

Annual Report 2014–2015

THE CREATORS



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS
Canada is our stage. Le Canada en scène.

Canada 

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The Creators

A country has to have a mythology,
the Canadian historian and writer Pierre Berton once said.

“We have to sing our own songs and create our own heroes, dream our own dreams
or we won’t have a country at all.”



At the National Arts Centre, we celebrate Canadian creators — those original voices who shape that “mythology” and help us understand ourselves and each other.

Whether in music, dance or theatre, we are grateful for their exceptional new work that startles and enlightens, provokes and delights; that makes us feel, and laugh, and think; and that nourishes us with beauty along the way.

Canadian creators tell the epic story of this country. They illuminate our history and point to our future. And they invite us to wrestle with the complexities of our society, our place in the world, and the ever-changing idea of what it means to be Canadian.

MARIE CHOUINARD



Carol Prieur and Mariusz Ostrowski in *GYMNOPÉDIES* by Compagnie Marie Chouinard (Sylvie-Anne Paré)

“AT THE ROOT OF EACH NEW WORK
THERE IS ALWAYS WHAT I CALL THE
MYSTERY, AN UNKNOWN WAVELENGTH THAT CALLS
OUT TO ME IN AN ALMOST OBSESSIVE MANNER”

“At the root of each new work there is always what I call the mystery, an unknown wavelength that calls out to me in an almost obsessive manner,” said the internationally acclaimed Quebec choreographer and performer Marie Chouinard.

With a career spanning more than 35 years, Chouinard's highly inventive work reflects her view of dance as a sacred art, her respect for the body as a vehicle for that art, her virtuoso approach to performance, and the invention of a different universe for each new piece.

“My source has always been the body itself, and especially the silence and the breath which make up the ‘invisible’ stuff of life.”

She presented her first work, *Crystallization*, in 1978. Over the next 12 years, she created dozens of other solo works and performed around the world. Then in 1990, she began choreographing group pieces and founded Compagnie Marie Chouinard. The New York Times described the company as “a hurricane of unbridled imaginativeness,” and their first work, *Les Trous du ciel* (1991), was highly praised in Canada, the U.S. and Europe.

The NAC's relationship with Chouinard began in 1993 when she met with then Dance Producer Jack Udashkin, who arranged a co-production right then and there. “It was just a great piece of momentum for me,” she said. “The NAC was really active, alive and responsive to my creations, and they still are today. They have always been close to the artists.”

For more than 20 years she has created a remarkable canon of group works, eight of which have been co-produced and presented by the NAC. NAC Dance Executive Producer Cathy Levy maintains a close relationship with the iconic creator and has named her an Associate Dance Artist. In January 2015, NAC Dance presented Compagnie Marie Chouinard, who performed *HENRI MICHAUX: MOUVEMENTS* and *GYMNOPÉDIES* to a sold-out audience.

JEAN MARC, DALPÉ



Anne-Marie Cadieux in *Molly Bloom*, translated from James Joyce's *Ulysses* by Jean Marc Dalpé (Caroline Laberge)

“IT WAS HAMLET WHO SAID THAT ARTISTS CHRONICLE THEIR TIMES, AND LIVE IN REACTION TO THE WORLD AROUND THEM. PHILOSOPHY, SCIENCE — EVENTUALLY IT DISAPPEARS. TWO OR THREE HUNDRED YEARS LATER, IT IS THE ARTISTS WHO ARE SOMEHOW CLOSER TO THE TRUTH THAT REVEALS WHAT THAT SOCIETY WAS.”

Jean Marc Dalpé has won the Governor General's Award three times — twice in theatre for *Le Chien* (1989) and *Il n'y a que l'amour* (1999), and in French fiction for *Un vent se lève qui éparpille*, in 2000.

While some writers focus on the interior life of their characters, Dalpé tends to be preoccupied with the world in which they live.

“It was Hamlet who said that artists chronicle their times, and live in reaction to the world around them. Philosophy, science — eventually it disappears. Two or three hundred years later, it is the artists who are somehow closer to the truth that reveals what that society was.”

Dalpé's professional relationship with Brigitte Haentjens, Artistic Director of NAC French Theatre, began in 1982 at Théâtre du Nouvel-Ontario in Sudbury. Trust, respect, competition and a creative shorthand fuel their work, he said.

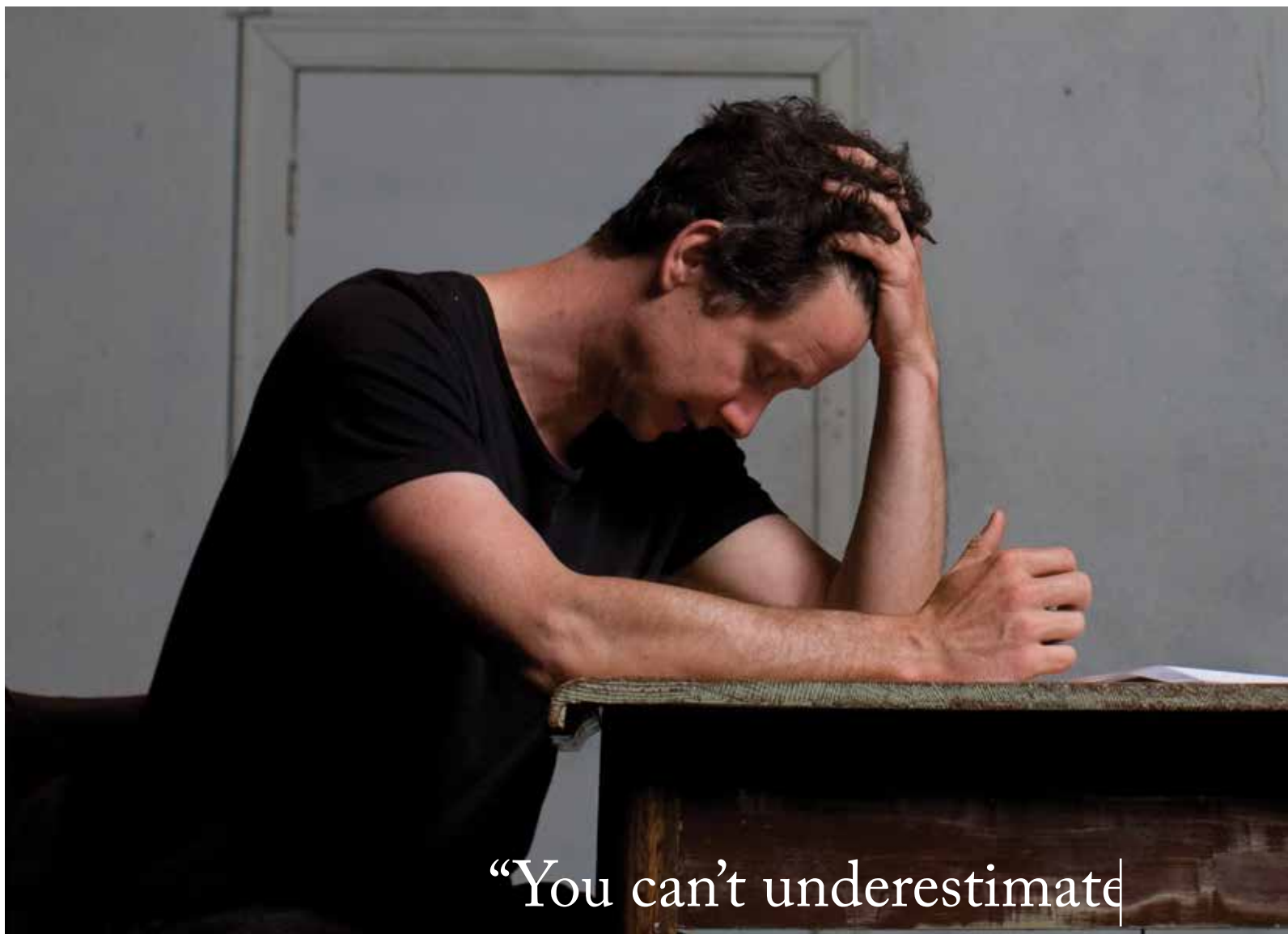
“She can blink and then I'll think, ‘OK, I better go and look at that again.’ We set the bar high for each other. She'll say,

‘I'm going to do this,’ and then I'll say, ‘Well then, I'm going to do this!’ It's competition, not with each other, but to make the show even better.”

Their recent collaborations include new translations of classic works such as James Joyce's *Ulysses* for *Molly Bloom* (2014) and Shakespeare's *Richard III* (2015), both of which appeared on the NAC French Theatre stage to rave reviews.

“Someone defined the art of translation as interpreting, and I thought, ‘That's it!’ There is no defining recording of Bach's *Goldberg Variations*, before or after Glenn Gould. With every new generation, there is room for a new interpretation, a new sensibility.”

His latest project is *Gabriel Dumont's Wild West Show*, a hard-hitting, multilingual piece created by 10 authors of diverse ancestry, inspired by events in the Canadian West during the second half of the nineteenth century. It will tour to Montreal, Ottawa, Winnipeg and Saskatoon in 2017 in celebration of Canada's 150th anniversary.



James Long and Marcus Youssef in *Winners and Losers* (Simon Hayter)

“You can’t underestimate

Marcus Youssef, artistic director of Newworld Theatre, shares a creation/production space called Progress Lab 1422 with three other companies — Electric Company Theatre, Rumble Theatre and Boca del Lupo — on Vancouver’s east side. The garment factory turned indie performance hub has shaped his creative process. “When you’ve got 15 pals around who can respond to any problem, you can’t underestimate the power of community,” Youssef said.

Youssef’s work confronts issues in contemporary society. The satire *Ali & Ali & the aXes of Evil*, which he wrote with Camyar Chai and Guillermo Verdecchia, examined what it meant to be Middle Eastern in the wake of 9/11. *King Arthur and his Knights* is being created with longtime collaborators James Long and Niall McNeil, an artist with Down syndrome. “Niall writes for all the reasons that I do. To make sense of the world, and to survive.”

Marcus Youssef



“the power of community”

Many Newworld shows have toured nationally and internationally. One of the most successful, *Winners and Losers*, co-produced with Theatre Replacement and co-presented at the 2013 Magnetic North Theatre Festival, pits Youssef against co-creator Long as they debate whether certain people, places and things are winners or losers. A deceptively simple premise, the show deals with questions of capitalism, competition and privilege. It's also about theatre itself.

“The best reaction I ever got to *Winners and Losers* was ‘Oh my God, I loved that, and I hate plays.’ That’s the thing about new work: it allows us to create new styles of theatre that can draw in those folks that reflexively think plays are boring. One person may find an actor speaking directly to them terrifying. But with social media, which is all about the first person, more people now love plays they can participate in, or where they are the only audience member, or that take place in a bar. You can respond to people’s evolving understanding of what theatre is.”



Derek Charke (Perry Jackson)

DEREK CHARKE

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“In my own work, I don’t tend to worry about what I’m supposed to be doing,” says Nova Scotia composer Derek Charke. “It comes down to what’s in the air.”

He’s talking about *After Chaos, the Earth and Love came into Being*. The title comes from Plato’s *Symposium*.

“I just like the ideas of the piece. It starts peacefully, very *lacrmosa* (weeping), very *cantabile* (smooth, lyrical, flowing). Then it gets more chaotic, which is sort of the opposite of the title. Maybe unconsciously that’s what I’m feeling about the world these days.”

Earth Airs, a work for orchestra and chorus that he recently finished for the Winnipeg Symphony Orchestra (WSO), also has an environmental spirit to it. The name of each movement — *The underlying substance is one and infinite*; *The soul of the world floats on a cushion of air*; *In the crystalline vault of heaven*; and *The moon is fire* — comes from the writings of Anaximenes, an ancient Greek philosopher, and one of the first to believe that not everything was created by the gods.

Philosophers give you the perspective of their times. Creators do the same, Charke says.

“Creators reflect what they see around them. I think that the environment is something that’s on everyone’s mind.”

After Chaos, the Earth and Love came into Being was commissioned by donors Harvey and Louise Glatt for the NAC Orchestra, which will premiere the piece in the 2016–2017 season. *Earth Airs* will have its debut with the WSO on January 26, 2016.

Charke loves commissions, especially when, other than length and instrumentation, he’s given creative carte blanche, which was true in each case.

“It gets complicated if the work has to be about something you don’t feel strongly about. When you’re starting out, when you’re young, you really haven’t discovered yourself. You want to get the commission, but it’s hard to say ‘no.’”

Charke teaches at Acadia University, which gives him the security to turn some projects down. “It’s such a struggle, if composing is all you are doing. Everyone finds their own way to survive.”

LAAKKULUK WILLIAMSON BATHORY

Laakkuluk Williamson Bathory (Fred Cattroll)



Mathew Nuqingaq and Laakkuluk Williamson Bathory in *Tulugak: Inuit Raven Stories*
 (Donald Lee, The Banff Centre)



Hans-Henrik Poulsen and Klaus Geisler in *Tulugak: Inuit Raven Stories*
 (Donald Lee, The Banff Centre)

“I’M MOTIVATED BY MEANINGFUL COLLABORATIONS WITH FASCINATING MINDS, TO SEE THINGS FROM A NEW PERSPECTIVE.”



Mike Fencker Thomsen and Vivi Sørensen in *Tulugak: Inuit Raven Stories* (Donald Lee, The Banff Centre)

“I’m motivated by meaningful collaborations with fascinating minds, to see things from a new perspective,” Laakkuluk Williamson Bathory says.

The Iqaluit-based storyteller, poet and *auaaajeerneq* dancer has performed nationally and internationally (*auaaajeerneq* is described as a raucous clown mask-dancing act). Social and political commentary about the state of Indigenous people in Canada runs through much of her work.

A Greenlandic-Canadian Inuk, she and director Sylvia Cloutier co-created *Tulugak: Inuit Raven Stories* that was part of the NAC’s 2013 *Northern Scene* festival. The play, which explores the significance of the raven across arctic cultures, involved artists from Nunavut, Nunavik and Greenland.

Tulugak took shape over the course of three years. Originally created for the Alianait Arts Festival in Iqaluit, its first performance took place after only three days of rehearsal. The next stage involved five days of concentrated rehearsal and creation work. “It was a challenge because the work was based on oral history and music, and the performers were people who didn’t necessarily read music. It was also about making sure what we performed was high-quality in a compressed amount of time.”

In the spring of 2013, *Northern Scene* invited the cast and creative team to spend two weeks workshopping the play at The Banff Centre with Sarah Garton Stanley, the NAC’s Associate Artistic Director of English Theatre. That’s when they were finally able to relax, Williamson Bathory says.


“You can create art under all sorts of pressure, but to be able to really have time and space around your work, it allows you to reach that level of extraordinary. You are creating a whole world around the work.”

ROYAL WOOD

"EVERY ARTIST, NO MATTER
WHAT GENRE THEY'RE IN,
KNOWS THE POWER OF MUSIC"



Royal Wood on the NAC's Southam Hall stage (Shin Sugino)



At their core, singer-songwriters deal in truth, Royal Wood says.

"A song has to be genuine. It has to be about something that undeniably has to be said."

Finding that isn't always easy, and songwriting can be a struggle. "I think it happens to every artist. As Leonard Cohen once said, 'If I knew where the good songs came from, I'd go there more often.' It's about getting to those moments of allowing the song to happen, and not squeezing it or trying too hard. For me, the best songs are the ones that come out fast, musically. Then it's the lyrics that I spend the most time with."

Wood, who is from Peterborough, Ontario, has performed at the NAC three times as part of *NAC Presents*. As his audience has grown, he has transitioned from the NAC's smallest venue, the Fourth Stage, to the Studio and Theatre. On May 6, 2016, he will stand on the stage of the 2,300-seat Southam Hall with the NAC Orchestra behind him. It will be a pinnacle of his career, he says.

"Every artist, no matter what genre they're in, knows the power of music, and more importantly, what violins and violas and cellos and double basses do to the heart. It destroys me, and has since I was kid listening to my mum's classical records. I've never stood on a stage with that many musicians making that much music, and it's music that I wrote. What artist wouldn't want that?"

Wood has also curated a series featuring some of his favourite up-and-coming artists for *NAC Presents'* 2015-2016 season, including Oh Susanna, The Weather Station and Laila Biali. "I'm so grateful to be able to give back, and to help artists the way I was helped."



LETTER from the BOARD CHAIR

For decades the National Arts Centre has served as my second home, a place where I have brought my family and friends to be captivated by performances in music, theatre and dance. It's also been my home as a volunteer, where all of us on the Board of Trustees have worked to ensure a bright future for Canada's largest performing arts centre.

After many years of applauding this organization and its leadership, it is a distinct honour to now be serving as Chair. We are so lucky to have trustees from across Canada who help us reach out to artists and arts organizations in every part of the country, and help us keep the "national" in the National Arts Centre with their wise counsel and advice.

We were very sorry to lose Yulanda Faris, our beloved trustee from British Columbia, earlier this year to cancer. Yulanda's passion for the arts transformed arts organizations in her home of Vancouver and here in Ottawa. In 2010, she received the Governor General's Performing Arts Award for voluntarism with her husband Moh. We will miss her very much.

Many have remarked that the National Arts Centre is experiencing a kind of renaissance, and I have to agree. Under the leadership of President and CEO Peter Herrndorf, the NAC has grown into a thriving arts institution that is helping to create new works in music, theatre and dance by collaborating with artists from every part of Canada.

This year was marked by many artistic highlights, but one of the most moving moments took place during the NAC Orchestra's *UK Tour*. It was a pop-up concert near Canada Gate, just across the street from Buckingham Palace at the Canada Memorial in Green Park.

The memorial is made of granite, embossed with maple leaves and shaped like a trench. It commemorates the one million Canadians who fought in the First and Second World Wars. The concert was well attended, both by nearly 100 Canadians who live in London, and by people who were

passing by on a beautiful fall morning. Perhaps most poignant was the makeshift memorial for Corporal Nathan Cirillo and Warrant Officer Patrice Vincent who were killed only a few days earlier in Canada. It was a moment when history and art intertwined, and we dedicated our concerts during the tour to their memory.

As the NAC begins to chart its course for the next decade, I know we will see a stronger emphasis on supporting new Canadian creation. Throughout the pages of this report you will see profiles on some of our country's greatest creators. We celebrate their work and are committed to supporting their voices now and in the future. And we look forward to our continued collaboration with the Canada Council for the Arts.

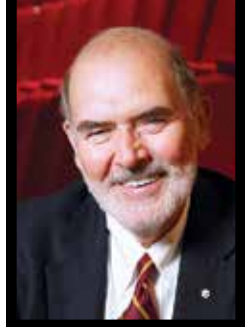
We are also very thankful to the Government of Canada for its extraordinary vote of support for the Architectural Rejuvenation of the NAC, announced in December 2014. The Government's contribution of \$110.5 million towards the renewal of this 46-year-old institution will help us ensure a bright future for the next 50 years. We invite everyone to come to the NAC on Canada Day in 2017 for a great big open house! As Peter promised, the project will be "on time, on budget, with dazzling results."

It's an exciting time to be at the National Arts Centre. I want to thank the entire team at the NAC for all of their hard work. It's going to be a busy period as we transform this national institution in so many ways — with an emphasis on creation, always on excellence, and now on our sparkling building that will soon be a jewel at the heart of the Nation's Capital.

A handwritten signature in dark ink, appearing to read 'Adrian Burns'.

Adrian Burns, LL.D.

Chair of the Board of Trustees



LETTER from the PRESIDENT and CEO

We have shared many wonderful memories with our long-time Music Director Pinchas Zukerman over the past 17 years. One of the most powerful took place when he and the National Arts Centre Orchestra performed at Salisbury Cathedral in England as part of the *UK Tour*.

The idea had come from a book by Canadian historian Tim Cook called *At the Sharp End: Canadians Fighting the Great War, 1914–1916* that described the arrival of tens of thousands of Canadian troops at Salisbury Plain in 1914. Many believed they would fight for a few months and return to Canada by Christmas.

For four months the young Canadians lived outside in the cold, slept in canvas tents and trained on the muddy terrain, the steeple of Salisbury Cathedral always in the distance, before heading to the trenches of Europe.

On the evening of October 29, 2014, the NAC Orchestra commemorated the 100th anniversary of the outbreak of the First World War with music. The vast, 750-year-old cathedral seemed to emerge from the mist that evening, and inside, Pinchas gave a stunning performance of Bruch's *Violin Concerto No. 1*. "Zukerman carved it from the air as if from oak," Paul Wells wrote in *Maclean's*.

I've often said that we will look back on Pinchas's 16 seasons with the National Arts Centre as a golden age, a time when one of the world's greatest violinists graced Southam Hall with incredible artistry. We are thankful to him and to his wife, Principal Cellist Amanda Forsyth, for everything they have done for the NAC, and look forward to their frequent return.

Today we are in a period of artistic transition with the arrival of our new Music Director Alexander Shelley. Born in the U.K. in 1979 as the son of two concert pianists, Maestro Shelley first gained widespread attention when he was unanimously awarded First Prize at the 2005 Leeds Conductors Competition, where he was called "the most exciting and gifted young conductor to have taken this highly prestigious award."

Our artistic renewal is further strengthened by Jillian Keiley and Brigitte Haentjens, our Siminovitch Prize-winning Artistic Directors of English Theatre and French Theatre. Brigitte directed two particularly brilliant productions last year. *Molly Bloom* featured Anne-Marie Cadieux performing the famous monologue from James Joyce's epic novel *Ulysses*. *Richard III* starring Sébastien Ricard premiered in Montreal at the Théâtre du Nouveau Monde before a second run at the NAC. Both of these highly acclaimed productions were created with Brigitte's long-time collaborator Jean Marc Dalpé.

In English Theatre, Artistic Director Jillian Keiley has developed a touring model that will allow the NAC to share

some outstanding new productions with Canadians across the country. In 2015, her spectacular production of *Alice Through the Looking-Glass*, produced in association with the Stratford Festival, re-appeared at the Charlottetown Festival and at the Royal Manitoba Theatre Centre in Winnipeg, but with a brilliant, locally hired new cast in each city that brought the production to life in a whole new way. In 2016, she will direct a production of *Alice* at the Citadel Theatre in Edmonton, once again with a new group of talented actors. And in 2017, Jillian's production of *Tartuffe*, newly adapted by Newfoundland comedian Andy Jones, will tour Atlantic Canada.

This coming year marks the fifth anniversary of *NAC Presents*, our all-Canadian singer-songwriter series that celebrates musical icons, showcases the stars of tomorrow, and is attracting younger audiences. Last spring, our phenomenal *NAC Presents* Producer Simone Deneau paired the ethereal Basia Bulat and the legendary music producer Daniel Lanois to perform with the NAC Orchestra in what would be one of the NAC's best shows of the year. The concert was part of *Ontario Scene*, the latest in our series of national festivals that showcase the best established and emerging artists from across the country, and led by our superb Producer and Executive Director Heather Moore.

Thanks to the leadership of Executive Producer Cathy Levy, NAC Dance has nurtured the careers of many Canadian dance artists, including Vancouver choreographer Crystal Pite, whose searing new work *Betroffenheit* with Electric Company Theatre premiered at *PANAMANIA* in July 2015. It is our fourth co-production with Crystal, and we are proud to present it at the NAC in February 2016.

We are looking ahead to Canada's 150th birthday in 2017, when we will create exceptional performances on our stages and on stages across the country, and throw open the doors of the rejuvenated NAC to all Canadians. With breathtaking new public spaces designed by the brilliant Toronto architect Donald Schmitt, the NAC will embrace Confederation Square and the city of Ottawa as never before. An extraordinary gift from the Government of Canada, the new NAC will stand as a living symbol of Canada's thriving artistic life.

I can't think of a better birthday present than that.

Peter A. Herrndorf
President and CEO

REPORT on STRATEGIC GOALS

Priority	Result
ARTISTIC EXCELLENCE	
Foster artistic excellence in the performing arts	<ul style="list-style-type: none"> The Government of Canada announced \$110.5 million in funding for the architectural rejuvenation of the NAC, a major project designed by Toronto firm Diamond Schmitt Architects that will include a stunning new entrance on Elgin Street, a light-filled lobby and atrium that are fully accessible, and new spaces for education and performance The NAC Orchestra's 10-day <i>UK Tour</i> led by Pinchas Zukerman included concerts in Edinburgh, London, Nottingham, Bristol and Salisbury, and more than 50 educational events The NAC's <i>Ontario Scene</i> festival showcased 650 established and emerging artists from throughout Ontario in the spring of 2015 NAC English Theatre's 2014–2015 resident Ensemble featured 10 outstanding actors from across Canada performing in four productions, including <i>The Importance of Being Earnest</i>, <i>Alice Through the Looking-Glass</i>, <i>Stuff Happens</i> and <i>Obaaberima</i> NAC French Theatre's season included 18 productions, including <i>Molly Bloom</i> and <i>Richard III</i>, directed by Brigitte Haentjens and translated by Jean Marc Dalpé NAC Dance presented 21 dance events, two world premieres, six Canadian premieres, six exclusive Canadian engagements and five NAC co-productions, including <i>So Blue</i>, a new solo work by Louise Lecavalier/Fou Glorieux NAC Presents' fourth season featured 56 performances by Canadian artists from across the country, including Shane Koyczan (Penticton), Daniel Lavoie (Winnipeg), Karim Diouf (Montreal) and Hey Rosetta! (St. John's)
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 2015 Governor General's Performing Arts Awards Gala, honouring Walter Boudreau, Atom Egoyan, Michael Koerner, Diana Leblanc, Sarah McLachlan, R. H. Thomson and Jean-Marc Vallée The NAC has developed plans for a number of initiatives to celebrate Canada's sesquicentennial, including the <i>Canada Scene</i> festival in the summer of 2017 The <i>Ontario Scene</i> festival shone a national spotlight on some of the province's most celebrated artists, including Daniel MacIvor, James Kudelka, the Gryphon Trio, Daniel Lanois and Peggy Baker
Commission, develop, produce and support the creation of new Canadian works in all disciplines	<ul style="list-style-type: none"> Through its <i>Collaborations</i> initiative, English Theatre invested artistically and financially in new works by Canadian theatre artists and companies, including <i>Vigilante</i> (Catalyst Theatre and Citadel Theatre, Edmonton), <i>Life, Death and the Blues</i> (Hope and Hell Theatre Company and Theatre Passe-Muraille, Toronto), <i>Up to Low</i> (Easy Street Productions, Ottawa) and <i>The Colony of Unrequited Dreams</i> (Artistic Fraud of Newfoundland), among many others <i>UK Tour</i> repertoire included Abigail Richardson's <i>Song of the Poets</i>, a new NAC co-commission with The World Remembers, the Calgary Philharmonic Orchestra and the Thunder Bay Symphony Orchestra, to commemorate the centenary of the First World War, as well as works by Alberta composers John Estacio and Malcolm Forsyth As part of the <i>UK Tour</i>, Colonel By High School's Senior Band participated in the creation of <i>A Canadian at Vimy Ridge</i>, a new work by Abigail Richardson that premiered live in Ottawa and in London, U.K. via next-generation distance learning technology The NAC Wind Quintet gave the world premiere of the NAC-commissioned <i>Sinfonietta</i> by John Estacio on October 26, 2014 during the <i>UK Tour</i>, and in Ottawa on May 10, 2015 The NAC Orchestra performed two student matinees and two <i>TD Family Adventures</i> concerts of <i>Latin Beats</i>, <i>Heroic Feats</i>, a new NAC co-commission with Platypus Theatre The <i>WolfGANG Sessions</i>, an adventurous new series presented in collaboration with the Mercury Lounge and the Arboretum Festival, featured members of the NAC Orchestra performing music by Canadian contemporary composers, including Ana Sokolović (Montreal), Brian Current (Toronto) and Jocelyn Morlock (Vancouver) NAC Dance co-produced <i>So Blue</i>, the first choreographic work by Louise Lecavalier/Fou Glorieux, <i>Surrender</i> by Amber Funk Barton, <i>FACETS</i> by Tedd Robinson/10 Gates Dancing and <i>Vertical Influences</i> by Le Patin Libre French Theatre presented <i>Molly Bloom</i> based on the novel <i>Ulysses</i> by James Joyce, in a new translation by Franco-Ontarian playwright and poet Jean Marc Dalpé French Theatre supported emerging artists and co-produced their work, including <i>Phèdre</i>, created and directed by Jérémie Niel, <i>Le long voyage de Pierre-Guy B.</i> with Christian Essiambre and Pierre-Guy Blanchard, and <i>S'appartenir(e)</i> with several playwrights from Quebec City, Acadia, Bas-Saint-Laurent, Pessamit, Montreal and the Outaouais region

Priority	Result
ARTISTIC EXCELLENCE (continued)	
Commission, develop, produce and support the creation of new Canadian works in all disciplines (continued)	<ul style="list-style-type: none"> • <i>Ontario Scene</i> invested in the development of new work, including the performance-creation lab <i>Declaration</i> and the music and dance work <i>Intermezzi</i> • <i>Ontario Scene</i> presented the world premieres of <i>Century Song</i> by Volcano Theatre and <i>Projet Labgestes 15</i> by le Théâtre du Trillium
Partner with national and international arts and education institutions to create unique, multi-disciplinary performances and projects	<ul style="list-style-type: none"> • English Theatre was an associate producer of <i>Helen Lawrence</i>, a groundbreaking Canadian Stage production created by Vancouver's Chris Haddock and Stan Douglas, which has toured to Germany and Scotland and will be performed at the Brooklyn Academy of Music in the fall of 2015 • The NAC partnered with the Governor General's Performing Arts Awards Foundation and The Keg Spirit Foundation on the GGPA Mentorship Program, pairing the distinguished Hollywood composer Howard Shore with emerging composer Nicole Lizée • Angela Hewitt and the NAC Orchestra won a JUNO award for Best Classical Album of the Year (Large Ensemble of Soloist(s) with Large Ensemble Accompaniment) for Mozart's <i>Piano Concertos Nos. 22 & 24</i> (Hyperion), which was recorded at the NAC with conductor Hannu Lintu • CBC Television broadcast the NAC Orchestra's <i>UK Tour</i> concert from Salisbury Cathedral on Christmas Day • NAC New Media worked with the Royal College of Music (U.K.) to produce <i>ConneXXions 2014</i>, a next-generation videoconference event linking British and Canadian music students during the NAC Orchestra's <i>UK Tour</i> • Two Chinese students participated in three-month arts administration internships at the NAC as part of the NAC Canada-China Cultural Residency Program • The NAC played a leading role in facilitating internships for six other Chinese arts administration students with the Toronto Symphony Orchestra, The Banff Centre and the Stratford Festival • <i>Ontario Scene</i> collaborated with Toronto's Manifesto Festival of Community & Culture to present <i>Hip-Hop Playground: Battles and Beats</i>, a celebration of contemporary urban culture through dance, music, spoken word and graffiti art
GOING NATIONAL	
Continue to host and be actively involved with national festivals, events and celebrations	<ul style="list-style-type: none"> • The NAC's <i>Ontario Scene</i> festival celebrated 650 Ontario artists in the spring of 2015 • NAC English Theatre co-presented the 13th edition of the Magnetic North Theatre Festival, an 11-day showcase of the best theatre in English Canada, curated by Artistic Director Brenda Leadlay • NAC Dance co-produced the 2015 edition of the <i>Canada Dance Festival</i>, showcasing 200 of Canada's best dance artists at the NAC and at other Ottawa venues, curated by Artistic Producer Jeanne Holmes • The NAC partnered with the Coalition for Music Education in Canada to produce a live showcase concert for <i>Music Monday</i> that connected youth choirs at Inuksuk High School in Iqaluit with a massed choir in the NAC lobby • The NAC hosted 10 free public activities, including dance and theatre workshops, to thousands of visitors as part of "Culture Days" • <i>Canada Day at the NAC</i> welcomed thousands to free concerts with the NAC Orchestra featuring Quebec singer-songwriter Florence K and the Unisong Choir of choristers from across Canada, as well as many free activities
Work collaboratively with local orchestras, boards of education and arts organizations to address the gap in arts education in the schools	<ul style="list-style-type: none"> • The NAC's <i>Music Alive Program</i> in Alberta, Saskatchewan and Manitoba provided NAC-created arts education resources and full-day visits from teaching musicians to 50 schools • The <i>Music Alive Program</i> in Nunavut featured activities in Iqaluit, Pangnirtung, Igloodik, Cape Dorset, Baker Lake, Rankin Inlet, Kugluktuk, Sanikiluaq and Arctic Bay • Musicians from the NAC Orchestra gave 16 chamber music performances in Ottawa schools • The NAC offered <i>Music Circle</i> workshops, featuring NACO Second Horn player Liz Simpson and the NAC Brass Quintet, to special needs youth at the Ottawa Technical Secondary School's Autism Program • The NAC Orchestra's Principal Youth and Family Conductor Alain Trudel gave workshops and clinics to nine regional high school concert and jazz bands
Commission, create, produce and present more Aboriginal and Inuit artists and their work	<ul style="list-style-type: none"> • English Theatre's Artist-in-Residence was Corey Payette, a Vancouver-based Indigenous actor, director, writer, composer and Artistic Director of Urban Ink

Priority	Result
GOING NATIONAL (continued)	
Commission, create, produce and present more Aboriginal and Inuit artists and their work (continued)	<ul style="list-style-type: none"> English Theatre hosted <i>The Study</i> and <i>The Repast</i>, a two-week exploration of Indigenous theatre with leading Indigenous artists, thinkers, producers and institutions on Manitoulin Island, produced in partnership with the Indigenous Performing Arts Alliance and Debajehmujig Storytellers, and led by English Theatre Associate Artistic Director Sarah Garton Stanley, playwright Yvette Nolan and Corey Payette The <i>Music Alive Program</i> offered full-day programs in Indigenous, cross-cultural and classical music across Alberta and Saskatchewan The NAC delivered the <i>Music Alive Program Indigenous Resource</i>, written by Cree/Dene artist Sherryll Sewepagaham and Blackfoot musician Olivia Tailfeathers, to 33 schools across Alberta and Saskatchewan Cree artist Andrew Balfour and Ken MacDonald from the Winnipeg Symphony Orchestra led workshops in the Manitoba Interlake area, and visits to three Frontier Division schools <i>Ontario Scene</i> presented <i>Declaration</i>, a multi-media performance-creation lab produced by Toronto's Article 11 that brought together several prominent Aboriginal artists, including Santee Smith, Monique Mojica, Digging Roots, Michelle Latimer and Jesse Wentle <i>Ontario Scene</i> included a film screening curated by the imagineNATIVE Film + Media Arts Festival, and an exhibition of work from the Aboriginal Affairs and Northern Development Canada Art Gallery
Showcase French Canadian voices from both inside and outside Quebec	<ul style="list-style-type: none"> <i>Les Rencontres qui chantent</i> brought together 12 young francophone singer-songwriters from across Canada for a week to create new music, culminating in a performance for music industry professionals <i>Ontario Scene</i> featured a special focus on Franco-Ontarian artists with events such as Le Cercle SOCAN song circle and the Gala des prix Trille Or <i>Ontario Scene</i> included works by Théâtre la Catapulte, Théâtre la Tangente and Théâtre de la Vieille 17 The NAC's <i>Kinderconcerts</i>, presented in partnership with Jeunesses Musicales Canada, presented five children's productions featuring francophone musicians French-Canadian NAC <i>Presents</i> performers included Karim Diouf, Marianne Trudel, Catherine Durand, Les Chercheurs d'or, Alex Nevsky and many more French-Canadian artists and companies in the Dance season included Louise Lecavalier, Compagnie Marie Chouinard and Le Patin Libre NAC French Theatre season featured productions from Moncton, Montreal and Quebec City, including <i>Les aiguilles et l'opium</i> created by former Artistic Director Robert Lepage, a co-presentation with English Theatre and the Magnetic North Theatre Festival
Showcase gifted Canadian performers and exciting performances from the world of entertainment to complement our core programming	<ul style="list-style-type: none"> The fourth season of <i>NAC Presents</i> offered 56 performances by emerging and established Canadian artists, including Klô Pelgag, Buck 65, The Once, Ariane Moffatt, Boogat, Whitehorse, Steven Page and many more The NAC Orchestra performed orchestral arrangements of music by Daniel Lanois and Basia Bulat as part of <i>NAC Presents</i> <i>Ontario Scene</i> presented more than 35 music shows at venues throughout Ottawa, including performances by Jesse Cook, Molly Johnson, Ron Sexsmith, Shad and Cold Specks Variety performances included City and Colour, Kids in the Hall, Louis-José Houde and Gerry Dee
Engage Canadians where they live through online concerts, archive collections and podcasts	<ul style="list-style-type: none"> NAC New Media's podcasts (<i>NACocast</i>, <i>NAC Dance Podcast</i>, <i>Points of View</i>, <i>Explore the Symphony</i> and <i>L'Univers symphonique</i>) averaged 2,000 downloads per day Approximately 4,000 listeners logged into <i>NACmusicbox.ca</i>, which offers more than 250 uninterrupted, commercial-free performances by the NAC Orchestra and guest artists The NAC offered more than 1,200 videos on its YouTube channel, which have been viewed 1,286,164 times to date New Media's bilingual <i>Nacotour.ca</i> documented stories, images and videos of the NAC Orchestra's <i>UK Tour</i> in real time, including live and on-demand webcast events English Theatre produced <i>Points of View</i>, a podcast interview series recorded with live audiences
Co-produce with theatre and dance companies across Canada	<ul style="list-style-type: none"> English Theatre produced <i>Alice Through the Looking-Glass</i> in association with the Stratford Festival, presented at the NAC in December 2014, and then at the Charlottetown Festival and the Royal Manitoba Theatre Centre in 2015 with a new, locally hired cast in each city French Theatre co-produced <i>Phèdre</i> with Festival TransAmériques; <i>Le long voyage de Pierre-Guy B.</i> with Théâtre Sortie de Secours et théâtre l'Escaouette; <i>S'appartenir(e)</i> with Festival du Jamais Lu and Théâtre du Trident; and collaborated with Théâtre du Nouveau Monde on <i>Richard III</i> French Theatre co-produced and co-presented <i>Je n'y suis plus</i> with Zones Théâtrales Dance contributed to the creation of new work by Tedd Robinson/10 Gates Dancing (Ottawa), Louise Lecavalier and Patin Libre (Montreal) and Amber Funk Barton (Vancouver)

Priority

Result

GOING NATIONAL (continued)

Connect with Canadians through expanded touring activities

- New Media's bilingual *nacotour.ca* included extensive blogs, videos and photos of the NAC Orchestra's *UK Tour*, allowing Canadians to follow the tour online
- New Media's *ConneXXions 2014* linked music students and guest artists at the NAC and at the Royal College of Music (U.K.) in real time, using next-generation distance learning technology
- The NAC Orchestra performed its annual concert at Toronto's Roy Thomson Hall
- The NAC Orchestra is planning its *Canada 150 Tour*, which will bring concerts and educational activities to Canadians across the country in 2017
- In 2015, Jillian Keiley's production of *Alice Through the Looking-Glass*, produced in association with the Stratford Festival, re-appeared at the Charlottetown Festival and at the Royal Manitoba Theatre Centre in Winnipeg, with a new, locally hired cast in each city

THE ART OF LEARNING

Offer year-round artist training and NAC artist residencies.

- The NAC Orchestra's *UK Tour* education activities reached more than 5,000 students, young artists and families in conservatories, concert halls and public cultural locations
- The 17th annual *Summer Music Institute* drew 67 exceptional young musicians from Canada and nine other countries
- The eighth annual *Institute for Orchestral Studies* trained five apprentices who performed with the NAC Orchestra, including concerts and education events during the *UK Tour*
- The NAC hosted a three-day *Conductors Workshop* for emerging professional conductors, led by distinguished conductor David Zinman
- English Theatre's Artist-in-Residence was Urban Ink Artistic Director Corey Payette, with support from the Canada Council for the Arts
- English Theatre sponsored emerging artist Matt Miwa to participate in The New Aesthetics, a training intensive produced by Theatre Replacement (Vancouver)

Increase education and outreach programs in Theatre and Dance

- English Theatre and Dance organized numerous education and outreach events, including school matinees, workshops, meet-the-artist events, pre- and post-performance talks and in-school events
- Canada's Royal Winnipeg Ballet Master and teacher Jaime Vargas led nine dance workshops, two presentations, two ballet masterclasses and one backstage tour in connection with *The Handmaid's Tale*
- *NAC Family Day*, led by English Theatre and French Theatre, drew more than 5,000 children and their families to take part in a variety of free games, workshops and activities
- French Theatre created *De plain-pied*, in which teens took over the NAC for three days to create installations and public performances
- Thanks to the French Theatre program *Accueillez les créateurs*, 500 students explored the work of three artists before visiting the NAC — Mathieu Arsenault (author), Venessa Lachance (musician) and Karine Sauvé (multi-disciplinary artist)
- French Theatre offered school matinees for its *Enfance/jeunesse* shows, as well as pre and post-show activities for its family programming
- Eleven young people took part in workshops to collectively create and perform a new script through French Theatre's *Ce qui nous relie?* program

Provide educators with tools to encourage arts in the classroom

- The *Music Alive Program* in Alberta, Saskatchewan, Manitoba and Nunavut provided arts education resources to 50 schools
- The NAC distributed NAC-created resources, including 275 teacher study guides and 3,126 student newspaper guides, to teachers and students attending school matinee performances at the NAC
- French Theatre's *En circuit ouvert* program invited teachers to performances, and to speak with theatre professionals about engaging students with theatre
- English Theatre provided online season study guides on selected plays used by teachers, students and the public across Canada
- Dance hosted a professional development workshop for teachers on integrating dance in the classroom

Expand our masterclasses and development opportunities with renowned visiting artists

- The NAC Orchestra's *UK Tour* included coaching, lessons and masterclasses by Pinchas Zukerman, Alberta composer John Estacio and Orchestra musicians
- Dance organized 17 masterclasses with visiting artists and companies, including Alberta Ballet, Miami City Ballet, Amber Funk Barton, Josh Martin and Vincent Mantsoe

Priority	Result
THE ART OF LEARNING (continued)	
Telemmentor young artists across the country	<ul style="list-style-type: none"> • <i>ConneXXions 2014</i>, co-produced by NAC New Media and the Royal College of Music (U.K.), linked music students in London and Ottawa • NAC Orchestra musicians taught four masterclasses with students at Inuksuk High School in Iqaluit, Nunavut via next-generation videoconference from the NAC • English Theatre did extensive planning for an online audience coaching initiative, matching Ensemble actors with diverse youth entering post-secondary theatre studies • English Theatre telementored three emerging artistic producers — Frank Nickel (Pacific Theatre), Rohit Chokhani (Diwalifest) and Yolanda Ferrato (Theatre Gargantua)
EARNING OUR WAY	
Build on the development of NAC priorities through the fundraising efforts of the NAC Foundation	<ul style="list-style-type: none"> • The NAC Foundation raised more than \$10.8 million in 2014–2015 from donors across Canada • His Royal Highness The Prince of Wales was Royal Patron of the NAC Orchestra's <i>UK Tour</i> • Major Partner The W. Garfield Weston Foundation and Presenting Supporter RBC, along with generous individuals and corporations from across Canada and the U.K., provided \$840,000 to support the NAC Orchestra's <i>UK Tour</i> • With Laureen Harper as its Honorary Chair for the past nine years, the 18th annual <i>NAC Gala</i> generated more than \$940,000 net for the <i>National Youth and Education Trust</i> • More than \$800,000 was raised for <i>Ontario Scene</i>, presented by OLG with Major Partners John and Bonnie Buhler and Enbridge Inc., Community Partner TD, and Supporting Partners Ian and Kiki Delaney, TransCanada Corporation, Invesco Ltd. and The Walton Group • The NAC Orchestra recorded its performances of Brahms's <i>Symphony No. 4</i> and <i>Double Concerto for Violin and Cello</i>, generously funded by Ottawa donors Harvey and Louise Glatt • <i>Share the Spirit</i>, presented by SunLife Financial, welcomed more than 2,000 children and family members to the NAC to experience the wonder of live performance
Increase our paid attendance in programming and events, and commercial activities	<ul style="list-style-type: none"> • The NAC staged 1,357 performances last season. Total box office revenue for all performances was \$15,613,282 • The total 2014–2015 box office for NAC programming (subscription and ticket sales) was \$9,994,020 • The NAC attracted 1,041,601 patrons to performances, events and commercial activities at the NAC • <i>NAC Presents</i>' fourth season included 16 sold-out performances, 22,507 attendees and \$989,106 in revenue
AUDIENCES AT THE CENTRE	
Create adult-learning experiences in all our disciplines	<ul style="list-style-type: none"> • <i>NAC Presents</i> partnered with the Ottawa Mission to provide tickets and interaction with artists as part of its Discovery University courses for disadvantaged and homeless residents of Ottawa • <i>Musically Speaking</i> included pre-concert talks with NAC Orchestra conductors, guest artists, scholars and journalists in front of nearly 6,000 patrons, as well as post-concert talks with artists on the Southam Hall stage • Dance expanded its podcast interviews, including a one-hour discussion with choreographers from its "Experiences of Africa" <i>Face2Face</i> series • English Theatre's <i>Points of View</i> encounters allowed audiences to learn about the plays in the season from Artistic Director Jillian Keiley and guest artists • English Theatre hosted 47 post-performance artist Talkbacks throughout the season • French Theatre offered a post-show talk with artists for each of its shows in 2014–2015 • French Theatre published two issues of <i>Cahiers</i> — articles inspired by plays in the season • French Theatre organized many complementary activities, including chats with artists and film screenings
Reach out to new audiences through viral marketing and social media	<ul style="list-style-type: none"> • NAC offered 1,255 videos on its YouTube channel, which have been viewed 1,286,164 times to date • The season brought 514,537 views of NAC video clips to the NAC's YouTube Channel; 44,434 combined Facebook "Likes," 35,345 combined Twitter followers, and 96,320 page views for NAC Stories on the NAC website
Collaborate with our customers and listening to their needs to make the NAC more flexible and to enrich the arts experience	<ul style="list-style-type: none"> • NAC Orchestra's <i>Casual Fridays</i> concert series offered audiences an innovative, relaxed way to experience music in the context of food, wine and friends



Clockwise from top left.

Amanda Forsyth and Pinchas Zukerman say farewell to the NAC (Fred Cattroll) // Jessica Linnebach and Pinchas Zukerman at the NAC Gala (Ernesto di Stefano, George Pimentel Photography) // Pinchas Zukerman and the NAC Orchestra perform at Salisbury Cathedral (Fred Cattroll) // His Royal Highness The Prince of Wales meets students from the Royal College of Music and the NAC's Institute of Orchestral Studies (Fred Cattroll)

YEAR in REVIEW

— MUSIC —

The National Arts Centre Orchestra's season officially opened in late September with the *Vienna Festival*, a city at the heart of musical creation from the late 1700s until the dawn of the Second World War. Music Director Pinchas Zukerman conducted three concerts with works by Beethoven, Mozart, Dvořák and Schubert, and gave a beautiful performance of Mozart's *Violin Concerto No. 5*.

On October 2, 2014, the *NAC Gala* featured the NAC Orchestra in a richly deserved celebration of Maestro Zukerman in his final year as Music Director after 16 extraordinary seasons. The many musical friends honouring him included the virtuoso violinist Itzhak Perlman, as well as Associate Concertmaster Jessica Linnebach, Principal Viola Jethro Marks, Ann-Estelle Médouze and Daniel Khalikov — all former students and *Summer Music Institute* alumnae — who each joined Zukerman to perform a movement of Bach's *Concerto for Two Violins*. The Gala raised more than \$940,000 for the *National Youth and Education Trust*, which supports the NAC's educational work in communities across Canada.

From October 22 to 31, the Orchestra undertook a highly successful 10-day performance and education tour of the United Kingdom to commemorate Canada's role in the First World War, widely regarded as a pivotal time when Canada came of age as a nation. With Zukerman as conductor and violin soloist, the

Orchestra gave five major concerts and 50 educational events in five cities — Edinburgh, Nottingham, London, Salisbury and Bristol. Under the Royal Patronage of His Royal Highness the Prince of Wales, and with the support of the W. Garfield Weston Foundation and Presenting Sponsor RBC, the *UK Tour* brought together artists, arts organizations, educators — and the worlds of diplomacy, business and politics — with a message of remembrance and peace.

With music by Canadian composers John Estacio, Malcolm Forsyth and Abigail Richardson, as well as masterworks by Bruch, Beethoven and Vaughan Williams, the Orchestra performed in front of full houses at every concert, each of which ended with standing ovations. In addition, the world premiere of Estacio's NAC-commissioned *Sinfonietta* performed by the NAC Wind Quintet was featured on the Royal Concert Hall's After Hours chamber series in Nottingham.

At the Royal Festival Hall in London, the NAC Orchestra performed with the Royal Philharmonic Orchestra and London Philharmonic Choir for an extraordinary concert in the presence of His Royal Highness The Prince of Wales. The concert included the U.K. premiere of Malcolm Forsyth's *A Ballad of Canada*, the late composer's final piece, and concluded with an inspiring performance of Beethoven's *Symphony No. 9*.

The emotional high point of the Tour was the Orchestra's performance at Salisbury Cathedral, a magnificent, 750-year-old church just a few kilometres away from where 30,000 Canadian soldiers arrived 100 years ago to prepare for battle. Pinchas Zukerman's powerful performance of Bruch's *Violin Concerto No. 1* was particularly unforgettable. The concert was recorded and broadcast to Canadians on CBC Television on Christmas Day and Boxing Day.

Clockwise from top left.

Michelle DeYoung (Christian Steiner) //

Alexander Shelley (Dwayne Brown) //

NAC Orchestra musicians Julia MacLaine and Sean Rice

in the *WolfGANG Sessions* (James Whittall) //

John Storgårds (Marco Borggreve)



Educational activities for young audiences underlined the Tour's commemorative theme. The hallmark event was *ConneXXions 2014*, produced by the NAC in partnership with the Royal Philharmonic Orchestra and the Royal College of Music (RCM) in London. Through next-generation videoconference, the Brent Youth Concert Band in London and the Colonel By High School Senior Band in Ottawa each performed works for each other that they had composed in response to the Great War. A particular highlight was the performance by virtuoso percussionist and composer Dame Evelyn Glennie and RCM student percussionist Stefan Beckett of a new work by student composer Bertram Wee.

"I really like the idea that young people were involved in commemorating World War I," Dame Glennie told the *Ottawa Citizen*. "As the years go by, there is a bigger and bigger time distance from this extraordinary event in history, and for us to recognize that through music is interesting and important."

Artist training is part of every NAC Orchestra tour, and the Orchestra responded to requests from each city to offer masterclasses and coaching sessions. Zukerman taught three outstanding violin students from the Royal College of Music and the Royal Academy of Music in London, and Orchestra musicians visited schools and community music groups to work with young artists.

The *UK Tour* was an enormous success. It touched thousands of audience members and young people (and countless more online) through beautiful performances and meaningful education events, commemorated Canada's important role in the First World War, and underscored the deep ties between Canada and the United Kingdom.

On November 12 and 13, Music Director Designate Alexander Shelley led a concert in honour of Shakespeare's 450th birthday. In addition to Nicolai's Overture to *The Merry*

Wives of Windsor and Korngold's Suite from *Much Ado About Nothing*, the Orchestra performed the Incidental Music to *A Midsummer Night's Dream* by Mendelssohn. Imaginatively staged by the renowned theatre director Donna Feore, Canadian actor Colm Feore, Canadian soloists Maghan MacPhee and Wallis Giunta, and a female chorus made Shakespeare's words come alive. The concert also exemplified Shelley's interest in presenting classical music in new ways.

On November 26 and 27, Pinchas Zukerman and the Orchestra performed a program of Bach, Wagner and Brahms with star American mezzo-soprano Michelle DeYoung. *Symphony No. 4* by Brahms was recorded live both evenings as part of a CD that was generously funded by NAC Foundation donors Harvey and Louise Glatt. One of Zukerman's achievements over the course of his tenure was the expansion of the Orchestra's size and repertoire to more consistently feature Romantic composers, and this new recording will be a testament to that transformation.

On January 7 and 8, 2015, John Storgårds, the NAC Orchestra's newly appointed Principal Guest Conductor, led concerts featuring the Canadian premiere of Marc Neikrug's *Concerto for Bassoon*, with Principal Bassoon Christopher Millard as the brilliant featured soloist. The work was co-commissioned by the NAC, the Milwaukee Symphony Orchestra, the Boston Symphony Orchestra and the National Symphony Orchestra (Washington).

Young American conductor Joshua Weilerstein made his debut with the Orchestra on January 29 and 30 with Associate Concertmaster Jessica Linnebach as soloist. The January 30 concert was the first of the year's *Casual Fridays* series, which



Clockwise from top left. Christopher Morris, Amy Matysio in *The Importance of Being Earnest* (Andrée Lanthier) // Marc Labrèche in *Needles and Opium* (Nicola-Frank Vachon) // The English Theatre Ensemble in *Alice Through the Looking-Glass* (Andrée Lanthier) // Tawiah M'Carthy in *Obaaberima* (Jeremy Mimmagh)



is designed to attract a younger audience by presenting classical music in a social atmosphere. The concert was hosted by Canadian rock musician Sam Roberts, who delighted the audience when he joined Linnebach for a movement from Bach's *Concerto for Two Violins*.

On February 4 and 5, Pinchas Zukerman and Amanda Forsyth performed Brahms's *Double Concerto*, a work which has become a signature piece for this extraordinary musical couple. It was the second to be recorded for the CD supported by Harvey and Louise Glatt. The concerts were particularly meaningful as they marked Forsyth's final solo appearance with the Orchestra as Principal Celloist. In the second half of the concert, Yefim Bronfman gave a stunning performance of Brahms's *Piano Concerto No. 2*. The program was also performed at Roy Thomson Hall as part of the NAC Orchestra's annual exchange with the Toronto Symphony Orchestra.

February 14 marked the debut of an adventurous series for new and younger audiences called the *WolfGANG Sessions* at the Mercury Lounge in Ottawa's Byward Market, co-presented with the Mercury Lounge and in partnership with the Arboretum Festival. The concert, which sold out in advance, featured members of the Orchestra performing works by contemporary composers ranging from Montreal's Ana Sokolović to American wunderkind Ryan Lott, and included video projection.

On March 30, American violinist Joshua Bell performed in front of a packed Southam Hall as part of the Great Performers series — his first Ottawa engagement since 1996. And on April 20, Montreal's l'Orchestre Métropolitain, led by its superstar Music Director Yannick Nézet-Séguin, gave a sold-out concert with works by Elgar, Tchaikovsky and Vaughan Williams.

On May 14 and 15, Alexander Shelley led two riveting concerts that included the debut of young British pianist Benjamin Grosvenor, with the second performance repeated for *Casual Fridays*. The next day, Shelley led the Orchestra in a workshop of new NAC-commissioned works by NAC Award composer John Estacio and Jocelyn Morlock, Composer-in-Residence of the Vancouver Symphony Orchestra. Both works will be premiered in the 2015-2016 season as part of a groundbreaking collection of stories about remarkable Canadian women.

The Orchestra season concluded much as it began, as the NAC celebrated Pinchas Zukerman's extraordinary musical legacy. Concerts in June reunited him with his musical friends and family, including violinist Gil Shaham and Calgary pianist Jan Lisiecki. Performances on June 19 and 20 featured Beethoven's epic *Symphony No. 9*, with Zukerman's daughter Arianna as soprano soloist, joining mezzo-soprano Wallis Giunta, tenor Gordon Gietz and bass-baritone Robert Gleadow. Both nights ended in thunderous applause and standing ovations. On the final night, the ovations movingly subsided when students from the 2015 *Summer Music Institute* streamed onto the stage to join the Orchestra, soloists and choir to perform Brahms's *Lullaby* — the very same piece Zukerman has played countless times to audiences around the world after receiving multiple encores.

The Fidelity Investments Pops series remained a favourite with audiences. Highlights included a concert with Michael Feinstein singing music made popular by Frank Sinatra, and the film *Singin' in the Rain* with live orchestral accompaniment, both led by Principal Pops Conductor Jack Everly.

— ENGLISH THEATRE —

The 2014-2015 season opened in October with Oscar Wilde's *The Importance of Being Earnest*, featuring the English Theatre Ensemble and directed by Ted Dykstra. The production, which



Clockwise from top left.

Stuart Hughes and Andrew Moodie in *Stuff Happens* (Andrée Lanthier) // Long-table discussion at *The Repast* (Marnie Richardson) // *Kiss & Cry* (Maarten Vanden Abeele) // Anne-Marie Cadieux in *Molly Bloom* (Caroline Laberge) // *#PigeonsAffamés* by Théâtre du Trillium (Marianne Duval)

emphasized physical humour as well as Wilde's incomparable wit, proved once again why the 1895 comedy of manners will always be a classic.

In December, Artistic Director Jillian Keiley's production of *Alice Through the Looking-Glass*, adapted by Canadian playwright James Reaney, was a hit holiday show. Produced in association with the Stratford Festival and again featuring the English Theatre Ensemble, the production brought Lewis Carroll's world of nonsense to the stage, complete with characters and set pieces gliding on bicycles, and jelly beans in tiny parachutes raining from the sky.

In February, English Theatre presented *Stuff Happens* by celebrated British playwright David Hare, and directed by award-winning Toronto-based director David Ferry. Joined by a number of talented guest actors, the Ensemble once again shone in this contemporary history play that examined the real-life political theatre in the events following 9/11 that led to the invasion of Iraq.

In March, NAC Ensemble member Tawiah M'Carthy performed his one-man show *Obaaberima* in the Studio. The Buddies in Bad Times (Toronto) production, which has earned multiple Dora Awards, chronicles a young man's long journey from a confused childhood in Ghana to adulthood in Canada. From March 25 to April 11 in the Theatre, *Take Me Back to Jefferson*, a production by Toronto's Theatre Smith-Gilmour based on William Faulkner's novel *As I Lay Dying*, featured actors who created whole worlds on a bare stage using only body and voice. Finally, as part of the *Ontario Scene* festival, Bad New Days's (Toronto) production of *The Double*, a highly physical and inventive adaptation of Dostoevsky's novella directed by Adam Paolozza, ran in the Studio to near-capacity crowds from April 21 to May 2.

English Theatre was extremely active across the country in 2014–2015. From May 5 to 16, Indigenous and non-Indigenous

theatre creators, students and scholars gathered on Manitoulin Island for two events that have been called watershed moments for Indigenous theatre in Canada. Led by English Theatre's Associate Artistic Director Sarah Garton Stanley, Indigenous artist Yvette Nolan and Artist-in-Residence Corey Payette, *The Study* explored the Indigenous body of performance work. *The Study* culminated in *The Repast*, a two-day immersive event featuring in-depth conversations with a variety of artists about Indigenous work in theatres and communities across the land. Both events were produced in collaboration with Debajehmujig Storytellers and the Indigenous Performing Arts Alliance (IPAA), with support from the British Columbia Arts Council, the Province of British Columbia, the Canada Council for the Arts, the Ontario Arts Council, the R. Howard Webster Foundation and the Cole Foundation.

English Theatre continued to provide creative and financial resources to artists launching or honing new works in all corners of Canada through its *Collaborations* initiative. Examples included *The Colony of Unrequited Dreams* by Wayne Johnston (adapted by Robert Chafe, produced by Artistic Fraud of Newfoundland, and directed by Jillian Keiley) that premiered to rave reviews in St. John's in February; *Vigilante* (Catalyst Theatre, Edmonton), which premiered at the Citadel Theatre in March; Volcano Theatre's *Century Song*, which premiered at *Ontario Scene* on April 29 and 30; and *Up to Low* (Easy Street Productions), based on the book by Brian Doyle. *Up to Low* enjoyed a sold-out, five-show run in June as part of the 13th annual Magnetic North Theatre Festival, which is co-presented by the NAC.

Artistic Director Jillian Keiley has also developed a different touring model that will allow the NAC to share some outstanding



Clockwise from top left.

Richard III (Yves Renaud) // Vincent Mantsoe in *Skwatta* (Daniel Aïmié) // Sonia Rodriguez in *Alice's Adventures in Wonderland*, National Ballet of Canada (Bruce Zinger) // *Tricycle* by Les Sages Fous (Marianne Duval) // *Le long voyage de Pierre-Guy B.* (Gilles Landry)



new productions with Canadians across the country. In 2015, her production of *Alice Through the Looking-Glass* re-appeared at the Charlottetown Festival and at the Royal Manitoba Theatre Centre in Winnipeg, but with a brilliant, locally hired cast in each city that brought the production to life in a whole new way. In 2016, she will direct a production of *Alice* at the Citadel Theatre in Edmonton, once again with a new group of talented actors. Finally, English Theatre will tour its 2013 Canadian adaptation of *Tartuffe* throughout Atlantic Canada in 2017.

— FRENCH THEATRE —

French Theatre opened its 2014–2015 season with Brigitte Haentjens' latest creation, *Molly Bloom*. The show is based on James Joyce's *Ulysses*, the legendary novel published in 1922 that has been described as "a cathedral of prose." Molly's interior monologue, translated by Jean Marc Dalpé, is indisputably one of the most extraordinary incursions by a male writer into the secret world of women. Alone on stage, Anne-Marie Cadieux gave a masterful performance of this demanding monologue, flawlessly capturing Molly's comic, sensual and subversive tone.

Where do people go when they disappear from our life, and from our memory? That is the central question behind *Kiss & Cry*, a tender, affectionate show created by choreographer Michèle Anne De Mey, filmmaker Jaco Van Dormael and a collective of Belgian artists. Presented from November 26 to 29 in the Theatre, this poetic work that blends film, dance and the theatre of objects touched NAC audiences young and old.

From the very start of her mandate, Brigitte Haentjens has made it a priority to showcase new artists who are making their

NAC debut. The latest example was French Theatre's co-production of *Phèdre* directed by Jérémie Niel, one of Montreal's brightest young directors. Presented from December 10 to 13, this thoughtful and powerful piece explored the well-known myth of Phaedra by delving into the writings of Seneca, Ovid, Racine and Dante and anchoring their themes in the contemporary world.

From January 28 to 31 in the Studio, French Theatre presented *Le long voyage de Pierre-Guy B.*, a co-production with Théâtre Sortie de Secours (Quebec City) and L'Escaouette (Moncton) directed by Philippe Soldevila. The play showcased two young Acadian performers — the actor Christian Essiambre and the percussionist Pierre-Guy Blanchard.

The climax of the French Theatre season was Brigitte Haentjens' production of *Richard III*, translated by Jean Marc Dalpé, in the Theatre from April 21 to 25. The show generated glowing reviews, just as it did in its earlier run at Théâtre de Nouveau Monde in Montreal. "Once again, director Brigitte Haentjens directs her cast with impeccable precision, accentuating the text and orchestrating the actors' movements in her unique and unmistakable way," a reviewer wrote in *Le Droit*. In response to demand, the NAC opened additional seating in the balcony for the Saturday evening performance.

And finally, more than 20 years after it premiered at NAC French Theatre, Robert Lepage's *Les aiguilles et l'opium* (*Needles and Opium*), with an updated design and a sensitive, meticulous performance by Marc Labrèche, was literally breathtaking. The five French-language performances on May 19 to 23 were sold out. French Theatre was proud to co-present *Les aiguilles et l'opium* with NAC English Theatre and the Magnetic North Theatre Festival, allowing both Anglophone and Francophone theatregoers to see this dazzling show.

Clockwise from top left.

HENRI MICHAUX: MOUVEMENTS (Sylvie-Anne Paré) // Le Patin Libre (Rolline Laporte) // Catherine Durand (Claudine Sauvé) // Louise Lecavalier in *So Blue* (André Cornellier) // Dmitri Dosgovolets and Amanda Green in *The Handmaid's Tale*, Royal Winnipeg Ballet (Vince Pakkala)



— DANCE —

The 2014–2015 NAC Dance season featured 21 dance events, including two world premieres, six Canadian premieres, six exclusive Canadian engagements, five NAC co-productions and three works by NAC Associate Dance Artists.

The season began on October 8 with a major NAC co-production — two performances of *So Blue*, the first choreographic work by NAC Associate Dance Artist and Canadian dance icon Louise Lecavalier. The haunting piece features Lecavalier and Frédéric Tavernini dancing to a musical score by Montreal-based Turkish composer Mercan Dede.

In December, the Alberta Ballet delivered two matinee and four evening performances of *The Nutcracker* in Southam Hall. This lavish version of the Christmas classic has been re-interpreted by Edmund Stripe, with extravagant sets and costumes created by Emmy Award-winning designer Zack Brown. Ottawa audiences loved the show and were delighted by the 92 young local dancers who appeared as party children, mice, rats, soldiers and palace pages.

In January, NAC Associate Dance Artist Marie Chouinard returned to the sold-out NAC Theatre with *GYMNOPÉDIES*, in which dancers take turns at the piano playing Erik Satie's solo compositions of the same name. Compagnie Marie Chouinard, which has a long history of creation with the NAC, also performed the electrifying **HENRI MICHAUX: MOUVEMENTS**, inspired by the 1952 book by Belgian writer and painter Henri Michaux.

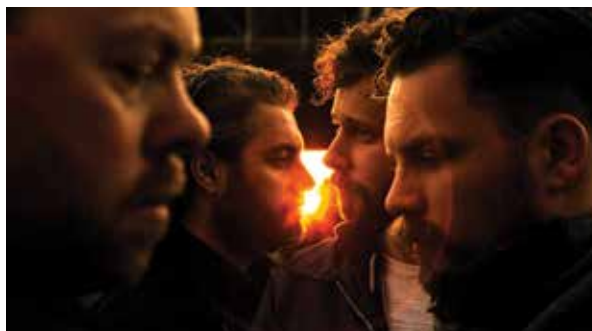
At the end of January, Canada's Royal Winnipeg Ballet gave three performances of *The Handmaid's Tale* in Southam Hall, a new production inspired by Margaret Atwood's dystopian novel and created over a 10-year period by choreographer Lila York. The NAC Orchestra won rave reviews for its interpretation of the demanding score, so much so that Associate Concertmaster Jessica Linnebach was asked to take a bow for her outstanding performance.

In February, the third edition of Dance's *Face 2 Face* contemporary dance series for smaller venues put Africa in the spotlight, including the NAC co-production *NTU* by Vincent Mantsoe (South Africa), as well as works by Qudus Onikeku (Nigeria), Faustin Linyekula (Democratic Republic of Congo) and Canadian Jennifer Dallas with Bienvenue Bazié (Burkina Faso) — choreographers who are making their mark on the international dance scene.

The following week, *mjlonga*, the dramatic work created by internationally acclaimed choreographer Sidi Larbi Cherkaoui and Sadler's Wells in London, enraptured audiences in Southam Hall. The work featured five tango couples from Argentina, two contemporary dancers and five onstage musicians.

At the end of February, NAC Dance had a new first — a show that took place at a skating club. *Le Patin Libre*, an extraordinary collective of five professional skaters, gave three extremely popular performances of *Vertical Influences* at the Minto Skating Centre. Proclaimed by *The Guardian* as one of the 10 best dance shows of 2014, the Canadian premiere was co-produced by the NAC and Dance Umbrella London (U.K.), with research supported by Jerwood Studio at Sadler's Wells, and presented in association with the Minto Skating Club.

L.A. Dance Project, an artist collective co-founded in 2012 by renowned choreographer and dancer Benjamin Millepied, made its Canadian debut in the Theatre on March 11 with a virtually sold-out performance featuring two of his new contemporary works — *Moving Parts* and *Hearts and Arrows*. The program also included *Morgan's Last Chug* by Israeli choreographer Emanuel Gat.



Clockwise from top left.

Diana Krall // Alex Nevsky // Dan Mangan and Blacksmith
(Norman Wong) // Basia Bulat // Hey Rosetta!
(Shamim Nakhaie)

When English Theatre and Dance realized they were both programming large-scale shows featuring Lewis Carroll's beloved Alice, the NAC Marketing department creatively declared 2014–2015 "The Year of Alice," and audiences seemed eager to experience both shows. After the incredible success of English Theatre's production of *Alice Through the Looking-Glass*, The National Ballet of Canada arrived in April for six performances of its extraordinary production of *Alice's Adventures in Wonderland* in Southam Hall. The wildly inventive ballet, created by British choreographer Christopher Wheeldon and co-produced with The Royal Ballet (U.K.), was a huge hit with audiences, with many writing in their praises or returning to see the show a second time.

Also in April, Sweden's Pontus Lidberg Dance made its NAC debut with the Canadian premiere of *Written on Water and Snow*, and Ballet de l'Opéra de Lyon returned to Southam Hall following an 11-year absence with *Sarabande* by Benjamin Millepied, *Steptext* by William Forsythe and *Tout autour* by Rachid Ouramdane.

In May, NAC Associate Dance Artist Tedd Robinson and his company 10 Gates Dancing presented three performances of *FACETS* in the Studio, a world premiere created in collaboration with Angie Cheng, James Gnam, NAC Associate Dance Artist Ame Henderson, Thierry Huard, Simon Renaud and Riley Sims, with music created and performed live by Charles Quevillon.

And to close the season, the Aspen Santa Fe Ballet made its NAC debut in Southam Hall on May 23 with *Square None* by award-winning dancemaker Norbert De La Cruz III, *Last* by Alejandro Cerrudo and *The Heart(s)pace* by Nicolo Fonte.

— NAC PRESENTS —

Since its launch in 2011, *NAC Presents*, the NAC's all-Canadian concert series, has showcased established contemporary music artists and become a key stepping stone for emerging singer-

songwriters, helping them build new audiences and further establish their careers.

The season kicked off in the Studio on September 18 with a sold-out show by the Polaris Music Prize shortlisted group Timber Timbre. *NAC Presents'* French-language season began on October 3 in the Studio with rising star Alex Nevsky.

November 22 was a busy night for *NAC Presents*. Canadian legend Gordon Lightfoot sang before a packed Southam Hall, while in the Theatre, alternative hip-hop artist Buck 65 rocked the Theatre in his first NAC appearance since *Atlantic Scene* in 2003. Over in the Fourth Stage, indie-folk singer-songwriter Catherine Durand, who is becoming increasingly popular on the folk scene, charmed the audience.

One of the many ways *NAC Presents* helps build careers is through *Les Rencontres qui chantent*, which in January brought together a group of 12 young Francophone singer-songwriters from across Canada for a week to create new music. The project culminated in a live performance in front of music industry professionals in the Studio on January 14.

In February, *NAC Presents'* national scope was on full display. On February 7, Montreal band Stars and Newfoundland's Hey Rosetta! performed a sold-out show, filling Southam Hall with a significantly younger crowd. On February 12, Quebec musician Pierre Kwenders performed his Congo-inspired electro-pop in the Fourth Stage on February 12. And on February 27, B.C. artist Dan Mangan and his new band Blacksmith performed to a sold-out Theatre. Electric Toronto musician Hayden opened the show, and Calgary's Astral Swans made a special guest appearance.

On March 13, Newfoundland trio The Once performed for a third time at *NAC Presents*, this time to a full house in the Theatre. Brilliant jazz pianist David Braid played original compositions with the Penderecki String Quartet in the Fourth Stage on March 14. And on March 20, Nova Scotia-based singer-songwriter Mo Kenney appeared for a third time at *NAC Presents*, this time with a sold-out show in the Studio.

Clockwise from top left.

A local choir performs as part of the *UK Tour* (Fred Cattroll) // *Album de finissants* (Jonathan Lorange) // *De plain-pied* (François Demers) // Amber Funk Barton and Josh Martin masterclass at the Ottawa School of Dance (Siôn Watkins) // Inspire Day, *UK Tour* (Fred Cattroll)



There were two exceptional performances by Canadian jazz artists in the Fourth Stage in April. Young Quebec pianist Emie Roussel performed with her trio in the Fourth Stage on April 10 to a nearly full house. And on April 25, local favourite John Geggie assembled a stellar group of musicians, including Jim Doxas and Frank Lozano from Montreal and Kelly Jefferson from Toronto, in the Fourth Stage.

One of the most anticipated concerts of the season, co-presented with *Ontario Scene* and the NAC Orchestra on April 30, featured the iconic composer, singer-songwriter and producer Daniel Lanois and opening act Basia Bulat performing with the Orchestra in Southam Hall. The NAC commissioned the arrangements, which the artists can now use in future engagements. The *NAC Presents* season concluded with a sold-out concert by Canadian jazz superstar Diana Krall in Southam Hall on May 31.

— VARIETY and COMMUNITY PROGRAMMING —

There were many high points in Variety and Community Programming in 2014–2015.

GRAMMY Award-winning comedian Lewis Black, best known for his appearances on *The Daily Show with Jon Stewart*, took Southam Hall by storm on September 11. On January 19, the Ottawa Symphony Orchestra featured works by Shostakovich and Bartók, with guest soloist Robert Uchida performing Canadian composer Tim Brady's *Violin Concerto*. From March 21 to 28 in Southam Hall, Opera Lyra presented Mozart's *The Marriage of Figaro* conducted by Kevin Mallon, and featuring singers James Westman, Nathalie Paulin and Wallis Giunta. And on

May 24, the Canadian comedy troupe Kids in the Hall entertained fans in Southam Hall as part of a North American reunion tour.

Hundreds of events by local artists and groups take place at the NAC every year. Standouts from 2014–2015 include the fascinating November 26 edition of the French storytelling series *Les Contes nomades*, in which soprano Natalie Choquette explored the life of Elizabeth I; the rambunctious regional finals of the Canadian Improv Games in the Studio from April 13 to 16; and a joyful CD launch by local singer Megan Jerome in the Fourth Stage on May 14.

YOUTH and EDUCATION HIGHLIGHTS

— MUSIC —

The NAC's music education programs reached more than 62,000 students and teachers in 2014–2015, and it was a year full of highlights.

On September 1, two Chinese arts administration students, Vivian (Yuanyuan) Zhang and Shadow (Yaya) Chen, arrived to begin the NAC's new, three-month Canada-China Cultural Residency Program. Spearheaded by NAC Music Education Executive Mary Hofstetter, the NAC also played a leading role in facilitating internships for six other Chinese arts administration students with the Toronto Symphony Orchestra, The Banff Centre and the Stratford Festival in Stratford, Ontario. This national program is a legacy of the NAC Orchestra's 2013 *China Tour*.

In the fall of 2014, and in collaboration with 40 partners, the Orchestra's *UK Tour* featured more than 50 educational activities that reached more than 5,000 students, young artists and families in conservatories, concert halls and public cultural locations. Many educational activities reflected the tour's theme of music as a source of remembrance and healing. For example, "Inspire Day" in partnership with the Royal Scottish National Orchestra



Clockwise from top left.

The Repast (Martin Jones) // Dame Evelyn Glennie performs with student Stefan Beckett at the Royal College of Music as part of *ConneXXions 2014* (Fred Cattroll) // Ballet outreach at St. Leonard School in Manotick, taught by Jaime Vargas of the Royal Winnipeg Ballet (Siônéd Watkins) // Vincent Mantsoe masterclass (Siônéd Watkins)

in Glasgow featured two quintets from each orchestra performing First World War-era music to 100 children from four area schools, who responded through artwork and performance.

All NAC Orchestra tours engage professional, youth and community choirs for pre-concert performances and activities. In London, Nottingham and Bristol, choirs sang First World War repertoire, as well as *Song of the Poets*, an NAC co-commissioned choral work composed by Abigail Richardson. Composer John Estacio gave pre-concert lectures about his piece *Brio: Toccata and Fantasy for Orchestra* to capacity crowds, including a conversation with BBC radio host Stephen Johnson in Bristol.

The Orchestra also connected with young artists. In Scotland, the musicians coached the Sistema youth orchestra Big Noise, as well as students from the Conservatory of Music. In Nottingham, musicians led workshops with promising high school music students. NAC Orchestra Music Director Pinchas Zukerman worked with three outstanding violin students from the Royal College of Music and the Royal Academy of Music in London (the masterclass can be viewed on the NAC's YouTube channel). Orchestra musicians also taught at the Royal College of Music and at Trinity Laban College of Music. And in Bristol, they coached and gave masterclasses to students from Wells Cathedral School and West England University.

Throughout the year, the NAC's *Music Alive Program* in Alberta, Saskatchewan, Manitoba and Nunavut helped students thrive through music. Led by local teaching artists who offer Indigenous, cross-cultural or classical music programs in schools, highlights included Calgary Philharmonic violinist Jan Amsel's full-day Vivaldi workshops in Cochrane, Alberta; Dakota First Nations artist Jacob Pratt's visit to Hall Lake, Saskatchewan; visits

to the Manitoba Interlake area and workshops in three Frontier Division schools by Cree artist Andrew Balfour and Winnipeg Symphony Orchestra musician Ken MacDonald; and Inuit artist David Serkoak's drum-dancing and drum-making workshops in Iqaluit and Sanikiluaq, Nunavut.

Finally, the 17th annual *Summer Music Institute*, a highly regarded training ground for promising young classical musicians founded by Pinchas Zukerman, provided exceptional training to 67 students from Armenia, China, South Korea, Iceland, Italy, Indonesia, Japan, Turkey, the U.S. and Canada.

— ENGLISH THEATRE —

English Theatre enchanted young audiences with magical productions and meaningful educational activities in 2014–2015, with more than 4,000 students attending student matinees, workshops and backstage visits.

The centrepiece of the season was *Alice Through the Looking-Glass*, an NAC English Theatre production in association with the Stratford Festival that opened on December 9 to a packed house. Directed by Artistic Director Jillian Keiley, the show was a feast of colour, movement and laughter that transported the audience to the world of its seven-and-a-half-year-old protagonist. In February, the inimitable Andy Jones brought his imaginative version of *The Queen of Paradise's Garden* to the Fourth Stage for performances from February 16 to 21. Puppets designed by Darka Erdelji and puppeteered by MaryLynn Bernard helped Andy tell this timeless Newfoundland folktale that charmed school and family audiences.

English Theatre is particularly focused on helping teachers. On October 3, a group of teachers attended a rehearsal of *The Importance of Being Earnest*, then worked with English Theatre Ensemble actors to create workshops, which the actors later delivered in the classroom.



Clockwise from top left.

Aaron "Godson" Hernandez with students in Baker Lake, Nunavut as part of the *Music Alive Program* //

Pinchas Zukerman teaches a masterclass at the Royal College of Music in London (Fred Cattroll) //

NAC Family Day (Andrew Alexander) //

Dance Education Associate Sióned Watkins at *NAC Family Day* (Andrew Alexander)



English Theatre reaches out to students, whether they are in university or at elementary school. On November 29, graduate students from the University of Ottawa Theatre Department got a rare inside look at theatre by attending a rehearsal of *Alice Through the Looking-Glass*. And for several weeks in January and February, teaching artist Kristina Watt led a series of creation workshops at Connaught Public School and General Vanier Public School. Those workshops culminated in the *Three Minute Play Festival* in which the students' work was given staged readings by performers of all ages — a transformative experience for the young creators.

English Theatre's commitment to children and families was on full display at its fifth anniversary *NAC Family Day*, a fun-filled afternoon on February 16. More than 5,000 children and adults enjoyed free activities based on the theme of "perspective and scale." Giant bowling, mini-rafts in the fountain, wacky mirrors and a number of workshops in theatre and dance delighted the crowds. More than 60 volunteers and several community organizations helped ensure the success of *NAC Family Day*, which was supported by Friends of English Theatre.

— FRENCH THEATRE —

NAC French Theatre under the energetic leadership of Mélanie Dumont, Artistic Associate for Children and Youth, offered adventurous productions for children and innovative initiatives for youth.

From November 26 to 30, French Theatre welcomed Belgium's Zonzo Compagnie's extremely popular production of *Listen to the Silence* that explored the life and work of American composer John Cage. Another exceptional show was Théâtre Ébouriffé's *Nœuds papillon* (April 8–12) by playwright and director Marie-Eve Huot, who belongs to a new generation of artists who are strongly committed to children and youth. The play chronicles the journey of its young protagonist Amélie as she moves from devastation to hope after the premature death of her father.

From May 14 to 16, 900 young people aged 14 to 20 from Ottawa-Gatineau took over the NAC's public spaces for the first edition of *De plain-pied*. During this lively three-day creative forum, the participants created installations and performances, and attended shows showcasing local teenagers. The activities were created and developed by 12 young people, who met at the NAC several times during the year to share ideas and plan how to turn them into reality. They even worked with the NAC property shop team to build props and design sets.

Close to 50 young people from the National Capital Region immersed themselves in artistic creation alongside professional theatre artists in two unique projects — *Album de finissants* and the second edition of *Ce qui nous relie?* In *Ce qui nous relie?*, 11 adolescents between the ages of 14 and 20 took part in every stage of theatrical creation, culminating in a show about their thoughts and dreams on the NAC Studio stage on May 16, produced by French Theatre and directed by Anne-Marie Guilmaine.

— DANCE —

Each season, NAC Dance supports teachers, students, pre-professional and professional dancers through a variety of education and outreach activities.

Dance organized numerous education events in association with *The Nutcracker* by Alberta Ballet. Nearly 1,900 students and teachers attended the student matinee. Company members gave a post-matinee chat for 90 Grade 3 students. Ballet Mistress Beverley Bagg gave a master class for 26 aspiring ballet dancers. And ballerina Taryn Nowels was the special guest for *Tea with a Ballerina*, an informal event that allows aspiring dancers the chance to talk to a visiting artist.



Clockwise from top left.

Inspire Day, UK Tour (Fred Cattroll) // Teaching artists Kathleen Merritt and Nelson Tagooona in Baker Lake, Nunavut as part of the *Music Alive Program* // NAC Family Day (Andrew Alexander) // Jean Jacques Van Vlasselaer and Marjolaine Fournier host the *L'Univers symphonique* podcast (Martin Jones) // Christopher Millard teaches a student at Manhattan School of Music (Martin Jones)

In January, the department reached more than 450 young people through a week of activities alongside the Royal Winnipeg Ballet's production of *The Handmaid's Tale*, including nine dance workshops, two one-hour presentations on "A Day in a Dancer's Shoes," three masterclasses and an impromptu backstage tour, all led by RWB Ballet Master Jaime Vargas.

Dance also created new workshops led by dancer Sarah Doucet in four local high schools, in which students viewed and discussed the film *CHAINREACTION* by Associate Dance Artist Dana Gingras, then danced some of the repertory from the film.

Education Associate and Teaching Artist Siõned Watkins shared her expertise in a number of local educational activities. She gave two specialized "Brain and Body" workshops for teachers, four "Dare to Dance" workshops during *NAC Family Day*, eight dance workshops in elementary schools, and spoke at the annual National Roundtable for Teacher Educators in the Arts.

And throughout the season, Dance created invaluable training opportunities for aspiring dancers and their teachers through 17 masterclasses with visiting artists and companies. In total, 1190 students and 102 teachers attended NAC Dance workshops and masterclasses this year.

— NEW MEDIA —

NAC New Media provides a wide variety of resources to support learning about the performing arts with online audiences across Canada and around the world.

New Media produced *ConneXXions 2014* in partnership with the Royal Philharmonic Orchestra and the Royal College of Music as part of the NAC Orchestra's *UK Tour*. Linked via next-generation videoconference technology, young British and

Canadian high school students connected and performed First World War-era music and original compositions for each other, all while engaging with the theme of remembrance and healing.

In addition, New Media helped English Theatre share its landmark events on Indigenous theatre — *The Study* and *The Repast* — with Canadian and global audiences by producing three webcasts on May 15 and 16 from Manitoulin Island. Viewers joined the conversation via Twitter using the hashtag #StudyRepast.

Throughout the year, *NAC Stories* on the NAC website engaged online audiences with NAC performances and initiatives. Favourites included videos on the NAC Orchestra's concert at Roy Thomson Hall in Toronto, an interview with rocker Sam Roberts on the importance of classical music, and a look inside the studio of Associate Dance Artist Tedd Robinson as he worked with dancers on his latest NAC co-production, *FACETS*.

Finally, New Media created its first podcast in 2005 with an episode of *Alberta Scene Radio*. Ten years later, worldwide listeners have now downloaded more than 4.9 million NAC podcasts to date. *The NACocast* leads the way with 1.7 million downloads, followed by *Explore The Symphony* with 1.4 million downloads and *L'Univers symphonique* with 600,000 downloads.



MUSIC LITTÉRATURE CINÉMA DANSE ARTS VISUELS ET MÉDIATIQUES THEATRE CULINARY ARTS



1 Molly Johnson (Chris Nichols). **2** Article 11's *Declaration* (Trevor Lush). **3** *Hip-Hop Playground: Battles and Beats* (Trevor Lush). **4** Shad. **5** Neema Bickersteth in *Century Song* (John Lauener Photography). **6** House of Commons Speaker Andrew Scheer welcomes *Ontario Scene* artists at a special ceremony on Parliament Hill (Bernard Thibodeau). **7** Peter Herrndorf, NAC President and CEO, the Hon. Elizabeth Dowdeswell, Lieutenant Governor of Ontario, and Heather Moore, Producer and Executive Director of *Ontario Scene*, at the festival's kickoff reception (Trevor Lush). **8** DJ Grouch and some young fans at *Hip-Hop Playground: Battles and Beats* (Trevor Lush). **9** Franco-Ontarian singer-songwriter Stef Paquette (PhotoCaptive). **10** Lemon Bucket Orchestra (Eamon MacMahon).

scène ontario! scene

From April 29 to May 10, 2015, the National Arts Centre presented *Ontario Scene*, the latest in a series of biennial festivals that began with *Atlantic Scene* in 2003. Led by Producer and Executive Director Heather Moore, *Ontario Scene* was an unqualified success — 650 artists, 90 events, 12 days, 35 venues, and total attendance at performances and exhibitions of more than 62,000.

Ontario Scene featured several world premieres, including Volcano Theatre's *Century Song*, Théâtre du Trillium's *Projet LabGestes 15*, and NAC Dance's presentation of Tedd Robinson's *FACETS*. The festival also included a new play by Daniel MacIvor and a new project from Toronto's Art of Time Ensemble with collaborators Peggy Baker, James Kudelka and Coleman Lemieux + Compagnie.

A highlight of *Ontario Scene* was Article 11's *Declaration*, an immersive sound-and-image installation and performance-creation lab that celebrated Indigenous peoples' right to engage in the creation and evolution of arts and culture. During the festival's first week, some of the province's leading Indigenous artists, such as Monique Mojica and Santee Smith, came together to share stories and collaborate on the development of new work.

Ontario Scene partnered with Toronto's Manifesto Festival of Community + Culture to present *Hip-Hop Playground: Battles and Beats*, a free afternoon event that brought

together dance, spoken word, graffiti artists and more to shine a spotlight on the province's dynamic hip-hop culture. *Ontario Scene* also collaborated with the Association des professionnels de la chanson et de la Musique (APCM) and SOCAN to present several events featuring outstanding Franco-Ontarian singer-songwriters such as Stef Paquette.

The festival showcased many of the province's leading music artists — Daniel Lanois, Molly Johnson, Ron Sexsmith, Shad — as well as emerging artists such as Jaron Freeman-Fox and the Lemon Bucket Orchestra. More than 100 visual and media artists were featured in 20 exhibitions and events at galleries and artist-run centres throughout the city.

Ontario Scene will be followed by the biggest *Scene* festival of them all. *Canada Scene* will take place in 2017 to mark Canada's sesquicentennial, and will bring together more than 1,000 of our most talented artists in music, theatre, dance, visual and media arts, film, literature, comedy and culinary arts for a massive celebration in the Nation's Capital.

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National Arts Centre Foundation

MANAGEMENT DISCUSSION and ANALYSIS

The National Arts Centre Corporation (the “Corporation”) regularly presents subscription seasons in music, theatre and dance 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 established and emerging artists from across Canada in the performing, literary, visual and culinary arts under the banner of the *Scene* festivals (*Atlantic Scene*, *Alberta Scene*, *Quebec Scene*, *BC Scene*, *Prairie Scene* and *Northern Scene*, as well as *Ontario Scene* in 2015 and *Canada Scene* in 2017). The Corporation also offers educational opportunities for young musicians across Canada through its *Music Alive Program*, and over the past decade, the NAC Orchestra has become known as one of Canada’s leading teaching orchestras, offering masterclasses and school performances across Canada and internationally, most recently in the United Kingdom. The Corporation also engages young people through dance workshops, theatre classes and student matinees in Ottawa.

The Corporation remains committed to the fulfilment 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 artists and performing arts organizations in all regions of the country;
- promote public engagement and arts education; and
- work in partnership to enhance and improve the capacity of each organization to deliver results.

RESOURCES

PHYSICAL RESOURCES

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

In this fiscal year, the Corporation completed a multi-year Major Capital Project totalling \$56.7 million. This work focussed on health and safety upgrades to the existing facility.

On December 10, 2014, the Government of Canada announced funding of \$110.5 million for Architectural Rejuvenation to improve the public spaces of the National Arts Centre. Design and planning are well underway and construction will begin in the coming months.

Additional work will be required to refurbish the building and its production equipment in the coming years as the Centre approaches its 50th anniversary.

HUMAN RESOURCES

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

Performances are labour-intensive and rely on a large number of behind-the-scenes personnel. The Corporation employs people with varied specialized skills. A large number of employees whose work is dependent on the demands of programming and sales have variable schedules and work on an as-needed basis. The National Arts Centre Orchestra's musicians are self-employed, although a collective agreement sets out their fees and working conditions at the Centre and while on tour.

Personnel Paid at August 31	Full-Time			Part-Time		
	Current year	Previous year	Change	Current Year	Previous Year	Change
Non-union personnel	165	165	0	83	92	-9
Stage personnel	14	14	0	178	192	-14
Foodservices employees	23	25	-2	153	174	-21
Ushers, Janitorial, Maintenance, Garage and Security personnel	38	35	+3	114	119	-5
Total Employees	240	239	+1	528	577	-49
Musicians	46	42	+4	12	12	0
Total Payroll	286	281	+5	540	589	-49

Gross Payroll	Current year	Previous year	Change
Total part-time and full-time combined:	826	870	-44

Full-Time Equivalents (FTE)	Current year	Previous Year	Change
Employees FTE	363	374	-11
Musicians FTE	53	49	+4
Total Payroll FTE	416	423	-7

FINANCIAL RESOURCES

The Corporation derives the funding for its activities from programming revenues through ticket sales and fees, commercial revenues from food and beverage sales, parking and hall rentals, grants from the National Arts Centre Foundation, parliamentary appropriations and other sources such as investment income.

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

The Corporation receives a significant amount of revenue from parliamentary appropriations to fund operations, capital repairs and maintenance, and special projects. Additional funding is received from provincial, territorial and municipal governments on a case-by-case basis.

FINANCIAL OVERVIEW

For the year ended August 31, 2015, the Corporation is reporting a surplus from operations of \$45,000, slightly better than the planned break-even budget. Throughout the Corporation, revenue enhancement and cost-reduction measures continued to be undertaken.

REVENUES

Commercial Operations

Commercial Operations consists of Food and Beverage, Parking, and Hall Rentals (performance spaces). Revenues from Parking and Food and Beverage vary according to the level of programming and attendance. Rental revenues vary based on both the availability of touring productions, and the availability of the Centre's halls on dates suitable to touring companies. Offering food, beverages and parking to customers enhances the experience of an evening's performance and provides additional financial support to the Corporation's activities.

For this fiscal year, there were fewer touring productions and lower attendance at the Centre. As a result, there were also lower parking revenue and food and beverage sales. Labour requirements and cost of sales were also down, corresponding with lower sales volumes.

Programming

Programming activities consist mainly of the five disciplines — Music, English Theatre, French Theatre, Dance and *NAC Presents* — plus a variety of other programs such as galas, festivals and the biennial *Scene* festivals. Box Office, Marketing, Production and New Media departments support these activities. The type of program, availability of specific dates, number of performers, scale of the program, and complexity of the technical elements vary each season. For instance, English Theatre sales and expenses were higher in the previous year because of a large-scale production of *The Sound of Music*. Dance sales and expenses were higher this year because of the staging of *Alice's Adventures in Wonderland*. Other programming costs were higher this year because the NAC hosted *Ontario Scene*, a biennial national festival.

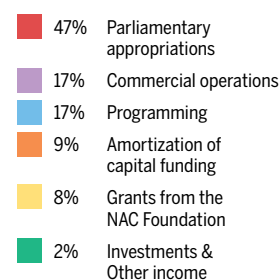
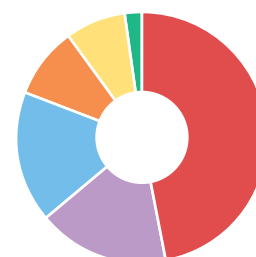
Grants from the National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the "Foundation") authorized a grant of \$6,384,000 (\$4,959,000 in 2013–2014) to the Corporation for designated programs. The Foundation is a key element of the Corporation's strategy of increasing earned revenues.

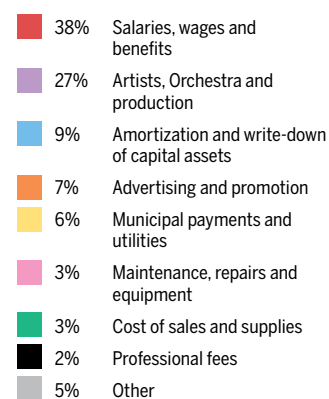
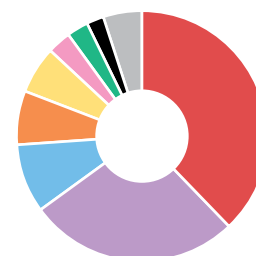
Parliamentary Appropriations

Parliamentary appropriations include base funding for the operation of the Centre, funding for special purposes, funding for capital repairs and maintenance, and the amortization of deferred capital funding. As part of the measures adopted in the 2012 Federal Budget, the Corporation's base funding for operations was reduced by \$1,935,000 for this fiscal year. In addition, for five

Revenues



Expenses



of the last six fiscal years, the NAC has been subject to a freeze on appropriations and has not received funding for annual increases to salary and wages of staff. This has resulted in reduced programming and support. The amortization of deferred capital funding has increased in the last few years as the result of investment in capital repairs, giving the appearance that parliamentary appropriations have not changed significantly. However, the reduction of operating funds has had a significant impact on current and future programming for the Corporation.

RISKS

Physical construction of the Architectural Rejuvenation Project will begin in the coming months. As with all large construction projects, there are inherent financial and managerial risks. \$110.5 million of funding for the project has been approved by the Government of Canada. Of this amount, Parliament has approved \$20.5 million to be paid on a monthly basis, ending March 31, 2016. An additional \$45 million is scheduled for approval as part of the Federal Budget for 2016–2017, and the final \$45 million within the 2017–2018 budget. The Centre will remain open for business throughout the majority of the construction period. This will bring scheduling and logistical risks to the project beyond the scope of typical construction.

Many of the Centre's systems have exceeded their estimated lifespan, and the quality of the original equipment has allowed the Centre to operate without a major disruption. In 2011, an independent engineering consultant produced a 30-year capital plan outlining the work required to the Centre's physical infrastructure. The plan includes replacement of production equipment and the refurbishment of building components. These plans will serve as the basis for future funding requests to the Federal Government.

The Corporation continues to review its security processes and emergency response preparedness to ensure the safety of its patrons, artists and employees.

Local and global economic conditions may have an impact on funding from the Federal Government, ticket sales, commercial revenue and donors. As the Corporation purchases many services in U.S. dollars, the recent precipitous decline in the Canadian dollar has resulted in increased costs. The Corporation regularly monitors economic conditions in order to mitigate current and future funding risks.

OUTLOOK

The Federal Government's Budget 2012 Savings Measures resulted in reductions to the Corporation's parliamentary appropriations over a three-year period. The Corporation has aggressively pursued new sources of revenue and reduced expenses in order to adapt to the new realities.

The popularity of the Corporation's national educational, touring and outreach programs (such as the *Scenes*) continues to grow. The Corporation will continue to pursue its goals of artistic expansion, excellence and relevance on the national stage in the performing arts while respecting the need for tight financial management.

The Architectural Rejuvenation Project will bring many challenges. The construction process will require careful planning and financial management. There will also be significant logistical challenges, coordinating programming and administrative functions with construction activity. Once completed in 2017, the new space will provide additional programming, social and commercial opportunities.

The Corporation is committed to participating in the events planned for Canada's Sesquicentennial celebrations in 2017, followed by the NAC's 50th anniversary celebrations in 2019. Additional funding will be required for these initiatives, including the Orchestra's *Canada 150 Tour* and *Canada Scene* in 2017, and bringing major arts organizations to Ottawa for the celebration.

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 have been prepared in accordance with Canadian public sector accounting standards (PSAS) for Government Not-for-profit Organizations and include estimates based on Management's experience and judgement. The financial statements have been approved by the Board of Trustees on the recommendation of the Audit Committee. Other financial and operating information appearing in the annual report is consistent with that contained in the financial statements.

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

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

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



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



Daniel Senyk, CPA, CA
Chief Financial Officer

November 19, 2015



INDEPENDENT AUDITOR'S REPORT

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

Report on the Financial Statements

I have audited the accompanying financial statements of the National Arts Centre Corporation, which comprise the statement of financial position as at 31 August 2015, and the statement of operations, statement of changes in accumulated deficit and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Arts Centre Corporation as at 31 August 2015, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

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

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

Etienne Matte, CPA, CA
Principal
for the Auditor General of Canada

19 November 2015
Ottawa, Canada

STATEMENT OF FINANCIAL POSITION

As at August 31

<i>(in thousands of dollars)</i>	2015	2014
ASSETS		
Current		
Cash and cash equivalents (Note 3)	\$ 5,989	\$ 7,562
Restricted cash held for specified capital projects (Note 4)	4,209	449
Investments (Note 5)	109	710
Accounts receivable (Note 6)	1,577	1,009
Inventories	194	162
Prepaid expenses	2,235	1,623
	14,313	11,515
Investments (Note 5)	8,668	8,840
Capital Assets (Note 7)	52,750	56,368
	\$ 75,731	\$ 76,723
LIABILITIES		
Current		
Accounts payable and accrued liabilities	\$ 7,854	\$ 8,122
Deferred parliamentary appropriations (Note 8)	4,717	4,633
Deferred revenue (Note 9)	5,387	6,343
Deferred parliamentary appropriations, specified capital projects (Note 4)	4,209	449
	22,167	19,547
Deferred capital funding (Note 10)	52,750	56,368
Long-term portion of provision for employee future benefits (Note 11)	1,989	2,028
	76,906	77,943
ACCUMULATED DEFICIT		
Unrestricted	(1,175)	(1,220)
	\$ 75,731	\$ 76,723

Contingencies and contractual obligations (Notes 15 and 16).

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

Approved by the Board of Trustees:



Adrian Burns
Chair



Donald Walcot
Chair of the Audit Committee

STATEMENT OF OPERATIONS

For the year ended August 31

<i>(in thousands of dollars)</i>	2015	2014
REVENUES		
Commercial operations (Schedule 1)	\$ 12,211	\$ 14,141
Programming (Schedule 2)	12,313	11,726
Grant from the National Arts Centre Foundation (Note 12)	6,384	4,959
Other income	1,115	1,159
Investment income (Note 5)	541	402
	32,564	32,387
Parliamentary appropriations (Note 13)	41,379	40,394
	73,943	72,781
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	7,747	9,026
Programming (Schedule 2)	43,144	40,555
Building operations	17,263	16,791
Administration and technology	5,744	6,236
	73,898	72,608
NET RESULTS OF OPERATIONS	\$ 45	\$ 173

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

STATEMENT OF CHANGES IN ACCUMULATED DEFICIT

For the year ended August 31

<i>(in thousands of dollars)</i>	2015	2014
Unrestricted, beginning of the year	\$ (1,220)	\$ (1,393)
Net results of operations	45	173
Unrestricted, end of the year	\$ (1,175)	\$ (1,220)

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

STATEMENT OF CASH FLOWS

For the year ended August 31

<i>(in thousands of dollars)</i>	2015	2014
Operating Activities		
Net results of operations	\$ 45	\$ 173
Items not affecting cash		
Amortization and write-down of capital assets	6,798	5,517
Amortization of deferred capital funding	(6,798)	(5,517)
	45	173
Change in non-cash operating assets and liabilities	(2,352)	(2,406)
Change in long-term portion of provision for employee future benefits	(39)	(493)
Cash flow used for operating activities	(2,346)	(2,726)
Capital Activities		
Additions to capital assets	(3,180)	(6,971)
Cash flow used for capital activities	(3,180)	(6,971)
Investing Activities		
Purchase of investments	(3,001)	(2,837)
Sale of investments	3,774	5,194
Cash flow from investment activities	773	2,357
Financing Activities		
Transfer (to) from restricted cash held for specified capital projects (Note 4)	(3,760)	5,375
Parliamentary appropriations received for the acquisition of capital assets	6,940	1,596
Cash flow from financing activities	3,180	6,971
(Decrease) in cash position	(1,573)	(369)
Cash and cash equivalents at beginning of year	7,562	7,931
Cash and cash equivalents at end of year	\$ 5,989	\$ 7,562
Supplementary disclosure of cash flow information		
Interest received	\$ 541	\$ 465

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

NOTES to the FINANCIAL STATEMENTS

August 31, 2015

1. AUTHORITY, OBJECTIVES AND OPERATIONS

The National Arts Centre Corporation (the “Corporation”) was established in 1966 pursuant to the *National Arts Centre Act* and began operating the National Arts Centre (the “Centre”) in 1969. The Corporation is not subject to the provisions of the *Income Tax Act*. In accordance with Section 85 (1.1) of Part X of the *Financial Administration Act*, Divisions I to IV of the *Act* do not apply to the Corporation, except for sections 89.8 to 89.92, subsections 105(2) and sections 113.1, 119, 131 to 148 and section 154.01, which do apply to the Corporation. The Corporation is deemed, under Section 15 of the *National Arts Centre Act*, to be a registered charity within the meaning of that expression in the *Income Tax Act*. The Corporation is not an agent of Her Majesty. Except for the purposes of the *Public Service Superannuation Act* and the *Government Employees Compensation Act*, employees of the Corporation are not part of the federal public administration.

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

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

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for government not-for-profit organizations (GNFPO). The Corporation has prepared the financial statements applying the Section 4200 series of PSAS, and has elected to use the deferral method of accounting for contributions. A summary of the significant accounting policies follows:

a) Revenue recognition

i) Parliamentary appropriations

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

Parliamentary appropriations for operating expenditures are recognized as revenue in the Statement of Operations in the fiscal period for which they are approved. Parliamentary appropriations received in advance, or for specific projects are recorded as deferred parliamentary appropriations in the Statement of Financial Position and recognized as revenue in the Statement of Operations in the period that the related expenditures are incurred. Similarly, parliamentary appropriations approved but not received at August 31 are recorded as a receivable.

Parliamentary appropriations received and restricted for the purchase of amortizable capital assets are initially recorded as deferred parliamentary appropriations on the Statement of Financial Position. When a purchase is made, the portion of parliamentary appropriations used to make the purchase is recorded as deferred capital funding and is amortized on the same basis and over the same period as the related capital assets acquired.

ii) Contributions

Unrestricted contributions are recognized as revenue on the Statement of Operations when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Contributions externally restricted for specific purposes are deferred on the Statement of Financial Position and recognized as revenue on the Statement of Operations in the period in which the related expenditures are recognized.

Donations in kind are recorded at their estimated fair value when they are received, if they would otherwise have been purchased. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining fair value, contributed services from volunteers are not recognized in these financial statements.

iii) Commercial and programming revenue

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

iv) Other income

Other income consists primarily of facility fees and is recognized in the period in which the performance takes place.

v) Investment income

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

b) Cash and cash equivalents

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

c) Investments

Investments are measured at amortized cost. A gain or loss is charged to investment income when realized, or when a decline in value is considered to be a permanent impairment of value. The assets of this portfolio may be sold in response to a change in the Corporation's liquidity requirements or at the discretion of the Corporation's external investment counsel, within the limits of the Investment Policy established by the Board of Trustees.

d) Accounts receivable

Accounts receivable are initially recognized at fair value and are subsequently measured at amortized cost. The Corporation establishes an allowance for doubtful accounts that reflects the estimated impairment of accounts receivable. The allowance is based on specific accounts and is determined by considering the Corporation's knowledge of the financial condition of its customers, the aging of accounts receivable, and current business and political climate. All write-downs against accounts receivable are recorded within operating expenditures on the Statement of Operations.

e) Inventories

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

f) Prepaid expenses

Prepaid expenses include expenditures made for services to be received in the future, such as property taxes paid in advance, insurance premiums, artistic rights, and fees paid to artists in advance of the performance.

g) Capital Assets

Acquired capital assets are recorded at cost, net of accumulated amortization. Cost includes direct costs as well as certain overhead costs directly attributable to the asset.

Building improvements that extend the useful life or service potential of buildings are capitalized and recorded at cost. Building improvements are amortized over the lesser of the remaining useful life of the building or the estimated useful life of the improvement.

The Centre was completed in 1969 and held by the Government of Canada until ownership was transferred to the Corporation in 2000. The building, improvements and equipment were recorded at their estimated historical cost, less accumulated amortization. Land transferred to the Corporation was recorded at a nominal value as the historical cost could not be reasonably determined at the date of the transfer.

Amortization is calculated using the straight-line method, over the estimated useful lives of the assets as follows:

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

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

h) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

i) Cost allocation

The Corporation has presented expenses by function. The commercial operations and programming expenses are further described in schedules 1 and 2. The costs associated with building operations, administration and information technology are not allocated to commercial operations or programming expenses. These functions are important for the achievement of the Corporation's objectives and management believes that allocating such costs to other functions would not add additional information value. Amortization of capital assets is attributed to the function in which the assets are primarily utilized. Direct costs incurred in fundraising activities are charged to the National Arts Centre Foundation.

j) Employee future benefits

i) Pension plans

Eligible employees of the Corporation participate in the Public Service Pension Plan, the Musicians' Pension Fund of Canada, or the International Alliance of Theatrical Stage Employees pension plan.

The public service pension plan is a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation to cover current service costs. According to current legislation, the Corporation has no legal or constructive obligation to make further contributions with respect to any deficiencies of the plan, however there may be obligations created when eligible employees make current contributions for past service.

The Musician's Pension Fund of Canada is a multi-employer defined benefit plan established through collective bargaining between the Corporation and the American Federation of Musicians. The plan is funded by contributions from employers. Employee contributions are neither required nor permitted.

The International Alliance of Theatre Stage Employees pension plan is a multi-employer defined contribution plan. The plan is funded by contributions from members and the Corporation, as established by the collective bargaining process between the Corporation and the International Alliance of Theatre Stage Employees.

Pension plan contributions are recognized as an expense in the year in which employees render service, and represent the total pension obligation of the Corporation.

ii) Employee severance and sick leave benefits

Prior to September 1, 2013, certain employees were entitled to severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. The cost of severance benefits was recognized in the periods in which employees rendered services to the Corporation. The Corporation has withdrawn this benefit at different times over the past two years for all groups of employees. The liability for this benefit ceased to accumulate as of the negotiated date for each type of employee. When the severance benefit ceased to accumulate, employees had the choice to receive a payment for vested benefits or defer the payment until a future date. The residual liability is calculated based on management's best estimates and assumptions taking into consideration historical employment data.

Most employees of the Corporation are entitled to accumulating but non-vesting sick leave benefits as provided for under their respective collective agreements or the terms and conditions of their employment. The Corporation recognizes the cost of future sick leave benefits over the periods in which the employees render services to the Corporation and the liability for the benefits is recognized based on the probability of usage by employees, per historical data.

k) Foreign currency translation

Monetary assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the exchange rate at year end. Non-monetary items are translated at historical exchange rates. Revenues, expenses, and capital acquisitions are translated at exchange rates in effect at the time of the transaction. Realized foreign currency exchange gains or losses for the year are included in financial charges and bad debts.

l) Measurement uncertainty

The preparation of financial statements in accordance with PSAS requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the amounts of revenue and expenses for the year. The most significant estimates involve the determination of the provision for employee future benefits, the estimated useful life of capital assets, deferred parliamentary appropriations, the allowance for doubtful accounts, and the allocation of overhead costs to assets under construction. Actual results could differ significantly from those estimates.

m) Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

3. CASH AND CASH EQUIVALENTS

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

<i>(in thousands of dollars)</i>	2015	2014
Cash	\$ 5,290	\$ 6,546
Money market and short-term investments	699	1,016
Balance at end of year	\$ 5,989	\$ 7,562

4. RESTRICTED CASH HELD FOR SPECIFIED CAPITAL PROJECTS AND DEFERRED PARLIAMENTARY APPROPRIATIONS, SPECIFIED CAPITAL PROJECTS

Restricted cash held for specified capital projects represents the unused portion of parliamentary appropriations received and designated for specified capital projects within the Centre. There are currently two capital projects being funded by parliamentary appropriations.

On February 3, 2015, funding of \$110,500,000 was approved for Architectural Rejuvenation to improve the public spaces of the Centre. Of this amount, Parliament has approved \$20.5 million to be paid on a monthly basis, ending March 31, 2016. An additional \$45 million is scheduled for approval as part of the Federal Budget for 2016–2017, and the final \$45 million within the 2017–2018 budget.

On November 2, 2006, funding of \$56.7 million was approved for a Major Capital Project to perform health and safety upgrades and repairs to the existing facilities of the Centre.

Changes in the fund balance are as follows:

Architectural Rejuvenation

<i>(in thousands of dollars)</i>	2015	2014
Balance at beginning of year	\$ –	\$ –
Appropriations received during the year	6,560	–
Appropriations invested in specified capital projects	(2,351)	–
Balance at end of year	\$ 4,209	\$ –

Major Capital Project

<i>(in thousands of dollars)</i>	2015	2014
Balance at beginning of year	\$ 449	\$ 5,824
Appropriations invested in specified capital projects	(449)	(5,375)
Balance at end of year	\$ –	\$ 449
Total	\$ 4,209	\$ 449

The unused portion of capital parliamentary appropriations received to complete specified capital projects amounts to \$4,209,000 (\$449,000 in 2014) and is recorded as deferred parliamentary appropriations, specified capital projects on the Statement of Financial Position.

5. INVESTMENTS

Under its Investment Policy, the Corporation may invest in fixed income securities. To minimize credit risk, all investments purchased are rated “BBB” (investment grade) or better by a recognized bond-rating agency. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. Maturity dates extend to December 2108 (December 2108 in 2014). 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. Under normal operating conditions, the Corporation will hold its investments to maturity. Interest income from these investments, net of management fees, amounted to \$541,000 (\$402,000 in 2014) and is included in Investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2015 Book Value	2015 Fair Value	2014 Book Value	2014 Fair Value
Government secured bonds	\$ 4,244	\$ 4,424	\$ 6,533	\$ 6,783
Corporate bonds	4,533	4,642	3,017	3,130
Total investments	\$ 8,777	\$ 9,066	\$ 9,550	\$ 9,913
Portion maturing in the next fiscal year	\$ 109	\$ 109	\$ 710	\$ 722
Long-term portion	8,668	8,957	8,840	9,191
Total investments	\$ 8,777	\$ 9,066	\$ 9,550	\$ 9,913

6. ACCOUNTS RECEIVABLE

Accounts receivable include amounts collectible from commercial operations, recoverable taxes, and programming partners. The majority of accounts receivable are unsecured, and are subject to credit risk. Management regularly reviews the account balances and uses available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is recognized in financial charges and bad debts. A provision of \$1,148,000 (\$952,000 in 2014) has been made based on an account by account analysis that considers the aging of the account and the probability of collection.

7. CAPITAL ASSETS

<i>(in thousands of dollars)</i>	Cost	Accumulated amortization	2015 Net book value	2014 Net book value
Land	\$ 78	\$ –	\$ 78	\$ 78
Buildings	47,295	46,408	887	918
Works of art	615	410	205	218
Building improvements and infrastructure	85,849	38,906	46,943	50,302
Equipment	10,278	7,813	2,465	2,465
Computer equipment	967	597	370	319
Assets under construction	1,802	–	1,802	2,068
	\$ 146,884	\$ 94,134	\$ 52,750	\$ 56,368

Capital additions include the allocation of overhead expenses estimated at \$332,566 (\$1,853,459 in 2014).

During the year, fully amortized assets with an original book value of \$355,929 (\$8,604,000 in 2014) were taken out of service and removed from this schedule.

Assets under construction totaling \$926,000 (nil in 2014) were written down as their future service potential could not be reasonably estimated.

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

<i>(in thousands of dollars)</i>	2015	2014
Commercial operations	\$ 210	\$ 218
Programming	520	527
Building operations	5,079	4,727
Administration and technology	63	45
Total amortization	\$ 5,872	\$ 5,517

8. DEFERRED PARLIAMENTARY APPROPRIATIONS

Deferred parliamentary appropriations represent approved parliamentary appropriations received for programs and projects to be completed in the next fiscal year, as follows:

<i>(in thousands of dollars)</i>	Building Refurbishment	Programming & Operations	Specific Programs	Total 2015	Total 2014
Balance at beginning of year	\$ 2,379	\$ 2,239	\$ 15	\$ 4,633	\$ 6,246
Appropriations received	7,000	26,944	1,100	35,044	34,509
Appropriations used	(6,693)	(27,222)	(1,045)	(34,960)	(36,122)
Balance at end of year	\$ 2,686	\$ 1,961	\$ 70	\$ 4,717	\$ 4,633

9. DEFERRED REVENUE

Deferred revenue includes amounts received from the box office for programs not yet presented and other amounts received in advance of services to be rendered.

<i>(in thousands of dollars)</i>	2015	2014
Advanced ticket sales - programming	\$ 4,615	\$ 5,355
Deposits from commercial operations and other	772	988
Deferred revenue	\$ 5,387	\$ 6,343

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

10. DEFERRED CAPITAL FUNDING

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable capital assets.

Changes in the deferred capital funding balance are as follows:

<i>(in thousands of dollars)</i>	2015	2014
Balance at beginning of year	\$ 56,368	\$ 54,914
Appropriations used to purchase depreciable capital assets	3,180	6,971
Write-down of capital assets	(926)	–
Amortization	(5,872)	(5,517)
Balance at end of year	\$ 52,750	\$ 56,368

11. EMPLOYEE FUTURE BENEFITS

a) Public Service Pension plan

The majority of employees of the Corporation are covered by the public service pension plan (the “Plan”), a contributory defined benefit plan established by legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees’ required contribution. The current employer contribution rate is 1.28 (1.45 in 2014) times the employee contribution for employment start dates before January 1, 2013 and 1.28 (1.43 in 2014) times the employee contribution for employees hired after December 31, 2012.

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of 35 years at an annual rate of 2% of pensionable service times the average of the best five consecutive years of earnings. Benefits are coordinated with Canada/Quebec Pension Plan benefits and are indexed to inflation.

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>	2015	2014
Corporation	\$ 2,229	\$ 2,274
Employees	1,503	1,369

b) Other pension plans

The Corporation and eligible employees contribute to the Musician’s Pension Fund of Canada, or the International Alliance of Theatrical Stage Employees pension plan. The Musician’s Pension Fund of Canada provides benefits based on years of service and average earnings upon retirement. The International Alliance of Theatrical Stage Employees pension plan is a defined contribution plan. Contributions to these plans are determined through the collective bargaining process.

The Corporation's and employees' contributions to the pension plans during the year are as follows:

Other Pension Plans

<i>(in thousands of dollars)</i>	2015	2014
Corporation	\$ 705	\$ 647
Employees	149	152

c) Employee severance and sick leave benefits

In prior years, certain employees were entitled to severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. Effective September 1, 2013, years of service have ceased to accumulate, however employees continue to be eligible for the benefits that have been earned to that date. Eligible employees may also elect to receive payment for a portion of the benefit that has vested. The obligation is calculated based on years of service, salary, and the nature of the departure. Management uses estimates to determine the residual amount of the obligation using the Corporation's historical experience and current trends. Although the Corporation has not segregated assets for the purpose of meeting this future obligation, it will fund the benefits as they become due from the Corporation's assets and future parliamentary appropriations.

The Corporation provides cumulative sick leave benefits to its employees. Employees accumulate unused sick leave days which may be used in future years. An employee's unused sick leave balance is carried forward until the employee departs the Corporation, at which point any unused balance lapses.

Information about these benefits, measured as at August 31 is as follows:

<i>(in thousands of dollars)</i>	2015	2014
Accrued benefit liability, beginning of year	\$ 3,037	\$ 3,595
Cost for the year	67	142
Cost of plan amendments	35	263
Benefits paid during the year	(750)	(963)
Accrued benefit liability, end of year	\$ 2,389	\$ 3,037
Short-term portion (included in accounts payable and accrued liabilities)	\$ 400	\$ 1,009
Long-term portion	1,989	2,028
Accrued benefit liability, end of year	\$ 2,389	\$ 3,037

12. GRANT FROM THE NATIONAL ARTS CENTRE FOUNDATION

<i>(in thousands of dollars)</i>	2015	2014
Grant from the National Arts Centre Foundation	\$ 6,384	\$ 4,959

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

The Foundation raises funds from individuals, foundations and corporations to support the National Arts Centre's

programs. During this fiscal year, direct expenses related to fundraising costs, in the amount of \$2,479,434 (\$2,470,293 in 2014) were charged to the Foundation. The financial statements of the Foundation have not been consolidated in the Corporation's financial statements. The Foundation's financial statements are audited by an independent accounting firm and are available upon request.

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

Financial position

<i>(in thousands of dollars)</i>	2015	2014
Total assets	\$ 8,827	\$ 6,956
Total liabilities	572	616
Total net assets	\$ 8,255	\$ 6,340

An amount of \$2,792,313 (\$2,307,132 in 2014) of the Foundation's net assets is subject to donor-imposed restrictions, and an additional \$3,602,069 (\$2,545,717 in 2014) represents endowment funds.

Results of operations

<i>(in thousands of dollars)</i>	2015	2014
Total revenues	\$ 10,846	\$ 8,913
Total expenses	2,546	2,547
Total Grant to the National Arts Centre Corporation	6,384	4,959
Excess of revenues over expenses and grants	\$ 1,916	\$ 1,407

At August 31 the balance owing to the Foundation from the Corporation was \$418,282 (\$206,268 in 2014).

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 approved for the fiscal year, and the accounting adjustments required to arrive at the calculation of revenue that conforms to PSAS.

<i>(in thousands of dollars)</i>	2015	2014
Main estimates amount provided for operating and capital expenditures	\$ 34,294	\$ 34,499
Supplementary estimates	7,310	–
Appropriations approved	41,604	34,499
Portion of parliamentary appropriations used (deferred) for specific projects	(3,843)	7,349
Appropriation used to purchase depreciable capital assets	(3,180)	(6,971)
Amortization of deferred capital funding	6,798	5,517
Parliamentary appropriations	\$ 41,379	\$ 40,394

Supplementary estimates include \$750,000 for special festival funding and \$6,560,000 for Architectural Rejuvenation.

14. RELATED PARTY TRANSACTIONS

The Corporation is related to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business, and these transactions are measured at exchange amounts which is the amount of consideration established and agreed upon by the related parties. Related parties also include key management personnel having authority and responsibility for planning, directing and controlling the activities of the Corporation. This includes the Senior Management Team and all members of the Board of Trustees and parties related to them.

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

In addition to those related party transactions disclosed in Note 12, the Corporation had the following transactions:

<i>(in thousands of dollars)</i>	2015	2014
Revenues from related parties		
Commercial operations	\$ 611	\$ 589
Programming	240	361
	\$ 851	\$ 950
Expenses with related parties		
Commercial operations	\$ 274	\$ 305
Programming	1,719	1,750
Building operations	1,479	1,418
Administration and technology	479	578
	\$ 3,951	\$ 4,051

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

	2015	2014
Due from related parties	\$ 22	\$ 37
Due to related parties	264	592

The Corporation also receives services from related parties, such as financial statement audits without charge, which have not been reflected in these financial statements.

15. CONTINGENCIES

In the normal course of business, various claims and legal actions have been brought against the Corporation. In the view of Management, the outcome of these actions is not likely to result in any material amounts. However, in the event that such losses were likely to be incurred and the costs were reasonably estimable, a liability would be accrued and an expense recorded in the Corporation's financial statements. The amount accrued for contingent liabilities as at August 31, 2015 was nil (nil in 2014).

16. CONTRACTUAL OBLIGATIONS

As at August 31, 2015 \$21,820,000 (\$15,299,000 in 2014) is to be paid pursuant to long-term contracts. The contractual obligations relate primarily to programming, building maintenance and new construction. The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	
2015–16	17,183
2016–17	2,360
2017–18	1,509
2018–19	764
2019–20	4

17. FINANCIAL INSTRUMENTS

Credit risk:

Credit risk is the risk of financial loss to the Corporation associated with a counterparty's failure to fulfill its financial obligations.

The Corporation is subject to credit risk as follows:

i) Cash and cash equivalents

The Corporation has deposited cash and cash equivalents of \$10,198,000 (\$8,011,000 in 2014), with reputable financial institutions that are members of the Canadian Payments Association. The Corporation has determined that the risk of loss due to credit risk is not significant.

ii) Accounts receivable

The Corporation has accounts receivable of \$1,577,000 (\$1,009,000 in 2014). The Corporation manages credit risk associated with its accounts receivable by closely monitoring the issuance and collection of credit to commercial clients and artistic partners. As at August 31, 2015 unimpaired accounts receivable over 120 days were \$21,000 (\$48,000 in 2014).

For accounts receivable that are neither past due nor impaired, the Corporation has assessed the credit risk as low.

iii) Investments

The Corporation has investments of \$8,777,000 (\$9,550,000 in 2014).

The Investment Policy limits the Corporation to investment grade fixed income securities and cash equivalents, which significantly lowers credit risk.

The maximum credit risk exposure of the Corporation is represented by the value of cash deposits and cash equivalents, accounts receivable and investments as presented in the Statement of Financial Position.

Liquidity risk:

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities that are settled by the delivery of cash or another financial asset as they become due. The Corporation is highly dependent on parliamentary appropriations for its ongoing operations.

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

As at August 31, 2015, the Corporation's accounts payable and accrued liabilities are due within 365 days (365 days in 2014). The Corporation has determined that risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short-term investments that can be redeemed as needed.

Market risk:

Market risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk, and other price risk. While the Corporation is subject to currency risk and interest rate risk, management has determined that the risk is not significant.

The Corporation is subject to interest rate risk on its investments and cash balances. If the interest rates were 1% lower during the year, the investment income would have been approximately \$87,000 lower (\$175,000 in 2014). The portfolio is invested in bonds with a variety of maturity dates which reduces the effect of interest rate risk.

The Corporation is subject to foreign currency exchange rate risk on its cash, accounts receivable, accounts payable and accrued liabilities denominated in foreign currencies, primarily U.S. dollars. Periodically, the Corporation will mitigate this risk by hedging a portion of its foreign currency obligations. At August 31, 2015 and 2014 there are no significant balances denominated in foreign currency.

Fair value:

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

SCHEDULE 1**SCHEDULE OF REVENUES AND EXPENSES - COMMERCIAL OPERATIONS**

For the year ended August 31

<i>(in thousands of dollars)</i>	2015		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 5,613	\$ 5,531	\$ 82
Parking Services	4,698	914	3,784
Rental of Halls	1,900	1,302	598
	\$ 12,211	\$ 7,747	\$ 4,464

<i>(in thousands of dollars)</i>	2014		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 6,230	\$ 6,074	\$ 156
Parking Services	4,952	918	4,034
Rental of Halls	2,959	2,034	925
	\$ 14,141	\$ 9,026	\$ 5,115

SCHEDULE 2**SCHEDULE OF REVENUES AND EXPENSES - PROGRAMMING**

For the year ended August 31

<i>(in thousands of dollars)</i>	2015	2014
REVENUES		
Music	\$ 4,159	\$ 4,173
English Theatre	1,830	2,446
Dance	2,668	2,179
Other Programming	2,363	1,613
Programming Support	823	946
French Theatre	470	369
	12,313	11,726
EXPENSES		
Music	17,066	16,744
English Theatre	4,065	4,248
Dance	3,711	3,048
Other Programming	6,560	5,218
Programming Support	9,532	9,155
French Theatre	2,210	2,142
	43,144	40,555
EXCESS OF EXPENSES OVER REVENUES	\$ 30,831	\$ 28,829

SCHEDULE 3**SCHEDULE OF EXPENSES**

For the year ended August 31

<i>(in thousands of dollars)</i>	2015	2014
Salaries and benefits	\$ 27,859	\$ 28,270
Artistic fees	11,859	11,072
National Arts Centre Orchestra fees	7,107	6,345
Amortization	5,872	5,517
Advertising	4,640	4,531
Utilities	2,448	2,319
Payments to municipalities	2,039	2,036
Maintenance and repairs	1,896	2,200
Professional fees	1,710	2,795
Cost of sales	1,693	1,884
In-kind contributions of goods and services	1,087	835
Financial charges and bad debts	957	852
Write-down of capital assets	926	-
Production	815	979
Promotion	689	619
Staff travel	474	439
Equipment	311	304
Education and training	275	302
Insurance	265	255
Telecommunications	218	204
Rental of facilities	191	210
Supplies	183	301
Office	181	133
Board	120	139
Miscellaneous	83	67
	\$ 73,898	\$ 72,608

NATIONAL ARTS CENTRE FOUNDATION

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

The 2014–2015 season was a highly successful year for the National Arts Centre Foundation. Individual donors, corporate partners and foundations from across the country gave essential support to the National Arts Centre, raising more than \$10.8 million to support performance, creation and learning across Canada.

Donor support helps make riveting performances, new Canadian works, and performing arts education opportunities throughout our country possible. Each year we are awed by the creativity that our artists bring to the nation's stages, and 2014–2015 was no exception. The NAC Orchestra, Dance, English Theatre, French Theatre and *NAC Presents* inspired audiences here in Ottawa, across Canada and internationally.

For example, the National Arts Centre Orchestra undertook a highly successful 10-day performance, education and remembrance tour of the United Kingdom, which you can read about in more detail on page 62. Dance contributed to the creation of a new work by Amber Funk Barton (Vancouver); and *The Collaborations*, English Theatre's creative and financial investments in new work across Canada, included *The Colony of Unrequited Dreams* (Artistic Fraud of Newfoundland), among many others.

In addition, French Theatre co-produced *Le long voyage de Pierre-Guy B.* with Théâtre Sortie de Secours (Québec) and Théâtre l'Escaouette (Moncton); and the fourth season of *NAC Presents*, in partnership with BMO Financial Group, included performances by emerging Canadian artists supported by The Slight Family Foundation, as well as established artists including Buck 65, Ariane Moffatt and Sarah McLachlan.

The National Arts Centre was honoured to once again co-produce the Governor General's Performing Arts Awards (GGPAA) Gala in partnership with the Governor General's Performing Arts Awards Foundation. Presented by Enbridge, the GGPAA recognizes a stellar array of performing artists and arts volunteers for their outstanding lifetime contribution to Canada's cultural life. Honorary Chair of the GGPAA Gala National Committee Suzanne Rogers, and committee Co-Chairs Kate Alexander Daniels and Salah Bachir, helped make the Awards a great success.

For six consecutive years, the NAC shared the magic of live performance during the holiday season and throughout the year with hundreds of deserving children and their families through the *Share the Spirit* program, presented by Sun Life Financial.

Financial Snapshot

Amount raised in 2014–2015

More than \$10.8 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 \$6.3 million*

Number of supporters in 2014–2015

More than 7,000

2014–2015 Annual Fund gift range

\$1–\$10,000

Estimated future value of the Planned Giving program at August 31, 2015

\$4,324,104

Number of Planned Giving Program bequest expectancies and life insurance policies

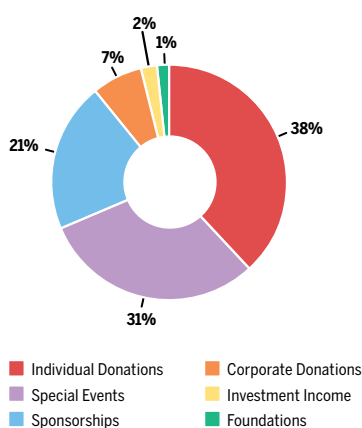
97

Approximate cost of performances covered by ticket sales

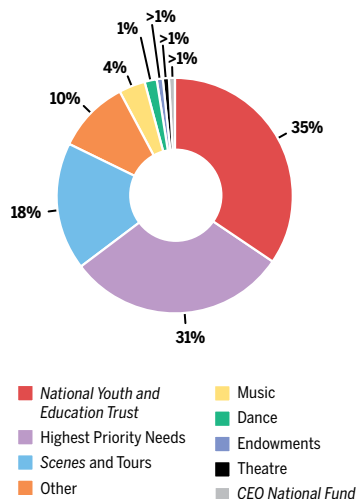
40%

*The balance of 2014–2015 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?



And, for the eleventh year in a row, the National Arts Centre Foundation and the Ottawa Regional Cancer Foundation held our *Up Close and Unplugged* fundraiser. This intimate event, presented by BMO Private Banking, featured jazz-pop singer-songwriter Nikki Yanofsky and generated net proceeds of more than \$200,000, which was split evenly between the two organizations.



Gail Asper, Chair, and Jayne Watson, CEO of the National Arts Centre Foundation (Fred Cattroll).

We offer many thanks to the National Arts Centre Foundation's dedicated Board of Directors, whose commitment is central to our success. We welcome our new Board members Alan P. Rossy and J. Serge Sasseville, and also thank outgoing members Margaret Fountain, Susan Glass, the Hon. John Manley and Greg Reed for their years of service.

During the 2014–2015 season the National Arts Centre Foundation gained new friends and strengthened ties with existing ones. We value each and every one of our supporters and look forward to continuing our relationship into a very exciting future for the NAC and the performing arts in Canada.

Gail Asper, O.C., O.M., LL.D.
Chair, National Arts Centre Foundation

Jayne Watson
Chief Executive Officer, National Arts Centre Foundation



NATIONAL ARTS CENTRE ORCHESTRA UK TOUR

From October 22 to 31, 2014, Canada's National Arts Centre Orchestra undertook a highly successful 10-day performance, education and remembrance tour of the United Kingdom. Led by Music Director and violin soloist Pinchas Zukerman, the NAC Orchestra performed five major concerts in Edinburgh, Nottingham, London, Salisbury and Bristol, and more than 50 educational events. The *UK Tour* commemorated Canada's role in the First World War, widely regarded as a pivotal time when Canada came of age as a nation.

Under the Royal Patronage of His Royal Highness The Prince of Wales, and with the support from Major Partner The W. Garfield Weston Foundation and Presenting Supporter RBC, the *UK Tour* was a major success, drawing widespread acclaim and significant media coverage.

For the second time in two years, the NAC Foundation devised a special parallel tour for major donors, which quickly reached capacity following the popular *China Tour* in 2013. In addition to travel expenses, the individuals taking part in the Benefactors Trip each supported the Tour with a personal donation.

An international tour of this calibre was made possible through the generous support of the Government of Canada, as well as individuals and corporations from across Canada and the United Kingdom. Together these individuals and corporations contributed \$840,000 to support the *UK Tour*.

NAC GALA

The 18th annual *NAC Gala* presented by CIBC generated more than \$940,000 net for the *National Youth and Education Trust*. This unforgettable night was filled with many memorable moments and magical performances by Pinchas Zukerman, Itzhak Perlman and friends in Maestro Zukerman's ultimate season.

1. Pinchas Zukerman and the NAC Orchestra during the *UK Tour* (Fred Cattroll).
2. NAC Orchestra musicians at St. Giles Cathedral, Edinburgh (Fred Cattroll).
3. Itzhak Perlman and Pinchas Zukerman at the *NAC Gala* (Ernesto di Stefano, George Pimentel Photography).



With Laureen Harper as Honorary Chair for the past nine years, *Gala* proceeds helped fund a wide array of educational programs for young artists and young audiences across Canada including:

- Nine dance workshops, two ballet masterclasses and one backstage tour in connection with *The Handmaid's Tale* led by Royal Winnipeg Ballet Master Jaime Vargas;
- The *Music Alive Program Nunavut*, with generous support from Honorary Patrons Janice and Earle O'Born, as well as Travel Partner First Air, the Government of Nunavut and Boston Pizza. Activities such as fiddling, guitar, hip-hop, Inuit drumming and throat-singing workshops, as well as masterclasses with NAC Orchestra musicians via next-generation videoconference, took place in Iqaluit, Pangnirtung, Igloolik, Cape Dorset, Baker Lake, Rankin Inlet, Kugluktuk, Sanikiluaq and Arctic Bay;

1. Matthew Barber (Matt Barnes).
2. Arif Mirabdolbaghi in *The Double* (Lacey Creighton).
3. *Century Song* by Volcano Theatre (John Lauener Photography).
4. Art Of Time's production of *Intermezzi* (John Lauener).



- And the 17th annual *Summer Music Institute*, which drew 67 exceptional young musicians from Canada and nine other countries to receive world-class instruction from professional musicians.

ONTARIO SCENE

From April 29 to May 10, *Ontario Scene* showcased the work of more than 650 artists from throughout the province. Featuring 90 events in 35 venues in Ottawa-Gatineau, the festival was a tremendous success, with enthusiastic audiences, extensive media coverage and glowing feedback from artists, presenters, partners and funders.

A significant number of corporate partners and individual donors from across the country demonstrated their unwavering commitment to Ontario arts and culture. Many had supported past *Scene* festivals, and shared the vision of *Ontario Scene* — to celebrate and promote established and emerging Ontario artists on the national stage. The Foundation raised more than \$800,000 for the festival.

Presenting Partner OLG, Major Partners John and Bonnie Buhler and Enbridge Inc. and a host of other valued supporters helped make *Ontario Scene* a success. In addition, the *Ontario Scene* Strategy Council, led by performing arts icons and Honorary Chairs Jim Cuddy and Karen Kain, and co-chaired by Valerie Pringle and Robert Foster, provided leadership, support and guidance.

HARVEY and LOUISE GLATTS' GIFT of MUSIC

Inspired by Pinchas Zukerman's performance of Telemann's *Viola Concerto* one evening in 2013, long-time NAC Foundation donors Harvey and Louise Glatt gave NAC Orchestra fans the chance to take home what they love, and experience it again and again.

The Glatts were so moved by the music that they ran backstage and told Managing Director Christopher Deacon that it had to be preserved. And so, thanks to their generous gift, the NAC Orchestra recorded Brahms's *Symphony No. 4* in November 2014 and his *Double Concerto* in February 2015. A second recording will include the Telemann *Viola Concerto*, and other Baroque repertoire and will be recorded in November 2015.

The Glatts' gift captures a musical coming-of-age for the Orchestra, and will serve as a permanent record of the joy and sweeping musical passion Pinchas Zukerman brought audiences night after night during his 16 remarkable seasons as Music Director.



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2014–2015

DONOR CONTRIBUTIONS

SEPTEMBER 1, 2014 TO AUGUST 31, 2015

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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ROLE

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

ACCOUNTABILITY and FUNDING

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

STRUCTURE

A Board of Trustees consisting of 10 members from across Canada, chaired by Adrian Burns, oversees the NAC. The President and CEO is Peter A. Herrndorf, and the creative leadership team is composed of Pinchas Zukerman (Music), Jillian Keiley (English Theatre), Brigitte Haentjens (French Theatre), Cathy Levy (Dance), Heather Moore (*Ontario Scene*), Simone Deneau (NAC Presents, Variety and Community Programming), Alexander Shelley (Music Director Designate) and Executive Chef John Morris.

OFFICIAL LANGUAGES

The National Arts Centre is committed to promoting linguistic duality and to enhancing the vitality of the English and French linguistic minority communities in Canada. Robert Lepage's *Needles and Opium* was featured in both English Theatre and French Theatre's 2014–2015 season, thanks to an exceptional partnership between Artistic Directors Jillian Keiley and Brigitte Haentjens. In March 2015, the NAC, together with the Department of Canadian Heritage and the Canada Council for the Arts, renewed the funding agreement for the 2015, 2017 and 2019 editions of *Zones Théâtrales*, a biennial forum for professional theatre artists and companies from Francophone communities across Canada and the Quebec regions that offers a varied program of performances and learning opportunities. The *Ontario Scene* team linked up with the 2015 Trille Or ("Gold Trillium") awards gala, a biennial celebration honouring outstanding Francophone music artists from Ontario and Western Canada; and *Ontario Scene* itself offered a comprehensive program for Francophone presenters, including mini-showcase performances. English Theatre featured talented Anglophone artists from Quebec. And English Theatre and Montreal's Centaur Theatre are currently working on a co-production which will be presented during the 2015–2016 season.



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