ANNUAL REPORT 2006–2007

Youth and Education at Canada’s National Arts Centre

INSPIRING YOUNG CANADIANS THROUGH THE PERFORMING ARTS
ROLE
The National Arts Centre (NAC) raised its curtains for the first time in 1969. Created by the Parliament of Canada as a Centennial project during the 1960s, the NAC has become Canada’s foremost showcase for the performing arts. Today, the NAC works with thousands of artists from across Canada and around the world, and collaborates with dozens of arts organizations across the country. The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works – classical music, English theatre, French theatre, dance, variety and community programming. It is also at the forefront of youth and education activities; supporting programmes for young and emerging artists, presenting programs for young audiences, and producing resources and study materials for teachers and students. The NAC is the only multidisciplinary, bilingual performing arts centre in North America, and one of the largest in the world.

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

STRUCTURE
A Board of Trustees consisting of 10 members from across Canada, chaired by Julia E. Foster, oversees the NAC. The President and CEO is Peter Herrndorf, and the artistic leadership team is composed of Pinchas Zukerman (Music), Peter Hinton (English Theatre), Denis Marleau (French Theatre), Wajdi Mouawad (Incoming Artistic Director of French Theatre), Cathy Levy (Dance), Heather Moore (Quebec Scene) and Michel Dozois (Community Programming and Special Events).
Over the past year, Canada's National Arts Centre has offered some of the most comprehensive and diverse programming for young artists and young audiences in the world. In fact, performing arts education – in all our disciplines – has become a core activity of the NAC. As a national organization, part of our mandate is to nurture and support the performing arts from coast to coast to coast... and we continue to raise the bar every year, through touring, educational events, co-productions and festivals.

Each new season in music, theatre and dance represents a fresh opportunity to appeal to young audiences. It’s a chance to reach out to students who might not attend regular NAC productions, enabling them to experience the magic of the arts through student matinees, open rehearsals, and through discounted Live Rush™ tickets – not to mention the broadband videoconference technology that has linked us with classrooms across Canada and around the world.
Youth and Education

The future of a performing arts organization, like that of a culture, is rooted in society’s ability to engage its youngest citizens to participate in, or develop an appreciation for, the performing arts.

Whether they become artists appearing on the great stages of the world, or committed members of the performing arts audience, it is as Shakespeare said, “joy inspires joy.” Canada’s National Arts Centre proudly accepts its role in nurturing an appreciation for the arts among Canadian youth.

Whenever possible, the NAC enlists the talents of established mentors to guide our artists of the future – encouraging a developmental relationship between a more experienced mentor and a student. Mentors can inspire the next generation to follow their dreams...and Canadian artists have delivered on this mandate. Many of them partnered with the NAC to share their knowledge. Gifts to the NAC Foundation’s National Youth and Education Trust are a primary source of funds for the NAC’s Youth and Education programming.
In the 2006–2007 season, we reached over

65,000 young people, teachers and artists through our music education programmes,

and created and distributed 8,384 free Vivaldi Teacher Resource Kits to every elementary school in Manitoba, Ontario, Quebec, the Atlantic provinces and northern territories. This completes a pan-Canadian distribution that began in 2004, during the National Arts Centre Orchestra’s Tour of British Columbia.

Throughout the NAC Orchestra’s Quebec Tour, which took place in November 2006, we presented 65 educational events with more than 40 Quebec-based partnering organizations and 2,500 students and teachers accessed the tour’s website daily.

In June 2007, we invited 85 of the most gifted young performers, conductors and composers from Canada and around the world to participate in exceptional educational opportunities during our Summer Music Institute (SMI).

Established in 1999, the SMI comprises three educational programmes: the Conductors Programme – providing a valuable opportunity for orchestral conductors to develop under the expert guidance of accomplished orchestra leaders; the Young Composers Programme – designed for young composers preparing for a professional career in composition; and the Young Artists Programme – which seeks to identify and foster young musical talent through intensive instruction led by internationally renowned faculty.

In January 2007, the Institute for Orchestral Studies (IOS) was piloted as a unique orchestral mentoring programme. Five exceptionally talented string students took up residence in the halls of the NAC for four intensive weeks, and were offered a chance to learn and gain practical experience with the NAC Orchestra. The students performed alongside the musicians of our Orchestra in rehearsal and in concert.

The “side-by-side” experience is one of the unique aspects of the Institute, giving students an unparalleled chance to learn from working professionals in the Orchestra who served as mentors, offering feedback, support and advice.

Now in its second year, the Music Ambassador Programme’s teaching musicians have reached approximately 10,000 students in 100 mostly rural schools in Saskatchewan and Alberta (including Francophone and First Nations schools). In addition to working with students, the teaching musicians presented teacher clinics, which enabled generalist teachers to access music education resources and introduce them into their classrooms.

In Saskatchewan, this programme has been named the NAC Shumiatcher Music Ambassador Programme in honour of Saskatchewan philanthropist and arts supporter, Jacqui Shumiatcher.

“The first week of the IOS has been an absolute thrill and playing with NACO for four days has been more of a learning experience than I could have ever imagined.”

WON-HEE LEE
Now in its fourth year, the NAC Youth Commission for Dance, a partnership with the Canada Council for the Arts, engaged

Montreal choreographer Martin Bélanger, in collaboration with Montréal Danse, to create Somewhat like You,

a new dance work aimed at teenage audiences. This work explored themes relating to the world of adolescents and pre-adolescents: self-discovery and the discovery of others, confusion, rebellion, fragility, pleasure, joy and sensuality. Somewhat like You had its 2006 world premiere at Montreal’s Espace Libre in November, and came to the NAC in February 2007. The piece continues to tour nationally, with presentations in Nova Scotia, Quebec and Newfoundland planned in 2007 and 2008.

Seven members – ranging in age from 14 to 17 years and attending schools in the Ottawa-Gatineau area – formed the Youth Focus Group for Dance this year. Members attended a performance of every dance show presented at the NAC and took part in the decision-making process, planning and promotion of Dance Programming activities related to youth in the student community.

National and international ballet companies performing at the NAC, such as the world-renowned Kirov Ballet, The National Ballet of Canada and The Royal Winnipeg Ballet, each offered masterclasses to local dance school students eager to have the opportunity to learn from legendary dancers and choreographers during the 2006–2007 season.

South African born dancer-choreographer Vincent Mantsoe returned to the NAC in February 2007, this time to perform in his powerful new group work Men-jaro. While here, he taught a two-hour Afro-fusion technique masterclass to 16 professional dancers and theatre artists. In collaboration with Carleton University’s faculty of music, Mantsoe, along with composer Anthony Caplan, gave an artist talk about the relationship between music, ritual and African contemporary dance.

This past season, Dance Programming introduced its first Teacher Information Night in October. The event was attended by 42 teachers and dance educators from public schools and private dance studios. A full information night was organized that included an overview of the 2006–2007 Dance season, school matinees and upcoming masterclasses as well as a brief tour of our website ArtsAlive.ca Dance.

“From being part of the Youth Focus Group for Dance I have learned to be open minded, versatile and not to judge dance, but to understand dance with a free spirit.”

HASNAIN RAHMAN
French Theatre’s sixth Laboratoire du Théâtre français (French Theatre Lab) welcomed well-known Quebec actor and director Brigitte Haentjens to lead this annual masterclass for professional actors and directors from across Canada.

Through subjective textual readings, frequently incorporating the tools of psychoanalysis, Brigitte Haentjens directed an investigation of the nature and interpretation of contemporary tragic acting, on the theme of L’Acteur vertical. Working with texts by contemporary playwrights (Beckett, Koltès, Chaurette and Dalpé) and material from the classics (Sophocles and Euripides), Ms. Haentjens and the 14 workshop participants – who hailed from New Brunswick, Quebec, Ontario and Manitoba – explored and experimented with various aspects of what Jacques Lecoq called “vertical acting”: its definition, its challenges, and its limitations.

Previous French Theatre Lab workshop leaders were André Markowicz and Denis Marleau, Stuart Seide, Wajdi Mouawad, the team of Daniel Danis / Alain Françon and Normand Chaurette.

“Thank you for offering me seasons so full of discovery, introspection, emotion and exchange! Through your bold artistic vision and your commitment to sharing our theatrical heritage with us, you have captivated, dazzled, inspired and saddened me.”

JOHANE LA ROCHELLE
French Theatre patron
Produced in collaboration with the National Theatre School in Montreal,

**The Ark was the major Theatre Development project for the English Theatre season.**

For three weeks from November 20 to December 9, English Theatre Artistic Director Peter Hinton led a large group of artists in examining the texts of the English Renaissance and Jacobean periods, as well as contemporary Canadian texts inspired by this period.

This work examined where theatre gets its inspiration. *The Ark* brought together 16 professional actors, 3 playwrights, 2 dramaturges, 1 coach, 1 designer, several observers and 12 second-year acting students from the National Theatre School.

Peter Hinton ignited Education programming with a fresh approach by integrating education activities directly with plays on our stages and exploring the theme for the season: *The Artist in Society*. Numerous workshops for students, teachers and professionals were taught by both leading and emerging artists in the season, such as playwright John Mighton who spoke to classes at the University of Ottawa and Algonquin College.

A centrepiece of Peter Hinton’s vision is reaching out to the Aboriginal community. This initiative began with a training session for English Theatre staff and continued with extensive outreach workshops conducted by Playwrights in Residence Daniel David Moses and Marie Clements to friendship centres and colleges.

The English Theatre’s annual March Break program for Youth at Risk explored the *The Artist in Society* theme through Collective Creation – an exercise involving approaching a theme by studying the different ways we express ourselves artistically.

With the support from Canadian Heritage’s Interdepartmental Partnership with the Official-Language Communities program, English Theatre was able to extend its development activities to AnglophoneQuebecers by delivering the March Break program in Gatineau and PD workshops for teachers in Montreal and at Grande-Rivière secondary school, in Outaouais.

English Theatre reached out to schools and theatre professionals through a number of events. Members of our special English Theatre Student Club (ages 16–22) met with playwrights, directors and designers before performances as they immersed themselves in the all-Canadian season. The annual Teachers’ Night reached over 200 teachers, and Professional Development opportunities were offered to all English and Drama teachers in attendance from the Ottawa Carleton District School Board. Student matinees with pre- or post-performance workshops were offered for every production and for every grade level, along with extensive curriculum-based Study Guides, available on the ArtsAlive.ca website.

Peter Hinton taught workshops for both high school teachers and pre-professional students at the Ottawa School of Speech and Drama, and masterclasses for artists were taught by the celebrated One Yellow Rabbit Company (Calgary) and by Andy Massingham – the tour de force from *Rough House*. 

"The Ark was absolutely incredible. It gave me the opportunity to become part of a community of actors with such incredible talent and history. They welcomed us with open arms."

**BRENDAN McMURTRY-HOWLETT**
Participant

"I feel like I just had a networking experience with people who were all trying to do the same thing so it was great."

**HARRIET WILLIAMS**
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Canada’s National Arts Centre continued to include

**a wide variety of youth and family programming in its season.**

The TD Canada Trust Young People’s Concerts, led by Principal Youth and Family Conductor **Boris Brott**, celebrated the excitement, anticipation, discovery and sheer fun at the heart of every child’s encounter with the NAC Orchestra.

Maestro Brott worked closely with the NAC Music Education team to develop the Student Matinees and TD Canada Trust Young People’s Concerts, enabling the NAC to increase its community outreach. He was involved in such activities as orientation sessions with schoolteachers, community visits, school visits and adult learning.

The ever-popular Kinderconcerts series, produced in partnership with Jeunesses Musicales Canada, was a big hit for parents with young children aged 3 to 8. Instruments, animation and storytelling captured youngsters’ imaginations, providing fun and discovery of the endless wonders of music.

Our English and French Theatre departments featured a variety of productions for youth audiences this season, including **CHUT!!**, **Traces**, **Conte de la Lune**, **L’Armoire**, **Contes d’enfants réels**, the English translation of **The Bookshop** and the unique and family-friendly outdoor performance of **The Snow Show** – all of which engaged and entertained our English- and French-language youngsters.

In keeping with our strategic commitment to youth and educational outreach on a national basis, the NAC’s award-winning education website **ArtsAlive.ca** continued to be a valuable online resource of meaningful information about the performing arts to teachers, students and their families.

In **ArtsAlive.ca** each of the NAC’s artistic disciplines – Music, English and French Theatre, and Dance – are represented in a distinctly different manner. More than 6,000 users (Canadian and international) point and click their way through this website every school day, learning about instruments and composition, body movement and choreography, improvisation and script writing – and much more.

“The ArtsAlive.ca is an excellent site. I am studying the performing arts at school and this page has helped me a lot. I got 92% in a test!!”

**Lara Suide**

Tanglin Trust School, Singapore, Japan

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**TD Canada Trust Young People’s Concerts**

**Photo: Michel Dozois**

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**Students using ArtsAlive.ca**

**Photo: NAC**

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**The Snow Show**

**Photo: Tim Matheson**

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**Lara Suide**

Tanglin Trust School, Singapore, Japan
The National Arts Centre's New Media department has made a significant impact online, using technology to build educational bridges around the world.

One prime example is NAC New Media and Manhattan School of Music's very successful co-production of the Manhattan on the Rideau jazz masterclass series.

This annual four-part series uses broadband videoconference technology to unite international jazz legends with the Canadian jazz artists of tomorrow.

Our last videoconference in the 2006–2007 series took place in April, when students in the NAC Fourth Stage were mentored in a masterclass with world-renowned jazz pianist Kenny Barron in New York City. Students marvelled at his virtuosic jazz style, and embraced the opportunity to learn from this legendary performer and pedagogue.

As part of the inaugural broadband videoconference masterclass series with the conservatory of music at Mount Royal College Conservatory (MRC) in Calgary, NAC New Media produced seven distance learning masterclass sessions for MRC students, featuring the following NACO players: principal timpanist Ian Bernard, violinist Elaine Klimasko, principal double bass Joel Quarrington, principal trumpet, Karen Donnelly, principal oboe Charles Hamann, principal flute Joanna Girofere, and principal French horn Lawrence Vine. The sessions give promising young students a chance to be mentored by NAC Orchestra principals and educators.

English Theatre conducted several broadband videoconference lectures last season linking artistic director Peter Hinton, director Nadia Ross and Playwright in residence Daniel David Moses with Queen's University, The University of Regina, University of Toronto and the First Nations University of Canada.

In mid-January, NAC New Media co-produced an “Internet2 Day” session with the Crane School of Music at the State University of New York, Potsdam, the largest music education school in the United States, where we demonstrated the application of interactive videoconference technology for roughly 100 music teachers.

The NAC has made exciting progress in all areas of its youth and education programming, and will continue to offer expanded opportunities in terms of audience development, professional training for gifted artists and classroom resources.
A Message from the Board Chair

Culture at the Centre, and from Coast to Coast

I am often asked, “How is it possible to sustain a programming schedule that encompasses Music, English Theatre, French Theatre, Dance, Variety and Community Productions, on four stages, virtually 365 days of the year?”

I have now experienced one year as Chair, a full circle of those 365 days at the NAC, and I can say in response that the dedication of the people at the NAC is without parallel. Huge effort, experienced judgment and a deep belief in our role as Canada’s pre-eminent centre for the performing arts governs all of our activities both in the National Capital Region and across the country.

First and foremost is Peter Herrndorf. Since 1999, Peter has done a remarkable job in leading the National Arts Centre as President and CEO. His passion, vision and energy have been infectious…and under his leadership, the NAC has returned to national prominence. He, along with our powerful artistic leadership and committed management teams, have helped make my first year as Chair a rewarding one.

The National Arts Centre is unique. It is not only Canada’s largest performing arts organization, but also the most diverse. We showcase all four performing arts disciplines – music, English theatre, French theatre and dance – and bring the finest national and international talent to our four stages. It is also unique in our artistic leadership, which is the “creative powerhouse” behind our programming: Pinchas Zukerman, Peter Hinton, Denis Marleau (and incoming artistic director of French Theatre, Wajdi Mouawad) and Cathy Levy – each bringing an enviable amount of experience and undeniable passion to their season programming.

The National Arts Centre also offers a wide range of educational and professional development opportunities for children, students and artists. We host festivals and masterclasses. We create educational materials and lead the country in the creative use of new technologies to make them available to schools in Canada and around the world. Through these initiatives, as well as children’s concerts and children’s theatre, we add value by helping instill a love of the performing arts in a generation whose capacity for imagination and creativity will drive a knowledge-based economy.

Each of us has a list of personal highlights from the past season. Music Director Pinchas Zukerman led our orchestra through its tour of Quebec, and programmed an outstanding season that included such personal favourites as Schubert’s Trout Quintet and the deeply touching performance of Sergei Prokofiev’s Piano Concerto No. 3 in C with the ever-talented Yuja Wang at the grand piano.

Peter Hinton’s inaugural season as artistic director for English Theatre epitomized the theme of The Artist in Society, programming an exclusively Canadian season that featured stand-out performances by Allegra Fulton in Frida K., not to mention the Magnetic North Festival’s World Premiere of Copper Thunderbird – a play based on the colourful life of Norval Morrisseau and written by Aboriginal playwright Marie Clements. The unforgettable and intimate performance by Marie Brassard, in French Theatre’s Peepshow…the long-awaited exclusive Canadian engagement of Swan Lake by the world-renowned Kirov Ballet…the highly-lauded Quebec Scene festival…I could go on and on.

It was an endless list of once-in-a-lifetime experiences highlighted throughout the year, experiences that were enhanced by working alongside our organization’s dynamic leadership group. Two new members have accepted positions on the Board this year, joining the six established and committed members who invest their time and talent to your NAC Board of Trustees. Welcome Richard LeBlanc (Gatineau, Quebec) and Larry Fichtner (Calgary) to this list of dedicated individuals.

A big part of our responsibility as board members is to ensure we remain on track with respect to what our country expects from an organization such as ours; remaining a catalyst for the performing arts in Canada and around the world, supporting artistic creativity and connecting to Canada’s youth through education and outreach activities. Back in 2001, the NAC published a strategic guide entitled Restoring the Vision, which outlined a five-year mandate consisting of four strategic goals as key focus areas. These goals remain the cornerstone of our overall mandate. They are – artistic expansion and innovation, an increase in earned revenues, a greater role for youth and education, and an increased presence of our national role right across the country.

For the past five years these four goals have guided everything we do. It has been a remarkable period of growth, and we are very proud of our successes. We have taken great steps forward in re-invigorating the NAC into a nationally relevant and more self-sufficient organization, a place that matters to young people, to Canadian artists and to Canadians across this country. I invite you to see the results of these goals for our 2006–2007 season on pages 12 through 17.

Of course, there is still more work for us to do. As this country continues to grow artistically and creatively, so does your National Arts Centre. We continue to renew and refresh these strategic goals to ensure they mirror the growth of the performing arts in our country. We are all working very hard on this process, and results are within our reach.

If these past 365 days are any indication of the years ahead for me here at the NAC, I can say without hesitation that there is indeed much to be proud of, and much to look forward to.

Julia E. Foster
Chair, NAC Board of Trustees
Canada’s National Arts Centre
The National Arts Centre belongs to all Canadians, and we want them to be proud of it.

It is profoundly important to us that we make a real contribution in communities across the country.

The NAC showcases many of the best of our country’s established and emerging artists…from St. John’s to Vancouver Island…but it also serves as a resource for young Canadians: inspiring, educating and engaging them in the arts through inventive Youth and Education programming.

Young people are innately creative. Shouldn’t we all play a part in nurturing that creativity? At the NAC, youth and education programmes constitute a vital part of our vision and mandate, and there were some outstanding examples of this throughout the 2006–2007 season.

The National Arts Centre Orchestra presented 65 education events throughout the province of Quebec, and performed in 5 student matinee concerts in Gatineau, Saguenay and Saint-Irénée during its tour of the province in November. The highly lauded tour also featured 4 evening performances conducted by NAC Music Director Pinchas Zukerman in Montreal, Quebec City, Saguenay and Trois-Rivières. Jean-Philippe Tremblay, the NAC Orchestra’s former Apprentice Conductor and a graduate of the NAC Conductors Programme, led the orchestra in two concerts in Saguenay, while NAC Principal Youth and Family conductor Boris Brott conducted two concerts in Domaine Forget and one in Gatineau.

The Ark was English Theatre’s major education project for the season, produced in collaboration with the National Theatre School in Montreal. In late November, English Theatre Artistic Director Peter Hinton led a group of more than 30 artists in examining the texts of the English Renaissance period, as well as contemporary Canadian texts inspired by this period. It was an inspiring partnership.

Now in its fourth year, the NAC Youth Commission for Dance, a partnership with the Canada Council for the Arts, was an outstanding national initiative. This year the NAC commissioned Montreal choreographer Martin Bélanger, in collaboration with Montréal Danse, to create a new dance work aimed at teenage audiences entitled Somewhat like You. The goals of the youth commission are to widen the existing Canadian dance repertoire for young audiences, to emphasize our commitment to community and national partnerships, and to reinforce dance for young audiences as part of an ongoing aesthetic education.

To honour the 100th anniversary of the birth of Irish poet and playwright Samuel Beckett last April, our French Theatre department organized a two-day academic conference in association with the University of Ottawa. During the conference, NAC French Theatre Artistic Director Denis Marleau conducted an invigorating three-day masterclass for students in the University of Ottawa’s Drama program – an overview of different approaches to staging Beckett. French Theatre also presented a highly praised production of Beckett’s Comédie, directed by Denis Marleau.

Early exposure to the arts can begin a lifetime of learning and appreciation. Helping young people develop skills in acting, dancing and music can further enhance their ability to socialize and create a more expressive learning environment. One of the ways we expose our young people to the arts is by meeting on familiar turf – the internet.

The NAC’s bilingual educational website ArtsAlive.ca has become the authoritative resource for performing arts education and outreach in Canada. The award-winning website receives 6,000 unique visits per day, from teachers and students who use the site as curriculum and primary resource tools. ArtsAlive.ca features activities and educational tools in all the NAC disciplines: Music, English and French Theatre, and Dance. It also contains interesting games and activities mixed with “how-to’s”, history, teaching materials and engaging multimedia resources such as music, performance videos, documentaries and interviews with artists.

A total of 85 students from across Canada and around the globe assembled in Ottawa to participate in the 2007 edition of the NAC Summer Music Institute’s Young Artists Programme in June of this year. The young musicians took part in three and a half weeks of intensive instruction with a highly respected and internationally renowned faculty. The Programme offers music students at a senior (age 16 to 26) and junior level (age 12 to 15) private instruction, chamber music coaching, recitals, and participation in or observation of masterclasses.

A masterclass is a one-on-one lesson – no holds barred – given in front of an audience of music students and interested members of the public. Is it stressful for the student? Yes, but learning to perform under pressure is a necessity for any serious aspiring musician. Everyone can learn from the experience.
I was personally touched by a story from one Summer Music Institute (SMI) 2007 participant, violist Roxi Dykstra from Prince George, British Columbia. I met Roxi during the SMI, and she shared with me the story of her incredible journey to get to where she is today. Born and raised in the isolated town of Hudson, B.C., Roxi travelled 700 km every week to the nearest city, Prince George, for music lessons. Prince George has since become her permanent home – but instruction by highly skilled viola teachers continues to be a challenge. She now makes a nine-hour commute to Vancouver, as often as she can, for private viola lessons. When the NAC brought Roxi to Ottawa to participate in the Summer Music Institute, she embraced the opportunity – not only for what she would take away from it – but for what she could take back to her local community in the form of music education and experience.

She said, “This opportunity has made it possible for all of us to further our musical careers and contribute to the national and international music scene.” Roxi spoke from the heart – talking about how honoured she felt to meet and learn from world-class teachers and some of the finest young musicians in the world as a result of the Institute. When we ignite the passion in our young people, we’re giving them the best possible start.

Young people are innately creative. Shouldn’t we all play a part in nurturing that creativity?

At the NAC, youth and education programmes constitute a vital part of our vision and mandate, and there were some outstanding examples of this throughout the 2006–2007 season.

These Youth and Education initiatives were interwoven through a remarkable season at the NAC – one of the most memorable and successful in the organization’s history. Although there are many season highlights to choose from, one of this year’s most important events was the Quebec Scene.

From April 20 to May 5, the NAC hosted the most exciting festival of Quebec arts and culture ever to take place outside the province. Quebec Scene – the third in a series of biennial festivals that celebrates the vibrant and diverse arts and culture of Canada’s regions – brought more than 700 Quebec artists to more than 25 venues throughout the National Capital Region, involving more than 100 cultural events. We offered a variety of activities – ranging from theatre, dance, circus, literature, comedy, storytelling, film, the visual and media arts to performances in the blues, jazz, folk, gospel, roots, world, rock, pop and classical music as well as the culinary arts. The audience response was overwhelming, and the energy and passion of Quebec’s cultural community helped make the festival a resounding success.

The 2006–2007 season was also remarkable in financial and fundraising terms. The NAC successfully achieved our eighth surplus in nine years…and the National Arts Centre Foundation raised more money than ever before for the NAC: $8.3 million. Almost 50 percent was in the form of contributions to the Foundation’s National Youth and Education Trust to support the many education programmes highlighted in this report.

We reached some significant milestones this year. Artistically, we collaborated with the renowned Royal Shakespeare Company (RSC) from Britain, to develop and co-produce a major production entitled The Penelopiad, based on the Margaret Atwood novel of the same name. In August 2006, the RSC presented the world premiere of the production at Stratford-upon-Avon, which included a combination of Canadian and UK artists on stage and behind the scenes. The Penelopiad marks the very first time the RSC has collaborated with a Canadian theatre company. As part of this collaboration, our 2007–2008 English Theatre season in Ottawa opened with the Canadian premiere.

Corporately, The Honourable Bev Oda and The Honourable John Baird announced in December that the NAC would receive $57 million from the federal government to address urgent capital and infrastructure challenges our institution has faced for several years.

Another corporate milestone took place a month earlier (in November), when The Honourable Rona Ambrose, then Minister of the Environment, declared the NAC a National Historic Site of Canada.

But perhaps the most significant milestone of all was the celebration of the 90th birthday of the founder of Canada’s National Arts Centre, Hamilton Southam. On December 19, 2006, we gathered Mr. Southam’s family and closest friends for an intimate celebration of this milestone birthday.

While the following pages provide you with a summary of our past season, we can’t help but be excited for what is in store for the season to come. In 2007–2008, we welcome the renowned Quebec playwright and director Wajdi Mouawad as the next Artistic Director of French Theatre; we eagerly anticipate the return of the legendary Pina Bausch Tanztheater Wuppertal dance company; and we will welcome NACO’s exceptional new Concertmaster, Yosuke Kawasaki, to our NAC musical family.

The NAC’s role is far reaching in its commitment to Canada and to Canadian artists. All of us at the National Arts Centre – from our wonderful Board Chair Julia Foster and our exceptional Board of Trustees to our incomparable staff – strive to develop new audiences and new opportunities for Canadian artists across the country and around the world.

Peter Herrndorf
President and Chief Executive Officer
Canada’s National Arts Centre
Report on Strategic Goals

The National Arts Centre’s Strategic Plan and its Corporate Plan set out four strategic goals that guide all of the NAC’s activity. The following is a summary of the objectives and results achieved by the NAC in 2006–2007 to further these goals.

1. ARTISTIC EXPANSION AND INNOVATION

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<th>OBJECTIVE</th>
<th>RESULTS</th>
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| Continue to enhance the NAC’s reputation and track record as a creative force in the Canadian performing arts/Canadian culture | • Last spring, the NAC hosted the most exciting festival of Quebec arts and culture ever to take place outside the province. The Quebec Scene brought more than 700 Quebec artists to more than 25 venues throughout the National Capital Region, involving more than 100 cultural events.  
  • The National Arts Centre Orchestra, featuring Music Director Pinchas Zukerman as conductor and violin soloist, completed a 10-day concert and education tour of the province of Quebec in November, which featured four evening performances and five student matinees.  
  • The NAC French Theatre’s 2006–2007 season opened with the announcement that the renowned Quebec playwright, actor and director Wajdi Mouawad would succeed Denis Marleau as Artistic Director.  
  • The illustrious conductor, violinist and music educator Pinchas Zukerman’s contract as the NAC Orchestra’s Music Director was extended to 2011.  
  • NAC English Theatre Artistic Director Peter Hinton was selected as Canada’s Theatre Director of the Year by the National Post Theatre critic, Robert Cushman, in his year-end review of the 2006 season.  
  • NAC Dance presented the only Canadian appearance of Swan Lake by the Kirov Ballet along with the 66-member Kirov Orchestra of The Mariinsky Theatre of St. Petersburg.  
  • In commemoration of the 50th anniversary of the Hungarian Revolution, and the subsequent arrival of more than 37,000 Hungarians to Canada, the NAC helped to organize a month-long celebration that included an academic symposium, exhibitions, film and television screenings, and a series of concerts in collaboration with our partners: Library and Archives Canada, the CBC television Documentary Unit, the Canadian Museum of Civilization, the Canada Hungary Educational Foundation, the University of Ottawa, The Canadian Film Institute, the Embassy of the Republic of Hungary, and the Embassy of Canada in Budapest.  
  • English Theatre Artistic Director Peter Hinton led a group of more than 30 artists in examining the texts of the English Renaissance period, as well as contemporary Canadian texts inspired by this period in a project entitled The Ark – a collaboration with the National Theatre School in Montreal. |
| Commission, develop and produce more new Canadian works                  | • The National Arts Centre collaborated with the Royal Shakespeare Company in the United Kingdom to bring Torontoian Margaret Atwood’s novel The Penelopiad to the stage. The production opened at Stratford-upon-Avon in early August.  
  • As part of its Quebec Performance and Education Tour, the National Arts Centre Orchestra performed the Symphony No. 3 by renowned Quebec composer Jacques Hétu. |
1. ARTISTIC EXPANSION AND INNOVATION  

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| Commission, develop and produce more new Canadian works (continued) | - The NAC-Tarragon (Toronto) world premiere co-production of Scorched, the translation of incoming French Theatre Artistic Director Wajdi Mouawad’s play Incendies commissioned by the NAC, played to sold-out houses in Toronto and Ottawa. Directed by Richard Rose, the production had a strong cast of nine actors, and won two Dora Mavor Moore Awards in Toronto – for best production and for best direction.  
- Co-produced by the NAC, the Magnetic North Theatre Festival presented nine productions in six different Ottawa venues.  
- Copper Thunderbird marked the premiere of a First Nations work on the NAC’s theatre stage and our largest Aboriginal production to date. Written by Marie Clements (NAC Playwright in Residence) and directed by Peter Hinton, the production was co-produced with urban ink productions (British Columbia).  
- Quebec Scene featured an exciting range of new works by some of Quebec’s most sought-after creators, with the following being co-produced by Quebec Scene: A little tenderness for crying out loud! by choreographer Dave St-Pierre; Norman, produced by 4D art; the play Les Entrailles by Claude Gauvreau, produced by Théâtre La Catapulte; the nomadic theatre experience of Welcome to... (a city where you are a tourist) by Olivier Choinière; and the commission of Making Real, a major visual and media arts exhibition that explores the artist’s relationship to reality.  
- NAC Dance presented Somewhat like You, its fourth NAC Youth Commission for Dance, choreographed by Montreal’s Martin Bélanger. |
| Increase the quality and quantity of our co-productions with other performing arts organizations across the country | - The English Theatre department co-produced and collaborated with many other arts organizations nationally and internationally. Notably, Théâtre du Gros Mécano (Quebec), One Yellow Rabbit (Calgary), Neptune Theatre (Halifax), Nightswimming (Toronto), Go Diva Productions Inc. (Los Angeles, CA), The Caravan Farm Theatre (B.C.), Tarragon Theatre (Toronto), STO Union (Ottawa), urban ink productions (Galiano Island) and the Royal Shakespeare Company (United Kingdom).  
- French Theatre collaborated nationally with companies from Montreal, including UBU, Espace GO, le Théâtre de Quat’Sous, le Théâtre d’Aujourd’hui, Sibyllines, Infrarouge, and les 7 doigts de la main. Additional collaborations included le Théâtre français de Toronto, le Théâtre la Catapulte (Ottawa), le Théâtre Blanc and Ex Machina, both from Quebec City.  
- The 2006–2007 Dance department co-produced major new works with Akram Khan and Sidi Larbi Cherkaoui (United Kingdom and Belgium) and Montreal companies La La La Human Steps, Compagnie Marie Chouinard and Puzzle Danse 2007. |
2. GREATER EMPHASIS ON THE NAC’S NATIONAL ROLE

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| Reach out to Canadians in all parts of the country | • The NAC Orchestra’s Quebec Tour featured four evening concerts, five student matinees, and included 65 education events.  
• The National Arts Centre partnered with Bell Canada in the summer on the production of a rock music video to raise money for Canada’s athletes at the 2010 Olympics. Recorded in July in Southam Hall, the video Believe featured the NAC Orchestra and was performed by rock star Suzie McNeil.  
• The NAC and the French Embassy jointly presented an innovative and moving performance, combining theatre and music, commemorating the 90th anniversary of Vimy Ridge on April 5, 2007.  
• The NAC hosted the Quebec Scene festival, the third in a series of biennial multidisciplinary festivals focusing on a different province every two years.  
• The NAC hosted the third annual national celebration for Music Monday, organized by the Coalition for Music Education in Canada, to raise awareness of the importance of music education in schools across the country.  
• The NAC was a presenting partner at the national finals of MusicFest in Richmond, B.C., attracting more than 9,000 participants representing almost 200 schools across Canada.  
• The NAC presented the national finals for the 30th annual Canadian Improv Games. Over 2,000 students in hundreds of high schools across Canada participated in the Improv Games during the year, including this year’s ultimate winner, Ottawa’s Lisgar Collegiate. The NAC has been involved with the Canadian Improv Games since 1987.  
• The Aber Diamond Debut Series featured six exceptionally talented musicians from across Canada as they made their NAC recital debut. The series was broadcast across the country over the CBC radio network.  
• Fifty-five Canadians travelled from Newfoundland, Nova Scotia, Quebec, Ontario, Manitoba, Alberta and British Columbia, to participate in the NAC’s Summer Music Institute.  
• The NAC celebrated the creativity and innovation of Hungarian-Canadians, and honoured their significant contributions to Canadian society and culture, by commissioning renowned photographer V. Tony Hauser to create a stunning folio of black and white portraits entitled New Lives – 50 Stories Chronicling the Hungarian-Canadian Experience. The exhibition was unveiled at the NAC in October at a reception in the presence of many of the portrait sitters. New Lives then toured to the Munk Centre of International Studies at the University of Toronto, to BCE Place in Toronto, to Pier 21 in Halifax and to the Hungarian Cultural Foundation in Budapest, where Hungarian President László Sólyom opened the exhibit. The portraits have been accepted as a donation by the Portrait Gallery of Canada, where they will become part of its permanent collection.  
• English Theatre’s production of The Penelopiad marked the first time the Royal Shakespeare Company has ever collaborated artistically with a Canadian theatre company, and it has given Canadian artists a unique opportunity to be showcased on an international stage. The world premiere of The Penelopiad took place in August 2007 in Stratford-upon-Avon, and featured a cast of women from both Canada and the United Kingdom.  
• The late Richard Bradshaw was the 2006 recipient of the National Arts Centre Award, given each year as part of the Governor General’s Performing Arts Awards. The NAC Award recognizes work of an extraordinary nature and significance in the performing arts by an individual artist and/or company in the past performance year. |
| Give Canadian artists national and international exposure | • The NAC celebrated the creativity and innovation of Hungarian-Canadians, and honoured their significant contributions to Canadian society and culture, by commissioning renowned photographer V. Tony Hauser to create a stunning folio of black and white portraits entitled New Lives – 50 Stories Chronicling the Hungarian-Canadian Experience. The exhibition was unveiled at the NAC in October at a reception in the presence of many of the portrait sitters. New Lives then toured to the Munk Centre of International Studies at the University of Toronto, to BCE Place in Toronto, to Pier 21 in Halifax and to the Hungarian Cultural Foundation in Budapest, where Hungarian President László Sólyom opened the exhibit. The portraits have been accepted as a donation by the Portrait Gallery of Canada, where they will become part of its permanent collection.  
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2. GREATER EMPHASIS ON THE NAC’S NATIONAL ROLE (continued)

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| **Give Canadian artists national and international exposure (continued)** | • The Quebec Scene’s Presenters’ Program attracted Booking Agents from 18 countries including Singapore, Australia, India and Belgium. The program helps emerging and established artists by exposing them to domestic and international presenters who can further their careers beyond the 16-day festival.  
• Ottie Lockey, the former Managing Director of Tafelmusik, received the NAC Award for Distinguished Contribution to Touring at the CAPACOA annual conference in Saint John, N.B. |
| **Leverage the internet as a tool for teaching Canadians across the country** | • The NAC’s educational website, ArtsAlive.ca, enabled thousands of people to follow the NAC Orchestra’s Quebec Tour online.  
• Teachers turn to ArtsAlive.ca for curriculum-based resources that feature activities and education tools in each of our artistic disciplines; it averages more than 6,000 visitors a day.  
• NAC New Media’s Hexagon project produced 25 broadband videoconference events this year, ranging from private telemonitoring sessions to full-scale public sessions like the Manhattan on the Rideau jazz masterclass series and the multi-site Music Monday event.  
• The NAC has numerous podcasts available online, including NACOcast. Downloads of the NACOcast, a podcast hosted by Principal Bassoon Christopher Millard, have reached 2,000 per episode, and the programme is featured in the top 5 classical music podcasts on the iTunes podcast directory. Other NAC podcasts include BaladOCNA, the French counterpart to NACOcast, Hinterviews, La Balladodiffusion du Théâtre français, Cook with Kurt, and featured podcasts during our tours and festivals, such as the Quebec Tour and Quebec Scene.  
• The NAC’s main website, www.nac-cna.ca, averages more than 6,600 visits per day.  
• With support from a generous Alberta donor, we launched a three-year interactive telementoring partnership with Calgary’s premier artist training centre at Mount Royal College Conservatory. In 2006–2007, NACO teaching musicians taught masterclasses to 27 Calgary students, while more than 80 students observed the classes. |

3. GREATER COMMITMENT TO YOUTH AND EDUCATIONAL ACTIVITIES

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| **Develop programmes for young audiences** | • The second year of the Music Ambassador Programme helped sustain and enhance music education programmes in mainly rural schools across Alberta and Saskatchewan, and reached 10,000 elementary students.  
• Over 30,000 young people and family members attended NAC Orchestra programmes offered in-house, such as Kinderconcerts, Student Matinees, TD Canada Trust Young People’s Concerts, and Student Open Rehearsals. We also brought music education directly into the classroom with 158 performances and school presentations through Musicians in the Schools and the Music Ambassador Programme. |
3. GREATER COMMITMENT TO YOUTH AND EDUCATIONAL ACTIVITIES (continued)

| OBJECTIVE                                                                 | RESULTS                                                                                                                                                                                                                                                                                                                                                           |
|---------------------------------------------------------------------------|                                                                                                                                                                                                                                                                                                                                                                 |
| Develop programmes for young audiences (continued)                        | • In its fifth year, The March Break Theatre Program workshop had 14 participants aged 15 to 20 from the National Capital Region, Deep River and Pembroke. Students worked with actors Kelly McIntosh and Sarah McVie as they explored the theme for the 2006–2007 English Theatre season: Artist in Society. |
| Provide training and opportunities for young and emerging artists          | • Fifty-five exceptionally talented young musicians, composers and conductors from Canada and 30 international musicians received world-class training and mentoring during the NAC Summer Music Institute.  
• Five musicians participated in the inaugural Institute for Orchestral Studies and rehearsed and performed with NACO during a four-week residency. The students were named the first Richard Li Young Artists and received additional opportunities along with this honour.  
• Three Aboriginal company members of English Theatre’s production of Copper Thunderbird were selected as the first Leighton Fellows – made possible by the NAC Foundation’s Leighton Talent Development Endowment. They were Edmonton actresses Renellta Bourque and Paula-Jean Prudat, and B.C. technical intern Richard Wilson. The David Leighton Arts Fellowship is awarded annually to an emerging professional in the arts or in arts management.  
• The Kirov Ballet from Russia, Calgary actor Andy Massingham, and Quebec director Brigitte Haentjens were some of the many professional artists performing at the NAC who also taught masterclasses to local music, dance and theatre students.  
• NAC’s Hexagon studio facilitated broadband teaching sessions by NAC artists with university music departments across Canada on a weekly basis.  
• Twelve students from the National Theatre School in Montreal worked for three weeks with 16 professional actors in an annual theatre lab entitled The Ark. |
| Provide tools for teachers, students and parents across Canada             | • Teacher Resource Kits focusing on famous composers have been sent to every elementary school in Canada. In addition, over 850,000 have been downloaded from ArtsAlive.ca to date.  
• The NAC’s Vivaldi, Mozart and Beethoven Teacher Resource Kits have received the Curriculum Services Canada (CSC) Seal of Quality as the result of a positive evaluation.  
• When visiting ArtsAlive.ca, students can use intriguing interactive elements, such as the Virtual Dance Studio, to create a piece of choreography; parents can also explore the wealth of information and confidently add ArtsAlive.ca to the list of safe websites for their youngsters. ArtsAlive.ca features activities and education tools in each of our disciplines, and averages more than 6,000 visits per school day. |
4. DRAMATIC INCREASE IN THE NAC’S EARNED REVENUES

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<td>Develop other sources of non-government funding</td>
<td>• The NAC attracted more than 28,500 subscribers in 2006–2007, and achieved a total paid attendance of 466,426 people (a 7.5% increase over the previous season) at 859 performances and events.</td>
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<td>• Total box office revenue for programmes presented at the NAC increased 17%, finishing the season at over $19 million.</td>
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<td>• Net proceeds from commercial revenues also increased significantly – including $3,038,814 from parking (up 5.4%) and $918,422 from hall rentals (up 33%).</td>
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<tr>
<td>Through the NAC Foundation continue to develop our donor and corporate base of support</td>
<td>• The NAC Foundation raised a record-breaking $8,361,504 in 2006–2007, an increase of 45% over the previous year’s results. Contributions were received from donors and sponsors in the National Capital Region (58%) and across Canada (42%).</td>
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<td>• The annual disbursement to the NAC was the largest in the Foundation’s seven-year history: $6,970,925 in cash and gifts-in-kind to support 2006–2007 artistic and educational programming. This included $3,252,532 from the National Youth and Education Trust for NAC programmes for young audiences, young artists and schools across the country.</td>
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<td>• The 10th anniversary NAC Gala on September 27, 2006 raised net proceeds of $1,000,000 for the Foundation’s National Youth and Education Trust, an increase of 22% over the previous year’s record. For the first time, the proceeds of the Gala were matched by a single gift of $1,000,000 – the largest one-time gift in the Foundation’s history.</td>
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<td>• The value of donor-endowed funds entrusted to the NAC Foundation increased by 32% in 2006–2007.</td>
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<td>• The estimated value of future gifts provided by donors through bequests or gifts of life insurance was $3,366,000 at August 31, 2007 – growth of 25% in one year.</td>
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OFFICIAL LANGUAGES AT THE NAC

As a federal Crown corporation, the NAC is subject to the terms of the Official Languages Act. The NAC takes its responsibilities in this area seriously, particularly in terms of communications with the public, language of work and the advancement of English and French in official-language minority communities. In its 2006–2007 Annual Report, the Office of the Commissioner of Official Languages ranked the NAC fourth among 37 federal institutions submitting official-language performance report cards.

Here are some highlights of the initiatives taken in 2006–2007 to ensure that all NAC programmes and services are offered in both official languages:

As part of its concert and education tour of Quebec in November 2006, the NAC Orchestra reached some 6,500 young people through 65 education activities delivered primarily in French.

Of the approximately 100 events presented during the Quebec Scene, we featured 58 events in French, 31 in English and 55 bilingual events.

As part of the NAC’s Music Ambassador Programme in Alberta and Saskatchewan, 13 French-language schools received visits from teaching musicians.

The Vendredis de la chanson francophone singer-songwriter series, presented in the NAC Fourth Stage, featured Francophone artists from outside Quebec.

The NAC’s “Music Monday” celebration included a rich blend of performances in both English and French, and was webcast live.
The Year in Review

Today, there is more artistic talent and creativity in this country than at any time in our history. At the National Arts Centre, we strive to bring the finest established artists to our national stage, and are committed to paving the way for emerging artists from every part of Canada. Here are some highlights from our outstanding 2006–2007 season.

1. National Arts Centre Orchestra
   Photo: Fred Cattroll
2. Chuff
   Photo: Rolline Laporte
3. Swan Lake
   Photo: Valentin Baranovsky
4. Movin’ Out
   Photo: Joan Marcus
5. Utopia
   Photo: Sarah Koska
6. A Footstep of Air – National Ballet
   Photo: Cylla von Tiedemann
7. Sarah McVie and Marcel Jeanin in The Bookshop
   Photo: Andrée Lanthier

[Images of performances and dancers]
MUSIC

Music Director Pinchas Zukerman and the National Arts Centre Orchestra opened its 2006–2007 season with a remarkable line-up of concerts that brought a number of the world’s leading artists to Ottawa.

At the NAC’s 10th Anniversary Gala in September, Yo-Yo Ma, Emanuel Ax, Gil Shaham and Natalie MacMaster joined Pinchas Zukerman and the NAC Orchestra for a magical night that raised $1 million for the National Youth and Education Trust – which was matched with an extraordinary gift of $1 million by Hong Kong-Canadian business leader Richard Li.

Pianist Yuja Wang made a much-anticipated return to Ottawa in October. She performed as a chamber musician in Schubert’s Trout Quintet and as a soloist for Prokofiev’s dazzling Piano Concerto No. 3. Ms. Wang made her NAC recital debut as the featured artist on the Aber Diamond Debut Series, presented by the NAC and CBC Radio Two.

Last November, the Orchestra embarked on a highly successful tour of Quebec. The tour featured four evening performances conducted by Pinchas Zukerman in Montreal, Quebec City, Saguenay and Trois-Rivières. The Orchestra also performed two student matinee concerts conducted by young Quebec conductor Jean-Philippe Tremblay, in Saguenay, and NAC Principal Youth and Family conductor Boris Brott conducted two student matinee concerts in Saint Irénée and one in Gatineau. In addition to the performances, musicians from the Orchestra led 65 education events throughout the province. Read more about the Quebec Tour on pages 28 and 29.

Principal Pops Conductor Jack Everly continued to enchant audiences with the CTV Pops Series. Highlights of the season included Everly’s entertaining celebration of hits of the ‘60s And the Beat Goes On; and the presentation of the Hollywood screen classic The Wizard of Oz, whose Oscar-winning score was brought to life by the NAC Orchestra while the digitally restored film played on a large screen above them.

In January, the Orchestra welcomed young Venezuelan conducting sensation Gustavo Dudamel in his Canadian debut. His performances of Beethoven’s Fifth Symphony, Barber’s Adagio for Strings and Bartók’s Viola Concerto, with Pinchas Zukerman as soloist, sparked cheering and standing ovations from the capacity audiences on both evenings.

In February, we welcomed the legendary Harry Belafonte to Southam Hall to host the annual Black & White Opera Soiree. This joint fundraising event for Opera Lyra Ottawa and the National Arts Centre, titled Heroes and Heroines of the Stage, featured two of Canada’s top singers – soprano Measha Brueggergosman and bass-baritone Gaétan Laperrière.

I LOVE MY ORCHESTRA BECAUSE...

I feel such an immense sense of joy during each concert! The atmosphere in Southam Hall, along with the skillful musicians, provide for a complete orchestral experience.

February also featured a riveting performance by principal cellist Amanda Forsyth as soloist in Shostakovitch’s first cello concerto during the Bostonian Bravo Series concerts. With Pinchas Zukerman as conductor, the programme also included stirring performances of Fauré’s Pavane and Requiem featuring Ottawa native soprano Donna Brown, Gaétan Laperrière, the Ottawa Festival Chorus and the Ottawa Regional Youth Choir. In that same month, the Orchestra performed one of the largest works in its history. Pinchas Zukerman conducted an expanded ensemble of 77 musicians in the Orchestra’s first-ever performance of Berlioz’s monumental Symphonie fantastique. This Audi-Mark Motors Signature series also featured Ottawa favourite Jon Kimura Parker in an awe-inspiring performance of Rachmaninov’s Rhapsody on a Theme of Paganini in its programme.

In May, the Orchestra performed the world premiere of Third Symphony, which the NAC commissioned from NAC Award Composer Gary Kulesha. The symphony was an immediate hit with audiences and is expected to be widely performed by Canadian orchestras for years to come. Pinchas Zukerman brought the main series season to a close in June with a spectacular presentation of Verdi’s enormously powerful Requiem – only the second performance in NACO’s history of this sacred choral masterpiece.
The Bombardier Great Performers series of recitals opened with the spectacular combination of cellist Yo-Yo Ma and pianist Emanuel Ax, and featured three more world-class solo piano recitals: American star Garrick Ohlsson performed in January; Murray Perahia, one of the most sought-after artists of our time, performed to a capacity audience in March; and two weeks later, American pianist Richard Goode made his first appearance at the NAC in 16 years.

We closed the season with a series of outdoor concerts in collaboration with the National Capital Commission (NCC). Orchestras in the Park, an outdoor festival at the new Lebreton Flats Park, took place in July when the NAC presented four free evening concerts; two performances by the NAC Orchestra, one by the Ottawa Symphony Orchestra led by David Currie and one by the Orchestre de la francophone canadienne led by Jean-Philippe Tremblay. Guest artists during the festival included Canadian piano superstar Marc-André Hamelin, young Canadian pianist Wonny Song, and West-coast folk-rocker Spirit of the West. More than 17,000 audience members enjoyed the performance, and the outdoor series will continue for seasons to come, providing great orchestral music to the widest possible community.

The season included the exciting news that the Orchestra’s four-year search for its next concertmaster had been brought to a successful conclusion with the appointment of 30-year-old virtuoso Yosuke Kawasaki. Kawasaki, who becomes only the second concertmaster in the Orchestra’s 38-year history, was warmly received by audiences at selected summer concerts prior to taking up his position at the beginning of the 2007–2008 season.

ENGLISH THEATRE

With his first season in 2006–2007, new Artistic Director Peter Hinton articulated a three-year plan to create a theatre at the NAC that had a national impact.

This three-year vision seeks to raise the profile of Canadian artists and playwrights by allowing Canadians to investigate the forces that have shaped theatre in Canada. This inaugural season explored the role of the artist in society through the lens of Canadian playwrights. Significantly, the 2006–2007 English Theatre season was the first in the history of the NAC to feature a season programmed entirely of Canadian plays. The season included seven world premieres, and artistic partnerships with theatres from across the country, from British Columbia to Nova Scotia, and Hinton’s bold artistic vision has earned enormous praise from the Canadian theatre community.

Central to Peter Hinton’s vision is a range of professional development activities, including the return of a Playwrights in Residence position at the English Theatre in partnership with the Canada Council for the Arts, and a commitment to provide opportunities for Aboriginal artists, promising a major piece of work by an Aboriginal artist or artists in each season. Other new initiatives included translations in partnership with Playwrights’ Workshop Montreal through the Tadoussac Playwrights’ Colony and the introduction of an exceptional annual research and development project, The Ark. Presented by the NAC and The National Theatre School of Canada, The Ark is unique in Canada as a forum for seasoned professionals and students to work together in the exploration of theatre history and its influence on contemporary theatre practice today. Equal parts theatrical workshop, historical masterclass and creative think tank, The Ark brings artists, students, senior theatre practitioners and historians together in a valuable mentoring experience.
Throughout the 2006–2007 season, English Theatre invited audiences to learn more about the work being produced through an increased number of talkbacks, the introduction of pay-what-you-can previews, the increasingly popular Hinterviews chats and podcasts, comprehensive web tools providing background and insight into productions, and frequent newsletters from the Artistic Director. In addition, audiences were given opportunities to get to know their new artistic director in evenings such as the one hosted by theatre critic Tom McSorley. The new Celebrity Speakers Series was hosted in the Studio by arts broadcaster Laurie Brown and featured sold-out interviews with actor/writer/producer Paul Gross, playwright/actor/novelist Ann-Marie MacDonald and poet/playwright/novelist Michael Ondaatje.

The season opened with the world premiere of Allen Cole’s new jazz thriller, The Wrong Son, produced in collaboration with Toronto’s Arraymusic Ensemble. Peter Hinton directed a company with some of Canada’s finest musical theatre performers, laying the foundation for his inaugural season with this critically acclaimed piece.

There were many other firsts during the season. The Little Years, a play by Siminovitch Award-winner John Mighton, had its mainstage premiere in a co-production between the NAC and Halifax’s Neptune Theatre. Calgary’s internationally acclaimed ensemble One Yellow Rabbit made its NAC premiere with Dream Machine. Martin Julien’s The Unanswered Question and STO Union’s latest creation 7 Important Things had their world premieres in the NAC Studio. The lyrical play for young audiences, The Bookshop, by Quebec City’s Théâtre du Gros Mécano, had its English-language premiere, and Andy Massingham’s Rough House by Toronto’s Nightswimming had its first performances in front of young audiences.

To celebrate the 100th anniversary of Mexican painter Frida Kahlo’s birth, Peter Hinton directed Toronto’s Allegra Fulton in a new production of Frida K., written by Allegra’s mother, Gloria Montero. Frida K. enjoyed stunning success in the early 1990s in venues across Canada, in New York and in Mexico. A decade later, the original creative team was reassembled by the NAC to produce a new mainstage production suitable for touring to large stages and festivals in Canada and abroad. Co-produced with Edmonton’s Citadel Theatre, the production was nominated for Best Production at Edmonton’s Sterling Awards.

“I was so moved by the performance and the subject that I literally couldn’t speak for a good ten minutes after the show. It was a great story, well told and tremendously powerful theatre. We will definitely be going at least once more.”

CATHY NOBLEMAN, AUDIENCE MEMBER, FRIDA K.

During the winter, the National Capital Region was introduced to one of the most unique outdoor theatre experiences in the world today – The Snow Show. Directed by Jennifer Brewin, former co-Artistic Director at the Caravan Farm Theatre in British Columbia, this NAC co-production received rave reviews from both critics and audiences. With support from the National Capital Commission, the production took place outdoors in the snow at Ottawa’s Experimental Farm, and featured a cast of six actors and three student stilt-walkers accompanied by six teams of horse-drawn sleighs for the audience. Proving that Canadian audiences are immune to weather conditions, all 35 performances were sold out despite temperatures that dipped to -25° C.

The NAC-Tarragon world premiere co-production of Scorched, the English translation of Wajdi Mouawad’s Incendies, commissioned by the NAC, played to sold-out houses at Toronto’s Tarragon Theatre for five weeks in February/March before its April run at the NAC during the Quebec Scene. The production won Dora Mavor Moore Awards for Outstanding Production and Outstanding Direction.
The much anticipated world premiere of Métis playwright Marie Clements’ *Copper Thunderbird*, inspired by the life and work of Ojibway artist Norval Morrisseau, wrapped up the English Theatre season, marking the first time an Aboriginal play has premiered on a mainstage in Canada. The production was directed by Peter Hinton and co-produced with B.C.’s urban ink productions. With Peter Hinton’s emphasis on Aboriginal work and on the role of the artist in society, this powerful, memorable piece was a fitting conclusion to a season honouring the work of contemporary Canadian playwrights.

"I’m having trouble not gushing about the National Art Centre’s upcoming English Theatre season."

**LETTER TO THE EDITOR, OTTAWA CITIZEN**

The successful fifth edition of Canada’s national theatre festival, Magnetic North, was back in its home base in Ottawa in June 2007. Now a mainstay of the Canadian theatre scene, the festival brings together theatre artists from across Canada and around the world to celebrate and discover the latest in contemporary English Canadian theatre production. The NAC is a co-producing partner of Magnetic North, and English Theatre was proud to present *Copper Thunderbird* as part of the festival.

Peter Hinton’s vision for Canadian Theatre attracted heightened interest from several European companies in 2006–2007, in particular Britain’s famed Royal Shakespeare Company (RSC). NAC English Theatre and the RSC announced in December 2006 that the two companies would collaborate on the world premiere of Wajdi Mouawad’s latest play, *Forets*, in the NAC Theatre, marking the culmination of a tour that took the show to France (where it opened), Quebec City and Montreal.

Another season highlight was the *Événement Beckett* ("Beckett Event"), a variety of activities presented in October to mark the 100th anniversary of the birth of the great Franco-Irish writer. The event was anchored by two Beckett plays: *Comédie* (Play), directed by Denis Marleau, the latest in his series of “technological phantasmagorias”; and *En attendant Godot* (Waiting for Godot), directed by Lorraine Coté, presented in the Theatre and produced by Théâtre de la Bordée (Quebec City), making their NAC debut. On October 27 and 28, to complement the presentation of *Comédie*, the NAC French Theatre and the University of Ottawa Theatre Department and French Department, with the support of the Embassy of France, co-hosted an international seminar (open to the public) where academics and theatre artists explored the life and work of this theatre giant. As part of the seminar, Denis Marleau taught a masterclass for graduate students in the university’s Theatre Department, and French director Stuart Seide led an acting workshop for undergraduate theatre students. The Beckett Event also included *Beckett: His Life and Work*, a touring exhibition organized by the Cultural Division of the Department of Foreign Affairs of Ireland and inaugurated by His Excellency Declan Kelly, Ambassador of Ireland in Canada.

The 2006–2007 Theatre series opened with an exceptionally ambitious production, *Tout comme elle*. Based on the writings of poet and novelist Louise Dupré, written and directed by Brigitte Haentjens, this remarkable work featured a cast of 50 actresses of all ages.
(the eldest, Janine Sutto, was 85). The play’s powerful theme – mother-daughter relationships – drew a strong emotional response from audiences, which was evident in the intensity of the opening-night talkback with the creative team.

Our January presentation of *Oxygène* – written by the brilliant young Russian playwright Ivan Viripaev and directed by Bulgarian director Galin Stoev for Cie Fraction (Brussels) – marked the exclusive North American engagement of this ferociously modern yet playful work. Part theatre, part concert performance, *Oxygène* explored some of the most fascinating trends in current theatre in a constant interplay of "presentation" versus "representation."

"When I saw *Traces* with my class this afternoon, I was blown away from beginning to end. There was a variety of everything. I liked the music and the choreography."

SHAYA, STUDENT

A highlight of our Family Theatre programming was *Conte de la Lune*, written and directed by Philippe Soldevila and co-produced by Théâtre des Confettis (Quebec City), Théâtre Sortie de Secours (Quebec City) and Théâtre populaire d’Acadie (Caraquet, N.B.). Set in a Spain still staggering from the after-effects of civil war, this sensitive poetic ode to the imagination appealed to audiences of all ages.

The 7 Fingers troupe returned in February with its latest creation, *Traces*, a NAC French Theatre co-production. In this new production, five talented young acrobats/musicians/actors expanded the expressive possibilities of the circus arts in a story about our desire to leave some trace behind in a world threatened by apocalypse.

The 2006–2007 season closed with a highly successful in-house production: *Lèvres*, a “poetic and musical happening” created and performed by the great Montreal actor Pierre Lebeau, backed by six musicians and two singers under the direction of jazzman Benoît Charest (*The Triplets of Belleville*). Lebeau’s sensitive interpretation of texts by acclaimed Quebec writers – Hubert Aquin, Jean-Paul Daoust, Claude Gauvreau, Gérald Godin, Gaston Miron – and his rich, compelling voice brought the audience to its feet.

DANCE

The influence of NAC Dance, under Producer Cathy Levy, extends far beyond Canada’s borders, and the 2006–2007 Dance season was a stunning example of this – offering one of the most exciting line-ups in the NAC’s 38-year history.

The season opened in October with the North American premiere performance of *KAGEMI – Beyond the Metaphors of Mirrors* by Japan’s extraordinary Butoh troupe Sankai Juku. This newest work by director, choreographer and designer Ushio Amagatsu featured seven male dancers who explored, through a series of tableaus, the desire to extract sense and beauty from our presence on earth. The audience was entranced by the spellbinding and dreamlike performance… and rewarded the company with a moving five-minute standing ovation at the end of the evening.

The April announcement of the upcoming NAC performances of *Swan Lake* by the Kirov Ballet and 66-member Kirov Orchestra of The Mariinsky Theatre of St. Petersburg was met with a spontaneous and enthusiastic response on the part of the media, NAC subscribers and the general public.

The most popular ballet ever created performed by the world’s most revered ballet company turned into a record-breaking success – in fact, a sixth performance was added due to audience demand – and was very rewarding for Cathy Levy, who worked for four years to bring the company to the NAC.

The Dance department continued to feature new and exciting choreographic works by some of the most talented Canadian and international dance artists throughout the season. NAC co-productions included the Canadian premiere of *zero degrees* by UK dancer/choreographer Akram Khan and Belgian dancer/choreographer Sidi Larbi Cherkaoui, and the
February premiere performance of the fourth NAC Youth Commission for Dance, a partnership with the Canada Council for the Arts, of *Somewhat like You* created by Montreal dancer/choreographer Martin Bélanger and performed by Montréal Danse.

“I developed a deeper, clearer understanding of modern dance. I appreciate and respect others’ opinions on dance much more. I am a true blue modern dance lover!”

**Kelsey Walsh, Student**

Montreal’s extraordinary La La La Human Steps opened the NAC Quebec Scene festival with its highly anticipated world premiere of *Amjad*. Artistic Director-Choreographer Édouard Lock remains one of Canada’s most internationally successful and innovative choreographers and a towering figure in contemporary dance. His new work (the seventh co-production between La La La Human Steps and the NAC) juxtaposed tradition and the avant-garde, balancing power with poetry in a fusion of classical ballet and modern dance.

William Forsythe, an American based in Germany and one of the world’s greatest living choreographers, brought his innovative contemporary ballet ensemble, The Forsythe Company, to Ottawa in March. It was the only Canadian stop on the company’s North American tour, and Southam Hall audiences were treated to an evening of mixed repertoire consisting of *The First Study*, *Quintett*, and the North American premiere of *7 to 10 Passages*.

The 24 performing members of Kodo Drummers delivered a thunderous sold-out performance at the NAC in late March—its first in 12 years—shaking the very foundations of Southam Hall. Based on Sado Island, off mainland Japan, Kodo Drummers explores the endless possibilities of the traditional Japanese drum, the taiko, and strives to reinterpret traditional Japanese performing arts.

The NAC audience responded with equal vigour, leaping to its feet for a prolonged standing ovation at the end of the performance. This engagement was a co-presentation of the NAC’s Music and Dance departments.

In April, the Compagnie Marie Chouinard performed *bODY_rEMIX / gOLDBERG_vARIATIONS*, a co-production with the NAC, in the Theatre. The piece, which was also featured in our Quebec Scene programming, was created at the Venice Biennale’s International Festival of Contemporary Dance in 2005 and toured worldwide to great acclaim.

Major Canadian companies continued to have a strong presence on our stages throughout the Canril Ballet Series, with spectacular performances by the Royal Winnipeg Ballet (*A Cinderella Story*), The National Ballet of Canada (*A Footstep of Air*, *Opus 19/The Dreamer, Voluntaries*) and Les Grands Ballets Canadiens de Montréal which closed the Dance season with a stunning performance of *TooT* and *Noces*.

**VARIETY PROGRAMMING**

The NAC’s Variety programming was rich and varied in its content throughout the 2006–2007 season. Audiences chose from a range of performances from Broadway to rock, and from pop to opera.

Gordon Lightfoot’s eagerly awaited return to Southam Hall—the first time in seven years—was a huge success. The NAC audiences gave him standing ovations at the beginning and end of both sold-out shows, and were enthralled by the performance of one of Canada’s greatest musical legends.

The Ottawa Symphony Orchestra launched its new season in October with Dvořák’s *Symphony No. 9*. Its second concert in November included *Ein Deutsches Requiem* (A German Requiem) and was co-presented with the Ottawa Choral Society.

The NAC shares a longstanding relationship with Opera Lyra Ottawa. Our Theatre and Southam Hall stage has featured its operatic presentations dating back to 1986.
Opera Lyra Ottawa opened its 2006–2007 season at the NAC with Rossini’s crowd pleaser, *The Barber of Seville*. The opera was conducted by Francesco di Mauro, and featured stand-out performances by Mariateresa Magisano as Rosina, Peter Strummer as Dr. Bartolo and Jeff Mattsey in the role of Figaro, the mischievous town barber.

Co-created by Billy Joel and choreographer Twyla Tharp, the energetic and outstanding Broadway show *Movin’ Out* danced its way into Ottawa for eight performances in November. In December, Stuart McLean’s Vinyl Café returned to the NAC for two seasonal sold-out performances, which included guest appearances by Murray McLauchlin, local blues singer Roxanne Potvin and the Bebop Cowboys.

Other highlights in our variety programming included Jim Cuddy, half of the creative force behind Canada’s popular country rock band Blue Rodeo, who headlined The Jim Cuddy Band; the *Just for Laughs Comedy Tour 2006* which rolled through Ottawa on its annual visit, hosted by Greg Proops of *Whose Line is it Anyway?* fame; legendary Scottish comedian Billy Connolly; alternative rock band Goo Goo Dolls and Juno Award winner Chantal Kreviazuk in a stand-out performance along with her special guest, spouse Raine Maida of the Canadian pop/rock band, Our Lady Peace.

The season concluded with a smash hit in the summer – the return of the hugely popular Andrew Lloyd Webber classic Broadway musical *Phantom of the Opera*, which played a four-week run in front of more than 60,000 patrons.

COMMUNITY PROGRAMMING

In addition to pursuing its national mandate, the NAC maintains a strong and increasing presence within the Nation’s Capital.

Through its community programming, the NAC showcases a wide range of talent (mostly from the National Capital Region), staging more than 250 performances annually.

John Geggie continues to be one of the performers most identified with the Fourth Stage, and we began our Community Programming season with two memorable shows. In October, he joined pianist Craig Taborn for an evening of avant-garde duets, and in November, Geggie performed with saxophone player Christine Jensen from Montreal and a sensational New York pianist Gary Versace, resulting in an outstanding musical collaboration.

Some of the returning Fourth Stage attractions included Satin Dolls, who portrayed the life and times of the greatest women in American jazz and the Zucchini Grotto Theatre Company, which presented four of Ottawa’s most talented musical theatre performers in two Broadway-themed cabarets that played to sold-out audiences every night of their engagement.

The Ottawa Storytellers were back in full force when they opened last December with a Christmas-themed show featuring three of the group’s most enduring tellers. They followed this in January with *Love stories of ancient India*, in collaboration with members of the popular South Asian fusion group, Galitcha.

Another highlight was our French storytelling series *Les Contes Nomades*. Its season included Lucie Bisson and Robert Payant, storytellers from Quebec with extensive touring experience and talent. This series benefits from the artistic direction of Jacques Falquet, President of le Regroupement du conte au Québec.
Quebec Scene

The unique and fertile culture that inspires the artists of Quebec is recognized and applauded around the world.

This past spring, the NAC hosted the largest and most exciting festival of Quebec arts and culture ever to take place outside the province.

The Quebec Scene is the third of a series of biennial national festivals produced by the NAC, each with a focus on a different part of our vast and wonderfully creative country.

1. The 7 Fingers  
   Photo: Christian Tremblay
2. La La La Human Steps  
   Photo: Édouard Lock
3. Gaétan Gingras — Mon père me raconté  
   Photo: Rolline Laporte
4. Martin Bilanger — Spoken Word/Body  
   Photo: Frank Desgagnés
5. Contes d’enfants volés  
   Photo: François-Xavier Gaudreault
6. Avaler la mer et les poissons  
   Photo: Rolline Laporte
7. Lèvres  
   Photo: Gabor Szilasi
In preparation for the festival, the Quebec Scene team

scoured the province meeting hundreds of artists, producers and presenters.

And after more than two years of planning under the leadership of Producer and Executive Director Heather Moore, the NAC presented a 16-day jam-packed cultural festival that featured more than 700 Quebec artists in more than 100 events from April 20 to May 5, 2007.

The Quebec Scene’s 25 venues were spread throughout the National Capital Region, featuring a variety of activities ranging from theatre, dance, circus, literature, comedy, storytelling, film, the visual and media arts…to performances in the blues, jazz, folk, gospel, roots, world, rock, pop and classical music and the culinary arts.

There were many, many highlights featuring both established and emerging Quebec artists. We kicked off the festival’s opening night with La La La Human Steps’ stunning world premiere of Edouard Lock’s newest work Amjad. An old Ottawa TD Bank building played host to curator Marie Fraser’s fascinating exhibit Making Real, commissioned by the Quebec Scene, featuring new work by 12 Quebec visual, media and sound artists. Audiences in the NAC Studio that attended the 4D art world premiere (and Quebec Scene co-production) of Norman experienced its extraordinary fusion of film, dance and theatre with great delight. A succession of standing ovations occurred at the end of Luc Plamondon’s legendary Starmania Symphonique, and the Ottawa production of Olivier Choinière’s solo nomadic iPod theatre creation Bienvenue à… was a festival stand-out. Equally impressive was Romulo Larrea’s exuberant Tango evening, world music artists Nedjim Bouizzoul, TAÏMA and Caridad Cruz, and the talented and engaging young singer Ariane Moffat.

Furthermore, the “reach” of the Quebec Scene extended well beyond Canadian borders. The festival had representation from 79 presenters from 18 countries – an impressive list that included Singapore, Australia, France, India and Belgium. The Presenters’ Program was an outstanding success, with early bookings for Quebec artists at The Festival Internacional Chihuahua (Mexico’s second largest festival), to the Beijing Music Festival to the Holders Season Barbados – just to name a few.

The Quebec Scene attracted an audience of more than 70,000 and reached audiences coast-to-coast through the national media that covered the festival. It was a resounding success.
Quebec Tour

From November 11 to 20, 2006, the National Arts Centre Orchestra and Music Director Pinchas Zukerman undertook a highly successful 10 day performance and education tour of Quebec that reached thousands of concertgoers and thousands more children and young musicians. NAC Orchestra tours provide opportunities for Canadians to enjoy live concerts and participate in the NAC’s excellent music education experiences.

1. François Duval with NACO musician Kimball Sykes at the Conservatoire de musique de Québec
   Photo: Fred Cattroll
2. Student Matinee in Saguenay
   Photo: Fred Cattroll
3. String coaching at the Polyvalente Charles-Gravel in Saguenay
   Photo: Fred Cattroll
4. Student Matinee in St-Îrénée
   Photo: Fred Cattroll
5. String coaching at the Polyvalente Charles-Gravel in Saguenay
   Photo: Fred Cattroll
6. Peter Duschenes at the Student Matinee in Saguenay
   Photo: Fred Cattroll
The 2006 tour featured four performances conducted by Pinchas Zukerman in Montreal, Quebec City, Saguenay and Trois-Rivières.

A distinguishing feature of every NAC Orchestra tour is an emphasis on educational outreach to children and youth.

These outreach activities are opportunities for Music Director Pinchas Zukerman and the orchestra's musicians to step off the stage and into the classroom to teach, encourage and inspire students, and to leave a real and lasting imprint. With the assistance of 40 partners, more than 6,500 students, teachers and audience members participated in 65 educational events in 15 Quebec communities. Thirty individual musicians led the various sessions that ranged from recorder clinics for teachers to masterclasses for advanced music students. The impressive programme included the Symphony No. 3 by renowned Quebec composer Jacques Héru.

Jean-Philippe Tremblay, the NAC Orchestra’s former Apprentice Conductor, led the Orchestra in two student matinee concerts in his home town of Saguenay, while NAC’s Principal Youth and Family Conductor, Boris Brott, conducted two matinee concerts at Domaine Forget in St-Îrénée and one in Gatineau.

In addition, the NAC’s latest teacher resource kit, Vivaldi and the Four Seasons, was distributed to every elementary school in Quebec, and the Quebec Tour website (NACtour.ca) – featuring educational activities as well as daily web journals, a photo gallery, and a student blog – allowed NACO fans to follow along on a “virtual tour.”

Touring is an important part of the NAC Orchestra’s mandate: in its 38-year history, the ensemble has visited 107 cities in Canada, and 122 cities internationally.

“I have received extremely positive and enthusiastic comments from the students who participated in the masterclasses. Everyone was thrilled and we hope to welcome you back to the Université de Montréal very soon.”

MADELEINE BÉDARD
Université de Montréal
Chronological Listing of Artistic Events

September 1, 2006 to August 31, 2007

SEPTEMBER 2006

08 FS CP Ottawa Jazz Festival – Dutch Jazz: Bk Bents Braam
09 FS CP Lynne Hanson
10 SH V Charles Arnauve
12 SH V John Prine
09-16 SH V Opera Lyra Ottawa
21 SH M NACO/Zukerman/Finley/Bronfman
22-24 SH V Ottawa International Animation Festival 2006
26 SH M Bombardier Great Performers Recitals – Yo-Yo Ma/Emanuel Ax
27 SH DEV NAC Gala 2006
28 SH M Bombardier Great Performers Recitals – Yo-Yo Ma/Emanuel Ax
30 SH M NACO/Zukerman/Ax

OCTOBER 2006

03 SH V Ottawa Symphony Orchestra
04 FS CP Kathy Monkman — Making Waves
29 Sep — 04 Oct ST ET The Bookshop
05 SH M NACO/Zukerman/Wang/Marks/Kory/Furr/Quarrington
06 FO M Aber Diamond Debut Series I
06 FS CP Dick Datts
06 SH V Dwight Yoakam
07 FS CP John Geggie – Geggie/Taborn
07 SH M TD Canada Trust Young People’s Concerts/ Boris Brott – Musical Celebrations
16 Sep –
07 Oct TH ET The Wrong Son
05-08 OS FT La Fin de Casanova (Montreal)
10 SH D Sankai Juku — KAGEMI
10-11 FS FT Roland Giguère/L’Age de la parole
12 FS CP Enliven Media – Kellylee Evans
14 SH M CTV Pops — And The Beat Goes On
14 FS CP Steve Berndt — Autumn Leaves/Kasia
13-14 TH D Abram Rivers/Su Li Li Pucka
15 SH V Lewis Black
16 FS CP Sharlene Wallace – Anticipation
17 FS CP CBC Radio Ottawa – Jim Cuddy & Oh Susanna
17 OS M Orion String Quartet
17-18 TH V Queen – It’s a Kinda Magic
18-19 SH M NACO/Decker/Kleiman/Taylor/ Ottawa Choral Society/ Boys Choir of Church Cathedral
20 FS CP L Jazz Senc
21 SH V Bruce Cockburn
21 FS CP Osh La La Opera – Passionately Yours, Puccini
24 OS M NACO Quebec Tour pre-tour student matinee – Gatineau
26 FS CP Canadian Musical Odyssey – Satin Dolls
27 FS CP Les Vendredis de la chanson francophone – MouchetteBouche

NOVEMBER 2006

01 FS CP Megan Jerome Trio
02-03 FS CP Valerie Clements – Lemmon Sisters
30 Oct –
03 Nov REH ET One Yellow Rabbit – Masterclass
20 Oct –
04 Nov OS ET The Little Years – Neptune Theatre (Halifax)
04 SH M Governor General’s Performing Arts Awards Gala
04 FS CP Ottawa Folk Festival & Canadian Society for Traditional Music – Aguakark/Finest/Furplal
31 Oct –
04 Nov TH FT Tout comme elle
05 SH V Just for Laughs
01-05 ST FT Chutt
08 FS CP Bianca Pitsors Ensemble
09 SH M NACO/Zukerman
08-11 ST FT La Fin de Casanova
10-11 SH V Gordon Lightfoot
10-11 FS CP Zucchini Grotto Theatre Company – Centre Stage: Divas
12 FS CP Al-Arz – Back Strings
12 OS M NACO Quebec Tour – Saguenay
13 OS M NACO Quebec Tour matinee – Saguenay
14 OS M NACO Quebec Tour – Quebec City
14 SH V The Jim Cuddy Band
15 SH V Billy Connolly
15 ST ET Celebrity Speaker – Paul Gross
15 FS CP Peter Eldridge
16 OS M NACO Quebec Tour matinee – Domaine Forget
16 FS CP Royal Netherlands Embassy
17 SH V Goo Goo Dolls
15-17 OS D Somewhat like You – Espace Libre (Montreal)
18 FS CP John Geggie
18 OS M NACO Quebec Tour – Trois-Rivieres
18 SH V Warren Miller’s Off the Grid
19 PAN M Kinderconcerts – Skaranza
19 OS M NACO Quebec Tour – Montréal
15-19 ST ET Rough House – Young Audiences
21 ST V Margaret MacMillan
21-22 FS FT Gaston Mirons/L’Age de la parole
25 FS CP Kujit Sodhi – Galliacha
25 OS M NACO (Kingston, ON)
08-25 TH ET The Little Years
23-25 ST D Les Ballets C de la B/Koen Augustijnens – IMPORT/EXPORT
21-26 SH V Movin’Out
27 FS CP Alliance Francaise – Duo Alcaz
28 TH V Brent Butt
28 SH V Holly Cole
29 FS CP École secondaire publique De La Salle – Ensemble Vocal Senior
30 FS CP Blue Z Inc – Bluezinc Band
30 TH D Russell Maliphant Company – Push, Transmission, One Part II
DECEMBER 2006

01 FS CP John Snowman –Creating Tree String Quartet

30 Nov – 01 Dec SH M Matineé I – High School

02 FS CP A Malakaia Christmas Concert

27 Nov – 02 Dec OS ET Andy Massingham – Education Residency

29 Nov – 02 Dec ST FT Preppshow

30 Nov – 02 Dec SH M CTV Pops – Canadian Brass

03 SH V Stuart McLean

05 FS CP Opera Lyra Ottawa

05-06 ST ET Rough House

09 OS ET The Ark

07-10 SH D Les Grands Ballets Canadiens de Montréal – The Nutcracker

12 FS CP Joe Temperly

14 FS CP Ottawa Storytellers – Sometimes Bells

15 SH M NACO/Litter/Uomyo

16 FS CP Les Vendredis de la chanson francophone – Stéphanie Rideout

16 FS CP Ottawa Folk Festival & Goose – Xmas Goose

12-16 TH FT En attendant Godot

17 FS CP Tom Peckoff Piero Schola – Celebrate the Season

20 SH M Handel’s Messiah/David Lockington

22 SH M Christmas with NACO

22 FS CP Drew Nelson Vocal Release

23 FS CP John Huston – A Christmas Carol

31 FS CP Ottawa Folk Festival – Connie Kaldor

12-31 OS  ET Aladdin

29 Nov – 03 Dec ST FT Peepshow

En attendant Godot

19 FS CP Contes Nomades / Les Contes du mardi

15 FS CP Ottawa Storytellers – A Garland of Jewels

11–13 OS FT Preppshow (Germany)

13 SH M TD Canada Trust Young People’s Concerts/Boris Brott – The Rhythm of Life

18 FS CP Ottawa Storytellers – A Garland of Jewels

19 FS CP Les Vendredis de la chanson francophone – Thérault/Granger

19 SH M NACO/Klas/Lemieux

20 FS CP John Grogg

20 FS CP Royal Norwegian Embassy

21 OS M Music for a Sunday Afternoon – Zukerman/Forsyth/Gauvin/Laperrière/Ottawa Choirs

22 SH M Bombardier Great Performers Recitals

22-23 SH M Matineé II, J’tRAINT

26 FS CP Contes Nomades / Les Contes du mardi

28 FS CP Le Ciaou de Sartine

29 ST ET Celebrity Speaker – Ann-Marie MacDonald

29 SH V Ottawa Symphony Orchestra

31 SH M Matineé III: Primary

FEBRUARY 2007

01 SH M NACO/Dudamel/Zukerman

02 FS CP James Cohen Caravan

03 FS CP Ottawa Folk Festival – Anne Lindsay/Tam Tamblyn

03 Jan – 03 Feb ST FT Oyggyné

03 TH D Vincent Sekwati Koko Mantsoe – Men-Jaro

04 PAN M Kinderconcert II – A Cello For Chelsea

02-04 SH V Boure

05 FS CP Algonquin College Reading Series

06-07 FS FT Anne Hebert/L'Age de la parole

20 Jan – 08 Feb OS ET The Snow Show – East o’the Sun, West o’the Moon

08 FS CP Childs/Voight – Winter Songs & Stories

09 SH M Zukerman/Forsyth/Gauvin/Laperrière/Ottawa Choirs

08-10 ST D Puzzle Dance 2007

09-10 FS CP Zucchini Grotto Theatre Company

10 SH V Colin James

11 OS M Music for a Sunday Afternoon – Kuerti

12 FS CP Algonquin College Reading Series

13 FS CP Gala des prix trille Or 2007

14 FS CP Gertrude Letourneau – Flûte d’amour, Chansons d’amour

15 SH M NACO/Zukerman/Parker

15 FS CP Ottawa Storytellers – Sky Burial

15 TH D Youth Commission for Dance

MARCH 2007

01 SH M NACO/Zukerman/Hubbard Street Dance Chicago

02 FS CP Osh La La Opera – Passionately Yours, Pucchini

03 SH M TD Canada Trust Young People’s Concerts/Boris Brott – Here, There and Everywhere

27 Feb – 01 Mar OS ET The Threepenny Opera

27 Feb – 03 Mar TH FT Trace

05 FS CP École secondaire publique De La Salle – Bon Voyage

05 SH V Ottawa Symphonic Orchestra

05-09 TH ET Quebec Youth March Break Program

10 OS M New Music – Knussen (Chalmers Church)

10 FS CP Pat Moore – Take it to Heart

10-11 SH D The Forsythe Company

12 FS CP – The First Study. 7 to 10 Passages, Quintett

13 FS ET An Evening with Daniel David Moses

14 TH D Philippe Decoufle – Solo – Le doute m’habite

15 FS CP Ottawa Storytellers – Tales of Old Ireland

16 SA M. NACO – Gothic Bebop

12-16 REH ET Ontario Youth March Break Program

17 FS CP Stephen Rollins – Border Crossing

05-17 ST ET The Unanswered Question

16-17 TH V John Finette

13-18 SH V Hairpray

19 SH M Kodo Drummers

07-19 SH M Zucchini Grotto Theatre Company

21 TH Y Alvin Ailey American Dance Theater

21 FS CP Gilbert Trudel – Salut Brassens

22 FS CP Nutshell Music – Rick Fines & Suzie Vinnick

23 FS CP Contes Nomades / Les Contes du mardi – Deux vies en conte
### Chronological Listing of Artistic Events (continued)

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
</tr>
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<tbody>
<tr>
<td>24 SH M</td>
<td>CTV Pops</td>
<td>The Wizard of Oz</td>
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<tr>
<td>24 FS CP</td>
<td>John Geggie – Jeggie/Monder/Schiff</td>
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<td>21-25 ST FT</td>
<td>L’Armoire</td>
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<td>26 FS CP</td>
<td>Algonquin College Reading Series</td>
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<tr>
<td>27 FS CP</td>
<td>A Company of Fools – Theatre Challenge</td>
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</tr>
<tr>
<td>28 FS CP</td>
<td>Richard Fuzarzuk – Sweet and Hot</td>
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<tr>
<td>29 FS CP</td>
<td>Embassy of Japan – Sakura</td>
<td></td>
</tr>
<tr>
<td>31 FS CP</td>
<td>Stephen Berndt – Swing into Spring</td>
<td></td>
</tr>
<tr>
<td>27-31 TH FT</td>
<td>Forêts</td>
<td></td>
</tr>
<tr>
<td>29-31 ST D</td>
<td>Sarah Chase Dance Stories – The Passenger/ Cristina Moura – like an idiot</td>
<td></td>
</tr>
</tbody>
</table>

**APRIL 2007**

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>01 PAN M</td>
<td>Kinderconcer – I Tromboni</td>
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<tr>
<td>04 FS CP</td>
<td>Canterbury High School – Grade 11 Recital</td>
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<tr>
<td>05 SA M</td>
<td>Aber Diamond Debüt Series IV</td>
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<tr>
<td>05 SH M</td>
<td>Bombardier Bostonian Great Performers</td>
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<tr>
<td>05 FS CP</td>
<td>Ottawa Storytellers – Kiviaq’s Journey</td>
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<tr>
<td>07 FS CP</td>
<td>Music Monday</td>
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<tr>
<td>31 Mar –</td>
<td>Opera Lyra Ottawa</td>
<td></td>
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<tr>
<td>07 Apr</td>
<td>Ottawa Jazz Festival – Ba Cissoko</td>
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<tr>
<td>09 FS CP</td>
<td>Ben Duracher – I Can’t Stand Still</td>
<td></td>
</tr>
<tr>
<td>10 FS CP</td>
<td>Adrian Cho – A Night in S’farad</td>
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<tr>
<td>10 SH V</td>
<td>Jesse Cook</td>
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<tr>
<td>11 FS CP</td>
<td>John Geggie/Kenny Barron</td>
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<tr>
<td>11 FS CP</td>
<td>Les Vendraido de la chanson francophone – Lefebvre/Charlebois</td>
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<tr>
<td>12 FS CP</td>
<td>Algonquin College Theatre Arts – Flying Solo Monologues</td>
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<tr>
<td>12 FS CP</td>
<td>John Geggie – Jeggie/Versace/Jensen</td>
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<tr>
<td>13 FS CP</td>
<td>Ottawa Junior Jazz Band – Jazz Night</td>
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<tr>
<td>11-14 ST FT</td>
<td>Vive</td>
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<tr>
<td>12-14 SH D</td>
<td>National Ballet of Canada – A Footstep of Air, Opus 19/100 Dreamer, Voluntaries</td>
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<tr>
<td>15 FS CP</td>
<td>Linda Crawford – Sarah Burnett &amp; Ensemble</td>
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<tr>
<td>16 FS CP</td>
<td>Embassy of Japan</td>
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<tr>
<td>16 FS CP</td>
<td>Music around the World</td>
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<tr>
<td>16 SH M</td>
<td>Toronto Symphony Orchestra</td>
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<tr>
<td>17 FS CP</td>
<td>Ottawa Storytellers – Kissing that Frog</td>
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<tr>
<td>18 FS CP</td>
<td>Contes Nomades – Les Contes des mardi</td>
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<tr>
<td>18 SH M</td>
<td>NACO/Pinchas Zukerman</td>
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<tr>
<td>19 OS Q5</td>
<td>NACO – Roy Thomson Hall (Toronto, ON)</td>
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<tr>
<td>20 OS Q5</td>
<td>Breathfeeders/Xavier Cathene</td>
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<tr>
<td>20 OS Q5</td>
<td>Lesbians on Ecstasy/Lindsay Ferguson</td>
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<tr>
<td>20 OS Q5</td>
<td>Louis Lortie/Hélène Mercier</td>
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<tr>
<td>20 OS Q5</td>
<td>Paula Ramos</td>
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<tr>
<td>20 FS Q5</td>
<td>Quatuor André Léroux</td>
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<tr>
<td>21 OS Q5</td>
<td>Alexandre Da Costa/Wonny Song</td>
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<tr>
<td>21 OS Q5</td>
<td>Alexis O’Hara</td>
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<tr>
<td>21 OS Q5</td>
<td>A Literary Voyage in the Company of Quebec Writers</td>
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<tr>
<td>21-20 OS Q5</td>
<td>Avarer le mer et les pois</td>
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<tr>
<td>20-21 SH D</td>
<td>La La La Human Steps – Amjad</td>
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<tr>
<td>21 OS Q5</td>
<td>Lorraine Desmarais Trio/Karen Young Trio</td>
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<tr>
<td>21 OS Q5</td>
<td>Martin Bélanger</td>
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<tr>
<td>21 OS Q5</td>
<td>Pat The White</td>
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<tr>
<td>21 OS Q5</td>
<td>Plaster/Stephen Beauspré/ Gisliain Poier/Lesbians on Ecstasy</td>
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<tr>
<td>21 TH ET</td>
<td>Scorched</td>
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<tr>
<td>21 FS Q5</td>
<td>Tornaget</td>
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</tbody>
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**KEY:**  
- QS = Quebec Scene  
- ET = English Theatre  
- FT = French Theatre  
- M = Music  
- CP = Community Programming  
- DEV = Development  
- V = Variety and Rentals  
- D = Dance  

**LOCATIONS:**  
- OS = Off Site  
- FS = Fourth Stage  
- FO = NAC Foyer  
- PAN = Panorama Room  
- NAC = Rehearsal Hall  
- REH = Rehearsal Hall  
- SA = Salon  
- SH = Southern Hall  
- ST = Studio  
- TH = Theatre
MAY 2007
01 OS QS Joëlyn Bérubé, Jean-Marc Massie
01 FS QS Nadjim Bouizzoul et Labess
01 SH QS Orchestre symphonique de Québec
02 OS QS Constantiopole
02 OS QS 1 Musici de Montréal.
02 OS QS Karine Leduyen – Danse K Par K
02 FS QS Michael Jerome Brown & The Twin Rivers String Band
01-02 OS QS Le Fantôme de Canterville
03 OS QS Constantinople
03 OS QS I Musici de Montréal
03 OS QS Karine Leduyen — Danse K Par K
03 FS QS Michael Jerome Brown & The Twin Rivers String Band
03 FS QS Michael Jerome Brown & The Twin Rivers String Band
03 OS QS La BD dans tous ses états
03 OS QS Magnéto
03 OS QS MG3
03 OS QS Soirée de courts métrages
03 FS QS Thomas Hellman
04 FO M Aber Diamond Debut Series V:
04 OS QS Afrodizz/Colectivo
04 OS QS Chantal Dumas
04 FS QS Daniel Thouin
04 OS QS Genticorum
04 SH D Les Grands Ballets Canadiens De Montréal
04 OS QS Liu Fang
04 OS QS Normand Laprise — Les mille et une saveurs du Québec
04 FS ET/QS Tadoussac Translation Colony Reading
04 OS QS Jimmy Breire, Jean Desmarais, David Jalbert,
04 OS QS Maneli Pirzadeh
01-05 TH FT Lèvres
03-05 OS QS Everybody’s Welles
03-05 OS QS Azaizélès
04-05 OS QS Florence K.
04-05 OS QS Le Discours de la méthode
04-05 OS QS Les Grands Ballets Canadiens De Montréal
05 May OS QS Bienvenue à.../Welcome to...
20 Apr – 05 May OS QS Elemental Simplicity
20 Apr – 05 May OS QS Human Scale
05 May OS QS Making Real
05 May OS QS Parasyms
20 Apr – 05 May OS QS Paths of Discord, or Triumph over the Void
20 Apr – 05 May OS QS Satellite
20 Apr – 05 May OS QS Speaking of Islands
20 Apr – 05 May OS QS The Hearing Eye
20 Apr – 05 May OS QS The Superfi ciality in Question
20 Apr – 05 May FS QS Unique Viewpoints
05 OS QS Ariane Moffatt
05 SH QS Gregory Charles
05 OS QS Helen’s Necklace
05 OS QS La République
05 OS QS Oliver Jones Trio
05 FS QS Samina & Harold Faustin
05 OS QS Stephen Barry Band
05 OS QS Vulgaires machins, GrimSkunk

JUNE 2007
01 SH M NACO/Zukerman – Verdi’s Requiem
02 SH V Capital City Chorus
02 FS CP Tournesol Dance – Honesty in Movement
03 SH V Nana Moukouri
13 Apr – 03 June OS QS Aspect
08 SH V Isabelle Boulay
09 SH V École de Danse Mylène Yoyer
25 May – 09 June TH ET Copper Thunderbird
06-16 TH/ST/FS/QS Magnetic North Theatre Festival
17 SH V Celtic Woman
18 SH DEV NAC co-fundraiser with the Ottawa Regional Cancer Foundation featuring Jesse Cook
19 SH V Harry Connick Jr.
19 ST ET Ottawa School Of Speech and Drama Awards
21 SH V Hi-5
21 FS CP Ottawa Storytellers – Canterbury Tales
19-23 OS/SH D Canada Dance Festival – Hip Hop 360
27 SH M Celebration of Future Classics
28 SH M Conductor’s Programme Final Concert
31 SH M Unison

JULY 2007
01 SH M Unison
03 SH M NACO Summer I
05 SH M NACO Summer II
07 ST V Private Piano Recital – Cheng & Wang
10 SH M NACO Summer III
14 OS M Orchestre de la francophone canadienne
19 OS M NAC Parks I – Judalémelin
20 OS M Ottawa Symphony Orchestra
21 OS M NAC Parks II – Spirit of the West
22 OS M Orchestre de la francophone canadienne
31 SH M National Youth Orchestra of Canada

AUGUST 2007
02-18 OS ET The Penelopiad – Stratford-upon-Avon, UK
21-25 FS CP Shakespeare Young Company
15-31 SH V The Phantom of the Opera
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Ottawa, Ontario

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Ottawa, Ontario

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Ottawa, Ontario

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

During the 2006–2007 fiscal year (ended August 31, 2007), the following changes occurred on the NAC Board of Trustees:

New members to join the Board this year were:
Richard M. LeBlanc and Larry Fichtner
Artistic and Creative Leadership

As of August 31, 2007

Michel Dozois
Producer, Community Programming and Special Events

Peter Hinton
Artistic Director, English Theatre

Cathy Levy
Producer, Dance

Denis Marleau
Artistic Director, French Theatre

Heather Moore
Producer and Executive Director, Quebec Scene

Kurt Waldele
Executive Chef

Pinchas Zukerman
Music Director, National Arts Centre Orchestra

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Special Advisor to the CEO

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Simone Deneau
Assistant Director, Patron Services

Fernand Déry
Managing Director, French Theatre

Alex Gazalé
Production Director

Darrell Louise Gregersen
CEO, National Arts Centre Foundation

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Director, Marketing

Gilles Landry
Senior Director, Operations

Jane Moore
Chief Development Officer

Maurizio Ortolani
Producer, New Media

Daniel Senyk
Chief Financial Officer

Claire Speed
Director, Music Education

Victoria Steele
Managing Director, English Theatre

Richard Tremblay
Director, Administrative Services

Fran Walker
Director of Patron Services

Jayne Watson
Director of Communications and Public Affairs and acting Corporate Secretary
National Arts Centre Foundation

The National Arts Centre Foundation’s donors and sponsors do more than provide much-needed financial support for the National Arts Centre. They are essential partners in the fulfillment of a vibrant national mission.

A REMARKABLE YEAR OF GIVING

The National Arts Centre Foundation received more than $8.3 million in revenue in 2006—2007, an increase of 45% over the previous year’s results. This is a new fundraising record for the Foundation, surpassing by 29% the previous high of $6.3 million achieved in 2004–2005.

This remarkable support from donors and sponsors nationwide allowed the NAC Foundation to contribute more than $6.9 million to the National Arts Centre – the largest disbursement in the Foundation’s seven-year history. The NAC used these vital funds to sustain, enrich and expand its artistic and educational programming. The balance of 2006–2007 Foundation revenue was held in reserve for future years’ programming or designated to named endowments.

Annual gifts represent the sustaining heart of the Foundation’s fundraising revenue. Thousands of donors, many of whom have supported the NAC for more than a decade, made almost 5,675 gifts in 2006–2007, ranging from $10 to $10,000. Many donors requested that their gifts be used to meet “highest priority needs”, giving the Foundation the flexibility to support the NAC’s most urgent requirements and most compelling goals, such as leading-edge artistic performances and arts-accessibility programmes.

Throughout 2006–2007, generous individuals across the country chose the National Arts Centre Foundation as a philanthropic partner to achieve their personal goals and have a major impact in the performing arts. Leadership gifts received this year include $1 million to the Foundation’s National Youth and Education Trust from donor Richard Li and $500,000 from the 10 members of the “Penelope Circle” to support the production of Margaret Atwood’s The Penelopiad.

Canada’s corporate sector continued to make a vital contribution to the National Arts Centre, through corporate philanthropy, sponsorship of artistic productions and projects, and support for the Foundation’s fundraising events. Special event fundraising was particularly successful in 2006–2007.

The 10th Anniversary NAC Gala raised record net proceeds of $1 million for the National Youth and Education Trust and two joint fundraisers – the tenth annual Black & White Opera Soiree with Opera Lyra Ottawa and the third annual fundraising evening with the Ottawa Regional Cancer Foundation – both set new records for net proceeds.

Members of the Foundation’s Board of Directors were actively engaged in their communities across the country on behalf of the NAC Foundation, acting as ambassadors and raising funds. As always, these leaders set the standard for giving. Members of the NAC Foundation Board, the Directors of the (U.S.) Friends of the National Arts Centre and the NAC Board of Trustees gave more than $860,000 in 2006–2007.

Who supported the NAC Foundation?

The NAC Foundation received 53% of fundraising revenue from donors and sponsors in the National Capital Region and 47% from supporters in communities across Canada.

<table>
<thead>
<tr>
<th>Source of Revenue</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Philanthropy</td>
<td>$3,670,385</td>
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<tr>
<td>Special Events</td>
<td>$2,507,550</td>
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<tr>
<td>Corporate Sponsorships</td>
<td>$1,612,234</td>
</tr>
<tr>
<td>Corporate Philanthropy</td>
<td>$406,975</td>
</tr>
<tr>
<td>Investment Income</td>
<td>$164,362</td>
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</table>

Who supported the NAC Foundation?

The NAC Foundation received 53% of fundraising revenue from donors and sponsors in the National Capital Region and 47% from supporters in communities across Canada.
HIGHLIGHTS OF DONOR IMPACT

Youth and Education Activities
Through their gifts to the National Youth and Education Trust, donors made possible a tremendous range of NAC performances for young audiences, training for young artists and classroom resources for schools across the country. Several leadership gifts to the Trust were designated to support programmes such as the NAC’s ninth annual Summer Music Institute and the Music Ambassador Programme in Alberta and Saskatchewan schools.

Richard Li’s $1 million gift to the National Youth and Education Trust enabled the NAC Orchestra to launch the new Institute for Orchestral Studies, a six-week residency programme – unique in North America – for exceptionally talented emerging professionals. The first students of the Institute were honoured as the inaugural Richard Li Young Artists and benefited from additional training and mentoring opportunities. Mr. Li’s gift is also supporting distance education, the Summer Music Institute, and arts-accessibility initiatives for young people.

Quebec Programming
The Foundation engaged individuals and corporations in Quebec and other regions to support the NAC Orchestra’s November 2006 tour of Quebec, and to bring to life the Quebec Scene festival in Ottawa in spring 2007. The National Arts Centre Friends-Quebec advisory group, with the support of Honourary co-chairs Yves and Carol Fortier and Jean-Guy Desjardins of Montreal, helped the Foundation raise more than $1.2 million for these initiatives.

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

Improvements to Performance Halls
Thanks to a generous gift from long-time Ottawa donors Harvey and Louise Glatt, the National Arts Centre will purchase new state-of-the-art equipment for the hearing impaired to be installed in Southam Hall, the Theatre and the Studio.

Planned Gifts
Artists and audiences of the future will benefit from the growing trend of planned giving among the NAC Foundation’s donors. Demonstrating the greatest expression of trust an organization can receive, Emeritus Circle members have pledged future commitments to the Foundation with an estimated value of more than $3.3 million, through bequests, gifts of life insurance and other planned giving arrangements.

How did our donors direct their gifts?
The Foundation’s donors are especially inspired by the NAC’s leadership in performing arts initiatives for young people – reflected in record-breaking support for the National Youth and Education Trust.

THE NAC FOUNDATION PROUDLY RECOGNIZES THE MEMBERS OF THE PENELOPE CIRCLE: *

<table>
<thead>
<tr>
<th>Gail Asper (Winnipeg)</th>
<th>Margaret Fountain (Halifax)</th>
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<tbody>
<tr>
<td>Alice Burton (Toronto)</td>
<td>Leslie Gales (Toronto)</td>
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<td>Zita Cobb (Ottawa)</td>
<td>Dianne Kipnes (Edmonton)</td>
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<td>Kiki Delaney (Toronto)</td>
<td>Gail O’Brien (Calgary)</td>
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<tr>
<td>Julia Foster (Toronto)</td>
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</tbody>
</table>

* Leadership support for The Penelopiad also came from an anonymous donor.
The 2006–2007 season was a remarkable one for the National Arts Centre Foundation. With continuing support from the Foundation’s donors across Canada, the National Arts Centre can continue to strive to fulfill its unique mission:

to foster artistic excellence and innovation; develop exceptional Canadian talent; support performing arts education; and continue to showcase Canada’s best artists on our national stage.
National Arts Centre Foundation
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Ottawa, Ontario

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CHIEF EXECUTIVE
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Daniel Senyk

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BOARD OF DIRECTORS 2006–2007
Friends of the National Arts Centre is the U.S.-based public charitable foundation established in 2002. It enables supporters of the National Arts Centre’s vision for the performing arts in Canada to make donations from the United States.

Ambassador
Gordon D. Giffin (Chair)
Atlanta, Georgia

Michael Potter
Ottawa, Ontario

John Taft
Minneapolis, Minnesota

Pamela Wallin
New York, New York

FRIENDS OF THE NATIONAL ARTS CENTRE
BOARD OF DIRECTORS 2006–2007
Friends of the National Arts Centre is the U.S.-based public charitable foundation established in 2002. It enables supporters of the National Arts Centre’s vision for the performing arts in Canada to make donations from the United States.
Donor Contributions in 2006–2007

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.

<table>
<thead>
<tr>
<th>The Donors’ Circle</th>
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<tr>
<td>September 1, 2006 to August 31, 2007</td>
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<tr>
<td>We gratefully acknowledge these members of the Donors’ Circle for their sustaining annual gifts, and extend our thanks to those too numerous to list – our thousands of Benefactors, Sustainers, Associates and Friends.</td>
</tr>
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<table>
<thead>
<tr>
<th>NATIONBUILDERS</th>
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<tr>
<td>Richard Li</td>
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<th>LEADER’S CIRCLE</th>
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<tr>
<td>Community Foundation of Ottawa</td>
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<td>Grant and Alice Burton</td>
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<tr>
<th>PRESIDENT’S CIRCLE</th>
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<tr>
<td>In memory of Fleurette Sabourin Andrews</td>
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<th>PRESENTER’S CIRCLE</th>
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<tr>
<td>Pam Andrew-Marks, PAM Musical Memorial Fund</td>
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</table>
PRODUCER’S CIRCLE

Cynthia Baxter and Family
Hy and Jenny Belzberg, C.M., A.O.E.
Rod M. Bryden
Claude Charbonneau
The Harold Crabtree Foundation
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William and Jean Teron
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TransAlta Corporation
Zeller Family Foundation
Anonymous donors (1)

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Sandra and Nelson Beveridge
Anthony and Marlene Bogert
Walter and Leslie Bogert
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and Ms. Judy Young

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Dale A. Godsoe
Robert and Lynn Gould
Darrell and D. Brian Gregersen
Kathleen Grimes
Stephen and Raymonde Hanson
Dr. and Mrs. John Henderson
Peter Herrndorf and Eva Czigler
Peter Hinton
Lallemand Inc.

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The Leacross Foundation
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Mary Papadakis and Robert McCulloch

Dr. Robert Prokopetz
Dr. Derek Puddister and Mr. David Rose
Go Sato
Marion and Hamilton Southam
John G. Taft
Lorraine Tétreault and William Michael Hayes
Vernon G. and Beryl Turner
David Zussman and Sheridan Scott

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Wladimir and Scheila Araujo
Lewis Auerbach and Barbara Legowski
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Paul and Rosemary Bender
Andrew Benedek
Marion and Robert Bennett
Carla Berend and Alejandro Ramirez

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Mr. Peter Becke and Ms. Deborah Bradley
Michael and Laura Brett
Dr. Nick Busing and Madam Justice Catherine Aitken
Craig and Elizabeth Campbell
Tom and Beth Charlton
Rev. Gail and Robert Christy
Cintec Canada Ltd.
Patricia Cordingley
David and Catherine Cottingham
The Cousineau Family

Ross and Diane Craddock
Carlos and Maria DaSilva
Dr. John de la Mothe
Dr. Nicole Delbrouck and Dr. Walter Delpiero
Ann Diamond
Mr. Troy Dodd
Joyce Donovan
Robert Doyle and Nicole Mondou
Dr. and Mrs. Peter M. Edmison
Embassy of the State of Kuwait
Emergis Inc.

Carol Fahie
Dr. Béla Fejér, Q.C.
Jane Forsyth and Robert Marland
S. Forsyth
Douglas Frosst and Lori Gadjzala
Paul Fydenchuk and Elizabeth Macfie
Barb and Bob Gallagher and Family
Dr. and Mrs. Robert Ganske Carey and Nancy Garrett
Robert A. Gascho and Pilar Castro
MAESTRO’S CIRCLE (continued)

Sue Geffken-Graham
and Megan Graham
Mr. and Mrs. Frederick Gilbert
Geoff Godding
Donald G. Grant
David and Rochelle Greenberg
Dr. and Mrs. Gunther
Mr. and Mrs. Frederick Gilbert
Geoff Godding
Donald G. Grant
David and Rochelle Greenberg
Dr. and Mrs. Gunther
Dr. Rafid Haidar and
Mme Brigitte Gravelle
John and Dorothy Harrington
The Heaslip Family Foundation
Peter Hessel and Elizabeth Stewart-Hessel
Catherine Hollands
Ruth B. Honeyman
Dorene Hurtig
Kathy and Anthony Hyde
Brian and Alison Ivey
Lois M. Johnston
Ben Jones and Margaret McCullough

Ms. Lynda Joyce
Maryanne Kampouris and
Michael Cowley-Owen
David and Diana Kirkwood
Doris and Charles Knight
Ken and Gail Larose
Gaston and Carol Lauzon
Dr. Jack Lehrer and
Mrs. Agnes Lehrer
Jean B. Liberty
Peter Lynch and Louise Patry
Barry Laird and
Sheila MacDonald
E. Mandl
Jonathan McPhail and
Nadine Fortin
Mr. Tamas Mihalik
Anne Molnar
Jacqueline M. Newton
Kathryn Noel
Gale Denyse O’Brien and
Susan Ozkul
Mr. Walter R. Parsons

Mr. Russell Pastuch and
Ms. Lynn Solvason
Mr. and Mrs. Walter Pranke
Aileen S. Rennie
Janet M. Ritchie
Frank and Gloria Roseman
Kevin Sampson
Mr. and Mrs. Marcellin Savard
Dr. Farid Shodjaee and
Mrs. Laurie Zrudlo
Deena Simpson
E. Noël Spinelli, C.M.
James Staniforth
Bruce Starzenski
Eva Steif-Cohen
Eric and Carol Ann Stewart
Dr. Matthew Suh and
Dr. Susan C. Smith
Dr. Brian Sullivan and
Dr. Allison Cooper
In memory of
Dr. James Swail
Hala Tahl
Colette and Samuel Talbert

Elizabeth Taylor
Gordon and Annette Thiessen
Ms. Janet Thorsteinson and
Mr. Edward Forster
Ralph T. Toombs
Andrew Tremayne
Dr. Derek Turner and
Mrs. Elaine Turner
The Tyler Family Charitable Foundation
Valerie Bishop-DeYoung and
Phil Waserman
Mr. and Mrs. Hans Weidemann
In memory of Thomas Howard Westran
James Whitridge
Don and Billy Wiles
Christine Wirta
Paul Zendrowski and
Cynthia King
Anonymous donors (7)

PLAYWRIGHT’S CIRCLE

Abitibi-Consolidated
Company of Canada
Pierre Aubry and Jane Dudley
Anthony J. Averett
Daryl Banke and
Mark Hussey
Michel and Yolande Bastarache
Michael Bell and
Anne Burnett
Stephen Bleeker and Janice McDonald—CD Warehouse
Barry M. Bloom
Lélia D. Bousquet
Doug and Cheryl Casey
Lynn Cassan

Ron Chappell
Spencer and Jocelyn Cheng
Leonard and Genice Collett
Deborah Collins
Shirley and Stuart Conger
Dr. Gretchen Conrad and
Mr. Mark G. Shulist
Michael and Beryl Corber
Mr. and Mrs. Howard Corrin
John Crabb and
Héléne Crabb
The Craig Foundation
Robert Craig
Karen and Grant Crozier
Thomas and Susan d’Aquino

Dr. B. H. Davidson
Andrew and Gladys Dencs
Robert S. and Clarisse Doyle
Claude Edwards
In memory of Frank Engels
Joanne Erdstein
Nora Ferguson
Dr. David Finestone and
Mrs. Josie Finestone
The Honourable
Sheila Finestone, P.C.
Bryan and Margaret Finn
François Gallays and
Marie Benoist
Vera and George Gara
Sylvia Gazsi-Gill and John Gill

Ambassador and
Mrs. Gordon D. Giffin
Harry Goldsmith
Adam Gooderham
Beric and Elizabeth Graham-Smith
Maureen E. Hazen
John Hilborn and
Elisabeth Van Wagner
Jacquelin Holzman and
John Rutherford
Helen Jelich
Marilyn Jenkins and
David Speck
Dr. Frank Jones
Gerry Kelly
### PLAYWRIGHT’S CIRCLE (continued)

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<td>Douglas Kirkpatrick and</td>
<td>Arliss Miller</td>
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<td>Marijke Zonneveld</td>
<td>Graham and Mary Mitchell</td>
<td>Marcel Roy</td>
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<td>Jody Kitts Houlanan</td>
<td>Mr. and Mrs. Bob Molloy</td>
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<td>Dr. Elspeth Kushnir and</td>
<td>Jane Moore</td>
<td>Urs and Maité Schenken</td>
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<td>M.L. Copeland</td>
<td>Thomas and Roberta Morris</td>
<td>Mr. Peter Seguin</td>
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<td>James Nininger and</td>
<td>Sylvia Séguin</td>
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<td>François Lapointe</td>
<td>Marsha Skuce</td>
<td>Sophic Technologies Inc.</td>
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<td>William Larsen</td>
<td>Dr. Karen M. Ogston</td>
<td>Victoria Steele</td>
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<td>Daryl Leitch</td>
<td>In memory of Jetje (Taty)</td>
<td>Allen A. St-Onge and</td>
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<tr>
<td>Louis and Sonia Lemkow</td>
<td>Oltmans-Olberg</td>
<td>Julia A. Roy</td>
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<td>Giles A. Leo</td>
<td>Robert Osler</td>
<td>In memory of Trong Nguyen</td>
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<td>Helen and Ken Lister</td>
<td>Mr. Maurizio and</td>
<td>Anita Szlazak</td>
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<td>Major J. William K. Lye</td>
<td>Mrs. Patrizia Panetta</td>
<td>Mr. and Mrs. Colin Taylor</td>
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<tr>
<td>Mrs. Rose C. (Gentile)</td>
<td>Mr. and Mrs. Croombe F. Pensom</td>
<td>Kenneth and Margaret</td>
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<tr>
<td>MacMillan</td>
<td>Len and Mary Potechin</td>
<td>Torrance</td>
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<td>Dr. Kanta Marwah</td>
<td>Maura Ricketts and</td>
<td>Eve E. Tourigny</td>
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<td>Elizabeth McGowan</td>
<td>Laurence Head</td>
<td>Mary Turnbull</td>
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<tr>
<td>The McLaughlin Family</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td>Anonymous donors (3)</td>
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</table>

### Corporate Club

**September 1, 2006 to August 31, 2007**

We gratefully acknowledge these members of the Corporate Club for their annual gifts to support the performing arts in our community.

### CORPORATE PRODUCER

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Brickland Timberlay</td>
<td>Pratt &amp; Whitney Canada</td>
<td>Dr. H. W. Ragnitz and</td>
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<td>Corporation</td>
<td>Corporation</td>
<td>Sharynn Ragnitz</td>
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### CORPORATE DIRECTOR

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<tr>
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<th>Name</th>
<th>Name</th>
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<tr>
<td>Allan Mann Insurance Ltd.</td>
<td>Corbeil Appliances – Innes Road</td>
<td>Flooring Canada</td>
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<tr>
<td>Andrews Infrastructure</td>
<td>Corbeil Appliances – Iris Street</td>
<td>HMCI Hayter Marketing</td>
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<tr>
<td>Beechwood Cemetery Company</td>
<td>Earth-To-Map GIS Inc.</td>
<td>Communications Inc.</td>
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<td></td>
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<td>Homestead Land Holdings Ltd.</td>
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<td>Norcon Security</td>
</tr>
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<td>Tartan Homes Corporation</td>
</tr>
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</table>
CORPORATE MAESTRO

2Q.net Inc.
727 Transmission Service
Abacus Chartered Accountant
Acacia Management Consulting
Ahmed N. Sadik, Barrister and Solicitor
ALC/Auriga Communications
Alphabet Creative
Ambico Ltd.
Arcana Solutions Inc.
B-Con Engineering Inc.
Dr. Michael Bell and Mary Jean Duncan
Blue Oasis
Blueprint Home
Capital Golf Inc.
Carmichael Inn & Spa
Carolyn Munro Design Inc.
Christine’s Pet Parlour
Cintec Canada Ltd.
Classixxx Adult Stores
The Clinic Upstairs – Massage Therapy
Cogan & Assoc. Chartered Accountants
Conroy Optometric Centre
Convivium Corporation
Cozy Coverings
CPI Interiors Inc.
Creative Concepts
Photography
DAI Group
Desjardins Financial Security
Difo Mechanical Ltd.
Domenic’s Academy of Music
Dufferin Research Inc.
Osamn El-Emam
Emerald Health Information Systems
Escape Ladies Fine Clothing
Euphoria Hair Design
Executive Photography at Rideau
Farrow Architects Inc.
Fidus Systems Inc.
Forever Friends Dog Training
FoTenn Urban Planners & Designers
Four Pillars Financial/Dundee Securities Corporation
Gary R. Stunden & Assoc.
Gilmore Reproductions
Glebe Spa
Glebeonsite.ca Computer Solutions
Global Mart International Technology Inc.
golfregistration.ca
Guy Grandbois
Hair Studio 1811
Harlem World Lifestyles Inc.
Don and Lois Harper
Haughton Financial
Hillary’s Cleaners
IBI Group Architects incorp.ca inc.
Imagebender Communications
InCAD Software Technologies Corporation
Infusion Design & Communications
Initria Inc.
Intersal Group Ltd.
Jp2g Consultants Inc.
Julian Smith Architects
Kaszas Communications Inc.
KCE Construction Ltd.
Todd and Suzanne Kennedy
Knight Building Services Ltd.
Ken and Gail Larose
Leadership Dynamiks & Associates
Lexi-tech International
Liberty Tax Services
Lipman Still Pictures
McMillan
Mediaplus Advertising
Merovitz Potechin LLP
Metro Ottawa
Microtime Inc.
Milkface Nursing Wear Inc.
MKP Professional Corporation, CA
Moore Winn Financial Group Inc.
Cheryl Mousseau,
The Co-Operators
Moxie Media Studios
Nikken Wellness Consultants
Noracom Consultants Inc.
Nortak Software Ltd.
The Northgate Group
Oleander for Home
Ottawa Dispute Resolution Group Inc.
Oxford Learning Centres
The Palisades
Parl’s Motel
PC Cyber Canada
Anne Perrault & Associates
Phipps Consulting Enterprises
Project Services International
Prolity Corp.
Propertyguys.com
Rainmaker Extraordinaire
REMISZ Consulting Engineers Ltd.
Richmond Nursery
Rojo fran Inc.
Sakto Corporation
Eva and Eckhart Schmitz
Scissors Hair Studios
Scott, Rankin & Gardiner
SES Research
Shapiro Cohen
Soulard Multi-Service
Spectra FX Inc.
Sprint & Sons Ltd.
Strategic Relationships
Solutions Inc. (SRS)
Surgeon Carson Associates Inc.
Taillefer Plumbing & Heating
Tasman Financial Services Inc.
Teknision Inc.
Thrifty Moving & Storage
TOFCON Construction Inc.
U Tan Tanning Centre
Vector Media
Jules Vignola
Vitalforce Massage Therapy Clinic
Dale Warren/Ottawa Valley Consultants Inc.
Wealth Creation & Preservation (WCP)
Weeklyflowers.com
Westend Automotive
Whelan Funeral Home
The Willow Group
World Financial Group
Anonymous donors (3)
We offer our thanks to these generous corporations for their support of the National Arts Centre's season of artistic programming.

A&E Television Networks
Aber Diamond Corporation
Accenture
Agrim Inc.
Alcan Inc.
Amazon.ca
Audi – Mark Motors of Ottawa Ltd.
Bell
Beringer Vineyards
Biddle McGillvray Advertising
Blake Cassels & Graydon LLP
BMO Financial Group
Bombardier
Borden Ladner Gervais LLP
Bostonian Executive Suites
Brainhunter
Broccolini Construction
Bruce Power
Business Development Bank of Canada
Calian Technologies Ltd.
Canadian Electricity Association
Canril Corporation
CanWest Global Foundation
Casino du Lac-Leamy
CBC
CGI
CIBC
Cisco Systems Canada
Cognos Inc.
Couleur FM
CTVglobemedia
Cushman & Wakefield
LePage Inc.
Decima Research Inc.
Dow Honda
Earnscliffe Strategy Group Inc.
EDC – Export Development Canada
Embassy Hill Times
Emond Harnden LLP
Enbridge Gas Distribution
Enbridge Inc.
EPCOR
Ernst & Young LLP
Galaxie – The Continuous Music Network
Gaz Métro
Gesca Limitée
Giant Tiger
GlaxoSmithKline
Gowling Lafleur Henderson LLP
Great-West Life
Harmon Foundation
Hewlett Packard Canada
Hill & Knowlton Canada
Hoffmann-LaRoche Ltd.
Holt Renfrew & Company
IBM Canada Ltd.
ING Canada
Interinvest Consulting
Corporation of Canada Ltd.
The Jewel 98.5 FM
Konzelmann Estate Winery
Le Droit
Lee Valley Tools Ltd.
Lord Elgin Hotel
The Lowe-Martin Group
Mark Anthony Group
McCarthy Tétrault LLP
Morguard Investments Ltd.
MTS Allstream Inc.
National Post
Nerve Creative Inc.
Nexen Inc.
Oracle Corporation
Canada Inc.
Osler, Hoskin & Harcourt LLP
Ottawa Business Journal
Ottawa Citizen
P.J. Doherty & Associates
Petro-Canada
Power Corporation of Canada
Progestix Solutions
Quebecor Inc.
Radio-Canada
Rawlco Radio Ltd.
RBC Capital Markets
RBC Financial Group
Rogers Cable Inc.
Rogers Communications Inc.
Scotiabank
SOGAN
Société des alcools du Québec
St-Laurent Volvo
Stikeman Elliott LLP
Summa Strategies Canada Inc.
Sun Life Financial
TD Bank Financial Group
TELUS
Tim Hortons
Trico Group
Trinity Development Group Inc.
True Energy Trust
Tundra Semiconductor Corporation
Universal Music Canada
University of Ottawa
VIA Rail Canada
The Emeritus Circle
At August 31, 2007

A growing number of supporters of the National Arts Centre have provided a future gift through a bequest, gift of life insurance or other planned giving arrangement. We proudly recognize these individuals and families as members of the Emeritus Circle and thank them for their visionary commitment — for generations to come.

Endowments
At August 31, 2007

The following endowments have been established by generous donors to support the National Arts Centre in perpetuity.
Management Responsibilities

The Board of Trustees, which is responsible for, among other things, the financial statements of the Corporation, delegates to Management the responsibility for the preparation of the financial statements and the annual report. Responsibility for their review is that of the Audit Committee of the Board of Trustees. The financial statements were prepared by Management in accordance with Canadian generally accepted accounting principles and include estimates based on Management's experience and judgement. The financial statements have been approved by the Board of Trustees on the recommendation of the Audit Committee. Other financial and operating information appearing in this annual report is consistent with that contained in the financial statements.

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

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

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

Peter A. Herrndorf, O.C.
President and Chief Executive Officer
November 1, 2007

Daniel Senyk, CA
Chief Financial Officer

Auditor’s report

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

I have audited the balance sheet of the National Arts Centre Corporation as at August 31, 2007 and the statements of operations and equity and cash flows for the year then ended. These financial statements are the responsibility of the Corporation’s management. My responsibility is to express an opinion on these financial statements based on my audit.

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

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at August 31, 2007 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles. As required by the Financial Administration Act, I report that, in my opinion, these principles have been applied on a basis consistent with that of the preceding year.

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

John Wiersema, FCA
Deputy Auditor General
for the Auditor General of Canada

Ottawa, Canada
November 1, 2007
## Balance Sheet

*As at August 31*

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
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<tr>
<td>Current</td>
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<tr>
<td>Cash</td>
<td>$ 7,369</td>
<td>$ 6,218</td>
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<td>Investments (Note 4)</td>
<td>1,549</td>
<td>1,581</td>
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<td>Accounts receivable</td>
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<td>Inventories</td>
<td>254</td>
<td>267</td>
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<td>Programmes in progress</td>
<td>2,345</td>
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<td>Prepaid expenses</td>
<td>957</td>
<td>1,058</td>
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<td><strong>14,908</strong></td>
<td><strong>13,993</strong></td>
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<td>Restricted cash held for specified capital projects (Note 3)</td>
<td>15,561</td>
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<td>Investments (Note 4)</td>
<td>6,931</td>
<td>7,425</td>
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<tr>
<td>Property, plant and equipment (Note 5)</td>
<td>24,990</td>
<td>22,449</td>
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<td><strong>62,390</strong></td>
<td><strong>43,867</strong></td>
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<td><strong>LIABILITIES</strong></td>
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<td>Current</td>
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<td>Accounts payable and accrued liabilities</td>
<td>9,851</td>
<td>6,898</td>
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<td>Deferred revenues and parliamentary appropriations (Note 6)</td>
<td>9,592</td>
<td>13,109</td>
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<td><strong>19,443</strong></td>
<td><strong>20,007</strong></td>
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<td>Deferred parliamentary appropriations, specified capital projects (Note 3)</td>
<td>15,561</td>
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<td>Deferred capital funding (Note 7)</td>
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<td>22,449</td>
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<td>Long-term portion of provision for employee severance benefits (Note 8)</td>
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<td>1,757</td>
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<td><strong>61,919</strong></td>
<td><strong>44,213</strong></td>
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<td><strong>EQUITY OF CANADA</strong></td>
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<td>Accumulated surplus (deficit)</td>
<td><strong>471</strong></td>
<td><strong>(346)</strong></td>
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<tr>
<td></td>
<td><strong>$ 62,390</strong></td>
<td><strong>$ 43,867</strong></td>
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</table>

Contingencies and commitments (Notes 12 and 13)
The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:

*Julia E. Foster*
Chair

*Larry Fichtner*
Chair of the Audit Committee
Statement of Operations and Equity

*For the year ended August 31*

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2007</th>
<th>2006</th>
<th>Restated (Note 15)</th>
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<td><strong>REVENUES</strong></td>
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<td>Commercial operations (Schedule 1)</td>
<td>$12,674</td>
<td>$11,229</td>
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<td>Programming (Schedule 2)</td>
<td>10,707</td>
<td>9,524</td>
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<td>Distribution from the National Arts Centre Foundation (Note 9)</td>
<td>6,971</td>
<td>5,998</td>
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<td>Facility fees</td>
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<td>664</td>
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<td><strong>32,645</strong></td>
<td><strong>28,046</strong></td>
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<td>Parliamentary appropriations (Note 10)</td>
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<td>34,080</td>
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<td><strong>69,631</strong></td>
<td><strong>62,126</strong></td>
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<td><strong>EXPENSES</strong> (Schedule 3)</td>
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<td>Commercial operations (Schedule 1)</td>
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<td>Programming (Schedule 2)</td>
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<td>Fundraising and development (Note 9)</td>
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<td>Building operations</td>
<td>12,195</td>
<td>12,571</td>
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<td>Administration and information technology</td>
<td>6,270</td>
<td>6,001</td>
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<td></td>
<td><strong>68,814</strong></td>
<td><strong>62,077</strong></td>
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<td><strong>NET RESULTS OF OPERATIONS</strong></td>
<td><strong>817</strong></td>
<td><strong>49</strong></td>
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<td><strong>EQUITY OF CANADA</strong></td>
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<tr>
<td>Equity – beginning of year (Note 15)</td>
<td>(346)</td>
<td>(395)</td>
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<td><strong>Equity – end of year</strong></td>
<td><strong>$471</strong></td>
<td><strong>$ (346)</strong></td>
</tr>
</tbody>
</table>

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

For the year ended August 31

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net results of operations</td>
<td>$817</td>
<td>$49</td>
</tr>
<tr>
<td>Items not affecting cash</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization</td>
<td>3,657</td>
<td>3,383</td>
</tr>
<tr>
<td>Amortization of deferred capital funding</td>
<td>(3,657)</td>
<td>(3,383)</td>
</tr>
<tr>
<td></td>
<td>817</td>
<td>49</td>
</tr>
<tr>
<td>Change in non-cash operating assets and liabilities</td>
<td>(360)</td>
<td>(1,075)</td>
</tr>
<tr>
<td>Change in long-term portion of provision for employee severance benefits</td>
<td>168</td>
<td>(67)</td>
</tr>
<tr>
<td></td>
<td>625</td>
<td>(1,093)</td>
</tr>
<tr>
<td><strong>INVESTING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease of investments</td>
<td>526</td>
<td>436</td>
</tr>
<tr>
<td>Additions to property, plant and equipment</td>
<td>(6,198)</td>
<td>(3,655)</td>
</tr>
<tr>
<td>Change in restricted cash held for specified capital projects (Note 3)</td>
<td>(15,561)</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td>(21,233)</td>
<td>(3,219)</td>
</tr>
<tr>
<td><strong>FINANCING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred parliamentary appropriations, specified capital projects (Note 3)</td>
<td>15,561</td>
<td>–</td>
</tr>
<tr>
<td>Parliamentary appropriations received for the acquisition of property, plant and equipment</td>
<td>6,198</td>
<td>3,655</td>
</tr>
<tr>
<td></td>
<td>21,759</td>
<td>3,655</td>
</tr>
<tr>
<td>Increase (decrease) in cash position</td>
<td>1,151</td>
<td>(657)</td>
</tr>
<tr>
<td>Cash at beginning of year</td>
<td>6,218</td>
<td>6,875</td>
</tr>
<tr>
<td>Cash at end of year</td>
<td>$7,369</td>
<td>$6,218</td>
</tr>
<tr>
<td>Supplementary disclosure of cash flow information</td>
<td>$938</td>
<td>$449</td>
</tr>
</tbody>
</table>

The accompanying notes and schedules form an integral part of the financial statements.
Notes to the Financial Statements
August 31, 2007

1. AUTHORITY, OBJECTIVES AND OPERATIONS

The National Arts Centre Corporation (the “Corporation”) was established in 1966 pursuant to the National Arts Centre Act and began operating the National Arts Centre (the “Centre”) in 1969. The Corporation is not subject to the provisions of the Income Tax Act. Pursuant to Section 85. (1) of Part X of the Financial Administration Act, Divisions I to IV of the Act, except sections 131 to 148 of Division III, do not apply to the Corporation. The Corporation is deemed, under Section 15 of the National Arts Centre Act, to be a registered charity within the meaning of that expression in the Income Tax Act.

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

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

2. SIGNIFICANT ACCOUNTING POLICIES

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

a) Investments
Investments are recorded at cost and are written down to market value when the loss in value is considered to be other than a temporary decline. The investments may be sold in response to a change in the Corporation’s liquidity requirements.

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

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

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

ii) Contributions
The Corporation follows the deferral method of accounting for contributions. Externally restricted contributions are deferred and recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received.

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

iii) Commercial and programming revenue
Revenue from commercial operations and performances are recognized in the year in which services are provided or the performance takes place. Funds received in return for future services are deferred.
c) Inventories
Inventories of supplies, food and beverages are valued at cost.

d) Programmes in progress
Direct costs, including advances to performing arts companies and artists related to programmes (performances) that will be held after the fiscal year-end, are deferred, and are charged to expenses in the year in which the programmes take place.

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

- Buildings: 40 years
- Building improvements: 7 to 10 years
- Equipment: 2 to 10 years
- Computer software and hardware: 3 to 5 years

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

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

g) Employee future benefits
i) Pension plan
Employees of the Corporation participate in the Public Service Pension Plan, administered by the Government of Canada. Contributions to the Plan are required by both the employees and the Corporation. The Treasury Board of Canada sets the required contributions to the Plan. The Corporation's contribution is based on a multiple of the employees' required contribution, and may change over time depending on the experience of the plan. These contributions represent the total pension obligation of the Corporation and are charged to operations on a current basis. The Corporation is not required to make contributions with respect to actuarial deficiencies of the Public Service Pension Plan.

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

h) Foreign currency translation
Assets and liabilities denominated in foreign currencies are translated into Canadian dollars at exchange rates in effect at year-end. Revenues and expenses are translated at exchange rates in effect at the time of the transaction. Translation gains or losses for the year are included in revenues or expenses as appropriate.

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

j) Future accounting changes
In January 2005, the Canadian Institute of Chartered Accountants issued the following accounting standards that will affect the Corporation:

Section 3855: Financial Instruments – Recognition and Measurement
This standard sets out criteria for the recognition, derecognition, measurement and classification of financial instruments. The Corporation will be required to categorize its financial assets as held for trading, held to maturity, available for sale, or as loans and receivables. The related accounting treatment will be dependent on the classification. Financial assets categorized as held for trading or available for sale are to be measured at fair value while financial assets held to maturity, loans and receivables are measured at amortized cost.

Section 1530: Comprehensive Income
This standard requires certain gains and losses, which would otherwise be recorded as part of net results, to be presented in other comprehensive income until it is considered appropriate to be recognized in net results.

These new standards will come into effect for the Corporation's 2007–2008 fiscal year. The Corporation is in the process of determining the impact these standards will have on its financial reporting.
3. RESTRICTED CASH HELD FOR SPECIFIED CAPITAL PROJECTS

On November 2, 2006, the Treasury Board of Canada approved major 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 corresponding obligation to complete the projects is recorded as Deferred parliamentary appropriations, specified capital projects. The funds are maintained in a segregated bank account, earn daily interest, and are expected to be disbursed within the next fiscal year.

Changes in the fund balance are as follows:

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>$ –</td>
<td>$ –</td>
</tr>
<tr>
<td>Appropriations received to fund specified capital projects</td>
<td>20,553</td>
<td>–</td>
</tr>
<tr>
<td>Appropriations invested in specified capital projects</td>
<td>(4,992)</td>
<td>–</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>$ 15,561</td>
<td>$ –</td>
</tr>
</tbody>
</table>

4. INVESTMENTS

The Corporation invests some cash in deposit certificates, bonds and commercial paper in order to increase interest income. The average yield of the portfolio for the year was 4.60% (4.68% in 2006). All investments are rated “BBB” (investment grade) or better by a recognized bond rating agency. The fair market value of investments as at August 31, 2007 was $8,344,840 ($9,063,552 in 2006).

Maturity dates are varied, and extend to February 2015 (March 2014 in 2006). To minimize market risks, the investments are managed by professional investment counsel, in accordance with the investment policy established by the Board of Trustees. The investment policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria.

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portion maturing within the next fiscal year</td>
<td>$ 1,549</td>
<td>$ 1,581</td>
</tr>
<tr>
<td>Long-term portion</td>
<td>6,931</td>
<td>7,425</td>
</tr>
<tr>
<td>Total investments</td>
<td>$ 8,480</td>
<td>$ 9,006</td>
</tr>
</tbody>
</table>

5. PROPERTY, PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$ 78</td>
<td>$ –</td>
<td>$ 78</td>
<td>$ 78</td>
</tr>
<tr>
<td>Buildings</td>
<td>47,665</td>
<td>44,496</td>
<td>3,169</td>
<td>4,363</td>
</tr>
<tr>
<td>Building improvements</td>
<td>41,864</td>
<td>31,713</td>
<td>10,151</td>
<td>11,802</td>
</tr>
<tr>
<td>Equipment</td>
<td>12,523</td>
<td>7,372</td>
<td>5,151</td>
<td>4,841</td>
</tr>
<tr>
<td>Computer software and hardware</td>
<td>1,587</td>
<td>1,306</td>
<td>281</td>
<td>257</td>
</tr>
<tr>
<td>Assets under construction</td>
<td>6,160</td>
<td>–</td>
<td>6,160</td>
<td>1,108</td>
</tr>
<tr>
<td></td>
<td>$ 109,877</td>
<td>$ 84,887</td>
<td>$ 24,990</td>
<td>$ 22,449</td>
</tr>
</tbody>
</table>

6. DEFERRED REVENUES AND PARLIAMENTARY APPROPRIATIONS

Deferred revenues represent amounts received from the Corporation’s box office for programmes not yet presented and other amounts received in advance of services to be rendered. Deferred parliamentary appropriations represent approved parliamentary appropriations received for work not yet completed or received in advance. Information on the deferred revenues and parliamentary appropriations is as follows:
6. DEFERRED REVENUES AND PARLIAMENTARY APPROPRIATIONS (Continued)

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced sales – programming</td>
<td>$5,410</td>
<td>$5,713</td>
</tr>
<tr>
<td>Revenues from commercial operations and other</td>
<td>$1,105</td>
<td>$954</td>
</tr>
<tr>
<td>Appropriations received for the next fiscal year</td>
<td>–</td>
<td>$5,547</td>
</tr>
<tr>
<td>Unused appropriations received for building refurbishment</td>
<td>$2,643</td>
<td>$638</td>
</tr>
<tr>
<td>Unused appropriations received for specific purposes</td>
<td>$434</td>
<td>$257</td>
</tr>
<tr>
<td><strong>Balance at end of year</strong></td>
<td><strong>$9,592</strong></td>
<td><strong>$13,109</strong></td>
</tr>
</tbody>
</table>

7. DEFERRED CAPITAL FUNDING

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable property, plant and equipment. Changes in the deferred capital funding balance are as follows:

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>$22,449</td>
<td>$22,177</td>
</tr>
<tr>
<td>Appropriations used to purchase depreciable property, plant and equipment</td>
<td>$6,198</td>
<td>$3,655</td>
</tr>
<tr>
<td>Amortization</td>
<td>(3,657)</td>
<td>(3,383)</td>
</tr>
<tr>
<td><strong>Balance at end of year</strong></td>
<td><strong>$24,990</strong></td>
<td><strong>$22,449</strong></td>
</tr>
</tbody>
</table>

8. EMPLOYEE FUTURE BENEFITS

a) Pension plan

The Corporation and all eligible employees contribute to the Public Service Pension Plan. This pension plan provides benefits based on years of service and average earnings at retirement. The benefits are fully indexed to the increase in the Consumer Price Index. The Corporation’s and employees’ contributions to the Public Service Pension Plan during the year were as follows:

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corporation</td>
<td>$1,901</td>
<td>$1,747</td>
</tr>
<tr>
<td>Employees</td>
<td>$1,088</td>
<td>764</td>
</tr>
</tbody>
</table>

b) Employee severance benefits

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

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>$2,608</td>
<td>$2,535</td>
</tr>
<tr>
<td>Cost for the year</td>
<td>$404</td>
<td>$273</td>
</tr>
<tr>
<td>Benefits paid during the year</td>
<td>(94)</td>
<td>(200)</td>
</tr>
<tr>
<td><strong>Balance at end of year</strong></td>
<td><strong>$2,918</strong></td>
<td><strong>$2,608</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short-term portion (Included in accounts payable and accrued liabilities)</td>
<td>$993</td>
<td>$851</td>
</tr>
<tr>
<td>Long-term portion</td>
<td>$1,925</td>
<td>$1,757</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$2,918</strong></td>
<td><strong>$2,608</strong></td>
</tr>
</tbody>
</table>
9. THE NATIONAL ARTS CENTRE FOUNDATION

The National Arts Centre Foundation (the “Foundation”) was incorporated under the Canada Corporations Act in July 2000 and is a registered charity. This is a separate legal entity from the Corporation and all funds raised are used for the priorities of the Corporation, as determined between the Corporation and the Foundation from time to time.

The Foundation raises funds from individuals, foundations and corporations to support National Arts Centre programmes. The financial statements of the Foundation have been audited and have not been consolidated in the Corporation’s financial statements. All of the direct expenses related to the operation of the Foundation to August 31, 2007, in the amount of $2,736,463 ($2,944,311 in 2006), with the exception of legal, audit, credit card charges and insurance expenses, have been reported in the statement of operations and equity of the Corporation as Fundraising and development expenses. The amounts distributed to the Corporation by the Foundation are recorded as Distribution from the National Arts Centre Foundation in the Corporation’s statement of operations and equity. The audited financial statements of the Foundation are available upon request.

The financial position of the Foundation as at August 31, 2007 and the results of operations for the period then ended are as follows:

### Financial position (in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total assets</td>
<td>$3,335</td>
<td>$2,203</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>590</td>
<td>798</td>
</tr>
<tr>
<td>Total net assets *</td>
<td>$2,745</td>
<td>$1,405</td>
</tr>
</tbody>
</table>

* All of the Foundation’s net assets must be provided for the priorities of the Corporation. An amount of $2,739,131 ($1,404,753 in 2006) of the Foundation’s net assets is subject to donor imposed restrictions, of which $1,384,944 ($1,046,341 in 2006) represents endowment funds and is to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the National Arts Centre Corporation.

### Results of operations (in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total revenues</td>
<td>$8,362</td>
<td>$5,783</td>
</tr>
<tr>
<td>Total expenses</td>
<td>51</td>
<td>44</td>
</tr>
<tr>
<td>Total distributions to the National Arts Centre Corporation **</td>
<td>6,971</td>
<td>5,998</td>
</tr>
<tr>
<td>Excess (deficiency) of revenues over distributions and expenses</td>
<td>$1,340</td>
<td>$(259)</td>
</tr>
</tbody>
</table>

** The distribution to the Corporation by the Foundation was made in accordance with the restrictions approved by the Foundation’s Board of Directors and supported: Youth and education, Music, English Theatre, French Theatre, Dance and other initiatives of the Corporation at the Centre and elsewhere in Canada.

10. PARLIAMENTARY APPROPRIATIONS

(in thousands of dollars)  

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Estimates amount provided for operating and capital expenditures</td>
<td>$34,088</td>
<td>$32,082</td>
</tr>
<tr>
<td>Supplementary estimates</td>
<td>23,182</td>
<td>1,323</td>
</tr>
<tr>
<td>Appropriations approved</td>
<td>57,270</td>
<td>33,405</td>
</tr>
<tr>
<td>Portion of parliamentary appropriations used (deferred) for specific projects</td>
<td>(17,743)</td>
<td>947</td>
</tr>
<tr>
<td>Appropriation used to purchase depreciable property, plant and equipment</td>
<td>(6,198)</td>
<td>(3,655)</td>
</tr>
<tr>
<td>Amortization of deferred capital funding</td>
<td>3,657</td>
<td>3,383</td>
</tr>
<tr>
<td>Parliamentary appropriations</td>
<td>$36,986</td>
<td>$34,080</td>
</tr>
</tbody>
</table>
11. RELATED PARTY TRANSACTIONS

The Corporation is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business at rates based on fair market value. During the year, the Corporation incurred expenses totalling $1,773,934 ($1,822,974 in 2006) and recorded commercial and programming revenues of $1,719,953 ($1,790,912 in 2006) with related parties. As at August 31, the Corporation recorded accounts receivable with related parties of $264,852 ($378,456 in 2006) and accounts payable of $113,237 ($134,692 in 2006).

12. CONTINGENCIES

In the normal course of business, various claims and lawsuits have been brought against the Corporation. In management’s opinion, the outcome of these actions is not likely to result in any material amounts. In the event that management concludes that such losses were likely to be incurred and the costs were estimable, they would be charged to expense. The Corporation intends to vigorously defend these suits and claims, and maintains property and liability insurance to protect its assets.

13. COMMITMENTS

As at August 31, 2007, there is approximately $11,771,000 ($2,611,000 in 2006) to be paid pursuant to long-term contracts for capital projects, artistic management, and equipment maintenance and leases. The future minimum payments are as follows:

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2007–08</td>
<td>5,379</td>
</tr>
<tr>
<td>2008–09</td>
<td>3,407</td>
</tr>
<tr>
<td>2009–10</td>
<td>1,506</td>
</tr>
<tr>
<td>2010–11</td>
<td>1,432</td>
</tr>
<tr>
<td>2011–12</td>
<td>47</td>
</tr>
</tbody>
</table>

14. FINANCIAL INSTRUMENTS

The Corporation's financial instruments consist of cash, accounts receivable, investments, restricted cash held for specific capital projects, accounts payable, and accrued liabilities. It is management’s opinion that the Corporation is not exposed to significant interest, currency or credit risk arising from these financial instruments. Unless otherwise disclosed, management estimates that the carrying values of the financial instruments approximate their fair market value.

The Corporation has access to a line of credit in the amount of $3,000,000, with a variable daily interest rate at bank prime rate. The Corporation periodically uses the line of credit to manage day-to-day cash flow requirements as necessary.

15. CORRECTION OF PRIOR PERIOD ERROR

During the fiscal year, the Corporation noted an error in the financial statements of a prior period. Contractual obligations entered into during 2004–2005 should have been accrued during the year ended August 31, 2005. This oversight has been corrected by restating the prior year comparative figures for fiscal 2005–2006 on a retrospective basis. The Equity – beginning of year, for fiscal 2005–2006, originally stated as $354,965, has been reduced by $750,000, and is now restated as ($395,035). Similarly, the Equity – end of year and Accumulated surplus, originally stated as $404,285, have also been reduced by $750,000, and are restated as ($345,715). A corresponding adjustment has been made to Accounts payable and accrued liabilities at August 31, 2006, originally stated as $6,147,483, are restated as $6,897,483.

16. COMPARATIVE FIGURES

Certain figures for 2006 have been reclassified to conform to the presentation adopted this year.
Schedule 1 – Schedule of revenues and expenses

COMMERCIAL OPERATIONS

For the year ended August 31

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenues</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restaurants</td>
<td>$6,006</td>
<td>$5,718</td>
</tr>
<tr>
<td>Parking Services</td>
<td>$3,802</td>
<td>$3,590</td>
</tr>
<tr>
<td>Rental of Halls</td>
<td>$2,866</td>
<td>$1,921</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td>$12,674</td>
<td>$11,229</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restaurants</td>
<td>$5,731</td>
<td>$6,010</td>
</tr>
<tr>
<td>Parking Services</td>
<td>$763</td>
<td>$708</td>
</tr>
<tr>
<td>Rental of Halls</td>
<td>$1,948</td>
<td>$1,232</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$8,442</td>
<td>$7,950</td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td>$4,232</td>
<td>$3,279</td>
</tr>
</tbody>
</table>

Schedule 2 – Schedule of revenues and expenses

PROGRAMMING

For the year ended August 31

(in thousands of dollars)

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>$3,865</td>
<td>$4,082</td>
</tr>
<tr>
<td>English Theatre</td>
<td>$1,584</td>
<td>$2,141</td>
</tr>
<tr>
<td>Dance</td>
<td>$2,531</td>
<td>$1,948</td>
</tr>
<tr>
<td>French Theatre</td>
<td>$644</td>
<td>$764</td>
</tr>
<tr>
<td>Other Programmes</td>
<td>$1,603</td>
<td>$171</td>
</tr>
<tr>
<td>Programming Support</td>
<td>$480</td>
<td>$418</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$10,707</td>
<td>$9,524</td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>$14,680</td>
<td>$14,275</td>
</tr>
<tr>
<td>English Theatre</td>
<td>$4,206</td>
<td>$3,782</td>
</tr>
<tr>
<td>Dance</td>
<td>$3,512</td>
<td>$2,834</td>
</tr>
<tr>
<td>French Theatre</td>
<td>$2,397</td>
<td>$2,723</td>
</tr>
<tr>
<td>Other Programmes</td>
<td>$6,795</td>
<td>$1,559</td>
</tr>
<tr>
<td>Programming Support</td>
<td>$7,581</td>
<td>$7,438</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$39,171</td>
<td>$32,611</td>
</tr>
</tbody>
</table>

**EXCESS OF EXPENSES OVER REVENUES**

<table>
<thead>
<tr>
<th></th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$28,464</strong></td>
<td></td>
<td>$23,087</td>
</tr>
</tbody>
</table>
## Schedule 3 – Schedule of expenses

*For the year ended August 31*

<table>
<thead>
<tr>
<th>(in thousands of dollars)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and benefits</td>
<td>$ 26,554</td>
<td>$ 25,139</td>
</tr>
<tr>
<td>Artistic fees</td>
<td>11,697</td>
<td>8,594</td>
</tr>
<tr>
<td>National Arts Centre Orchestra fees</td>
<td>6,366</td>
<td>6,446</td>
</tr>
<tr>
<td>Advertising</td>
<td>4,547</td>
<td>3,910</td>
</tr>
<tr>
<td>Amortization</td>
<td>3,657</td>
<td>3,383</td>
</tr>
<tr>
<td>Utilities</td>
<td>2,094</td>
<td>2,132</td>
</tr>
<tr>
<td>Payments to municipalities</td>
<td>2,023</td>
<td>2,023</td>
</tr>
<tr>
<td>Contract fees</td>
<td>1,928</td>
<td>1,162</td>
</tr>
<tr>
<td>Cost of sales</td>
<td>1,837</td>
<td>1,814</td>
</tr>
<tr>
<td>Maintenance and repairs</td>
<td>1,638</td>
<td>1,600</td>
</tr>
<tr>
<td>In-kind contributions of goods and services</td>
<td>1,306</td>
<td>938</td>
</tr>
<tr>
<td>Promotion</td>
<td>1,072</td>
<td>855</td>
</tr>
<tr>
<td>Production</td>
<td>728</td>
<td>488</td>
</tr>
<tr>
<td>Financial charges</td>
<td>644</td>
<td>503</td>
</tr>
<tr>
<td>Staff travel</td>
<td>483</td>
<td>459</td>
</tr>
<tr>
<td>Office expenses</td>
<td>398</td>
<td>430</td>
</tr>
<tr>
<td>Professional fees</td>
<td>293</td>
<td>486</td>
</tr>
<tr>
<td>Rental of facilities</td>
<td>276</td>
<td>311</td>
</tr>
<tr>
<td>Equipment</td>
<td>265</td>
<td>303</td>
</tr>
<tr>
<td>Supplies</td>
<td>257</td>
<td>352</td>
</tr>
<tr>
<td>Telecommunications</td>
<td>231</td>
<td>213</td>
</tr>
<tr>
<td>Insurance</td>
<td>201</td>
<td>213</td>
</tr>
<tr>
<td>Education and training</td>
<td>161</td>
<td>139</td>
</tr>
<tr>
<td>Board expenses</td>
<td>133</td>
<td>151</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>25</td>
<td>33</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$ 68,814</strong></td>
<td><strong>$ 62,077</strong></td>
</tr>
</tbody>
</table>
Management Discussion and Analysis

FINANCIAL OVERVIEW

For 2006–2007, the National Arts Centre Corporation is reporting a surplus from operations of $816,997. The Corporation retains an accumulated surplus of $471,281 at the end of the fiscal period.

These exceptional financial results are the product of a confluence of several positive events; a record distribution from the National Arts Centre Foundation, increased single ticket sales overall, the rise of the Canadian dollar lessening the cost of American dollar-denominated expenses, a relatively mild winter and moderate summer weather that mitigated higher heating and cooling costs, and outstanding financial performance in Rentals of Halls from the Phantom of the Opera in late August coupled with spill-over revenues in the Restaurant and Parking services. These factors cannot all be relied upon to produce exceptional positive results in future years.

SELECTED FINANCIAL HIGHLIGHTS

Programming

Programming revenues consist largely of ticket sales. Overall, single ticket sales from all sources were higher by $945,919 ($545,031 of the increased revenue resulted from the Quebec Scene) while subscription ticket sales were lower by $202,485 compared to the previous season.

Music revenues have decreased by $216,499 and expenses have increased by $405,541 from last year. Revenue decreases are primarily in subscription sales and in lower tour fees generated by the Quebec tour when compared to the Alberta-Saskatchewan Tour in 2005. The increase in expenditures reflects higher fees paid the National Arts Centre Orchestra and increased summer programmes that included a new concert series at the outdoor facility operated by the National Capital Commission near the Canadian War Museum.

Touring costs were lower as the Quebec tour was not as expensive to produce as the previous year’s Alberta-Saskatchewan tour.

English Theatre revenues, principally from ticket sales, were lower by $556,704 and expenses were higher than last year’s by $424,150. This was Peter Hinton’s first season. The increased costs generally reflect a change in the co-production model used in previous years. This resulted in increased personnel costs, artists’ fees and production costs. In addition, advertising expenses reflected the additional costs to introduce Peter Hinton and his vision.

Dance revenues increased by $582,877 and expenses increased by $677,835, mainly as a result of presenting the Kirov Ballet in the Classical Ballet Series and the Forsythe Company in Series A.

In French Theatre, revenues decreased by $120,260 and expenses decreased by $326,497 due mainly to the biennial Festival Zone Théâtrale, which was presented in the previous year.

Other programming revenues increased by $1,431,962 and expenses increased by $5,235,542 largely due to the Quebec Scene, a return to Variety Programming and the Exhibition commemorating the 50th anniversary of the Hungarian uprising. These programmes had no equivalents in the previous year.

National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation authorized a distribution of $6,970,925 ($5,998,275 in 2005–2006) to the National Arts Centre Corporation for designated programmes. The National Arts Centre Foundation is a key element of the Corporation’s legislative mandates, which are to maintain and operate the Centre and to develop the performing arts.

Total revenues, including Parliamentary appropriations, have increased by $7,504,708 from 2005–2006 to $69,630,924. Earned revenues – that is, revenues generated by the Corporation itself – increased by $4,598,793. Total expenditures increased by $6,737,030 to $68,813,927.

The National Arts Centre remains committed to the fulfillment of the Centre’s strategic goals:

- renewed focus on artistic expansion and innovation;
- far greater emphasis on the NAC’s national role;
- greater commitment to youth and educational activities; and
- increased earned revenues.

These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the Centre and to develop the performing arts.

Total revenues, including Parliamentary appropriations, have increased by $7,504,708 from 2005–2006 to $69,630,924. Earned revenues – that is, revenues generated by the Corporation itself – increased by $4,598,793. Total expenditures increased by $6,737,030 to $68,813,927.

Commercial Operations

Commercial revenues are derived from Foodservices, Parking Services and Rental of Halls. Revenues in Foodservices and Parking vary with the level of programming and attendance. Rental revenues are affected by both the availability of touring productions and the availability of Southam Hall on the dates convenient to touring companies.
Paid attendance was higher in 2006–2007 compared to the previous year and the commercial activities showed better results compared to 2005–2006. The net income in restaurants, catering and bars has increased by $566,472 because of higher sales combined with lower costs and a new management team. Parking Services’ net income was $156,814 higher, primarily because of better monthly and evening parking revenues. The net income from the Rental of Halls has increased by $230,013 mainly as result of the blockbuster *Phantom of the Opera* in the summer.

**Parliamentary Appropriations**

Parliamentary appropriations for operations exclude funds invested in property, plant and equipment. The increase in the Parliamentary appropriations for operations includes one-time amounts such as the retroactive adjustments for salary increases, revenues for special purposes such as the Quebec Scene and the Governor General’s Performing Arts Awards Gala and changes in deferred amounts for capital repairs, ArtsAlive.ca and Hexagon.

**Building Operations**

Building operations’ expenses have decreased by $375,954. Slight reductions were seen in utilities due to a relatively mild winter and a moderate summer. Labour and engineering expenses were lower as efforts were concentrated on the preparation for and the implementation of the major infrastructure repair projects as those costs were capitalized (See Capital Projects below).

**OUTLOOK**

The popularity of the National Arts Centre’s national educational, touring and outreach programmes such as the Scenes continues to grow. The National Arts Centre will continue to pursue its goals of artistic expansion, excellence and relevance on the national stage in the performing arts within available resources. Next year, the National Arts Centre again plans a balanced budget. Artistically, several mini-tours of the National Arts Centre Orchestra are planned for municipalities in Eastern Ontario and Western Quebec as well as the annual tour to Toronto. English Theatre will co-produce for the first time with the Royal Shakespeare Company Margaret Atwood’s *Penelopiad*. French Theatre will present the *Festival Zone Théâtrale* and later in the year, Dance will present the *Canada Dance Festival*.

**RISKS**

The next years will present challenges as the National Arts Centre repairs its major building systems and infrastructure while keeping the Centre operating in a normal manner and avoiding a shutdown. The Centre is a 107,600-square-metre facility with complex mechanical and stage systems that have been operating continuously for 38 years in a dense urban environment surrounded by bridges, roadways and a canal.

The planned repairs will address only specific areas of concern as noted in the Capital Projects paragraph above. Other areas in need of attention are the building exterior, stage and theatrical systems, roadways and furnishings. The emphasis continues on addressing the most vulnerable areas with heightened preventative maintenance to ensure continued operations.

**Administration and Information Technology**

The administration and information technology departments provide governance, executive, financial, communications, legal, risk management, purchasing, human resource and IT services for the entire Corporation as well as any unallocated expenses. The costs increased by $268,770 primarily due to a Workplace Safety and Insurance Board (WSIB) claim.

**Balance Sheet – Capital Projects**

Major funding for urgent repairs to the Centre’s infrastructure was approved by Treasury Board in November 2006. In the next three years, there will be refurbishment to, or replacement of, the Centre’s elevators and escalators, garage and structural concrete, fire protection systems, air handling systems, electrical distribution systems, exterior lighting systems and security systems. The balance of the unused funds is found on the Balance Sheet under Restricted cash held for specific capital projects and the deferred appropriations are accounted for under Deferred parliamentary appropriations, specific capital projects.

Regular capital expenditures included the purchase of a new concert grand piano, the replacement of the Studio stage lift and the replacement of the Centre’s red carpet in public areas. Total capital expenditures in 2006–2007 were $6,198,142. The majority of the funds were provided through a special allocation from Treasury Board.