he could borrow her violin for the final encore. She agreed.

"This is our final concert in China," he told the audience. "We've had a wonderful time, performing and teaching." He joked about how much the Orchestra loved the food — especially the dumplings — and said he hoped to return soon.

Then Zukerman gently lifted Shuai's violin to his shoulder and began playing the Brahms *Lullaby*.

As the audience recognized the melody, many began to sing softly in Mandarin. A few Canadians sitting near me sang in English and French, while some Europeans joined the chorus in German. The Tour was ending, and many openly wept.

The hushed singing echoed through the Shanghai Concert Hall as Zukerman continued to play. And for a few brief moments, Eastern and Western culture had become one through the music of a gifted violinist playing the familiar strains of a lullaby.

As Zukerman and the 70 musicians of Canada's National Arts Centre Orchestra ended their tour of China with a final bow, I knew at once that this was an evening I would never forget.

Peter A. Herrndorf

President and CEO



RESULT

ARTISTIC EXCELLENCE

Foster artistic excellence in the performing arts

- NAC Orchestra's 18-day China Tour led by Pinchas Zukerman included eight concerts and 80 educational events in Hong Kong, Guangzhou, Chongqing, Fuling, Tianjin, Beijing and Shanghai
- NAC appointed Alexander Shelley as Music Director Designate of the NAC Orchestra, and he will begin his term in the 2015–2016 season
- NAC English Theatre's 2013–2014 resident company featured 10 outstanding actors from across Canada performing in three productions, including an adaptation of *Tartuffe* by Andy Jones from Newfoundland, directed by Jillian Keiley
- English Theatre's production of The Sound of Music achieved the highest attendance of any NAC production in the organization's history
- NAC French Theatre's 19-play season included Ta Douleur directed by Brigitte Haentjens, the exclusive North American engagement of Joël Pommerat's Cendrillon, and Albertine, en cinq temps directed by Lorraine Pintal
- NAC Dance presented 51 performances by 20 companies from around the world, including Akram Khan Company (U.K.) and Cloud Gate Dance Theatre of Taiwan, as well as co-productions with several Canadian artists
- NAC Presents expanded to 60 performances by Canadian artists, including Corb Lund (Calgary), Ginette Reno (Montreal) and Les Hay Babies (New Brunswick)

Celebrate Canada's performers, creators and volunteers who have made an enduring contribution to culture in Canada

- NAC produced the 2014 Governor General's Performing Arts Awards Gala, honouring Anik Bissonnette, Blue Rodeo, Brent Carver, Jean Giguère, Tom Jackson, Louise Lecavalier, Albert Schultz and Janine Sutto
- The NAC Orchestra celebrated composer R. Murray Schafer's 80th birthday with performances of his work Dream-e-scape, a 2009 NAC commission
- Orchestra created Listen Up, Canada!, a presentation based on R. Murray Schafer's work that was
 given in more than 100 schools across Alberta, Saskatchewan and Manitoba through the NAC's
 Music Alive Program
- French Theatre held several events to honour Quebec poet Roland Giguère
- French Theatre celebrated the 30th anniversary of Albertine, en cinq temps, which premiered in 1984 at the NAC, with an event that included artists from the original and 2014 productions

Commission, develop, produce and support the creation of new Canadian works in all disciplines

- The Collaborations, English Theatre's creative and financial investments in new work across Canada, included premieres of Beatrice and Virgil by Lindsay Cochrane at Toronto's Factory Theatre, and Refuge by Mary Vingoe at Neptune Theatre in Halifax
- NAC Orchestra's TD Family Adventures and student matinee series included The Hockey Sweater, an NAC co-commission composed by Abigail Richardson, based on the story by Roch Carrier
- NAC and The World Remembers, along with the Calgary Philharmonic Orchestra and the Thunder Bay Symphony, commissioned Abigail Richardson to compose Song of the Poets to commemorate the centenary of the First World War, a version of which will be performed during the Orchestra's upcoming UK Tour
- China Tour repertoire included works by Canadian composers John Estacio and Alexina Louie
- English Theatre's 2013–2014 playwright-in-residence Donna-Michelle St. Bernard worked on developing her 54ology, one play for every country in Africa
- Dance co-produced seven works with Canadian artists, including Les mêmes yeux que toi by Anne Plamondon and the world premiere of A Soldier's Tale by Michael Greyeyes
- NAC co-produced the Canada Dance Festival, featuring 200 of the finest dance artists in Canada
- French Theatre produced Le Promenoir, a collective work of Ottawa-based artists led by Christian Lapointe and Ce qui nous relie?, a unique performance by a group of teens, directed by Anne-Marie Guilmaine and Mélanie Dumont

RESULT

ARTISTIC EXCELLENCE (continued)

Partner with national and international arts and education institutions to create unique, multi-disciplinary performances and projects

- English Theatre was a collaborating producer of Helen Lawrence, a cinematic stage production created by Vancouver's Stan Douglas and Chris Haddock
- NAC Orchestra partnered with the Royal College of Music in London, U.K. to receive three young artists to participate in the NAC's Summer Music Institute
- Hyperion released a CD of Mozart concerti featuring Canadian pianist Angela Hewitt with the NAC Orchestra conducted by Hannu Lintu, recorded at a performance at the NAC in July 2013
- NAC partnered with the Governor General's Performing Arts Awards Foundation and The Banff Centre on the GGPAA Mentorship Program, pairing opera singer Joseph Rouleau and emerging artist Jean-Philippe Fortier-Lazure
- NAC New Media worked with three major conservatories in China to facilitate next-generation videoconference events during the Orchestra's 2013 China Tour and beyond
- NAC collaborated with Carleton University music professor Jesse Stewart, Gallery 101 and H'Art Ottawa
 to produce Turning the Page, a multi-media musical theatre piece in the Fourth Stage by artists with
 intellectual disabilities

GOING NATIONAL

Continue to host and be actively involved with national festivals, events and celebrations

- Extensive planning took place for the NAC's *Ontario Scene* festival, which will celebrate 600 Ontario artists in the spring of 2015
- NAC in partnership with the Coalition for Music Education in Canada celebrated the 10th anniversary of
 Music Monday with a live showcase concert and webcast linking special events in 10 cities across Canada
- · NAC hosted a range of free, bilingual public activities during "Culture Days"
- NAC English Theatre co-presented the 12th edition of the Magnetic North Theatre Festival in Halifax, an 11-day showcase of the best English-language theatre in Canada, curated by festival Artistic Executive Director Brenda Leadlay
- Dance co-produced the Canada Dance Festival held at the NAC and other Ottawa venues, bringing 200 of the country's finest dance artists to the Nation's Capital
- Canada Day at the NAC's free activities included concerts by JUNO award-winning singer Kellylee Evans with the NAC Orchestra
- NAC presented Zones Théâtrales, the biennial festival that showcases professional theatre from francophone communities across Canada

Work collaboratively with local orchestras, boards of education and arts organizations to address the gap in arts education in the schools

- NAC's Music Alive Program in Alberta, Saskatchewan and Manitoba provided NAC-created arts education resources and visits from teaching musicians to more than 100 schools
- Music Alive Program in Nunavut, which is active in Igloolik, Iqaluit, Kugluktut, Pangnirtung and Rankin Inlet, expanded to Baker Lake and Cape Dorset
- NAC Music Education partnered with the Lotus Centre for Special Music Education to lead workshops for children with autism spectrum disorder and other developmental disorders
- New Media partnered with Blues in the Schools to link blues musicians at the NAC to students in northern British Columbia
- English Theatre hosted a portion of the National Roundtable for Teacher Education in the Arts, in which 40 delegates participated in professional development workshops
- New Media's ConneXXions North program linked music students in Nunavut with NAC Orchestra musicians through Hexagon, the NAC's distance learning centre

Commission, create, produce and present more Aboriginal and Inuit artists and their work

- English Theatre presented *huff* by Cliff Cardinal as part of its 2013–2014 season
- English Theatre initiated The Summit, a three-day symposium on indigenous theatre hosted at The Banff Centre in Alberta
- NAC produced a performance by seven Aboriginal artists who participated in the 2013 Northern Scene festival at the Arctic Inspiration Prize Ceremony in Halifax
- A Soldier's Tale, an NAC co-production by choreographer/director Michael Greyeyes of Signal Theatre, premiered at the 2014 Canada Dance Festival, which is also co-produced by the NAC
- Music Education created a new indigenous arts program for the Music Alive Program that will touch 21 schools in Alberta and Saskatchewan in 2014–2015

RESULT

GOING NATIONAL (continued)

Showcase French Canadian voices from both inside and outside Quebec

- NAC Orchestra's TD Family Adventures and student matinee series included five sold-out performances of the NAC co-commission The Hockey Sweater by Roch Carrier, conducted by Principal Family and Youth Conductor Alain Trudel
- French-Canadian performers in the *NAC Presents* season included Robert Charlebois, Pierre Lapointe, Les Hay Babies, les soeurs Boulay and many more
- French-Canadian artists and companies in the Dance season included Anne Plamondon, Les Grands Ballets Canadiens de Montréal and Compagnie Virginie Brunelle
- NAC hosted and participated in a signing ceremony for the renewal of the *Collaboration Agreement for the Development of Arts and Culture in the Francophonie Minority Communities*
- · French Theatre season included productions from Montreal, Quebec City, Moncton and Ottawa
- NAC presented Zones Théâtrales, the biennial festival that showcases professional theatre from francophone communities across Canada

Showcase gifted Canadian
performers and exciting
performances from the world of
entertainment to complement
our core programming
•

- The fourth season of *NAC Presents* included 60 performances by established and emerging Canadian artists, including Corb Lund (Calgary) YAO (Ottawa), Ginette Reno (Montreal) and Mo Kenney (Halifax)
- Variety performances included Great Big Sea, Lyle Lovett and John Hiatt, and the musical The Book of Mormon
- NAC Orchestra performed with the Barenaked Ladies and Joel Plaskett (NAC Presents), Kellylee Evans (Canada Day at the NAC) and Procol Harum (RBC Bluesfest Ottawa)

Engage Canadians where they live through online concerts, archive collections and podcasts

- New Media's NACOcast, NAC Dance Podcast/Balados de Danse CNA, Points of View and Explore the Symphony/L'Univers symphonique podcasts averaged 1,500 downloads per day
- Approximately 73,000 listeners logged onto NACmusicbox.ca, offering more than 250 uninterrupted, commercial-free performances by the NAC Orchestra and guest artists
- NAC offers over 1,000 videos on its YouTube channel, which have been viewed 750,000 times to date
- New Media created NACOtour.ca, a trilingual website that documented stories, images and videos of the NAC Orchestra's China Tour in real time, and included live and on-demand webcast events
- NAC, in partnership with the Coalition for Music Education in Canada, celebrated the 10th anniversary of Music Monday with a live showcase concert and webcast linking special events in 10 cities across Canada

Co-produce with theatre and dance companies across Canada

- English Theatre produced Alice Through the Looking Glass with the Stratford Festival, which opened on May 31 in Stratford and will appear at the NAC in December 2014
- French Theatre co-produced Je n'y suis plus with Magali Lemèle, Visage de feu with théâtre l'Escaouette (Moncton) and Théâtre Blanc (Quebec City), and L'homme atlantique (et La maladie de la mort) with Théâtre Péril (Quebec City)
- Dance contributed to the creation of new work by Noam Gagnon and Nova Bhattacharya (Vancouver/ Toronto), Wen Wei Wang (Vancouver), Helen Husak (Calgary), Robin Poitras (Regina), Michael Greyeyes (Toronto), Yvon Soglo (Gatineau), and Anne Plamondon, Paul-André Fortier and Danièle Desnoyers (Montreal)

Connect with Canadians through expanded touring activities

- New Media's nacotour.ca in English, French and Chinese included extensive blogs, videos and photos of the NAC Orchestra's China Tour, allowing Canadians to follow the tour online
- New Media's *ConneXXions 2013* connected music students and accomplished performers in Ottawa and Beijing in real time, using next-generation distance learning technology
- NAC Orchestra performed its annual concert at Toronto's Roy Thomson Hall
- Orchestra planned extensively for its 2014 UK Tour, which will commemorate Canada's role in the First World War

THE ART OF LEARNING

Offer year-round artist training and NAC artist residencies.

- NAC Orchestra's *China Tour* education activities reached more than 4,500 people during residencies in Hong Kong, Guangzhou, Chongqing, Beijing and Shanghai
- Sixteenth annual Summer Music Institute drew 75 exceptional young musicians from Canada and 15 other countries

RESULT

THE ART OF LEARNING (continued)

Offer year-round artist training and NAC artist residencies (continued)

- Seventh annual Institute for Orchestral Studies trained five apprentices who performed with the NAC Orchestra, including concerts and education events during the China Tour
- English Theatre's 2013–2014 playwright-in-residence Donna-Michelle St. Bernard worked on developing her *54ology*, one play for every country in Africa

Increase education and outreach programs in Theatre and Dance

- Dance organized numerous education and outreach events, including school matinees, masterclasses, workshops, meet-the-artist events, pre-and post-performance talks, *Tea with a Ballerina* and in-school events
- English Theatre launched *Engaging Education*, a pilot program that links members of the English Theatre resident acting company and teachers to plan and execute in-class workshops
- English Theatre's Family Day celebration drew a record of more than 5,000 children and their families to take part in a variety of games, workshops and activities
- French Theatre's *Club des Y*, comprising eight young theatre novices, attended several productions and met with actors and members of the creative team
- French Theatre offered matinees, pre-show and in-class presentations, and craft activities for its nine Enfance/jeunesse shows, as well as in-class workshops for Ta douleur and Ce qui nous relie?
- French Theatre introduced a pilot project called Jade squatte le TF behind-the-scenes video interviews by a teenager for teenagers

Provide educators with tools to encourage arts in the classroom

- French Theatre's En circuit ouvert program invited teachers to see performances and speak to theatre professionals about how to engage students with theatre
- English Theatre provided online season study guides on select plays used by teachers, students and the public in Ottawa and across Canada
- Dance hosted a professional development workshop for teachers on integrating dance in the classroom
- The Music Alive Program in Alberta, Saskatchewan, Manitoba and Nunavut provided arts education resources to more than 100 schools
- NAC distributed NAC-created resources, including more than 270 teacher study guides and 2,400 student newspaper guides, to teachers and students attending school matinee performances at the NAC

Expand our masterclasses and development opportunities with renowned visiting artists

- NAC Orchestra's China Tour included coaching, lessons and masterclasses from Pinchas Zukerman, Orchestra musicians, and Canadian composers John Estacio and Alexina Louie
- Over 225 participants took part in Dance masterclasses at the NAC with artists from 10 visiting companies

Telementor young artists across the country

- New Media events during the China Tour included ConneXXions 2013, co-produced by the Central
 Conservatory of Music and the National Centre for the Performing Arts in China, linking students in
 Bejing and Ottawa; and a masterclass led by Pinchas Zukerman connecting students at the Shanghai
 Conservatory of Music and Mount Royal Conservatory in Calgary
- NAC Orchestra musicians taught eight masterclasses with students at Inuksuk High School (Iqaluit) via next-generation videoconference from the NAC

EARNING OUR WAY

Build on the development of NAC priorities through the fundraising efforts of the NAC Foundation

- NAC Foundation raised more than \$8.9 million in 2013–2014 from donors across Canada
- · Aimia Inc. and other corporate partners provided \$1.3 million to support the NAC Orchestra's China Tour
- With Laureen Harper as its honorary chair for the past eight years, the 17th annual National Arts Centre Gala generated net proceeds of more than \$760,000 for the National Youth and Education Trust
- NAC Foundation created the Julia Foster Fund in honour of the NAC's outgoing Board Chair, raising \$500,000 to support projects she championed during her tenure
- His Royal Highness The Prince of Wales agreed to become Royal Patron of the NAC Orchestra's UK Tour
- Share the Spirit, presented by Sun Life Financial, provided more than 2,000 complimentary tickets
 to community partners, allowing children and their family members to experience the wonder of live
 performance at the NAC

RESULT

EARNING OUR WAY (continued)

programming and events, and commercial activities

- Increase our paid attendance in NAC staged 1,301 performances last season. Total box office revenue for all performances was \$20,769,127
 - Total 2013–2014 box office for NAC programming (subscription and ticket sales) was \$9,947,798
 - NAC attracted 1,140,787 patrons to performances, events and commercial activities at the NAC
 - NAC Presents' third season included 21 sold-out performances, over 24,017 attendees and more than \$1,067,820 in revenue

Improve our net profits in our commercial parking, food service and rental hall operations

• Food and Beverage sales increased by 3%, resulting in a profit of \$156,000; Parking sales increased by 7.7%, resulting in a profit of \$4,034,000; and Hall Rentals sales increased by 2%, resulting in a profit of \$925.000

AUDIENCES AT THE CENTRE

Create adult-learning experiences in all our disciplines

- NAC Presents 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
- · Musically Speaking pre-concert talks included appearances by leading music scholars, musicologists and journalists, including Eric Friesen, Paul Kennedy, Jean-Jacques van Vlasselaer and Paul Wells
- English Theatre's Points of View events allowed audiences to learn about the season's plays from Artistic Director Jillian Keiley and guest artists, and each event is now available as a free podcast
- English Theatre hosted 61 post-performance artist talkbacks throughout the season
- French Theatre offered a post-show talk with artists for each of its shows in 2013-2014
- French Theatre published four issues of Cahiers articles inspired by plays in the season

Reach out to new audiences through viral marketing and social media

The season brought 211,261 views of NAC video clips on the NAC's YouTube Channel; 27,098 combined Facebook "Likes"; 24,198 combined Twitter followers; and more than 88,000 page views for the NAC Blog

Redesign and revitalize the NAC website

· New Media redesigned the NAC website to feature compelling photography, stories and video on its homepage to tell the NAC's national story to Canadians

Collaborate with our customers and listening to their needs to make the NAC more flexible and to enrich the arts experience

• NAC Orchestra's inaugural Casual Fridays concert series offered audiences an innovative, casual way to experience music in the context of food, wine and friends



Left to right. NAC Orchestra cellist Carole Sirois works with a student at Southwest University School of Music in Chongqing. | Pinchas Zukerman performs Brahms' *Lullaby* in Shanghai during the NAC Orchestra's *China Tour*. | His Excellency the Right Honourable David Johnston, Governor General of Canada, in Shanghai during the *China Tour* (all photos Fred Cattroll).

Year in **REVIEW**

Music

The National Arts Centre Orchestra season opened with the Romantic Festival — four concerts of symphonies, concerti and songs from the Romantic era. The festival began on September 19 with Pinchas Zukerman and pianist Yefim Bronfman's stunning reading of Tchaikovsky's *Piano Concerto No. 1*. Other high points included a sold-out concert with soprano Renée Fleming, and Zukerman's performance of Bruch's *Violin Concerto No. 1*.

On September 21, the *NAC Gala* in support of the *National Youth and Education Trust* featured two Canadian alumnae of the NAC's *Summer Music Institute* in the first half of the concert — conductor Jean-Philippe Tremblay and clarinetist Eric Abramovitz. In the second half, Canadian pop icon Paul Anka delivered a high-energy set that captivated the audience.

From October 4 to 21, the Orchestra undertook a triumphant 18-day performance and education tour of China — the first in the Orchestra's history. Led by Music Director and violin soloist Pinchas Zukerman, the Orchestra gave eight major concerts and 80 educational events in seven cities: Hong Kong, Guangzhou, Chongqing, Fuling, Tianjin, Beijing and Shanghai. The Tour showcased music by Canadian composers John Estacio and Alexina Louie – both of whom accompanied the Orchestra — as well as masterworks by Brahms and Tchaikovsky.

In Hong Kong, the Orchestra joined forces with the Hong Kong Sinfonietta for an inspiring performance of Tchaikovsky's

Fifth Symphony. The Orchestra also gave a memorable concert in Fuling, which marked the first time a Western orchestra had performed in that city. The Tour's final concert at the Shanghai Concert Hall before a sold-out audience brought the audience to its feet in a standing ovation (very rare in China) for multiple encores, and an unexpected solo of Brahms' Lullaby by Zukerman that had the audience singing along in many languages. In an impromptu gathering after the concert, Governor General David Johnston

addressed the musicians and said, "We are so proud of our Canadian stars here in China... What a wonderful way to establish relationships between people."

With 80 education events reaching 4,500 people in Hong Kong, Guangzhou, Chongqing, Beijing and Shanghai, the *China Tour* was a living example of the Orchestra's commitment to young artists and young audiences, and to the generosity and extraordinary pedagogical skills of the Orchestra's musicians. The Tour roster also included an international quintet of young musicians from the NAC's *Institute for Orchestral Studies*, who enjoyed a magical connection with young audiences.

The flagship education residency was in Beijing, involving two partners — the highly regarded Central Conservatory of Music and the National Centre for the Performing Arts. From October 14 to 17, 22 events were held in eight locations, with education activities



Left to right. NAC Orchestra Managing Director Christopher Deacon (left) and NAC President and CEO Peter Herrndorf (right) announce the appointment of Alexander Shelley as Music Director Designate (Fred Cattroll). || Leila Josefowicz (J. Henry Fair). || Denzal Sinclaire. || Hannu Lintu (Heikki Tuuli).

and public performances that reached more than 2,000 people. On October 19, the Shanghai Conservatory of Music, arguably the top conservatory in China, hosted many of the Orchestra's musicians in masterclasses, workshops and lectures for more than 350 students. That same day, Maestro Zukerman gave a masterclass with a video connection to Mount Royal Conservatory in Calgary.

The *China Tour* showcased the best of Canadian orchestral creation and performance, engaged young people in China and Canada through exceptional educational experiences, and raised the profile of Canada as an international leader in the performing arts. It was an overwhelming success, with Zukerman and the musicians of the NAC Orchestra performing and teaching at a world-class level that made the NAC — and all of Canada — extraordinarily proud.

The Tour was formed through the many partnerships and collaborations that the Music Department had developed over the last few years, notably with Beijing's National Centre for the Performing Arts, but also with symphony orchestras, concert venues, festivals, conservatories and universities. Music will continue to cultivate these relationships in the years to come, creating a lasting legacy for the *China Tour*. Its success is also due to the outstanding work of the NAC Foundation, which raised \$1.3 million from donors and sponsors across Canada — a highly impressive level of support for a Canadian orchestral tour.

In late October, Orchestre Symphonique de Montréal conducted by Kent Nagano performed world premieres of commissions by Canadian composers Scott Good, Simon Bertrand and Jeffrey Ryan in Southam Hall. Then on October 31, the NAC announced the appointment of Alexander Shelley, one of the most talented young conductors in Europe, as Music Director Designate of the NAC Orchestra. Selected after an exhaustive international search, the British conductor will become Music Director in the fall of 2015.

On the following two nights, Maestro Shelley led the Orchestra in two concerts, one of which marked the debut of the Orchestra's *Casual Fridays* three-concert series. Created to

engage a new and younger audience, key features included an earlier start time, a shorter, intermission-free format, the use of video screens, and pre- and post-concert activities in the lobby. The first concert of the series, which featured superstar organist Cameron Carpenter and was hosted by singer-songwriter Kathleen Edwards, was sold-out.

At the end of November, the Orchestra performed a concert at Toronto's Roy Thomson Hall that included *Symphony No. 10* by Shostakovich and Zukerman performing Mozart's *Violin Concerto No. 3.* "But my, did the NAC Orchestra play its heart out for this work," said Robert Harris in his *Globe and Mail* review. "String sound was powerful and disciplined ... the NACO's wind section played like an all-star team of soloists ... Zukerman provided his players with a powerfully focused leadership."

In January, CBC Radio 2 recorded a recital by renowned Canadian pianist Louis Lortie for broadcast. In February, guest conductor Hannu Lintu returned to conduct a program that featured *Dream-e-scape*, an NAC commission from 2009 by Canadian composer R. Murray Schafer in celebration of his 80th birthday. In March, Zukerman conducted Canadian composer Malcolm Forsyth's *Concerto for Viola and Cello* performed by his daughter, Principal Cello Amanda Forsyth, and Principal Viola Jethro Marks. The program was adapted the next night for *Casual Fridays*, hosted by *Maclean's* magazine journalist Paul Wells.

In April, Slovakian conductor Juraj Valčuha led the Orchestra in a concert featuring the debut of Ukrainian violinist Valeriy Sokolov who performed Bartók's *Violin Concerto No.* 2. In May, the Toronto Symphony Orchestra conducted by Peter Oundjian gave a concert that featured the Ottawa premiere of *Aqua* by Canadian composer Vivian Fung. And Zukerman led a concert that included Fauré's *Requiem*, as well as the main series debut of Victoria-born violinist Timothy Chooi, a past participant in the *Summer Music Institute*.

In June, British conductor Michael Francis made his NAC debut leading a program that included the Orchestra's first-ever performance of Stravinsky's *Violin Concerto*, performed by



Left to right. The Sound of Music (Andrée Lanthier). | Cliff Cardinal in huff (Elizabeth Kantor). | Alison Woolridge, Ryan Allen and Mike Payette in Oil and Water (Peter Bromley). | Ins Choi in Kim's Convenience (Cylla von Tiedemann).

Canadian-American violinist Leila Josefowicz. The program was adapted for *Casual Fridays* the following night, once again hosted by Paul Wells. That same month, Hyperion released a recording of two Mozart concerti featuring Canadian pianist Angela Hewitt with the NAC Orchestra conducted by Hannu Lintu, recorded at a performance at the NAC in July 2013; *cbc.ca* said the CD was "essential listening... spellbinding." The season culminated with Maestro Zukerman leading the Orchestra on their first-ever performance of Mahler's *Symphony No. 5*, and young Calgary pianist Jan Lisiecki performing Mozart's *Piano Concerto No. 9* in a concert dedicated to the late Alberta philanthropist and NAC donor F.R. Matthews.

Highlights from the Fidelity Investments Pops series led by Principal Pops Conductor Jack Everly included holiday concerts by the Barenaked Ladies conducted by Lucas Waldin, resident conductor of the Edmonton Symphony Orchestra and former participant of the NAC's Canadian Conductors Workshop; Canadian jazz singer Denzal Sinclaire singing from the Nat King Cole songbook; and a concert called The Music of John Williams that featured Pinchas Zukerman playing the theme from the film Schindler's List.

English Theatre

English Theatre enjoyed an extremely successful season marked by superb productions, an overwhelmingly positive response to Artistic Director Jillian Keiley's first season, and a remarkable level of activity across the country.

The season opened in the Theatre with an acclaimed new adaptation of *Tartuffe* by celebrated comedian Andy Jones, who also starred in the production. Set in 1939 Newfoundland, the show generated rave reviews and highlighted the skill of the English Theatre 2013–2014 resident company of 10 actors from across Canada. In November, *Hamlet (solo)*, a one-man tour-de-force performed by Ottawa original Raoul Bhaneja, dazzled audiences in the Studio. Then in December, English Theatre's production of *The Sound of Music* featuring the acting ensemble set all-time

records for attendance for NAC-programmed performances, surpassing the previous record set by the 2001 presentation of the *The Nutcracker* by The National Ballet of Canada.

In the New Year, *Kim's Convenience* by Ins Choi, a Soulpepper Theatre production about a Korean convenience store owner in Toronto's Regent Park neighbourhood, was a critical and audience hit in the Theatre that once again surpassed attendance ambitions. In the Studio in February, the acting ensemble's year concluded with *ENRON* by Lucy Prebble and directed by Ron Jenkins, which captured the complexities of the notorious financial scandal. The Porte Parole (Montreal) production of *Seeds* by Annabel Soutar, a play about Saskatchewan farmer Percy Schmeiser's case against the Monsanto company, ran in the Theatre in April and May. The production was directed by recent Siminovitch Prize winner Chris Abraham and featured Eric Peterson.

In the Studio in May, *huff*, a provocative story written and performed by Cliff Cardinal about a teenage boy living on a reserve, challenged the audience to confront one of Canada's most far-reaching and destructive tragedies. The season closed with the highly successful run of *Oil and Water*, a moving production from the Artistic Fraud company of Newfoundland directed by Jillian Keiley, that recounts the story of Lanier Phillips, an African-American sailor in the US Navy who survived a tragic shipwreck off the coast of Newfoundland in 1942.

English Theatre was highly engaged across Canada and internationally in 2013–2014. *The Collaborations*, in which English Theatre provides creative and financial resources to artists launching shows in all corners of Canada, supported more than a dozen new works, including *Beatrice and Virgil* directed by Associate Artistic Director Sarah Garton Stanley (Factory Theatre, Toronto), Fixt Point Theatre's roving, national production *The Tale of a Town*, and *Helen Lawrence*, a cinematic stage production created by screenwriter Chris Haddock and visual artist Stan Douglas, with Stanley as associate director. Produced with Canadian Stage (Toronto), The Banff Centre and the Arts Club Theatre Company (Vancouver), *Helen Lawrence* was also



Left to right. The Summit in Banff, Alberta (Marnie Richardson). | Albertine, en cinq temps (Vincent Champoux). | Ta douleur (Nicolas Ruel). | Cendrillon (Cici Olsson).

performed in Munich and Edinburgh, and opened Canadian Stage's season in the fall of 2014.

English Theatre's commitment to new work was also reflected in its Playwright-in-Residence program, with support from the Canada Council for the Arts. This year's artist was the award-winning playwright Donna-Michelle St. Bernard, who is developing an ambitious cycle of plays called *54ology*.

From April 22 to 24, English Theatre gathered indigenous artists from across the country and Australia at The Banff Centre for *The Summit*, a three-day conversation about the breadth and scope of indigenous work on Canadian soil. Co-curated by Sarah Garton Stanley and playwright Yvette Nolan, *The Summit* was attended by a number of representatives from cultural institutions, including the Indigenous Performing Arts Alliance, The Banff Centre, Luminato Festival, the Making Treaty 7 Cultural Society, One Yellow Rabbit, Australia Council for the Arts and the Canada Council for the Arts. The ideas that emerged from *The Summit* will shape a two-week long gathering of indigenous artists that will take place next year on Manitoulin Island, known as *The Study*.

French Theatre

French Theatre's 2013–2014 season demonstrated Artistic Director Brigitte Haentjens's high standards of artistic excellence, her passion for presenting the best French Theatre from around the world, and her commitment to co-producing with some of Canada's most influential French-language theatre companies.

The 2013 edition of *Zones Théâtrales*, the biennial festival that showcases professional theatre from francophone communities across the country, opened the season from September 9 to 14. The festival featured nine plays, as well as readings and discussions, at venues in Ottawa and Gatineau. From October 30 to November 2, French Theatre presented *Visage de feu*, the play that catapulted young German playwright Marius von Mayenburg to the forefront of the European theatre scene. Directed by Franco-Ontarian artist Joël Beddows, *Visage de feu* was co-produced by

French Theatre, théâtre l'Escaouette (Moncton) and Théâtre Blanc (Quebec City).

In November, French Theatre presented the exclusive North American engagement of Joël Pommerat's *Cendrillon*, a show that has taken Europe by storm since 2011. Working with an exceptional cast of actors from the Théâtre National de Bruxelles, this magnificent production was a sold-out hit, attracting audiences from Ottawa-Gatineau, Montreal, Quebec City, Toronto and New York.

In December, audiences were impressed by *Ta douleur*, a Sibyllines production directed by Brigitte Haentjens that was created without a text, in close partnership with dancer-actors Anne Le Beau and Francis Ducharme. In March, Iranian-born Quebec playwright and actor Mani Soleymanlou returned to the NAC with his one-man show *Un*, in collaboration with Théâtre du Grand Jour.

From April 30 to May 3, French Theatre presented Michel Tremblay's masterpiece *Albertine, en cinq temps*, directed by Lorraine Pintal and featuring six outstanding actresses — Monique Miller, Lise Castonguay, Marie Tifo, Eva Daigle, Émilie Bibeau and Lorraine Côté. Originally created at the NAC in 1984 by then French Theatre Artistic Director André Brassard, the new production by Théâtre du Nouveau Monde and Théâtre Trident was a tremendous hit.

To close the season, French Theatre produced and presented *Le promenoir* directed by Christian Lapointe. Staged at four stations both inside and outside the NAC, the show involved 50 local creators, artists and residents and was conceived by a collective of young local artists — Simon Guibord, Véronique Guitard, Catherine Levasseur-Terrien, Jason St-Laurent and Stefan St-Laurent.

Dance

NAC Dance brings the best from around the world to the nation's capital, with a dynamic season that last year showcased dance artists from nine countries. Featuring six new works and



Left to right. Ashley Murphy in *Gloria*, Dance Theatre of Harlem (Matthew Murphy). || Songs of the Wanderers, Cloud Gate Dance Theatre of Taiwan (YU Hui-hung). || A Soldier's Tale (David Hou). || Aakash Odedra in Rising (Chris Nash). || Akram Khan in DESH (Richard Haugton).

several NAC co-productions, the season crafted by Executive Producer Cathy Levy also demonstrated Dance's major role in the development and creation of new work.

The season opened in October with the radical dance-theatre work *Salves* by Maguy Marin, one of France's most important modern dance choreographers. In November, celebrated British choreographer-dancer Akram Khan gave three performances of his award-winning and mesmerizing new full-length solo *DESH* in the Theatre.

In December, The Royal Winnipeg Ballet's version of *The Nutcracker*, choreographed by Galina Yordanova and Nina Menon, cast its spell on young and old, in a production that included a growing Christmas tree, a hockey game and 175 costumes. In the New Year, the National Ballet of Canada gave three sold-out performances of the classical ballet *Swan Lake* in Southam Hall. In February, audiences responded positively to the second edition of *Face 2 Face*, a week-long series dedicated to showcasing outstanding contemporary dance works in small-scale venues. The lineup included the NAC co-production *Les mêmes yeux que toi* by Montreal-based performer Anne Plamondon.

In March, Cloud Gate Dance Theatre of Taiwan delivered two performances of its masterwork *Songs of the Wanderers* in Southam Hall, a visually stunning piece created by Artistic Director Lin Hwai-min that incorporates three and a half tons of golden rice. That same month, Les Grands Ballets Canadiens de Montréal returned to Southam Hall with three performances of *Rodin/Claudel*, choreographed by Canadian Peter Quanz.

In April, Wayne McGregor | Random Dance from the U.K. returned to the NAC with FAR, and performed in front of a virtually sold-out audience in the Theatre. The following month, Pennsylvania Ballet presented four performances of Coppélia in Southam Hall with the NAC Orchestra performing Léo Delibes's voluptuous score from the pit, and the reinvigorated Dance Theatre of Harlem performed a sold-out show in Southam Hall. And in June, the NAC co-produced Canada Dance Festival brought together more than 200 of the country's finest dance

artists for a six-day festival that opened with *A Soldier's Tale*, an NAC co-production by Aboriginal artist Michael Greyeyes.

NAC Dance is highly valued as a catalyst of creation, supporting new works and nurturing the careers of Canadian dance artists from across the country. In addition to works by Anne Plamondon and Michael Greyeyes, Dance contributed to the creation of a number of works which toured or premiered in Canada during the 2013-2014 season, including by Helen Husak (Calgary), Robin Poitras (Regina), Paul-André Fortier (Montreal), Danièle Desnoyers (Montreal), Yvon Soglo (Gatineau) and Wen Wei Wang (Vancouver).

In addition, Dance welcomed Ame Henderson (Toronto) and Wen Wei Wang (Vancouver) as Associate Dance Artists. The program, supported by the Canada Council for the Arts, now brings together 11 remarkable Canadian choreographers and dancers who work with the NAC on an ongoing basis in order to stimulate dialogue, and to meet with and see work by their Canadian colleagues, or by visiting artists from around the world.

NAC Presents

NAC Presents, in partnership with BMO Financial Group, the NAC's all-Canadian contemporary music series that showcases established artists and the icons of tomorrow, featured 60 performances in 2013–2014. Led by Producer Simone Deneau, the series is adored by audiences and highly valued by artists, particularly those on the way up. As *NAC Presents* repeat performer Royal Wood said: "I'm now performing around the world, in part because of the respect there is internationally for the NAC. If you've headlined there, you can stand tall."

In November, Ron Sexsmith made his first solo NAC appearance with two sold-out shows in the Studio, which also featured East Coast singer Jenn Grant. Canadian jazz icon Phil Nimmons, who celebrated his 90th birthday in June, performed a memorable concert in the Fourth Stage with Toronto pianist David Braid. Singer-songwriter Rufus Wainwright received two standing ovations in Southam Hall. And the legendary Ian Tyson









Left to right. Kellylee Evans. | Joel Plaskett (Aaron McKenzie Fraser). | Anique Granger. | Oliver Jones.

and contemporary alt-country singer songwriter Corb Lund performed an evening of cowboy songs in Southam Hall, bringing the audience to their feet.

In the spring, two celebrated Quebec singers — Robert Charlebois and Ginette Reno — performed concerts to adoring audiences in Southam Hall. And in an innovative presentation, *NAC Presents* collaborated with the NAC Orchestra to present Halifax pop-rock musician Joel Plaskett. The show had been Deneau's dream for some time.

"I first saw him back in 2003 in Halifax and immediately was drawn to his music and his on-stage persona," she said. "His music has an originality and virtuosity that stands out the minute you first hear it." The award-winning singer-songwriter was thrilled to perform with the Orchestra, and the young audience gave him several standing ovations.

Other highlights included a sold-out Christmas show by jazz singer Kellylee Evans in the Studio; Saskatchewan singersongwriter Anique Granger, who performed her poetic songs in the Fourth Stage; legendary jazz pianist Oliver Jones, who appeared in front of a capacity audience in the Studio and played an additional show due to strong demand; Mo Kenney, an emerging singer-songwriter from Nova Scotia who captivated a completely sold-out Fourth Stage; and Quebec's Canailles, who gave an infectious performance in the Fourth Stage.

NAC Presents also partners with Radio-Canada's "Révélations" series to present emerging Francophone artists in world music, jazz, singer-songwriter and classical music. This past season saw Mamselle Ruiz, the Jérôme Beaulieu trio and Les soeurs Boulay on the lineup.

Variety

In January, the much acclaimed Broadway play *War Horse* ran for eight sold-out shows in Southam Hall. Other Southam Hall highlights included California-based Iranian singer Googoosh, American blues singer-songwriter Bonnie Raitt, British comedian and Monty Python star John Cleese, legendary singer-songwriters

Lyle Lovett and John Hiatt, and Quebec superstar comedian Louis-José Houde.

Community Programming

Opera Lyra Ottawa marked its successful return to a full performance season with an acclaimed production of Bizet's *Carmen* in Southam Hall in September. The NAC Orchestra was led by OLO Artistic Director Tyrone Paterson, and seven of the nine principal roles were sung by rising Canadian singers.

French storytellers Les Contes nomades brought iconic Quebec artist Albert Millaire to the Fourth Stage on November 22 for stories based on Quebec poets of the 1950s. On November 25, the Ottawa Symphony Orchestra performed music from 20th-century Britain with works by Elgar and Britten, led by Quebec conductor Jean-Philippe Tremblay and featuring Canadian mezzo-soprano Julie Nesrallah. Other Community Programming highlights included jazz singer Steve Bernt and pianist Brian Browne playing tunes from their new CD, and Gatineau singer Danielle Jacques, who performed to a full Fourth Stage.

Youth and Education Highlights

Music

The NAC is a catalyst for learning in communities across Canada, and its deep engagement with young audiences and young artists extends around the globe.

The NAC Orchestra's historic *China Tour* included 80 educational events that reached 4,500 students and young artists in Hong Kong, Guangzhou, Chongqing, Beijing and Shanghai. Music Director Pinchas Zukerman, Orchestra musicians, Canadian composers Alexina Louie and John Estacio, and NAC staff worked with students through residencies at China's major music conservatories in Hong Kong, Beijing and Shanghai. Other events included masterclasses, one-on-one coaching, question-and-answer sessions, sectional rehearsals, student matinees, school



Left to right. Aaron "Godson" Hernandez and Nelson Tagoona with high school students in Kugluktuk, Nunavut. | Members of the NAC Brass Trio perform by the pandas at the Beijing Zoo (Fred Cattroll). | From The Hockey Sweater by Roch Carrier, illustrated by Sheldon Cohen. Illustration copyright c. 1984 Sheldon Cohen. Reprinted with permission of Tundra Books. | Family Day at the NAC.

performances, and broadband videoconference events linking Canadian and Chinese students in real time. In addition, the five apprentices of the NAC's *Institute for Orchestral Studies*, who hail from Canada, the U.S. and China, accompanied the *China Tour* and enjoyed a special connection with young audiences. The Tour demonstrated the Orchestra's commitment to the artists and audiences of tomorrow, and forged lasting relationships with Chinese arts and education partners.

The NAC helps address the music education gap in Canadian public schools through its *Music Alive Program*, which last year sent local and visiting teaching musicians to mostly rural and remote schools in Alberta, Saskatchewan, Manitoba and Nunavut. For the first time, the teaching unit in the prairie provinces was based on a Canadian composer — R. Murray Schafer. Called *Listen up*, *Canadal*, it incorporates the sounds of nature, and proved extremely popular with teachers, students and the teaching musicians.

"Anytime a child is exposed to a presentation where the presenter is passionate, it makes them feel like they can do it too," said Alberta teaching musician Samantha Whelan-Kotkas. "It can turn them on to anything, not just music. With the Murray Schafer initiative, it might make them think about being an environmentalist. When I'm doing the Mozart unit, which is about him being a prodigy, they learn that their voice has meaning, even at their age. And with the Beethoven, they hear that it doesn't matter how much adversity you have, that you can do anything."

The *Music Alive Program* in Nunavut has now reached more than 5,000 northern Canadians. Highlights during the past year included workshops and a concert by Nunavut hip-hop artist Nelson Tagoona in Cape Dorset, and workshops for high school students in Kugluktuk on making hip-hop videos, led by Yellowknife hip-hop artist Aaron "Godson" Hernandez.

Orchestra concerts can leave deep and lasting impressions on young imaginations, and *The Hockey Sweater* by Canadian composer Abigail Richardson in the NAC's Southam Hall did just that. Based on the classic story by Roch Carrier, and cocommissioned by the NAC Orchestra, the Toronto Symphony Orchestra and the Calgary Philharmonic Orchestra, the *TD Family Adventures* concert was co-hosted by legendary former NHL goalie Ken Dryden, and narrated by Carrier himself.

English Theatre

English Theatre is passionate about engaging with children and young people through theatre, and reaches out to teachers to help them do the same.

On October 1, English Theatre launched a pilot program called *Engaging Education*, in which five teachers attended an open rehearsal of *Tartuffe*, then met individually with two members of the acting ensemble to plan in-school workshops for their students. The resulting events were highly successful, with positive feedback from the teachers, students and artists. Two classes from the University of Ottawa's theatre department — both undergraduate and master's students — also spent an afternoon observing rehearsals, even participating in the company warm-up.

In December, student matinee performances of *The Sound of Music* exceeded all expectations. English Theatre added two additional matinees to accommodate the demand from schools, and still was not able to satisfy the waiting list. The students were quick to get into the spirit of the show, and their enthusiasm was infectious.

On February 17, English Theatre's fourth annual Family Day event attracted a record crowd of more than 5,000 visitors. Inspired by the themes of camping and wilderness survival in the Family Series play *dib and dob and the journey home*, activities included a campfire in the Salon, canoeing through the NAC lobby, ice-fishing in the Fountain, and building a lean-to. There were four free workshops — "Nonsense and Songsense" with English Theatre Playwright-in-Residence Donna-Michelle St. Bernard, "Mask and Movement" with Roseneath Theatre, the "Three-Minute Play Festival" with Kristina Watt, and "Baby Theatre," an experimental performance for babies aged four to 18 months. Family Day also featured arts and crafts, face-painting,



Left to right. Flots, tout ce qui brille voit (Louise Leblanc). || Ce qui nous relie? (François Demers). || The National Ballet of Canada masterclass (Kirsten Andersen). || Tea with a Balletina with Royal Winnipeg Ballet dancer Katie Bonnell (Kirsten Andersen).

the Nature Nook with naturalist Michael Runtz, the Friends of English Theatre bake sale, and jump-rope with Jillian Keiley.

A student matinee performance of *huff*, a challenging story that starkly depicts the life of a teenage boy on reserve, had a powerful effect on the audience. Teachers reported that their students were profoundly moved, with some transformed by the experience: many had never before been confronted with the issues raised in the play. English Theatre invited additional youth resource workers and a mental health professional to be on hand to participate in the daily post-show talkbacks.

French Theatre

French Theatre programs exceptional plays that set young imaginations afire. The *Enfance* series opened in October with *Pomme*, a co-production by Théâtre des Petites Âmes and Compagnie Garin Trousseboeuf that uses the story of a very unusual apple to illustrate the great adventure of life. Performer and puppeteer Isabelle Payant was delighted to be back in the NAC Studio, where as a child she first discovered the magic of theatre.

In January, Véronique Côté's *Flots, tout ce qui brille voit* produced by Théâtre des Confettis introduced very young audiences (ages 18 months to four years) to poetry and beauty. Two actors playing young boys welcomed the young theatre-goers to a tent set up on the Studio stage, where the actors spun a tale of a fantastic imaginary undersea world in richly evocative sounds and images.

French Theatre created an unconventional and highly successful project for youth called *Ce qui nous relie?*. Over the course of a weekend in October, 10 teen participants met with playwright and director Anne-Marie Guilmaine to talk about their experiences, strengths, weaknesses and dreams, which would form the basis of a script. In January, she met with the participants to review the first draft. The group's public reading of the piece at Arts Court in April, which was a hit with both critics and audiences, undoubtedly made a lasting impression on the participants.

French Theatre also works to support teachers: its *En circuit ouvert* program includes free performances, information sessions and workshops with outstanding theatre artists, academics and NAC staff, three times a year. Workshop subjects in 2013–2014 included writing for adolescents, led by playwrights Gilles Poulin-Denis and Anne-Marie Guilmaine; preparing students for a play, with drama teacher and actress Maxine Turcotte, and tackling dramatic text with students, led by actor Jean-Philippe Debien.

Dance

NAC Dance provided exceptional education and outreach to young artists, young audiences and teachers in 2013–2014.

Dance hosted 25 workshops and masterclasses for dance teachers, students and pre-professional and professional dancers that exposed them to some of the most renowned artists from around the world. Companies and artists included Compagnie Maguy Marin (France), Lucy Guerin Inc. (Australia), Akram Khan Company (UK), Liquid Loft (Austria), Hubbard Street Dance Chicago, Brit Rodemund (Germany), Cloud Gate Dance Theatre of Taiwan, Canada's Royal Winnipeg Ballet, The National Ballet of Canada and Les Grands Ballets Canadiens de Montréal.

Dance continued its popular *Tea with a Ballerina* series in which a small group of ballet students learn about life in a ballet company from a professional dancer. For the *The Nutcracker* tea with Royal Winnipeg Ballet dancer Katie Bonnell, one student got to try on a tutu from the show, much to the delight of her young peers. They also went backstage to watch a company class, and had their posters signed.

Dance is committed to exposing young audiences to the art form. The 2013-2014 season included a sold-out *The Nutcracker* dress rehearsal by Canada's Royal Winnipeg Ballet for more than 2,000 elementary and high school students. The cast included 38 local young dancers aged seven to 16 in the role of party guests, mice, Mounties, angels and even a young Clara, Dieter and Julian. *The Nutcracker* also included 20 outreach and education activities,



including 14 workshops that mostly took place in elementary schools and that were led by Royal Winnipeg Ballet Master and Outreach Program Coordinator Jamie Vargas.

Dance also helps teachers bring dance into the classroom. In October, 26 elementary teachers attended "Exploring My World Through Movement," a free workshop at the NAC led by Hannah Beach, an award-winning educator and author. Exploring everyday life through concepts such as colours, textures and feelings, the workshop was designed to enable teachers — even those with no dance experience — to help children learn through movement. The participants were highly engaged and looked forward to sharing what they had learned with their students.

New Media

NAC New Media has been a pioneer in distance learning through the arts, extending the NAC's international reach and connecting Canadian artists with the best musicians and educators in the world.

NAC New Media produced three live, interactive and connected events during the NAC Orchestra's *China Tour*. The first was a webcast of the Principal Wind Quintet's concert at the Canadian International School in Hong Kong on October 5, assisted by the Canadian International School. The archived webcast is prominently featured on the trilingual *nacotour.ca*, and has been viewed more than 500 times since the Tour ended.

ConneXXions 2013, the Tour's signature technology event co-produced with the Central Conservatory of Music and the National Centre for the Performing Arts, connected students and professionals at the NCPA in Beijing with the Stellae Boreales string ensemble of the Ottawa Suzuki School. The interactive, musical and cultural exchange was hosted by Canadian Mark Rowswell — a well-known comedian and media personality in China who is known as Dashan — and attended at the NAC by Laureen Harper, who welcomed participants in Ottawa and Beijing. The final New Media event was a masterclass led by Pinchas Zukerman that connected students at the Shanghai Conservatory of Music with students at Mount Royal University in Alberta.

Also last fall, New Media and Manhattan School of Music re-launched the *Manhattan on the Rideau* distance learning program, this time featuring woodwind masterclasses from NAC principals to students at Manhattan School of Music. The four interactive workshops from the NAC's Hexagon studio featured Christopher Millard (Principal Bassoon), Charles Hamann (Principal Oboe), Joanna G'froerer (Principal Flute) and Kimball Sykes (Principal Clarinet).

New Media continued its outreach to Northern Canada with its *ConneXXions North* series, producing five masterclasses between Orchestra musicians in the NAC's Hexagon Studio and students at Inuksuk High School in Iqaluit.

On March 26, New Media produced a live stream of the Governor General's Performing Arts Awards recipient announcement from the Phi Centre in Montreal, allowing Canadians across Canada to be part of the excitement.

And New Media completed its ninth season of podcasting with new episodes of the NACOcast, Explore the Symphony/
L'Univers symphonique, the NAC Dance Podcast /Balados de Danse
CNA and English Theatre's Points of View. To date, more than
3.8 million podcasts have been downloaded, with approximately
2,000 podcasts downloaded every day from around the world.
The NACOcast hosted by Principal Tuba Nicholas Atkinson is
particularly popular, regularly rating in the top five classical music
podcasts on iTunes.

A Golden Era:

PINCHAS ZUKERMAN

and the National Arts Centre Orchestra

When Pinchas Zukerman became Music Director of the National Arts Centre Orchestra in 1999, a heady mixture of surprise and delight swept across Canada. As one of the finest violinists and violists of his generation — of any generation — Maestro Zukerman could have chosen another orchestra in another city anywhere in the world. He chose the NAC, and a golden era of music was born.

Looking back 16 years later, Pinchas Zukerman's achievements at the National Arts Centre are nothing short of extraordinary:

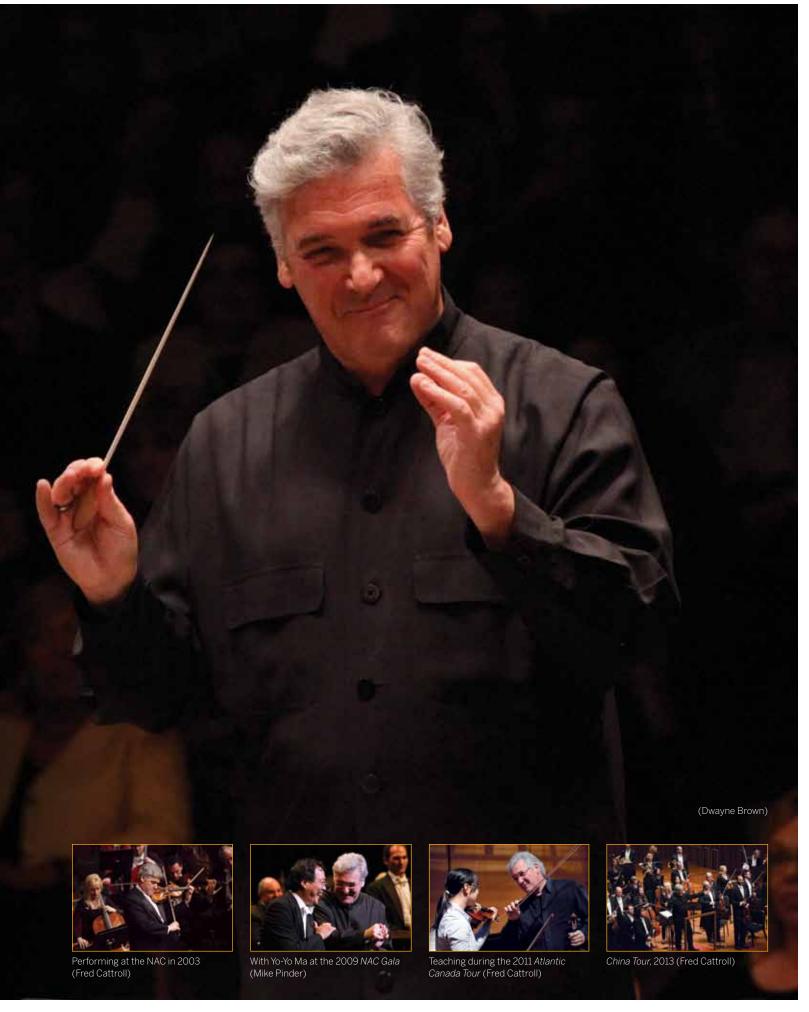
- He transformed a superb orchestra into an even better ensemble by increasing its size and expanding its repertoire;
- He recruited wonderful new talent to the Orchestra, including the brilliant young violinist Yosuke Kawasaki as concertmaster — the second in the Orchestra's history;
- Zukerman's stature helped the NAC attract elite conductors and soloists from the orchestral world;
- In 1999, he founded the NAC *Summer Music Institute*, which has provided world-class training to some of the most promising young musicians in Canada and from around the globe;
- He championed the development of distance learning initiatives and pioneered broadband videoconference

- masterclasses that allowed him to teach students as far away as Beijing from the Hexagon Studio at the NAC;
- He led the Orchestra on many highly successful tours, bringing "Canada's Orchestra" to communities across the country and around the world. From Mexico to Newfoundland, and from British Columbia to China, he ensured that every tour included education, with musicians going into schools, conservatories and community halls to teach and mentor the artists of tomorrow;
- To celebrate the best Canadian creators, Pinchas inaugurated the NAC Award for Canadian Composers in 2002, and over the next decade, the NAC selected six recipients — Denys Bouliane, John Estacio, Peter Paul Koprowski, Gary Kulesha, Alexina Louie and Ana Sokolović.

Great orchestral music — from an ensemble at the very height of its power — is without comparison. In that respect, let us leave the last word to Pinchas Zukerman, our first Music Director of the 21st century:

"A live concert experience brings you extraordinary energy, it can be a major life experience. That's why people come, that's why they want more. With music, you can reach the depths of human experience."

Pinchas Zukerman



Board of TRUSTEES















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Kimberley Bozak

Adrian Burns (Vice-Chair)

Yulanda Faris

Gail O'Brien

Louise Sicuro

Donald Walcot

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Kimberley Bozak – 3*, 6 Toronto, Ontario

Adrian Burns – 1, 3, 4* Ottawa, Ontario

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Maxime Pedneaud-Jobin (ex officio) Mayor, *Gatineau*, *Quebec*

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

Artistic and creative **LEADERSHIP**

Pinchas Zukerman

Music Director

National Arts Centre Orchestra

Cathy Levy

Executive Producer

Dance

Jillian Keiley

Artistic Director

English Theatre

Brigitte Haentjens

Artistic Director

French Theatre

Simone Deneau

Producer

NAC Presents and

Variety and Community Programming

Heather Moore

Producer and Executive Director

Ontario Scene

Alexander Shelley

Music Director Designate

Kari Cullen

Executive Producer

Governor General's Performing Arts

Awards Gala

and Special Advisor to the President

and CEO

John Morris

Executive Chef



Peter A. Herrndorf, O.C., O.Ont.

President and CEO

Nelson Borges

General Manager

Food and Beverage

Geneviève Cimon

Director

Music Education and Community

Engagement

Debbie Collins

Director

Human Resources

Mike D'Amato

Director

Production Operations

Christopher Deacon

Managing Director

National Arts Centre Orchestra

Douglas Eide

Director

Information Technology and Administrative Services

Robert Gagné

Managing Director

French Theatre

Alex Gazalé

Production Director

Diane Landry

Director

Marketing

David Mc Cuaig

Director

Operations

Nathan Medd

Managing Director

English Theatre

Jane Moore

Chief Advancement Officer

National Arts Centre Foundation

Maurizio Ortolani

Producer

New Media

Daniel Senyk

Chief Financial Officer

Rosemary Thompson

Director

Communications and Public Affairs

and Corporate Secretary

Fran Walker

Director

Patron Services

Jayne Watson

CEO

National Arts Centre Foundation



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 Scene festivals (Atlantic Scene, Alberta Scene, Quebec Scene, BC Scene, Prairie Scene and Northern Scene, as well as Ontario Scene in 2015 and Canada Scene in 2017). The Corporation also offers educational opportunities for young musicians across Canada through its Music Alive Program, and over the past decade, the NAC Orchestra has become known as one of Canada's leading teaching orchestras, offering masterclasses 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 telementoring, 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 (the "Centre"), to develop the performing arts in the National Capital Region, and to assist the Canada Council for the Arts in developing the performing arts elsewhere in Canada.

The Canada Council 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 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, three workshops and two rehearsal halls. A box office, restaurant, interior parking, intermission bars and checkrooms provide services to patrons. In addition, several multipurpose rooms are available for education, performances and receptions.

Human Resources

The Corporation is comprised of a 10-member Board of Trustees led by a Chief Executive Officer, supported by 18 directors and nine artistic and creative leaders.

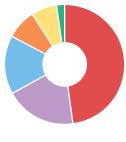
Performances are labour-intensive and rely on a large number of behind-the-scenes personnel. The Corporation employs people with varied specialized skills. A large number of employees whose work is dependent on the demands of programming and sales have variable schedules and work on an as-needed basis. 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	165	158	+7	92	102	-10
Stage personnel	14	15	-1	193	198	-5
Food services employees	25	25	0	174	164	+10
Ushers, Janitorial, Maintenance, Garage and Security personnel	35	39	-4	119	126	-7
Total Employees	239	237	+2	578	590	-12
Musicians	42	44	-2	12	11	+1
Total Payroll	281	281	0	590	601	-11

Gross Payroll	Current year	Previous year	Change
Total part-time and full-time			
combined	871	882	-11

Full-Time Equivalents (FTE)	Current year	Previous Year	Change
Employees FTE	374	384	-10
Musicians FTE	49	51	-2
Total Payroll FTE	423	435	-12

Revenues



Parliamentary appropriations Commercial operations

Programming Amortization of capital funding Grants from the **NAC Foundation**

Investments & Other income

Financial Resources

The Corporation derives the funding for its activities from programming revenues through ticket sales and fees, commercial revenues from food and beverage sales, parking sales 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, 2014, the Corporation is reporting a surplus from operations of \$173,000. The operating results are \$173,000 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 increased by \$2,845,000 to \$72,781,000. Within this total, earned revenues increased by \$854,000 and parliamentary appropriations increased by \$1,991,000. Total expenditures have also increased by \$2,898,000 to \$72,608,000.

In the Federal Budget 2012, the Corporation was informed that it would be contributing to the government's savings measures. The first two of the three years of savings measures resulted in a reduction of the Corporation's parliamentary appropriations by \$44,000 and \$847,000, while the current fiscal year's reductions were \$1,877,000.

Parliamentary appropriations increased overall in spite of the government's Deficit Reduction Action Plan of 2012 because the Corporation recognized \$2,100,000 from deferred parliamentary appropriations to finance capital repairs. The Corporation also received \$523,000 in compensation for signed collective agreements, plus \$400,000 in one-time project specific funding.

After the operating surplus of \$173,000, the accumulated deficit as at year-end is \$1,220,000. The accumulated deficit is a result of the changes in long standing industry accounting practice recorded in 2012–2013.

SELECTED FINANCIAL RESULTS

Programming

Programming activities consist mainly of the five subscription disciplines — the NAC Orchestra, 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 departments support these activities.

From October 4 to 21, 2013 the NAC Orchestra undertook a triumphant 18-day performance and education tour of China – the first tour of China in the Orchestra's 44-year history. Led by Music Director and violin soloist Pinchas Zukerman, the Orchestra gave eight major concerts and 80 educational events in seven cities: Hong Kong, Guangzhou, Fuling, Tianjin, Chongqing, Beijing and Shanghai.

Programming revenues consist largely of ticket sales. Year-to-year variability in revenues and expenses is very much dependent on the kinds 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 previous year. However, the current year included grants totalling \$131,000 from the Canada Council for the Arts for the biennial festival *Zones Théâtrales*. Single ticket sales from all sources were higher by \$515,000 in the current year, excluding *Northern Scene*'s sales of \$43,000, while subscription ticket sales saw an increase of \$243,000. On the other hand, programming expenses also increased by \$2,047,000, excluding *Scene* expenses of \$1,259,000.

The NAC Orchestra's revenues were \$59,000 higher than the previous year. Expenses grew by \$721,000 due to travel costs associated with the *China Tour*.

English Theatre's revenues were higher by \$669,000 in the current year, in large part due to the production of the classic musical *The Sound of Music*, which sold the most tickets of any NAC-programmed performance in the organization's 44-year history. Paid attendance reached 27,128, well surpassing the previous record of 22,743 set by the 2001 NAC Dance presentation of *The Nutcracker* by The National Ballet of Canada. Extending the run of the show also incurred higher production costs, generating most of English Theatre's \$433,000 increased expenses.

French Theatre's net results were \$95,000 better than the previous year, which it achieved by maintaining strict cost-control measures on their productions. The previous year's co-production

of the North American exclusive presentation of *La réunification des deux Corées* was significantly more expensive to produce than this year's elaborate production of *Cendrillon*, both authored and directed by Joël Pommerat.

Dance's net results were \$54,000 less than the previous year. The cancellation of Dave St Pierre's performance of *Foudres* due to unforeseen artistic scheduling conflicts created a void in the current year's Special Presentations, while the previous year's *Love Lies Bleeding* performed by the Alberta Ballet generated \$29,000 of revenues.

Other programming revenues increased by \$536,000, excluding the revenues of \$778,000 from *Northern Scene* in the previous year. *NAC Presents* experienced a revenue surge of \$353,000 over the previous year with headliners such as Ginette Reno, The Tenors, Rufus Wainwright and Robert Charlebois. The Canada Council for the Arts also provided grants of \$131,000 to support the 2013 edition of 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 \$4,959,000 (\$5,072,000 in 2012–2013) to the Corporation for designated programs. The Foundation is a key element of the Corporation's strategy of increasing earned revenues.

Commercial Operations

Commercial Operations consists of Food and Beverage Services, Parking Services and Hall Rentals (performance spaces). Revenues from Parking and Food and Beverage vary according to 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 \$344,000 higher, a 9% increase. Daily and staff parking revenues increased by 16% and 13% respectively, mostly due to rate increases. The net income from the rental of halls saw a slight increase of \$31,000 even though there were 13 fewer performances. Thanks to the diligent efforts of the new senior management, the net results from restaurant, catering and intermission bars improved by \$203,000.

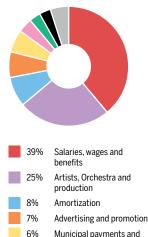
Parliamentary Appropriations

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 \$1,877,000 in the 2013–2014 fiscal year.

Maintaining the National Arts Centre

The refurbishment of the Centre's infrastructure funded from Treasury Board's risk management reserve is effectively completed. Work on the Centre's fire alarm upgrades, security servers and systems, new escalator installations, lighting conversions and electrical studies is finished. With slightly less than 1% of the original funding remaining, the Corporation is planning to have the final report to Treasury Board by early 2015. The *Restricted cash held for specified capital projects* account on the Balance Sheet reflects the value of the unused funds at year-end. There have been no claims against the Corporation and no injuries reported to the Corporation from the construction, nor has the Corporation experienced any disruptions to its performances and services.

Expenses



utilities

Other

5%

Professional fees

Maintenance, repairs and

Cost of sales and supplies

RISKS

Many of the Centre's systems 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 indicated that significant funding would be required to proceed with the Centre's renewal. The Corporation hired internationally respected consultants to produce plans and cost estimates for these initiatives, which resulted in two plans addressing the renewal of the Centre's Production equipment and the rejuvenation of the building. The Corporation expects completion of the final plans by the spring of 2015, and they will serve as the basis for future funding requests to the Federal Government.

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 Centre due to the intrusion of noise and vibrations during the construction and operational phases of the project. Representatives of the Corporation, along with consulting acoustics experts, have been involved with the City of Ottawa's Rail Implementation Office to establish mitigation measures to ensure 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, audience enjoyment of NAC performances should not be adversely affected.

The Corporation is undertaking a more in-depth review of its security and emergency response following the events of October 22, 2014, to ensure the safety of patrons, artists and employees.

Funding cutbacks, in both the public 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 is committed to participating in the events planned for Canada's Sesquicentennial celebrations in 2017, followed by the NAC's 50th anniversary celebrations in 2019. Additional funding will be required for these initiatives, including the Orchestra's *National Tour* and *Canada Scene* in 2017, and for bringing major arts organizations to Ottawa for the celebrations.

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 warrant concern, especially for ticket, parking and restaurant sales.

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 in order to adapt to the new realities. The Corporation has presented a balanced budget for 2014–2015.

The popularity of the Corporation'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 recently completed its 10-day UK Tour to commemorate

the First World War Centenary and celebrate the deep ties between Canada and the United Kingdom. His Royal Highness The Prince of Wales acted as the Tour's Royal Patron. Under the baton of its renowned Music Director Pinchas Zukerman, the Orchestra performed in a joint concert with the Royal Philharmonic Orchestra, and for the first time performed inside the world-renowned Salisbury Cathedral. With major support from The W. Garfield Weston Foundation and Presenting Supporter RBC, the NAC Orchestra performed five major concerts in Edinburgh, Nottingham, London, Salisbury and Bristol, and participated in more than 50 education and outreach activities, including an international broadband videoconference event linking young musicians in Canada and at London's Royal College of Music. The NAC Foundation continues to successfully secure an impressive array of private sector sponsorships.

For French Theatre's 2014–2015 season, Artistic Director Brigitte Haentjens has programmed a season with 18 emotion-packed shows, each of which reflect a metamorphosis that is intimate, social or political in nature. They include Robert Lepage's Les Aiguilles et l'Opium; Kiss and Cry, a remarkable work by Belgian artists; and two works directed by Brigitte Haentjens — Shakespeare's Richard III and Molly Bloom, based on the novel Ulysses by James Joyce.

In English Theatre, Artistic Director Jillian Keiley crafted the 2014–2015 season to showcase the national resident acting ensemble. Productions include *Alice Through the Looking-Glass, The Importance of Being Earnest* and *Stuff Happens*. The season will also include five outstanding shows from across Canada. Theatrical wizard Robert Lepage will bring technical brilliance and emotional punch with his mesmerizing new production of *Needles and Opium*; *Obaaberima*, a Buddies in Bad Times production that won three Dora Mavor Moore Awards in Toronto, chronicles a young Agyeman's journey from confused childhood in Ghana to mature Canadian adulthood; and *Take Me Back to Jefferson*, a Theatre Smith-Gilmour Production based on William Faulkner's novel *As I Lay Dying*, is a southern gothic tale that follows a family's odyssey to bury their matriarch.

In Dance, Executive Producer Cathy Levy offers a new season of adventurous productions that hail from Africa to Sweden and from Israel to Canada. With Dance's ongoing commitment to choreographic originality, the 2014–2015 season features 30 voices heralding different ideas, styles, contexts and cultural influences. Dance's steadfast dedication to supporting new creation is reflected in five co-productions — So Blue by Louise Lecavalier; Surrender by Amber Funk Barton; NTU by Vincent Mantsoe; FACETS by Tedd Robinson; and Vertical Influence by Le Patin Libre — and by the continued growth of the national Associate Dance Artists program that now supports 11 Canadian choreographers.

Producer Simone Deneau's fifth and most ambitious season to date of *NAC Presents* in partnership with BMO Financial Group will highlight what is hot in Canadian music. With over 60 performers this season, *NAC Presents* features a blend of Canadian musical icons, contemporary francophone and anglophone artists, and the return of the series' most popular performers. *NAC Presents* will also introduce Canadians to a wealth of new talent breaking out on the national music scene, with many appearing thanks to the generous support of The Slaight Family Foundation.



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 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 21, 2014



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 statement of financial position as at 31 August 2014, and the statement of operations, statement of remeasurement gains and losses, statement of changes in accumulated deficit and statement of cash flows for the year then ended, 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 audit. I conducted my audit 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 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 2014, and the results of its operations, its remeasurement gains and losses, and its cash flows for the year then ended, 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 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 audit of the financial statements have, in all significant respects, been in accordance with the applicable provisions of Part X of the *Financial Administration Act* 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

Maurice Saplant

21 November 2014 Ottawa, Canada

STATEMENT OF FINANCIAL POSITION

As at August 31

(in thousands of dollars)	2014	2013
ASSETS		
Current		
Cash and cash equivalents (Note 4)	\$ 7,562	\$ 7,931
Restricted cash held for specified capital projects (Note 5)	449	5,824
Investments (Note 6)	710	2,683
Accounts receivable (Note 7)	1,009	1,596
Inventories	162	241
Prepaid expenses	1,623	1,695
	11,515	19,970
Investments (Note 6)	8,840	9,224
Capital Assets (Note 8)	56,368	54,914
	\$ 76,723	\$ 84,108
LIABILITIES		
Current		
Accounts payable and accrued liabilities	\$ 8,122	\$ 9,831
Deferred parliamentary appropriations (Note 9)	4,633	6,246
Deferred revenue (Note 10)	6,343	6,165
Deferred parliamentary appropriations, specified capital projects (Note 5)	449	5,824
	19,547	28,066
Deferred capital funding (Note 11)	56,368	54,914
Long-term portion of provision for employee future benefits (Note 12)	2,028	2,521
	77,943	85,501
ACCUMULATED DEFICIT		
Unrestricted	(1,220)	(1,393)
	\$ 76,723	\$ 84,108

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:

Adrian Burns

Acting Chair

Donald Walcot

Chair of the Audit Committee

STATEMENT OF OPERATIONS

For the year ended August 31

(in thousands of dollars)	2014	2013
REVENUES		
Commercial operations (Schedule 1)	\$ 14,141	\$ 13,540
Programming (Schedule 2)	11,726	11,338
Grant from the National Arts Centre Foundation (Note 13)	4,959	5,072
Other income	1,159	1,125
Investment income (Note 6)	402	458
	32,387	31,533
Parliamentary appropriations (Note 14)	40,394	38,403
	72,781	69,936
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	9,026	9,003
Programming (Schedule 2)	40,555	39,767
Building operations	16,791	15,179
Administration and technology	6,236	5,761
	72,608	69,710
NET RESULTS OF OPERATIONS	\$ 173	\$ 226

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

(in thousands of dollars)	2014	2013
Accumulated remeasurement gains, beginning of the year	\$ -	\$ 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

(in thousands of dollars)	2014	2013
ACCUMULATED DEFICIT		
Unrestricted, beginning of the period	\$ (1,393)	\$ (1,215)
Net results of operations	173	226
Changes in remeasurement gains and losses	_	(404)
Unrestricted, end of the period	\$ (1,220)	\$ (1,393)

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

STATEMENT OF CASH FLOWS

For the year ended August 31

		Restate	d (Note3)
(in thousands of dollars)	2014		2013
Operating Activities			
Net results of operations	\$ 173	\$	226
Items not affecting cash			
Amortization	5,517		5,130
Amortization of deferred capital funding	(5,517)		(5,130)
	173		226
Change in non-cash operating assets and liabilities	(2,406)		3,550
Change in long-term portion of provision for employee future benefits	(493)		(238)
Cash flow from (used for) operating activities	(2,726)		3,538
Capital Activities			
Additions to capital assets	(6,971)		(7,725)
Cash flow used for capital activities	(6,971)		(7,725)
Investing Activities			
Purchase of investments	(2,837)		(5,556)
Sale of investments	5,194		6,740
Cash flow used for investment activities	2,357		1,184
Financing Activities			
Transfer from restricted cash held for specified capital projects (Note 5)	5,375		5,739
Parliamentary appropriations received for the acquisition of capital assets	1,596		1,986
Cash flow from financing activities	6,971		7,725
Increase (decrease) in cash position	(369)		4,722
Cash and cash equivalents at beginning of period	7,931		3,209
Cash and cash equivalents at end of period	\$ 7,562	\$	7,931
Supplementary disclosure of cash flow information			
Interest received	\$ 465	\$	594

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



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 sections 89.8 to 89.92, subsections 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 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 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 consists primarily of facility fees and is recognized in the period in which the performance takes place.

v) Investment income

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

b) Cash and cash equivalents

Cash and cash equivalents are measured at cost. Cash and cash equivalents consist of deposits with financial institutions that can be withdrawn without notice, and investments in money market instruments as well as guaranteed investment certificates with terms of maturity of 90 days or less.

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 and beverages 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 such 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 by contributions from employers. Employee contributions are neither required nor permitted.

The International Alliance of Theatre Stage Employees pension plan is a multi-employer defined contribution plan. The plan is funded by contributions from members and the Corporation, as 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 in which employees render service, and represent 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 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, 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 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 and bad debts.

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. RESTATEMENT OF STATEMENT OF CASH FLOWS

In 2013, the Corporation reported the purchase of investments net of redemptions in the amount of \$1,184,000. The statement of cash flows has been restated to report the purchase of investments of \$5,556,000 separately from redemptions of \$6,740,000, as required by PSAS.

Additionally, the Change in restricted cash held for specified capital projects for 2013 has been changed from (\$5,739,000) to \$5,739,000. The impact of the change of restricted cash to the unrestricted cash was presented as an outflow instead of an inflow of cash. In addition, to ensure proper compliance with the requirements of PSAS this line item was moved from investing activities to financing activities. Considering this error, non-cash items were

incorporated in the 2013 cash flow, as such, we adjusted deferred parliamentary appropriations, specified projects from \$5,739,000 to nil and parliamentary appropriations received for the acquisition of capital assets from \$7,725,000 to \$1,986,000. The changes do not have an impact on the overall cash flow nor the results of operations.

4. CASH AND CASH EQUIVALENTS

The Corporation's management or the investment portfolio manager may invest funds in short-term investments for the purpose of managing cash flows. At August 31, the cash and cash equivalents were as follows:

(in thousands of dollars)	2014	2013
Cash Money market and short-term investments	\$ 6,546 1.016	\$ 6,922 1,009
Money market and short-term investments	1,016	1,009
Balance at end of year	\$ 7,562	\$ 7,931

5. 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. No additional appropriations were received to fund specified capital projects in 2014 or 2013.

Changes in the fund balance are as follows:

(in thousands of dollars)	2014		2013
Balance at beginning of year	\$ 5,824	\$	11,563
Appropriations invested in specified capital projects	(5,375)	(5,739)
Balance at end of year	\$ 449	\$	5,824

The unused portion of capital parliamentary appropriations received to complete these major capital projects amounts to \$448,775 (\$5,824,265 in 2013) and is recorded as deferred parliamentary appropriations, specified capital projects on the Statement of Financial Position.

6. 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 2108 (December 2041 in 2013). 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 \$401,595 (\$458,394 in 2013) and is included in Investment income in the Statement of Operations.

		2014		2014		2013	2013
(in thousands of dollars)	Во	ok Value	F	air Value	Е	ook Value	Fair Value
Government secured bonds	\$	6,533	\$	6,783	\$	8,560	\$ 8,534
Corporate bonds		3,017		3,130		3,347	3,442
Total investments	\$	9,550	\$	9,913	\$	11,907	\$ 11,976
Portion maturing in the next fiscal year	\$	710	\$	722	\$	2,683	\$ 2,601
Long-term portion		8,840		9,191		9,224	9,375
Total investments	\$	9,550	\$	9,913	\$	11,907	\$ 11,976

7. 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 \$951,756 (\$960,330 in 2013) has been made based on an account by account analysis that considers the aging of the account and the probability of collection.

8. CAPITAL ASSETS

						2014		2013
			Accı	ımulated		Net		Net
(in thousands of dollars)		Cost	amo	amortization book valu			e book val	
Land	\$	78	\$	_	\$	78	\$	78
Buildings		47,295		46,377		918		950
Works of art		615		397		218		231
Building improvements and infrastructure		84,111		33,809		50,302		39,214
Equipment		9,925		7,460		2,465		2,377
Computer equipment		893		574		319		193
Assets under construction		2,068		_		2,068		11,871
	\$ 1	44,985	\$	88,617	\$	56,368	\$	54,914

Capital additions include the allocation of overhead expenses estimated at \$1,853,459 (\$631,513 in 2013).

During the year, fully amortized assets with an original book value of \$8,604,000 (\$5,538,000 in 2013) were taken out of services and removed from this schedule.

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

(in thousands of dollars)	2014	2013
Commercial operations	\$ 218	\$ 267
Programming	527	586
Building operations	4,727	4,248
Administration and technology	45	29
Total amortization	\$ 5,517	\$ 5,130

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:

(in thousands of dollars)	Refur	Building bishment	gramming operations	Specific rograms	Total 2014	Total 2013
Balance at beginning of year	\$	3,925	\$ 2,204	\$ 117	\$ 6,246	\$ 3,678
Appropriations received		7,000	27,184	325	34,509	35,085
Appropriations used		(8,546)	(27,149)	(427)	(36,122)	(32,517)
Balance at end of year	\$	2,379	\$ 2,239	\$ 15	\$ 4,633	\$ 6,246

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.

(in thousands of dollars)	2014	2013
Advanced ticket sales - programming	\$ 5,355	\$ 5,229
Deposits from commercial operations and other	988	936
Deferred revenue	\$ 6,343	\$ 6,165

All prior year deferred revenues were recognized as revenue in the current year.

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:

(in thousands of dollars)	2014	2013
Balance at beginning of year	\$ 54,914	\$ 52,319
Appropriations used to purchase depreciable capital assets	6,971	7,725
Amortization	(5,517)	(5,130)
Balance at end of year	\$ 56,368	\$ 54,914

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 by 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 current employer contribution rate is 1.45 (1.64 in 2013) times the employee contribution for employment start dates before January 1, 2013 and 1.43 (1.57 in 2013) times the employee contribution for employees hired after December 31, 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

(in thousands of dollars)	2014	2013
Corporation	\$ 2,274	\$ 2,353
Employees	1,369	1,274

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

(in thousands of dollars)	201		2013
Corporation	\$ 64	\$	720
Employees	15	2	154

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. Effective September 1, 2013, years of service have ceased to accumulate, however employees 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 August 31 is as follows:

(in thousands of dollars)	2014	2013
Accrued benefit liability, beginning of year	\$ 3,595	\$ 3,630
Cost for the year	142	94
Cost of plan amendments	263	_
Benefits paid during the year	(963)	(129)
Accrued benefit liability, end of year	\$ 3,037	\$ 3,595
Short-term portion (included in accounts payable and accrued liabilities)	\$ 1,009	\$ 1,074
Long-term portion	2,028	2,521
Accrued benefit liability, end of year	\$ 3,037	\$ 3,595

13. GRANT FROM THE NATIONAL ARTS CENTRE FOUNDATION

(in thousands of dollars)	2014	2013
Grant from the National Arts Centre Foundation	\$ 4,959	\$ 5,072

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 \$2,470,293 (\$2,417,403 in 2013) 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 31 and the results of operations for the year then ended were reported as follows:

Financial position

(in thousands of dollars)	2014	2013
Total assets	\$ 6,956	\$ 5,540
Total liabilities	616	608
Total net assets	\$ 6,340	\$ 4,932

An amount of \$2,307,132 (\$1,586,076 in 2013) of the Foundation's net assets is subject to donor-imposed restrictions, and an additional \$2,545,717 (\$2,470,958 in 2013) represents endowment funds and is to be maintained in perpetuity.

Results of operations

(in thousands of dollars)	2014	2013
Total revenues	\$ 8,913	\$ 8,618
Total expenses	2,547	2,722
Total Grant to the National Arts Centre Corporation	4,959	5,072
Excess of revenues over expenses and grants	\$ 1,407	\$ 824

At August 31 the balance owing to the Foundation from the Corporation was \$206,268 (\$441,048 in 2013).

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.

(in thousands of dollars)	2014	2013
Main estimates amount provided for operating and capital expenditures	\$ 34,499	\$ 35,010
Supplementary estimates	_	75
Appropriations approved	34,499	35,085
Portion of parliamentary appropriations used for specific projects	7,349	5,913
Appropriation used to purchase depreciable property, plant and equipment	(6,971)	(7,725)
Amortization of deferred capital funding	5,517	5,130
Parliamentary appropriations	\$ 40,394	\$ 38,403

Supplementary estimates of \$75,000 in 2013 pertain to special funding for French language programming.

15. RELATED PARTY 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. Related parties also include key management personnel having authority and responsibility for planning, directing and controlling. This includes the Senior Management Team and all members of the Board of Trustees and parties related to them.

Commercial revenues are primarily for parking and catering sales to government organizations and crown corporations. Programming revenues pertain to support for specific performances. Expense transactions primarily relate to employee benefits, utilities, and postage.

In addition to those related party transactions disclosed in Note 13, the Corporation had the following transactions:

(in thousands of dollars)	2014	2013
Revenues from related parties		
Commercial operations	\$ 589	\$ 596
Programming revenue	361	404
	\$ 950	\$ 1,000
Expenses with related parties		
Commercial operations	\$ 305	\$ 310
Programming	1,750	1,861
Building operations	1,418	1,432
Administration and technology	578	668
	\$ 4,051	\$ 4,271

The following balances were outstanding at the end of the year:

	2014	2013
Due from related parties	\$ 37	\$ 28
Due to related parties	592	620

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. In the view of Management the outcome of these actions is not likely to result in any material amounts. However 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, 2014 was nil (nil in 2013).

17. CONTRACTUAL OBLIGATIONS

As at August 31, 2014, \$9,064,000 (\$7,392,000 in 2013) is 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:

(in thousands of dollars)	
2014–15	5,441
2015–16	1,422
2016–17	768
2017–18	735
2018–19	698

In addition to the above-noted contractual obligations, the Corporation has agreements with the musicians of the NAC Orchestra. The agreements expire in August 2016.

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 and cash equivalents

The Corporation has deposited cash and cash equivalents of \$8,010,700 (\$13,755,505 in 2013), 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 \$1,009,480 (\$1,595,666 in 2013). The Corporation manages the credit risk associated with its accounts receivable by closely monitoring the issuance and collection of credit to commercial clients and artistic partners. As at August 31, 2014 unimpaired accounts receivable over 120 days were \$48,524 (\$36,675 in 2013).

iii) Investments

The Corporation has investments of \$9,550,384 (\$11,906,869 in 2013).

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 and cash equivalents, 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 is highly dependent on parliamentary appropriations for its ongoing operations.

The Corporation manages this risk by establishing realistic budgets, and adapting to changing environments from year to 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, 2014, the Corporation's accounts payable and accrued liabilities are due within 365 days (365 days in 2013). 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 \$175,000 lower (\$256,000 in 2013). 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 2014 and 2013 there are no significant balances denominated in foreign currency.

Fair value:

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

19. COMPARATIVE FIGURES

Certain figures for 2013 have been reclassified to conform to the current financial statement presentation.

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

			2014	
(in thousands of dollars)	Revenues	Е	xpenses	Net
Food and Beverage Services	\$ 6,230	\$	6,074	\$ 156
Parking Services	4,952		918	4,034
Rental of Halls	2,959		2,034	925
	\$ 14,141	\$	9,026	\$ 5,115
			2013	
(in thousands of dollars)	Revenues	ſ	Expenses	Net
Food and Beverage Services	\$ 6,043	\$	6,090	\$ (47)
Parking Services	4,598		908	3,690
Rental of Halls	2,899		2,005	894
	\$ 13,540	\$	9,003	\$ 4,537

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

(in thousands of dollars)	2014	2013
REVENUES		
Music	\$ 4,173	\$ 4,114
English Theatre	2,446	1,777
Dance	2,179	2,370
Other Programming	1,613	1,855
Programming Support	946	882
French Theatre	369	340
	11,726	11,338
EXPENSES		
Music	16,744	16,023
English Theatre	4,248	3,815
Dance	3,048	3,185
Other Programming	5,218	5,351
Programming Support	9,155	9,185
French Theatre	2,142	2,208
	40,555	39,767
EXCESS OF EXPENSES OVER REVENUES	\$ 28,829	\$ 28,429

SCHEDULE 3 SCHEDULE OF EXPENSES For the year ended August 31

(in thousands of dollars)	2014	2013
Salaries and benefits	\$ 28,270	\$ 27,584
Artistic fees	11,072	11,125
National Arts Centre Orchestra fees	6,345	6,063
Amortization	5,517	5,130
Advertising	4,531	4,229
Professional fees	2,795	1,924
Utilities	2,319	2,340
Maintenance and repairs	2,200	2,071
Payments to municipalities	2,036	2,035
Cost of sales	1,884	1,907
Production	979	727
Financial charges and bad debts	852	702
In-kind contributions of goods and services	835	1,003
Promotion	619	556
Staff travel	439	637
Equipment	304	285
Education and training	302	224
Supplies	301	243
Insurance	255	251
Rental of facilities	210	134
Telecommunications	204	194
Board	139	134
Office	133	197
Miscellaneous	67	15
	\$ 72,608	\$ 69,710



A Message from the Chief Executive Officer and Chair of the Board of Directors

Dear Friends,

The 2013–2014 season was a very successful one for the National Arts Centre Foundation. Individual donors, corporate partners and foundations from across the country gave essential support to the National Arts Centre, raising more than \$8.9 million to support performance, creation and learning across Canada. This amounted to an increase of 3% over the previous year.

Here are just a few highlights from the past season:

- The 17th annual *NAC Gala*, presented by CIBC, generated net proceeds of over \$760,000 for the *National Youth and Education Trust*;
- In October 2013, the NAC Orchestra embarked on a landmark performance and
 education tour of China. The Tour was a great success, thanks to our Presenting
 Partner Aimia Inc., Honorary Patron Richard Li and many other valued supporters.
 The Foundation raised \$1.3 million an extraordinary amount for a Canadian
 orchestral tour;
- The National Arts Centre was honoured once again to co-produce the Governor General's Performing Arts Awards Gala in partnership with the Governor General's Performing Arts Awards Foundation. Presented by Enbridge, the Gala recognizes a stellar array of performing artists and arts volunteers for their outstanding lifetime contribution to Canada's cultural life;
- A total of 75 young artists from Canada and 15 other countries participated in the 16th annual *Summer Music Institute*, receiving world-class instruction from professional musicians. Each year, donor and sponsor support gives these exceptional artists the opportunity to develop their craft and form lifelong friendships;
- Janice and Earle O'Born were named Honorary Patrons of the Music Alive Program
 in Nunavut. They join Travel Partner First Air, the Government of Nunavut, and Joy
 Maclaren, C.M., "New Sun" in support of this inspiring program which empowers
 children and youth through the arts, enriches communities through music-making,
 builds leadership capacity among educators and musicians, and celebrates local
 culture and artists;
- BMO Financial Group confirmed three more years as Title Sponsor of NAC Presents, which brings Canada's most exciting and vibrant artists to the national stage in a uniquely dynamic performance series;
- Maureen McTeer commissioned an orchestral work by Alberta composer John Estacio for the NAC Orchestra to celebrate the 75th birthday of The Right Honourable Joe Clark, P.C., C.C., A.O.E.;
- On June 4, 2014, the National Arts Centre Foundation and the Ottawa Regional
 Cancer Foundation celebrated the 10th anniversary of *Up Close and Unplugged*. This
 intimate event, presented by BMO Harris Private Banking, featured Alan Doyle and
 generated net proceeds of over \$220,000, split evenly between the two organizations;

FINANCIAL SNAPSHOT

Amount raised in 2013–2014 **More than \$8.9 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 \$4.9 million*

Number of supporters in 2013–2014 **More than 7.000**

2013–2014 Annual Fund gift range **\$1–\$10,000**

Estimated future value of the Planned Giving program at August 31, 2014

\$4,474,104

Number of Planned Giving Program bequest expectancies and life insurance policies **96**

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 2013–2014

More than \$720,000

Approximate cost of performances covered by ticket sales

40%

*The balance of 2013–2014 Foundation revenue was held in reserve for future years' programming or designated to named endowments.



Gail Asper, Chair, and Jayne Watson, CEO, of the National Arts Centre Foundation (Photo: Ernesto di Stefano, George Pimentel Photography)

- We established the *Julia Foster Fund*, named for and in honour of the Immediate Past Chair of the National Arts Centre Board of Trustees, with gifts from donors across Canada raising \$500,000;
- Share the Spirit, presented by Sun Life Financial, provided more than 2,000 complimentary tickets to community partners, allowing children and their family members to experience the wonder of live performance at the NAC.

In 2013–2014, we acknowledged the long-standing support of two of our late donors with tribute concerts: on March 31 we celebrated Marjorie Goodrich's generous contributions to the *Summer Music Institute* and the *Music Alive Program*, and on June 12, we paid tribute to F.R. Matthews for his establishment of the F.R. Matthews Alberta Fund, which supported the talent development of Alberta artists at the National Arts Centre.

We were thrilled to honour Gary Slaight of The Slaight Family Foundation at the annual Business for the Arts Awards on November 15, 2013. Gary was the recipient of the prestigious Edmund C. Bovey Award in recognition of his exceptional support of Canadian artists, including emerging artists who perform as part of *NAC Presents, in partnership with BMO Financial Group*.

We would like to thank the National Arts Centre Foundation's dedicated Board of Directors; your commitment is central to our success. In particular, we would like to recognize the late Marcel Côté and Arnie Vered for their work with the Foundation. Their valued contributions to the Foundation and to their communities will be missed. Thanks also to outgoing Board members Zita Cobb, François Roy and Paul Sparkes for your years of service.

The National Arts Centre is a catalyst for performance, creation and learning across Canada. Without the generous contributions from our supporters, our work with artists and performing arts organizations from coast to coast to coast would not be possible. We would like to take this opportunity to offer our heartfelt thanks to each and every one of you. Your contributions to the National Arts Centre Foundation come to life in the music, theatre and dance that shine on stages across our spectacular country.

Sincerely,

Gail Asper, O.C., O.M., LL.D.

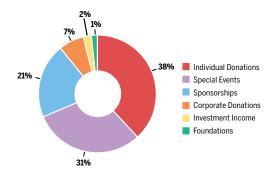
Chair, National Arts Centre Foundation

Jayne Watson

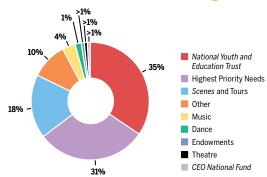
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Chief Executive Officer, National Arts Centre Foundation

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How did our donors direct their gifts?





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2013-2014

September 1, 2013 to August 31, 2014

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

The Donors' Circle

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

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