

WINTER 2012

# Full Circle



## The Ark: Theatre professionals set sail for Fogo Island

For Shannon Currie, second year acting student at the National Theatre School of Canada, the icebergs were the biggest reminder she wasn't in Ottawa anymore. Instead, Shannon was thousands of miles away, on Newfoundland's Fogo Island, studying Norwegian playwright Henrik Ibsen. "The icebergs were so mysterious and majestic, they were a metaphor for the whole experience," says Shannon. "We kept asking ourselves, 'What's hiding beneath the surface?'"

Led by English Theatre's Artistic Director Peter Hinton and Paula Danckert, Company Dramaturg and Artistic Associate, the company spent three weeks of intensive research on Ibsen. "The Ark gave us the opportunity to negotiate the journey of a student with the expectations of being a working professional," says Shannon. "It pushed us to the limit of what we thought we couldn't do. Peter would look at us and tell us we were capable."

***"Opportunities like The Ark mean the world to a young actor. I'd like to thank NAC supporters who believe the performing arts are an essential part of who we are as a society."***

—Shannon Currie, second year Acting program student,  
National Theatre School of Canada

Shannon was one of 35 theatre practitioners who participated in *The Ark: Ibsen on Fogo Island* last September.

Wendy Lill. "We were all on *The Ark* together."

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The 11 second year acting students from the National Theatre School, including Shannon, were joined by 12 actors from across Canada, visiting artists from Norway, a philosopher, movement coach, set designer and playwright/ translator. "We were participants along with everyone else," says award-winning Canadian playwright



Fogo Island, Newfoundland  
Photo: Maurizio Ortolani



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# message

from the  
**National Arts Centre Foundation CEO**

*As we look forward to a new year, filled with the promise of stunning performances on our stages, the creation of inspiring new works, and vital learning opportunities for emerging artists and school children alike, it's also important to take one last look at the exciting and fulfilling year that was.*

The year 2011 saw the return of the Mariinsky (the Kirov) Ballet to the NAC, the glorious production of *Saint Carmen of the Main*, and the mesmerizing sounds of our own beloved National Arts Centre Orchestra. It was also an important year for new creation and hundreds of learning opportunities for young artists and students here in Ottawa and across the country.

As a valued supporter, you play a key role in everything the NAC Foundation accomplishes in benefit of the performing arts in Canada. And you deserve to know where your money is going and the good it's doing. That is why this issue of *Full Circle* features our annual Stewardship Report. It delivers a complete overview about the impact of your gifts in 2010–2011 through detailed charts, statistics and descriptions of important milestones. In fact, I'm happy to report you helped us raise \$7.3 million for the NAC last year, compared to the \$6 million we raised the year before. Thank you so much!

In addition to including stories celebrating some of NAC's highlights in 2010–2011 such as *Prairie Scene*, *The Ark* and the *Youth Dance Connection*, this issue also brings us into the present with an article about the NAC Orchestra 2011 Atlantic Canada Performance and Education Tour and John Estacio's composition, especially created for the Tour. This is just one of many milestones we're sure to celebrate in the months ahead thanks to you. With caring supporters like you by our side, we're delighted to raise the curtain on another exciting year of music, theatre and dance.

With best wishes in the New Year!



Jayne Watson  
CEO, NAC Foundation



Photo: Michel Dozois

## NAC Foundation

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# The Ark: Theatre professionals set sail for Fogo Island

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*The Ark* was created in 2006 as a unique theatre research and development project focusing on a specific period in theatre history or the work of a great master playwright. But this was the first time it was presented outside Ottawa. “Being on Fogo gave us a strong-rooted understanding of the playwright. Fogo Island is so much like that part of Norway where Ibsen is from. It so enriched the experience,” explains Alexandra Lunney, NAC English Theatre Associate Producer. “For example, one night the local community cooked us a traditional meal. We wanted to get a sense of what it was like to live in an outpost community.”

Wendy couldn’t agree more. “Holding *The Ark* on Fogo was brilliant. Instead of going home at the end of the day, you continued to be part of the collective. You never did leave Ibsen or *The Ark* behind.”

And then there was the work itself. In addition to spending hours extensively reading Ibsen’s plays, the company heard lectures about what theatre and daily life was like in Ibsen’s time. “We could see where the writing was coming from,” says Wendy. “The lectures gave us the opportunity to think deeply about Ibsen’s time and the words he wrote in that time. It made the experience so much richer.”

For Shannon, it was an experience she will never forget. “Working in that capacity with Peter Hinton and the theatre company was a rare gift,” she says. “I learned how to approach the work. It gave me the opportunity to be mentored by talented actors—to feel a connection to them and get some heartfelt advice. Those three weeks lit a match for the rest of the year.”

Shannon isn’t the only one to feel that way. Wendy too feels inspired by her time at Fogo and will bring that energy to the new projects she’s working on. In fact, Wendy is very grateful for the experience. “In theatre we don’t usually have the resources or time to work in-depth on texts already written or new plays,” she admits. “For young actors, *The Ark* will stand as a marker for what the highest quality of work can mean in theatre. This level of depth is what we should strive for.”

It is caring supporters like you who make programs like *The Ark* possible, who give seasoned and emerging theatre professionals the chance to push themselves and really immerse themselves in the craft they love. “NAC supporters will see the benefits of their generosity on our stages,” promises Alexandra. “*The Ark* nourishes everyone in the room. It helps their learning, their process, their future. It’s a learning experience they’ll take into everything they work on.”



Paula Danckert begins another day on Fogo Island discussing the text with National Theatre School of Canada student, Jesse LaVercombe.

Photo: Maurizio Ortolani

## Celebrating a Year of Giving:

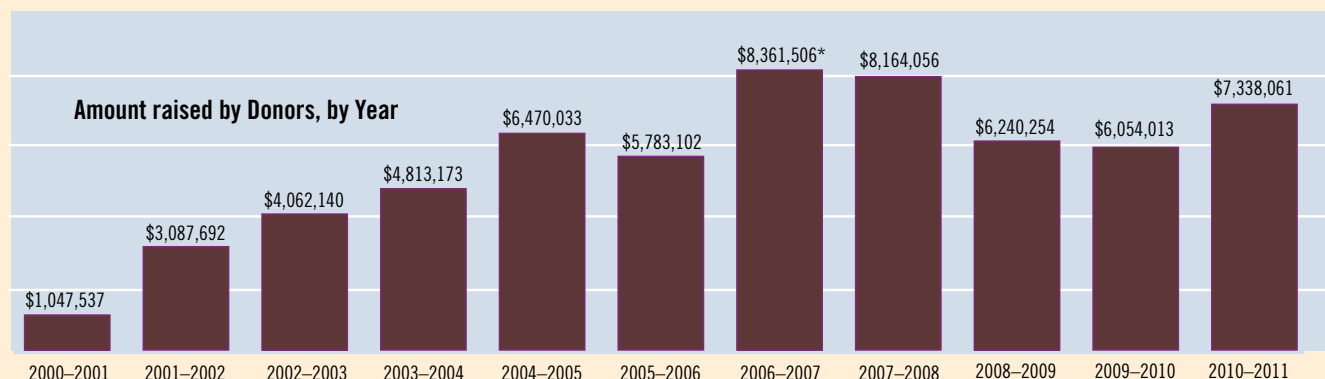
# *The 2010–2011*

*What an exciting year it was at the National Arts Centre. Dazzling performances included a brilliant production of Romeo and Juliet directed by English Theatre's artistic director, Peter Hinton; the Mariinsky (the Kirov) Ballet's stunning performance of La Bayadère, plus performances by our own National Arts Centre Orchestra, lifted hearts, and brought delighted audiences to their feet. We gave many talented composers, choreographers and playwrights the chance to create works of art that will shine on our stages for years to come. And we helped to ensure a promising future for the performing arts in Canada by spotlighting the talents of promising new artists and bringing the magic of the arts into classrooms across the country, giving thousands of children invaluable learning opportunities.*

*With your support of the National Arts Centre Foundation, you were part of every accomplishment. Your generosity was evident on our stages, in workshops and masterclasses, in studios and classrooms, and in the hearts and minds of Canadians of all ages. Thanks to the support of our donors and sponsors, the National Arts Centre Foundation raised more than \$7 million in 2010–2011. Thank you!*

## Your Incredible Record of Giving

Devoted arts enthusiasts like you have been by our side for 11 incredible years. With your generosity, we've been able to raise the curtain on the very best in music, theatre and dance performance, encourage new creation, and inspire a whole new generation to embrace the performing arts through our many education programs. To date, your donations and the contributions of our corporate sponsors have totaled more than \$61 million—keeping the performing arts alive and thriving in our nation's capital and across the country.



\* In 2006–2007, the NAC Foundation received our first ever million dollar gift.

# Stewardship Report

## Where Giving Makes the Difference

Thanks to your passion and commitment to the performing arts, the National Arts Centre Foundation was able to raise \$7 million in support of the NAC in 2010–2011. Your generosity helped the NAC achieve its mission to develop and promote the performing arts by:

- Establishing the NAC as the pre-eminent showcase for the performing arts;
- Acting as a catalyst for the performing arts nationally;
- Nurturing and supporting artists and arts organizations in communities across the country.

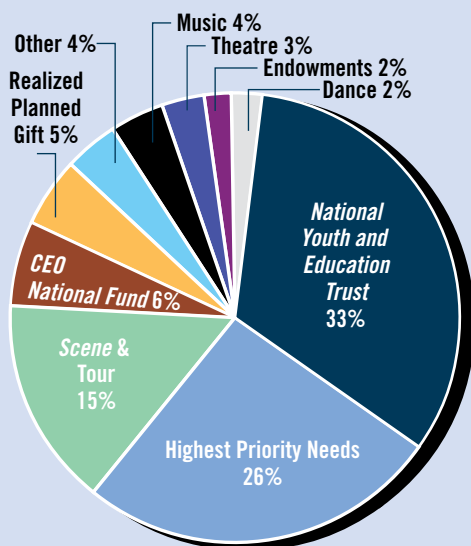
In 2010–2011:

- ▶ 36% of your gifts to the NAC were designated to the *National Youth and Education Trust* (NYET). The NYET funded more than 20 priority performing arts initiatives, impacting the lives of thousands of children across Canada;
- ▶ Donors and sponsors contributed \$135,191 to the *Share the Spirit* subsidized ticket program, creating wonderful experiences through the magic of live performance for deserving children and families;
- ▶ The NAC Foundation received 49% of fundraising revenue from donors and sponsors in the National Capital Region and 51% from supporters in communities across Canada;
- ▶ Many donors asked for their gifts to go where they're most needed. Almost 25% of gifts were designated to meet "highest priority needs," giving the Foundation flexibility to support the NAC's most urgent and compelling needs, such as leading-edge artistic performances, new creations and valuable education programs; and
- ▶ Our Annual Fund Donors raised a total of \$1,267,664 for the performing arts.

## By the numbers 2010–2011

- The National Arts Centre presented 1,298 performances;
- More than 245,000 young people across Canada took part in the National Arts Centre's education programs;
- More than 21,000 students enjoyed student matinee performances at the National Arts Centre in theatre, dance and music at a fraction of the ticket price;
- The *NAC Youth Dance Connection*, which provides teens with an in-depth opportunity to experience and learn about dance, culminated in a dance flash mob last year, with 45 participants delighting ballet patrons;
- The *Musicians in the Schools* Program gave 31 performances reaching over 5,000 school children in the National Capital Region;
- The 2011 edition of the *Summer Music Institute* welcomed 96 participants from Canada and 13 other countries: Algeria, Australia, Brazil, China, Finland, Germany, Israel, the Netherlands, Poland, South Korea, Spain, the United Kingdom and the United States;
- *ArtsAlive.ca*, the NAC's award-winning interactive educational website received between 4,500 and 5,000 unique visits per school day.

Fundraising Total Gift Designations in 2010–2011



National Youth and Education Trust	\$2,333,740
Highest Priority Needs	\$1,860,452
Scene and Tour	\$1,093,581
CEO National Fund	\$449,565
Realized Planned Gift	\$374,345
Other	\$256,752
Music	\$248,823
Theatre	\$233,930
Endowments	\$170,983
Dance	\$133,908



# The Impact of Your Giving

Your support for the National Arts Centre makes an impact every single day. Your generosity is evident on our stages, where world-class actors, musicians and dancers give awe-inspiring performances; behind the scenes, where playwrights, composers and choreographers are given the time and resources they need to create to their full potential; and in classrooms across the country, where wide-eyed students are given their very first taste of the performing arts.

As you look back at the accomplishments of 2010–2011, please remember none of it would be possible without your support and devotion to the performing arts. Here are some ways your generosity made an impact in the areas of performance, creation and learning.

## **Making the (Prairie) Scene: The fifth biennial festival showcases the arts and culture of Manitoba and Saskatchewan**

From April 26 to May 8, 2011, *Prairie Scene* put Prairie talent front-and-centre, offering everything from music, dance and theatre to visual and media arts, culinary arts and more. Over 500 established and emerging artists from Manitoba and Saskatchewan took part in this popular festival, including Randy Bachman, West Coast Music Award winner Romi Mayes and the Royal Winnipeg Ballet. *Prairie Scene* also attracted more than 70 national and international presenters and talent scouts, in search of new artists to book for their audiences across Canada and around the world.

## **Dance students benefit from world-class masterclasses**

More than 470 students were given the unique opportunity to learn from some of the world's leading choreographers and dance professionals. The NAC organized 16 masterclasses and workshops—including three workshops led by the Mariinsky (the Kirov) Ballet's masters/mistresses—putting young dancers through the rigors of professional-level classes. Additional highlights included classes taught by the Cedar Lake Contemporary Ballet's Artistic Director Benoit Swan-Pouffer, Andrew Parker, Ballet Master for La La La Human Steps and star dancer Shanell Winlock of Southern Bound Comfort.

## **Playwrights in Residence program fuels the fires of creation at the NAC**

Celebrating its 5<sup>th</sup> year, the *Playwrights in Residence* program, supported by the Canada Council and the generosity of an anonymous donor, gave Tara Beagan the opportunity to work with the NAC's English Theatre Company and create and showcase her new play. *Ministry of Grace* was very well received at a reading during the Magnetic North Theatre Festival. Every year, the program invites playwrights of Aboriginal or culturally diverse background to serve as the Company's playwright in residence for 10 weeks. Not only are these talented individuals given the gift of time to craft their

new work, they also have access to the English Theatre Company to workshop the plays they are creating.

## **March Break Theatre Program inspires at-risk students**

The NAC's *March Break Theatre Program* brings together youth, ages 14 to 19, and gives them the opportunity to spend an intensive week at the NAC studying theatre. Especially designed for students at-risk, the 10<sup>th</sup> year of the program provided 14 talented young people with an in-depth experience they won't soon forget. The week was capped off with an open class, giving students the chance to showcase their achievements in front of family and friends.

## **Share the Spirit: NAC supporters open their hearts to deserving children and families**

For the second year, the NAC opened its doors to create an unforgettable holiday experience for those who might not be able to witness its world-class performances. Thanks to the generous support of our donors and 10 community partners, over 1,025 guests experienced the magic of music, theatre and dance through open rehearsals and performances in November and December 2010. NAC patrons also demonstrated their generosity by bringing in monetary and food donations for the Ottawa Food Bank and the Snowsuit Fund.

## **Music Alive Program: Bringing music to life for students in Saskatchewan, Alberta and Nunavut**

Now in its sixth year, the NAC's *Music Alive Program* (MAP) in Saskatchewan and Alberta continues to support teaching musician visits and provide curriculum-based music resources for schools. In 2010–2011, 72 schools participated in Alberta and 40 participated in Saskatchewan, reaching a total of 9,927 students. Almost three-quarters of participating schools serve rural and remote communities.

Meanwhile, the 2010–2011 MAP: Nunavut focused on on-going work in three communities: Iqaluit, Igloolik and Pangnirtung. Activities included week-long teaching musician visits; community performances; and delivery of instruments and supplies.

## **NACO performance of Vivaldi's *Four Seasons* highlights Summer Music Institute graduates**

Last April, audience members were treated to a stellar performance of Vivaldi's *Four Seasons*. The National Arts Centre Orchestra's performance was especially moving because it was dedicated to the late Mitchell Sharp, respected politician and patron of the arts.

The performance also highlighted the talents of a few *Summer Music Institute* (SMI) graduates. Of the four soloists that evening, three have participated in the SMI: violinists Jessica Linnebach, Jesus Reina and Caitlin Tully. The fourth soloist, Bella Hristova is no stranger to the NAC. She performed in the *Debut Series* in January 2011.

# Our Annual Donors:

*Keeping the Performing Arts thriving on hundreds of stages, in thousands of hearts, across the country.*

## The Donors' Circle

Thank you! Once again, our devoted Donors' Circle supporters took centre stage and played a starring role in every achievement we celebrated at the NAC in 2010–2011. Through your support, you were there for every awe-inspiring performance, intensive rehearsal, workshop and school visit. You helped to give many brilliant young performers the exposure they need. You provided opportunities for the development of stunning new creations. You helped ensure the performing arts will live on in the hearts of the next generation. For all you helped us accomplish in Ottawa and across the country in 2010–2011, you deserve a standing ovation.

- Your annual donations last year totaled \$1,267,664, representing 17% of all funds raised by the National Arts Centre Foundation in 2010–2011.
- Your gifts came in many sizes, ranging from \$2 to \$10,000 or more.
- Gifts under \$500 added up to \$834,610. Every gift makes a difference in the areas of performance, creation and learning.

## The Corporate Club

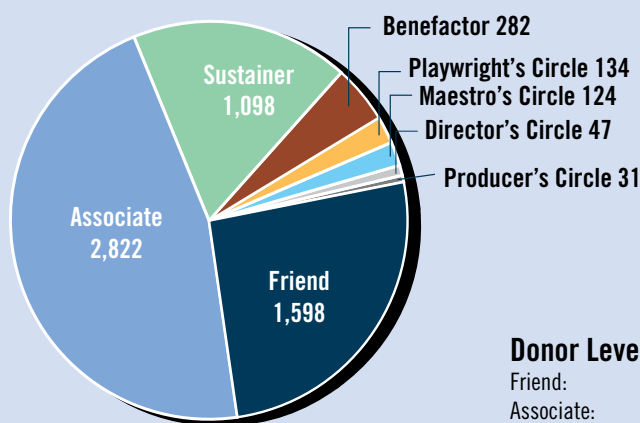
The National Arts Centre Foundation applauds local businesses and professionals for the starring role you play in keeping the performing arts flourishing in Ottawa and across Canada. Thank you to the 133 members of our Corporate Club for making it your business to invest in the very best of performance, creation and learning. On behalf of the many artists, students and audience members your generosity reaches, you have our heartfelt appreciation.

## Planning for the Future

Thanks to the foresight and generosity of a very special group of people, the performing arts will continue to delight, educate and inspire Canadians for generations to come. Members of our Emeritus Circle have pledged future gifts to the National Arts Centre valued at more than \$4.4 million, through bequests, gifts of life insurance and other planned giving arrangements, with over \$374,345 realized this year. Our sincerest gratitude to those dedicated individuals who are generously shaping the future of the performing arts in Canada.

## A Picture of Annual Giving

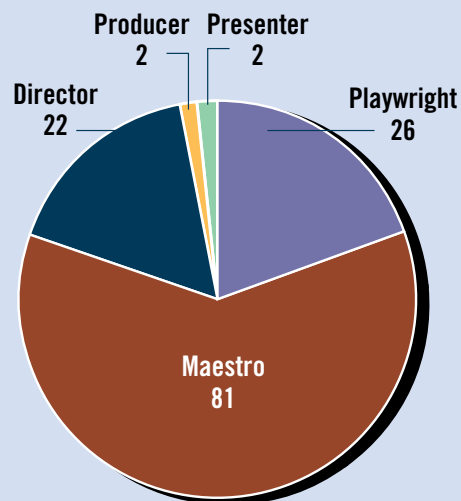
Donors' Circle Members



### Donor Levels:

Friend:	\$10 to \$99
Associate:	\$100 to \$249
Sustainer:	\$250 to \$499
Benefactor:	\$500 to \$999
Playwright's Circle:	\$1,000 to \$1,499
Maestro's Circle:	\$1,500 to \$2,499
Director's Circle:	\$2,500 to \$4,999
Producer's Circle:	\$5,000 and above

Corporate Club Members



# ArtsAlive.ca: bringing the performing arts to life in Canadian classrooms



The NAC's *ArtsAlive.ca* website engages students to learn more about the performing arts.

Photo submitted

For students in Amanda Baker's grade 3 French immersion class at Mary Honeywell Elementary Public School, it's one of their most favourite activities. "Students are very excited to use the NAC's *ArtsAlive.ca* website. As soon as I turn on the computer during

between 4,500 and 5,000 unique visits every school day. "We feel the site is achieving its intended purpose," says Anna Thornton, Manager, *ArtsAlive.ca*. "It's being recognized as a leading educational resource that speaks to the needs of its target audience. When I meet teachers, it's gratifying to learn how much we're reaching them with the resources they need and want."

Launched in 2002, the website provides accessible, curriculum-based material in both official languages to support learning outcomes in music, dance, and drama. Each of the nine modules, including the award-winning *NACmusicbox TIMELINE*, features ready-to-print lesson plans and learning activities for the classroom. "The website saves me time and is an excellent interactive way for my students to learn and enjoy music, dance and theatre," says Amanda. "It's great for teachers who may not feel comfortable teaching the Arts."

There's no doubt *ArtsAlive.ca* is successfully bringing the arts to life in hundreds of classrooms and thousands of hearts. "Thanks to donor support, the NAC can share top-of-the-line resources with people who normally wouldn't be able to access them," Anna says. "We have 10 years to be grateful for. We would not have an award-winning website without your help."

our "Music block" of the day, they race over to see what section of the site we'll be looking at," admits Amanda. "They often ask if they can play musical games and become composers. The website engages students to want to learn more about the orchestra, dance and theatre."

Amanda isn't the only person to feel that way. *ArtsAlive.ca*, the NAC's multi-award winning performing arts education website, receives



## Five Minutes with Abiodun (Abby) Ambrose

Photo submitted

### A Q&A with a promising young dancer and participant in the NAC's Youth Dance Connection

Each year, the NAC Dance Department runs a *Youth Dance Connection*, providing teens with an in-depth opportunity to experience and learn about dance. Last year, the group, including 18-year-old Abby Ambrose, demonstrated what they had learned in a dance "Flash Mob" in the lobby during intermission of the Royal Winnipeg Ballet's performance, *Wonderland*. Abby recently spent a few minutes talking to us about dance and what this opportunity meant to him.

**Q:** When and how did you get interested in dance?

**A:** By the time I was five, I was dancing to anything that had a beat. By the time I was nine or ten, I was dancing on the street. In high school, I started break dancing and doing hip-hop. I've always loved dancing. I never had a teacher or a lesson. It was just me, the street and the music.

**Q:** What was the highlight of participating in the *Youth Dance Connection*?

**A:** The best part was the Flash Mob and performing in the NAC lobby. Being part of the development of the choreography was amazing. People came to see the ballet and they saw something new and loved it. I also enjoyed seeing the different dances. I'm now taking ballet, modern dance and tap. The program gave me the inspiration to go deep into other forms of dance.

**Q:** Why are programs like *Youth Dance Connection* so important to young artists?

**A:** Programs like this one give young people the chance to expose themselves to the world of dance. It gives us confidence when we see what we're capable of. It helps us develop as artists and opens doors for us.

**Q:** What would you like to say to NAC supporters who help make this program possible?

**A:** Thank you! I really appreciate this opportunity to put my talent out there. We really need your help to keep this program going so that other young artists have the same opportunities you've given me.



# Community Outreach for Developing Artists—“Kids helping Kids”

There's more to music education than learning to play an instrument. Young musicians also need leadership and presentation skills, says Adrian Anantawan and Bryan Wagorn, graduates of the *Summer Music Institute* (SMI). They need to learn how to share their love of classical music with others, including children.

That's the goal of the Richard Li *Community Outreach for Developing Artists* (CODA). Founded on the notion of kids helping kids, CODA provides guidance and opportunity for the young musicians of the SMI, who are part of the Pre-College Program, prepare presentations for local school children. Their presentations include activities and games that engage children to listen actively.

The SMI students performed for Orkidstra—a youth orchestra program created to help kids in need—and Hawthorne Public School, a school with a high population of new Canadians. Many of these children are experiencing the classics for the first time, so the musicians, between the ages of 12 and 17, are being especially creative to appeal to their young audiences. And judging from the students' response, their efforts are working. At one presentation this past summer, children sat enraptured while an SMI musician performed the Harry Potter theme on the violin.

As CODA co-creator Adrian Anantawan says “It's our goal to cultivate an interest in classical music. It's a great experience to see kids helping kids.”

His teaching partner Bryan Wagorn agrees: “We're finding that SMI students are learning just as much from teaching, as the children are from listening. They are developing skills as mentors, learning spontaneity and working as professionals. There is a very high degree of creativity and innovation.”

The CODA pilot program took place during the 2011 *Summer Music Institute* and was met with great enthusiasm from musicians, school children and teachers alike. In fact, response has been so positive the NAC hopes to continue the program.



SMI students perform for youth at Hawthorne Public School. Photo: Michel Dozois

## Prairie Scene opens doors for talented artists

When Jen Lane, a singer-songwriter from Saskatchewan, traveled to Ottawa to perform at *Prairie Scene* last spring, she was in for a powerful and memorable experience.

“Not only did *Prairie Scene* encompass every art form I could think of, it created room for artists from Saskatchewan and Manitoba to have strong networking opportunities, without becoming too overwhelmed,” Jen explains.

Jen, her sister Megan Lane and her husband, John Antoniuk (aka Smokekiller), certainly took advantage of those networking opportunities with two successful performances, including opening for *Prairie* legend Colin James. “We sold out of CD's and made a ton of new fans in Ottawa,” Jen says. “And we caught the eye of some industry professionals too.” Some of those professionals have expressed an interest in booking them for shows in countries as far away as Australia.

That's the magic of the NAC's regional *Scenes*. The biennial festival gives people the chance to experience artists they may not have heard of and see what the country has to offer while it boosts the careers of a region's established and emerging artists.

None of it would be possible without the support we receive from caring donors. Your generosity enables the NAC to nurture the performing arts across Canada and give performers an experience they won't soon forget. “Unexpectedly, I went to *Prairie Scene* and got a huge dose of my own culture and it made me love the Prairies even more,” she says. “Thank you Ottawa, for an amazing experience!”

**“*Prairie Scene* was absolutely amazing. The people of Ottawa were warm, welcoming and expressed a love and desire to experience different art and culture.”**

Jen Lane, Saskatchewan  
Singer-Songwriter



Saskatchewan Singer-Songwriter,  
Jen Lane performed in Ottawa  
during *Prairie Scene*.

Photo submitted

## *Taking it on the Road:*

# New composition commissioned by the NAC performed for the first time on NACO Atlantic Tour

*“Donors have given me an overwhelming feeling of support and along with that comes the urge to keep moving forward. Writing music for the NAC Orchestra is a golden opportunity, an honour and a privilege.”*

*John Estacio, Composer*

For two incredible weeks last November, you couldn't find John Estacio at his home in Edmonton, Alberta. Instead, the talented composer was across the country, often sitting in the audience while the National Arts Centre Orchestra (NACO) played his composition, *Brio*, created especially for the NACO 2011 Atlantic Canada Performance and Education Tour.

In fact, that's where John was in St. John's, Newfoundland when his composition was performed on Tour for the first time. “There was electricity and the sense of great expectations in the air,”

he says. “I think we were all feeling that much more excited about performing away from home. I felt the orchestra really stepped it up a couple of notches for this first performance.”

It was in 2009 when John was awarded the prestigious NAC Composer Award. As part of the award, the recipient is commissioned to create three new music works for NACO over five years. *Brio* is John's first piece for NACO. “It was a little daunting knowing we'll be taking this to audiences who might never have encountered my music before,” John admits. “I wanted this to be a good

strong piece and showcase the musicians from the orchestra.”

“I've been overwhelmed with the kind feedback from the audience and the musicians,” John says. “I find it satisfying when an audience gets enjoyment from hearing what I've put on the page.”

In addition to the concerts, John also played a role in the classroom—working with composition students at Memorial University in St. John's and Dalhousie University in Halifax. “I get a lot of joy from seeing what younger composers are up to these days and listening to their compositions,” says John. “Hopefully I can provide some useful feedback. The students always impress me. I hope I can impress them right back.”



John Estacio takes a bow at the Confederation Centre of the Arts in Charlottetown, PEI.

*Photo: Fred Cattroll*

# Donor Profile:

## Margaret G. Campbell

Enriching the lives of Canadians now and in the future

Marg Campbell will never forget the first time she invited some of her students to attend a performance at the National Arts Centre. “It was Monty Python and I took along 17-year-olds who had never been to the NAC. It was fun giving young people the opportunity to do something they normally wouldn’t have considered,” she admits.

From that day, Marg, an accomplished pianist and devoted arts lover, took many students to see live performances at the NAC. And today, the retired physics teacher continues her commitment to young Canadians by supporting the NAC financially—especially the *Summer Music Institute*. “My focus is on education,” she says. “I’m fortunate to be in a position to give. I enjoy meeting SMI participants but the best part is hearing them perform; and these wonderfully talented young musicians clearly appreciate the financial support of donors like me.”

In fact, Marg is so dedicated to the future of performing arts in Canada she has chosen to designate the NAC as a beneficiary in her Will. “As a former teacher, I believe that supporting the next generation of talented performers is critical,” she says. “With my legacy I will help to ensure that the NAC Foundation continues to invest in future generations.”

Marg’s passion for the performing arts was ignited early in life. “We visited my grandparents in Toronto and I watched my cousins play the piano and wanted to play too,”

she recalls. “My parents were very encouraging and even arranged for my grandparents’ piano to be moved to Ottawa.” The arts have played an important role in her life ever since.

“I attend over 30 performances at the NAC every year,” she says. “As I listen, I focus on featured orchestra soloists, the interaction of the conductor and the musicians, the pianist’s hands and so many other wonderful details. For many years the NAC has allowed me to indulge my love of the live experience, in music, theatre and dance. And on some memorable occasions I am drawn to the edge of my seat in excitement and anticipation.”

Marg’s own rich experience with live performance is why she’s so determined to ensure a bright future for the arts she loves so dearly. And she encourages other NAC supporters to think about leaving a legacy of their own. “NAC donors and audience members should consider how much they enjoy the arts and give that experience to future generations,” she says. “Together we can ensure that students continue learning, artists keep creating and audience members can feel the magic of an outstanding live performance long into the future.”

*For more information about making a legacy gift to the NAC, please contact Barry Bloom at the NAC Foundation at 613-947-7000 ext. 314*



Marg Campbell with SMI students, Mehdi Ghazi and Xin Ben Yu

*Photo: Mike Pinder*

## Ask the Expert:

## Revising your Will: Consider the footprints you want to leave

*The birth of a child... the loss of a spouse... a marriage in the family...* there are moments in life when you must revise your Will. This is an opportunity to reflect on the footprints you want to leave. It’s a time to ask yourself: Have I remembered the things I feel the most passionate about?

Leaving a bequest for the National Arts Centre will reflect the deep and abiding passion you have for the performing arts. It will ensure future generations can

experience the same wonder you feel when you take your seat and the lights go down.

Leaving a bequest for a charity has many benefits. You can save on taxes, especially on securities with capital gains. You can choose to leave a specific dollar amount or take care of your family first by leaving a percentage of your estate. You can remember the NAC by completely revising your Will or writing a codicil.

Of course, the real benefit is the peace of mind that comes with knowing you’re

shaping the future of the performing arts in Canada. With your legacy gift, you’ll play an on-going role in performance, creation and learning for generations to come. What a wonderful footprint to leave in the hearts of emerging artists, school children and people inspired by the magic of music, theatre and dance.

*To discuss leaving a bequest for the NAC in your Will, please contact Barry Bloom at 613-947-7000 ext. 314.*



# Demystifying Shakespeare

## Workshops for teachers

They came to the NAC hoping to gain insights into the works of Shakespeare—insights that could be translated into appealing classroom lessons for their students.

And judging from their enthusiastic comments, the 10 teachers who attended Artistic Director of English Theatre at the NAC, Peter Hinton's Shakespeare workshop were not disappointed. It's clear these teachers discovered new aspects of the familiar work that will allow them to deliver their lessons in a creative and stimulating way—one that will resonate with even the most reluctant student.

Even teachers who have been teaching for more than 20 years found value in the experience. "I now have concrete resources I can actually use in class," says Jennifer Angel of Sir Wilfred Laurier High School.

Colleague Natalie Cheung shares her enthusiasm: "Peter is passionate, artistic and informative. I saw things today that are applicable and relevant to my students."



Peter Hinton and Ottawa area teachers discuss new ways to bring Shakespeare to students. Photo submitted

Teacher workshops are another example of your donations at work as part of the *National Youth and Education Trust*.

*This May, Peter Hinton directs an all Aboriginal cast in a production of King Lear at the NAC.*

## Calendar of Events

A special thank you to our Open Rehearsal and Preview sponsor,  
Rob Marland, Royal LePage Performance Realty.

DATE AND TIME	EVENT/SPECIAL INFORMATION	INVITATION ONLY	PRODUCERS	DIRECTORS	MAESTROS	PLAYWRIGHTS	BENEFACTORS	SUSTAINERS	ASSOCIATES
February 28, 2012 6:45 p.m.	<b>Donor Preview—French Theatre</b> <i>L'Opéra de Quat' Sous</i>		✓	✓	✓	✓	✓	✓	✓
March 4, 2012 2:00 p.m. Le Salon	<b>NAC Orchestra Bursary Benefit Concert</b> Tickets available through NAC Box Office at \$15 each		✓	✓	✓	✓	✓	✓	✓
April 12, 2012 1:15 p.m.	<b>Donor Open Rehearsal—Dance</b> <i>The Seagull</i> , National Ballet of Canada		✓	✓	✓	✓	✓	✓	✓
April 25, 2012 9:00 a.m.	<b>Donor Open Rehearsal—NACO</b> <i>Sublime Mozart</i>		✓	✓	✓	✓	✓	✓	✓
May 7, 2012 3:00 p.m. Studio	<b>NAC Orchestra Bursary Competition Finals</b> Free admission (no tickets required)		✓	✓	✓	✓	✓	✓	✓
May 9, 2012 6:45 p.m.	<b>Donor Preview—English Theatre</b> <i>King Lear</i>		✓	✓	✓	✓	✓	✓	✓
May 10, 2012 6:30 p.m.	<b>Corporate Club Reception</b> <i>Do You Hear the People Sing</i>	✓							
May 23, 2012 Time to be confirmed	<b>Emeritus Circle Tea</b>		✓						
May 29, 2012 7:00 p.m.	<b>Donor Open Rehearsal—NACO</b> <i>Verdi's Requiem</i>		✓	✓	✓	✓	✓	✓	✓

For further information or to register for any of the events above, please contact:

National Arts Centre Foundation

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