



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

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).

CONTENTS

- | | |
|---|---|
| <p>2 Youth and Education
3 Music
4 Dance
5 French Theatre
6 English Theatre
7 Youth and Family Programming
8 New Media
9 A Message from the Board Chair:
<i>Culture at the Centre, and from
Coast to Coast</i>
10 A Message from the President
and Chief Executive Officer:
<i>The National Arts Centre belongs
to all Canadians, and we want
them to be proud of it</i></p> | <p>12 Report on Strategic Goals
18 The Year in Review
26 Quebec Scene
28 Quebec Tour
30 Chronological Listing of
Artistic Events
34 Board of Trustees
35 Artistic and Creative Leadership
35 Senior Management
36 National Arts Centre Foundation
47 Financial Overview</p> |
|---|---|

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Canada

THE FOCUS OF THE 2006–2007
NATIONAL ARTS CENTRE ANNUAL REPORT IS

Youth and Education

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.

- 1 Institute of Orchestral Studies student **Won-Hee Lee**
Photo: Fred Cattroll
- 2 NAC Youth Commission for Dance: *Somewhat like You*
Photo: Frank Desgagnés
- 3 *En attendant Godot*
Photo: Jean-François Landry
- 4 Quebec students participating in The March Break Theatre Program
Photo: Martina Kuska
- 5 Ontario students participating in The March Break Theatre Program
Photo: Martina Kuska
- 6 ArtsAlive.ca Dance launch
Photo: Fred Cattroll
- 7 TD Canada Trust YPC pre-concert activities
Photo: Dyanne Wilson
- 8 **Margaret Munro Tobolowska** telementoring a cello student
Photo: Fred Cattroll



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**.



Peter Duschenes takes on the persona of Mozart during the NAC Orchestra's “Let's Go Mozart” student matinee
Photo: Fred Cattroll



Principal Bassoon **Christopher Millard** teaches student **Pascal Gaudreault**
Photo: Fred Cattroll



Raphaël Dubé, Institute for Orchestral Studies participant, playing with NACO
Photo: Fred Cattroll

“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.



International Dance Day
Photo: Renata Soutter



Veronica Tennant helps
launch ArtsAlive.ca Dance
Photo: Fred Cattroll

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



NAC Youth Commission for Dance – *Somewhat like You*
Photo: Frank Desgagnés

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**.



Brigitte Haentjens
Photo: Gabor Szilasi



En attendant Godot
Photo: Jean-François Landry

*“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.



Quebec students participating in the March Break Theatre Program
Photo: Martina Kuska



Ontario students participating in the March Break Theatre Program
Photo: Martina Kuska

"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

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 Anglophone Quebecers 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*.



Actor **Diana D'Aquila**, *The Ark*
Photo: Laird Mackintosh

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.



Students using ArtsAlive.ca
Photo: NAC



The Snow Show
Photo: Tim Matheson



TD Canada Trust Young People's Concerts
Photo: Michel Dozois

"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

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.



Principal timpanist **Ian Bernard**
Photo: Fred Cattroll



Saxophonist **Dave Liebman**
Photo: Fred Cattroll

"Again this morning I was able to witness the amazement on my students' face as they looked at the strings in the instrument lab! We then watched the video of Beethoven's Fifth."

MICHELE CARLE-BOSCH
Teacher, St. Ann School,
Cincinnati, Ohio, USA,
on using *ArtsAlive.ca* as
part of her curriculum.

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 G'froerer**, 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.

PODCASTS

Beginning in 2003, the NAC has made available engaging and informative downloadable audio programmes including the highly lauded *NACocast*, hosted by principal bassoon **Christopher Millard**. Its French-language counterpart, *BaladOCNA*, features **Marjolaine Laroche** (assistant principal double bass) who takes the listener backstage for an intimate, at times irreverent look at the day-to-day life of the orchestral musician.

Considered one of Canada's finest stage directors, **Peter Hinton**'s podcast, *Hinterviews*, takes you into the intimate world of the artists and creative minds behind the productions on stage in our English Theatre season. The NAC French Theatre's podcasts, *La Baladodiffusion du Théâtre français*, feature artist interviews hosted by **Paul Lefebvre** (Assistant to the Artistic Director, **Denis Marleau**). To date, NAC podcasts have been downloaded over 250,000 times by Canadians from coast to coast to coast.

LIVE RUSH™

Live Rush™ is the National Arts Centre's uniquely affordable student ticketing programme, which enables full-time high school, college and university students to explore the world of live classical and pop music, classic and contemporary theatre, and ballet and modern dance – all for the price of a movie.

By simply logging onto www.liverush.ca, students in the Ottawa-Gatineau region have access to hundreds of events presented at the NAC – including those produced by the National Arts Centre, Opera Lyra Ottawa and the Ottawa Symphony Orchestra. Students can register online, review our event calendar and even print their tickets at the click of a mouse. Live Rush™ was inaugurated in September 2000 – and since then, over **31,060 students have registered for the programme and over 53,000 Live Rush™ tickets have been sold.**



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.

A stylized, handwritten signature in dark ink, reading "Julia E. Foster".

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.

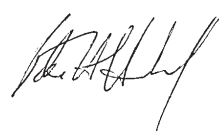
Corporately, **The Honourable Bev Oda** and **The Honourable John Baird** announced in December that the NAC would receive \$57 million from the federal government to address urgent capital and infrastructure challenges our institution has faced for several years.

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

OBJECTIVE	RESULTS
Continue to enhance the NAC's reputation and track record as a creative force in the Canadian performing arts/Canadian culture	<ul style="list-style-type: none"> • 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 <i>Swan Lake</i> 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 <i>The Ark</i> – a collaboration with the National Theatre School in Montreal.
Commission, develop and produce more new Canadian works	<ul style="list-style-type: none"> • The National Arts Centre collaborated with the Royal Shakespeare Company in the United Kingdom to bring Torontonian Margaret Atwood's novel <i>The Penelopiad</i> 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 <i>Symphony No. 3</i> by renowned Quebec composer Jacques Hétu.

1. ARTISTIC EXPANSION AND INNOVATION *(continued)*

OBJECTIVE	RESULTS
<p>Commission, develop and produce more new Canadian works <i>(continued)</i></p>	<ul style="list-style-type: none"> • The NAC-Tarragon (Toronto) world premiere co-production of <i>Scorched</i>, the translation of incoming French Theatre Artistic Director Wajdi Mouawad's play <i>Incendies</i> 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. • <i>Copper Thunderbird</i> 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: <i>A little tenderness for crying out loud!</i> by choreographer Dave St-Pierre; <i>Norman</i>, produced by 4D art; the play <i>Les Entrailles</i> by Claude Gauvreau, produced by Théâtre La Catapulte; the nomadic theatre experience of <i>Welcome to... (a city where you are a tourist)</i> by Olivier Choinière; and the commission of <i>Making Real</i>, a major visual and media arts exhibition that explores the artist's relationship to reality. • NAC Dance presented <i>Somewhat like You</i>, its fourth NAC Youth Commission for Dance, choreographed by Montreal's Martin Bélanger.
<p>Increase the quality and quantity of our co-productions with other performing arts organizations across the country</p>	<ul style="list-style-type: none"> • 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

OBJECTIVE	RESULTS
<p>Reach out to Canadians in all parts of the country</p>	<ul style="list-style-type: none"> • 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 <i>Believe</i> 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.
<p>Give Canadian artists national and international exposure</p>	<ul style="list-style-type: none"> • 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 <i>New Lives – 50 Stories Chronicling the Hungarian-Canadian Experience</i>. The exhibition was unveiled at the NAC in October at a reception in the presence of many of the portrait sitters. <i>New Lives</i> 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 <i>The Penelopiad</i> 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 <i>The Penelopiad</i> 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.

2. GREATER EMPHASIS ON THE NAC'S NATIONAL ROLE *(continued)*

OBJECTIVE	RESULTS
Give Canadian artists national and international exposure <i>(continued)</i>	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> The NAC's educational website, <i>ArtsAlive.ca</i>, enabled thousands of people to follow the NAC Orchestra's Quebec Tour online. Teachers turn to <i>ArtsAlive.ca</i> 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 <i>Manhattan on the Rideau</i> jazz masterclass series and the multi-site Music Monday event. The NAC has numerous podcasts available online, including <i>NACOCast</i>. Downloads of the <i>NACOCast</i>, 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 <i>BaladOCNA</i>, the French counterpart to <i>NACOCast</i>, <i>Hinterviews</i>, <i>La Balladodiffusion du Théâtre français</i>, <i>Cook with Kurt</i>, 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

OBJECTIVE	RESULTS
Develop programmes for young audiences	<ul style="list-style-type: none"> 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 <i>(continued)</i>	<ul style="list-style-type: none"> • 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: <i>Artist in Society</i>.
Provide training and opportunities for young and emerging artists	<ul style="list-style-type: none"> • 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 <i>Copper Thunderbird</i> 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 <i>The Ark</i>.
Provide tools for teachers, students and parents across Canada	<ul style="list-style-type: none"> • 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 <i>ArtsAlive.ca</i> 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 <i>ArtsAlive.ca</i>, 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 <i>ArtsAlive.ca</i> to the list of safe websites for their youngsters. <i>ArtsAlive.ca</i> 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

OBJECTIVE	RESULTS
Develop other sources of non-government funding	<ul style="list-style-type: none"> 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. Total box office revenue for programmes presented at the NAC increased 17%, finishing the season at over \$19 million. 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%).
Through the NAC Foundation continue to develop our donor and corporate base of support	<ul style="list-style-type: none"> 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%). 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. 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. The value of donor-endowed funds entrusted to the NAC Foundation increased by 32% in 2006–2007. 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.

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 Chut!!

Photo: Rolline Laporte

3 Swan Lake

Photo: Valentin Baranovsky

4 Movin' Out

Photo: Joan Marcus

5 Traces

Photo: Sarah Koska

6 A Footstep of Air – National Ballet

Photo: Cylla von Tiedemann

7 Sarah McVie and Marcel Jeannin in *The Bookshop*

Photo: Andrée Lanthier





Left to right: **Emanuel Ax**. Photo: J. Henry Fair; **Pinchas Zukerman**. Photo: Paul Labelle; **Yuja Wang**. Photo: Christian Steiner; **Gustavo Dudamel**. Photo: Michel Dozois

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 Shostakovich'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.



Left to right: **Pinchas Zukerman** conducting the NACO. Photo: Fred Cattroll; **Richard Goode**. Photo: Sascha Gusov; **Tamara Bernier** in *The Wrong Son*. Photo: Andree Lanthier; **Mary-Colin Chisholm** in *The Little Years*. Photo: Scott Munn.

The Year in Review (continued)

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.

I LOVE MY ORCHESTRA BECAUSE...

I have fallen in love with the classics. I wished I had been introduced to this wonderful, exhilarating music when I was younger. ENCORE!

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-rockers 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.





Left to right: Members of the OYR Ensemble for *Dream Machine*. Photo: Blake Brooker; **Tom McCamus** and **Graeme Somerville** in *The Unanswered Question*. Photo: Andrée Lanthier; **Andy Massingham** in *Rough House*. Photo: John Lauener; **Allegra Fulton** in *Frida K*. Photo: Andrée Lanthier.

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.



Left to right: **Janick Hébert** and **Valérie Buhagiar** in *Scorched*. Photo: Cylla von Tiedemann; **Billy Merasty** in *Copper Thunderbird*. Photo: Andrée Lanthier; *Forêts*. Photo: Marlène Gélinau Payette; *En attendant Godot*. Photo: Jean-François Landry.

The Year in Review (continued)

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 **Margaret Atwood's** stage adaptation of her novel *The Penelopiad*. The landmark international co-production featuring cast members from both countries premiered at Stratford-upon-Avon, U.K. in August 2007, and generated widespread attention on both sides of the Atlantic. The production subsequently opened the 2007–2008 season at the National Arts Centre, in an exclusive Canadian engagement. *The Penelopiad* marks the first time the Royal Shakespeare Company has collaborated with a Canadian theatre company.

FRENCH THEATRE

The NAC French Theatre's 2006–2007 season opened with the greatly anticipated announcement that **Wajdi Mouawad** would succeed **Denis Marleau** as Artistic Director, effective September 1, 2007.

The news generated a great deal of enthusiasm from the media and the theatre community, both at home and internationally. The level of interest went up a notch in late March, when French Theatre presented the world premiere production of Wajdi Mouawad's latest play, *Forêts*, 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 Côté**, 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**, and produced by Sibyllines, this remarkable work featured a cast of 50 actresses of all ages





Left to right: *Tout comme elle*. Photo: Lydia Pawelak; *Traces*. Photo: Valerie Remise; *Oxygène*. Photo: Isabelle de Valensart; The Kirov Ballet *Swan Lake*. Photo: Valentin Baranovsky.

(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 tableaux, 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



Left to right: KAGEMI – *Beyond the Metaphors of Mirrors*. Photo: Jacques Denarnaud; *zero degrees*. Photo: Tristram Kenton; Kudo Drummers. Photo: Buntaro Tanaka; **Gordon Lightfoot**. Photo: Denise Grant.

The Year in Review (continued)

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.





Left to right: *A Cinderella Story*. Photo: Phil Hossack; *Jeff Mattsey* in *The Barber of Seville*. Photo: Sam Garcia; *John Geggie*. Photo: John R. Fowler; *Nicole Milne* in *Centre Stage: Divas*. Photo: Michel Dozois.

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

scène
Québec
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 m'a raconté
Photo: Rolline Laporte
- 4 Martin Bélanger –
Spoken Word/Body
Photo: Frank Desgagnés
- 5 Contes d'enfants réels
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 **Édouard 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.



The 7 Fingers
Photo: Christian Tremblay



Norman McLaren
Photo: ONF



Les Grands Ballets Canadiens de Montréal
Photo: Roland Lorente

"So far we have established connections with Australia, Germany and several other countries through the Quebec Scene. The positive impacts will be seen more clearly in the years to come. We want to extend our sincere thanks to you."

RISHENG WANG
Artist Manager, Philmultic
Management & Productions Inc.

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-Irénée
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 Hétu**.

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-Irénée 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 (NACotour.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.



Saxophone players at the Atelier de musique in Jonquière
Photo: Fred Cattroll



String Quintet performance at the École St-Denis in Saguenay
Photo: Fred Cattroll



Aaron Schwebel and Pinchas Zukerman in Trois-Rivières
Photo: Fred Cattroll

“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 – <i>Dutch Jazz: Bik Bent Braam</i>
09	FS	CP	Lynne Hanson
10	SH	V	Charles Aznavour
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
27	SA	DEV	Roundtable on Philanthropy
28	SH	V	Colin Mochrie/Brad Sherwood
28	FS	CP	Ottawa Folk Festival – Eve Goldberg
29	FS	CP	Les Vendredis de la chanson francophone – Chakidor
30	FS	CP	Marcia Golding
30	SH	M	NACO/Zukerman/Ax

OCTOBER 2006

03	SH	V	Ottawa Symphony Orchestra
04	FS	CP	Kathy Monkman – <i>Making Waves</i>
29 Sep – 04 Oct	ST	ET	<i>The Bookshop</i>
05	SH	M	NACO/Zukerman/Wang/Marks/Forsyth/Quarrington
06	FO	M	Aber Diamond Debut Series I
06	FS	CP	Dick Oatts
06	SH	V	Dwight Yoakum
07	FS	CP	John Geggie – Geggie/Taborn
07	SH	M	TD Canada Trust Young People's Concerts/ Boris Brott – <i>Musical Celebrations</i>
16 Sep – 07 Oct	TH	ET	<i>The Wrong Son</i>
05-08	OS	FT	<i>La Fin de Casanova</i> (Montreal)
10	SH	D	Sankai Juku – <i>KAGEMI</i> – <i>Beyond the Metaphors of Mirrors</i>
10-11	FS	FT	Roland Giguère/ <i>L'Âge de la parole</i>
12	FS	CP	Enliven Media – Kellylee Evans
14	SH	M	CTV Pops – <i>And The Beat Goes On</i>
14	FS	CP	Steve Berndt – <i>Autumn Leaves/Kkaskiw</i>
13-14	TH	D	Akram Khan/Sidi Larbi Cherkaoui – <i>zero degrees</i>
15	SH	V	Lewis Black
16	FS	CP	Sharlene Wallace – <i>Anticipation</i>
17	FS	CP	CBC Radio Ottawa – Jim Cuddy & Oh Susanna
17	OS	M	Orion String Quartet
17-18	TH	V	Queen – <i>It's a Kinda Magic</i>
18-19	SH	M	NACO/Decker/Kelemen/Taylor/Ottawa Choral Society/Boys Choir of Christ Church Cathedral
20	FS	CP	L Jazz Senc
21	SH	V	Bruce Cockburn
21	FS	CP	Ooh La La Opera – <i>Passionately Yours, Puccini</i>
24	OS	M	NACO Quebec Tour pre-tour student matinee – Gatineau
26	FS	CP	Canadian Musical Odyssey – <i>Satin Dolls</i>
27	FS	CP	Les Vendredis de la chanson francophone – MoucheTaBouche

26-27	REH	FT	<i>Comédie</i>
28	FS	CP	Michaela Foster Marsh – CD Release
17-28	ST	ET	<i>Dream Machine</i>
26-29	SH	D	Kirov Ballet – <i>Swan Lake</i>

NOVEMBER 2006

01	FS	CP	Megan Jerome Trio
02-03	FS	CP	Valerie Clements – <i>Lemmon Sisters</i>
30 Oct – 03 Nov	REH	ET	One Yellow Rabbit – Masterclass
20 Oct – 04 Nov	OS	ET	<i>The Little Years</i> – Neptune Theatre (Halifax)
04	SH	M	Governor General's Performing Arts Awards Gala
04	FS	CP	Ottawa Folk Festival & Canadian Society for Traditional Music – Aglukark/Finest/Turpial
31 Oct – 04 Nov	TH	FT	<i>Tout comme elle</i>
05	SH	V	Just for Laughs
01-05	ST	FT	<i>Chut!!</i>
08	FS	CP	Bianca Pittoors Ensemble
09	SH	M	NACO/Zukerman
08-11	ST	FT	<i>La Fin de Casanova</i>
10-11	SH	V	Gordon Lightfoot
10-11	FS	CP	Zucchini Grotto Theatre Company – <i>Centre Stage: Divas</i>
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	<i>Somewhat like You</i> – Espace Libre (Montreal)
18	FS	CP	John Geggie
18	OS	M	NACO Quebec Tour – Trois-Rivières
18	SH	V	Warren Miller's <i>Off the Grid</i>
19	PAN	M	Kinderconcerts – <i>Skarazula</i>
19	OS	M	NACO Quebec Tour – Montréal
15-19	ST	ET	<i>Rough House</i> – Young Audiences
21	ST	V	Margaret Macmillan
21-22	FS	FT	Gaston Miron/ <i>L'Âge de la parole</i>
25	FS	CP	Kuljit Sodhi – <i>Galitcha</i>
25	OS	M	NACO (Kingston, ON)
08-25	TH	ET	<i>The Little Years</i>
23-25	ST	D	Les Ballets C de la B/Koen Augustijnen – <i>IMPORT/EXPORT</i>
21-26	SH	V	<i>Movin' Out</i>
27	FS	CP	Alliance Française – <i>Duo Alcaz</i>
28	TH	V	Brent Butt
28	SH	V	Holly Cole
29	FS	CP	École secondaire publique De La Salle – Ensemble Vocal Sénior
30	FS	CP	Blue Z Inc – Bluezinc Band
30	TH	D	Russell Maliphant Company – <i>Push, Transmission, One Part II</i>

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 REH = Rehearsal Hall, NAC SA = Salon SH = Southam Hall ST = Studio TH = Theatre



DECEMBER 2006

01	FS	CP	John Showman – Creaking Tree String Quartet
30 Nov –			
01 Dec	SH	M	Matinee I – High School
02	FS	CP	<i>A Malaika Christmas Concert</i>
27 Nov –			
02 Dec	OS	ET	Andy Massingham – Education Residency
29 Nov –			
02 Dec	ST	FT	<i>Peepshow</i>
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	<i>Rough House</i>
09	OS	ET	<i>The Ark</i>
07-10	SH	D	Les Grands Ballets Canadiens de Montréal – <i>The Nutcracker</i>
12	FS	CP	Joe Temperly
14	FS	CP	Ottawa Storytellers – <i>Sometimes Bells</i>
15	SH	M	NACO/Litton/Gomyo
16	FS	CP	Les Vendredis de la chanson francophone – Stéphanie Rideout
16	FS	CP	Ottawa Folk Festival & Goose – <i>Xmas Goose</i>
12-16	TH	FT	<i>En attendant Godot</i>
17	FS	CP	Tom Pechloff Piano School – <i>Celebrate the Season</i>
20	SH	M	Handel's <i>Messiah</i> /David Lockington
22	SH	M	Christmas with NACO
22	FS	CP	Drew Nelson CD Release
23	FS	CP	John Huston – <i>A Christmas Carol</i>
31	FS	CP	Ottawa Folk Festival – Connie Kaldor
12-31	OS	ET	<i>The Snow Show – East o' the Sun, West o' the Moon</i> – Caravan Farm Theatre (B.C.)
26-31	SH	V	<i>Aladdin</i>

JANUARY 2007

01	SH	V	<i>Salute to Vienna 2007</i>
03	SH	V	Lord of the Dance
11	SH	M	NACO/Dausgaard/Trpceski
05-12	FS	CP	A Company of Fools – <i>Twelfth Night</i>
12	FO	M	Aber Diamond Debut Series II
12	SH	V	Chinese New Years Gala
11-13	OS	FT	<i>Peepshow</i> (Germany)
13	SH	M	TD Canada Trust Young People's Concerts/ Boris Brott – <i>The Rhythm of Life</i>
18	FS	CP	Ottawa Storytellers – <i>A Garland of Jewels</i>
19	FS	CP	Les Vendredis de la chanson francophone – Thériault/Granger
19	SH	M	NACO/Klas/Lemieux
20	FS	CP	John Geggie
20	FS	CP	Royal Norwegian Embassy
21	OS	M	Music for a Sunday Afternoon – Zukerman
22	SH	M	Bombardier Great Performers Recitals – Garrick Ohlsson
22-23	SH	M	Matinee II: Jr/Int
26	FS	CP	Contes Nomades / Les Contes du mardi
09-27	TH	ET	<i>Frida K.</i>
25-27	SH	D	Royal Winnipeg Ballet – <i>A Cinderella Story</i>
24-28	ST	FT	<i>Le Caillou de Saturne</i>
29	ST	ET	Celebrity Speaker – Ann-Marie MacDonald
29	SH	V	Ottawa Symphony Orchestra
31	SH	M	Matinee III: Primary

FEBRUARY 2007

01	SH	M	NACO/Dudamel/Zukerman
02	FS	CP	James Cohen Caravan
03	FS	CP	Ottawa Folk Festival – Anne Lindsay/Ian Tamblyn
31 Jan –			
03 Feb	ST	FT	<i>Oxygène</i>
03	TH	D	Vincent Sekwati Koko Mantsoe – <i>Men-Jaro</i>

04	PAN	M	Kinderconcert II – <i>A Cello For Chelsea Broue</i>
02-04	SH	V	
05	FS	CP	Algonquin College Reading Series
06-07	FS	FT	Anne Hébert/ <i>L'Âge de la parole</i>
20 Jan –			
8 Feb	OS	ET	<i>The Snow Show:</i> <i>East o' the Sun, West o' the Moon</i>
08	FS	CP	Childs/Voight – <i>Winter Songs & Stories</i>
09	SH	M	Zukerman/Forsyth/Gauvin/ Laperrière/Ottawa Choirs
08-10	ST	D	Puzzle Danse 2007
09-10	FS	CP	Zucchini Grotto Theatre Company – <i>Centre Stage: Modern Broadway</i>
10	SH	V	Colin James
11	OS	M	Music for a Sunday Afternoon – Kuerti
12	FS	CP	Algonquin College Reading Series
13	FS	CP	<i>Gala des prix trille Or 2007</i>
14	FS	CP	Gertrude Létourneau – <i>Flûte d'amour, Chansons d'amour</i>
15	SH	M	NACO/Zukerman/Parker
15	FS	CP	Ottawa Storytellers – <i>Sky Burial</i>
15	TH	D	Youth Commission for Dance – Montréal Danse/Martin Bélanger: <i>Somewhat like You</i>
17	SH	DEV	Black & White Opera Soiree 2007
17	FS	CP	Brian Browne Trio
20	SH	D	Alvin Ailey American Dance Theater
21	FS	CP	CBC Radio – Poetry Face Off
23	FS	CP	Contes Nomades / Les Contes du mardi – <i>Raconters</i>
24	SH	M	CTV Pops – The Von Trapp Family Singers
24	FS	CP	John Geggie – Geggie/Hart/Walker
25	SH	V	Chantal Kreviazuk
02-25	OS	ET	<i>Frida K.</i> – Citadel Theatre (Edmonton)
21-25	ST	FT	<i>Conte de la Lune</i>

MARCH 2007

01	SH	M	NACO/Zukerman/Hubbard Street Dance Chicago
02	FS	CP	Ooh La La Opera – <i>Passionately Yours, Puccini</i>
03	FS	CP	Christine Graves and musical guests
03	SH	M	TD Canada Trust Young People's Concerts/ Boris Brott – <i>Here, There and Everywhere</i>
27 Feb –			
03 Mar	OS	ET	<i>Scorched</i> – Tarragon Theatre (Toronto)
27 Feb –			
03 Mar	TH	FT	<i>Traces</i>
05	FS	CP	École secondaire publique De La Salle – <i>Bon Voyage</i>
05	SH	V	Ottawa Symphonic Orchestra
07	SH	M	New Music – Knussen
05-09	TH	ET	Quebec Youth March Break Program
10	OS	M	New Music – Knussen (Chalmers Church)
10	FS	CP	Pat Moore – <i>Take it to Heart</i>
10-11	SH	D	The Forsythe Company – <i>The First Study, 7 to 10 Passages, Quintett</i>
12	FS	CP	Algonquin College Reading Series
13	FS	ET	An Evening with Daniel David Moses
14	TH	D	Philippe Decouflé – <i>Solo – Le doute m'habite</i>
15	FS	CP	Ottawa Storytellers – <i>Tales of Old Ireland</i>
16	SA	M	Aber Diamond Debut Series III
12-16	REH	ET	Ontario Youth March Break Program
17	FS	CP	Stephen Rollins – <i>Border Crossing</i>
05-17	ST	ET	<i>The Unanswered Question</i>
16-17	TH	V	John Pinette
13-18	SH	V	<i>Hairspray</i>
19	SH	M	Kodo Drummers
07-19	ST	ET	<i>7 Important Things</i>
20	SH	M	Bombardier Great Performers Recitals – Murray Perahia
21	TH	V	Ahmet Ozhan
21	FS	CP	Gilbert Troutet – <i>Salut Brassens</i>
22	FS	CP	Nutshell Music – Rick Fines & Suzie Vinnick
23	FS	CP	Contes Nomades / Les Contes du mardi – <i>Deux vies en conte</i>

Chronological Listing of Artistic Events (continued)

24	SH	M	CTV Pops – <i>The Wizard of Oz</i>
24	FS	CP	John Geggie – <i>Geggie/Monder/Schyff</i>
21-25	ST	FT	<i>L'Armoire</i>
26	FS	CP	Algonquin College Reading Series
27	FS	CP	A Company of Fools – Theatre Challenge
28	FS	CP	Richard Fugarczuk – <i>Sweet and Hot</i>
29	FS	CP	Embassy of Japan – <i>Sakura</i>
31	FS	CP	Stephen Berndt – <i>Swing into Spring</i>
27-31	TH	FT	<i>Forêts</i>
29-31	ST	D	Sarah Chase Dance Stories – <i>The Passenger/</i> <i>Cristina Moura – like an idiot</i>

APRIL 2007

01	PAN	M	Kinderconcert III – <i>I Tromboni</i>
04	FS	CP	Canterbury High School – Grade 11 Recital
05	SA	M	Aber Diamond Debut Series IV
05	SH	M	Bombardier Bostonian Great Performers Recitals – Richard Goode
05	FS	CP	Ottawa Storytellers – <i>Kiviuk's Journey</i>
07	FS	CP	Music Monday
31 Mar –			
07 Apr	SH	V	Opera Lyra Ottawa
08	FS	CP	Ottawa Jazz Festival – <i>Ba Cissoko</i>
09	FS	CP	Ben Durocher – <i>I Can't Stand Still</i>
10	FS	CP	Adrian Cho – <i>A Night in S'farad</i>
10	SH	V	Jesse Cook
11	FS	CP	John Geggie/Kenny Barron
11	FS	CP	Les Vendredis de la chanson francophone – Lefebvre/Charlebois
12	FS	CP	Algonquin College Theatre Arts – <i>Flying Solo Monologues</i>
12	FS	CP	John Geggie – <i>Geggie/Versace/Jensen</i>
13	FS	CP	Ottawa Junior Jazz Band – Jazz Night
11-14	ST	FT	<i>Vivre</i>
12-14	SH	D	National Ballet of Canada – <i>A Footstep of Air, Opus 19/The Dreamer,</i> <i>Voluntaries</i>
15	FS	CP	Linda Crawford – Sarah Burnell & Ensemble
16	FS	CP	Embassy of Japan – <i>Music around the World</i>
16	SH	M	Toronto Symphony Orchestra
17	FS	CP	Ottawa Storytellers – <i>Kissing that Frog</i>
18	FS	CP	Contes Nomades / Les Contes du mardi – <i>Récits de guerre</i>
18	SH	M	NACO/Pinchas Zukerman
19	OS	M	NACO – Roy Thomson Hall (Toronto, ON)
20	OS	QS	Breastfeeders/Xavier Caféine
20	OS	QS	Lesbians on Ecstasy/Lindsay Ferguson
20	OS	QS	Louis Lortie/Hélène Mercier
20	OS	QS	Paulo Ramos
20	FS	QS	Quatuor André Leroux
21	OS	QS	Alexandre Da Costa/Wonny Song
21	OS	QS	Alexis O'Hara
21	OS	QS	<i>A Literary Voyage in the Company</i> <i>of Quebec Writers</i>
20-21	OS	QS	<i>Avaler la mer et les poissons</i>
20-21	SH	D	La La La Human Steps – <i>Amjad</i>
21	OS	QS	Lorraine Desmarais Trio/Karen Young Trio
21	OS	QS	Martin Bélanger
21	OS	QS	Pat The White
21	OS	QS	Plaster/Stephen Beaupré/ Ghislain Poirier/Lesbians on Ecstasy
21	TH	ET	<i>Scorched</i>
21	FS	QS	Tornat

18-22	ST	FT	<i>Contes d'enfants réels</i>
22	OS	QS	La Tuque Bleue
22	OS	QS	<i>Mika, l'enfant pleureur</i>
22	OS	QS	<i>Mots d'ici, yeux d'ailleurs</i>
22	OS	QS	Richard Desjardins
23	FS	QS	<i>À Propos</i> Songwriters' session
23	SH	QS	<i>Juste pour rire</i>
23	OS	QS	<i>Mots d'ici</i>
23	OS	QS	Richard Séguin
24	OS	QS	Audrey Nadeau
24	TH	QS	Dave St-Pierre
24	SH	QS	Orchestre symphonique de Montréal
25	OS	QS	Gaétan Gingras/Hinda Essadiqi
24-25	FS	FT	Paul-Marie Lapointe/ <i>L'Âge de la parole</i>
25	OS	QS	Boogat
25	OS	QS	Christine Jensen/Jean-François Groulx Trio
25	TH	QS	Ensemble Romulo Larrea – <i>Tango First Century</i>
26	SA	QS	Daniel Vézina – <i>Le Québec dans l'assiette</i>
26	OS	QS	Edgar Bori: <i>Dans ce monde poutt poutt</i>
26	OS	QS	Geneviève et Matthieu
26	SH	M	Matinee I: High Schools
27	OS	QS	Call Me Poupée
27	TH	D	Compagnie Marie Chouinard – <i>BODY_rEMIX / gOLDBERG_ vARIATIONS</i>
27	OS	QS	Ensemble Caprice
27	OS	QS	Florent Volland
27	OS	QS	Gueules de blues series – Andrée Dupré
27	OS	QS	Neuraxis, Ghoulunatics, Sordid, Insan3
27	OS	QS	Pawa Up First
27	OS	QS	Spectacle 15 ^e Anniversaire de la Maison de la culture de Gatineau
27	OS	QS	TAÏMA
27	OS	QS	The Stills/Karkwa/Mahjor Bidet/ Patrick Watson
26-27	SH	QS	NACO/Slatkin/Lortie
26-28	FS	QS	King Dave
28	OS	QS	Carlos Placeres/Joaquin Diaz/Caridad Cruz
28	OS	QS	Derome, Tanguay, Bourrassa, Guilbeault
28	OS	QS	<i>Kino Kabaret</i>
28	OS	QS	Les Goules
28	OS	QS	Les Trois Accords/Pépé et sa guitare
28	OS	QS	Montreal Jubilation Choir & the Jubilation Big Band
28	OS	QS	Paul Deslauriers Band/Dawn Tyler Watson
28	SH	QS	<i>Starmania Symphonique</i>
28	OS	QS	Susie Arioli Band & Jordan Officer
28	OS	QS	Zal Idrissa Sissokho
18-28	OS	QS	<i>Les Entrailles</i>
18-28	FS	CP	The School of Dance
29	OS	QS	<i>A Hundred Years of Faith</i>
29	OS	QS	Bruno Pelletier et le GrosZorchestre
29	OS	QS	Les Batinses
29	OS	QS	Michel Faubert/Mike Burns
29	OS	M	Music for a Sunday Afternoon – Philippe Castagner
29	OS	QS	Penny Lang Duo/Joe Grass
29	FS	QS	Roslyn Schwartz: <i>The Mole Sisters</i> Reading and Screening
26-29	ST	QS	<i>Norman</i>
27-29	OS	QS	<i>The Facts Behind The Helsinki Roccomatios</i>
27-29	OS	QS	Yann Martel
30	OS	QS	An Evening of Quebec Animation
30	FS	QS	Battle of the Bands
30	OS	QS	Edwige Bage, Jean-Marc Chatel, Éric Gauthier, Nadine Walsh
30	OS	QS	McGill Chamber Orchestra

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 REH = Rehearsal Hall, NAC SA = Salon SH = Southam Hall ST = Studio TH = Theatre



MAY 2007

01	OS	QS	Jocelyn Bérubé, Jean-Marc Massie
01	FS	QS	Nedjim Bouizzoul et Labess
01	SH	QS	Orchestre symphonique de Québec
02	OS	QS	Constantinople
02	OS	QS	<i>I Musici</i> de Montréal
02	OS	QS	Karine Ledoyen – <i>Danse K Par K</i>
02	FS	QS	Michael Jerome Brown & The Twin Rivers String Band
01-02	OS	QS	<i>Le Fantôme de Canterville</i>
03	OS	QS	Alain Lefèvre
03	OS	QS	Jorane
03	FS	QS	<i>La BD dans tous ses états</i>
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: Andrée-Anne Perras-Fortin
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 – <i>TooT, Noces</i>
04	OS	QS	Liu Fang
04	OS	QS	Normand Laprise – <i>Les mille et une saveurs du Québec</i>
04	FS	ET/QS	Tadoussac Translation Colony Reading
04	OS	QS	Jimmy Brière, Jean Desmarais, David Jalbert, Maneli Pirzadeh
01-05	TH	FT	<i>Lèvres</i>
03-05	OS	QS	<i>Everybody's Welles</i>
04-05	OS	QS	<i>Assoiffés</i>
04-05	OS	QS	Florence K.
04-05	OS	QS	<i>Le Discours de la méthode</i>
04-05	OS	QS	<i>The 7 Fingers – Loft</i>
20 Apr –			
05 May	OS	QS	<i>Bienvenue à.../Welcome to...</i>
20 Apr –			
05 May	FO	QS	<i>Des objets qui ont de l'âme</i> (<i>Gilde canadienne des métiers d'art</i>)
20 Apr –			
05 May	OS	QS	<i>Elemental Simplicity</i>
20 Apr –			
05 May	OS	QS	<i>Human Scale</i>
20 Apr –			
05 May	OS	QS	<i>Making Real</i>
20 Apr –			
05 May	OS	QS	<i>Paroxysme</i>
20 Apr –			
05 May	OS	QS	<i>Paths of Discord, or Triumph over the Void</i>
20 Apr –			
05 May	OS	QS	<i>Satellite</i>
20 Apr –			
05 May	OS	QS	<i>Speaking of Islands</i>
20 Apr –			
05 May	OS	QS	<i>The Hearing Eye</i>
20 Apr –			
05 May	OS	QS	<i>The Superficiality in Question</i>
20 Apr –			
05 May	FO	QS	<i>Unique Viewpoints</i>
05	OS	QS	Ariane Moffatt
05	SH	QS	Gregory Charles
05	OS	QS	<i>Helen's Necklace</i>
05	OS	QS	<i>La République</i>
05	OS	QS	Oliver Jones Trio
05	FS	QS	Samina & Harold Faustin
05	OS	QS	Stephen Barry Band
05	OS	QS	Vulgaires machins, GrimSkunk

07	SH	V	Ottawa Symphony Orchestra
08	SH	M	Canada Council for the Arts Concert
10-12	SH	M	CTV Pops – Eartha Kitt
13	SH	V	B.B. King
14	ST	ET	Celebrity Speaker – Michael Ondaatje
17	SH	M	NACO/Minczuk/Hagner
18	SH	V	Alain Morisod & Sweet People
18	SH	M	Matinee IV
19	FS	M	MusicFest Canada
20	OS	M	Music for a Sunday Afternoon – Hagner/Quarrington
24	SH	M	NACO/Zukerman/Znaider
25	ST	M	NACO Bursary Competition Finals
26	SH	M	TD Canada Trust Young People's Concerts/ Boris Brott – <i>Song of the Wild</i>
27	SH	V	Academy of Dance Arts Recital

JUNE 2007

01	SH	M	NACO/Zukerman – Verdi's <i>Requiem</i>
02	SH	V	Capital City Chorus
02	FS	CP	Tournesol Dance – <i>Honesty in Movement</i>
03	SH	V	Nana Mouskouri
13 Apr –			
03 June	OS	QS	<i>Aspect</i>
08	SH	V	Isabelle Boulay
09	SH	V	Ecole de Danse Mylène Voyer
22 May –			
09 June	TH	ET	<i>Copper Thunderbird</i>
10	PAN	M	Kinderconcert IV – <i>Dixieland</i>
11	SH	V	<i>Les Gens d'air</i>
16	SH	M	CTV Pops – <i>From Vienna with Love</i>
06-16	TH/ST/ FS/OS	ET	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 – <i>Canterbury Tales</i>
19-23	OS/SH	D	Canada Dance Festival – <i>Hip Hop 360</i>
27	SH	M	Celebration of Future Classics
28	SH	M	Conductor's Programme Final Concert
21-30	FS	CP	Ottawa Jazz Festival

JULY 2007

01	SH	M	Unisong
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	NACO Parks I – Judd/Hamelin
20	OS	M	Ottawa Symphony Orchestra
21	OS	M	NACO 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	<i>The Penelopiad</i> – Stratford-upon-Avon, UK
21-25	FS	CP	Shakespeare Young Company
15-31	SH	V	<i>The Phantom of the Opera</i>

Board of Trustees

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Toronto, Ontario

Adrian Burns, Vice-Chair – 1, 2, 3, 4*
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Veronica Tennant, C.C. – 4
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Dale A. Godsoe – 5*
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COMMITTEES OF THE BOARD

- 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



Back row, from left to right: **Christopher Donison**, **Adrian Burns**, **Diane Juster**, **Larry Fichtner**
Front row, from left to right: **Dale A. Godsoe**, **Julia E. Foster** (Chair), **Richard M. LeBlanc**
Missing: **Veronica Tennant**, on sabbatical

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*

Senior Management

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Director of Human Resources

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Special Advisor to the CEO

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*Managing Director,
National Arts Centre Orchestra*

Simone Deneau

Assistant Director, Patron Services

Fernand Déry

Managing Director, French Theatre

Alex Gazalé

Production Director

Darrell Louise Gregersen

CEO, National Arts Centre Foundation

Diane Landry

Director, Marketing

Gilles Landry

Senior Director, Operations

Jane Moore

Chief Development Officer

Maurizio Ortolani

Producer, New Media

Daniel Senyk

Chief Financial Officer

Claire Speed

Director, Music Education

Victoria Steele

Managing Director, English Theatre

Richard Tremblay

Director, Administrative Services

Fran Walker

Director of Patron Services

Jayne Watson

*Director of Communications
and Public Affairs and
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*.

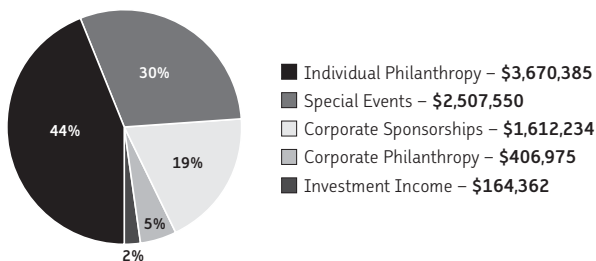
Canada's corporate sector continued to make a vital contribution to the National Arts Centre, through corporate philanthropy, sponsorship of artistic productions and projects, and support for the Foundation's fundraising events. Special event fundraising was particularly successful in 2006–2007.

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.



Virtually every new initiative of the National Arts Centre in 2006–2007 was accomplished with donor and sponsor support.

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

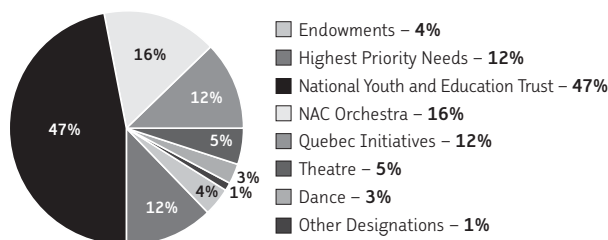
Thanks to a generous gift from long-time Ottawa donors **Harvey and Louise Glatt**, the National Arts Centre will purchase new state-of-the-art equipment for the hearing impaired to be installed in Southam Hall, the Theatre and the Studio.

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: *

Gail Asper (Winnipeg)
Alice Burton (Toronto)
Zita Cobb (Ottawa)
Kiki Delaney (Toronto)
Julia Foster (Toronto)

Margaret Fountain (Halifax)
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Dianne Kipnes (Edmonton)
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* Leadership support for *The Penelopiad* also came from an anonymous donor.

OTHER FOUNDATION ACTIVITIES

National Roundtable on Healing and the Arts

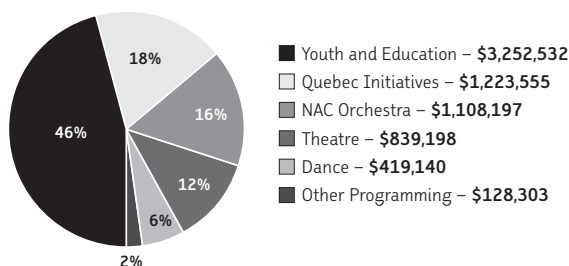
The second in the Foundation's Healing and the Arts trilogy of annual roundtables was held in September 2006. *Mental Health and the Arts* brought together community leaders from the worlds of science, business, the arts, government and philanthropy to share expert opinion and engage in highly stimulating discussion on how the arts can be used to treat mental illness and promote mental health. **The Hon. Michael Wilson**, Canada's Ambassador to the United States gave the opening address. The Roundtable report, which contained numerous ideas for linkages between the arts and the treatment of mental illness, was distributed to arts organizations and health professionals across the country.

Governor General's Performing Arts Awards

The Foundation was privileged to represent the National Arts Centre in partnership with the Governor General's Performing Arts Awards Foundation to organize the Governor General's Performing Arts Awards Gala. The 15th annual tribute performance honouring Canadian artists for lifetime achievement was held at the National Arts Centre on November 4, 2006.

How were the funds used?

Gifts to the NAC Foundation in 2006–2007 allowed the National Arts Centre to support more artists, engage more young people and delight more audiences.



B.C. Scene

The Foundation began working in 2007 with several leaders of British Columbia's philanthropic community to raise funds for the NAC's B.C. Scene festival to be held in spring 2009. Vancouver community leaders **Milton and Fei Wong** are Honorary Chairs of the Foundation's British Columbia strategy council and **Dr. Donald Rix** will co-chair the efforts to raise funds in support of this artistic showcase.

MILESTONES

- Donors contributed a record \$3,799,839 to the **National Youth and Education Trust** to support the NAC's programmes for young audiences, young artists and schools across the country.
- **The 10th Anniversary NAC Gala** on September 27, 2006 raised \$1,000,000 for the Foundation's National Youth and Education Trust.
- For the first time, a donor was inspired to match the proceeds of the NAC Gala: **Richard Li** did this with a single gift of \$1,000,000 – the largest one-time gift in the Foundation's history.
- The first **Richard Li Young Artists** were named in 2007.
- Thanks to the **Leighton Talent Development Endowment** established in 2006 by 10 leading donors, the first **David Leighton Arts Fellowships** were awarded in 2007, to three apprentices on English Theatre's co-production of *Copper Thunderbird*.
- The Foundation raised a record amount to support English Theatre and the vision of Artistic Director **Peter Hinton**, including \$500,000 to stage the company's first international co-production – *The Penelopiad*.

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

Board of Directors 2006–2007



Pictured (Top, left to right): Guy J. Pratte (Chair), Gail O'Brien (Vice-Chair), Gail Asper, Hans Black, Grant Burton, Catherine (Kiki) Delaney, Jean-Guy Desjardins, Fred Fountain
(Middle, left to right): Leslie Gales, Stephen Greenberg, Julia Johnston, James S. Kinnear, Doris Knight, David S.R. Leighton, John Manley, Stefan Opalski
(Bottom, left to right): Louise Patry, Barbara Poole, Greg Reed, Frank Sobey, G. Hamilton Southam

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Friends of the National Arts Centre is the U.S.-based public charitable foundation established in 2002.

It enables supporters of the National Arts Centre's vision for the performing arts in Canada to make donations from the United States.

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

The Donors' Circle

September 1, 2006 to August 31, 2007

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.

NATIONBUILDERS

Richard Li

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September 1, 2006 to August 31, 2007

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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.

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At August 31, 2007

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

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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

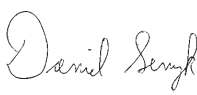
transactions are in accordance with the applicable provisions of the *Financial Administration Act*, the *National Arts Centre Act*, and the by-laws of the Corporation.

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



Daniel Senyk, CA
Chief Financial Officer

November 1, 2007

Auditor's report

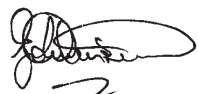
To the Minister of Canadian Heritage, Status of Women and Official Languages, and
To the Chair of the Board of Trustees of the National Arts Centre Corporation

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

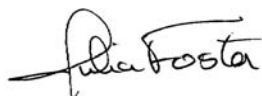
As at August 31

	2007	2006 Restated (Note 15)
<i>(in thousands of dollars)</i>		
ASSETS		
Current		
Cash	\$ 7,369	\$ 6,218
Investments (Note 4)	1,549	1,581
Accounts receivable	2,434	1,956
Inventories	254	267
Programmes in progress	2,345	2,913
Prepaid expenses	957	1,058
	14,908	13,993
Restricted cash held for specified capital projects (Note 3)	15,561	–
Investments (Note 4)	6,931	7,425
Property, plant and equipment (Note 5)	24,990	22,449
	62,390	43,867
LIABILITIES		
Current		
Accounts payable and accrued liabilities	9,851	6,898
Deferred revenues and parliamentary appropriations (Note 6)	9,592	13,109
	19,443	20,007
Deferred parliamentary appropriations, specified capital projects (Note 3)	15,561	–
Deferred capital funding (Note 7)	24,990	22,449
Long-term portion of provision for employee severance benefits (Note 8)	1,925	1,757
	61,919	44,213
EQUITY OF CANADA		
Accumulated surplus (deficit)	471	(346)
	\$ 62,390	\$ 43,867

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

	2007	2006 Restated (Note 15)
<i>(in thousands of dollars)</i>		
REVENUES		
Commercial operations (Schedule 1)	\$ 12,674	\$ 11,229
Programming (Schedule 2)	10,707	9,524
Distribution from the National Arts Centre Foundation (Note 9)	6,971	5,998
Investments and other	1,426	631
Facility fees	867	664
	32,645	28,046
Parliamentary appropriations (Note 10)	36,986	34,080
	69,631	62,126
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	8,442	7,950
Programming (Schedule 2)	39,171	32,611
Fundraising and development (Note 9)	2,736	2,944
Building operations	12,195	12,571
Administration and information technology	6,270	6,001
	68,814	62,077
NET RESULTS OF OPERATIONS	817	49
EQUITY OF CANADA		
Equity – beginning of year (Note 15)	(346)	(395)
Equity – end of year	\$ 471	\$ (346)

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

Statement of Cash Flows

For the year ended August 31

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

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 $\frac{5}{12}$ ths of the appropriations, is recorded as deferred revenue. Similarly, the portion of the $\frac{7}{12}$ ths 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:

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

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.

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

5. PROPERTY, PLANT AND EQUIPMENT

<i>(in thousands of dollars)</i>	Cost	2007 Accumulated amortization	Net book value	2006 Net book value
Land	\$ 78	\$ –	\$ 78	\$ 78
Buildings	47,665	44,496	3,169	4,363
Building improvements	41,864	31,713	10,151	11,802
Equipment	12,523	7,372	5,151	4,841
Computer software and hardware	1,587	1,306	281	257
Assets under construction	6,160	–	6,160	1,108
	\$ 109,877	\$ 84,887	\$ 24,990	\$ 22,449

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)*

<i>(in thousands of dollars)</i>	2007	2006
Advanced sales – programming	\$ 5,410	\$ 5,713
Revenues from commercial operations and other	1,105	954
Appropriations received for the next fiscal year	–	5,547
Unused appropriations received for building refurbishment	2,643	638
Unused appropriations received for specific purposes	434	257
Balance at end of year	\$ 9,592	\$ 13,109

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:

<i>(in thousands of dollars)</i>	2007	2006
Balance at beginning of year	\$ 22,449	\$ 22,177
Appropriations used to purchase depreciable property, plant and equipment	6,198	3,655
Amortization	(3,657)	(3,383)
Balance at end of year	\$ 24,990	\$ 22,449

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:

<i>(in thousands of dollars)</i>	2007	2006
Corporation	\$ 1,901	\$ 1,747
Employees	1,088	764

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:

<i>(in thousands of dollars)</i>	2007	2006
Balance at beginning of year	\$ 2,608	\$ 2,535
Cost for the year	404	273
Benefits paid during the year	(94)	(200)
Balance at end of year	\$ 2,918	\$ 2,608
Short-term portion (Included in accounts payable and accrued liabilities)	\$ 993	\$ 851
Long-term portion	1,925	1,757
	\$ 2,918	\$ 2,608

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 <i>(in thousands of dollars)</i>	2007	2006
Total assets	\$ 3,335	\$ 2,203
Total liabilities	590	798
Total net assets *	\$ 2,745	\$ 1,405

* 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 <i>(in thousands of dollars)</i>	2007	2006
Total revenues	\$ 8,362	\$ 5,783
Total expenses	51	44
Total distributions to the National Arts Centre Corporation **	6,971	5,998
Excess (deficiency) of revenues over distributions and expenses	\$ 1,340	\$ (259)

** 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

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

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:

(in thousands of dollars)

2007-08	5,379
2008-09	3,407
2009-10	1,506
2010-11	1,432
2011-12	47

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

	2006		
	Revenues	Expenses	Net
Restaurants	\$ 5,718	\$ 6,010	\$ (292)
Parking Services	3,590	708	2,882
Rental of Halls	1,921	1,232	689
	\$ 11,229	\$ 7,950	\$ 3,279

Schedule 2 – Schedule of revenues and expenses

PROGRAMMING

For the year ended August 31

(in thousands of dollars)	2007	2006
REVENUES		
Music	\$ 3,865	\$ 4,082
English Theatre	1,584	2,141
Dance	2,531	1,948
French Theatre	644	764
Other Programmes	1,603	171
Programming Support	480	418
	10,707	9,524
EXPENSES		
Music	14,680	14,275
English Theatre	4,206	3,782
Dance	3,512	2,834
French Theatre	2,397	2,723
Other Programmes	6,795	1,559
Programming Support	7,581	7,438
	39,171	32,611
EXCESS OF EXPENSES OVER REVENUES	\$ 28,464	\$ 23,087

Schedule 3 – Schedule of expenses

For the year ended August 31

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

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 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.

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 goal of increasing earned revenues.

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

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.

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.

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*.

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.