

Founders/Fondatrices
Celia Franca
CC, LLD, DCL, DFA
Betty Oliphant
CC, LLD, DLitt

Artistic Director & CEO
Directrice artistique & CEO
Mavis Staines, C.M., DHumL

Executive Director
Directrice exécutive
Cathryn Gregor

BOARD OF DIRECTORS
CONSEIL D'ADMINISTRATION

Chair
John F. (Jack) Petch, QC, LLD

Vice Chair
Frances Carmichael
W Kenneth McCarter

Treasurer
Deborah Rosati

Secretary
Ann Lawson-Brehl

John Baker
Norma Bandler
Moira Bartram
David Binet
Alodie Brew
Jamie Cameron
Cynthia Caron Thorburn
Peter Constantinou PhD
Carol Darling
Duane Green
Sally Hannon
Karen Kain CC, LLD, LLT, OOnt
Michelle Koerner
Judy Lawrie
Joan Lozinski
Michèle McCarthy
Brian Miron
Juanita Montalvo
Rebecca Mooney
Ed Ogonek
Craig Pho
Bradley Powell
Brenda Riddick

HONORARY CIRCLE
MEMBERS / CERCLE DES
MEMBRES HONORAIRES

Co-Chairs/Co-présidentes
Rosemary Corbett
Judith Gelber

Jocelyn & Peter Allen
Colum Bastable
Avie Bennett, CC
Lorna Bethell*
Pattie Cleghorn
Purdy Crawford, CC*
Cecelia Davies
Adelle Deacon
Kiki Delaney, CM & Ian Delaney
James Estey
W. Paterson Ferns, CM
William & Pat Harris
Richard Ivey, CC
Jamie Laidlaw
Mary Susanne Lamont
Hon. Margaret Norrie McCain, OC
Troy Maxwell
Susan A. Murray
Christopher Ondaatje, CBE, OC
Marie Rounding
Clayton Scott
Elaine Solway
Joey & Toby Tanenbaum, CM
Veronica Tennant, CC
Heather and Richard Thomson
Gillian von Teichman
Billie Wilder

*Fondly remembered

Charitable Registration Number
No d'enregistrement d'organisme
de bienfaisance
10808 9673 RR0001

NBS Annual Report 2013/2014 Rapport annuel de l'ÉNB

Written Report from the Board Chair 2013/2014

Canada's National Ballet School has been fortunate in its history to appoint two visionary artistic directors: first, Betty Oliphant who established the School in 1959, and then Mavis Staines, who became artistic director in 1989 and celebrated her 25th season in this role in the 2013-14 year. This anniversary gave everyone involved with the School the occasion to celebrate the School's accomplishments under Mavis' leadership.

Since I joined the Board and became Chair a year ago, I have come to understand the School's distinctive philosophy and its dual mission. Under Mavis' direction, the School prepares students to take leadership roles in the dance world and, at the same time, the School reaches the broader community with programs for people of all ages and abilities. It has been my pleasure to see these two missions in action as I attended the various programs of the School over the past year.

I also came to understand one of Mavis' abiding goals of the last 25 years: to make sure no talented dancer is denied the chance to train because of financial barriers. Therefore it was fitting that the School's Board of Directors chose to honour Mavis through the establishment of an endowment fund in her name: The Mavis Staines Fund for Student Assistance. A total of \$1 million dollars was raised from private donors and the Department of Canadian Heritage's Canada Cultural Investment Fund matching program in honour of Mavis and for the benefit of future NBS students.

Former Chair Brenda Eprile and director Joan Lozinski led the campaign. More than 30 donors contributed. In particular, let me note that a trio of long time major donors launched the campaign with a combined donation of \$250,000 – which provided tremendous impetus to reaching the goal of \$1 million. Thank you to Joan Lozinski, Margaret McCain and Kiki Delaney and all the other donors who recognized Mavis by establishing a fund that will grow and honour her dedication in perpetuity.

Canada's National Ballet School Foundation, our sister organization was established about 15 years ago. It now has over 50 funds and over \$50 million in assets. The annual disbursement from the Foundation to the School now amounts to about \$2 million or approximately 10% of operating revenues. I'd like to take this moment to salute the directors of the Foundation who contribute their time and their talent. The School is fortunate to have a good partner in the Foundation. We look forward to continuing to work closely in the future with the Foundation and expanding the warm relationship between the two organizations. Thank you to Chair Moira Bartram and all Foundation directors.

Thanks also to the Friends of Canada's National Ballet School, chaired by Brian Miron, for their consistent efforts to support the School through gifts from American donors and Canadian

donors living in the United States. In the 8 years since the Friends Foundation was established in 2006, donors contributed \$585,000 to the School.

As Chair, I am fortunate to work with a dedicated group of directors. Thank you to all board members for their careful preparation and thoughtful discussion about all matters that affect the School as well as the significant time commitment made on the School's behalf.

In particular, I am grateful to Vice Chairs Frances Carmichael and Ken McCarter, Treasurer Deborah Rosati, and Secretary Ann Lawson-Brehl as well as committee chairs Craig Pho, Michèle McCarthy, Juanita Montalvo, Cynthia Caron Thornburn, and Ed Ogonek.

This year is notable because of the number of retiring directors. At last year's Annual General Meeting, the by-laws were amended to introduce a term limit for directors, a good governance practice intended to ensure that an organization renews itself on a regular basis. The Board, staff and students are sorry to say goodbye to Jamie Cameron, Frances Carmichael, Cynthia Caron Thornburn, Joan Lozinski, Michèle McCarthy, Brenda Riddick and Deborah Rosati. We are glad to honour these directors for their unique contributions at the Annual General Meeting and are pleased that they will also be the founding members of the Board Alumni Council, a new organization whose goal is to keep retired board members engaged with the School.

It is my pleasure to welcome Joan and Jerry Lozinski (individually and as a couple) to the Honorary Circle. The Honorary Circle recognizes people for their outstanding service, support, and deep love of the School and its mission. Joan and Jerry's dedication to the School and the Foundation are exceptional in every way.

Finally, I would like to pay tribute to the wonderful students of Canada's National Ballet School who work so hard at their training and their academic studies to fulfill their potential. Annual General Meetings are focussed on the governance and business side of the School but it is fitting to recognize that students are the reason for all of this work. Everything we do makes it possible for the students to succeed. I look forward to the student presentation that follows this meeting and know that we have good reason to be proud.

John F. (Jack) Petch, QC LLD
Chair, Board of Directors
December 2014

L'ÉCOLE
NATIONALE DE
BAJET
DU CANADA

CANADA'S
NATIONAL
BAJET
SCHOOL

Founders/Fondatrices

Celia Franca

CC, LLD, DCL, DFA

Betty Oliphant

CC, LLD, DLitt

Artistic Director & CEO

Directrice artistique & CEO

Mavis Staines, C.M., DHumL

Executive Director

Directrice exécutive

Cathryn Gregor

BOARD OF DIRECTORS

CONSEIL D'ADMINISTRATION

Chair

John F. (Jack) Petch, QC, LLD

Vice Chair

Frances Carmichael

W Kenneth McCarter

Treasurer

Deborah Rosati

Secretary

Ann Lawson-Brehl

John Baker

Norma Bandler

Moira Bartram

David Binet

Alodie Brew

Jamie Cameron

Cynthia Caron Thornburn

Peter Constantinou PhD

Carol Darling

Duane Green

Sally Hannon

Karen Kain CC, LLD, LLT, OOnt

Michelle Koerner

Judy Lawrie

Joan Lozinski

Michèle McCarthy

Brian Miron

Juanita Montalvo

Rebecca Mooney

Ed Ogonek

Craig Pho

Bradley Powell

Brenda Riddick

HONORARY CIRCLE

MEMBERS / CERCLE DES

MEMBRES HONORAIRES

Co-Chairs/Co-présidentes

Rosemary Corbett

Judith Gelber

Jocelyn & Peter Allen

Colum Bastable

Avie Bennett, CC

Lorna Bethell*

Pattie Cleghorn

Purdy Crawford, CC*

Cecelia Davies

Adelle Deacon

Kiki Delaney, CM & Ian Delaney

James Estey

W. Paterson Ferns, CM

William & Pat Harris

Richard Ivey, CC

Jamie Laidlaw

Mary Susanne Lamont

Hon. Margaret Norrie McCain, OC

Troy Maxwell

Susan A. Murray

Christopher Ondaatje, CBE, OC

Marie Rounding

Clayton Scott

Elaine Solway

Joey & Toby Tanenbaum, CM

Veronica Tennant, CC

Heather and Richard Thomson

Gillian von Teichman

Billie Wilder

*Fondly remembered

Charitable Registration Number

No d'enregistrement d'organisme

de bienfaisance

10808 9673 RR0001

NBS Annual Report 2013/2014 Rapport annuel de l'ÉNB

Rapport du président du conseil d'administration 2013/2014

Au cours de son histoire, l'École nationale de ballet du Canada a eu le bonheur de nommer deux directrices artistiques visionnaires. Il y eut en premier lieu Betty Oliphant, qui établit l'École en 1959, puis Mavis Staines, qui est devenue directrice artistique en 1989 et a célébré le 25^e anniversaire de cet avènement en 2013-2014. Cela a donné à tous ceux qui connaissent bien l'ÉNB l'occasion de célébrer les réalisations de l'institution sous le leadership de Mavis.

Depuis que je siège au conseil d'administration et que j'en ai assumé la présidence il y a un an, je comprends mieux la philosophie particulière de l'École et sa double mission. Sous la direction de Mavis, l'ÉNB prépare les élèves à jouer un rôle de premier plan dans le monde de la danse et, parallèlement, offre à la collectivité des programmes pour les gens de tous les âges et de diverses capacités. J'ai eu le plaisir de voir comment l'institution réalise ces deux missions lorsque je me suis familiarisé avec tous ses programmes au cours de l'année.

J'ai aussi compris l'un des engagements profonds de Mavis au cours des 25 dernières années : s'assurer que le manque d'argent n'empêche aucun danseur prometteur d'accéder à la formation. Il était donc approprié que le conseil d'administration de l'École honore Mavis en créant un fonds désigné en son nom : le Fonds Mavis Staines pour l'aide aux élèves. La somme de 1 million de dollars a été recueillie auprès de donateurs privés et du programme de fonds de contrepartie dans le cadre du volet Incitatifs aux fonds de dotation du Fonds du Canada pour l'investissement en culture du ministère du Patrimoine canadien.

Brenda Eprile, ancienne présidente du conseil, et Joan Lozinski, administratrice, ont mené la campagne. Plus de 30 donateurs ont répondu à l'appel. Je me permets de souligner que trois donatrices de longue date ont versé un total de 250 000 \$, ce qui a donné un formidable élan à la campagne et lui a permis d'atteindre son objectif de 1 million de dollars. Nous remercions Joan Lozinski, Margaret McCain et Kiki Delaney, ainsi que tous les autres donateurs qui ont reconnu le travail de Mavis en établissant un fonds qui croîtra et deviendra un témoignage perpétuel de son engagement.

Le Fonds Mavis Staines a été créé auprès de la Fondation de l'École nationale de ballet du Canada, qui a été mise sur pied il y a environ 15 ans. Elle compte plus de 50 fonds et gère des actifs de plus de 50 millions de dollars. Les décaissements annuels de la Fondation au profit de l'École s'élèvent maintenant à quelque 2 millions de dollars, soit environ 10 % des revenus d'exploitation. J'aimerais saisir l'occasion pour saluer les administrateurs de la Fondation qui donnent généreusement de leur temps et de leur talent. L'École est fortunée d'avoir un partenaire aussi solide que la Fondation. Nous comptons sur le plaisir de continuer à travailler étroitement avec elle et d'approfondir les chaleureuses relations entre les deux organisations. Merci à sa présidente Moira Bartram et à ses administrateurs.

L'ÉCOLE
NATIONALE DE
BAJLET
DU CANADA

CANADA'S
NATIONAL
BAJLET
SCHOOL

Je tiens aussi à remercier le groupe Friends of Canada's National Ballet School, sous la présidence de Brian Miron, pour ses efforts en vue de recueillir des dons de donateurs américains ou canadiens vivant aux États-Unis. Pendant les huit années qui se sont écoulées depuis sa création en 2016, cette fondation a versé 585 000 \$ à l'École.

À titre de président du conseil, j'ai le bonheur de travailler avec un groupe d'administrateurs très dévoués. Je remercie tous les membres du conseil de se préparer avec soin avant les réunions et de mener des discussions éclairées sur toutes les questions susceptibles d'affecter l'institution, sans oublier le temps considérable qu'ils consacrent à leur engagement envers l'École.

Je suis particulièrement redevable aux vice-présidents Frances Carmichael et Ken McCarter, à la trésorière Deborah Rosati et à la secrétaire Ann Lawson-Brehl, ainsi qu'à Craig Pho, Michèle McCarthy, Juanita Montalvo, Cynthia Caron Thornburn et Ed Ogonek, présidents des comités.

Cette année est différente des autres parce que plusieurs membres du conseil prendront leur retraite. Lors de la dernière assemblée générale annuelle, les règlements ont été modifiés afin d'instituer une limite de durée du mandat des administrateurs, une bonne pratique de gouvernance assurant le renouvellement des organisations. Le conseil, le personnel et les élèves sont désolés de devoir faire leurs adieux à Jamie Cameron, Frances Carmichael, Cynthia Caron Thornburn, Joan Lozinski, Michèle McCarthy, Brenda Riddick et Deborah Rosati. Nous sommes heureux de reconnaître leur contribution à l'assemblée générale annuelle et ravis qu'ils soient membres fondateurs du Board Alumni Council, une nouvelle organisation visant soutenir l'engagement des anciens membres du conseil de l'École.

J'ai le grand plaisir d'accueillir Joan et Jerry Lozinski (individuellement et en tant que couple) dans le Cercle honoraire. Les membres de ce cercle sont reconnus pour leur service, leur soutien et leur amour de l'ÉNB et de sa mission. Le dévouement de Joan et de Jerry envers l'École et la Fondation est exceptionnel.

Enfin, je souhaite rendre hommage aux merveilleux élèves de l'École nationale de ballet du Canada qui consacrent de grands efforts à leur formation et à leurs études afin de réaliser leur potentiel. Bien que les assemblées générales annuelles soient axées sur les questions de gouvernance et d'affaires, il convient de reconnaître que les élèves sont la raison d'être de tout ce travail. Tout ce que nous faisons concourt à leur réussite. J'ai hâte d'assister à la présentation qui suivra cette réunion et je sais que nous avons de bonnes raisons d'être fiers.

John F. (Jack) Petch, c.r. LL.D.

Président, conseil d'administration

Décembre 2014

Report from the Treasurer 2013/2014

The financial statements in this Annual Report present Canada's National Ballet School's (NBS) financial position as at August 31, 2014 and the results of its operations and cash flows for the fiscal year then ended. The statements and accompanying notes were prepared by the School's management and audited by our external auditors, KPMG LLP, in accordance with the Canadian accounting standards for not-for-profit organizations contained in Part III of the Chartered Professional Accountants of Canada (CPA Canada) Handbook, on a basis consistent with the prior year. The financial statements were approved by the Board of Directors on the recommendation of the Finance and Audit Committee.

As Treasurer and Chair of the Finance and Audit Committee, I am pleased to provide a review of the 2013-14 financial year at NBS. The 2012-13 fiscal year was the first time we reflected the inclusion of the Pension Plan for Employees of Canada's National Ballet School in the NBS financial statements, as we completed the migration of the assets from a multi-employer plan to a stand-alone pension plan in July 2013. For the current year, we have elected to early-adopt a pending change in accounting principle, whereby changes in pension assets and liabilities are no longer deferred and amortized, but are reflected in the current year's Statement of Operations and Changes in Fund Balances – Operating Funds as “pension remeasurements and other items”. The retrospective application of this change in accounting principle resulted in a decrease of \$110,000 in the Operating Fund balance in the 2012-13 fiscal year. Pension plan assets increased to \$21.3 million and the plan currently reflects a funding surplus.

NBS remains a stable and healthy organization. Cash balances increased by almost \$700,000 to \$5.8 million and the balance sheet reflects total assets of \$82.6 million. Debt repayments totalled \$756,000, leaving a balance at August 31, 2014 of \$9.5 million of debt related to the building and facilities. After debt repayments, \$580,000 was contributed from operations to the Reserve Fund, which restored almost all operating deficits that had been incurred over the prior two years. There is healthy liquidity available for operations, with the working capital ratio increasing to 1.6 to 1. Total assets at the year-end were \$82.6 million, after recording normal annual amortization of \$2.7 million on our facility. Management has implemented a 30-year capital maintenance program, starting with the 2014/15 fiscal year, to ensure there is a disciplined approach to funding the upkeep of the buildings and equipment.

In the Statement of Operations, the School is reporting revenues of \$20.6 million and expenses of just over \$19 million, resulting in an excess of revenue over expenses of \$1.6 million before provisions for capital expenditures and repayment of long-term debt of \$935,000. This is an improvement of \$1 million over last year – largely attributable to savings in salaries and benefits, pension expense and fundraising costs. In addition, the comparative 2013 expenses were higher than normal due to the impact of last year's Assemblée Internationale – AI13. Contributions from the two Foundations increased to \$2.1 million, compared to \$1.9 million in the previous year. The financial position of the NBS Foundation was strengthened

considerably as a direct result of significant gains in the capital markets throughout the year. In total, the Foundation grew by \$8.8 million and its contribution to the School increased by almost \$250,000 in 2013-14. In addition, our US foundation – The Friends of Canada's National Ballet School – contributed a further \$30,000 to NBS. We are very appreciative of the ongoing support from both of these Foundations towards achieving the School's goals.

Overall revenues declined, primarily reflecting a change in the level of support from the Province. 2012-13 was the final year of operating support in the amount of \$500,000 from the Ministry of Tourism, Culture and Sport. Support from the Ontario Arts Council continues at \$600,000. The two largest sources of funding are public support through government grants (33% of revenue) and earned revenue through tuition fees (36% of revenue). Donation revenues represent 11% of revenue, while contributions from our Foundations increased to 10.4% of revenues; retail and ancillary and investment revenue contributed the balance.

The School's two largest expenses are salaries and benefits, representing 52% of total expenses, and financial assistance, at 15% of total expenses. Significant savings in salaries and benefits resulted from the downsizing in September 2013. Further, the commitment to annual solvency payments in respect of the NBS Pension Plan decreased significantly due to improvements in capital markets effectively eliminating the pension plan deficit during the year. In 2012-13, NBS paid \$700,000 towards its underfunded pension plan; in 2013-14 this was reduced to \$310,000. In 2013-14, 74% of students enrolled in the professional ballet programs received some degree of financial assistance, up from 72% in the prior year.

The Statement of Operations and Changes in Fund Balances – Restricted Funds reflects a decrease of \$2.7 million in the fund balances before transfers, a direct reflection of the annual amortization expense on capital assets exceeding the revenue in the funds. After transferring \$935,000 from the Operating Fund to fund capital expenditures and service the debt, the net activity from the Capital Fund reduced the Restricted Fund balance by \$1.8 million. The contribution of \$580,000 from the Operating Fund to the Reserve Fund increased the balance in the Reserve Fund to \$3.1 million. In total, the Restricted Funds ended the year with a balance of \$69.2 million.

The actions taken by the school early this past year were designed to preserve its stability and position it for continued success into the future, and we are well on our way to achieving that. Enrolment is strong across all programs, public support is firm and the ongoing commitment of our donors and volunteers is extremely gratifying, resulting in a much-improved financial picture and a very strong outlook for the year ahead.



Deborah Rosati, FCPA, FCA, ICD.D
Treasurer and Chair of the Finance and Audit Committee
Canada's National Ballet School

Executive Director's Report 2013/2014

2013-14 saw a balance between concentrating on the School's internal operations and some exciting new work that is helping to redefine NBS.

Because of operating losses in previous years, the School made the difficult decision to reduce the size of the full-time staff by 10% in September, the first month of the fiscal year. NBS deeply regrets the impact on the lives of our colleagues who are part of the down-sized group, but the change was necessary to preserve the long-term stability of the School. NBS staff proved remarkable and resilient through the aftermath of this event. Thanks to them, the students and families of the extended NBS community were not affected as all programs went ahead as planned.

As the year went on, clear priorities were established in each department:

- In Development, the strategy of focussing on major gifts with only one special event, the Casablanca Gala, proved successful, increasing net revenue by \$300,000.
- In the new Strategic Initiatives Department, there was early success in securing public and private funders interested in projects with broader community impact. As these supporters are, for the most part, new to the School this is an encouraging beginning.
- In Marketing the process of designing a new website with a simpler architecture to combine the School's multiple micro-sites with the main site was initiated.
- The Shoe Room, the School's dancewear store, reviewed and updated its retail practice, thanks to a consultancy with Deloitte, and put into practice a series of sales strategies that will show results in 2014-15.
- The School's Facility Rental business reviewed the results of the past six years and, as a result, decided on adjustments to pricing and its business model for 2014-15.
- Food Services renewed its commitment to the School's philosophy of healthy eating with an evolving public café menu that features smaller portions and healthier ingredients in baked goods.

- Property and Operations prepared a 30-year capital maintenance plan to preserve the value of the School's wonderful \$100 million facility, now 9 years old.

- The Registrar's Office worked with the Finance Department towards greater clarity and ease of function in student billing.

After several years of transition, NBS's senior management team now includes Martin Abel, Chief Financial Officer, John Dalrymple, Director of Strategic Initiatives, Joanna Gertler, Director of Marketing and Communications, and Monika Joslin, Director of Development, working with the Artistic Director & CEO and the Executive Director.

With the help of all NBS staff, the School works steadily to expand the vision beyond the walls of its award-winning building and define Canada's National Ballet School as a community resource for dance that contributes to health, fitness, and quality of life for people of all ages and abilities. Flagship programs such as Sharing Dance and Dancing with Parkinson's at NBS signal this development. It will be the challenge of the next few years to make this promise come true through the School's programs, its community partnerships, and through technology.

There are many donors and organizations that support us in this work but it is my pleasure to thank our public funders. 33% of the funding for NBS comes from the public purse through the Department of Canadian Heritage, the Ministry of Tourism, Culture, and Sport, the Ontario Arts Council, and the City of Toronto.

We are enormously grateful because reliable public funding provides the platform on which the School builds programs and plans for the future. To all government funders, thank you.

Thank you also to those people who support public funding for the arts and believe their tax-dollars are well spent on arts and culture.



Cathryn Gregor
Executive Director
December 2014

Community Initiatives 2013/2014

Over the last fiscal year NBS' Community Initiatives programs have continued to evolve in response to the School's mission of Moving the World. On cue with the Ontario Arts Council's recently published strategic plan, *Vital Arts, Public Value*, NBS takes pride in identifying its most recent initiatives as aligning with the priorities contained in this report.

NBS' established recreational ballet and dance programs offered for adults and children see over 1,000 unique participants per week on the School's campus on weekday evenings or weekends. Open classes offered during the National Audition Tour across Canada also see high levels of participation in every city and town visited.

Weekly dance and movement classes at local Toronto District Schools by NBS' Artistic staff and Teacher Training students have increased, with Rose Avenue P.S. now added to the roster along with Church Street P.S.

Participation in the annual Doors Open, Toronto and Culture Days sees hundreds of visitors to the School, many of whom travel from the outer edges of the GTA to attend classes. Many of these visitors expressed interest in attending classes at NBS, but distance generally precludes regular attendance, hence the opportunity to enjoy a Culture Days experience is highly valued.

Inclusive Health and Wellness

However, it is the addition of two, new initiatives that have drawn media attention and interest to NBS. In September 2013, in partnership with the Mark Morris Dance Group in Brooklyn, N.Y. NBS staff began a pilot program, offering dance classes for people with Parkinson's Disease. The classes, called Dancing with Parkinson's @NBS invited participants to join a research study to examine scientifically how music and dance affect the brain during a dance class in order to identify the positive effects of dance claimed by people with Parkinson's. The media interest sparked by the program and its research from York University professor, Dr. Joseph DeSouza was matched by the enthusiasm of the participants in the program and the commitment from NBS staff to continue the program beyond the initial twelve week pilot. DwP@NBS continued throughout the year and saw participants join in with the second initiative, in May, 2014. (A Dancing with Parkinson's class was recently taught by NBS staff in St. John's, Nfld, organized by the local Parkinson's Society and Kittiwake Theatre).

Dancing to Make a Difference

Sharing Dance, the name of the program and the website created in 2012, also grew exponentially last year. As in previous years, a choreographer was asked to create a dance routine to a piece of Canadian music. Once the instructional video was uploaded to YouTube's Sharing Dance page, rehearsals were offered at NBS. New to last year's Sharing Dance was the inclusion of a peer-to-peer fundraising platform and the addition of three other charities for which participants could fundraise. Each charity partner reflected a different sector, with the Ontario Parkinson Society a natural choice for the medical sector. On May 4, 2014 hundreds of dancers from all the participating charity groups gathered in Toronto's Yonge-Dundas Square to perform the routine, while hundreds of other participants celebrated dance by joining in dance classes offered by previous Sharing Dance choreographers. NBS's 'Ballet Bob' McCollum led the ballet portion of the afternoon and saw children, adults and all manner of dance enthusiasts joining in. Dancers from the DwP@NBS classes performed a routine created in their classes, the *Hoe Down Show Down*, in addition to doing a seated version of the Sharing Dance routine.

Building new Partnerships

The DwP@NBS program has seen the beginnings of a network of new partnerships. Some of these partnerships include: researchers at York and Ryerson Universities; a film-maker connected to BRAVO and with the Parkinson Society. Building meaningful partnerships and deepening NBS' imprint into the broader community – specifically with regard to health, wellness and the benefits dance can provide, continues to resonate powerfully with the Artistic Director and the School's Board of Directors. Related to this imperative, a new program with Baycrest was initiated with clients in Baycrest's Apotex Centre. A four week pilot program in June saw NBS Artistic staff delivering movement classes to clients with dementia and their caregivers. This is the first time Baycrest has outsourced instructors for a program within their facility and it has also become a permanent program.

Just as NBS' professional ballet program continues to evolve, so do the programs within the Community Initiatives. Integral to this evolution is the intent to use technology to reach as broadly as possible across Canada. By harnessing live-streaming to teach and empower teachers, NBS will make dance a transformative experience for people of all ages and abilities.

Initiatives communautaires 2013/2014

Au cours du dernier exercice, les programmes Initiatives communautaires de l'ÉNB ont continué d'évoluer pour donner suite à notre mission axée sur « un monde en mouvement ». Parallèlement au nouveau plan stratégique du Conseil des arts de l'Ontario *Dynamique des arts et intérêt public*, l'ÉNB est fière du fait que ses initiatives les plus récentes sont conformes aux priorités énoncées dans ce rapport.

Dans le cadre de ses programmes de ballet et de danse récréatifs, plus de 1 000 adultes et enfants par semaine défilent sur le campus de l'ÉNB, les soirs ou les week-ends. Les classes libres offertes à l'échelle du pays lors de la Tournée nationale d'auditions ont des taux de participation élevés dans toutes les villes visitées.

Des classes de danse et de mouvement sont données chaque semaine dans des écoles de Toronto par des professeurs et des étudiants du programme de formation de l'ÉNB; elles sont maintenant offertes aux élèves de l'école publique Rose Avenue, en plus de ceux de l'école publique Church Street.

En raison de sa participation à Doors Open et à Culture Days, l'École reçoit des centaines de visiteurs venus parfois de secteurs éloignés de la région du Grand Toronto pour assister à des classes. Certains aimeraient s'y inscrire, mais la distance les en empêche. Culture Days leur offre alors une occasion précieuse de combler ce désir.

Santé et bien-être inclusif

Deux nouvelles initiatives ont attiré l'attention des médias sur l'ÉNB. En septembre 2013, le personnel artistique a mis sur pied un programme pilote en collaboration avec le Mark Morris Dance Group de Brooklyn (N.Y.) afin d'offrir des cours de danse aux personnes atteintes de la maladie de Parkinson. Dans le cadre de ce programme désigné sous le nom de *Dancing with Parkinson's @NBS* (DwP@NBS), les participants ont été invités à se joindre à une étude pour examiner scientifiquement comment la musique et la danse affectent le cerveau en classe, dans le but de cerner les effets positifs attribués à la danse par les personnes atteintes de cette maladie. L'intérêt médiatique déclenché par le programme et les recherches du docteur Joseph DeSouza, professeur à l'Université York, n'a eu d'égal que l'enthousiasme des participants et l'engagement de l'ÉNB à le poursuivre au terme des 12 semaines du projet pilote. Le programme DwP@NBS s'est poursuivi toute l'année et les participants ont renouvelé leur engagement en mai 2014. (Une classe pour les patients atteints de la maladie a été donnée récemment par du personnel de l'ÉNB à St. John's, T.-N. Elle était organisée par la Société Parkinson locale et le Kittiwake Theatre).

Danser pour changer les choses

Créés en 2012, le programme *Sharing Dance* et le site web du même nom ont connu cette année une croissance exponentielle. Comme par les années passées, un chorégraphe a été invité à créer un numéro de danse sur une musique canadienne. Lorsque la vidéo d'instruction a été téléversée sur la page de *Sharing Dance* au site YouTube, les répétitions ont commencé à l'ÉNB. Cette année, le programme comprenait un volet de financement P2P et l'addition de trois oeuvres de bienfaisance pour lesquelles les participants pouvaient lever des fonds. Chacune des oeuvres reflétait un secteur particulier, la Société Parkinson de l'Ontario représentant tout naturellement le secteur médical. Le 4 mai 2014, des centaines de danseurs de tous les groupes affiliés aux oeuvres de bienfaisance se sont réunis au Yonge-Dundas Square pour exécuter le numéro de danse, tandis que des centaines d'autres participants ont assisté à des cours de danse offerts par des chorégraphes ayant déjà pris part à *Sharing Dance*. « Ballet Bob » McCollum, de l'ÉNB, a donné une séance en après-midi à laquelle ont assisté des enfants, des adultes et divers passionnés de la danse. Les danseurs du programme DwP@NBS ont présenté un numéro créé dans leur classe qui s'intitulait *Hoe Down Show Down*, en plus d'exécuter une version assise du numéro de danse créé pour *Sharing Dance*.

Établir de nouveaux partenariats

Le programme DwP@NBS est à l'origine de plusieurs nouveaux partenariats incluant entre autres des chercheurs de l'Université York et de l'Université Ryerson, une cinéaste en lien avec la chaîne BRAVO et la Société Parkinson. Établir des partenariats significatifs et approfondir l'influence de l'ÉNB dans la collectivité – en particulier dans le domaine de la santé, du bien-être et des bienfaits de la danse – constituent une mission qui motive toujours profondément la directrice artistique et le conseil d'administration de l'ÉNB. C'est dans ce contexte qu'un nouveau programme a été offert en juin au centre Apotex de l'hôpital Baycrest. Dans le cadre d'un projet pilote de quatre semaines, l'ÉNB a offert des classes de mouvement à des patients atteints de démence et à leurs soignants. C'était la première fois que cet établissement confiait à des tiers la prestation d'un programme, qui est devenu permanent par la suite.

Les programmes Initiatives communautaires évoluent sans cette, tout comme le fait le Programme de ballet professionnel. Cette évolution repose sur une volonté d'utiliser la technologie afin d'atteindre le plus grand nombre de personnes au Canada. En recourant à la diffusion en continu pour enseigner et pour habiliter les professeurs de danse, l'ÉNB fera de la danse une expérience transformatrice, peu importe l'âge ou la capacité.