

NATIONAL ARTS CENTRE

CANADIANS AT THE CENTRE

ANNUAL REPORT 2008–2009



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

TABLE OF CONTENTS

2	Profiles
14	Message from the Board Chair
15	Message from the President and CEO
16	Report on Strategic Goals
20	Year in Review
34	<i>Western Canada Tour</i>
36	<i>BC Scene</i>
38	Board of Trustees
39	Artistic and Creative Leadership
39	Senior Management
40	Management Discussion and Analysis
45	Financial Statements
66	National Arts Centre Foundation
70	Donor contributions

NATIONAL ARTS CENTRE

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When Canada's National Arts Centre published its new strategic plan at the beginning of the 2008–2009 season, we added a new goal to complement our existing efforts to foster artistic excellence, to increase our national reach, to make arts education more prominent and to find creative ways to finance the ambitious five-year plan. This new goal was putting audiences—one of our most important stakeholders—at the centre of everything we do.

From subscribers to donors, from artists to creative collaborators, we looked far and wide for contributors who spoke to the impact of the arts in their lives.

The contributors were interviewed candidly and responded enthusiastically when we asked them to send us photos of themselves in whatever medium or location they so desired.

The result is unpolished and organic. It's honest and genuine. It's real people talking passionately about the artistic experience.

We couldn't have said it better ourselves.



“FROM THE INTIMACY OF THE STUDIO TO THE
GRANDEUR OF SOUTHAM HALL, THE NAC’S
EVER-RANGING OFFERINGS NEVER FAIL
TO TOUCH AND INSPIRE ME.”

Alex Dunn
Ottawa, Ontario
Audience member

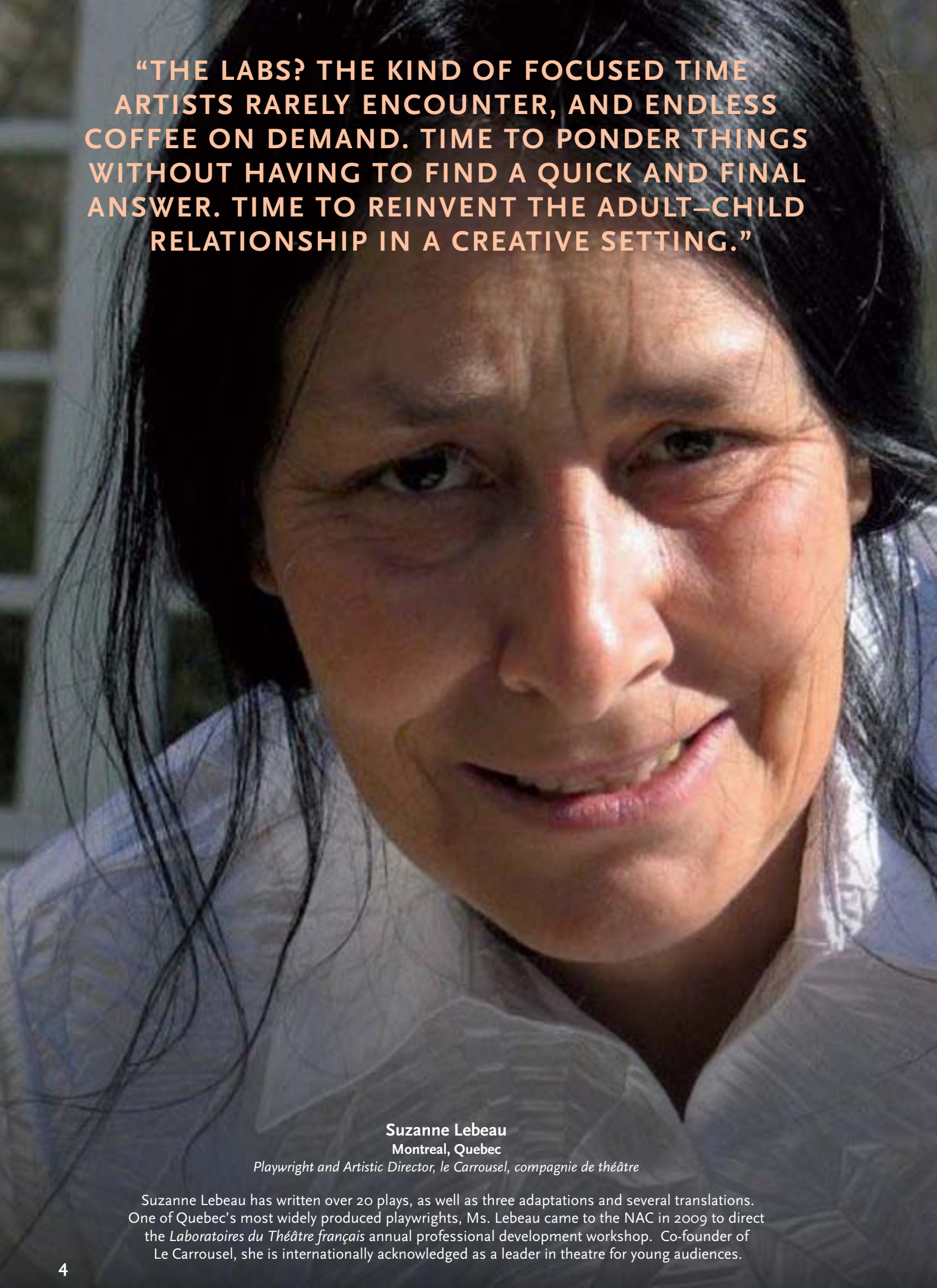
Alex and her husband Steve choose to subscribe to the NAC because it encourages them to make a commitment to themselves. Her experience at the NAC is rewarding from both a performance and customer service perspective. Friendly and efficient representatives, coupled with inspiring performances by Canadian and international artists make Alex feel like she's at the centre of everything we do.

A full-page photograph of Simone Osborne, a young woman with long, dark, wavy hair, smiling and posing in a white, strapless, pleated dress. She is standing in front of a large glass window that reflects her image. The background outside the window shows a sunny outdoor scene with trees and a paved area.

**“THIS WAS A CHANCE TO COME TOGETHER WITH
ARTISTS FROM COMPLETELY DIFFERENT
REALMS AND JUST MAKE MUSIC.”**

Simone Osborne
Vancouver, British Columbia
Performer, BC Scene

Simone Osborne was one of the 600 artists from British Columbia featured in *BC Scene*, where she performed a breathtaking recital program that included the world premiere of a new work by young B.C. composer Iman Habibi. This young soprano has become highly regarded in the international opera world with invitations to sing pouring in from across the globe.




**“THE LABS? THE KIND OF FOCUSED TIME
ARTISTS RARELY ENCOUNTER, AND ENDLESS
COFFEE ON DEMAND. TIME TO PONDER THINGS
WITHOUT HAVING TO FIND A QUICK AND FINAL
ANSWER. TIME TO REINVENT THE ADULT–CHILD
RELATIONSHIP IN A CREATIVE SETTING.”**

Suzanne Lebeau
Montreal, Quebec

Playwright and Artistic Director, le Carrousel, compagnie de théâtre

Suzanne Lebeau has written over 20 plays, as well as three adaptations and several translations. One of Quebec's most widely produced playwrights, Ms. Lebeau came to the NAC in 2009 to direct the *Laboratoires du Théâtre français* annual professional development workshop. Co-founder of Le Carrousel, she is internationally acknowledged as a leader in theatre for young audiences.

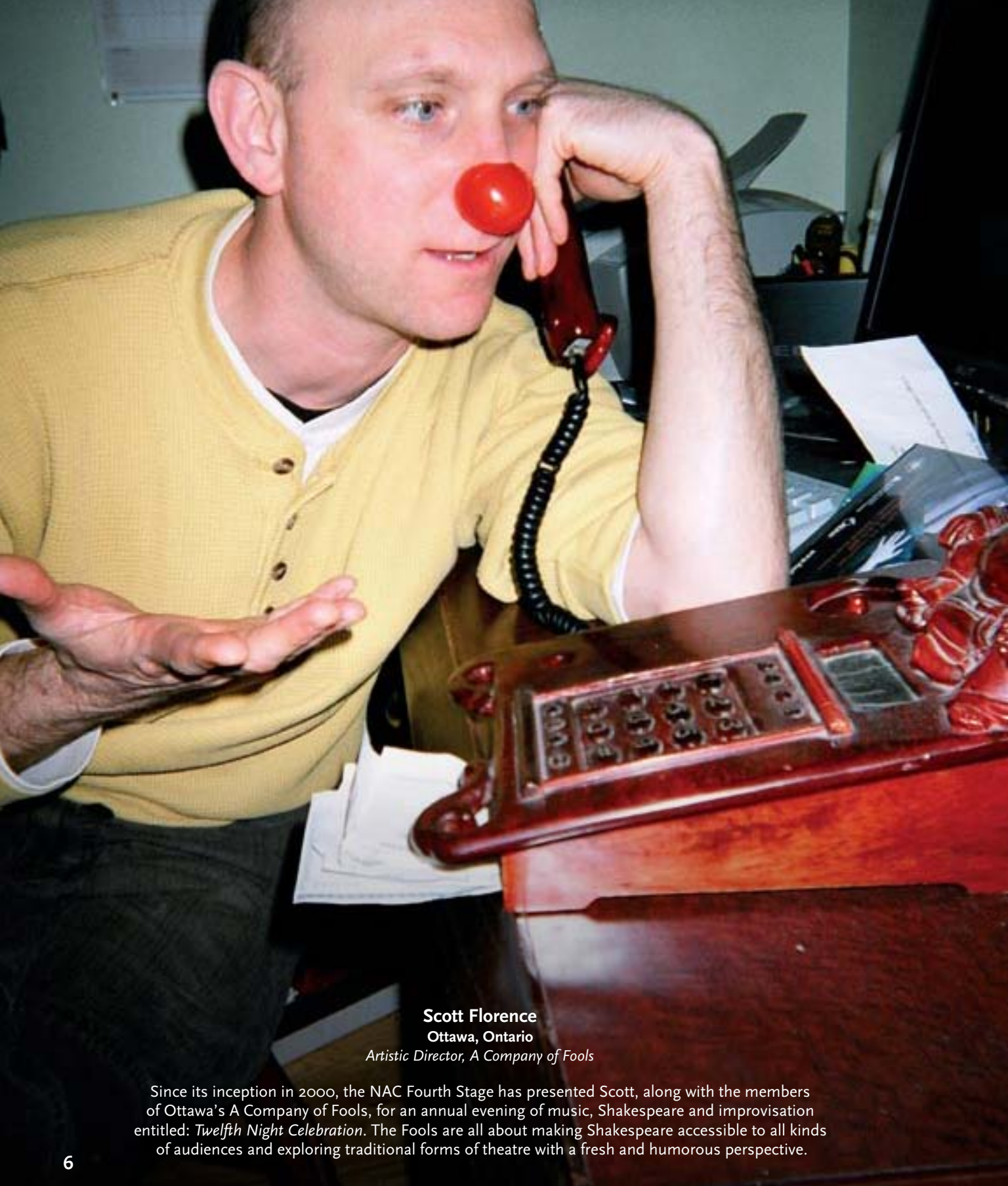


**“THE TECHNICAL CREW ARE FIRST RATE.
ONE OF THE MOST CARING AND ENGAGED
CREWS THAT WE HAD.”**

Tim Supple
London, England
Director

Tim Supple is a theatre director with a reputation for breathing new life into familiar stories and his internationally acclaimed Indian production of Shakespeare's *A Midsummer Night's Dream* was no exception. Presented as part of the NAC English Theatre season, this passionate and thrilling re-interpretation featured a multicultural cast of dancers, musicians and actors performing in seven different languages.


“WITH THE FOURTH STAGE, WE WANTED TO TAKE ADVANTAGE OF BEING IN ‘THE HOUSE’, AND GETTING THAT ACCESS TO THE NAC AUDIENCE, STEPPING UP OUR OWN GAME.”



Scott Florence
Ottawa, Ontario

Artistic Director, A Company of Fools

Since its inception in 2000, the NAC Fourth Stage has presented Scott, along with the members of Ottawa's A Company of Fools, for an annual evening of music, Shakespeare and improvisation entitled: *Twelfth Night Celebration*. The Fools are all about making Shakespeare accessible to all kinds of audiences and exploring traditional forms of theatre with a fresh and humorous perspective.

A photograph of Ken MacLeod, a man with short brown hair, smiling and wearing a blue and white striped button-down shirt. He is standing in front of a large mural. The mural depicts a young boy in a white t-shirt and blue jeans sitting on a ledge, and another person in a black shirt and dark pants standing behind him. A sign with the words "Pernilly Poll" is visible in the background of the mural.


**“THERE IS TREMENDOUS OPPORTUNITY FOR
FRIENDSHIP, COLLABORATION AND EXCHANGE
OF IDEAS AND LEARNING SO IT MAKES FOR
A VERY STIMULATING ENVIRONMENT.”**

Ken MacLeod

Moncton, New Brunswick

President, New Brunswick Youth Orchestra

As a direct result of the coaching the NAC musicians provided to the NBYO during the *NAC Orchestra Atlantic Tour* in 2002, Ken MacLeod asked the NAC to travel to Sackville, New Brunswick, to teach a series of workshops to the string, wind, brass and percussion sections of their orchestra. This collaboration helped prepare the Youth Orchestra for future performances.



**“THERE IS AN AWARENESS OF OUR PLACE
IN THIS AND HOW WE ARE PART OF A
TRANSFORMATION. IT’S GOT THAT WORD
IN FRONT OF IT—‘NATIONAL’. YOU FEEL A
RESPONSIBILITY. YOU FEEL A GAZE ON YOU.”**

Yvette Nolan
Toronto, Ontario

Artistic Director, Native Earth Performing Arts

The revival of George Ryga’s play, *The Ecstasy of Rita Joe*, closed the English Theatre season as part of *BC Scene* and the NAC’s 40th anniversary celebrations. It was the very first play presented at the NAC in 1969. In keeping with Peter Hinton’s commitment to showcase a major Aboriginal work in every season he presents, the play was directed by Algonquin director Yvette Nolan and, for the first time in the production’s history, featured Aboriginal actors in the Aboriginal roles.

“EMOTIONALLY IT’S VERY SATISFYING. WHEN YOU’RE IMMERSED IN GOOD MUSIC OR GOOD THEATRE, YOU PUT ASIDE THE CARES OF THE DAY. I THINK OF IT AS ENRICHING MY SOUL.”



Sylvia M. McPhee
Toronto, Ontario

Donor, National Arts Centre Foundation

Sylvia McPhee's connection with the NAC is as personal as it is powerful. Her love affair with the arts began at home at a very young age and as a teacher exposing her students to the theatre and music. In later years, she attended NAC performances with her late sister, Jean. Now 77 years old, she continues to support and nurture the arts in Canada as a tribute to her sister's memory, and because she strongly believes that the arts can transform our lives.

“I’M QUITE COMFORTABLE AT THE NAC; IT’S THE THEATRE I’VE PERFORMED IN THE MOST IN MY LIFE. THERE IS AN ONGOING RELATIONSHIP THERE.”



Tedd Robinson
Pontiac, Quebec

Choeographer, Artistic Director, 10 Gates Dancing

Celebrated Canadian performer and choreographer Tedd Robinson is perhaps best known for his stunning and inventive solo works, including his most recent *REDD*, co-produced by the NAC. Since 2007, Robinson—an *NAC Associate Dance Artist*—has also been pioneering in the Pontiac region of Quebec, where he creates and presents new works in a refurbished barn on his property (pictured).

A man with grey hair and glasses, wearing a black leather jacket and blue jeans, stands on a grassy lawn in front of a large, multi-story brick building. The building has a prominent row of windows on the upper floor. To the right, two flagpoles are visible, one with a Canadian flag and another with a blue flag. The scene is set outdoors on a clear day.

**“THEY BRING THE TALENT AND THE EXPERTISE OF
THE NAC RIGHT TO MY FRONT DOOR, AND THAT
IS EXTRAORDINARY. THE COMMITMENT TO
TOURING IS EXTRAORDINARY.”**

Lawrie Seligman
Spruce Grove, Alberta

Director of Cultural Services, Horizon Stage Performing Arts Centre

A strong advocate for the NAC, its orchestra and our touring activities in particular, Lawrie Seligman nominated the NAC Orchestra for a national touring award, recognizing our contribution to touring in Canada. Lawrie has had a very active and varied career in the field of the performing arts and his passion for the arts in Canada is unparalleled.



“BEFORE I GOT INVOLVED IN THIS PROJECT,
I DIDN’T KNOW MUCH ABOUT THE NAC AND ITS WORK.
I DISCOVERED AN INSTITUTION THAT TRULY DELIVERS
ON ITS COMMITMENT TO CREATORS—CREATORS OF
THEATRE, MUSIC AND DANCE.”

Emma Haché
Lamèque, New Brunswick
Playwright

In the fall of 2008, NAC French Theatre welcomed Emma as one of three writers in residence from Canada’s official language minority communities. During the residency, Emma worked with Wajdi Mouawad, who accompanied her on a trip to her native Acadia to help develop her next play. The play is based on the true story of Jackie Vautour, the last of the landowners resisting expropriation by the federal government to create Kouchibouguac National Park.

“WHAT IMPRESSED ME THE MOST WAS THAT THE MASTERCLASSES WERE NOT ONLY GIVEN BY MYSELF OR BY MAESTRO ZUKERMAN, BUT BY A SUBSTANTIAL NUMBER OF NAC ORCHESTRA MUSICIANS. FOR PLAYERS USED TO BEING PART OF A WHOLE, THIS CHANCE FOR THEM TO SHINE AS INDIVIDUALS GAVE THE TOUR A COMPLETELY DIFFERENT CHARACTER.”



Jon Kimura Parker
Houston, Texas
Musician

Raised in Vancouver, Jon has enjoyed a relationship with the NAC for more than 25 years, through regular appearances as a guest piano soloist with the NAC Orchestra, and more recently as a featured artist and teaching musician on the *Western Canada Tour*. Jackie (as he is affectionately known) says that performing with the NAC Orchestra is a little less like performing with a bigger orchestra and a little more like playing chamber music. “It’s more personal, and frankly, a lot of fun!”

MESSAGE FROM THE BOARD CHAIR



This was the year when the experience and wisdom of my fellow Board members and senior management colleagues at the NAC were truly tested. The economic downturn—which impacted many cultural institutions—was mitigated at the NAC by a three-year Financial Restructuring Plan, reducing overall expenses by 5 per cent in year one. As a result, we are pleased to be showing balanced financial statements for 2008–2009. To achieve this, our hands-on Board of Trustees, who are corporate and artistic leaders in their own right, were called upon more than ever. Their contribution to the NAC—and the contributions of those who sit on our Board committees—were extraordinary.

The economic downturn wasn't our only challenge. In addition the Office of the Auditor General's annual audit review, the NAC was subjected to an extensive Special Examination, which engaged every facet of NAC's operation and personnel. The Special Audit is conducted every decade and the Board is a full participant. As a Crown Corporation that belongs to all Canadians, we are accountable for the impact of our financial and creative decisions. We know that is important to Canadians and therefore it is of great importance to us. At this time, our special examination is still taking place, with an outcome to be published publicly in 2010.

While there was much going on behind the scenes, the 2008–2009 season was also an exceptional year of artistic creation and educational output—across Canada as well as on our stages in Ottawa. In the fall of 2008, I had the distinct privilege of joining Maestro Pinchas Zukerman and the National Arts Centre Orchestra on much of their *Western Canada Tour*. The critically acclaimed performances were nothing less than magnificent, as was the warm response the NAC Orchestra received at each of the 27 communities throughout Manitoba, Saskatchewan, Alberta, British Columbia and the Yukon. I was also impressed at the outpour of national support from patrons at the sold-out concerts almost everywhere they played, and I delighted in the magical moments of discovery when students experienced classical music (many for the very first time) during any of the 144 education activities provided on the tour.

Our biennial *Scene* festival was another national success. In the spring of 2009, the NAC shone the spotlight on British Columbia, when 600 artists from B.C. travelled to the nation's capital to showcase the unique and vibrant culture of one of Canada's most beautiful provinces. I invite you to read more about *BC Scene* on p. 37.

Other personal highlights included English Theatre's dark and deeply moving production of Sam Shepard's

Buried Child, brilliantly directed by Peter Hinton; watching the playful presentation of the Royal Winnipeg Ballet's *Peter Pan* as part of Producer Cathy Levy's dance season; and witnessing the success of Wajdi Mouawad's impressive inaugural season in French Theatre.

Whether you were with us on tour in Western Canada or in our audience in the nation's capital; whether we reached you in classrooms across the country or you joined us online through our hugely successful new website; the NAC worked hard to provide you with an enriching artistic experience despite the challenging year—a challenge embraced with profound commitment by the NAC's President and CEO, Peter Herrndorf.

For the past 10 years, Peter has brought financial stability, a royal flush of artistic leadership and achievement, a growing fulfillment of NAC's national mandate and a restored sense of pride in what had been established by Mike Pearson and Hamilton Southam forty years ago. His leadership continues to guide us through this tumultuous time, and we know we are in the best of hands.

And, speaking of leadership, several changes to the Board took place during the season. Gatineau lawyer Richard LeBlanc ended his term, and we welcomed Montreal performing arts impresario Normand Latourelle as the new Vice-Chair, and prominent Halifax businessman Fred MacGillivray to the corporate governance table. To Canada's great benefit, the National Arts Centre's success is very much tied to the creativity and talent throughout the organization. They're an exceptional group of people and the National Arts Centre has flourished as a result.

A handwritten signature in dark ink, reading "Julia E. Foster". The signature is fluid and cursive, with the first name "Julia" being more prominent.

Julia E. Foster
Chair, Board of Trustees

MESSAGE FROM THE PRESIDENT AND CEO



In the fall of 2008, the National Arts Centre's 39th season began in full force. Our stages were bursting with excitement as the NAC Orchestra prepared to set out on its performance and education tour of Western Canada; the *BC Scene*—the fourth in a unique series of national festivals showcasing hundreds of Canadian artists from each region of the country—was at an advanced planning stage; and our artistic leadership team—Pinchas Zukerman, Peter Hinton, Wajdi Mouawad, Cathy Levy and Michel Dozois—were putting together the final touches on seasons filled with artistic highlights and creative collaborations with regional, national and international artists.

At the same time, the NAC was launching its new strategic plan, *Performing for Canadians*. It resulted from an extensive cross country consultation process, in which NAC Board members and executives (including former Communications Director Jayne Watson, Executive Producer Heather Moore and Board Chair Julia Foster) held 53 meetings across Canada ... and discussed the future of the NAC with more than 550 Canadians. The new strategic plan will shape the NAC's direction until 2013.

As the new season got underway, the NAC was enjoying great artistic and financial momentum, but in a matter of weeks, the world wide economic downturn forced us to re-evaluate our thinking and our approach. Like so many arts organizations in North America, we were forced to be much more cautious financially and to take a series of measures to protect our revenue base as much as possible.

To guide us through the economic downturn, we appointed a three-person financial restructuring team (made up our Chief Financial Officer Daniel Senyk, Heather Moore and Special Advisor to the CEO, Kari Cullen), and they worked hard to cushion the NAC from the worst of the impact. They helped to minimize the NAC's revenue losses, pared our non-essential expenses and worked closely with our Human Resources department to help initiate a major voluntary workforce reduction program.

At the same time, however, they stressed the NAC's ongoing role as a leader and innovator in each of the performing arts disciplines in which we work; focused on the NAC's national role; and reinforced the NAC's commitment to providing arts education in communities across the country.

As a result of this overall approach, the 2008–2009 season was a highly successful one for the NAC—despite the economic downturn.

The National Arts Centre Orchestra's 2008 *Western Canada Tour*, under the leadership of Maestro Pinchas Zukerman, was one of the major highlights of the year. Running from October 24 to November 12, the tour featured 13 orchestral concerts in 10 cities, including three student matinee concerts. It also included

144 educational activities, ranging from masterclasses, clinics, sectional rehearsals, private lessons and in-school ensemble performances—in 27 western Canadian communities (in four provinces and the Yukon).

Six hundred artists from British Columbia took over the National Capital Region during the *BC Scene* celebrations from April 21 to May 3, 2009. During the festival's 13 days, *BC Scene* presented more than 90 performances and exhibitions at 40 venues and galleries. It was the best *Scene* to date, with a compelling and varied artistic line up, good box office results and extensive media coverage. Producer Heather Moore and her team did an exceptional job.

In theatre, the NAC's visionary artistic Director Peter Hinton announced the resurrection of a national resident company in English Theatre ... and the NAC's international profile was greatly heightened when our acclaimed artistic director of French Theatre, Wajdi Mouawad, presented his latest play, *Seuls*, at the prestigious Avignon Festival (where he was also named Associate Artist for the 2009 edition).

Finally, we celebrated four decades of artistic excellence at the NAC's 40th anniversary celebration on June 2, 2009, bringing together some of Canada's most gifted artists for a free public performance in Southam Hall that was beautifully produced by Cathy Levy.

Despite the economic challenges, the NAC kept its focus on our artistic and educational mission throughout the 2008–2009 season. And thanks to the dedication and support of our exceptional Board Chair Julia Foster; our committed Board of Trustees and Foundation Directors; our brilliant artistic leadership team; our incomparable and hardworking staff; and our extraordinarily supportive audience members, donors and government partners, we believe that the NAC will emerge from this difficult period playing an even more significant role in the cultural life of the country.

A stylized, handwritten signature in black ink.

Peter A. Herrndorf
President and Chief Executive Officer

REPORT ON STRATEGIC GOALS

At the beginning of the 2008–2009 season, the National Arts Centre released its new strategic plan, *Performing for Canadians*, which set out the vision that will guide our organization over the next five years. The plan focuses on five clear goals: artistic excellence and innovation; enhancing the NAC's national role; expanding our arts education activities; significantly increasing earned revenue; and developing a more customer-oriented culture. The following is a summary of some of the priorities flowing out of our strategic goals, and our success in achieving these goals.

priority	results
ARTISTIC EXCELLENCE	
Showcase artistic excellence in the performing arts	The NAC produced the <i>Governor General's Performing Arts Awards Gala</i> , honouring the lifetime achievements of Canadian artists, and paired legendary jazz pianist Oliver Jones with emerging jazz singer Dione Taylor from Regina as part of the <i>GGPAA Mentorship Program</i> .
Commission, develop and support the creation of new Canadian work in all disciplines	English Theatre undertook an intensive workshop of Paula Wing's <i>Vox Lumina</i> as part of <i>The Atelier</i> , which focuses on dramaturgy, development workshops and readings, as well as co-commissioning Ronnie Burkett's <i>Billy Twinkle</i> ; the NAC Orchestra commissioned a work entitled <i>Dream-E-Scape</i> by Canadian composer R. Murray Schafer.
Establish an English Theatre National Company of artists	The new NAC English Theatre Resident Acting Company was announced in April, and will be featured in two productions during the 2009–2010 season.
Invite artists to take part in NAC residencies	The Canada Council for the Arts helped bring Carol Cece Anderson and Joseph A. Dandurand to the NAC as English Theatre playwrights in residence; Three Franco-Canadian playwrights, Emma Haché (New Brunswick), Gilles Poulin-Denis (Saskatchewan) and Luc Moquin (Ontario) were the playwrights in residence with French Theatre; NAC Associate Dance Artist Crystal Pite was offered an extended production residency leading up to the performances of <i>Dark Matters</i> .
Partner with national arts and education institutions to create unique, multi-disciplinary performances	The NAC and the Toronto Symphony Orchestra continued to develop a major international summer music festival—which will feature classical and contemporary music along with workshops and educational programs—located in Niagara-on-the-Lake, Ontario; several schools participated in French Theatre's <i>Dialogue Théâtre-Musée</i> outreach activities, organized jointly with the National Gallery of Canada and the Canadian War Museum; NAC Orchestra teaching musicians offered broadband videoconference masterclasses with students at Mount Royal Conservatory in Calgary.
Program the work of Canada's great composers	The NAC Orchestra presented the world premiere of <i>Dream-E-Scape</i> by Canadian composer R. Murray Schafer as part of its music season; NAC Summer Music Institute Lead Composer Gary Kulesha conducted the NAC Orchestra in a workshop of new works by seven Canadian composers in three different Repertoire Readings; <i>BC Scene</i> featured 31 compositions from 23 composers from British Columbia.



Left to right: Hugues Frenette as *Cyrano de Bergerac* (photo: Louise Leblanc). Ajay Kumar as Puck in *A Midsummer Night's Dream* (photo: Tristram Kenton). Kevin Turner and Lila-Mae G. Talbot of Rubberbandance Group perform in *Elastic Perspective* (photo: Christopher Duggan).

priority	results
GOING NATIONAL	
Continue to produce the <i>Scene</i> festivals, and collaborate with national festivals that showcase the performing arts	<i>BC Scene</i> presented 600 artists from British Columbia in the nation's capital during the 13-day festival; the NAC co-presented the Magnetic North Theatre Festival and co-produced the Canada Dance Festival.
Connect with Canadians through expanded touring activities	The NAC Orchestra toured Western Canada in November, visiting 27 communities, including their first trip to the Yukon.
Co-produce with Theatre and Dance companies across Canada	The NAC presented nine co-productions with Canadian performing arts organizations, including Coleman Lemieux (Montreal) in Dance, Western Canada Theatre (Kamloops) in English Theatre and Ex Machina (Quebec City) in French Theatre.
Work collaboratively with local orchestras and boards of education to address the gap in arts education in the schools	The NAC <i>Music Alive Program</i> enabled teaching musicians from the Calgary Philharmonic Orchestra, Edmonton Symphony Orchestra, Regina Symphony Orchestra and Saskatoon Symphony Orchestra to reach more than 10,000 students and 470 teachers through 100 school presentations at English, French and First Nations schools in Alberta and Saskatchewan.
Engage Canadians where they live through online concerts, webcasts and podcasts	NAC New Media produced six podcast series', engaging more than 18,000 subscribers; <i>NACmusicbox.ca</i> —a first-of-its-kind website that offers visitors the ability listen to, search for, and create playlists from a 40-year archive of more than 150 NAC Orchestra recordings—was launched on Canada Day.
Showcase French Canadian voices from both inside and outside Quebec	Emma Haché (New Brunswick), Gilles Poulin-Denis (Saskatchewan) and Luc Moquin (Ontario) were playwrights in residence with French Theatre (as mentioned above); a production from Théâtre la Seizième (Vancouver) and performances by B.C. artists Josée Allard, Danielle Hébert and Saint-Pierre were presented as part of <i>BC Scene</i> .
Continue to host and be actively involved with national events and celebrations	The NAC celebrated its 40th anniversary with a major event on June 2, 2009, which included a multi-disciplined performance by renowned Canadian artists; the NAC hosted the Canadian Improv Games National Finals; the NAC joined students teachers, parents, musicians and music organizations in participating in Music Monday—a nationwide simultaneous concert; and we offered a wide range of free concerts and activities to the public on Canada Day.
Develop a major summer music festival in the Niagara Region	The NAC and the Toronto Symphony Orchestra continued the development of a major international summer music festival located in Niagara-on-the-Lake, Ontario. A group of First Directors was appointed and a series of public information sessions took place in the Niagara region.
Commission, create and produce more Aboriginal works	English Theatre presented a 40th anniversary Aboriginal production of <i>The Ecstasy of Rita Joe</i> , directed for the first time by an Algonquin director, Yvette Nolan; 31 Aboriginal musicians, dancers, visual artists and filmmakers were showcased during <i>BC Scene</i> .

REPORT ON STRATEGIC GOALS



Left to right: Todd Duckworth and August Schellenberg in *The Ecstasy of Rita Joe* (photo: Barbara Zimonick). *Manhattan on the Rideau* masterclass with Steve Turre (photo: Michel Dozois). *Krum* (photo: Stefan Okolowicz). Anik Bissonnette and Mário Radačovský in *Kylán le grand* (photo: David Asch).

priority	results
THE ART OF LEARNING	
Offer year-round artist training	NAC English Theatre's <i>The Ark</i> —a major initiative and partnership with the National Theatre School in Montreal—brought together some of the country's finest professional theatre artists and theatre students to be a part of a unique research and development workshop which, in 2009, focused on the work of Bertolt Brecht; the NAC Summer Music Institute brought 88 talented musicians, composers and conductors from 14 countries to participate in intensive instruction by renowned faculty; Quebec playwright Suzanne Lebeau led the 2009 <i>Laboratoires du Théâtre français</i> (French Theatre Labs)—the annual creative research and development workshop.
Increase education programs in Theatre and Dance	NAC Dance created 20 educational initiatives which included masterclasses and the first-ever dance study guide; NAC English Theatre embarked on an extensive outreach project offering a pre-performance workshop to every school that purchased student matinee tickets for <i>A Midsummer Night's Dream</i> ; and each presentation in the French Theatre Family Theatre Series was augmented by a special education activity connected to the theme of the show.
Expand our masterclasses and development opportunities with renowned visiting artists	The number of masterclasses offered by NAC Orchestra musicians and guest artists during the NAC Orchestra <i>Western Canada Tour</i> increased by 23 masterclasses; visiting orchestras, such as the Vancouver Symphony, gave masterclasses to local students; we reached out virtually with NAC Orchestra musicians providing masterclasses to students at the Mount Royal College Conservatory (Calgary) and through the <i>Manhattan on the Rideau</i> series, where international artists mentor promising young musicians via broadband videoconferencing; and NAC Dance presented three in-school workshops, four masterclasses for youth and adults, and four exclusive adult masterclasses by international dance companies.
Enhance the reach and impact of our education website <i>ArtsAlive.ca</i>	<i>ArtsAlive.ca</i> was enhanced to include a feature on Canadian composer R. Murray Schaffer and now includes <i>NACmusicbox.ca</i> , an online archive of orchestral recordings by the NAC Orchestra.
Telementor young artists from across the country	NAC New Media produced 35 broadband videoconference masterclasses, ranging from the <i>Manhattan on the Rideau</i> jazz masterclass series, to Pinchas Zukerman telementoring sessions, to lectures by Peter Hinton.
Provide educators with tools to encourage arts in the classroom	More than 127,900 <i>Teacher Resource Kits</i> focusing on great composers were downloaded from <i>ArtsAlive.ca</i> in 2008–2009 and every discipline produced study guides for their student matinee performances in addition to offering professional development workshops for teachers.
EARNING OUR WAY	
Increase our earned revenue	The 2008 NAC Gala raised \$850,000 for the Foundation's <i>National Youth and Education Trust</i> ; the Black & White Soiree joint fundraiser raised \$280,000, shared between the NAC Orchestra and Opera Lyra Ottawa; and the value of donor-endowed gifts increased by 5% from the previous year.

REPORT ON STRATEGIC GOALS



Left to right: Donna Belleville as Flora MacIsaac and Fiona Byrne as Pearl MacIsaac in the Shaw Festival production of *Belle Moral: A Natural History* (photo: Emily Cooper). *Romeo and Juliet* by the National Ballet of Canada (photo: Cylla von Tiedemann). *Au moment de sa disparition* (photo: Jean-Paul Domb).

priority	results
EARNING OUR WAY <i>(continued)</i>	
Increase ticket sales through audience development	NACO's subscription campaign exceeded both subscription and revenue goals for the year; and French Theatre had a tremendous season under Wajdi Mouawad's artistic leadership, delivering \$592,000 in revenue.
Improve net profits in our commercial parking and food service operations	The overall gross proceed in commercial revenues from Restaurants and Catering, Parking Services and rental of halls was \$13,149,000. This represents a 10.8% decrease in revenue, largely attributed to impact of the economic downturn and extensive construction in the parking garage.
AUDIENCES AT THE CENTRE	
Reach out to new audiences through viral marketing and social media	The NAC joined Twitter™, Facebook®, YouTube™ and Flickr™ to better communicate to our online audience; by the end of the 2008–2009 season, more than 4400 students became members of our student discount ticketing program, Live Rush™; and a record number of patrons (13,500) registered for our email list.
Rejuvenate the NAC website	NAC New Media launched an updated corporate website (www.nac-cna.ca) on June 2nd, to coincide with the NAC's 40th anniversary festivities. The vibrant redesign includes usability enhancements through modernized technology.
Recruit marketing specialists to help sustain and grow our revenue streams	NAC Marketing recruited specialists in audience development to assist Music and English Theatre in building an effective campaign to encourage audience attendance and revenue growth.
Create adult-learning experiences in all our program disciplines	Our increasingly popular pre- and post-performance chats and podcasts featured interviews between established and emerging artists by prominent journalists and arts administrators. These free-to-the-public interview sessions were well attended by audience members, and online subscriptions to our podcasts increased significantly.

OFFICIAL LANGUAGES AT THE NAC

The NAC is subject to the terms of the *Official Languages Act*, and takes a proactive approach with respect to communications with the public, language of work and the advancement of English and French in official language minority communities.

The NAC's 2008–2013 strategic plan, *Performing for Canadians*, confirms the NAC's commitment to reflecting Canada's linguistic duality in its artistic programming and reiterates the importance of promoting francophone culture by collaborating with francophone artists from Quebec and across the country.

In February 2009, the NAC signed a Memorandum of Understanding with the Department of Canadian Heritage and the Canada Council for the Arts. The Memorandum confirms the NAC will produce the 2009, 2011 and 2013 editions of *Zones Théâtrales*. This biennial French-language theatre festival is a showcase for professional theatre from francophone communities across Canada and the Quebec regions, and a meeting point for those who create it and those who attend it.

Additionally, four anglophone students from Quebec participated in English Theatre's March Break Theatre Programs.

At the regional level, the NAC continued its efforts to reach out to French- and English-speaking audiences through numerous activities, such as Music Monday, the City of Ottawa's *National Arts Centre Orchestra Week*, *Musically Speaking* pre- and post-concert talks, the *Musicians in the Schools* program and bilingual teacher information sessions in each of the disciplines presented on our stages.

CANADA'S NATIONAL ARTS CENTRE YEAR IN REVIEW

More than 608,500 patrons attended performances at the National Arts Centre last year because of the wonderful work that they could see and hear on our stages. Increasingly, the NAC is being recognized as a dynamic creative force in the performing arts—nationally and internationally—and we're exceptionally proud of the way that our artistic leadership team works its magic in engaging, inspiring and entertaining our audiences

Music

The 2008–2009 season marked Pinchas Zukerman's 10th as Music Director of the National Arts Centre Orchestra, and in addition to a full season of conducting, performing and teaching at the NAC, his guest performances took him to 17 countries around the world. This season also marked the first full season of the Orchestra's new concertmaster, Yosuke Kawasaki.

The season kicked off with a star-powered *Mozart-Brahms Festival* with guest artists that included two of Pinchas Zukerman's closest musical friends—Itzhak Perlman and Zubin Mehta. Making his NAC Orchestra debut, Mehta conducted the Brahms's Violin Concerto featuring Maestro Zukerman on violin. The riveting performance of the Concerto compelled the *Globe and Mail* to write: "Zukerman's violin delivered rich and remarkably varied colours and large dynamics. After the broadly lyrical first movement with its cadenza at the highest level of sensitivity, the second movement followed as in a dream."

The NAC Gala in early October involved another NAC debut: that of superstar singer Tony Bennett, who captured the hearts of the sold-out crowd. Read more about this and other NAC Galas on p. 67.

The season of highlights included the NAC Orchestra's first performances of such large-scale works as Rimsky-Korsakov's *Scheherazade*, Saint-Saëns' *Organ Symphony* and Brahms' *German Requiem*, in addition to many memorable guest artist performances.

Canadian violinist James Ehnes performed the Korngold Concerto, his recent recording of which had won a Grammy Award; Jon Kimura Parker played the Tchaikovsky *Piano Concerto No. 1* that would soon after dazzle audiences on the *Western Canada Tour*; Yefim Bronfman tackled the mighty *Rachmaninov Piano Concerto No. 3*; local superstar Angela Hewitt played Beethoven; percussionist Evelyn Glennie performed an NAC co-commission written specifically for her; and NAC *Summer Music Institute* alumnus Avan Yu made his Southam Hall debut as guest pianist with the Vancouver Symphony Orchestra, making its first visit to Ottawa since 1976.

"The players in the NAC Orchestra are very good listeners and react quickly. Conductors know to trust their inspiration. In a way, they react like a sports car: quickly and with sensitivity."

Jon Kimura Parker



Left: Pinchas Zukerman and the NAC Orchestra. **Centre:** Jon Kimura Parker. **Right, top to bottom:** Alexina Louie and the NAC Orchestra. Pinchas Zukerman conducts the NAC Orchestra. (All photos: Kenn Taylor).

Legendary Canadian composer R. Murray Schafer's 75th birthday was celebrated with the world premiere of a major commission, *Dream-E-Scape*, that proved to be a hit with audiences and critics. The season also included the crowd-pleasing NAC-commissioned *The Kiss* by NAC Summer Music Institute Composer Program alumnus Scott Good, and the NAC premiere of *Concerto for Orchestra* by major Canadian composer Ana Sokolov. In addition, B.C. composers were celebrated both in this season's *eXpressions*, and in a *Music for a Sunday Afternoon* chamber concert during *BC Scene*. The former included two NAC/CBC co-commissions of works for violin and orchestra by composers Jocelyn Morlock and Douglas Gwynne Smith.

Principal Youth and Family Conductor Boris Brott's *TD Canada Trust Family Adventures* included a very successful *Bravo Beethoven* concert that had also delighted thousands of school children on the *Western Canada Tour* earlier in the season. This unique concert series, which includes audience participation, entertaining storytelling and hands-on pre-concert activities organized by the Friends of the NAC Orchestra, opens the door to a lifetime enriched by music.

CTV Pops audiences continued their love affair with Principal Pops Conductor Jack Everly, whose season included another of his themed concert creations: *Sci-Fi Spectacular*. The concert proved to be a sold-out hit not only with regular orchestra audiences, but with science fiction and fantasy fans. Canadian star Cynthia Dale also delighted crowds with a program of Broadway hits.

The NAC Orchestra continued its annual exchanges with the Toronto Symphony Orchestra this season. In January a sold-out house in Roy Thomson Hall leapt to its feet to applaud a program that included Zukerman playing a Mozart Concerto and conducting Beethoven's *Fifth Symphony* and an NAC commission by Canadian composer Peter Paul Koprowski.

Rounding out the season was the third edition of *Orchestras in the Park* which, in spite of the wettest July on record, attracted 18,700 concert goers to LeBreton Flats Park for this four-concert festival that included a night with Celtic fiddling queen Natalie MacMaster.

Pinchas Zukerman and the NAC Orchestra continue to educate, engage and entice young people across this country through our Music Education activities. Read more about the many initiatives this season on p. 28.



Left top to bottom: Christie Watson as Vince in *Buried Child* (photo: Andrée Lanthier). Chandan Roy Sanyal as Lysander and Yuki Elias as Hermia in *A Midsummer Night's Dream* (photo: Tristram Kenton). **Centre:** Greg Kramer as Troll Brat in *The Changeling* (photo: Andrée Lanthier). **Right:** Tanja Jacobs as Winnie in *Happy Days* (photo: Andrée Lanthier).

English Theatre

In his third season as Artistic Director, Peter Hinton continued to bring energy, intelligence and innovation to the NAC's English Theatre. Among the many highlights of the season was director Tim Supple's internationally acclaimed Indian production of *A Midsummer Night's Dream*, presented in the Theatre in late October. It featured a cast of 23 dancers, musicians, actors and performers—from hugely diverse backgrounds—in a riveting multilingual production.

The NAC commissioned two premieres for the season: *The Blue Dragon*, a new work by legendary Canadian director, playwright and actor Robert Lepage, and the playful and risqué *Billy Twinkle, Requiem for a Golden Boy*—a marionette work by Medicine Hat native Ronnie Burkett, who has an international following as a puppet artist.

The season also included a combination of classic and contemporary offerings, such as Nobel Prize winner Samuel Beckett's fascinating and disturbingly hopeful *Happy Days* directed by Leah Cherniak, the Shaw Festival's presentation of Ann-Marie MacDonald's *Belle Moral* and a landmark piece from South Africa entitled *Tshepang*, combining African storytelling with contemporary events. Peter Hinton directed a beautiful new translation of the Swedish folktale, *The Changeling*, for young audiences, as well as a poetic interpretation of Sam Shepard's *Buried Child* for both the NAC and Montreal's Segal Theatre.

“Peter Hinton has found both the humour and the cruelty in Shepard's disintegrating myth, and his attention to detail is terrific. The NAC's production of *Buried Child* is well cast, well designed and nothing short of brilliant.”

Connie Meng, Theatre Critic

The English Theatre season concluded in late April with a new interpretation of the groundbreaking Canadian play by George Ryga, *The Ecstasy of Rita Joe*. The 2009 version was a co-production with Western Canada Theatre (Kamloops, B.C.) and was featured as part of *BC Scene*. For the first time ever, the play was directed by an Algonquin director, Yvette Nolan, and featured Aboriginal artists in all of the Aboriginal roles. The return of George Ryga's play coincided with the NAC's 40th anniversary celebrations. *The Ecstasy of Rita Joe* was the first English Theatre production presented at the NAC in 1969.



Left top to bottom: Jeff Meadows as Victor MacIsaac, Fiona Byrne as Pearl MacIsaac, Peter Hutt as Dr. Seamus Reis and Donna Belleville as Flora MacIsaac in *Belle Moral: A Natural History* (photo: Emily Cooper). Mncedisi Shabangu as Simon in *Tshepang* (photo: Ruphin Coudyzer). Centre: Andrée Lachapelle in *Oh les beaux jours* (photo: Marlène Gélinau Payette). Right: *L'invisible* (photo: Véro Boncompagni).

“Our relationship with the NAC—Native Earth’s relationship—certainly begins with Peter Hinton’s tenure there. His vision has made us think about that place as if it is our place.”

Yvette Nolan

In addition to a season rich in creative development, NAC English Theatre made a major investment in Youth and Education programs throughout the season. Read more about these initiatives on p. 30.

French Theatre

Under the banner *Nous sommes en guerre* (We are at war), Wajdi Mouawad’s inaugural season was rich with the imaginative vision and creative impact for which the talented artistic director is renowned. It reflected his concept of French Theatre as a focal point for an authentic and meaningful exchange between artists and audiences, on themes ranging from the universal to the personal. It also featured work that was written, directed and performed by Mr. Mouawad, including the highly anticipated one-man show, *Seuls*.

In all, French Theatre presented 15 plays and more than 130 artists, including six plays for young audiences. Following the season opener, *Manifeste!*, which put the power of free speech front and centre, French Theatre audiences enjoyed inspiring performances by such outstanding artists as Andrée Lachapelle in *Oh les beaux jours*, Hugues Frenette in *Cyrano de Bergerac*, and the young company of *Je voudrais me déposer la tête*.

Robert Lepage and his play *Le Dragon bleu* was a huge success, as was the bewitching Marie Brassard in *L’Invisible*. The presentation of a play in a foreign language (Polish) was well received, and introduced local audiences to the stunning talent of director Krzysztof Warlikowski and the electrifying company of Polish actors he assembled for *Krum*.

French Theatre programming concluded the season the way it began—with a presentation of Mr. Mouawad’s work. A staged reading of his latest play, *Le soleil ni la mort ne peuvent se regarder en face*, was delivered by the artistic director in the NAC Theatre in June 2009.

To enhance the audience’s theatre experience, French Theatre published two issues of *L’Oiseau-Tigre*, *les Cahiers du Théâtre français*, a booklet of essays and interviews highlighting the season’s themes and artists, and introduced the *Rencontres du midi*, a free lunch-hour series featuring host



Left: *Le Dragon bleu* (photo: Louise Leblanc). **Centre, top to bottom:** Wajdi Mouawad in *Seuls* (photo: Thibaut Baron). *Manifeste!* (photo: Alexandre Mattar). **Right:** Bill Coleman & Laurence Lemieux from Coleman Lemieux & Compagnie (photo: John Lauener).

Wajdi Mouawad in conversation with French Theatre guest artists. The eight sessions in the series attracted an enthusiastic audience. The *Rencontres* were held in the NAC Fourth Stage, except for the session with Robert Lepage which was moved to the Studio to accommodate the crowd of more than 300 people who were in attendance.

“Wajdi Mouawad has the gift of taking audiences by the hand and drawing them into sweeping stories that are like novels for the stage, sprung from a deeply touching desire to find and offer solace.”

Brigitte Salino, Le Monde [translation]

French Theatre expanded its national outreach through its new Associate Writers program, which welcomed three Franco-Canadian playwrights in residence from New Brunswick, Ontario and Saskatchewan; and professional theatre artists from across Canada participated in the eighth edition of the *Laboratoires du Théâtre français*, an intensive 10-day workshop on writing for young audiences, directed by Quebec playwright Suzanne Lebeau.

Our French Theatre programming made significant strides with respect to presentations for youth, as well. The six plays featured this year were selected by Benoît Vermeulen, newly appointed Artistic Associate, Youth Program, who also spearheaded the revival of French Theatre’s programming for teenagers with the play *Au moment de sa disparition*. Read more about this and other French Theatre Youth and Education activities on p. 31.

Dance

NAC Dance’s remarkable Producer, Cathy Levy, created an exhilarating season in 2008–2009, featuring some of the biggest names from across Canada and around the world. There were 39 performances from 17 different companies, showcasing the work of some of the best dancers, choreographers and designers from Argentina, Australia, Belgium, Brazil, Canada, Germany, Israel, Slovakia and the United States.

This season five co-productions were presented, including the North American premiere of *Myth* by Flemish-Moroccan choreographer Sidi Larbi Cherkaoui, and a world premiere of *Dark Matters* by the award-winning dancer-choreographer Crystal Pite and her Vancouver-based company Kidd Pivot.



Left: Batsheva Dance Company (photo: Gadi Dagon). Centre: Grupo Corpo Brazilian Dance Theater in *Seven or Eight Pieces for a Ballet* (photo: José Luiz Pederneiras). Right, top to bottom: Ronald K. Brown/Evidence *Grace* (photo: Julieta Cervantes). Frances Ring of the Bangarra Dance Theatre in *Awakenings* (photo: John Van Hasselt).

Crystal Pite is an *NAC Associate Dance Artist*, and she has a thriving international career. The NAC offered Crystal an extended production residency leading up to the performances, and *Dark Matters* was a hit with audiences and critics alike.

Other highlights included the first visit since 1963 of the American Ballet Theatre—one of the world’s finest dance companies—in the quintessential romantic story ballet, *Giselle*; a return visit by one of South America’s hottest contemporary companies, Grupo Corpo Brazilian Dance Theatre; the Canadian premiere of Berlin dance phenomenon Sasha Waltz & Guests; and British Columbia’s Wen Wei Dance in a world premiere work that was presented as part of *BC Scene*.

“We enjoyed going to the ballet, *Giselle*. I liked seeing the fluffies on stage. I liked Queen Myrta with the blonde hair. The music in the dark was scary. I liked it when *Giselle* was dancing in her white wedding dress at midnight in the forest.”

Bella, young audience member

In the areas of youth and education and audience engagement, Dance presented a number of student matinees, workshops and masterclasses, as well as pre- and post-show chats and talkbacks with artists. Read more about Youth and Education in Dance on p. 32.

Community Programming

Under the energetic leadership of Producer Michel Dozois, the Fourth Stage is increasingly becoming a major showcase for artists in the National Capital Region. In fact, last season our Community venue presented more than 150 performances by established and emerging artists.

Jazz music has become an increasingly popular genre at the Fourth Stage. Among the many highlights were memorable performances by drummer and band leader Mike Essourdy offering an evening of both original material and standard jazz fare, and by Adrian Cho with his daring experiment in audience-directed improvisation, *Whose Solo is it Anyway?*. The versatile jazz musician John Geggie has been a featured performer at the Fourth Stage from the very beginning, but his 2008–2009 season was particularly successful. Every one of his concerts played to full houses, and critics have become increasingly enthusiastic about his music. In February, he played in a trio with



CHICAGO



Bottom, left to right: Zucchini Grotto Theatre Company (photo: Michel Dozois). John Geggie (photo: Michel Dozois). The Tragically Hip.

guitarist Vic Juris; in April, he performed with tenor sax player Seamus Blake from Vancouver (as part of the *BC Scene*); and in May, he finished his season with an evening of classic jazz with Kevin Turcotte on trumpet and Ted Quinlan on guitar.

“People feel confident that if it’s programmed at the National Arts Centre that it’s got a certain respectability to it and it’s got a certain quality to it. And so when we perform at the NAC or when we hold our events there we get to take advantage of that reputation.”

Scott Florence, A Company of Fools

Les Vendredis de la chanson francophone continued to have a great season in the Fourth Stage during the winter and spring. One of the most powerful performances came from Paul Hébert of Moncton in late February, where the Acadian singer-songwriter experimented with a new bluegrass sound, delighting the Fourth Stage crowd.

Other highlights included *Les Contes Nomades*’ promising 2008–2009 season under the new artistic leadership of Danièle Vallée; John Huston’s *A Christmas Carol*, which made its annual return to the Fourth Stage in December, and remains one of the most eagerly anticipated performances of the program season; and the Zucchini Grotto Theatre Company’s return to present two musical theatre cabarets that featured showstopping songs from traditional and contemporary Broadway productions.

Since it opened in 2001, the Fourth Stage has presented hundreds and hundreds of the region’s most gifted artists—from perennial favourites to exciting new faces—and has very quickly become one of the most important venues to showcase talented artists in the community.

Variety Programming

Producer Simone Deneau and the NAC’s Variety department had one of their most successful seasons ever in 2008–2009.

The two sold-out performances by the legendary poet, singer and songwriter Leonard Cohen were among the most anticipated NAC performances in the past decade, and Canadian superstar



Left to right: Bryan Adams. Samir Chatterjee participating in a *Manhattan on the Rideau* masterclass (photo: Michel Dozois). NACmusicbox.ca website.

Bryan Adams, comedian Jerry Seinfeld and Canadian Music Hall of Fame members Randy Bachman and Burton Cummings all played to packed houses.

“With a voice like granite and dramatic timing, it didn’t take [Leonard] Cohen long to seduce an already enraptured audience”

Denis Armstrong, Arts Critic

Also featured were concerts by French singer and songwriter Charles Aznavour, country and folk singer John Prine, Canadian singers Feist and Pierre Lapointe plus five crowd pleasing Broadway theatre productions: *Spamalot*, *Mamma Mia!*, *Wizard of Oz*, *Chicago* and *Grease*.

The NAC is very proud of its ongoing relationship with two Ottawa-based performing arts companies—Opera Lyra Ottawa and the Ottawa Symphony Orchestra—which present their productions and concerts on the NAC’s stages. Opera Lyra Ottawa performed Mozart’s *Le Nozze di Figaro* in September and Tchaikovsky’s *Eugene Onegin* in April in Southam Hall, in addition to sold-out performances of *Cinderella* (an Opera Studio Production) in the NAC’s Fourth Stage. The Ottawa Symphony Orchestra presented five concerts in Southam Hall throughout the season, attracting large audiences and impressive reviews.

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New Media

During the 2008–2009 fiscal year, NAC New Media experienced its most productive period since its creation nearly ten years ago. The year closed with two major online initiatives: the June 2nd launch of the new NAC website, featuring a bold and vibrant redesign, usability enhancements and modernization of the site’s underpinning technology; and the July 1st launch of *NACmusicbox.ca*—a first-of-its-kind website which offers visitors the ability to listen to, search for, and create personal playlists from more than 150 high-quality NAC Orchestra recordings chosen from its 40-year history. New Media also continued to expand the NAC’s popular podcast offerings. In 2008–2009 a sixth podcast series was added: *Explore the Symphony*. It offered listeners an in-depth look at the music presented by the NAC Orchestra and is hosted by the NAC Orchestra’s Marjolaine Fournier and leading musicologist, Jean-Jacques van Vlasselaer.

In May 2009, New Media began recording Dance Producer Cathy Levy in conversation with leading Canadian dance artists, in preparation for the launch of a podcast series dedicated to dance at the NAC, which will debut in the 2009–2010 season.



Left, top to bottom: Randy Brecker taking part in a *Manhattan on the Rideau* masterclass (photo: Fred Cattroll). Dance with the NAC Orchestra (photo: Kenn Taylor). **Centre:** Jon Kimura Parker teaches a young student as part of the *Western Canada Tour* (photo: Kenn Taylor). **Right:** NAC Orchestra in the schools (photo: Kenn Taylor).

The NAC's *Hexagon* project conducted its first-ever high-definition (HD) telementoring session with Pinchas Zukerman and his students at Manhattan School of Music (MSM) in January 2009. This major leap in interactive videoconferencing technology left a noticeable impression on the students, as well as Maestro Zukerman. New Media, together with MSM, concluded a very successful fifth anniversary season of the *Manhattan on the Rideau* videoconference jazz masterclass series. The stellar lineup of MSM jazz faculty included Dave Liebman (saxophone), Randy Brecker (trumpet), Samir Chatterjee (tabla and percussion), and Steve Turre (trombone), and the students included some of the best young jazz musicians in Canada.

Youth and Education

The scope and quality of youth and education activities at the NAC has grown exponentially over the past decade. In 2008–2009, each NAC program discipline provided a range of activities that encouraged the development of young audiences; the training and showcasing of young and emerging artists; adult learning and community engagement; and the creation of valuable classroom resources for students and teachers.

Music

Maestro Pinchas Zukerman believes strongly in providing school children with a stimulating introduction to the arts as part of their educational experience. This season, 32,625 students, teachers and adults experienced in-house music education programs, such as the *TD Canada Trust Family Adventures with the NAC Orchestra*, conducted by Principal Youth and Family Conductor Boris Brott, the popular sold-out *NAC/Jeunesses Musicales Kinderconcerts* for 3 to 8 year olds and NAC Orchestra student matinee concerts and rehearsals in Southam Hall.

Our in-school programs reached more than 20,240 individuals through outreach initiatives such as *Musicians in the Schools* the *NAC Music Alive Program* in Alberta and Saskatchewan, and *Sound Travels Canada*, a three-year music introduction program at Ottawa's Hawthorne School, now in its second year.

Music Education activities throughout the *Western Canada Tour* were particularly impressive. The NAC programmed 144 education activities in total, reaching more than 8,650 students and teachers in 27 communities. The fourth edition of the *NAC Music Connections* program, which took place in Winnipeg, was a major education highlight of the tour. The program featured eight NAC Orchestra



Left: Music Education in the schools (photo: Kenn Taylor). **Centre, top and bottom:** *Summer Music Institute* participants (photo: Michel Dozois). **Right:** *Dance with the NAC Orchestra* (photo: Kenn Taylor).

brass musicians in collaboration with over 80 students in Grades 3 to 6 from inner city schools in Winnipeg, which culminated in a joint music performance for an audience of over 300 students, teachers and friends. The activities on the tour, combined with other young audience development programming on stages at the NAC, reached a staggering 57,538 people.

Another equally significant area of youth and education outreach is our young artist training programs. Through programs such as the *NAC Summer Music Institute*, *Institute for Orchestral Studies* and the *NAC Masterclasses* (online, on tour and in schools) our work in training and showcasing the talent of young and emerging artists has reached a world-class standard.

The *NAC Summer Music Institute* is made up of three educational programs: the *Conductors Program*, the *Composers Program* and the *Young Artists Program*. In 2009, the SMI brought together some of the best young musicians in the world (55 from Canada and 33 from other countries) to study with an internationally renowned faculty in Ottawa.

“The *Composers Program* has allowed me to explore and refine my compositional ideas as well as my general knowledge and opinions of the contemporary music scene. I feel that I now have more confidence in interacting with musicians in rehearsal and more self-assurance in my musical aesthetics.”

Zosha Di Castri, participant

Now in its second year, the pre-professional *Institute for Orchestral Studies* (designed to develop exceptionally gifted musicians for orchestral careers) brought five talented string players to the nation’s capital in January. Participation in the *Institute* resulted in performance opportunities for the artists on the *Western Canada Tour* and a concert in Ottawa with Pinchas Zukerman and guest conductor Zubin Mehta. Following the concert, participant Theodore Chan was invited by Mehta to perform with the Orquestra de la Comunitat Valenciana in Spain.

Our wide range of artist development initiatives—from training institutes to orchestra workshops and bursary competitions—reached more than 11,000 students, teachers and audience members during the 2008-2009 season.



Left to right: Archana Ramaswamy and Joy Fernandes in *A Midsummer Night's Dream* (photo: Tristram Kenton). Kids Saturday Theatre Workshop for *A Midsummer Night's Dream* (photo: Michel Dozois).

In addition to young artist development and training, programs centred on adult learning, community outreach and educational resources were also at the forefront. Pre- and post-concert talkbacks, *NAC Orchestra Week*, and teaching aides such as the *Teacher Resource Kits* and study guides helped inform and engage more than 31,400 patrons and teachers this season alone.

You can learn more about these and many other activities in greater detail in the NAC Music Education Annual Report, found at www.nac-cna.ca.

English Theatre

Youth and Education—particularly in the area of professional development—was a key priority for NAC English Theatre throughout the 2008–2009 international-themed season.

English Theatre's 2008–2009 family programming offered three distinctive presentations that appealed to audiences of all ages: *The Changeling*—a charming and inventive fairy tale by Nobel Prize winner Selma Lagerlöf, beautifully and hauntingly directed by Peter Hinton; *TD Canada Trust Family Adventures: Music Under a Midnight Moon*, presented in collaboration with the NAC Orchestra and featuring internationally acclaimed Platypus Theatre Company; and a visually stunning, one-of-a-kind production of *A Midsummer Night's Dream*, where young people were introduced to Shakespeare's timeless classic, interpreted by some of the finest actors, acrobats and performers from South Asia.

This year, English Theatre embarked on an extensive outreach project offering a pre-performance workshop to every school that purchased student matinee tickets for *A Midsummer Night's Dream*, reaching 29 schools and close to 3,000 students. As part of English Theatre's Aboriginal outreach priority, artists and staff also travelled to Quebec to teach a workshop to high school students on the Kitigan Zibi reserve.

English Theatre also went directly into the schools offering Shakespeare tutorials for teachers and *Shakespeare for Kids*—where students from 10 elementary schools discovered the joys of the Bard through fun and interactive presentations by local Ottawa actors. Peter Hinton also taught a dynamic and engaging professional development workshop on Shakespeare for 14 teachers from both Ottawa school boards.

In addition to the popular Student Club, our March Break Theatre Programs designed for youth at risk continued to engage young adults from the Ottawa and Outaouais regions. This season,



Left to right: *Baobab* (photo: Robert Etcheverry). *Le porteur* (photo: Leon Gniwesch).

14 students from Ontario and four students from Quebec participated in a collective creation based on the themes of home, identity and culture.

English Theatre's commitment to professional development was supported through *The Atelier*, *Playwrights in Residence*, *The Tadoussac Playwrights' Residence* and the increasingly popular theatre development program, *The Ark*.

In *The Ark*, NAC English Theatre partners with the National Theatre School of Canada to bring together some of the country's finest professional theatre artists and theatre students to be a part of a unique research and development opportunity. Now in its third year, this three-week intensive workshop designed to enrich our understanding of the history and context of the theatre culminates in an evening of readings. In the 2008–2009 season, *The Ark* focused on the works of German poet, playwright, theatre director and innovator Bertolt Brecht.

French Theatre

The 2008–2009 French Theatre season began with a commitment to making every theatre outing a memorable experience for young people. To that end, every presentation in the French Theatre Family Theatre Series was complemented by a special activity connected to the theme of the show.

The season opened with *Petit Monstre* where young theatregoers were invited to come see the show in their pyjamas; and *Lettres d'amour de 0 à 10* in November, produced by the French theatre company L'Artifice, enabled several schools to participate in our *Dialogue Théâtre-Musée* outreach activity organized jointly with the National Gallery of Canada and the Canadian War Museum. Joël da Silva's *Garde-Robe*, produced by Le Moulin à Musique, took children on an enchanting voyage through the seasons and included a music awareness workshop led by percussionist Tristan Green.

After a decade of touring around the world, Théâtre de l'Œil's *Le Porteur* (The Star Keeper) returned to the NAC to mark its 600th performance. In April, *Une histoire pour Édouard* (the latest creation from Théâtre des Confettis) was presented, and in May, the artists/storytellers/puppeteers brought a joyous and imaginative production of *Baobab*—a tale based on African legends—to the Studio.

The presentation of *Au moment de sa disparition* marked an important return to French-language plays for and about adolescents. For the first session of our *Dialogue Théâtre-Musée* project, a group of students from École secondaire publique De La Salle silkscreened T-shirts to wear to the show and enjoyed the surprise appearance by Quebec rappers Loco Locass during the performance.



Left to right: *Petit monstre* (photo: Louise Leblanc). International Dance Day Celebration by our NAC Youth Focus Group for Dance (photo: Renata Soutter).

As part of our commitment to theatre development, aspiring Ottawa-Gatineau playwrights aged 15 to 17 years-old attended an intensive writing workshop in February, as part of the *Les Zurbains* playwriting competition, sponsored by Théâtre le Clou. The young writers worked with playwrights and actors to develop their scripts, and parents and teachers were invited to a staged reading of their works. The winning play was included in the 2009 edition of *Les Zurbains*, produced by Théâtre le Clou, to be presented in Montreal, Quebec City, Toronto and Ottawa in November 2009.

In addition to these outreach activities, NAC French Theatre offered student matinees of seven productions, including *Oh les beaux jours*, *Cyrano de Bergerac* and *Le Dragon bleu*.

Dance

NAC Dance had another highly successful year of education and outreach programming for young people, teachers, and the dance community—through student matinee performances, workshops and masterclasses for young people and adults, and the popular *Youth Focus Group for Dance*.

Two renowned dance companies from Canada (Coleman Lemieux & Cie and The Royal Winnipeg Ballet) and one from the United States (Ronald K. Brown) presented sold-out student matinee performances as part of their visit to the NAC. In addition, the student audience was provided study guides for each performance and the visiting artists assisted in teacher development workshops for the educators.

Our masterclasses—with visiting dance companies and featured choreographers—have become increasingly popular with the local community. In 2008–2009, NAC Dance presented three in-school workshops, four masterclasses for youth and adults, and four exclusive adult masterclasses by international dance companies, including Bangarra Dance Theatre’s cultural exchange workshop for First Nations, Inuit and Métis youth.

“The inspiration he received from going to the masterclasses and the Dance Series at the NAC helped him achieve his goal! Maybe one day he will dance on the stage in Southam Hall!”

Parent Barbara Brownlee, on her son’s acceptance to the Royal Ballet School in London, England



Left to right: National Ballet of Canada public ballet class (photo: Renata Soutter). Ronald K. Brown masterclass (photo: Renata Soutter).

For the second year in a row, NAC Dance Producer Cathy Levy invited close to 30 teachers from the Ottawa-Gatineau region to attend a Teachers Information Evening at the beginning of the school year. We also formed our sixth *Youth Focus Group for Dance*, where six students aged 14 to 17 attended a total of 10 productions—ranging from ballet to tango to contemporary—and participated in workshops on Hip Hop and African dance, dance creation and masterclasses with visiting artists and companies. The *Youth Focus Group* continues to be a valuable experience in dance appreciation and learning for the youth involved; developing a lifelong love for dance and dance creation.

NAC EDUCATION INITIATIVES

« **Young Audience Development** » TD Canada Trust Family Adventures with the NAC Orchestra • Theatre Plus! Workshops • NAC/Jeunesses Musicales Kinderconcerts • NAC Orchestra Student Matinee performances and concerts • NAC Orchestra Student Open Rehearsals • NAC Music Alive Program • Youth Focus Group for Dance • NAC French Theatre Dialogue Théâtre-Musée • NAC French Theatre Music Awareness Workshop • Pre-performance workshops • Music Connections • Shakespeare for Kids • NAC English Theatre Student Club • Sound Travels Canada • Musicians in the Schools • NAC English Theatre Kids Saturday Workshops • Student Discount Tickets: *Live Rush™* • NAC English Theatre Aboriginal Theatre Workshop • NAC Dance Teacher Workshops and Study Guides « **Training and Showcasing of Young and Emerging Artists** » 11th Annual Summer Music Institute • 2nd Annual Institute for Orchestral Studies • NAC Orchestra Masterclasses • NAC Orchestra Bursary Competition • NAC/Mount Royal College Conservatory Partnership • NAC Debut Series Recitals • MusicFest Canada 2009 Nationals • National Youth Orchestra of Canada • Richard Li Young Artist • Kiwanis Festival: NAC Prize • Orchestre de la francophonie canadienne auditions • Special Conducting Workshop: Vancouver Symphony Orchestra • Les Zurbains intensive writing workshop and playwright competition • NAC Dance Masterclasses • NAC English Theatre annual professional development workshop on Shakespeare « **Adult Learning** » Musically Speaking chats and talkbacks • NAC Podcasts • Explore the Flentrop Organ Workshop and Backstage Tour • Meet the Artists • Pre- and Post-performance talkbacks « **Community Engagement** » TUNETOWN pre-concert activities • Music Monday • NAC Orchestra Week • Orchestras in the Park • United Way Community Builder Awards • International Dance Day in the schools • NAC English Theatre March Break Program • Glebe High School Dance Workshop « **Educational Resources** » NAC Teacher Resource Kits and Study Guides • *ArtsAlive.ca* • Teacher Training Partnerships (NAC/University of Ottawa/Queen's University) • Music Education Conferences • Teacher Clinics and Orientation Sessions • Hinterview for Kids



The NAC Orchestra's *Western Canada Tour* was the 75th in its 40-year history and its first-ever visit to the Yukon.

From October 24 to November 12 the Orchestra performed 13 major concerts in 10 cities from Victoria to Whitehorse to Winnipeg with Music Director Pinchas Zukerman as conductor and violin soloist alternating with guest conductors James Judd and Boris Brott. West coast guest artists included pianist Jon Kimura Parker, NAC Award composer Alexina Louie, and violinist Nikki Chooi (as soloist in the Student Matinee performances of *Bravo Beethoven!*).

Standing ovations every night greeted works including Tchaikovsky's *Symphony No. 5*, Mozart's "Jupiter" Symphony, Mozart's *Violin Concerto No. 3* or Tchaikovsky's iconic *Piano Concerto No. 1*. Louie's *Infinite Sky with Birds* won many new fans with its evocation of pastoral images.

During the 20-day tour, the Orchestra was involved in 144 educational activities ranging from masterclasses, instrumental clinics, sectional rehearsals, private lessons, composition lectures and in-school ensemble performances—reaching 8,650 young people in 27 communities. Events also included CFB Edmonton's first-ever student matinee concert and *Music Connections—Winnipeg*, a 9-week in-school program integrating Aboriginal and Western cultural traditions.

In Winnipeg, Saskatoon and Victoria, the NAC donated the performances of the artists and the NAC Orchestra to help host orchestras in those cities with their fundraising. In Regina, performances were donated in honour of that orchestra's 100th anniversary season.

To read more about this and other NAC Orchestra tours, visit www.nacotour.ca/en/.

"The concert earned four—yes, four—standing ovations from the thrilled crowd, and audience members were left astounded. [...] I feel thankful I had the opportunity to attend such a fabulous concert. We, as Canadians, should be proud we have a touring orchestra of this calibre."

Saskatoon Star-Phoenix, Saskatoon

"The last time tickets for a performance at the Yukon Arts Centre were in such demand, it was for the White Stripes. The centre has no online booking facility, so fans spent the night on a Whitehorse sidewalk to nab one of the 424 tickets—which were gone in eight minutes."

Globe and Mail (report on NAC Orchestra's first Yukon visit)

"This world-class orchestra hooked us from the very first note they played and didn't let go until the last whisper of sound echoed through Centennial Concert Hall."

Winnipeg Free Press, Winnipeg





Alex Cuba



Anita Rochon in *BIOBOXES*



Triaspora



Black Mountain



Diana Krall



First Nations Welcome



Delhi 2 Dublin



Valdy



Paul Wong



Celso Machado



SWARM - Rebecca Belmore



Wen Wei Dance



The Vancouver Symphony Orchestra and Bramwell Tovey



"The greatest thing about the National Arts Centre's 'scene' series—Atlantic Scene, Alberta Scene, Quebec Scene and now BC Scene—may be the wholesale transport of a region's culture, and therefore its character, to the nation's capital. But almost as great is the diversity of the audiences drawn to the two-week festival."

Peter Simpson, *Ottawa Citizen*

"It was wonderful to see people embrace all sorts of arts and to remember that were just one piece of the puzzle of the fantastic Canadian arts scene."

Simone Osborne, *soprano*

The National Arts Centre's BC Scene, was the largest gathering of British Columbia's artistic talent ever assembled outside that province. Presented from April 21 to May 3, 2009, the festival featured 600 artists in 90 events at 40 venues throughout the Ottawa/Gatineau region and presented a broad range of art forms: music of all types, theatre, dance, literature, visual and media arts, film and culinary arts.

SWARM, an opening night gallery crawl and party, set the tone for a festival that was particularly strong in visual and media arts programming. More than 60 artists, including Michael Nicoll Yahgulanaas, Marianne Nicholson, Geoffrey Farmer and Scott McFarland, were featured in 14 exhibitions at galleries throughout Ottawa and Gatineau.

The centerpiece of theatre programming was George Ryga's landmark play *The Ecstasy of Rita Joe*. Other highlights included Theatre Replacement's *BIOBOXES*, festival hit *Mom's the Word 2: Unhinged* and Théâtre la Seizième's *La Vue d'en haut*.

Classical music featured both established and emerging artists. The Vancouver Symphony Orchestra made its first Ottawa appearance since 1976. A brilliant recital by young soprano Simone Osborne and a new music concert by Vancouver's Hard Rubber Orchestra were standout performances. In all, 31 works by 23 B.C. composers were performed, including four world premieres. Popular music programming included jazz artists Diana Krall and Brad Turner; indie rockers Black Mountain, Said the Whale and Mother Mother; folk legends Valdy and Barney Bentall; and world artists Alex Cuba and Delhi 2 Dublin.

NAC Dance presented the world premiere of Crystal Pite's *Dark Matters* and Wen Wei Wang's new work *Cock-Pit*, and eight dancer-choreographers were showcased in *Dances for a Small Stage*.

Other notable artists presented during *BC Scene* included writers Douglas Coupland, Steven Galloway, and Lorna Crozier; filmmakers Murray Siple and Anna McRoberts; and chefs Robert Clark and Melissa Craig.

BC Scene's Presenters' Program hosted 60 arts presenters in the National Capital Region, with a goal of introducing them to B.C. artists and their work. Since the festival, Theatre Replacement's *BIOBOXES* has received interest from presenters in Macau, France, Belgium and Finland.

A major factor in the success of *BC Scene* was the partnerships that were developed with a wide range of local and national organizations, corporations and individuals, such as Presenting Partner Plasco Energy Group and the B.C. Strategy Council and Friends.

For more information on *BC Scene* we invite you to visit www.bcsce.ca.

BOARD OF TRUSTEES



Julia Foster, Board Chair
Toronto, Ontario

Julia Foster's professional background in market research and management includes senior administrative positions at McCann Erickson Advertising of Canada and as President and CEO, Olympic Trust of Canada. Mrs. Foster has served on a number of corporate boards and in the community, is a member of the Board of Governors and Chair of the Faculty of Fine Arts Advisory Board at York University; immediate Past Chair, the Ontario Arts Council and Past Chair, The Stratford Festival of Canada. Mrs. Foster has been the Chair of the NAC Board of Trustees since 2006.



Adrian Burns
Ottawa, Ontario

Adrian Burns has dedicated her career to Canadian broadcasting and the arts, education, corporate and public governance. She is a member of the Board of Shaw Communications Executive and Governance committees as well as three other private corporations. Former Vice-Chair of the NAC, she is Chair of the Human Resources Committee and serves on two other committees.



Christopher Donison
Victoria, British Columbia

Christopher Donison is a Canadian composer, conductor, pianist, and inventor. After graduating in piano performance from the School of Music at the University of Victoria, Mr. Donison went on to serve as Music Director of the Shaw Festival for ten years. He is currently the Director of Music by the Sea, at Bamfield, British Columbia and he sits on the NAC Marketing and Communications Committee.



Larry Fichtner
Calgary, Alberta

Larry Fichtner is the President of Entrada Resource Management Ltd., in addition to being the Board Chair of S.i. Systems Ltd. Now in his second term on the Board of Trustees, Mr. Fichtner is the Committee Chair for the NAC Audit and Finance Committees, and sits on the Governance, Nominating and Ethics Committee.



Richard M. LeBlanc
Gatineau, Quebec
(term ended in 2009)

A lawyer by profession, Richard M. LeBlanc has been an associate with LeBlanc, Doucet, McBride since 1995. He has served as a member of the Board of the Outaouais Chamber of Commerce and Industry from 1995 to 1998, and as a provincial member and regional chair of the Association provinciale des constructeurs d'habitations du Québec.



Frederick MacGillivray
Halifax, Nova Scotia

Fred MacGillivray is a business leader and community volunteer, and former President and CEO of Trade Canada Centre Ltd. He serves as Chair of the Nova Scotia Sport Hall of Fame and the Mental Health Foundation of Nova Scotia. Mr. MacGillivray is a member of the Audit Committee, as well as the Marketing and Communications Committee.



Veronica Tennant
Toronto, Ontario

Prima Ballerina Veronica Tennant is a director/producer, writer and performer. Her shows have garnered several awards, including an International Emmy Award. The first dancer to be appointed to the Order of Canada, she was promoted to Companion in 2004 and received the Governor General's Performing Arts Award. She is Chair of the Marketing and Communications Committee, and serves on the Human Resources and Compensation Committee.



Normand Latourelle
Sutton, Quebec

Normand Latourelle is a founder of the Cirque du Soleil, through which he has created a multitude of high-calibre national and international productions, including the multi-media equestrian show *Cavalia*. Mr. Latourelle has worked as an agent, editor, and producer of records and shows for Quebec performing artists. He is the current Vice-Chair of the NAC Board of Trustees, and serves on the Audit, Finance, Governance, Nominating and Ethics, and Marketing and Communications Committees.

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

Marc Bureau (ex officio)
Mayor, Gatineau, Quebec

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

Elizabeth Roscoe
(outside member) – 5
Ottawa, Ontario

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

Peter Harder
(outside member) – 1*
Ottawa, Ontario

Cyril Leeder
(outside member) – 4
Ottawa, Ontario

Ronald Snyder
(outside member) – 4
Ottawa, Ontario

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

During the 2008–2009 fiscal year (ended August 31, 2009), the following changes occurred on the NAC Board of Trustees:

New members to join the Board this year:

Fred MacGillivray and Normand Latourelle.

Term ended in September 2009:
Richard M. LeBlanc

ARTISTIC AND CREATIVE LEADERSHIP

Pinchas Zukerman
*Music Director,
National Arts Centre Orchestra*

Peter Hinton
Artistic Director, English Theatre

Wajdi Mouawad
Artistic Director, French Theatre

Cathy Levy
Producer, Dance Programming

Heather Moore
*Producer and Executive Director,
BC Scene*

Michel Dozois
*Producer, Community Programming
and Special Events*

Kurt Waldele (d. 2009)
Executive Chef

Michael Blackie
Executive Chef

SENIOR MANAGEMENT

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

Debbie Collins
Director of Human Resources

Kari Cullen
*Special Advisor to the CEO,
and Executive Producer of the Governor
General Performing Arts Awards*

Christopher Deacon
*Managing Director,
National Arts Centre Orchestra*

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

Fernand Déry
Managing Director, French Theatre

Douglas Eide
*Manager, Information
Technology Services*

Alex Gazalé
Production Director

Darrell Louise Gregersen
*Former CEO,
National Arts Centre Foundation*

Paul Hennig
Director of Production Operations

Diane Landry
Director, Marketing

Gilles Landry
Senior Director, Operations

Jane Moore
Chief Advancement 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
*Former Director of Communications and
Public Affairs, and Corporate Secretary,
CEO, National Arts Centre Foundation*

MANAGEMENT DISCUSSION AND ANALYSIS

The National Arts Centre Corporation (the “Corporation”) regularly presents subscription seasons in music, dance, and theatre in both of Canada’s official languages. In addition, the Corporation presents a variety of other programming and provides its facilities to other presenters and artists. Biennially, it presents upcoming and established regional artists in the performing, visual and culinary arts under the banner of the Scenes (Atlantic, Alberta, Quebec and British Columbia). The Corporation regularly provides activities for youth and learning opportunities for all ages.

The Corporation remains committed to the fulfillment of its goals as reported in its 2008 Strategic Plan, *Performing for Canadians*:

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

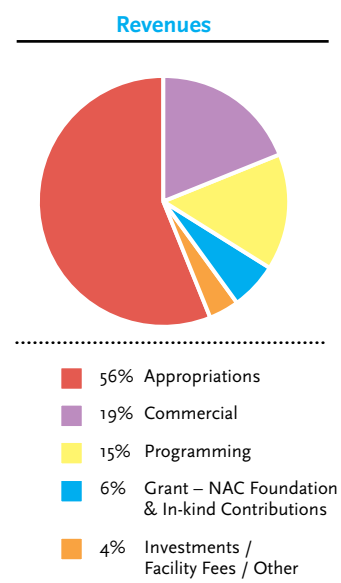
These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the National Arts Centre (the “Centre”), to develop the performing arts in the national capital region, and to assist the Canada Council for the Arts in developing the performing arts elsewhere in Canada. The Canada Council for the Arts and the Corporation have signed a memorandum of understanding that sets out the cooperative framework guiding the organizations’ shared mandates to foster the performing arts in Canada.

Resources

The Corporation owns and operates the Centre, the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares bordering the Rideau Canal, a UNESCO World Heritage Site. The Centre’s performance facilities include four halls, (Southam Hall, 2,326 seats, Theatre, 969 seats, Studio, 350 seats, 4th Stage, 150 seats), 25 dressing rooms, 3 workshops and 2 rehearsal halls. A box office, restaurant, interior parking, intermission bars and checkrooms provide services to its patrons. In addition, several multi-purpose rooms may be used for education, performances and receptions.

The Corporation is a registered charity and the National Arts Centre Foundation is the agency through which it raises funds. Fundraising revenues are derived from special events, individual donations, sponsorships, planned giving and legacies, and corporate gifts.

The Corporation is comprised of a 10 member Board of Trustees and led by a Chief Executive Officer, supported by 18 directors and 7 artistic and creative leaders.



Funding for the Corporation's activities is derived from programming revenues through tickets sales and fees, commercial revenues from restaurants, intermission bars, food and beverage service, parking and hall rentals, grants from the National Arts Centre Foundation, Parliamentary appropriations and other sources such as interest and fees.

Financial Overview

For 2008–2009, the Corporation is reporting a surplus from operations of \$242,000, before a onetime restructuring cost of \$1,578,000, resulting in a total annual deficit of \$1,336,000. The operating results are \$542,000 better than the planned budgeted deficit of \$300,000. Throughout the Corporation, cost reduction measures were undertaken during the year.

Total revenues, including Parliamentary appropriations, have increased by \$666,000 from 2007–2008 to \$70,560,000. Earned revenues decreased by \$3,607,000 while Parliamentary appropriations increased by \$4,273,000. Total expenditures, including a restructuring charge of \$1,578,000, increased by \$2,206,000 to \$71,896,000.

Key Performance Indicators

These results are the product of several factors. The Corporation managed through an economic downturn that saw decreased paid attendance, lower sponsorship and fundraising results, a drop in net revenues for its commercial activities and lower bond yields by adjusting its expenses to fit its diminished resources. In anticipation of further funding challenges in the next seasons, the Corporation embarked on a financial restructuring plan in 2008–2009. The first phase of the multi-year plan involved a voluntary workforce reduction affecting 25 full-time personnel. All but one of the positions affected were eliminated through attrition. The costs were recognized in 2008–09 as all affected employees had accepted their offers prior to August 31, 2009.

Changes in Financial Reporting

During 2008–2009, the Board of Directors of the National Arts Centre Foundation and the Board of Trustees of the National Arts Centre Corporation agreed to a fundraising cost-sharing formula. The grant from the Foundation was reduced by the amount of fundraising expenses transferred to the Foundation. The formula was derived from industry guidelines.

Selected Financial Results

Programming

Programming consists mainly of four subscription disciplines in Music, English Theatre, French Theatre and Dance, and other programs such as galas, the biennial *Scenes*, and the activities of the Fourth Stage. Also included are the support departments such as the Box Office, Marketing and Production.

Programming revenues consist largely of ticket sales. Overall, single ticket sales from all sources were higher by \$436,000 while subscription ticket sales were lower by \$282,000 compared to the previous season. Revenues from the *BC Scene* single ticket sales in the current year were \$566,000. Comparative single ticket sales decreased, year-to-year, by \$130,000.

Music revenues have decreased by \$21,000 and expenses have increased by \$935,000 from last year. Costs were higher due mainly to the *Western Canada Tour* in 2008–2009.

English Theatre revenues, principally from ticket sales, were \$631,000 lower and expenses were \$267,000 lower than last year. The previous year included extra presentations of the first Canadian co-production with Britain's Royal Shakespeare Company—*The Penelopiad*. This accounts for most of the changes.

Dance revenues decreased by \$14,000 and expenses decreased by \$117,000 due to the production of Pina Bausch Tanztheatre Wuppertal in the previous year and the cancellation of the Ballet British Columbia in the 2008–2009 season.

In French Theatre, revenues remained steady while expenses decreased by \$311,000. The expense decreased mainly from the biennial *Festival Zone Théâtrale*, which was presented in 2007–2008.

Other programming revenues increased by \$1,115,000 and expenses increased by \$2,742,000 largely due to the *BC Scene*, presented in 2009. Programming support cost increases are largely due to the costs of development activities, not related to fundraising, which support the delivery of programs.

Grants from the National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the “Foundation”) authorized a distribution of \$4,546,000 (\$6,646,000 in 2007–2008) to the Corporation for designated programs. The Foundation is a key element of the Corporation's goal of increasing earned revenues. The reduction is attributable to the transfer of fundraising costs now borne by the Foundation.

Commercial Operations

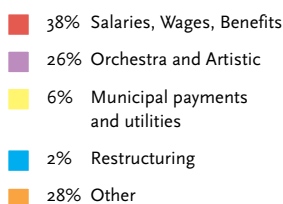
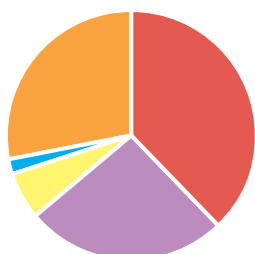
Commercial revenues are derived from Restaurants, Parking Services, and the Rental of Halls. Revenues in Restaurants and Parking vary with the level of programming and attendance. Rental revenues are affected by both the availability of touring productions and the availability of Southam Hall on the dates suitable to touring companies. The Restaurant and Parking Services complete the experience of an evening out at a performance and provide additional financial support to the Corporation's mandated activities. The Rental of Halls also provides a cost effective method of presenting variety, opera, symphonic and Broadway type productions in the National Capital Region without the risk and the costs involved in developing and managing large productions and tours.

Paid attendance was lower in 2008–2009 and the results from commercial activities compared to the previous year reflected this reduction. The net income from restaurant, catering and intermission bars has decreased by \$450,000, in a year that saw the passing of Executive Chef Kurt Waldele. Parking Services' net income was \$97,000 lower due to ongoing construction that limited the number of parking spaces. The net income from the rental of halls fell by \$254,000 mainly due to an exceptional number of Broadway productions in the previous year. This season saw fewer shows with shorter runs.

Parliamentary Appropriations

Parliamentary appropriations for operations exclude funds invested in property, plant and equipment. The Parliamentary appropriations for operations includes many one-time grants for special purposes such as the *BC Scene*, the *Governor General's Performing Arts Awards Gala* and *ArtsAlive.ca*. A large part of the revenue increase in Parliamentary appropriations is due to one-time funding received in 2008–2009 for the *BC Scene*.

Expenses



Capital Projects

Treasury Board approved major funding for urgent repairs to the Centre's infrastructure in November 2006 from the risk management reserve. Work continues on the refurbishment of the Centre's elevators and stage lifts, garage and structural concrete, fire protection systems, air handling systems, electrical distribution systems and security systems. The year saw the completion of the exterior lighting systems. The balance of the unused funds is reported on the Balance Sheet under *Restricted cash held for specified capital projects* and the deferred appropriations are accounted for under *Deferred parliamentary appropriations, specified capital projects*.

The projects have suffered delays for a variety of reasons, a common situation for a renovation of an existing structure. The situation is compounded by the uniqueness of the Centre's construction. The delays stem from delays from regulatory agencies, worse than anticipated site conditions, the lack of drawings showing the original construction and a fast track approach used by the original general contractor that allowed different processes and materials to be used in the construction of the Centre in the 1960s. To date there have been no claims against the Corporation and no injuries reported to the Corporation from the construction, nor has the Centre experienced any disruptions to its performances and services.

In a 40-year-old building, most major systems have exceeded their useful lifespan. Good maintenance practices and the quality of the original equipment have allowed the Centre to operate without a major disruption.

Personnel

Performances rely on a large number of behind the scenes personnel. The Corporation employs people with specialized skills, such as, arts administrators, artistic directors, chefs, clerks, cooks, electricians, fundraisers, buyers, accountants, graphic artists, guards, managers, plumbers, publicists, stagehands, ticket sellers, translators, ushers, website developers, and writers, among many others.

Work schedules are variable for a large number of employees. Their work is dependant on the demands of the program or the sales. This is especially true of staff who work in the Commercial and Programming areas. The National Arts Centre Orchestra's 49 full-time and 12 extra musicians are self-employed, although a collective agreement sets out their fees and working conditions.

Employees as of August 31	Full-Time			Part-Time		
	Current year	Previous year	Change	Current Year	Previous Year	Change
Non-union	218	244	-26	58	54	4
IATSE (Stage personnel)	17	16	1	265	269	-4
HST (Foodservices employees)	31	31	0	117	106	11
PSAC (Janitorial, Maintenance, Garage and Security)	45	44	1	32	38	-6
PSAC (Ushers)				66	67	-1
Total	311	335	-24	538	534	4

Risks

Economic uncertainty, low bond yields, the introduction of the Harmonized Sales Tax in Ontario and funding freezes in both the government and private sectors, will certainly affect the Corporation's finances negatively next season. The Corporation has little latitude on cutting costs once the season has been announced and contracts signed. An additional risk is presented by the Corporation's performance season that begins September 1 in relation to the government's funding year that begins April 1. The result is that federal government budgetary changes are usually implemented seven months into the Corporation's season.

Nearly half the Corporation's revenues rely on the sales of tickets, meals, parking and gifts from individuals, corporations and foundations—goods and services that may be described as discretionary purchases. In uncertain times, the frequency of purchases as well as the total amount spent tends to decline. While markets have largely recovered, consumer spending and the jobless rate still warrant concern. The Corporation has put in place a restructuring plan to manage the economic downturn that is constricting its resources.

Though there has been progress in the repairs to the Centres' systems, challenges remain as the Corporation continues to replace the Centre's major building systems, especially its electrical infrastructure, while keeping the Centre operating in a normal manner.

Outlook

The popularity of the Centre's national educational, touring and outreach programs such as the *Scenes* continues to grow. The Corporation will continue to pursue its goals of artistic expansion, excellence, and relevance on the national stage in the performing arts within available resources.

The financial outlook remains uncertain and the Corporation will continue its restructuring program. In 2009–2010 we expect another deficit from operations after restructuring costs with a return to balanced budgeting in 2010–2011.

In the coming year, the National Arts Centre Orchestra will tour Toronto and Pinchas Zukerman will conduct four of the concerts in the Romantic Revolution Festival. Wajdi Mouawad will present his second season in French Theatre on the theme of "Nous sommes en manque"—We are without. The season will include an exclusive North American presentation of *Littoral* by Wajdi Mouawad. In English Theatre, Peter Hinton's season is themed "Play" and a resident company will make a return to the Centre's stages for the first time in decades. In Dance, Cathy Levy will continue to present one of the most comprehensive dance programs of any organization in Canada with a season themed "A World of Dance in Ottawa" with a special emphasis on the United Kingdom. In addition, variety programs, opera and the symphony will continue to be presented in conjunction with a number of national and community partners.

FINANCIAL STATEMENTS

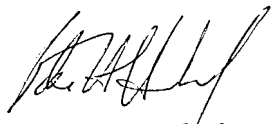
MANAGEMENT RESPONSIBILITIES

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

Management maintains books and records, financial and management control and information systems designed in such a manner as to provide reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with 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 on an annual basis reports on the results of that audit to the Minister of Canadian Heritage and Official Languages and also to the Chair of the Board of Trustees of the National Arts Centre Corporation.



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



Daniel Senyk, CA
Chief Financial Officer

November 30, 2009



Auditor General of Canada
Vérificatrice générale du Canada

AUDITOR'S REPORT

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

I have audited the balance sheet of the National Arts Centre Corporation as at August 31, 2009 and the statements of operations, comprehensive income, changes in equity and cash flows for the year then ended. These financial statements are the responsibility of the 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, 2009 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.

A handwritten signature in dark ink, appearing to read 'John Rossetti'.

John Rossetti, CA
Assistant Auditor General
for the Auditor General of Canada

Ottawa, Canada
November 30, 2009

FINANCIAL STATEMENTS

BALANCE SHEET

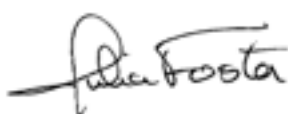
AS AT AUGUST 31

<i>(in thousands of dollars)</i>	2009	2008
ASSETS		
Current		
Cash	\$ 4,751	\$ 9,937
Investments (Note 5)	1,235	2,965
Accounts receivable (Note 3)	2,321	2,187
Inventories	255	229
Programs in progress	2,210	2,076
Prepaid expenses	1,314	901
	12,086	18,295
Restricted cash held for specified capital projects (Note 4)	23,271	26,924
Investments (Note 5)	10,241	5,764
Property, plant and equipment (Note 6)	50,556	39,201
	\$ 96,154	\$ 90,184
LIABILITIES		
Current		
Accounts payable and accrued liabilities	\$ 12,558	\$ 11,080
Deferred revenues and deferred parliamentary appropriations (Note 7)	8,337	9,656
	20,895	20,736
Deferred parliamentary appropriations, specified capital projects (Note 4)	23,271	26,924
Deferred capital funding (Note 8)	50,556	39,201
Long-term portion of provision for employee future benefits (Note 9)	1,769	2,032
	96,491	88,893
EQUITY		
Accumulated surplus (deficit) (Note 10)	(661)	675
Accumulated other comprehensive income (Note 10)	324	616
	(337)	1,291
	\$ 96,154	\$ 90,184

Contingencies and commitments (Notes 14 and 15)

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

FINANCIAL STATEMENTS

STATEMENT OF OPERATIONS

FOR THE YEAR ENDED AUGUST 31

<i>(in thousands of dollars)</i>	2009	2008
REVENUES		
Commercial operations (Schedule 1)	\$ 13,149	\$ 14,467
Programming (Schedule 2)	10,613	10,233
Grant from the National Arts Centre Foundation and In-kind Contributions (Note 11)	4,546	6,646
Investments and other	1,508	1,931
Facility fees	946	1,092
	30,762	34,369
Parliamentary appropriations (Note 12)	39,798	35,525
	70,560	69,894
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	9,088	9,605
Programming (Schedule 2)	40,953	37,373
Fundraising and development (Note 11)	—	2,895
Building operations	13,667	12,740
Administration and information technology	6,610	7,077
Financial restructuring costs (Note 18)	1,578	—
	71,896	69,690
NET RESULTS OF OPERATIONS	\$ (1,336)	\$ 204

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

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED AUGUST 31

<i>(in thousands of dollars)</i>	2009	2008
Accumulated surplus (deficit)		
Beginning of year	\$ 675	\$ 471
Net results of operations	(1,336)	204
End of year	(661)	675
Accumulated other comprehensive income		
Beginning of the year	616	496
Adjustment for unrealized decline in the fair value of investments classified as available for sale, of previous fiscal years	—	(135)
Other comprehensive income (loss) for the year	(292)	255
End of year	324	616
Equity	\$ (337)	\$ 1,291

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

FINANCIAL STATEMENTS

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED AUGUST 31

<i>(in thousands of dollars)</i>	2009	2008
Net results of operations	\$ (1,336)	\$ 204
Reclassification for gains and losses included in the net results of operations	39	(2)
Net unrealized gains and losses on investments classified as available for sale, of this fiscal year	308	34
	347	32
Restricted contributions from non-owners received	4,958	7,526
Restricted contributions from non-owners recognized	(5,487)	(7,413)
Net change in contributions from non-owners	(529)	113
Gain on foreign currency designated as cash flow hedges (Note 16)	–	110
Reclassification of gains on foreign currency designated cash flow hedges included in net results of operations (Note 16)	(110)	–
Net change in gains on foreign currency designated as cash flow hedges	(110)	110
Other comprehensive income (loss) for the year	(292)	255
Comprehensive income (loss) for the year	\$ (1,628)	\$ 459

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

FINANCIAL STATEMENTS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED AUGUST 31

<i>(in thousands of dollars)</i>	2009	2008
OPERATING ACTIVITIES		
Net results of operations	\$ (1,336)	\$ 204
Other comprehensive income (loss)	(292)	255
Adjustment for unrealized decline in the fair value of investments	—	(135)
Items not affecting cash		
Amortization	5,071	3,726
Amortization of deferred capital funding	(5,071)	(3,726)
	(1,628)	324
Change in non-cash operating assets and liabilities	(548)	2,386
Change in long-term portion of provision for employee future benefits	(263)	107
Cash flow from (used for) operating activities	(2,439)	2,817
INVESTING ACTIVITIES		
Increase of investments	(2,747)	(249)
Additions to property, plant and equipment	(16,426)	(17,937)
Change in restricted cash held for specified capital projects (Note 4)	(3,653)	(11,363)
Cash flow used for investment activities	(22,826)	(29,549)
FINANCING ACTIVITIES		
Deferred parliamentary appropriations, specified capital projects (Note 4)	3,653	11,363
Parliamentary appropriations received for the acquisition of property, plant and equipment (Note 8)	16,426	17,937
Cash flow from financing activities	20,079	29,300
Increase (decrease) in cash position	(5,186)	2,568
Cash at beginning of year	9,937	7,369
Cash at end of year	\$ 4,751	\$ 9,937
Supplementary disclosure of cash flow information		
Interest received	\$ 1,002	\$ 1,479

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

NOTES TO THE FINANCIAL STATEMENTS

AUGUST 31, 2009

1. Authority, Objectives and Operations

The National Arts Centre Corporation (the “Corporation”) was established in 1966 pursuant to the *National Arts Centre Act* and began operating the National Arts Centre (the “Centre”) in 1969. The Corporation is not subject to the provisions of the *Income Tax Act*. Pursuant to Section 85. (1) of Part X of the *Financial Administration Act*, Divisions I to IV of the *Act*, except for sections 131 to 148 of Division III, do not apply to the Corporation. The Corporation is deemed, under Section 15 of the *National Arts Centre Act*, to be a registered charity within the meaning of that expression in the *Income Tax Act*. The Corporation is not an agent of Her Majesty. Except for the purposes of the *Public Service Superannuation Act* and the *Government Employees Compensation Act*, the President and Chief Executive Officer, the officers, and employees of the Corporation are not part of the federal public administration.

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

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

2. Significant Accounting Policies

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

a) Change in accounting policies

Effective September 1, 2008 the Corporation adopted the following new section of the Canadian Institute of Chartered Accountants’ (CICA) Handbook:

Section 1535: Capital Disclosures

This new section, establishes standards for disclosing information about an entity’s capital and how it is managed. The Corporation is required to provide a description and measurement of what it manages as capital, a description of externally imposed capital requirements, and how it is meeting its objectives for managing capital. The Corporation is also required to disclose the changes in capital as well as any consequences of non-compliance with capital requirements.

b) Revenue

i) *Parliamentary appropriations*

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

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

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

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

ii) *Contributions*

Externally restricted contributions, such as grants from the National Arts Centre Foundation and other supporters are recognized in other comprehensive income. The accumulated other comprehensive income is transferred to revenue in the year the revenue is earned.

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

iii) *Commercial and programming revenue*

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

c) Cash

Cash is classified as a *held-for-trading* financial asset and is reported at fair value.

d) **Investments**

Investments are classified as *available-for-sale* financial instruments and are recorded at fair value. This classification best matches the long-term conservative objectives of the portfolio. Fair value is the amount of consideration that would be agreed upon in an arm's length transaction between knowledgeable, willing parties who are under no compulsion to act. Unrealized gains and losses are charged to other comprehensive income. The gain or loss is charged to investment and other revenue when realized, or when a decline in value is considered to be a permanent impairment of value. The assets of this portfolio may be sold in response to a change in the Corporation's liquidity requirements or at the discretion of the Corporation's external investment counsel, within the limits of the investment policy established by the Board of Trustees.

e) **Accounts receivable**

Accounts receivable are classified as *loans and receivables*. After their initial fair value measurement, they are measured at amortized cost using the effective interest rate method, net of allowance for uncollectible amounts.

f) **Inventories**

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

During the year \$1, 881,733 (\$1, 895,519 in 2008) of inventory was charged to cost of sales.

g) **Programs in progress**

Direct costs related to programs or performances that are to be held after the fiscal year-end are deferred and charged to expenses in the year in which the programs take place.

h) **Property, Plant and Equipment**

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

Buildings	20 to 40 years
Building improvements and infrastructure	5 to 40 years
Equipment	3 to 15 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 once in service.

i) **Accounts payable and accrued liabilities**

Accounts payable and accrued liabilities are classified as *other financial liabilities*. After their initial measurement at fair value, they are measured at amortized cost using the effective interest rate method.

j) **Expenses**

The costs associated with building operations, and administration and information technology are not allocated to commercial operations, programming, or fundraising and development expenses. Building operations and administration and information technology are important metrics in the measurement of the Corporation's objectives, and provide useful information. Allocating these costs to other functions would be arbitrary and may not add additional information value.

k) **Employee future benefits**

i) *Pension plans*

Eligible employees of the Corporation participate in the Public Service Pension Plan, the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) or the International Alliance of Theatrical Stage Employees pension plan. The Treasury Board of Canada sets the required contributions to the Public Service Pension Plan. The Corporation's contribution is based on a multiple of the employees' required contribution, and may change over time depending on the experience of the plan. The Corporation is not required to make contributions with respect to actuarial deficiencies of the Public Service Pension Plan. Contributions to the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada) and the International Alliance of Theatrical Stage Employees pension plan are determined through the collective bargaining process. These contributions represent the total pension obligation of the Corporation and are charged to operations in the current year.

ii) *Employee severance benefits*

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

l) **Foreign currency translation**

Assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the exchange rate at the balance sheet date for monetary assets and liabilities. Non-monetary items are translated at the historical exchange rates. Revenues and expenses are translated at exchange rates in effect at the time of the transaction. Foreign currency exchange gains or losses for the year are included in financial charges unless they are part of a hedging relationship as described in Note 2 n).

m) **Measurement uncertainty**

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

n) **Hedge accounting**

The Corporation periodically enters into contracts for the services of artists, which are denominated in a foreign currency. The Corporation may purchase foreign currency or another financial instrument in advance for the purpose of fixing the foreign currency exchange rate. The purchased foreign currency (cash) or other financial instruments that have been designated by the Corporation as cash flow hedges are reported at fair value on the Balance Sheet. A gain or loss resulting from the net change in fair value of the foreign currency hedges are recorded in Other comprehensive income, and will be transferred from Accumulated other comprehensive income to revenues and expenses in the period in which they are realized. Any gain or loss on the ineffective portion of the hedge is reported in revenues and expenses. There were no designated foreign currency hedges at August 31, 2009.

o) **Future accounting pronouncements**

i) *Accounting Standards*

The Public Sector Accounting Board is in the process of determining which accounting standards will apply to Crown corporations including this Corporation. It had previously been determined that International Financial Reporting Standards (IFRS) would be implemented beginning September 1, 2011. It has recently been proposed that Public Sector Accounting Standards (PSAS) might be more appropriate for certain Crown corporations. The Corporation is closely monitoring this issue and is assessing the possible implications for its financial reporting process.

ii) *Section 1000: Financial Statement Concepts*

This section was amended to redefine which expenditures may be recognized as assets and which must be expensed as incurred. The Corporation may be required to expense certain programming costs attributable to upcoming events, which had previously been reported in programs in progress and deferred to the period in which those events will take place. The Corporation is assessing the impact on the financial statements and will implement these changes effective September 1, 2009 with retroactive restatement of the prior year.

3. **Accounts receivable**

Accounts receivable include amounts collectible from commercial operations, recoverable taxes, and settlements with programming partners. The majority of accounts receivable are unsecured, and are subject to credit risk. Management regularly reviews the account balances and uses all available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is charged to financial charges.

4. Restricted cash held for Specified Capital Projects

On November 2, 2006, the Treasury Board of Canada approved funding for health and safety upgrades and repairs to the existing facilities of the National Arts Centre. Restricted cash held for specified capital projects represents the unused portion of parliamentary appropriations received and designated for the refurbishment of certain building structures and mechanical systems within the National Arts Centre. The funds earn a combination of variable and fixed rate interest, which is recorded in investment and other revenue. Interest income is subject to fluctuation based on the bank's prime rate and term deposit rates. The funds are expected to be disbursed within the next two fiscal years. This financial instrument is classified as *held-for-trading*, and is recorded at fair value.

Changes in the fund balance are as follows:

<i>(in thousands of dollars)</i>	2009	2008
Balance at beginning of year	\$ 26,924	\$ 15,561
Appropriations received to fund specified capital projects	9,171	26,919
Appropriations invested in specified capital projects	(12,824)	(15,556)
Balance at end of year	\$ 23,271	\$ 26,924

The unused portion of the capital parliamentary appropriations received to complete these major capital projects amounts to \$23,271,364 and is recorded as Deferred parliamentary appropriations, specified capital projects on the balance sheet.

5. Investments

Under its Investment policy, the Corporation may invest in fixed income securities (including preferred shares) and cash equivalents. To minimize credit risk, all investments are rated "BBB" (investment grade) or better by a recognized bond-rating agency. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. Maturity dates extend to April 2022 (April 2015 in 2008). To reduce other market risks, the investments are managed by professional investment counsel, in accordance with the Investment policy established by the Board of Trustees. This Investment Policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria. Interest income from these investments, net of management fees, amounted to \$434,230 (\$355,743 in 2008) and is included in *Investment and other revenue*.

<i>(in thousands of dollars)</i>	2009 Fair Value	2009 Book Value	2008 Fair Value	2008 Book Value
Government secured bonds	\$ 5,567	\$ 5,519	\$ 1,879	\$ 1,839
Corporate bonds	5,909	5,713	6,850	6,993
Total investments	\$ 11,476	\$ 11,232	\$ 8,729	\$ 8,832
Portion maturing within the next fiscal year	\$ 1,235	\$ 1,222	\$ 2,965	\$ 3,002
Long-term portion	10,241	10,010	5,764	5,830
Total investments	\$ 11,476	\$ 11,232	\$ 8,729	\$ 8,832

6. Property, Plant and Equipment

<i>(in thousands of dollars)</i>		2009			2008
	Cost	Accumulated amortization	Net book value		Net book value
Land	\$ 78	\$ –	\$ 78	\$	78
Buildings	47,665	46,592	1,073		1,976
Building improvements and infrastructure	67,451	29,223	38,228		19,495
Equipment	13,061	7,666	5,395		5,192
Computer software and hardware	1,696	1,451	245		254
Assets under construction	5,537	–	5,537		12,206
	\$ 135,488	\$ 84,932	\$ 50,556	\$	39,201

7. Deferred Revenues and Deferred Parliamentary Appropriations

Deferred revenues include amounts received from the Corporation's box office for programs not yet presented and other amounts received in advance of services to be rendered. Deferred appropriations represent approved parliamentary appropriations received for work to be completed in the next fiscal year. Information on the deferred revenues and unused appropriations is as follows:

<i>(in thousands of dollars)</i>	2009	2008
Advanced sales - programming	\$ 4,437	\$ 4,597
Deposits from commercial operations and other	922	920
Unused appropriations received for building refurbishment	2,304	3,172
Unused appropriations received for specific purposes	674	967
Balance at end of year	\$ 8,337	\$ 9,656

8. Deferred Capital Funding

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable property, plant and equipment.

Changes in the deferred capital funding balance are as follows:

<i>(in thousands of dollars)</i>	2009	2008
Balance at beginning of year	\$ 39,201	\$ 24,990
Appropriations used to purchase depreciable property, plant and equipment	16,426	17,937
Amortization	(5,071)	(3,726)
Balance at end of year	\$ 50,556	\$ 39,201

9. Employee Future Benefits

a) Pension plans

The Corporation and eligible employees contribute to the Public Service Pension Plan, the American Federation of Musicians' and Employers' Pension Welfare Fund (Canada), or the International Alliance of Theatrical Stage Employees pension plan. These pension plans provide benefits based on years of service and average earnings at retirement. The Corporation's and employees' contributions to the pension plans during the year are as follows:

Public Service Pension Plan (in thousands of dollars)		2009	2008
Corporation	\$	2,400	\$ 2,378
Employees		1,144	1,034
Other Pension Plans (in thousands of dollars)		2009	2008
Corporation	\$	607	\$ 693
Employees		148	156

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, it will fund the benefits as they become due from future parliamentary appropriations. Information on the employee severance benefits expense and obligation is based on management's best estimate, and is recorded in the financial statements as follows:

(in thousands of dollars)	2009	2008
Balance at beginning of year	\$ 3,123	\$ 2,918
Cost for the year	99	461
Benefits paid during the year	(217)	(256)
Amounts to be paid through the financial restructuring plan	(209)	—
Balance at end of year	\$ 2,796	\$ 3,123
Short-term portion (included in accounts payable and accrued liabilities)	\$ 1,027	\$ 1,091
Long-term portion	1,769	2,032
	\$ 2,796	\$ 3,123

10. Capital

The Corporation defines its capital as the sum of the Accumulated surplus (deficit) and the Accumulated other comprehensive income. The Corporation has access to additional capital through an unsecured line of credit, in the amount of \$3 million.

The capital of the Corporation is governed by certain sections of part X of the *Financial Administration Act*. The Corporation is also required to report to Parliament through the Minister of Canadian Heritage and Official Languages on an annual basis. The corporation is in compliance with the externally imposed requirements.

The Corporation manages its capital through a budgeting process, which is governed by the Board of Trustees. The Corporation may achieve a surplus or deficit in any given year; however, it will over time invest substantially all of its capital in the centre and the performing arts. There has been no change in capital management practices from the previous year.

11. Grant from the National Arts Centre Foundation and In-kind Contributions

<i>(in thousands of dollars)</i>	2009	2008
Grant from the National Arts Centre Foundation	\$ 3,354	\$ 5,650
In-kind Contributions	1,192	996
Total Grant from National Arts Centre Foundation and In-kind Contributions	\$ 4,546	\$ 6,646

The National Arts Centre Foundation (the “Foundation”) was incorporated under the *Canada Corporations Act* in July 2000 and is a registered charity. Although the Foundation is a separate legal entity from the Corporation, it is a related entity because the Corporation exercises significant influence over the operation, financing and strategic planning of the Foundation.

The Foundation raises funds from individuals, foundations and corporations to support the National Arts Centre’s programs. Beginning this fiscal year, direct expenses related to fundraising costs, in the amount of \$2,357,625 were charged to the Foundation. In the previous fiscal year, \$2,895,273 was recorded as Fundraising and Development expense of the Corporation. It is the Corporation’s policy not to allocate the costs relating to building and equipment maintenance, administration services, and information technology to other functions of the Corporation. Similarly, these charges have not been allocated to the Foundation. In addition to the fundraising costs charged to the Foundation, administrative support costs of approximately \$200,000 were recorded in the Corporation. The amounts granted to the Corporation by the Foundation are recorded as Grant from the National Arts Centre Foundation and In-kind Contributions in the Corporation’s statement of operations, and as part of restricted contributions from non-owners within the statement of comprehensive income.

The financial statements of the Foundation have not been consolidated in the Corporation’s financial statements and are available upon request.

The financial position of the Foundation as at August 31, 2009 and the results of operations for the year then ended were reported as follows:

Financial position (in thousands of dollars)	2009	2008
Total assets	\$ 3,948	\$ 4,804
Total liabilities	479	625
Total net assets	\$ 3,469	\$ 4,179

An amount of \$2,518,113 (\$3,522,360 in 2008) of the Foundation's net assets is subject to donor-imposed restrictions, of which \$1,609,696 (\$1,592,062 in 2008) represents endowment funds and is to be maintained permanently. Investment revenue generated by endowment funds is to be used for the benefit of the National Arts Centre Corporation.

Results of operations (in thousands of dollars)	2009	2008
Total revenues	\$ 6,240	\$ 8,164
Total expenses	2,358	52
Total Grant to the National Arts Centre Corporation and In-kind Contributions *	4,546	6,646
(Deficiency) excess of revenues over expenses and grant	\$ (664)	\$ 1,466

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

The grant reported in the Foundation's statements includes \$1,192,321 of in-kind donations of goods and services (\$995,647 in 2008). Although Foundation staff actively contributed to seeking out these contributions, many legal arrangements are in the name of the National Arts Centre. Accordingly, for purposes of these financial statements, they are reported as revenues of the National Arts Centre.

12. Parliamentary Appropriations

(in thousands of dollars)	2009	2008
Main Estimates amount provided for operating and capital expenditures	\$ 43,562	\$ 41,190
Supplementary estimates	2,777	20,908
Appropriations approved	46,339	62,098
Portion of parliamentary appropriations used (deferred) for specific projects	4,814	(12,362)
Appropriation used to purchase depreciable property, plant and equipment	(16,426)	(17,937)
Amortization of deferred capital funding	5,071	3,726
Parliamentary appropriations	\$ 39,798	\$ 35,525

13. Related Party Transactions

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

The Corporation is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business at rates based on fair market value. During the year, the Corporation incurred expenses totalling \$2,649,019 (\$2,357,106 in 2008) and recorded commercial and programming revenues of \$1,155,592 (\$1,972,131 in 2008) with related parties. As at August 31st, the Corporation recorded accounts receivable with related parties of \$259,171 (\$271,316 in 2008) and accounts payable of \$193,169 (\$445,242 in 2008).

14. Contingencies

In the normal course of business, various claims and lawsuits have been brought against the Corporation. The outcome of these actions is not likely to result in any material amounts. In the event that such losses were likely to be incurred and the costs were estimable, they would be charged to expense. The amount accrued for contingent liabilities at August 31, 2009 was \$245,283 (\$52,564 in 2008).

15. Commitments

As at August 31, 2009, there is approximately \$5,030,000 (\$12,146,000 in 2008) 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:

<i>(in thousands of dollars)</i>		
2009–10	\$	3,065
2010–11		1,706
2011–12		236
2012–13		16
2013–14		7

16. Foreign Currency Hedge

In 2008, the Corporation designated certain funds that are denominated in foreign currency as a cash flow hedge. These funds were used in this fiscal year to settle obligations with performers, which were denominated in a foreign currency. The corresponding gain of \$109,863 was offset against programming expenses in this fiscal year. The Corporation did not designate any funds as a cash flow hedge at August 31, 2009.

<i>(in thousands of dollars)</i>	2009	2008
Purchase price of foreign currency	\$ —	\$ 1,483
Fair value of foreign currency at August 31	—	1,593
Gain on foreign currency designated as cash flow hedges reported in other comprehensive income	\$ —	\$ 110

17. Financial Instruments

Credit risk:

The Corporation is subject to credit risk on the value of its accounts receivable (\$2,320,800) and on its investments (\$11,475,551). The Corporation manages this risk by closely monitoring the issuance and collection of credit to commercial clients and artistic partners. The Investment policy limits the Corporation to investment grade fixed income securities and cash equivalents, which significantly lowers credit risk. There has been no change in credit risk from the previous year.

Liquidity risk:

The Corporation is subject to liquidity risk on its investments (\$11,475,551). To minimize these risks, the Investment policy specifies that the Corporation invest in liquid fixed income securities and cash equivalents that if necessary can be sold to generate cash flow. Additionally, long-term investments are laddered in a manner that will allow for sufficient liquidity in subsequent periods, to meet long-term obligations as they become due. There has been no change in liquidity risk from the previous year.

Market risk:

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

The Corporation is subject to foreign currency exchange rate risk on its obligations payable denominated in foreign currencies. A 1% change in the foreign currency exchange rate would affect the expenses by approximately \$20,000. The Corporation mitigates this risk by hedging a portion of its foreign currency obligations. Unhedged foreign currency obligations total approximately \$2,000,000 as at August 31, 2009.

There has been no change in market risk from the previous year.

Fair value:

Due to the short-term maturity of these financial instruments, the carrying value of accounts receivable and accounts payable and accrued liabilities approximates the fair value. Fair value and book value of the investments as at August 31, 2009 are presented in Note 5.

18. Financial Restructuring

As the result of a poor economic environment, the Corporation is experiencing a decline in revenues and expects this trend to continue for at least one further year. The Board of Trustees has authorized a financial restructuring plan to balance revenues and expenses of the Corporation. Certain programming and administrative costs have been rationalized in this fiscal year, with additional, and not yet quantified, measures to come into effect during future years.

The Corporation has reduced its workforce primarily through attrition and voluntary departure packages. The total cost of the voluntary departure packages are \$1,577,571, which is reported as *Financial restructuring costs* in the financial statements. Of that amount \$119,762 has been paid in 2008–09, \$1,269,161 will be paid in 2009–10 and \$188,648 in 2010–11. It is anticipated that additional costs will be incurred during the next fiscal year; however, these costs have not yet been determined.

The impact of financial restructuring on the net results of operations is as follows:

Net result of operations	\$	(1,336,225)
Less: Financial restructuring costs		1,577,571
Surplus from ongoing operations	\$	241,346

SCHEDULE 1 SCHEDULE OF REVENUES AND EXPENSES

COMMERCIAL OPERATIONS FOR THE YEAR ENDED AUGUST 31

		2009		
<i>(in thousands of dollars)</i>		Revenues	Expenses	Net
Restaurants	\$	6,154	\$ 6,195	\$ (41)
Parking Services		3,834	788	3,046
Rental of Halls		3,161	2,105	1,056
	\$	13,149	\$ 9,088	\$ 4,061

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

SCHEDULE 2 SCHEDULE OF REVENUES AND EXPENSES

PROGRAMMING FOR THE YEAR ENDED AUGUST 31

<i>(in thousands of dollars)</i>		2009	2008
REVENUES			
Music	\$	3,947	\$ 3,968
Dance		2,191	2,205
Other Programs		1,857	742
English Theatre		1,567	2,198
French Theatre		592	593
Programming Support		459	527
		10,613	10,233
EXPENSES			
Music		15,893	14,958
Dance		3,098	3,215
Other Programs		6,724	3,982
English Theatre		4,355	4,622
French Theatre		2,362	2,673
Programming Support		8,521	7,923
		40,953	37,373
EXCESS OF EXPENSES OVER REVENUES	\$	30,340	\$ 27,140

SCHEDULE 3 SCHEDULE OF EXPENSES

FOR THE YEAR ENDED AUGUST 31

<i>(in thousands of dollars)</i>	2009	2008
Salaries and benefits	\$ 27,132	\$ 28,978
Artistic fees	11,871	10,470
National Arts Centre Orchestra fees	6,850	6,341
Amortization	5,071	3,726
Advertising	3,823	4,046
Payments to municipalities	2,024	2,022
Utilities	1,946	2,263
Contract fees	1,888	1,489
Cost of sales	1,882	1,896
Maintenance and repairs	1,652	1,607
Financial restructuring costs (Note 18)	1,578	—
In-kind contributions of goods and services	1,192	1,208
Production	879	904
Promotion	648	786
Financial charges	605	755
Staff travel	461	513
Office expenses	347	423
Equipment	317	385
Professional fees	314	415
Education and training	293	235
Rental of facilities	288	261
Insurance	229	197
Telecommunications	220	206
Supplies	192	361
Board expenses	154	129
Miscellaneous	40	74
	\$ 71,896	\$ 69,690

NATIONAL ARTS CENTRE FOUNDATION

The National Arts Centre Foundation has taken a truly national approach to relationship building, capturing the attention and support of countless individuals, foundations and corporations from across Canada and into the United States. Based on the strength of these relationships, the NAC Foundation has had tremendous success in fulfilling its mandate of developing, managing and investing funds to support National Arts Centre priorities.

2008–2009—A significant year of giving

Thanks to the generosity of donors and sponsors, the National Arts Centre Foundation raised more than \$6.2 million in 2008–2009.

This remarkable show of support enabled the NAC Foundation to contribute more than \$4.5 million to the National Arts Centre to sustain, enrich and expand its artistic and educational programming. The balance of 2008–2009 Foundation revenue was held in reserve for future years' programming or was designated to named endowments.

Throughout 2008–2009, generous individuals across the country recognized the National Arts Centre Foundation as a philanthropic partner with whom they can achieve their personal goals and have a major impact in the performing arts.

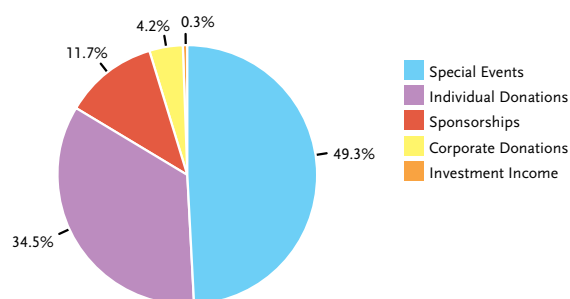
Annual gifts represent the core of the Foundation's fundraising revenue. Thousands of donors, many of whom have supported the NAC for more than a decade, made almost 12,000 gifts in 2008–2009, ranging from \$10 to \$10,000. Many donors requested that their gifts

be used to meet "highest priority needs," which gives the Foundation flexibility to support the NAC's most urgent and compelling needs, such as leading-edge artistic performances and arts-accessibility programs.

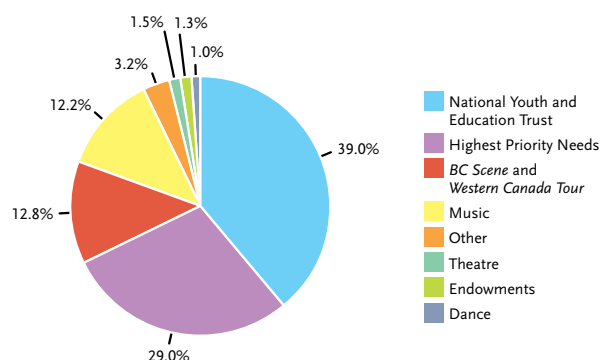
Those making a planned gift to the NAC are investing in future generations by remembering the National Arts Centre in their wills—perhaps the greatest expression of trust an organization can receive. The Planned Giving program had an estimated future value of \$3,808,000 at August 31, 2009, representing an increase of 4% in projected planned giving revenue compared to September 2008. The current program consists of 68 bequest expectancies and life insurance policies.

Members of the Foundation's Board of Directors were actively engaged in their communities across the country on behalf of the NAC Foundation, acting as ambassadors and raising funds. Members of the NAC Foundation Board, the Directors of the (US) Friends of the National Arts Centre and the NAC Board of Trustees generously gave more than \$460,000 in 2008–2009.

Who supported the NAC Foundation?



How did our donors direct their gifts?



MILESTONES

The National Arts Centre Foundation supports performance, creation and learning in the performing arts through the programs of Canada's National Arts Centre. The Foundation is committed to making a difference in the lives of Canadians through leadership and excellence in all performing arts disciplines. Here are some of the highlights from 2008–2009.

Youth and education activities

Through gifts to the National Arts Centre's *National Youth and Education Trust*, donors helped fund more than 20 priority performing arts initiatives that nurture and develop the creativity of young people in all regions across Canada.

Designated gifts within the *Trust* supported a wide range of programs, such as the 11th annual NAC *Summer Music Institute*, the *Institute for Orchestral Studies*, the English Theatre March Break Theatre Program for students at risk, the Canadian Improv Games, *Sound Travels Canada*, dance masterclasses and the NAC *Music Alive Program* in Alberta and Saskatchewan.

Western Canada Tour

The NAC Orchestra's Performance and Education Tour of Western Canada, which took place from October 24 to November 12, 2008, featured 13 orchestral concerts in 10 cities. It included 144 educational activities ranging from masterclasses, instrumental clinics, sectional rehearsals, private lessons, composition lectures and in-school ensemble performances in 27 western Canadian communities.

The tour's partners, as well as the *NAC Friends*, a committed group of 12 individuals from Alberta, Saskatchewan and Ontario, and the seven dedicated *NAC Trailblazers*, who represented Alberta, Ontario and British Columbia, helped the Foundation raise more than \$400,000 for this initiative.

BC Scene

BC Scene, the fourth biennial festival in a series designed to shine a spotlight on the arts and culture of every region across Canada was extremely successful, attracting the largest turn-out of audiences, politicians, partners and donors to date.

Thanks to the strong showing of support and leadership from the *B.C. Strategy Council and Friends* and its partners, the Foundation raised more than \$1 million. Due to its success, the Foundation plans to use the *BC Scene* model as a pattern for future festivals, including *Prairie Scene* in the spring of 2011.

Fundraising Galas

The NAC Foundation holds three major galas each year, which provide vital funding and emphasize the NAC's artistic mission as a centre for performance, creation and learning. The 12th annual *NAC Gala* in October 2008 which featured the legendary Tony Bennett and his jazz quartet, raised \$835,000, while the 12th annual *Black & White Opera Soiree* with Opera Lyra Ottawa in February 2009 exceeded expectations, raising more than \$280,000 during uncertain economic times.

The Foundation was also privileged to represent the National Arts Centre once again in partnership with the Governor General's Performing Arts Awards Foundation to organize the *Governor General's Performing Arts Awards (GGPAA) Gala*. The 16th annual tribute honoured Canadian artists for lifetime achievement and celebrated the second year of the *Governor General's Performing Arts Awards Mentorship Program*. Distinguished jazz legend Oliver Jones chose to mentor Dione Taylor, an extraordinarily talented young singer. She received coaching and career advice from Mr. Jones, which culminated in a showcase performance at the *GGPAA Gala* on May 9, 2009.

Leadership changes

After a remarkable eight years at its helm, Darrell Gregersen left the Foundation in January 2009 to become the new CEO of the Centre for Addiction and Mental Health Foundation in Toronto. As the NAC Foundation's founding CEO, Darrell spearheaded a wide range of fundraising strategies, programs and special events designed to foster ongoing relationships with individuals and corporations across the country. Thanks to her dedication, the Foundation has become one of the major arts fundraising organizations in the country.

Jane Moore, the Foundation's Chief Advancement Officer, served as the interim CEO until Jayne Watson was appointed as the Foundation's new CEO and executive director in August 2009. As the NAC's former Director of Communications and Public Affairs for the past eight years, Jayne has been a vital team member. Her strong leadership and communications skills, team-building capacity, energy and enthusiasm, and recent fundraising success with the *Governor General's Performing Arts Awards Gala* made her an excellent choice for this position.

THE IMPACT OF YOUR SUPPORT

PERFORMANCE, CREATION AND LEARNING



1. Chamber Concert at the University of Ottawa (L-R) Ian Roberts, Callum Jennings, Travis Harrison and Joshua Fink (Photo: Michel Dozois)
2. Rebecca Belmore—*Vibrations* (Photo: Merie Addison) 3. Pinchas Zukerman conducting a violin masterclass in Victoria (Photo: Ken Taylor)
4. *Cordeliers Program* participant Jonathan Govias leading the NAC Orchestra (Photo: Mike Pinder)
5. CGPAA Laureate Oliver Jones performing with protégé Dione Taylor (Photo: Michel Dozois)
6. Jim Byrnes and the Sojourners (Photo: Trevor Lush) 7. Oliver Jones with Dione Taylor (Photo: Mike Pinder)
8. Alicia and Colleen Venables (violin) from Armstrong, British Columbia (Photo: Michel Dozois)

"We are preserving and investing in the future of B.C. culture and shining a spotlight on the emerging and significant talent so richly deserving of an audience."

The late **Dr. Donald B. Rix**, Vancouver-based businessman and chair of the *BC Scene* B.C Strategy Council & Friends.

"I'm so happy to work with Dione and offer what guidance I can to such a sparkling young talent. I feel honoured to have this chance to work with her and to perhaps play some small part in the growth of her career."

Oliver Jones, Canadian jazz legend and mentor of Dione Jones for the 2009 Governor General's Performing Arts Awards Mentorship Program.

"Coming from a very small and isolated town called Armstrong in British Columbia, I feel extremely privileged to be able to participate in this amazing program. I probably wouldn't be here without your amazing contribution so I thank you greatly for supporting my lifelong dream!"

Alicia Venables (left), age 15, *Summer Music Institute* 2009 participant.

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2008–2009



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September 1, 2008 to August 31, 2009

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

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Blake Cassels & Graydon LLP	Ensign Canada Inc.	Ontario Lotto and Gaming Corporation	TELUS
Bombardier	Ernst & Young LLP	Optima Imaging	Thales Transportation Systems
Borden Ladner Gervais LLP	Export Development Canada	Osler, Hoskin & Harcourt LLP	Tim Hortons
Bostonian Executive Suites	Fraser Milner Casgrain LLP	Otnim Properties Ltd.	TransCanada Pipelines Limited
Broccolini Construction	Graham Bird & Associates	Ottawa Business Journal	Transcontinental Inc.
Bruce Power	Giant Tiger	Ottawa Citizen	Trinity Development Group Inc.
CAE Inc.	GlaxoSmithKline	Ottawa Media Inc.	Universal Music Canada
Calian Technologies Ltd.	Gluskin Sheff & Associates Inc.	Parmalat Deli Marketing	University of Ottawa
Canada Post	Gowling Lafleur Henderson LLP	PCL Constructors Canada Inc.	Vale Inco Limited
Canadian Calibre	Great-West Life London Life Canada Life	Philip Garel-Jones	Vidabode Group Inc.
Canadian Renewable Fuels Association	Halsall Associates Limited	Planète 97.1 FM	Wealth Creation Preservation & Donation (WCPD)
Canadian Venture Capital Association	Heenan Blaikie	Plasco Energy Group	Weber Shandwick Worldwide
Canderel Management Inc.	Hill & Knowlton Canada	Porter Airlines	
CanWest Global Foundation	Hotel Indigo	Pratt & Whitney Canada	
CB Richard Ellis Limited	HSBC Bank Canada	Prospectus Associates in Corporate Development Inc.	
CBC/Radio-Canada	I.M.P. Group International Inc.	Raj Rasalingam	
CHUM Limited	IBM Canada Ltd.	RBC Financial Group	
CIBC	Intact Financial Corporation		
	Kittling Ridge Estate Wines		

Corporate Club

Corporate Presenter

Star Motors/Dow Honda

Corporate Producer

DNTW Chartered
Accountants LLP
Dr. H.W. Ragnitz
& Sharynn Ragnitz
Tony Graham Lexus Toyota

Corporate Director

Allan Mann Insurance Ltd.
Capital Gain Accounting
Services Inc.
Earth-to-Map GIS Inc.
Flooring Canada
FND Graphics Inc.
Founddesign Inc.
Gladstone Aerospace Consulting
hmci hayter marketing
communications inc.
Homestead Land Holdings Ltd.
Music for Young Children
International Headquarters
Ottawa Flowers
Patisserie Fine Delice Royal Inc.
PC Cyber Canada
Sacred Art Custom Tattoos and
Body Piercing
Tartan Homes Corporation
Westend Automotive
You Need a Wrap

Corporate Maestro

Abacus Chartered Accountant
Acacia Management Consulting
Access Corp Technologies Inc.
Air Navigation Data
Allegro Music
Ambico Ltd.
Anne Perrault & Associates
BBS Construction Ltd.
Cheryl Mousseau,
The Co-Operators

Cintec Canada Ltd.
Classy Gift Baskets
Cogan & Assoc. Chartered
Accountants
Conroy Optometric Centre
Convivium Corporation
Corbeil Appliances ~ Iris Street
Crymar Stone Restoration
Systems
Crystal Valley Distilled Water
Dilfo Mechanical Ltd.
Domenic's Academy of Music
Dufferin Research Inc.
Elegance Exotic Hardwood
Flooring Inc.
Ellas Financial
Farrow Architects Inc.
Finlayson & Singlehurst
Four Pillars Financial/Dundee
Securities Corp.
Glebe Spa
Glebeonsite.ca Computer
Solutions, JE and AE Martin
Global Mart International
Technology Inc.
GolfRegistration.ca
Grand Canada Engineering Ltd.
Green Thumb Garden Centre
Don & Lois Harper
Haughton Financial
Henderson Furniture Repair Ltd.
Hillary's Cleaners
I A Consultants Inc.
IBI Group Architects
Informetrica Limited
Infusion Design
Communications
Jazz'oo Cafe-Villa European
Bar & Lounge
KCE Construction Ltd.
Keller Engineering
Associates Inc.
Kessels Upholstering Ltd.
Kirkmere

La Vie Executive Health Centre
David Lacharity
Ken & Gail Larose
Leadership Dynamiks
& Associates
Liberty Tax Services -
Montreal Road
Life Prediction Technologies Inc.
Merovitz Potechin LLP
MKP Professional
Corporation CA
Moore Wrinn Financial
Multishred Inc.
Nikken Wellness Consultants
NNG Enterprises Corp.
Nortak Software Ltd.
Nutrition House Merivale
Ottawa Bagel Shop
Ottawa Dispute Resolution
Group Inc.
Ottawa Flyer Force - A Division
of Canwest Publishing
Oxford Learning Centre
Peter Dawson Violins Inc.
Premiere Executive Suites
Project Services International
Property Tax Review Services/
Mr. Lucas
REMISZ Consulting
Engineers Ltd.
Richmond Nursery
Rockwell Collins Government
Systems (Canada) Inc.
Rojofran Inc.
Safe & Sound Real Estate
Investment Group
Sanderson Roofing
Signatures by Cordon Bleu
Spectra FX Inc.
Gary R. Stunden & Assoc.
Systematix
TOFCON Construction Inc.
UPS Store Kanata
UFC Mediation Inc.

Vector Media
VoicePC Inc.
Wealth Creation Preservation
& Donation (WCPD)
Westboro Flooring & Decor

Corporate Playwright

Adirondack Technologies
Furniture
Advanced Engine
Technology Ltd.
AFS Consulting
(Avoiding False Steps)
Arevco Lighting
Baldwin's Ottawa Upholstery
Buttercream Bakery
Comtra Inc.
D.E. Head Construction Inc.
Embassy Hotel & Suites
Fox Translations Ltd.
Ginsberg, Gingras &
Associates Inc.
Hill Cleaners
Imperial Electric
Justixe Consulting
Morrison & Associates
Pari's Motel
Rideau Optometric Clinic
Rigel Kent Security
Storm Communications
Strato-Net Inc.
TPG Technology Consulting Ltd.
David Urie, Raymond James Ltd.
Vintage Designing Co.
Dale Warren/Ottawa Valley
Consultants Inc.
White Cross Dispensary

ROLE

The National Arts Centre (NAC) raised its curtains for the first time in 1969. Created by the Parliament of Canada as a Centennial project during the 1960s, the NAC has become Canada's foremost showcase for the performing arts.

Today, the NAC works with thousands of artists from across Canada and around the world and collaborates with dozens of arts organizations across the country. The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works—classical music, English theatre, French theatre, dance, variety and community programming.

It is also at the forefront of youth and education activities, supporting programs for young and emerging artists, presenting programs for young audiences and producing resources and study materials for teachers and students. The NAC is the only multidisciplinary, bilingual performing arts centre in North America and one of the largest in the world.

ACCOUNTABILITY AND FUNDING

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

Each year, the NAC tables an annual report before parliament. The Auditor General of Canada is the NAC's external auditor.

STRUCTURE

A Board of Trustees consisting of 10 members from across Canada, chaired by Julia E. Foster, oversees the NAC. The President and CEO is Peter Herrndorf, and the artistic leadership team is composed of Pinchas Zukerman (Music), Peter Hinton (English Theatre), Wajdi Mouawad (French Theatre), Cathy Levy (Dance), Heather Moore (*BC Scene*) and Michel Dozois (Community Programming and Special Events).