

National Arts Centre
Annual Report 2010–2011

**The NAC.
Wherever you are.**



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

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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, and 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 and Official Languages. Of the NAC's total revenue, approximately half is derived from an annual parliamentary appropriation, while the other half comes from earned revenue—box office sales, the NAC Foundation, NAC catering, *le café* (restaurant), commercial parking and facility rentals. Each year, the NAC tables an annual report before Parliament. The Auditor General of Canada is the NAC's external auditor.

Structure

A Board of Trustees, consisting of 10 members from across Canada and chaired by Julia E. Foster, oversees the NAC. The President and CEO is Peter Herrndorf, and the artistic and creative leadership team is composed of Pinchas Zukerman (Music), Cathy Levy (Dance), Peter Hinton (English Theatre), Wajdi Mouawad (French Theatre), Heather Moore (*Prairie Scene*), Simone Deneau (Variety and Community Programming, and *NAC Presents*) and Michael Blackie (Executive Chef).



Martin Lipman

The NAC uses a range of multimedia technology to enhance its presence and engage its audiences across the country and around the world.

From a first-of-its-kind free online music collection archive to an award-winning arts education website; from virtual artistic mentorship opportunities by broadband videoconference to actively engaging in social media, technology is being used to expand the NAC beyond its stages and walls and bring the NAC experience to everyone.

It has put the NAC in the homes and in the hands of every Canadian.



Alastair Bird

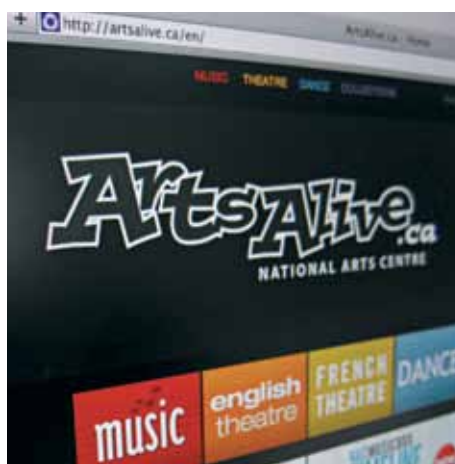


More than 20,000 people subscribe to NAC podcasts, which feature 150 hours of online programming.

Among the six podcasts produced by NAC New Media, the most popular is the *NACOcast*, which is ranked #3 on the classical music page of the iTunes music store.

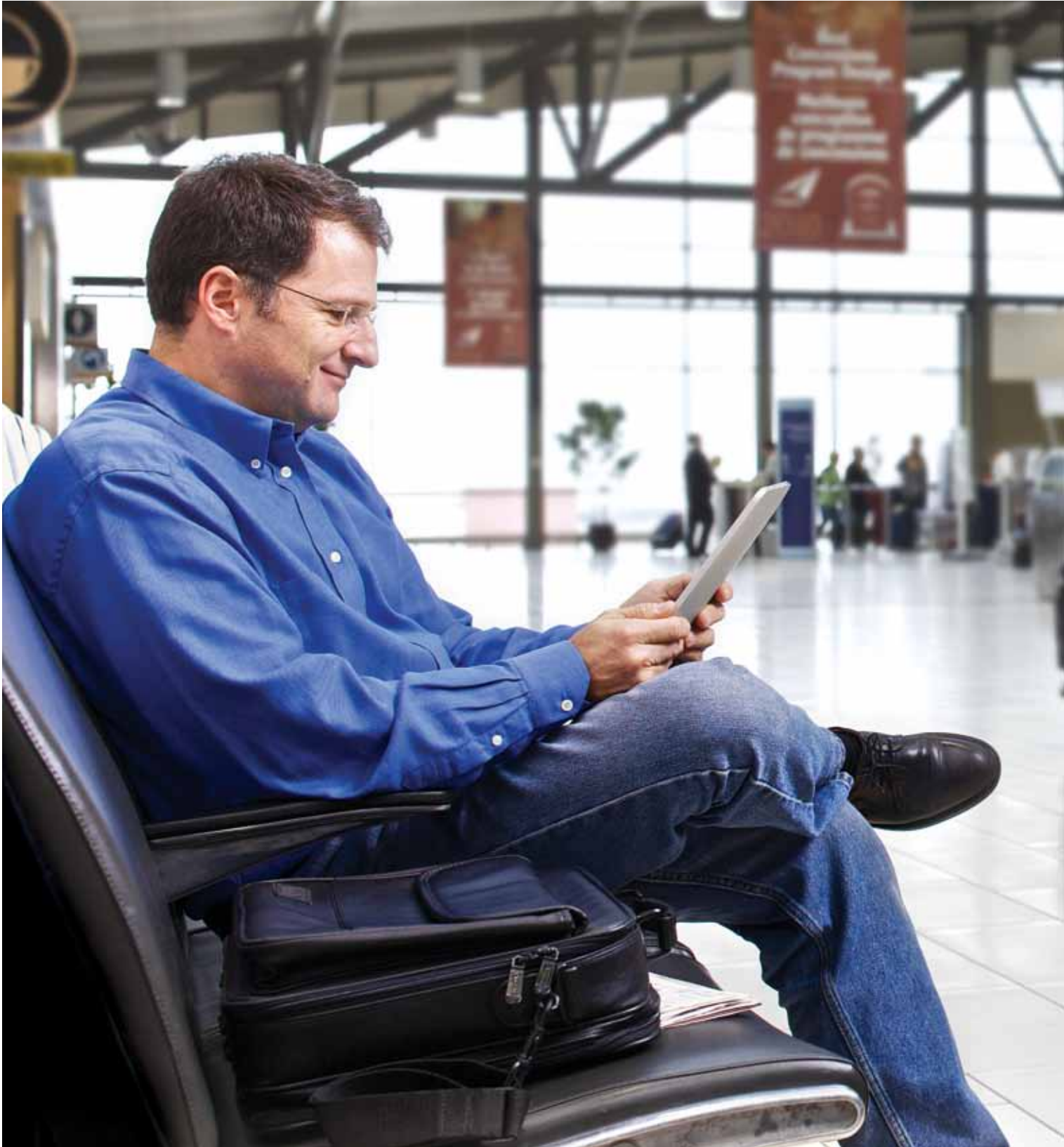


Martin Lipman



Over 1.6 million education resources created by the NAC were downloaded from *ArtsAlive.ca* this season, including student study guides and Teacher Resource Kits.

This award-winning arts education website remains a trusted resource for teachers, students, parents and arts enthusiasts across Canada and around the world.

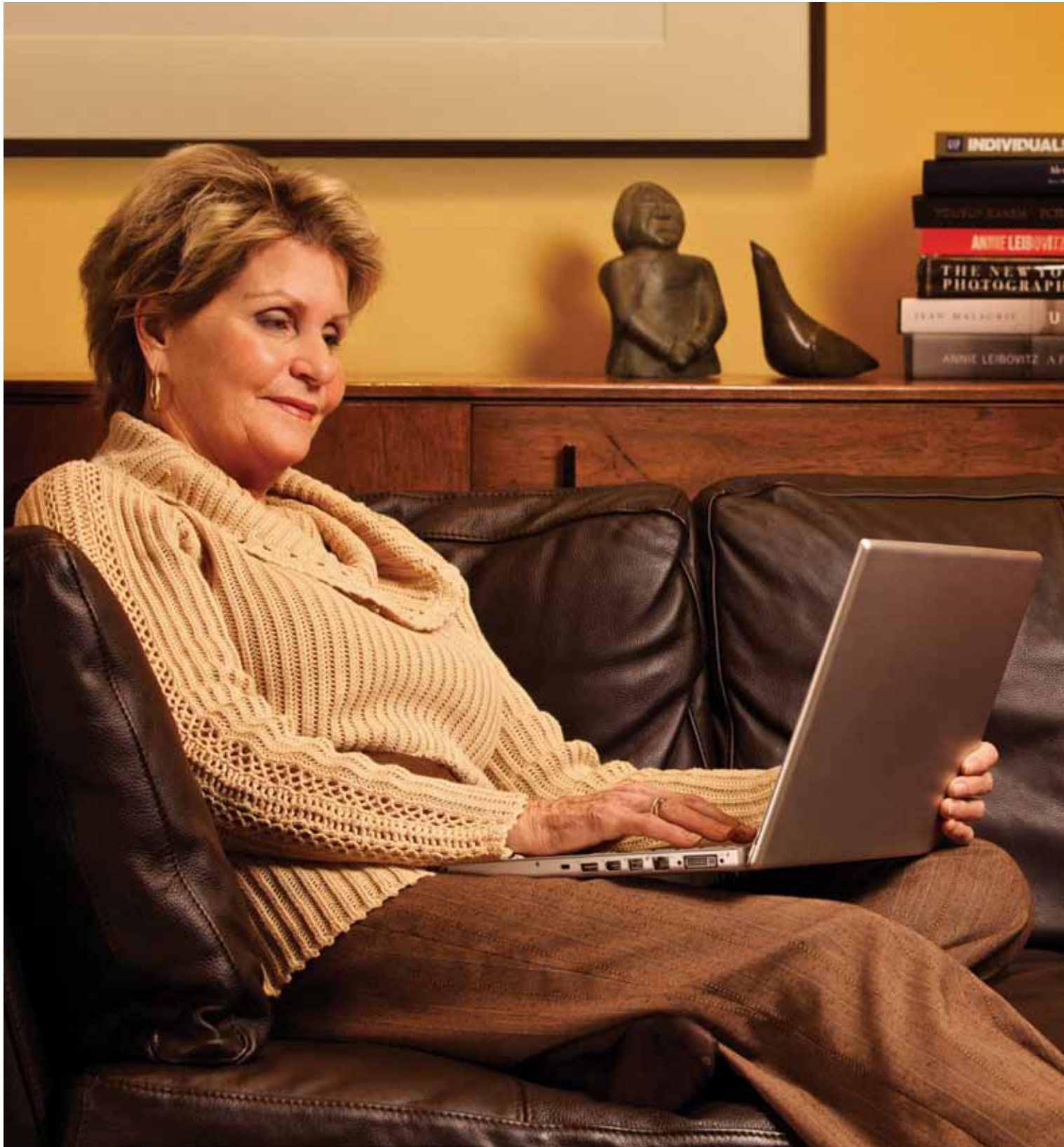


Martin Lipman

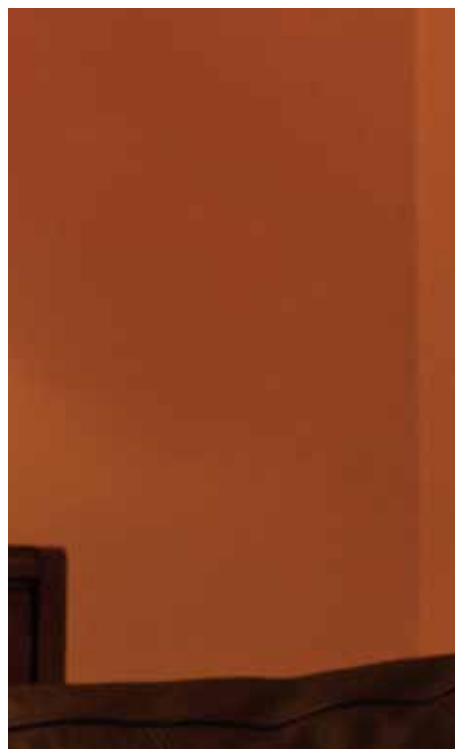


The NAC website receives more than 1.65 million unique visitors per year; approximately 4,500 visits per day.

It features close to 500 hours of online audio and video, as well as up-to-the-minute information about 900 performances and events within its 2,000 pages.



Martin Lipman



NACmusicbox.ca allows users to search and create audio playlists, and stream more than 200 free recordings from the NAC Orchestra's archives.

Its new micro-site, the interactive *TIMELINE*, maps music history from the Baroque period to the 21st century.



Aaron McKenzie Fraser



The NAC utilizes the world's most popular social networking applications to engage and inform its audience.

Through sites like Facebook, Twitter, Flickr, YouTube and OpenTable, we reach out to our patrons, and our patrons reach out to us.

Message from Julia E. Foster, Board Chair



A strategic vision in a virtual world

In a world dominated by digital media, it's no wonder arts organizations all across this country, and all around the world, are embracing the Internet to help support and sustain what they do. For the National Arts Centre, it has become the fastest way to communicate our message and mandate, and it's been an invaluable tool to entice and engage the next generation of young artists and young audience members.

In this annual report, in addition to an overview of our performances and activities during the National Arts Centre's 2010–2011 season, you'll also find strong examples of how we have embraced technology to complement our existing strategic goals: a renewed focus on artistic excellence; a far greater emphasis on the NAC's national role; a greater commitment to youth and education; increased earned revenue; and a commitment to put our audiences at the centre of everything we do.

Building bridges between technology and the arts is nothing new to the NAC. In fact, the *Hexagon* project, the NAC's in-house interactive videoconference studio, was formed a decade ago. *Hexagon* enables the NAC's artistic directors, producers and musicians to reach out virtually to aspiring and talented artists, providing them with one-of-a-kind mentorship opportunities. In 2010–2011, *Hexagon* produced more than 50 events ranging from public masterclasses with Artistic Director of English Theatre Peter Hinton, to private telementoring sessions with Music Director Pinchas Zukerman, to meetings with collaborators from partnering organizations.

The *Prairie Scene*, the national festival produced by the NAC last spring to promote arts and culture from Saskatchewan and Manitoba, is an excellent example of how we used technology to help support our national initiatives. Its multi-faceted website (www.prairiescene.ca) had extensive and dynamic content, including performance videos and links to artist websites and playlists on CBC Radio 3. The *Prairie Scene* Facebook group had several hundred fans, and *Scene* posts during the festival were

viewed more than 50,000 times. NAC New Media built our very own (and the NAC's first) iPhone app for the festival, and the *Prairie Scene* Twitter feed attracted 525 followers—an impressive increase of 51% from the previous festival, *BC Scene*.

The NAC's highly lauded education website, *ArtsAlive.ca*, was awarded the *.CA Impact Award* for best Canadian eLearning website this year, having been chosen from among 600 nominated entries. The Award is presented to projects that use the .CA domain to make a positive difference in the lives of their users and their communities. Since 2002, *ArtsAlive.ca* has remained a trusted resource for children, parents and teachers—in Canada and around the world—who look for authoritative performing arts information online.

Already a strong presence on the social media scene, NAC Executive Chef Michael Blackie introduced a new online initiative this year, which generated unprecedented revenue results. In February, *le café* engaged the services of Living Social (the social media network) to create a two-for-one brunch sale coupon never before offered at our award-winning restaurant. In less than one week we sold 3,000 tickets, netting close to \$50 thousand in revenue from the sales and increasing our earned revenue in restaurants and catering substantially.

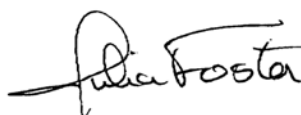
Much of our goal of putting the audience at the centre has to do with accessibility. We realize that as technology grows and expands, so do the wants and needs of our present and potential audience members. To that end, our eMarketing initiatives increased considerably this year; greater focus was placed on enhancing our websites; we had a stronger presence on our social media networks, such as Facebook, Twitter, Flickr and YouTube, and the NAC Blog gained 82% more followers than this time last year.

NAC President and CEO Peter Herrndorf has been a driving force behind the National Art Centre's virtual presence from the very beginning of his tenure some eleven years ago, dating back

to the creation of *Hexagon* in 2001. This past June, the Board was delighted to announce that Mr. Herrndorf would extend his contract for two more years, ending August 2013. Over the course of his NAC career, he has galvanized the organization into a vibrant hub for performance, creation and learning, active in communities all across Canada. He is a true visionary, and our organization has flourished as a result.

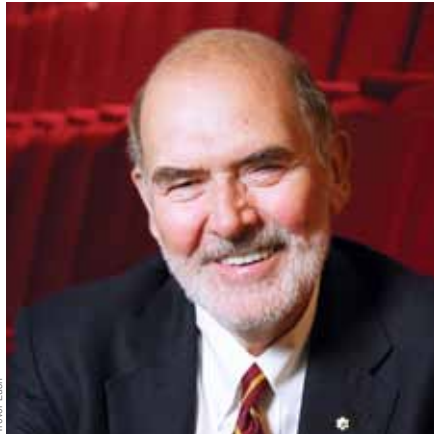
The hard-working members of the NAC Board of Trustees have demonstrated a profound commitment to the NAC's success and leadership as well, and it continues to be an honour to work alongside them. I extend my gratitude to Vice-Chair Normand Latourelle (Sutton), Adrian Burns (Ottawa), Christopher Donison (Victoria), Larry Fichtner (Calgary), Claude Gauvin (Quebec City), Fred MacGillivray (Halifax) and our newest member, Kimberley Bozak (Toronto), each of whom has invested in the National Arts Centre's programming and activities with great enthusiasm. Thank you.

Since being appointed Board Chair of the National Arts Centre back in the summer of 2006, I've had the opportunity to witness this remarkable organization evolve creatively, financially and technologically. Through digital outreach programs including websites, audio/video production, podcasting, webcasting and the NAC's next-generation distance learning projects, the NAC looks forward to enhancing the performing arts experience for you—viscerally and virtually—wherever you may be.



Julia E. Foster
Chair, Board of Trustees

Message from Peter A. Herrndorf, President and CEO



Building a global audience

This was a year of tremendous artistic achievement for the National Arts Centre. We presented an astounding array of programs—from NAC Orchestra performances, to four different dance series, to some of the most provocative English and French theatre in the world; we produced and co-presented unique, national festivals in all our disciplines; we promoted emerging and established artists through variety and community programming; and we reached out to a growing global audience through social media and through next-generation broadband videoconference technology.

Among the many milestones, on a national level, was the *Prairie Scene*—the fifth in a series of biennial festivals showcasing the different regions of the country—that celebrated the remarkable artistic and cultural life of our Prairie provinces. From April 26 to May 8, the *Prairie Scene* brought more than 500 artists, from Manitoba and Saskatchewan to the National Capital Region, who participated in 80 events over 13 days. It was the largest group of Prairie artists ever assembled outside of that region. To provide support for their ongoing careers, the NAC invited more than 70 presenters from Asia, Europe, the United States, Latin America and the rest of Canada to attend the performances in Ottawa and to sign touring contracts with many of those artists.

Arts education continued to be a major priority for the National Arts Centre—in schools and classrooms across the country, and “in residence” at the NAC. During the school year, we provided our *NAC Music Alive Program* to students in Saskatchewan and Alberta and created music education opportunities for more than 100 mostly rural schools in the two provinces. The program (which we’ve been running for the past six years) expanded in 2010 to include remote communities throughout Nunavut, and this season we focused on developing in-depth, long-term music education initiatives in three Qikiqtani communities: Iqaluit, Igloodik and Pangnirtung.

Another shining example was the 13th *NAC Summer Music Institute* (SMI) in which the NAC hosted more than 90 young musicians from across Canada and from around the world for an amazing three-week professional development program. Pinchas Zukerman and the SMI faculty team train young musicians, conductors and composers, and it’s one of the best programs of its kind in the world.

In February, NAC French Theatre presented the world premiere of Emma Haché’s new play *Wolfé*, and NAC English Theatre opened a four-week run of Michel Tremblay’s classic *Saint Carmen of The Main* at the Canadian Stage Company in Toronto. Both are strong examples of the kind of theatrical collaborations and co-productions we do with promising Canadian playwrights, and with Canadian theatre companies, all across the country each year, helping to tell compelling Canadian stories to Canadian audiences.

We continued to showcase artistic excellence on our stages, with presentations such as the six sold-out performances of the great classic ballet *La Bayadère* by the world-renowned Mariinsky Ballet (The Kirov), which complemented a dance program rich in national and international collaborations, co-productions and Canadian premieres. The visit of The Kirov was one of the many highlights among the more than 1,200 performances that took place on our stages during the 2010–2011 season, offering an unparalleled variety of performing arts entertainment to more than 500 thousand audience members.

The National Arts Centre's online presence has increased significantly this season. In fact, fascinating new statistics show that more and more people—1.65 million in 2010–2011 alone—visited us online at www.nac-cna.ca to learn about the NAC; to secure classroom resources; to experience our programming through videos or podcasts; or to listen to the NAC Orchestra through free downloadable music found at www.NACmusicbox.ca, 24 hours a day. While most performing arts enthusiasts would argue there is simply nothing that compares to the rush of seeing a live performance or concert in our halls, it's increasingly clear that, more than ever before in the NAC's history, people are choosing to access the NAC virtually—creating their own personalized “performing arts experience.”

It's a trend the NAC has embraced enthusiastically.

Hexagon, the NAC's next-generation distance learning project, regularly connects with leading universities and research facilities, virtually, to further the Centre's education and outreach programs. *Hexagon* produces over 100 network-based distance education sessions each year, including the *Manhattan on the Rideau* masterclasses, for example, which provided gifted music students in Ottawa, Montreal and Toronto the opportunity to work with renowned jazz musicians at the Manhattan School of Music in New York City by live videoconference in a unique, online mentorship opportunity.

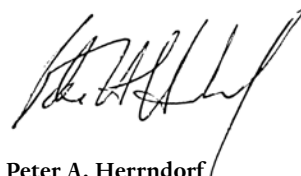
Another increasingly popular online resource is the innovative NACmusicbox.ca *TIMELINE*, offered through the NAC's popular *ArtsAlive.ca* website. This free online portal showcases over 200 high-quality audio recordings of NAC Orchestra performances over its 41-year existence, spanning 300 years of music history. Launched in June 2011, it is a first-of-its-kind in Canada for providing complete orchestral works for free, in addition to featuring 95 composer biographies and over 300 pages of historic events. While international in scope, the NACmusicbox.ca *TIMELINE* also specifically highlights the contribution of Canadian musicians and composers on the world stage.

Social media outlets, such as Facebook, YouTube, Flickr and Twitter, have become integral parts of the NAC's web presence, as well. More than 6,000 people have become fans of our Facebook pages; the number of Twitter followers for the NAC has grown to more than 3,700 people; and our various blogs offering behind-the-scenes updates in all our disciplines have attracted more than 41,000 viewers worldwide.

This is exciting news for the NAC for several important reasons. First, the very fact of being rooted in just one location in Ottawa poses limitations for an organization that truly believes in its pan-Canadian mandate, and that aspires to live up to its “national” role. Providing our patrons across the country, and around the world, with unlimited online access relating to everything that we do means a patron may experience much of what the NAC has to offer wherever they may be, and in whatever capacity they choose. In other words, at the same time a performance is happening live on our stages, the NAC can simultaneously be in your classroom, in your living room, in your portable media player, or at your local Internet café.

Secondly, having a strong online presence means we are able to attract new, younger audiences to help support and sustain the performing arts of the future. Technology is a simple fact of life for young people; they were born into it. Today, thanks to the social media tools available to us, we open a portal for them to connect to each other *through* the NAC via blog comments, a Twitter response, videos and podcasts—all of which provide us with the opportunity to be wherever the audience is, and to customize the NAC experience for them.

In closing, I'd like to acknowledge our incomparable artistic team, our wonderful NAC Board Chair and the NAC Board of Trustees, our generous and hard-working members of the NAC Foundation Board, our dedicated NAC staff, our valued sponsors and donors and our extraordinary supporters at the Department of Canadian Heritage—all of whom contributed fundamentally to the National Arts Centre's success this season. As we continue to discover the unlimited possibilities that technology affords us, Canada's National Arts Centre will work even harder to make the performing arts come alive for our audiences across Canada and around the world.



Peter A. Herrndorf
President and Chief Executive Officer

Report on strategic goals

Priority	Result
ARTISTIC EXCELLENCE	
Foster artistic excellence in the performing arts	<ul style="list-style-type: none"> The NAC produced the <i>Prairie Scene</i>, the fifth in a series of national <i>Scene</i> festivals showcasing our country's finest established and emerging artists from different regions of the country. More than 500 artists from Saskatchewan and Manitoba participated. Under the leadership of Peter Hinton, the newly re-established NAC English Theatre Resident Acting Company expanded to feature 24 actors from all across Canada, performing in four major productions and co-productions during the English Theatre season. The NAC English Theatre Resident Acting Company included 12 exceptional students from the graduating class of the National Theatre School in Montreal. The <i>Mozart-Haydn Festival</i> opened the music season with Music Director Pinchas Zukerman conducting all five evening concerts, and featured appearances by pianists Emanuel Ax, Jeffrey Kahane, Shai Wosner, Benjamin Hochman and Juho Pohjonen. Dance Producer Cathy Levy presented the exclusive Canadian performance of <i>La Bayadère</i> by the Mariinsky Ballet (The Kirov), one of the greatest classical ballet companies in the world, as part of the dance season. The NAC's Artistic Director of French Theatre Wajdi Mouawad presented and performed in Albert Camus' masterpiece <i>Les Justes</i> in an exclusive North American engagement. Denis Villeneuve's feature film <i>Incendies</i> (based on the play of the same name by Wajdi Mouawad) was nominated for an Academy Award in the Best Foreign Language Film category, and won eight Genie Awards at the 31st Annual Genie Awards, hosted by the NAC. The legendary American jazz magazine <i>DownBeat</i> selected the NAC's Fourth Stage as one of the 150 great jazz venues around the world. The NAC announced that Brigitte Haentjens will be the next artistic director of the NAC French Theatre, as of the 2012–2013 season—the first woman to occupy the position since the NAC was established in 1969. The NAC <i>Presents</i> "soft-launch" took place this season, introducing a major new Canadian music series to complement our other NAC program disciplines.
Celebrate Canada's performers, creators and volunteers who have made an enduring contribution to culture in Canada	<ul style="list-style-type: none"> The NAC produced the Governor General's Performing Arts Awards (GGPAA) Gala, honouring the lifetime achievements of Canadian artists. Humourist Yvon Deschamps, dancer/choreographer Margie Gillis and television actor William Shatner were among the recipients. Canadian dance legend Evelyn Hart served as a mentor for National Ballet of Canada principal dancer Heather Ogden as part of the <i>GGPAA Mentorship Program</i>. The NAC presented the 2011 <i>National Arts Centre Award</i> to Quebec filmmaker Denis Villeneuve. The award is given out annually as part of the Governor General's Performing Arts Awards, recognizing work of an extraordinary nature and significance in the performing arts by an individual artist in the past performance year. La danse sur les routes du Quebec received the <i>National Arts Centre Award for Distinguished Contribution to Touring</i> at the CAPACOA (the Canadian Arts Presenting Association) annual conference in 2010. Ottawa violist Shasta Ellenbogen was the recipient of the 2011 <i>NAC Orchestra Bursary Award</i>. The annual competition provides recognition and financial support to help further the development of young musicians who have connections to the National Capital Region.
Commission, develop and support the creation of new Canadian works in all disciplines	<ul style="list-style-type: none"> The <i>Prairie Scene</i> commissioned the world premiere of <i>Tales from the Gimli Hospital: Reframed</i>, a major multimedia performance directed by Guy Maddin and featuring a newly commissioned score by Winnipeg composer Matthew Patton. The <i>Prairie Scene</i> included works by 15 composers from Saskatchewan and Manitoba throughout the festival. The NAC presented the world premiere of the late Malcolm Forsyth's <i>A Ballad of Canada</i>, an NAC Orchestra co-commission, as well as works by NAC Award winner Peter Paul Koprowski and the recently rediscovered Quebec composer André Mathieu.

Priority	Result
ARTISTIC EXCELLENCE (continued)	
Commission, develop and support the creation of new Canadian works in all disciplines (continued)	<ul style="list-style-type: none"> French Theatre presented the developed works of three Franco-Canadian playwrights: a full production of Emma Haché's <i>Wolfe</i> produced by Théâtre l'Escaouette in co-production with the NAC French Theatre; and staged readings of works in progress by Luc Moquin and Gilles Poulin-Denis. Three Canadian co-productions made possible by NAC Dance were presented this season: La La La Human Steps' <i>New Work</i>; Tedd Robinson, 10 Gates Dancing's <i>R²</i>; and Louise Lecavalier's <i>Children</i>. NAC Playwright in Residence Tara Beagan developed her play <i>The Ministry of Grace</i> with NAC Dramaturg Paula Danckert. A workshop of the play was presented as part of the Magnetic North Theatre Festival in June. Canadian contemporary composers John Estacio, Peter Paul Koprowski and Ana Sokolovic have each been commissioned to create three new compositions for the NAC Orchestra over the next five years, as part of the NAC Award (valued at \$75,000 each) presented to the composers in November 2009.
Partner with national and international arts and education institutions to create unique, multidisciplinary performances and projects	<ul style="list-style-type: none"> Now in its sixth season, <i>Manhattan on the Rideau</i> jazz masterclasses connected leading jazz faculty at the Manhattan School of Music with music students in Ottawa, Montreal and Toronto. NAC New Media has begun its participation in the CANARIE-funded, McGill University-led research and development project entitled Open Orchestra—a network-based orchestra simulator by which music students can insert themselves into a virtual orchestra in order to practise.

GOING NATIONAL

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

- The NAC produced the *Prairie Scene*, showcasing the work of more than 500 artists from Saskatchewan and Manitoba. Read more about the festival on page 35.
- The NAC co-presented Canada's national festival of theatre in English, the Magnetic North Theatre Festival, featuring an array of contemporary Canadian English-language productions from across the country and an industry series for theatre professionals.
- The NAC co-produced the Canada Dance Festival's off-year mini-festival, which featured a number of emerging choreographers.
- The NAC was the venue host for the 2011 Genie Awards, the annual celebration of Canadian film. The ceremony was broadcast live on CBC television, attracting an audience of 480,000 with a reach of two million.
- The NAC presented two special Ottawa film premieres: *Barney's Version*, a film based on Mordecai Richler's prize-winning novel of the same name, produced by Robert Lantos; and *Starbuck*, a French-language comedy directed by Ken Scott from Quebec. The events were hosted by the Honourable James Moore, the Minister of Canadian Heritage and Official Languages.
- For the seventh year in a row, the NAC joined students, teachers, parents, musicians and music organizations in participating in Music Monday, a nationwide simultaneous concert.
- The NAC hosted the Ottawa tournament and National Finals of the Canadian Improv Games for high school students from across Canada.
- The NAC hosted Canada's top Food Network culinary stars at the first annual Canadian Celebrity Chefs event in January 2011.
- The NAC is a featured sponsor and biennial host of the MusicFest Nationals, bringing together more than 10,000 of Canada's young musicians and 300 ensembles to perform for recognition as the country's foremost musical ensembles. The NAC will welcome the competition back to the nation's capital in 2012.
- The NAC was proud to participate in the first-ever cross-Canada Culture Days in September 2010, during which free and interactive performing arts activities were enjoyed by the general public.

Priority	Result
GOING NATIONAL (continued)	
Work collaboratively with local orchestras and boards of education to address the gap in arts education in the schools	<ul style="list-style-type: none"> Teaching musicians from the Calgary Philharmonic Orchestra, Edmonton Symphony Orchestra, Regina Symphony Orchestra and Saskatoon Symphony Orchestra participated in the <i>NAC Music Alive Program</i> in Alberta and Saskatchewan this year. This program introduces classical music to thousands of students and teachers at more than 100 mostly rural schools. Teaching musicians from the NAC Orchestra travelled regularly to three remote communities in Nunavut to present the <i>NAC Music Alive Program</i> to students, teachers and community members in the Arctic region. The <i>NAC Music Alive Program</i> introduced a new initiative called the Wabasca Special Collaboration, where MAP teaching musician Samantha Whelan collaborated on a team-teaching initiative with Aboriginal teacher/musician Sherryl Sewepagaham. Five Aboriginal schools (three in Alberta and two in Saskatchewan) participated this season. The project was created to enhance the program experience for participating schools. The NAC co-hosted the National Roundtable for Teacher Education in the Arts, a two-day conference focusing on the importance of integrating the arts in pre-service teacher education. NAC English Theatre continued its week-long <i>March Break Program</i> for disadvantaged students recommended by the education community.
Commission, create, produce and present more Aboriginal works	<ul style="list-style-type: none"> First Nations and Métis artists were featured in major <i>Prairie Scene</i> productions including Persephone Theatre's production of Cree playwright's Kenneth T. Williams' play <i>Gordon Winter</i>, starring the late Canadian screen legend Gordon Tootoosis; in <i>From Pow Wow to Hip Hop: A Community Celebration of Aboriginal Culture</i>; and in a <i>Prairie Fiddle Showcase</i>. Prairie icon Buffy Sainte-Marie was a featured performer in the <i>Prairie Scene</i> festival. NAC English Theatre presented <i>Agokwe</i>, a Dora Mavor Moore Award-winning play created and performed by Waawaate Fobister from Toronto's Buddies in Bad Times Theatre. Every English Theatre season Peter Hinton presents has featured a major Aboriginal work, including the world premiere of Métis playwright Marie Clement's <i>Copper Thunderbird</i> (2007), the Native Earth Performing Arts' production of <i>Death of a Chief</i> (2008) and George Ryga's <i>The Ecstasy of Rita Joe</i> (2009). NAC English Theatre's resident company included several gifted Aboriginal writers and actors.
Showcase French Canadian voices from both inside and outside Quebec	<ul style="list-style-type: none"> The tenth annual <i>Laboratoire du Théâtre français</i> (French Theatre Lab) brought 16 writers and directors from across Canada to attend masterclasses at the NAC: five Franco-Canadians from Vancouver and Ottawa-Gatineau, one artist from Quebec City, and ten from Montreal. The three NAC French Theatre Associate Authors were Franco-Canadians Emma Haché (New Brunswick), Luc Moquin (Ontario) and Gilles Poulin-Denis (Saskatchewan). The <i>Prairie Scene</i> presented La Troupe du Jour's <i>Rearview</i>, a play written by Fransaskois playwright Gilles Poulin-Denis, in collaboration with Théâtre la Catapulte and Théâtre du Trillium, and hosted a special event during the festival that paid tribute to Roland Mahé, the legendary Artistic Director of Winnipeg's Le Cercle Molière. Fransaskois singer-songwriters Anique Granger and Alexis Normand, bilingual roots group Chic Gamine, and a special edition of Les Vendredis de la chanson francophone with Manitoba's Daniel ROA and Nadia Gaudet were all part of the <i>Prairie Scene</i>. The NAC announced the programming for <i>Zones Théâtrales</i>, a biennial event taking place in September 2011 whose mandate is to present and promote professional theatre artists and productions from francophone communities across Canada and from regions of Quebec.

Priority	Result
GOING NATIONAL (continued)	
Co-produce with theatre and dance companies across Canada	<ul style="list-style-type: none"> NAC French Theatre presented seven co-productions, including <i>Personal Jesus</i>, by Gaétan Nadeau (Montreal); <i>Wolfe</i>, by Emma Haché (Lamèque, NB); <i>Temps</i>, by Wajdi Mouawad (Quebec); and <i>Éclats et autres libertés</i>, directed by Benoît Vermeulen (Montreal). NAC English Theatre collaborated on two co-productions with Ontario companies: <i>Vimy</i>, a co-production with Ottawa's Great Canadian Theatre Company, and <i>Saint Carmen of The Main</i>, with Toronto's Canadian Stage Company. NAC Dance co-produced works with three Canadian dance companies: La La La Human Steps (Montreal); Tedd Robinson, 10 Gates Dancing (Ottawa); and Louise Lecavalier, Fou Glorieux (Montreal).
Engage Canadians where they live through online concerts, archive collections and podcasts	<ul style="list-style-type: none"> The NAC launched <i>NACmusicbox.ca TIMELINE</i>, an online music collection—the first of its kind in Canada—providing hundreds of orchestral works for free, and interactive learning resources for students, teachers and music lovers. NAC New Media continues to produce episodes of its popular podcast series: <i>Hinterviews</i>, <i>Baladodiffusion du Théâtre français</i>, <i>Explore the Symphony</i> and the <i>NAC Dance podcast</i>. More than 20,000 people subscribe to the NAC podcasts, and the <i>NACodcast</i> is ranked #3 on the classical music page of the iTunes music store. <i>Persuading Presence: A Performing Arts Poster Archive</i>, <i>The Secret Life of Costumes</i> and the new <i>Imagined Spaces</i> are three online collections that offer a rare look behind the scenes into the NAC's performing arts archives and its 41-year history.
Connect with Canadians through expanded touring activities	<ul style="list-style-type: none"> NAC Orchestra violinist Lynne Hammond and folk musician Greg Brown toured communities in Nunavut (Igloolik, Pangnirtung and Iqaluit) as part of the <i>NAC Music Alive Program</i>, providing instruction to students and teachers in the schools, as well as to community members. The NAC English Theatre Resident Acting Company travelled to Toronto to perform <i>Saint Carmen of The Main</i>, a co-production with the Canadian Stage Company. The NAC Orchestra travelled to Toronto for its annual performance at Roy Thomson Hall. Preparations for the NAC Orchestra Performance and Education Tour of Atlantic Canada (November 2011) was at an advanced planning stage throughout the season.
THE ART OF LEARNING	
Offer year-round artists training and artist residencies	<ul style="list-style-type: none"> The NAC 13th annual <i>Summer Music Institute</i> brought 96 students from across Canada and 13 other countries to the NAC to take part in private lessons, chamber music coaching, and conducting and composing workshops with 25 faculty members, led by Pinchas Zukerman. Now in its fifth year, the <i>Institute for Orchestral Studies</i> brought five highly talented young musicians to the NAC to participate in an apprenticeship program designed to prepare them for successful orchestral careers. The NAC announced the creation of the <i>Canadian Conductors Workshop</i>, which offers intense conducting instruction for emerging professional and pre-professional Canadian conductors. French theatre playwrights Emma Haché, Luc Moquin and Gilles Poulin-Denis worked on the development of new scripts under the mentorship of Wajdi Mouawad this season. Tara Beagan, Artistic Director of Toronto's Native Earth Performing Arts, was the 2010–2011 NAC English Theatre playwright in residence.
Increase education programs in Theatre and Dance	<ul style="list-style-type: none"> <i>L'Aiglon</i>, French Theatre's online newsletter complementing the <i>Série Enfance</i> and <i>Série Jeunesse</i>, presented an overview of the season and introduced each production through video clips and podcasts recorded by Benoît Vermeulen (French Theatre's Associate Artist, Youth Programming). English Theatre introduced a new series of online study guides for its productions (both for teachers, students and the general public), with in-depth background and analysis of each play, along with deeper curriculum connections for the use of educators.

Priority	Result
THE ART OF LEARNING (continued)	
Increase education programs in Theatre and Dance (continued)	<ul style="list-style-type: none"> English Theatre presented its first-ever Family Day celebration in the NAC lobby for more than 2,500 people last February, featuring free participatory and educational activities for the whole family. The NAC partnered with the Queen's University Faculty of Education bringing two student teachers to assist with the <i>March Break Program</i> as part of their alternative studies. Mary Blakley and Colin deBourcier, both Drama Education majors in the Artist in Community Education program, participated.
Provide educators with tools to encourage arts in the classroom	<ul style="list-style-type: none"> More than 1.6 million education resource materials were downloaded all across the country from <i>ArtsAlive.ca</i> in 2010–2011, including Teacher Resource Kits focusing on great composers and study guides for student matinee performances in theatre and dance. Teaching musicians from partnering orchestras participating in the <i>NAC Music Alive Program</i> (MAP) in Saskatchewan and Alberta provided arts education resources to generalist teachers in the more than 100 schools they visited. NAC Orchestra teaching musicians travelled to Nunavut to deliver the MAP to remote communities in the north. English Theatre hosted its annual Teacher's Evening in September, welcoming more than 300 teachers to a discussion about our programming in 2010–2011, and unveiling its newly developed online, study guides. The NAC Education Team held its first joint-discipline Educators Information Night in October at which teachers learned more about the season's student matinee offerings and pedagogical resources available in all our disciplines. Jennifer Dallas, a member of Tedd Robinson's dance company, led a free professional development dance workshop for 25 elementary and high school teachers, showcasing basic choreographic principles that could be adapted for the classroom. Peter Hinton taught a day-long Shakespeare workshop with a focus on <i>Romeo & Juliet</i> to 23 local teachers in the fall.
Expand our masterclasses and development opportunities with renowned visiting artists	<ul style="list-style-type: none"> The French Theatre's <i>Laboratoire du Théâtre français</i> (French Theatre Lab) provided theatre artists from Canada the opportunity to share their experiences and explore current issues with professional colleagues from across the country. Renowned international jazz artists from the Manhattan School of Music joined virtual forces with the NAC as part of the <i>Manhattan on the Rideau</i> masterclass series. NAC Dance offered workshops and masterclasses to students and teachers by some of the dance world's most renowned visiting artists performing at the NAC. Manitoba Theatre for Young People's production of <i>Russell's World</i> toured to four schools in Ottawa as part of <i>Prairie Scene</i>, and visiting Prairie musicians Karrnnel Sawitsky, Matthew Contois and Daniel Koulack led music and dance workshops for hundreds of students at local elementary schools. English Theatre offered hip-hop dance training for youth, bringing in the co-creator of <i>i think i can</i> for several workshops at the NAC.
Enhance the reach and impact of our education and outreach website ArtsAlive.ca	<ul style="list-style-type: none"> <i>ArtsAlive.ca</i> was awarded the 2011 <i>.CA Impact Award</i> for best Canadian eLearning website. <i>ArtsAlive.ca</i> launched <i>NACmusicbox.ca TIMELINE</i> in May, an online graphic tool that maps 80 Canadian works and 134 international works—from the Baroque period to the 21st century—on an interactive timeline.
Telementor young artists across the country	<ul style="list-style-type: none"> NAC New Media produced more than 30 broadband videoconference masterclasses this season, including the popular <i>Manhattan on the Rideau</i> jazz masterclass series. Pinchas Zukerman completed another semester of telementoring with his students at the Manhattan School of Music as well as masterclasses with students around the globe. NAC Orchestra principal bassoon and professor at Northwestern University, Christopher Millard, conducted telementoring sessions with his students in Chicago.

Priority	Result
EARNING OUR WAY	
Build on the development of NAC priorities through the fundraising efforts of the NAC Foundation	<ul style="list-style-type: none"> Thanks to the generosity of donors and sponsors across the country, the NAC Foundation raised more than \$7.3 million in 2010–2011, an increase of \$1.3 million from the previous season. The 14th annual <i>National Arts Centre Gala, An Intimate Evening with Diana Krall</i>, raised more than \$552,000 (net) for the National Arts Centre's <i>National Youth and Education Trust</i>. The value of donor-endowed gifts increased by 30% this year.
Increase our paid attendance in programming and events, and commercial activities	<ul style="list-style-type: none"> The NAC presented 1,298 performances in 2010–2011—a 29% increase from the previous season. In 2010–2011, the NAC attracted 500,853 paid customers to performances and events at the NAC. The total of all performance-generated revenue at the NAC increased by 27% compared to last season, reaching over \$21 million. A total of 1,206,085 patrons took part in NAC performances, events and commercial activities throughout the season. This includes our regular programming in all disciplines, our variety and rental programming, as well as regional and national festivals, special events and commercial activities.
Improve our net profits in our commercial parking and food service operations	<ul style="list-style-type: none"> The gross revenues from commercial operations from food and beverage sales, parking and the rental of halls was \$14,656,753, up from the previous season. Food and Beverage sales and Parking Services increased by 17% and 12% respectively, and NAC Hall Rentals generated more than \$3.7 million in revenue—a 52% increase from last year.

AUDIENCES AT THE CENTRE

Create adult-learning experiences in all our disciplines	<ul style="list-style-type: none"> Pre-concert chats comprising interviews with guest artists, and fascinating talks by arts experts (including <i>Toronto Star</i> critic William Littler, CBC Executive Producer Jill LaForty and Jonathan Shaughnessy, Assistant Curator at the National Gallery of Canada) were a feature of the NAC Orchestra series. Pre- and post-performance chats and podcasts—hosted by NAC artistic directors and producers, as well as highly respected media personalities—featured interviews with visiting artists in all our disciplines. In addition to the pre-concert chats and post-concert talkbacks, the NAC Orchestra introduced a new initiative this season—pre-concert music concerts—which featured emerging and established local artists and musical groups. NAC French Theatre introduced a new cultural outreach project called the <i>Argonauts Club</i>, inviting 10 newcomers to theatre to attend (free of charge) four key plays in the French Theatre season, and to participate in informal meetings and conversations with professional theatre artists.
Reach out to new audiences through viral marketing and social media	<ul style="list-style-type: none"> The NAC continues to make great use of social media content sharing platforms. To date, there have been 250,000 views of NAC video clips on the NAC's YouTube Channel; we have over 6,400 fans of our Facebook pages; more than 3,700 people follow us on Twitter; and close to 42,000 people have viewed our various NAC Blog entries. The <i>Prairie Scene</i> Facebook group had several hundred fans, and <i>Scene</i> posts during the festival were viewed more than 50,000 times. The NAC developed its first-ever iPhone app for the <i>Prairie Scene</i> festival.
Redesign and revitalize the NAC website	<ul style="list-style-type: none"> NAC New Media developed an ambitious micro site for the <i>Prairie Scene</i> festival. The site included extensive content, such as performance videos and links to artist websites and playlists on CBC Radio 3.

Official languages at the NAC



In 2010–2011, several NAC initiatives underlined our firm commitment to promoting the full recognition of the use of English and French and to enhancing the vitality of Canada's official language minority communities.

The *Prairie Scene* festival is one of the most prominent examples of the NAC's commitment to support and promote artists from official language minority communities. The festival provided a national showcase for francophone Prairie artists, including Saskatchewan singer-songwriters Anique Granger and Alexis Normand, and Manitoba performers Daniel ROA and Nadia Gaudet. It also included a special tribute to Roland Mahé, a prominent figure in Canadian theatre and long-time artistic director of Winnipeg's Cercle Molière.

In terms of technology, the NAC's *le café* restaurant made a breakthrough in official languages by working to make the OpenTable international online real-time reservation system available in French in North America. *le café* thus became the first restaurant on the continent where patrons can make online reservations in French, through the OpenTable link on the restaurant's website.

The 2010–2011 season marked the third year of the NAC French Theatre's *Associated Authors* initiative, which invited three playwrights from official language minority communities to develop scripts under the mentorship of artistic director Wajdi Mouawad. Acadian Emma Haché's project evolved in *Wolfe*, a creation by théâtre l'Escaouette in Moncton in co-production with NAC French Theatre, that was presented in the Studio in February as part of French Theatre's regular programming.



1. Joseph Edgar and Lisa LeBlanc (photo: Emmanuel Albert)
2. *Wolfe* (photo: Francine Dion)
3. Geneviève Toupin (photo: Nadia Gaudet)

The English Theatre production of *Romeo & Juliet* (October–November) featured graduates of the National Theatre School of Canada, including anglophones originally from Quebec. The NAC English Theatre also co-produced a new translation of Michel Tremblay's play *Saint Carmen of The Main* by renowned Quebec translator Linda Gaboriau. The 2011 NAC co-production marked the first time the play had been presented in English since its English premiere in 1978.

In June, in conjunction with a forum hosted by the Fédération culturelle canadienne-française on the theme *Être artiste dans la francophonie canadienne* (To be an artist in Canadian Francophonie), the NAC produced *Vitrines capitales* ("Capital Showcases"). Held in the NAC Fourth Stage, the event presented francophone music and theatre artists from various regions across the country, including Stef Paquette (Ontario), Geneviève Toupin (Manitoba), Gilles Poulin-Denis (Saskatchewan), Lisa LeBlanc and Joseph Edgar (New Brunswick).

Finally, as part of its ongoing efforts to reach out to audiences on both sides of the Ottawa River, during *National Arts Centre Orchestra Week* in March, the NAC Orchestra presented two well-attended free noon-hour concerts, one at Ottawa City Hall and the other at Place du Centre in Gatineau.



Year in review

Music

The 2010–2011 music season, under the leadership of Music Director Pinchas Zukerman, boasted a breathtaking range of repertoire—from familiar classics to undiscovered gems and new creations. It included 53 separate musical events, 97 performances, and featured dozens of remarkable guest artists from across Canada and around the world.

The season began on a high note with the seven-concert *Mozart-Haydn Festival* (September 22–30)—a tribute to an unparalleled and unique musical friendship of two master composers. Pinchas Zukerman conducted all five evening concerts, which included appearances by five exceptional pianists: Emanuel Ax, Jeffrey Kahane, Shai Wosner, Benjamin Hochman and Juho Pohjonen in his Canadian debut. Among the many highlights was Maestro Zukerman conducting the NAC Orchestra in Mozart's *Symphonies 39, 40, and 41* ("Jupiter"), all in one concert—a very rare thing. This was one of many NACO concerts this season that were recorded by CBC Radio 2 for broadcast as well as being featured on CBC's *Concerts on Demand* website.

The *Mozart-Haydn Festival* was followed by the *National Arts Centre Gala*, headlined by renowned Canadian jazz pianist and singer Diana Krall, who performed to a sold-out audience. The

1. Pinchas Zukerman (photo: Fred Cattroll) 2. Joanna G'froerer (photo: Tina Mohns) 3. Pinchas Zukerman conducting the National Arts Centre Orchestra (photo: Kenn Taylor) 4. Orchestre National de France 5. Anton Kuerti 6. Angela Cheng (photo: Lisa Kohler)



event raised more than \$552,000, with the proceeds going to the NAC's *National Youth and Education Trust*, which invests in young Canadians through the performing arts. We invite you to read more about the Trust in the Foundation section of this report, beginning on page 63.

The memorable performances continued with Julian Kuerti conducting J.S. Bach's *Suite No. 1*, Stravinsky's *The Firebird Suite* (1919) and Dvořák's *Cello Concerto*, featuring cellist Johannes Moser (November); Handel's *Messiah*, featuring Graeme Jenkins conducting the NAC Orchestra with four exceptional soloists, the Cantata Singers of Ottawa and Seventeen Voyces (December); pianist Radu Lupu playing Schumann's *Piano Concerto* (January); Ottawa's Angela Hewitt performing Liszt's blazing *Piano Concerto No. 1* (February); and the brilliant young pianist Jonathan Biss, who performed Beethoven's "Emperor" *Piano Concerto* with the NAC Orchestra both in Ottawa and during the Orchestra's annual visit to Toronto. Pinchas Zukerman conducted Beethoven's *Triple Concerto* in March, leading the NAC Orchestra and three extraordinary women who all grew up in Edmonton: Amanda Forsyth, principal cello of the NAC Orchestra, Jessica Linnebach, Associate Concertmaster of the NAC Orchestra, and pianist Angela Cheng. Joanna G'froerer, the NAC Orchestra's principal flute, was featured along with soprano Dominique Labelle and countertenor Daniel Taylor in *Beautiful Baroque*, a concert conducted by Nicholas McGegan featuring Baroque works by Corelli, Vivaldi, Handel and Pergolesi (April); and

Pinchas Zukerman captivated audiences when he conducted Vivaldi's *Four Seasons*, interpreted by four different violin soloists (April), and Beethoven's classic *Symphony No. 9 "Ode to Joy"* (June).

The NAC welcomed a number of visiting orchestras during the season. The Toronto Symphony Orchestra returned in November, performing masterpieces of the Slavic repertoire and featuring Peter Oundjian as conductor and Andreas Haefliger on piano. The Orchestre National de France performed in April with a program that included Debussy's *La Mer*, Ravel's *Piano Concerto in G major* and Stravinsky's *Le Sacre du printemps*, and the Winnipeg Symphony Orchestra (WSO) returned to the NAC as part of *Prairie Scene* in May, presenting a new work by Randolph Peters and Tchaikovsky's *Violin Concerto* as well as his *Symphony No. 5*. Manitoba native James Ehnes was the featured violin soloist for the WSO concert.

NAC Orchestra Principal Pops Conductor Jack Everly programmed six engaging Pops concerts this season. It began in November with *Gotta Dance!*, a concert that focused on movement and music and which featured performers showcasing different dance styles; Everly brought *The Music of Motown* to Ottawa, featuring vocalists singing Motown hits by groups such as The Temptations, the Four Tops and Otis Redding; the Canadian Brass and the NAC Orchestra joined forces for a crowd-pleasing brass spectacular; and *Broadway's Leading Men* featured selections from Broadway blockbusters such as *West Side Story*, *Phantom of the Opera* and *Les Misérables*. In May, the Pops concerts travelled "over the rainbow" with a *Tribute to*

1. Conductor Peter Oundjian (photo: Cylla von Tiedemann) 2. Angela Hewitt (photo: Simon Fowler) 3. Christian Murray and Natasha MacLellan in *Lauchie, Liza and Rory* (photo: Emily Jewer) 4. *Tales of the Moon* from Quebec's Théâtre des Confettis (photo: Louise Leblanc) 5. *nativity* (photo: Andrée Lanthier) 6. Waawaate Fobister in *Agokwe* (photo: David Hawe) 7. Shawn Byfield and Starr Domingue in *i think i can* (photo: Daniel Alexander) 8. *Vimy* (photo: Andrew Alexander)

Judy Garland, showcasing the incomparable vocals of Broadway star Linda Eder; and the Pops season closed with an evening at the NAC Big Top with *Cirque de la Symphonie*, in which aerialists flew high above the orchestra to the music of Strauss, Bizet, Khachaturian, Saint-Saëns, Sondheim and John Williams.

The NAC's Music department, like all of the NAC program disciplines, presented a wide range of programming for young audiences throughout the season. Read more about these concerts and about the expansion of the NAC's music education initiatives on page 30.

English Theatre

In artistic director Peter Hinton's fifth season, he programmed an exceptional range of plays focusing on the tenacity of youth and the enduring strength of family. Among the many highlights was the expansion of the NAC English Theatre Resident Acting Company (an initiative re-established by Peter Hinton for the NAC's 40th anniversary season), which grew this year to include 24 artists representing every part of Canada. The Company members were featured in four major productions this season: *nativity* by Vancouver's Peter Anderson (where Peter Hinton himself epitomized the phrase, "the show must go on" by filling in for one of the actors at the eleventh hour); *Vimy*, by Edmonton's Vern Thiessen, which was a first-time partnership between NAC English Theatre and Ottawa's Great Canadian Theatre Company; *Saint Carmen of The Main* by Montreal's Michel Tremblay (in a new translation by Montreal's Linda Gaboriau) co-produced with the Canadian Stage Company in Toronto; and English Theatre opened its season with a production of William Shakespeare's *Romeo & Juliet*, directed by Peter Hinton and featuring senior students from the National Theatre School of Canada (NTS), working alongside the professional acting company, in commemoration of NTS's 50th anniversary.

Other season highlights included an evocative and poignant presentation of *Agokwe*, from Toronto's Buddies in Bad Times Theatre, which explored a love story between two teenage boys from neighbouring reserves (and which underscored Peter Hinton's commitment to presenting a major work of an Aboriginal artist or company as part of each English Theatre season he programs); the brilliant Seana McKenna in the moving and powerful *The Year of Magical Thinking*, based on Joan Didion's bestselling memoir and presented in the Theatre in January; and *Lauchie, Liza and Rory*, a heartwarming comedy about misguided loyalty and unspoken emotion, brought to the NAC by Nova Scotia's Mulgrave Road Theatre and Frankie Productions..

Audiences of all ages enjoyed the all-tap musical for families, *i think i can*, from the Lorraine Kimsa Theatre for Young People, and the third presentation in the popular Family3 series was the playful

and enchanting *Tales of the Moon* (February) from Quebec's Théâtre des Confettis.

In addition to fostering new work and new national initiatives, NAC English Theatre continued to demonstrate its strong commitment to youth and education activities, as outlined later on page 32.

French Theatre

For his third season as Artistic Director of French Theatre, playwright, actor and director Wajdi Mouawad chose to showcase playwrights, directors and designers whose visionary artistic practices help shape the theatre of today. The French Theatre season featured 18 productions, including three exclusive Canadian engagements, and seven national and international co-productions.

The season opened in grand style with the exclusive North American engagement of *Les Justes* (*The Just Assassins*), a play about the human cost of activism and terrorism, directed by Stanislas Nordey (who appeared in *Ciels* in May 2010) and featuring a stellar cast including Wajdi Mouawad and Emmanuelle Béart. It was followed by *Personal Jesus* in October, a one-man show written by actor, dancer and performer Gaétan Nadeau. In November, NAC French Theatre co-produced *Le Fusil de chasse*, a stage adaptation of the novel by Japanese writer Yasushi Inoué, directed by François Girard (director of the award-winning film *The Red Violin*, who previously staged Kafka's *The Trial* for French Theatre's 2004–2005 season) and performed by Marie Brassard.

Marie Brassard returned to the NAC in December to present her latest work, *Moi qui me parle à moi-même dans le futur*, a performance piece inspired by events of her own life. In February, Acadian playwright Emma Haché, one of French Theatre's Associated Authors, presented the world premiere of her play *Wolfe*, based on the expropriation of the residents of Kouchibouguac Park, NB, produced by L'Escaouette (Moncton, NB) in co-production with NAC French Theatre. Launched in 2008, the Associated Authors program invited three Franco-Canadian playwrights from outside Quebec to develop new scripts under the mentorship of Wajdi Mouawad.

Also in February, French Theatre presented a highly original literary evening: *Mais que lit Stephen Harper ?*, an adaptation by Guy Warin of award-winning Canadian author Yann Martel's book *What is Stephen Harper Reading?* The sold-out performance featured 15 francophone artists reading a series of Martel's letters to the Prime Minister. In March, NAC French Theatre presented the exclusive North American engagement of *Vérité de soldat*, by Jean-Louis Sagot-Duvaurox, based on the book *Ma vie de soldat* by Soungalo Samaké and directed by Patrick Le Mauff. Performed in French and Bambara with French surtitles, the project was initiated in Africa by Alioune Ifra Ndiaye to mark the 50th anniversary of Malian independence.

Talented emerging playwright Jennifer Tremblay won the Governor General's Literary Award for Drama for her first play, *La Liste*, presented in the Studio in April. Marie-Thérèse Fortin, artistic director of the Théâtre d'Aujourd'hui, directed actor Sylvie Drapeau in this powerful solo performance about a woman revealing her obsessive side. That same month NAC French Theatre presented Wajdi Mouawad's latest creation, *Temps*, about three siblings from a community in northern Quebec who reunite after 40 years to deal with their dying father's estate. Wajdi Mouawad wrote the play as a 40th anniversary present to Quebec City's Théâtre du Trident.

French Theatre also presented a first-ever show for very young audiences (18 months to 3 years) entitled *Le Spectacle de l'arbre*—from Nathalie Derome's Montreal-based children's theatre company Des mots d'la dynamite. Benoît Vermeulen, the NAC Artistic Associate, Youth Program, was responsible for programming *Le Spectacle de l'arbre* as well as eight additional shows for French Theatre's young audiences. We invite you to read more about them in our Youth and Education section on page 32.

Dance

The 2010–2011 dance season programmed by NAC Dance Producer Cathy Levy featured the very best choreographers and dance companies from around the world. Offering everything from ballet to tap to contemporary, the season featured 17 dance events and 46 performances, including four exclusive Canadian engagements.

Out of Context – for Pina, a provocative work created by iconic choreographer Alain Platel for les ballets C de la B, opened the dance season to great acclaim. This was followed later in the month by The National Ballet of Canada performing a wonderful mixed repertoire program featuring works by great choreographers past and present: George Balanchine, Marie Chouinard and Crystal Pite. During the fall, NAC Dance presented two NAC co-productions and championed even more Canadian choreographers: an engaging new work entitled *R³* by Ottawa's Tedd Robinson co-produced by NAC Dance (October); *Éonnagata*, featuring three of the world's most inventive artists (principal ballerina Sylvie Guillem, French theatre visionary Robert Lepage and award-winning choreographer Russell Maliphant); and the return of contemporary dance icon Louise Lecavalier in the NAC co-production of *Children and A Few Minutes of Lock* (November). In December, we welcomed Alberta Ballet's *The Nutcracker* to Southam Hall for the first time with their visually stunning rendition of the beloved holiday classic set in Imperial Russia, in six sold-out performances.

The season continued in January with *La Pornographie des âmes* (*Bare Naked Souls*) a raw, provocative work by Montreal's Dave St. Pierre, followed by the return of Savion Glover, arguably the world's

greatest tap dancer, in the exclusive Canadian engagement of *SoLo in TiME* (February). That same month, Dance presented the NAC debut of choreographer Wayne McGregor's cutting edge company Random Dance in *Entity* and one of the 2010–2011 Dance season's top highlights—the legendary Mariinsky Ballet (The Kirov) in six sold-out performances of the great classic ballet *La Bayadère*.

March featured the NAC debut of New York-based Cedar Lake Contemporary Ballet in *Orbo Novo*—choreographed by one of contemporary dance's most renowned artists, Sidi Larbi Cherkaoui—for two sold-out shows in the Theatre; an NAC Dance and NAC Music co-presentation of Kodo Drummers in Southam Hall; a much anticipated return of the highly inventive company MOMIX in *Botanica*, performed by their cast of dancer-illusionists in an exclusive Canadian engagement; and the Canadian exclusive of *Southern Bound Comfort*, a program of two duets, which marked the NAC debut of work by South African dancer/choreographer Gregory Maqoma, who shared the program with choreographer Sidi Larbi Cherkaoui and dancer Shanell Winlock.

The Dance season concluded with three exceptional presentations in the spring. The Canadian debut of Beijing Dance | LDTX in April was an artistic and financial success, completely selling out before tickets went on sale to the public. The Royal Winnipeg Ballet returned with their production *Wonderland*, the ambitious retelling of Lewis Carroll's psychedelic fantasy *Alice in Wonderland*, and audiences enjoyed the much anticipated Ottawa premiere of La La La Human Steps' *New Work*, an NAC co-production, by celebrated Canadian choreographer Edouard Lock.

Masterclasses by visiting artists and the increasingly popular *NAC Youth Dance Connection* (formerly the *NAC Youth Focus Group for Dance*) are just two examples of activities programmed by the NAC for young dancers and future dance audiences. Read more about these initiatives on page 33.

Variety and Community Programming, and NAC Presents

The Variety and Community Programming season, programmed by Producer Simone Deneau, presented emerging and established artists on all the NAC's stages; showcased artists from the Ottawa-Gatineau community; presented everything from Broadway to blues to book tours; and did a "soft launch" for a major new Canadian music series called *NAC Presents*.

NAC Presents, the latest addition to the NAC's classical music, theatre and dance programming, brings Canada's most interesting musicians and entertainers to the NAC stages. From legendary performers with international stature to the most exciting emerging musicians, *NAC Presents* showcases talented performers from every region of the country. Throughout much of the 2010–2011 season, NAC Producer Simone Deneau and Associate



Producer Xavier Forget cultivated relationships with Canadian anglophone and francophone artists and presenters to help program a “soft launch” for the series, building on what would soon become the NAC’s brand new programming stream. The season included a variety of exceptional artists, such as folk singer-songwriter Justin Rutledge (November); Canadian Blues singer songwriter Harry Manx and the Felix award-winning Quebec Group Tricot Machine (February); and renowned Canadian artist Bruce Cockburn, who performed on the Southam Hall stage in April, singing Cockburn classics as well as new material from his recently released CD, *Small Source of Comfort*. *NAC Presents* begins its inaugural season in September 2011, and will feature more than 40 superb concerts and presentations in all four of the NAC’s performance spaces.

The 2010–2011 Variety season included five Southam Hall concerts by the Ottawa Symphony Orchestra including Prokofiev’s *Piano Concerto No.3* and featuring David Jalbert on piano (October). The legendary folk singer Joan Baez returned to the NAC this season, along with the reigning king of blues, B.B. King (November); Franco-Ontarian singer Véronique Dicaire and country music star Kenny Rogers, who performed a program of Christmas favourites, appeared in December. In February, American rock singers John Mellencamp and Melissa Etheridge appeared in separate engagements, playing to capacity crowds; Engelbert Humperdinck played in Southam Hall in April; and in June, Brian Wilson, the creative force behind the 60s pop band The Beach Boys, sang many of the group’s hits.

The season also offered some of the world’s most popular comedians and comedic troupes, and featured some of the best of Broadway as well. The famous Scottish comedian Billy Connolly performed in November; Margaret Cho brought her adult-only comedy show to the NAC in January; the Quebec play *Broue* returned in March for two sold-out performances, celebrating the 97th and 98th performance in Southam Hall with the same cast; American humourist David Sedaris appeared in March to celebrate the release of his newest bestseller, *Squirrel Seeks Chipmunk: A Modest Bestiary*; controversial Irish comedian Tommy Tiernan performed in May; CBC radio favourite Stuart McLean performed in front of two sold-out houses in December; and four Tony Award-winning musicals were presented in Southam Hall as part of the NAC’s increasingly popular Broadway series: *Fiddler on the Roof* (November), *Legally Blonde* (December-January), *Cats* (February) and *The Lion King* (July-August).

The Community Programming season opened with the popular John Geggie jazz series, and included the return of the Ottawa StoryTellers, Vendredi de la chanson francophone and Les Contes nomades series. In all, Community Programming presented 170 performances and events in the Fourth Stage in 2010–2011.

Renowned Ottawa musician John Geggie has always attracted a loyal following with Ottawa jazz audiences. This season (his tenth series at the Fourth Stage), John Geggie programmed musicians familiar to jazz aficionados, and featured local, regional and international musicians. Les Contes nomades, the French-language storytelling series, featured a variety of slam poets, storytellers and

1. *Botanica* performed by MOMIX (photo: Max Pucciariello) 2. Olivier Ducas in *Roland* (photo: Yanick Macdonald) 3. *La Liste* with Sylvie Drapeau (photo: Suzane O'Neill) 4. Cedar Lake Contemporary Ballet in *Orbo Novo* (photo: Julieta Cervantes) 5. Wajdi Mouawad's *Tempes* (photo: Vincent Champoux) 6. *Le Voyage* (photo: Suzane O'Neill) 7. *Les Justes* (photo: Brigitte Engu) 8. *Le Fusil de chasse* (photo: Yves Renaud) 9. *Nuit d'orage* (photo: François-Xavier Gaudreault)

composers throughout the season, and The Ottawa StoryTellers returned with a wide range of stories, including *Tales of Christmas Past and Present*, *Beyond the Bounds: Outlaws and Vagabonds*, and interpretations of the plays of William Shakespeare, among others.

These featured series were complemented by hundreds of other appearances throughout the season, including Opera Lyra Ottawa's 16 sold-out performances of Humperdinck's *Hansel and Gretel* in October; the Company of Fools' fundraiser *Twelfth Night* (January), and the Ottawa Theatre Challenge in March; and two excellent CAPACOA showcases (sponsored by the NAC) that sold-out in November—the first with singer Barney Bentall, *The Arrogant*

Worms, Peter Karp & Sue Foley and Chic Gamine; and the second the following evening, a spectacular jazz showcase featuring Megan Jerome, the talented Brandi Disterheft and the energetic Souljazz Orchestra.

Cited as one of the 150 best jazz venues in the world by *DownBeat Magazine*, the Fourth Stage venue has become one of the most popular Canadian spots for jazz musicians to perform in the past decade. In addition to the Geggie series, jazz enthusiasts enjoyed performances by The Tim Murray Quintet, Montreal native and Brooklyn-based musician Zack Lober and his group The Story, and Vancouver native Gord Grdina.

Year in review

Youth and education highlights

Canada's National Arts Centre offers some of the most comprehensive and diverse programming for young artists and young audiences in the world. In fact, the NAC is increasingly committed to providing arts education as a core activity. Over the past year, each NAC program discipline focused on the development of young audiences, the training and showcasing of young and emerging artists, and the creation of valuable classroom resources for students and teachers.

Music

Principal Youth and Family Conductor Boris Brott programmed the most successful *TD Bank Group Family Adventures with the NAC Orchestra* series on record, with more than 3,000 subscriptions sold this season. Maestro Brott was the featured conductor in two of the themed concerts, *Trick or Treat to a Wicked Beat* (October) and *A Musical Zoo!* (April), and we welcomed guest conductors Robert Kapilow for *Rhythm & Shoes* (January) and Alain Trudel for Platypus Theatre's *Charlotte the Music-Maker* (May). Each 60-minute bilingual concert included a blend of music and storytelling, and featured interactive TUNETOWN pre-concert activities organized by the Friends of the NAC Orchestra organization.

Our youngest concert patrons (aged 3 to 8) also enjoyed four exciting chamber music concerts as part of the *Kinderconcerts* series, made possible by a partnership between the National Arts Centre Orchestra and Jeunesses Musicales of Canada. *Annabelle Canto* (November), *Orfea and the Golden Harp* (January), *Peter and the Wolf* (February) and *How the Great Turtle Rebuilt the World* (June) combined music, instruments, theatre and storytelling that engaged and entertained our youngest audience members and their adult companions.

As a centre for performance, creation and learning, the NAC's music education outreach also includes a significant investment in training the gifted young artists of tomorrow. Through the *NAC Summer Music Institute*, the *NAC Institute for Orchestral Studies* and *NAC Masterclasses*, online and in schools, our work in training and showcasing the talent of young and emerging artists has reached a world-class standard.

The NAC's *Summer Music Institute* (SMI) has become a world-renowned magnet for the best young Canadian and international classical artists, providing the highest calibre of instruction for especially gifted young musicians, conductors and composers.



In 1999, the National Arts Centre's Music Director Pinchas Zukerman founded the *Young Artists Program* (YAP) with just 10 students. Over the years, the program has grown to include the *Conductors Program* directed by Maestro Kenneth Kiesler, Director of Orchestras and Professor of Conducting at the University of Michigan, and the *Composers Program* directed by NAC Award Composer, Gary Kulesha.

The *Young Artists Program* identifies and fosters young, exceptional music talent through intensive instruction. The program offers chamber music coaching, career mentoring as well as performance opportunities, including public chamber music concerts, public masterclasses and recitals.

The *Conductors Program* provides a valuable opportunity, unique in Canada, for five emerging orchestral conductors to develop their skills under the expert guidance of renowned and accomplished orchestra leaders (Maestro Zukerman and Maestro Kiesler). Selected conducting fellows from Canada and abroad participate in intensive masterclasses, and the program culminates with each conductor having the opportunity to lead Canada's National Arts Centre Orchestra in rehearsal, and finally to conduct the Orchestra in a public concert in Southam Hall.

The *Composers Program* brings five talented emerging composers to the SMI every year for intensive study with NAC Award Composer Gary Kulesha. The program is designed for those at a graduate level of study or higher or who have equivalent experience, who

are preparing for a professional career in composition. Participants compose and workshop their compositions with a dedicated ensemble from l'orchestre de la francophonie, led by its Music Director (and former NAC Orchestra Apprentice Conductor) Jean-Philippe Tremblay.

In 2011, the SMI brought together 96 students from Canada and 13 other countries to study with its faculty. Among the many highlights was a unique initiative developed and led by SMI alumni Adrian Anantawan and Bryan Wagorn called the Community Outreach for Developing Artists (CODA). CODA offered the pre-college musicians workshops and performances that made them aware of the value of developing presentation and teaching skills to complement their musical talents.

Established under the guidance of Music Director Pinchas Zukerman, the *NAC Institute for Orchestral Studies* (IOS) is an apprenticeship program designed to prepare highly talented young musicians for successful orchestral careers. During selected weeks of the 2010–2011 music season, the NAC welcomed five gifted apprentices to rehearse and perform with the NAC Orchestra. In the fall, the National Arts Centre launched a new component to the residency with the first *Canadian Conductors Workshop*, offering conducting instruction for six invited emerging professional Canadian conductors. Participants of the five-day residency studied scores, silent conducting, and participated in five rehearsals with the NAC Orchestra under the guidance of Kenneth Kiesler, Director of the *Conductors Program*.

1. Dave St-Pierre and Ric Robidoux in *La Pornographie des âmes* (Bare Naked Souls) (photo: T. Ammerpohl) 2. Beijing Dance | LDTX (photo: Zhang He Ping) 3. *Out of Context – for Pina* (photo: Chris Van der Burgh) 4. Bruce Cockburn 5. NAC English Theatre Company (photo: Andrée Lanthier) 6. *Odaiko* (photo: Buntaro Tanaka) 7. Sylvie Guillem in *Éonnagata* (photo: Erick Labbé) 8. Syndee Winters and Adam Jacobs in *The Lion King* 9. John Geggie 10. Joan Baez 11. Melissa Etheridge

While our intensive young artist training programs continue to bring emerging artists to the National Arts Centre to prepare them for successful careers in the arts, the NAC also partners with other orchestras and educators to bring much needed resources into classrooms across the country. The *NAC Music Alive Program* (MAP) is an excellent example of this.

Created by the NAC six years ago, the MAP partners with teaching musicians from the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Saskatoon Symphony Orchestra and the Regina Symphony Orchestra to provide music education resource materials and interactive musical presentations to over 100 mostly rural schools in Alberta and Saskatchewan. This season, the NAC was privileged to have two Aboriginal musicians collaborate with colleagues from the orchestral world to create team-taught school presentations that showcased multiple musical genres. The expansion of the *NAC Music Alive Program* into Nunavut in 2010 has taken the program in a new and exciting direction that focuses on in-depth, ongoing work with three Baffin Island communities: Iqaluit, Igloolik and Pangnirtung. The NAC worked in partnership with numerous local organizations to support initiatives such as week-long teaching musician visits, workshops with local and visiting artists, and professional development for teachers.

English Theatre

English Theatre continued to invest heavily in teacher education this season. In addition to the annual Shakespeare workshop conducted by artistic director Peter Hinton, the NAC presented a first-ever Aboriginal awareness workshop, facilitated by Suzanne Keeptwo, a Métis dramatic arts teacher and facilitator of Aboriginal Cultural Awareness Training. This experiential workshop was intended to better enable educators to implement the Ontario Ministry of Education's new Aboriginal Education Strategy into the curriculum, and offered an opportunity for teachers to deepen their understanding of Aboriginal identity, culture and relevant issues. Since coming to the NAC in 2006, Peter Hinton has committed to presenting a major Aboriginal work in every theatre season, and the awareness training workshop complements this commitment from an arts education perspective.

NAC English Theatre opened its 2010–2011 season with a production of Shakespeare's *Romeo & Juliet* directed by Peter Hinton. The production featured the NAC English Theatre Resident Acting Company members alongside twelve senior students from the graduating class of the National Theatre School of Canada (NTS)—a collaboration to commemorate the theatre school's 50th anniversary. The students, who were completing their third and final year at NTS, played the youthful roles of *Romeo & Juliet* and their contemporaries. In addition, graduating students in production, and in set and costume design, apprenticed on this show.

Seana McKenna, the renowned Stratford actress who came to the NAC in January in the one-woman tour-de-force *The Year*

of *Magical Thinking*, engaged in a broadband videoconference artist chat with students of the Faculty of Education at Queen's University through our in-house Hexagon studio; and the NAC brought two interns from this faculty (with a concentration in arts education) for a three-week internship in March to work with our NAC English Theatre arts education coordinators on various projects, including the creation of study guides and the *March Break Program*.

The *March Break Program* provides a free one-week intensive theatre training program with local actors, geared specifically to youth-at-risk in the Ottawa-Gatineau region. In 2011, 13 students participated (11 from Ottawa and two from Gatineau). The *Student Club* is another popular program designed to introduce older students (aged 16 to 22) to the entire theatre experience. They attend shows in the English Theatre season, meet like-minded theatre lovers, and have the opportunity to hear what professional theatre artists have to say about the work they present.

One of the highlights of the NAC's outreach activities this season was Family Day—a pilot project in 2010–2011. Family Day brought a crowd of more than 2,000 young people and families to the NAC to enjoy a host of free activities, including theatre and dance workshops, storytelling, paper boat making, crafts and even an interactive props display created by NAC Properties Master, Victor Elliot.

French Theatre

French Theatre's *Série Enfance* (children's series) and *Série Jeunesse* (youth series) has grown exponentially since Benoît Vermeulen was appointed Associate Artist, Youth Program in 2007. This season, NAC French Theatre presented plays for young audiences that offered a blend of philosophy, poetry and fantasy—encouraging and inviting discovery.

The season included school matinees of *La Robe de ma mère* (October) with a post-show Q&A with the actors, and an arts and crafts workshop; *Roland (la vérité du vainqueur)* in November, which offered post-performance chats with theatre artists and an exhibition of objects associated with the Middle Ages in the Studio Foyer; *Nuit d'orage*, based on the award-winning illustrated book by Michèle Lemieux, directed by Gervais Gaudreault, and produced by Compagnie de théâtre Le Carrousel in co-production with Muni Spec Mont-Laurier (December); *Le Voyage* by Marie-Christine Lè-Huu (January), which included post-performance activities courtesy of the Embassy of Japan; an original production of *Le Spectacle de l'arbre* (March) created by children's theatre company Des mots d'la dynamite, which marked the first-ever NAC theatre presentation for very young audiences (aged 18 months to 3 years); the delectable presentation of *Le Temps des muffins* by Joël da Silva, which sold-out to capacity, and where audience members gathered post-performance to make crafts in the foyer; a presentation for young audiences entitled *Éclats et autres libertés* directed by Benoît Vermeulen and produced by his theatre



company Théâtre Le Clou; and *La Tempête* (*The Tempest*), a playful adaptation of the famous play by William Shakespeare, updated for family audiences by NAC Associate Theatre Artist Emma Haché. The play, presented in the Studio in May, brought Shakespeare's memorable characters to life in the hands of a team of talented puppeteers who used spells, charms and curses to help add new life to a classic tale.

For the second consecutive year, French Theatre welcomed *Les Zurbains*, a showcase of contemporary tales written by aspiring young writers from Montreal, Quebec City, Toronto and Ottawa-Gatineau. This season, a new work by Gatineau-based student David Le Quéré entitled *Level 18* was presented. *Les Zurbains* gives young people a chance to express themselves and channel their imagination and energy into a story of their own invention.

Dance

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

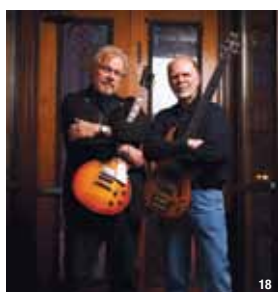
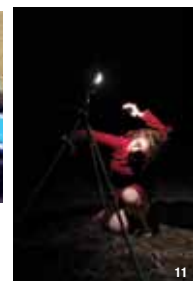
To complement all-Canadian matinee presentations suitable for young audiences (*R³* from NAC Associate Dance Artist Tedd Robinson, the Alberta Ballet's *The Nutcracker* and Royal Winnipeg Ballet's newest full-length ballet, *Wonderland*), the NAC offered

educational workshops for students and teachers by visiting artists. Jennifer Dallas, a skilled dance educator and performer appearing in *R³*, presented a free teacher professional development dance workshop to local educators; *R³* lighting designer and technical director Jean-Philippe Trépanier offered a unique workshop on lighting for dance; and national and international dance companies performing at the NAC—including the Mariinsky Ballet (The Kirov), Cedar Lake Contemporary Ballet, La La La Human Steps and Random Dance—offered masterclasses to local dance school students eager to have the opportunity to learn from legendary dancers and choreographers.

The masterclass taught by Shanell Winlock (an award-winning dancer celebrated for her work with the Akram Khan's company and member of *Southern Bound Comfort*) was one of the season's highlights. This exclusive event was offered to professional, pre-professional and advanced students and dancers, and explored principles of different contemporary and Kathak dance styles present in the *Southern Bound Comfort* repertoire, focusing on cultural identity in contemporary society.

Each new season a group of teens are offered an unparalleled opportunity to be exposed to the world of dance by becoming a member of the *Youth Dance Connection*. This year, five new members attended ten dance shows presented at the NAC and took part in promoting dance programming activities for young audiences, including the creation and execution of a very successful “flash mob” in celebration of International Dance Day.

1. Tara Birtwhistle in the Royal Winnipeg Ballet's *Wonderland* (photo: David Cooper) 2. *Les Zurbains* (photo: spinprod) 3. Mi Deng and Jason Shipley-Holmes of La La La Human Steps (photo: Edouard Lock) 4. The National Ballet of Canada perform *Serenade* (photo: Cylla von Tiedemann) 5. Seana McKenna in *The Year of Magical Thinking* (photo: David Cooper) 6. *The Nutcracker* by the Alberta Ballet Company (photo: Gerard Yunker) 7. *Romeo & Juliet* (photo: Andrée Lanthier)



1. Alexis Normand (photo: Trevor Lush) 2. Prairie culinary fare with Chef Blackie (photo: Trevor Lush) 3. *Hybrid Human* by Wanda Koop (photo: Bruce Spielman) 4. Anique Granger 5. Chic Gamine 6. Nadia Gaudet 7. The Duhks 8. Winnipeg's Contemporary Dancers (photo: Trevor Lush) 9. Camerata Nova 10. Boats! 11. Johanna Bundon 12. Buffy Sainte-Marie (photo: Trevor Lush) 13. Re-Herd Installation by Adrian Stimson 14. *Tales from the Gimli Hospital: Reframed* by Guy Maddin (photo: Trevor Lush) 15. Brent Butt (photo: Jeff Petry) 16. Herbie Barnes in *Russell's World* (photo: Hubert Pantel) 17. The Sheepdogs 18. Bachman & Turner 19. Robin Poitras 20. Colin James 21. Winnipeg's Contemporary Dancers (photo: Ryan Fennessy) 22. Ruth Moody (photo: Trevor Lush) 23. Great Plains 24. Royal Canoe 25. Grand Analog 26. Malcolm Lowe (photo: Michael Lutch) 27. *untitled* by Sanford Fisher 28. Rachel Browne 29. DJ Bear Witness of A Tribe Called Red 30. Prairie culinary fare (photo: Trevor Lush) 31. Gordon Tootoosis as Gordon Winter (photo: Kenneth T. Williams) 32. Winnipeg Symphony Orchestra with James Ehnes (photo: Trevor Lush) 33. Royal Winnipeg Ballet *Wonderland* (photo: Grajewski Photograph Inc.) 34. L.L. Fitzgerald *Prairie Homestead*, courtesy of the Firestone Collection of Canadian Art 35. The Liptonians 36. SWARM (photo: Trevor Lush) 37. One Take Super 8 *Fish Arms* 38. Wide Mouth Mason 39. The Wallin' Jennys 40. Brent Lott 41. *AVATAR* with Freya Björg Olafson (photo: Hugh Conacher) 42. Joël Fafard (photo: Megan Mansbridge) 43. Megan Lane 44. Kerry DuWors from GroundSwell 45. Erika Raum (photo: Margaret Malandrucolo) 46. The Deep Dark Woods 47. Jeffery Straker (photo: Cal Fehr) 48. Jen Lane 49. Jay Nowicki



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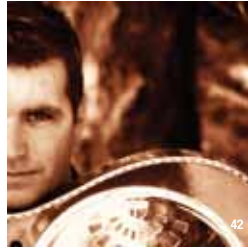
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prairie scene des prairies

FROM APRIL 26 TO MAY 8, Canada's National Arts Centre presented *Prairie Scene*, the fifth in a series of national festivals that celebrate artists from different regions of the country. More than 500 artists (musicians, actors, choreographers, visual and media artists, filmmakers, writers and master chefs) brought their unique talents to audiences in concert halls, theatres, galleries, bars, clubs and museums throughout the Ottawa-Gatineau region.

The festival featured established Prairie artists such as Buffy Sainte-Marie, Wanda Koop, the Winnipeg Symphony Orchestra, Colin James, Chic Gamine, Brent Butt, Guy Maddin, Robin Poitras, James Ehnes, the Royal Winnipeg Ballet, Wide Mouth Mason and Bachman & Turner. It gave audiences the chance to discover up-and-coming artists who are making an impact on the Saskatchewan and Manitoba arts scene, including singer-songwriter JP Hoe, Fransaskois singer Anique Granger, choreographers

Freya Björg Olafson and Johanna Bundon, and sound artist Jeff Morton. *Prairie Scene* also celebrated the region's vibrant First Nations and Métis cultures, including visual artists Edward Poitras and Adrian Stimson, acclaimed actor Gordon Tootoosis, and master fiddler John Arcand.

Prairie Scene featured 80 events over 13 days in 35 venues, presenting a vast living portrait of the region, combining rural and urban as well as traditional and contemporary, shaking stereotypes and celebrating new voices. The festival also offered a chance for 70 national and international presenters to discover the best of Prairie culture, creating new performance opportunities for Prairie artists across the country and around the world.

Many are calling *Prairie Scene* the best *Scene* festival to date, with large and enthusiastic audiences, extensive media coverage, and tremendous feedback from artists, presenters, partners and funders.

Board of Trustees



Top row, left to right
 Julia E. Foster (Board Chair),
 Normand Latourelle (Vice-Chair),
 Kimberley Bozak, Adrian Burns

Bottom row, left to right
 Christopher Donison, Larry Fichtner,
 Claude Gauvin, Frederick MacGillivray

Julia E. Foster, Chair – 1, 2, 3, 4, 5, 6
Toronto, Ontario

Normand Latourelle, Vice-Chair – 1, 2, 3, 5, 6
Sutton, Quebec

Kimberley Bozak – 3*, 5
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Christopher Donison – 3, 6
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Larry Fichtner – 1*, 2*, 5
Calgary, Alberta

Claude Gauvin – 1, 2, 3
Quebec City, Quebec

Frederick MacGillivray – 1, 3, 6*
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Committees of the Board

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

During the 2010–2011 fiscal year (ended August 31, 2011) the following changes occurred on the NAC Board of Trustees:

New member: Kimberley Bozak

Artistic and creative leadership

Pinchas Zukerman
Music Director, National Arts Centre Orchestra

Heather Moore
Producer and Executive Director, Prairie Scene

Cathy Levy
Producer, Dance Programming

Simone Deneau
*Producer, Variety and Community Programming,
and NAC Presents*

Peter Hinton, O.C.
Artistic Director, English Theatre

Michael Blackie
Executive Chef

Wajdi Mouawad, O.C.
Artistic Director, French Theatre

Senior management

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

Fernand Déry
Managing Director, French Theatre

Maurizio Ortolani
Producer, New Media

Georges Bouchard
*Acting Director of Operations
(until July 2011)*

Douglas Eide
*Director, Information Technology
and Administrative Services*

Daniel Senyk
Chief Financial Officer

Geneviève Cimon
*Director, Music Education
and Community Engagement*

Alex Gazalé
Production Director

Rosemary Thompson
*Director, Communications and Public Affairs,
and Corporate Secretary*

Debbie Collins
Director, Human Resources

Paul Hennig
Director, Production Operations

Fran Walker
Director, Patron Services

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

Diane Landry
Director, Marketing

Jayne Watson
CEO, National Arts Centre Foundation

Christopher Deacon
*Managing Director,
National Arts Centre Orchestra*

David Mc Cuaig
*Director of Operations
(effective July 2011)*

Nancy Webster
Managing Director, English Theatre

Jane Moore
*Chief Advancement Officer,
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 makes its facilities available to other presenters and artists. Biennially, it presents upcoming and established regional artists in the performing, visual and culinary arts under the banner of the *Scenes* (Atlantic, Alberta, Quebec, British Columbia, and Prairie). The Corporation offers frequent activities for young people and learning opportunities for all ages.

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

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

These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the National Arts Centre (the “Centre”), to develop the performing arts in the national capital region, and to assist the Canada Council for the Arts in developing the performing arts elsewhere in Canada.

The Canada Council recognizes the role that the National Arts Centre has played and continues to play in the creation, production and distribution of the performing arts across Canada and abroad, as well as the development of individual artists.

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

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

Resources

Physical Resources

The Corporation owns and operates the National Arts Centre, the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares in downtown Ottawa, bordering on the Rideau Canal UNESCO World Heritage Site. The Centre’s performance facilities include four halls, (Southam Hall, 2,323 seats, Theatre, 897 seats, Studio, 305 seats, Fourth Stage, 175 seats), 25 dressing rooms, 3 workshops and 2 rehearsal halls. A box office, restaurant, interior parking, intermission bars and checkrooms provide services to patrons. In addition, several multi-purpose rooms may be used for education, performances and receptions.

Human Resources

The Corporation is comprised of a 10-member Board of Trustees and led by a Chief Executive Officer, supported by 17 directors and 7 artistic and creative leaders.

Performances are labour intensive and rely on a large number of behind the scenes personnel. The Corporation employs people with varied specialized skills. A large number of employees whose work is dependent on the demands of programming and sales have variable schedules and work on

an as-needed basis. The National Arts Centre Orchestra's musicians are self-employed, although a collective agreement sets out their fees and working conditions at the Centre and while on tour.

Personnel Paid at August 31	Full-Time			Part-Time		
	Current year	Previous year	Change	Current Year	Previous Year	Change
Non-union personnel	159	151	8	131	121	10
Stage personnel	15	15	0	166	157	9
Foodservices employees	28	28	0	177	176	1
Ushers, Janitorial, Maintenance, Garage and Security personnel	41	42	-1	120	121	-1
Total Employees	243	236	7	594	575	19
Musicians	46	48	-2	10	10	0
Total Payroll	289	284	5	604	585	19

Gross Payroll	Current year	Previous year	Change
Total part-time and full-time combined	893	869	24

Full-Time Equivalents (FTE)	Current year	Previous Year	Change
Employees FTE	395	374	21
Musicians FTE	52	56	-4
Total Payroll FTE	447	430	17

Financial Resources

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

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

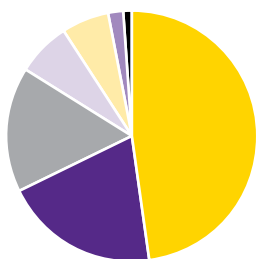
Financial Overview

For the year ended August 31 2011, the Corporation is reporting a surplus from operations of \$801,000. Total revenues, including Parliamentary appropriations, have increased by \$5,645,000 to \$71,263,000. Earned revenues increased by \$5,027,000 and Parliamentary appropriations increased by \$618,000. Total expenditures increased by \$4,874,000 to \$70,462,000.

Key Performance Indicators

These results are the product of several factors. During the year, the Corporation presented the *Prairie Scene*, thereby increasing overall programming revenues and costs. Scenes are presented once every two years. The Corporation coped with the economic downturn of the previous year and the impact of the Harmonized Sales Tax in Ontario (HST) that imposed a new tax of 8% on tickets sales. By carefully adjusting its expenses to fit its anticipated resources, and with solid box office results, the Corporation produced a surplus of \$801,000 which eliminated its accumulated deficit from the previous year of \$631,000, resulting in an accumulated surplus of \$170,000.

Revenues



- 48% Parliamentary appropriations
- 20% Commercial operations
- 16% Programming
- 7% Amortization of capital funding
- 6% Grant from the NAC Foundation
- 2% Investments and other
- 1% Facility fees

Selected Financial Results

Programming

Programming activities consist mainly of the four subscription disciplines in Music, English Theatre, French Theatre and Dance, and a variety of other programs such as *NAC Presents*, Galas, and the biennial *Scenes*. These activities are supported by departments such as Box Office, Marketing, Production, and New Media.

Programming revenues consist largely of ticket sales. Overall, single ticket sales from all sources were higher by \$633,000 while subscription ticket sales were higher by \$340,000 compared to the previous season. However, revenues from the biennial *Prairie Scene* single ticket sales in the current year were \$292,000 resulting in the comparative single ticket sales, year-over-year, increasing by \$341,000.

Music revenues have increased by \$253,000 and expenses have decreased by \$679,000 from last year. Expenditures were lower mainly due to lower artist fees, caused in part by a strong Canadian dollar and seven fewer concerts.

Dance revenues were \$770,000 higher and expenses were \$352,000 higher mainly due to higher ticket volumes and presentation expenses associated with The Kirov's presentation of *La Bayadère*.

English Theatre's results were close to the previous year's results. This was the second year of the resident theatre company at the Centre.

French Theatre's revenues were \$61,000 lower and the costs were lower by \$287,000 mainly due to lower co-production, travel and performer costs compared to the previous year.

Other programming revenues increased by \$628,000 and expenses increased \$2,585,000 largely due to the *Prairie Scene*. Scenes are presented every two years.

Grants from the National Arts Centre Foundation

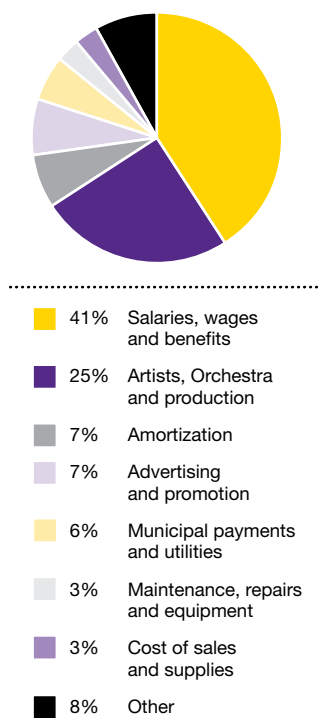
The Board of Directors of the National Arts Centre Foundation (the "Foundation") authorized a grant of \$4,288,000 (\$3,672,000 in 2009-2010) to the Corporation for designated programs. The Foundation is a key element of the Corporation's strategy of increasing earned revenues. The increase is attributable to the biennial nature of the significant support of sponsors and donors to the *Prairie Scene*, presented in April and May 2011.

Commercial Operations

Commercial revenues are derived from food, beverage, and parking sales, and the rental of halls (performance spaces). Revenues from food, beverage, 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 the Centre's halls on dates suitable to touring companies. Providing food, beverages, and parking to customers enhances the experience of an evening's performance and provides additional financial support to the Corporation's activities. The rental of the Centre's performance spaces also provides a cost effective way of presenting variety, opera, symphonic and Broadway-type productions in the National Capital Region without the risk and the costs involved in developing and managing large productions.

The effects of the recession were especially pronounced on the Corporation's commercial revenues in 2009-2010. However, in 2010-2011, paid attendance rebounded and the results from commercial

Expenses



activities reflected this increase. The net income from restaurant, catering and intermission bars has increased by \$366,000. Parking net income was \$348,000 higher due to the end of construction that limited the number of parking spaces available. The net income from the rental of halls has increased by \$256,000 mainly due to an increased number of Broadway-type productions. This season saw four touring productions (*Fiddler on the Roof*, *Legally Blonde*, *Cats* and *The Lion King*) with more performances.

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 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 for the *Prairie Scene*.

Maintaining the National Arts Centre

Work continues on the refurbishment of the Centre's infrastructure funded from Treasury Board's risk management reserve. The refurbishment of the Centre's elevators, stage lifts, exterior lighting, fire alarm panel, and garage structure is complete. The balance of the unused funds is held in a separate account and is reported on the Balance Sheet under *Restricted cash held for specified capital projects*.

These 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. In addition, costs are exceeding initial estimates and the scope of the projects has changed to conform to the funding. To date, there have been no claims against the Corporation and no injuries reported to the Corporation from the construction, nor has the Centre experienced any disruptions to its performances and services.

Risks

There are still many of the Centre's systems that have exceeded their useful lifespan and the quality of the original equipment has allowed the Centre to operate without a major disruption. However, the equipment cannot operate indefinitely. For that reason, the Corporation is undertaking an exhaustive survey of its mechanical, electrical, structural, building envelope, life safety, elevating and stage systems. The results will inform capital decisions for the next decade.

Continuing low bond yields and possible funding cutbacks, in both the government and private sectors, may affect the Corporation's financing, and the financing of its artistic partners in years to come. The Corporation has little latitude for cost cutting once the season has been announced and contracts signed.

The Corporation's self-generated revenues rely heavily on the sales of tickets, meals, parking and gifts from individuals and corporations—goods and services that are best described as discretionary purchases. The uncertainty of pending government restructuring warrants concern, especially for ticket, parking, and restaurant sales.

There has been progress in the repairs to the Centres' systems but new challenges are arising. Public Works and Government Services Canada (PWGSC) is proposing changes to the operation of their central heating plant, damaged by an explosion in 2009. The Corporation operates 47 ventilation systems to accommodate the size, function, and complexity of the Centre. These systems use steam for heating. PWGSC is proposing supplying hot water for heating, requiring larger systems. While the Corporation supports reducing the environmental impact of its operations, the impact on the operation of the Centre will be significant and disruptive.

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 while respecting the need for tight financial management. The Corporation will continue its financial restructuring program in order to maintain a small accumulated surplus. The Corporation has presented a balanced budget for 2011-2012.

In the coming year, the National Arts Centre Orchestra, under Musical Director Pinchas Zukerman's leadership, will tour the four Atlantic Provinces, with 9 concerts and 80 educational activities in St-John's, Newfoundland and Labrador; Charlottetown, Prince Edward Island; Halifax, Nova Scotia; and in Moncton, Saint John and Fredericton, New Brunswick. Pinchas Zukerman will conduct the four concerts in the *Russian Festival*.

French Theatre Artistic Director Wajdi Mouawad will present his final season on the theme of "Nous ne sommes pas dangereux"—We are not dangerous. The season will include a North American premiere of *Des Femmes*—new translations of three plays by Sophocles as well as Larry Tremblay's *The Dragonfly of Chicoutimi*.

In English Theatre, Artistic Director Peter Hinton's season is centered on youth and family. The resident company will return to the Centre's stages. An exhibition will accompany the NAC English Theatre production of David French's *Salt Water Moon*, Ronnie Burkett will return with his Theatre of Marionettes production of *Penny Plain*, and the NAC English Theatre production of *King Lear* will feature a cast of Aboriginal actors, starring August Schellenberg, and set in the Canada of 1608.

In Dance, Producer Cathy Levy will present one of the most comprehensive dance programs of any organization in Canada with a season themed "A World of Dance in Ottawa" with internationally acclaimed presentations of the Bolshoi Ballet, Tanztheater Wuppertal Pina Bausch, the Joffrey Ballet and the Guangzhou Ballet. The Royal Winnipeg Ballet and The National Ballet of Canada return, featuring the National Arts Centre Orchestra. Canadian contemporary dance is well represented with NAC co-production presentations of Dana Gingras and Marie Chouinard.

Producer Simone Deneau will bring Canada's most exciting and vibrant artists—from iconic to improvisational—to the national stage with *NAC Presents*. Featured artists will include the Sam Roberts Band, The Sadies, Jean Leloup and the Last Assassins, Rufus Wainwright, Les 7 doigts de la main, and Gordon Lightfoot.

Executive Chef Michael Blackie will continue to set the standard for culinary excellence in the city with his artful presentations that delight the palate.

Financial statements

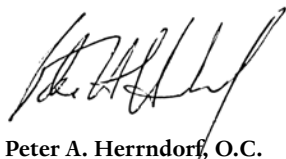
Management Responsibilities

Management is responsible for the preparation of the financial statements and the Annual Report. Responsibility for their review is that of the Audit Committee of the Board of Trustees. The financial statements 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.

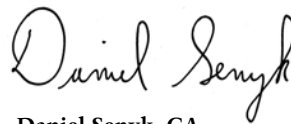
Management maintains books and records, financial and management control and information systems designed in such a manner as to provide reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with applicable provisions of 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 21, 2011



INDEPENDENT AUDITOR'S REPORT

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

Report on the Financial Statements

I have audited the accompanying financial statements of the National Arts Centre Corporation, which comprise the balance sheet as at 31 August 2011, and the statement of operations, statement of changes in equity, statement of comprehensive income and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Arts Centre Corporation as at 31 August 2011, and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, Canadian generally accepted accounting principles have been applied on a basis consistent with that of the preceding year.

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

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

21 November 2011
Ottawa, Canada

Balance sheet

As at August 31

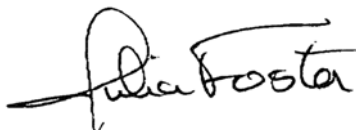
(in thousands of dollars)

	2011	2010
ASSETS		
Current		
Cash	\$ 6,456	\$ 1,610
Investments (Note 3)	807	1,328
Accounts receivable (Note 4)	1,065	1,463
Inventories	273	281
Programs in progress (Note 5)	1,813	2,398
Prepaid expenses	1,189	1,451
	11,603	8,531
Restricted cash held for specified capital projects (Note 6)	16,811	19,537
Investments (Note 3)	11,882	10,909
Property, plant and equipment (Note 7)	49,956	51,939
	\$ 90,252	\$ 90,916
LIABILITIES		
Current		
Accounts payable and accrued liabilities	\$ 7,040	\$ 9,611
Deferred revenues and deferred parliamentary appropriations (Note 8)	13,515	8,022
	20,555	17,633
Deferred parliamentary appropriations, specified capital projects (Note 6)	16,811	19,537
Deferred capital funding (Note 9)	49,956	51,939
Long-term portion of provision for employee future benefits (Note 10)	2,299	1,767
	89,621	90,876
Equity		
Accumulated surplus (deficit) (Note 11)	170	(631)
Accumulated other comprehensive income (Note 11)	461	671
	631	40
	\$ 90,252	\$ 90,916

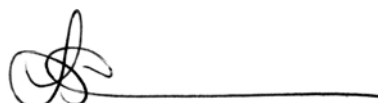
Contingencies and commitments (Notes 15 and 16)

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

Approved by the Board of Trustees:



Julia E. Foster
Chair



Larry Fichtner
Chair of the Audit Committee

Statement of Operations

For the year ended August 31

(in thousands of dollars)

	2011	2010
REVENUES		
Commercial operations (Schedule 1)	\$ 14,657	\$ 11,938
Programming (Schedule 2)	11,115	9,834
Grant from the National Arts Centre Foundation and in-kind contributions (Note 12)	4,288	3,672
Investments and other	1,239	909
Facility fees	922	841
	32,221	27,194
Parliamentary appropriations (Note 13)	39,042	38,424
	71,263	65,618
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	10,259	8,510
Programming (Schedule 2)	39,577	36,443
Building operations	14,070	14,156
Administration and information technology	6,556	6,342
Financial restructuring costs (Note 18)	-	137
	70,462	65,588
NET RESULTS OF OPERATIONS	\$ 801	\$ 30

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

Statement of Changes in Equity

For the year ended August 31

(in thousands of dollars)

	2011	2010
Accumulated surplus (deficit)		
Beginning of year	\$ (631)	\$ (661)
Net results of operations	801	30
End of year	170	(631)
Accumulated other comprehensive income		
Beginning of the year	671	324
Other comprehensive income (loss) for the year	(210)	347
End of year	461	671
Equity	\$ 631	\$ 40

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

Statement of Comprehensive Income

For the year ended August 31

(in thousands of dollars)

	2011	2010
Net results of operations	\$ 801	\$ 30
Reclassification for gains and losses included in the net results of operations	(20)	(86)
Net unrealized gains and losses on investments classified as available for sale, of this fiscal year	60	263
	40	177
Restricted contributions from non-owners received	4,288	3,922
Restricted contributions from non-owners recognized	(4,538)	(3,752)
Net change in contributions from non-owners	(250)	170
Other comprehensive income (loss) for the year	(210)	347
Comprehensive income (loss) for the year	\$ 591	\$ 377

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

Statement of Cash Flows

For the year ended August 31

(in thousands of dollars)

	2011	2010
OPERATING ACTIVITIES		
Net results of operations	\$ 801	\$ 30
Other comprehensive income (loss)	(210)	347
Items not affecting cash		
Amortization	4,867	5,013
Amortization of deferred capital funding	(4,867)	(5,013)
	591	377
Change in non-cash operating assets and liabilities	4,175	(2,901)
Change in long-term portion of provision for employee future benefits	532	(2)
Cash flow from (used for) operating activities	5,298	(2,526)
INVESTING ACTIVITIES		
Purchase of investments	(452)	(615)
Reimbursement of capital expenditures	579	-
Additions to property, plant and equipment	(3,463)	(6,396)
Change in restricted cash held for specified capital projects (Note 6)	(2,726)	(3,734)
Cash flow used for investment activities	(6,062)	(10,745)
FINANCING ACTIVITIES		
Deferred parliamentary appropriations, specified capital projects (Note 6)	2,726	3,734
Reimbursement of capital expenditures	(579)	-
Parliamentary appropriations received for the acquisition of property, plant and equipment (Note 9)	3,463	6,396
Cash flow from financing activities	5,610	10,130
Increase (decrease) in cash position	4,846	(3,141)
Cash at beginning of year	1,610	4,751
Cash at end of year	\$ 6,456	\$ 1,610
Supplementary disclosure of cash flow information		
Interest received	\$ 671	\$ 809

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

Notes to the financial statements

1. Authority, Objectives and Operations

The National Arts Centre Corporation (the “Corporation”) was established in 1966 pursuant to the *National Arts Centre Act* and began operating the National Arts Centre (the “Centre”) in 1969. The Corporation is not subject to the provisions of the *Income Tax Act*. In accordance with Section 85 (1.1) of Part X of the *Financial Administration Act*, Divisions I to IV of the *Act* do not apply to the Corporation, except for subsection 105(2) and sections 113.1, 119, 131 to 148 and section 154.01, which do apply to the Corporation. The Corporation is deemed, under Section 15 of the *National Arts Centre Act*, to be a registered charity within the meaning of that expression in the *Income Tax Act*. The Corporation is not an agent of Her Majesty. Except for the purposes of the *Public Service Superannuation Act* and the *Government Employees Compensation Act*, 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) 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 is recognized in revenue on the same basis and over the same periods as the related assets are amortized. 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 recorded in deferred revenues.

b) Cash

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

c) Investments

Investments are classified as *available-for-sale* financial instruments and are recorded at fair value. This classification best matches the 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.

d) 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.

e) 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 \$2,039,127 (\$1,810,818 in 2010) of inventory was charged to cost of sales.

f) Programs in progress

Direct costs related to programs or performances that are to take place after the fiscal year-end are recorded as programs in progress. Although there are some tangible components to this asset, such as sets and costumes, these assets are primarily intangible and include costs associated with the creation of the performance such as the purchase of rights, artistic design, rehearsal, direct selling costs and overhead expenditures directly attributed to preparing the performances for presentation. These costs are charged to expenses in the year in which the related programs take place.

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

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

h) 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.

i) Cost allocation

The costs associated with building operations, administration and information technology are not allocated to commercial operations or programming expenses. These functions are important for the achievement of the Corporation's objectives and management believes that allocating these costs to other functions would not add additional information value. Direct costs incurred in fundraising activities are charged to the National Arts Centre Foundation however some indirect costs are not allocated to fundraising activities (Note 12).

j) 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. This plan is not pre-funded.

k) 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.

l) 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, programs in progress, the estimated useful life of property, plant and equipment, and the allocation of overhead costs to assets under construction.

m) Future accounting standards

i) Public Sector Accounting Standards

In December 2009, the Public Sector Accounting Board (PSAB) amended the Introduction to Public Sector Accounting Standards requiring Government organizations to be classified either as a Government Business Enterprise, Government Not-For-Profit Organization, or Other Government Organization. Based on an analysis of relevant factors, management has concluded that the Corporation should be classified as a Government Not-For-Profit Organization (GNFPO). As a GNFPO the Corporation will be required to adopt Public Sector Accounting Standards (PSAS) on September 1, 2012. Also, the Corporation will elect to use the Not-for-profit accounting standards which have been incorporated within PSAS.

ii) Advertising and Selling Costs

As part of the transition to PSAS on September 1, 2012, the Corporation will most likely be required to change its accounting policy for advertising and selling costs relating to programs in progress. Based on current standards, the Corporation would be required to begin expensing these types of costs in the year in which they are incurred, rather than the current practice of including these costs in programs in progress and deferring them until the related performances take place. If such a change had been adopted in this fiscal year, it would have resulted in a decrease in programs in progress and an offsetting increase in the accumulated deficit of approximately \$1.1 million (\$1.3 million in 2010). Management will continue to monitor developments in this area.

3. 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 purchased are rated “BBB” (investment grade) or better by a recognized bond-rating agency. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. Maturity dates extend to December 2053 (February 2021 in 2010). 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 \$415,612 (\$450,098 in 2010) and is included in Investment and other revenue.

(in thousands of dollars)	2011	2011	2010	2010
	Fair Value	Book Value	Fair Value	Book Value
Government secured bonds	\$ 6,252	\$ 5,987	\$ 5,847	\$ 5,707
Corporate bonds	6,437	6,241	6,390	6,109
Total investments	\$ 12,689	\$ 12,228	\$ 12,237	\$ 11,816
Portion maturing in the next fiscal year	\$ 807	\$ 807	\$ 1,328	\$ 1,327
Long-term portion	11,882	11,421	10,909	10,489
Total investments	\$ 12,689	\$ 12,228	\$ 12,237	\$ 11,816

4. Accounts receivable

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

5. Programs in progress

The development of a performance often takes months and even years of preparation. The cost of producing a performance is recorded as programs in progress, an asset that is expected to provide cash flows and services to the Corporation at a future date. The cost of a performance is charged to expense in the period in which the performance takes place, as are the related revenues. This allows the financial statement readers the opportunity to evaluate programming revenues and their related expenses. At August 31, programs in progress included the following components:

<i>(in thousands of dollars)</i>	2011	2010
Production wages	\$ 81	\$ 399
Artistic fees	621	609
Selling costs	1,059	1,320
Other supplies	52	70
Balance at end of year	\$ 1,813	\$ 2,398

6. 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>	2011	2010
Balance at beginning of year	\$ 19,537	\$ 23,271
Appropriations received to fund specified capital projects	—	—
Appropriations invested in specified capital projects	(2,726)	(3,734)
Balance at end of year	\$ 16,811	\$ 19,537

The unused portion of capital parliamentary appropriations received to complete these major capital projects amounts to \$16,811,138 (\$19,537,093 in 2010) and is recorded as deferred parliamentary appropriations, specified capital projects on the Balance Sheet.

7. Property, Plant and Equipment

(in thousands of dollars)	2011			2010
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 78	\$ –	\$ 78	\$ 78
Buildings	47,296	46,283	1,013	1,042
Works of art	615	358	257	261
Building improvements and infrastructure	72,491	31,460	41,031	44,623
Equipment	10,387	8,057	2,330	2,655
Computer equipment	1,113	998	115	212
Assets under construction	5,132	–	5,132	3,068
	\$ 137,112	\$ 87,156	\$ 49,956	\$ 51,939

8. 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 deferred appropriations is as follows:

(in thousands of dollars)	2011	2010
Advanced sales - programming	\$ 5,262	\$ 4,991
Deposits from commercial operations and other	988	721
Deferred appropriations received for building refurbishment	4,055	2,027
Deferred appropriations received for subsequent fiscal period	2,969	–
Deferred appropriations received for specific purposes	241	283
Balance at end of year	\$ 13,515	\$ 8,022

9. Deferred Capital Funding

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

Changes in the deferred capital funding balance are as follows:

(in thousands of dollars)	2011	2010
Balance at beginning of year	\$ 51,939	\$ 50,556
Appropriations used to purchase depreciable property, plant and equipment	3,463	6,396
Reimbursement of capital expenditures	(579)	–
Amortization	(4,867)	(5,013)
Balance at end of year	\$ 49,956	\$ 51,939

10. 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 <i>(in thousands of dollars)</i>	2011	2010
Corporation	\$ 2,303	\$ 2,258
Employees	1,113	1,080
Other Pension Plans <i>(in thousands of dollars)</i>	2011	2010
Corporation	\$ 677	\$ 615
Employees	157	144

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 the Corporation's assets and 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:

<i>(in thousands of dollars)</i>	2011	2010
Balance at beginning of year	\$ 2,757	\$ 2,796
Cost for the year	810	261
Benefits paid during the year	(336)	(300)
Balance at end of year	\$ 3,231	\$ 2,757
Short-term portion (included in accounts payable and accrued liabilities)	\$ 932	\$ 990
Long-term portion	2,299	1,767
	\$ 3,231	\$ 2,757

11. 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 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.

The Corporation is not subject to externally imposed capital requirements and there has been no change in capital management practices from the previous year.

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

(in thousands of dollars)

	2011	2010
Grant from the National Arts Centre Foundation	\$ 3,231	\$ 2,982
In-kind Contributions	1,057	690
Total Grant from the National Arts Centre Foundation and in-kind Contributions	\$ 4,288	\$ 3,672

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. During this fiscal year, direct expenses related to fundraising costs, in the amount of \$2,241,979 (\$2,167,335 in 2010) were charged to the Foundation. It is the Corporation's policy not to allocate the costs relating to building operations, administration 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, indirect administrative support costs of approximately \$200,000 (\$200,000 in 2010) were incurred by 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, 2011 and the results of operations for the year then ended were reported as follows:

Financial position (in thousands of dollars)

	2011	2010
Total assets	\$ 5,231	\$ 4,511
Total liabilities	681	823
Total net assets	\$ 4,550	\$ 3,688

An amount of \$4,155,081 (\$3,503,105 in 2010) of the Foundation's net assets is subject to donor-imposed restrictions, of which \$2,354,107 (\$1,820,970 in 2010) represents endowment funds and is to be maintained in perpetuity. 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)

	2011	2010
Total revenues	\$ 7,338	\$ 6,054
Total expenses	2,242	2,167
Total Grant from the National Arts Centre Foundation and In-kind Contributions	4,288	3,672
Excess of revenues over expenses and grant	\$ 808	\$ 215

13. Parliamentary Appropriations

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

<i>(in thousands of dollars)</i>	2011	2010
Main estimates amount provided for operating and capital expenditures	\$ 35,370	\$ 35,178
Supplementary estimates	948	227
Appropriations approved	36,318	35,405
Portion of parliamentary appropriations used (deferred) for specific projects	1,320	4,402
Appropriation used to purchase depreciable property, plant and equipment	(3,463)	(6,396)
Amortization of deferred capital funding	4,867	5,013
Parliamentary appropriations	\$ 39,042	\$ 38,424

14. Related Party Transactions

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

The Corporation is related to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business, and these transactions are measured at exchange amounts. During the year, the Corporation incurred expenses totalling \$4,089,671 (\$1,658,624 in 2010), recorded commercial and programming revenues of \$1,695,683 (\$1,320,930 in 2010) and received \$580,226 in reimbursements for capital expenditures with related parties. As at August 31st, the Corporation recorded accounts receivable with related parties of \$76,132 (\$136,191 in 2010) and accounts payable of \$457,997 (\$854,803 in 2010).

15. 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, 2011 was nil (\$95,674 in 2010).

16. Commitments

As at August 31, 2011, there is approximately \$9,906,000 (\$2,818,000 in 2010) to be paid pursuant to long-term contracts. The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	
2011–12	\$ 5,945
2012–13	1,477
2013–14	1,230
2014–15	1,243
2015–16	11

17. Financial Instruments

Credit risk:

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation.

The Corporation is subject to credit risk on the value of its accounts receivable \$1,065,242 (\$1,462,460 in 2010) and on its investments \$12,688,727 (\$12,237,122 in 2010). 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. The maximum credit risk exposure of the Corporation is represented by the value of the accounts receivable and investments as presented in the Balance Sheet.

As at August 31, 2011 accounts receivable of \$1,099,598 (\$773,905 in 2010) were past due (over 120 days). A provision of \$1,001,924 (\$598,657 in 2010) has been made based on an account by account analysis that considers the aging of the account and the current creditworthiness of each customer.

Liquidity risk:

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

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

As at August 31, 2011, the Corporation's accounts payable and accrued liabilities are due within 365 days.

Market risk:

Market risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk, and other price risk. The Corporation is subject to interest rate risk on its investments and cash balances. If the interest rates were 1% lower during the year, the interest revenue would have been approximately \$324,000 lower (\$332,000 in 2010). 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 \$25,000 (\$25,000 in 2010). Periodically, the Corporation will mitigate this risk by hedging a portion of its foreign currency obligations. At August 31 unhedged foreign currency obligations totaled approximately \$2,500,000 (\$2,500,000 in 2010).

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, 2011 are presented in Note 3.

All financial instruments measured at fair value must be classified in fair value hierarchy levels prioritizing the valuation techniques used to determine the fair value of a financial instrument based on whether the inputs to these techniques are observable or unobservable:

Level 1 – Financial instruments are considered Level 1 when valuation can be based on quoted prices in active markets for identical assets and liabilities.

Level 2 – Financial instruments are considered Level 2 when they are valued using quoted prices for similar assets and liabilities, quoted prices in markets that are not active, or models using inputs that are observable.

Level 3 – Financial instruments are considered Level 3 when their values are determined using pricing models, discounted cash flow methodologies or similar techniques and at least one significant model assumption or input is unobservable.

As described in Note 3, the fair value of the Corporation's investments is determined primarily by published price quotations, which corresponds to Level 1 financial instruments according to the fair value hierarchy described above.

The carrying amounts of cash, accounts receivable, accounts payable and accrued liabilities approximate fair value due to their short term to maturity, which corresponds to the Level 1 fair value hierarchy classification.

18. Financial Restructuring Costs

As the result of an unfavourable economic environment, the Corporation experienced a decline in revenues and the Board of Trustees authorized a financial restructuring plan in 2009 to balance revenues and expenses of the Corporation. The Corporation reduced its workforce primarily through attrition and voluntary departure packages. The total cost of the voluntary departure packages were \$136,581 in 2010 and \$1,577,571 in 2009 which were reported as Financial restructuring costs in the financial statements. No financial restructuring costs were incurred in 2011, however the Federal Government has announced expenditure reductions that may take effect in future years. It is uncertain at this time how the Corporation will be affected by the expenditure reductions.

19. Comparative Figures

Certain figures for 2010 have been reclassified to conform to the presentation adopted this year.

Schedule 1 - Schedule of revenues and expenses

Commercial Operations

For the year ended August 31

	2011		
	Revenues	Expenses	Net
<i>(in thousands of dollars)</i>			
Food and Beverage Services	\$ 6,708	\$ 6,684	\$ 24
Parking Services	4,217	886	3,331
Rental of Halls	3,732	2,689	1,043
	\$ 14,657	\$ 10,259	\$ 4,398
	2010		
	Revenues	Expenses	Net
<i>(in thousands of dollars)</i>			
Food and Beverage Services	\$ 5,720	\$ 6,062	\$ (342)
Parking Services	3,759	776	2,983
Rental of Halls	2,459	1,672	787
	\$ 11,938	\$ 8,510	\$ 3,428

Schedule 2 - Schedule of revenues and expenses
Programming
For the year ended August 31

<i>(in thousands of dollars)</i>	2011	2010
REVENUES		
Music	\$ 4,006	\$ 3,753
Dance	2,842	2,072
English Theatre	1,726	1,754
Other Programs	1,583	955
Programming Support	536	816
French Theatre	422	484
	11,115	9,834
EXPENSES		
Music	14,504	15,183
Dance	3,456	3,104
English Theatre	4,102	4,139
Other Programs	5,606	3,021
Programming Support	9,646	8,446
French Theatre	2,263	2,550
	39,577	36,443
EXCESS OF EXPENSES OVER REVENUES	\$ 28,462	\$ 26,609

Schedule 3 - Schedule of expenses

For the year ended August 31

(in thousands of dollars)

	2011	2010
Salaries and benefits	\$ 28,696	\$ 25,413
Artistic fees	10,904	10,400
National Arts Centre Orchestra fees	6,110	6,225
Amortization	4,867	5,013
Advertising	4,195	4,275
Maintenance and repairs	2,109	1,839
Cost of sales	2,039	1,811
Payments to municipalities	2,030	2,027
Utilities	1,990	1,970
Financial charges	1,185	866
Contract fees	1,081	820
In-kind contributions of goods and services	1,040	690
Promotion	721	706
Production	705	804
Professional fees	578	415
Staff travel	380	387
Education and training	292	233
Equipment	264	237
Telecommunications	242	240
Insurance	235	243
Office expenses	230	280
Supplies	194	230
Rental of facilities	159	158
Board expenses	158	140
Miscellaneous	58	29
Financial restructuring costs (Note 18)	—	137
	\$ 70,462	\$ 65,588

National Arts Centre Foundation

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



CEO of the National Arts Centre Foundation Jayne Watson and National Arts Centre Foundation Chair, Gail O'Brien.
Photo: Mike Pinder

Thanks to our generous donors and sponsors, 2010–2011 was another outstanding year for the National Arts Centre Foundation. More than \$7.3M was raised to support performance, creation and learning across Canada through the programs of the National Arts Centre.

The 2010–2011 season was one of firsts. We saw the first-ever showcase by alumni of the National Arts Centre Orchestra training and mentoring

programs with *My First NAC*; the *Prairie Scene* festival hosted the largest gathering of Prairie artists outside of the Prairies; and we launched a new fundraising initiative, the *CEO National Fund*, which will support NAC programs across Canada.

Every season at the NAC is one of celebration, and 2010–2011 was no exception. We celebrated Canada's cultural and artistic heritage and the ability of the performing arts to move and define us as individuals and as a nation. We ensured our cultural health by investing in the performing artists and audiences of tomorrow.

In addition, 2010–2011 was a season of sharing. You have shared your love for the performing arts by supporting dance, theatre and music as an audience member. You have shared your time and skills by being a dedicated volunteer. Finally, you have shared our belief in the value of the performing arts by donating to our programs.

Thank you for your past and continued support of the National Arts Centre Foundation; together, we are transforming Canada through the performing arts and making a lasting impact on Canadian culture.

Jayne Watson
Chief Executive Officer,
NAC Foundation

Gail O'Brien
Chair,
NAC Foundation

Financial Snapshot

Amount raised in 2010–2011

More than \$7.3 million

Contribution from the National Arts Centre Foundation to the National Arts Centre to sustain, enrich and expand its artistic and educational programming

More than \$4 million*

Number of gifts made in 2010–2011 through the Annual Fund

14,650

2010–2011 Annual Fund gift range

\$2–\$10,000

Estimated future value of the Planned Giving program at August 31, 2011

\$4,438,104

Number of Planned Giving Program bequest expectancies and life insurance policies

83

Amount given by members of the NAC Foundation Board, the directors of the (US) Friends of the National Arts Centre and the NAC Board of Trustees

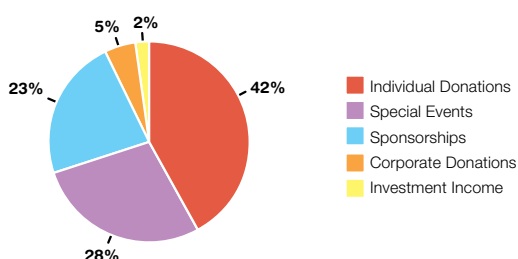
More than \$500,000

Approximate cost of performances covered by ticket sales

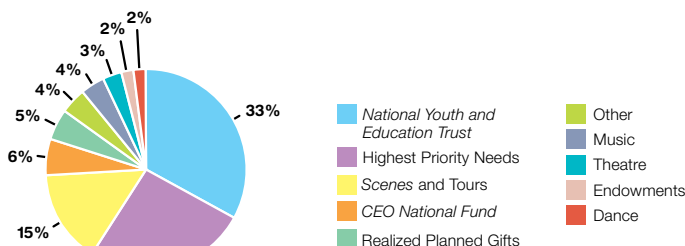
40%

* The balance of 2010–2011 Foundation revenue was held in reserve for future years' programming or designated to named endowments.

Where does the money originate?



How did our donors direct their gifts?



A Season of Firsts



Dancer from the First Nations dance company Great Plains performs during *From Pow Wow to Hip Hop*, a *Prairie Scene* community event, May 7, 2011.
Photo: Trevor Lush



SWARM—Opening Night of *Prairie Scene* on April 26, 2011.
Photo: Trevor Lush

Prairie Scene

From April 26 to May 8, 2011, more than 500 artists participated in the largest gathering of Manitoba and Saskatchewan artists ever presented outside the Prairies. *Prairie Scene*, co-presented by MTS Allstream and PotashCorp, represented a wide range of artistic disciplines in what has been called the best *Scene* festival to date.

Eighty events at 35 venues throughout the Ottawa-Gatineau region inspired and entertained audiences with the huge wealth of artistic talent that is alive and well in Canada's Prairie provinces.

Seventy professional presenters from around the world, who make their living booking acts into concert halls, theatres, festivals and clubs, came to *Prairie Scene* looking for exciting new artists. This introduction to presenters from all over the world gave Prairie artists the opportunity to transform their careers.

“The diversity and strength of the cultural landscape were on full display at *Prairie Scene*. Who would have thought this sparsely populated region would be able to gather such great artists all together to perform in one place? As a music presenter I was able to experience phenomenal live shows from heritage artists such as Buffy Sainte-Marie and Bachman & Turner, and then experience the fresh talent of JP Hoe and Del Barber. There is plenty for me to work on when I get home in building links with the Prairies of Canada. Many thanks to all.”

Rob Scott, Managing Director, Sandcastle Music Publishing and Recordings, Sydney, Australia



My First NAC

On June 22, 2011 the inaugural *My First NAC*, presented by Astral Radio, placed a spotlight on some of the most promising alumni of the National Arts Centre's music training and mentoring programs. Thanks to the generous support of Astral Radio through its landmark seven-year commitment, the National Arts Centre is able to help shape the future of aspiring young Canadian artists by sustaining and expanding a host of training, mentoring and performance opportunities; *My First NAC* is one of them.

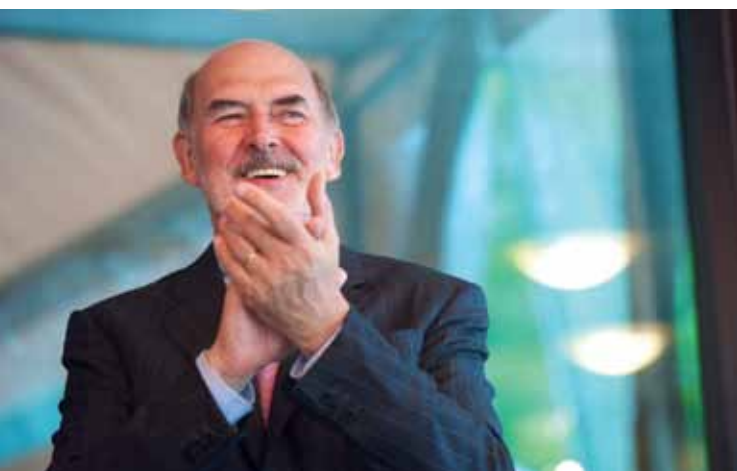
Top: Harpist Antoine Malette-Chénier prepares for his performance at *My First NAC*.
Photo: Luther Caverly



Bottom: *My First NAC* (June 22, 2011): Bryan Wagorn (piano), Nathan Cepelinski (saxophone); Adrian Anantawan (violin), Antoine Malette-Chénier (harp), Renée Yoxon (vocalist), Lucas Haneman (guitar), Daniel Parker (cello), Amelia Lyon (flute), Raj Shoan (Director Regulatory Affairs, Astral Radio), Jayne Watson (CEO, NAC Foundation), Geneviève Cimon (Director, Music Education and Community Engagement, NAC).
Photo: Brent Gervais Photography.

“The support of Astral Radio to help young artists is a gift to Canada’s cultural scene of tomorrow and will be as much appreciated by the public as by the musicians.”

Antoine Malette-Chénier, harp



NAC President and CEO, Peter A. Herrndorf, O.C. Photo: Trevor Lush

CEO National Fund

Created in honour of the National Arts Centre's Chief Executive Officer Peter A. Herrndorf, the *CEO National Fund* supports the NAC's performing arts programs across Canada. Spearheaded by the generous contributions of lead donors Grant Burton, Kiki Delaney, Julia E. Foster and Gail O'Brien, and thanks to the major contributions of more than 85 others across Canada, the *CEO National Fund* currently stands at over \$1.2 million with a mandate to support performing arts and education initiatives from coast to coast—and it's still growing.

The National Arts Centre and the National Arts Centre Foundation aim to grow the *CEO National Fund*, which fittingly was launched on Canada Day 2011, to support a wide range of performing arts initiatives that encourage artistic excellence and share performance, creation and learning with all Canadians.

A Season of Celebration



Maestro Pinchas Zukerman looks on as talented young violinists Chad Hoopes and Kerson Leong perform on the stage of Southam Hall at the 2010 NAC Gala.
Photo: Mike Pinder

NAC Gala

The 14th annual NAC Gala, presented by Sun Life Financial, was held on Saturday October 2, 2010 and featured Canadian jazz superstar Diana Krall. Net proceeds of more than \$552,000 were raised for the *National Youth and Education Trust* (NYET), which celebrates the performing artists of tomorrow and invests in young Canadians through the performing arts.

Dear Donor to the NYET,

I am writing to extend my most sincere gratitude for your generous support. The NAC SMI [Summer Music Institute] could not possibly be the fabulous program that it is without donations like yours.

I have attended the SMI for four years now, and every year I am surprised by the level of musicianship, not just of the world-class faculty but also of the other students. A program like this with the financial support that it receives can't help but attract top talent, but every year the SMI seems to reach new and greater heights. Most people would agree that you learn more in these three weeks than any other part of the year (if not the whole rest of the year combined!)

So once again: Thank you. With your donations you are truly helping to create the musicians of tomorrow.

Sincerely,
Eric Burge
Age 18, Viola
Kingston, ON



Photo (L-R): Jayne Watson (CEO, NAC Foundation), D'Arcy Levesque (Vice President, Public and Government Affairs, Enbridge Inc.) and James D. Fleck, O.C. (Chairman, Business for the Arts) at the 2011 Business for the Arts Awards Gala. Photo: Tom Scandler

Enbridge Inc. – Winner of The Globe and Mail Business for the Arts Awards Most Effective Corporate Program 2011

The National Arts Centre Foundation was thrilled that longtime sponsor Enbridge was the recipient of this prestigious Business for the Arts Award. Enbridge has generously supported NAC programs through its commitment to four *Scene* festivals, the NAC Gala and most recently as Presenting Sponsor of the Governor General's Performing Arts Gala with a multi-year commitment.

Enbridge's support of arts and culture in Canada is definitely worth celebrating.

"Enbridge is proud to have partnered with the National Arts Centre for over a decade, and to have contributed to the NAC's success in championing our country's artists, students and educators.... Our support is rooted in our strongly held belief that arts and culture are critical to the health and vitality of communities across Canada, making them better places to live."

D'Arcy Levesque, Vice President, Public and Government Affairs, Enbridge Inc.



GGPAA Mentorship Program protégée, Heather Ogden with participants of the mentorship session, May 14, 2011.
Photo: Renata Soutter.

Governor General's Performing Arts Awards

On May 14, 2011, the Governor General's Performing Arts Awards (GGPAA) Gala, presented by Enbridge Inc., took place at the National Arts Centre.

Since 2008, the *Governor General's Performing Arts Awards Mentorship Program* has facilitated a unique artist-to-artist program, pairing talented early- to mid-career professional artists with past GGPAA laureates. In 2011, the *Mentorship Program* paired 2001 GGPAA recipient and Royal Winnipeg Ballet icon Evelyn Hart with Heather Ogden, Principal Dancer with the National Ballet of Canada.

The support of The Keg Spirit Foundation in 2011 enabled the National Arts Centre to broaden the impact of the *GGPAA Mentorship Program* and to expand its reach into the local community, particularly among young people.

On the morning of the GGPAA Gala, Evelyn and Heather met with young dance students from the Ottawa area. The subsequent discussion was facilitated by the National Arts Centre Dance Outreach Coordinator Renata Soutter and hosted by Cathy Levy, the NAC's Dance Producer and artistic lead for the 2011 *Mentorship Program*.

In order to identify the young people who would benefit most from this experience, the National Arts Centre approached local dance schools and asked teachers to nominate participants from their programs. A total of 26 students were invited to take part in this rare opportunity to meet two of Canada's best known dancers.

"I feel that to be chosen as a mentor is a great privilege as it comes with the recognition of the value of my work being passed on to the next generation. Especially in dance, where it is impossible to continue to perform into late maturity, the stakes are high and swift! The pressure on artists in mid-career is extraordinary..."

Mentor Evelyn Hart



Governor General's Performing Arts Awards Gala, May 14, 2011. Honourees Jean André Élie, Yvon Deschamps, Leslee Silverman, William Shatner, His Excellency the Right Honourable David Johnston, Governor General of Canada, Mrs. Sharon Johnston, Denis Villeneuve.

Photo: Mike Pinder.

A Season of Sharing

Music Alive Program – Nunavut

The NAC Music Alive Program (MAP) supports teaching musician visits and provides curriculum-based resources for schools. With support from the RBC Foundation and First Air, MAP 2010–2011 in Nunavut focused on ongoing work in three communities: Iqaluit, Igloolik, and Pangnirtung.

Activities included week-long visits from teaching musicians who worked with students, teachers, and community members; community performances featuring local and visiting musicians; workshops in fiddle, accordion, singing and Inuit drumming; workshops in elementary music teaching for current and pre-service teachers; donation and delivery of instruments, supplies, and teaching resources; and music camp programs.

“We performed in the gym in front of the whole school. When we finished playing the song, everybody was clapping and whistling—it was one of the best days of my school days.”

Curtis, Student at Ataguttaaluk High School, Igloolik Nunavut



Students from Ataguttaaluk Elementary School, Igloolik, take part in a Music Alive Program session on February 11, 2011. Photo: Lynne Hammond.

The musical exchanges and sharing of knowledge resulted in learning opportunities for students and teachers alike. One exciting outcome of the NAC Music Alive Program in Nunavut was the decision of Ataguttaaluk High School in Igloolik to hire a full-time music teacher for the 2011-2012 school year. This major investment by the local school board, spearheaded by a passionate and committed school principal, was largely inspired by the excitement and interest generated by NAC-supported teaching musician visits.



Share the Spirit Honourary Chair, Max Keeping, with sisters Sophie and Nicole Pilgrim at the 2010 Share the Spirit Launch. Photo: Mike Pinder.

Share the Spirit

The National Arts Centre Foundation's Share the Spirit program, with regional supporters Tim Hortons and Trinity Development Group Inc., brings the magic of live performance to deserving children and families in the Ottawa area. For the past two years, together with community partners, Share the Spirit has helped families who, for economic or health reasons, may not otherwise have the opportunity to enjoy live performances at the National Arts Centre during the holiday season.

Thanks to our generous donors, hundreds of children and their families experienced the magic of the performing arts from November 2010 to February 2011. NAC patrons also became involved by bringing in food and clothing donations for the Ottawa Food Bank and the Snowsuit Fund.

“On behalf of our home, we would like to thank you kindly for giving us the Nutcracker tickets. The show was a huge hit for all my girls as many of them had never been to the theatre or ballet before. The anticipation of going was really intense.

The excitement in their eyes when they walked up the red carpet and saw the hanging chandeliers filled me with a gratitude that words cannot express.

I was sitting in the row in front of the girls and as I turned around while the ballet changed scenes, I could see them on the edge of their seats with their mouths dropped open; they were just in awe. Seeing my girls at an event such as this was very rewarding and I have you to thank for an experience that will last a life time....

Although thank you is not enough, thank you again for thinking of us.”

Anonymous recipient of Nutcracker tickets through the Share the Spirit Program.

Board of Directors 2010–2011



Top row, left to right:

Gail O'Brien (Chair), Gail Asper, O.C. (Vice Chair), Grant Burton (Emeritus Director), Zita Cobb, Duncan Dee, Catherine (Kiki) A. Delaney (Emeritus Director), C.M., Margaret Fountain

Second row, left to right:

Dale Godsoe, C.M., James S. Kinnear, Dianne Kipnes, Doris Knight, C.M., David S.R. Leighton, O.C., the Hon. John Manley, P.C., O.C., Grant J. McDonald, C.A.

Third row, left to right:

Karen Prentice, Q.C., Barbara Poole, Greg A. Reed, François Roy, C. Scott M. Shepherd, Paul Sparkes, Gary Zed

Bottom row, left to right:

Julia E. Foster, Peter A. Herrndorf, O.C., Jayne Watson (Chief Executive Officer), Daniel Senyk (Treasurer)

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Toronto, Ontario

Ms. Gail Asper, O.C.
Vice Chair
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Ottawa, Ontario

Chief Executive Officer

Ms. Jayne Watson
Ottawa, Ontario

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Mr. Danny Senyk
Ottawa, Ontario

Friends of the National Arts Centre Board of Directors 2010–2011

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

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Gordon D. Giffin (Chair)
Atlanta, Georgia

Mr. Michael Potter
Ottawa, Ontario

Mr. John Taft
Minneapolis, Minnesota

Senator Pamela Wallin, O.C.
Ottawa, Ontario

Donor contributions 2010–2011

September 1, 2010 to August 31, 2011

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

The Donors' Circle

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

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