

From Far and Wide

ANNUAL REPORT 2001 - 2002



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

PROFILE

Role

The National Arts Centre (NAC) was created in 1966 by an act of Parliament to be Canada's pre-eminent showcase for the performing arts, and opened in 1969. It is the catalyst for the performing arts nationally – nurturing and supporting artists and arts organizations in communities across the country. The NAC is home to the internationally acclaimed National Arts Centre Orchestra, and is a leader in the presentation of classical music, dance, English and French theatre, variety and community programming. It is at the forefront of youth and educational activities, supporting programs for young and emerging artists, programs for young audiences, and producing resources and study materials for teachers. It is the only multidisciplinary, bilingual performing arts centre in North America.

Structure

A ten-member Board of Trustees, chaired by Dr. David S. R. Leighton, oversees the National Arts Centre. The President and CEO is Peter Herrndorf.

Accountability and funding

The National Arts Centre reports to Parliament through the Minister of Canadian Heritage. The NAC derives roughly half its total revenue from seven earned revenue sources: the NAC box office, fundraising and sponsorships, the NAC catering business, the NAC restaurant, the NAC's commercial parking operation, facility rentals, and new ventures. The balance comes from an annual Parliamentary appropriation. Each year the National Arts Centre tables an annual report before Parliament. The Auditor General of Canada is the NAC's external auditor.

“From Far and Wide”, *the theme of this annual report, represents the truly Canadian reach of the activities of the National Arts Centre. The words are taken from our national anthem, “O Canada”.*

From Victoria to St. John's

Benefits of the arts for artists and audiences

Even before we had studies to prove it, intuitively we knew that the arts, had a positive psychological effect ... they heal, humble and inspire us. The arts take us beyond the tangible and the known. They stimulate our thinking, and enhance our ability to solve problems. And our broadened imaginations guide us through a myriad of challenges – personal, social and economic. Perhaps most important of all, however, is the joy the arts bring to our lives.

In young people, arts education breaks open the doors to a world outside of themselves, allowing them to spread their wings confidently and to learn to interact peacefully with others. It opens up boundless horizons for those whose lives would otherwise remain small and insular.

Why we are compelled as a society to support the arts

But supporting the arts, whether as an enthusiastic audience member, a budding musician, a volunteer or a donor, requires commitment and tenacity. Many struggle with the decision to invest in the arts when so many worthwhile causes are calling for both public and private support. But for those of us who love the arts, and those

tasked with building civil societies, we are compelled to take the lead in nurturing rich cultural opportunities for all Canadians. The arts foster the dynamic relationships and ideas so essential to our success in other endeavours.

Creating new works, nurturing new talent, teaching young dancers and actors – these things do not happen in a vacuum, and they are not the work of a single individual, community or institution. This is the work of a nation ... of a society.

The value of the arts on our national identity – Canadian cultural exports
Canada is a leader in many sectors worldwide. In the last ten years, our cultural exports ... our artists ... have propelled us into the international spotlight again and again. As a nation we are turning out top-notch writers, dancers, musicians, comedians and actors. We are a country blessed with artistic talent.

Embracing our cultural excellence and offering it up to the world unsettles many Canadians, content to hide our light, to shy away. But in order to ensure that our children continue to have access to music, theatre workshops, arts education in schools, in order to keep their minds finely tuned, we must embrace this part of ourselves.

As Canadians, we have a unique opportunity to have an impact on our society, and those around us through the arts. We are a young country, a wealthy country by world standards, and the friendly neighbour to a world super power. In our own modest way, we can make an enormous difference.

Fifty years ago the Massey Royal Commission set the goal of a vigorous and distinctive cultural life as “nothing less than the spiritual foundation of our national life ...”

Out of that arose a desire to create a truly national arts centre, one that would reach out across the country while also letting the country reach in. The National Arts Centre is much more than mere bricks and mortar. The NAC touches all Canadians. It is a teacher's kit used to teach students in Kamloops about Beethoven; it is a young Montreal violinist taking a master class with world-class musicians in Ottawa using broadband technology. It's a stirring co-production with a theatre company in Halifax, or a *Live Rush* student ticket program in Calgary. The National Arts Centre is all of these things and more. Our commitment to Canadians is to continue to astound and inspire audiences with great performances on our stages and through our teaching, partnerships and other outreach efforts.

CALGARY, ALBERTA





Top left: CEO Peter Herrndorf and Calgary students at *LiveRush* launch, Calgary. *Photo: Todd Korol*

Top right: Calgary native Katherine Chi is the 2000 winner of the Esther Honens Piano Competition and will perform at the NAC in the 2002-2003 season.

Photo: Chad Johnston

Middle: Calgary students sign up for *Live Rush*, *Photo: Todd Korol*

Middle right: NAC board member, Jenny Belzberg makes a presentation to NACO principal cellist Amanda Forsyth at a gala fundraiser for the Calgary Philharmonic Orchestra. *Photo: Laura Martin*

Bottom left: Pinchas Zukerman, who played at a fundraiser for the Calgary Philharmonic Orchestra. *Photo: Fred Cattroll*



Top left: *Le Pingouin*, with Sonia Cloutier, Jasmine Dubé, Hugues Fortin and Denis Roy. Photo: Camille McMillan

Top middle: *The Queen of Spades*, Les Grands Ballets Canadiens de Montréal. Photo: Roland Lorente

Middle: *La double inconstance*, with Eric Leblanc and Sylvie Cantin.

Photo: Louise Leblanc

Middle right: Wony Song (of Montreal) and Anton Kuerti in master class for the Young Artists Programme.

Photo: Couvrette/Ottawa

Bottom left: Pierre Lebeau in *Novecento*.

Photo: Pascal Sanchez

Bottom right: Laboratoire Markowicz

Photo: Richard-Max Tremblay





MONTREAL, QUEBEC



HALIFAX, NOVA SCOTIA



Top left: Students from cities across Canada participated in the launch of *ArtsAlive.ca*, the NAC's new interactive website. *Photo: Randy Stille*



Top right: Acadian singer/songwriter Jean-François Breau at the Halifax launch of the Atlantic Scene.

Photo: Paul Darrow



Middle: High school students from across Canada participated in the Canadian Improv Games.

Photo: Gordon King

Bottom left: Pierre Brault in *Blood on the Moon*, which toured Eastern Canada in 2002. *Photo: Lydia Pamelak*





From the Chair

Major recent business failures in the U.S. (Enron, WorldCom), the U.K. (Marconi), and France (Vivendi) have put an intense spotlight on corporate governance and the performance of boards of directors. Boards have been found wanting: new and tougher regulations have been imposed, and more are on the way.

The NAC is a charitable organization and Crown corporation owned by the Government of Canada on behalf of the Canadian public. It is governed by a board of trustees appointed by and accountable to the government, who are mandated, among other things, to manage the NAC, and to develop the performing arts in the national capital and nationally.

In light of the current governance debate, it seems appropriate to ask, how we are doing? How good is governance at the NAC?

There are ten members of the NAC's Board of Trustees; two are mayors of Ottawa and Gatineau, *ex officio*. The other eight come from across Canada, from British Columbia to Nova Scotia, representing broadly regional and linguistic identities. Members are appointed for three-year, renewable terms. During 2001-2002, they included a retired senator from Vancouver, a noted musician/teacher from New Brunswick, a seasoned corporate director from Montreal, and prominent professionals and community leaders from Halifax, Calgary, Toronto and Ottawa. Four of the trustees are women. All have a history of interest and participation in the performing arts.

Their job is to appoint the strongest possible Chief Executive; to approve strategic goals and objectives; to delegate responsibility for

implementation to, and support, management; to budget and monitor performance; to take corrective action where necessary; and to report to the shareholder and public at large. Much of the work of the board is done in four committees. Each trustee serves on at least one committee and each committee is augmented by an expert who is not a board member.

The result is a small, effective, hard-working group. In the past year, the board met five times for two-day sessions in Ottawa, and three times for telephone conferences. As well, they attended a series of public meetings held in conjunction with board gatherings. Between meetings, the trustees receive weekly reports on activities at the Centre, monthly financial reports on progress against budgets, and periodic special communications from the Chair and Chief Executive. Travel for some, and preparation for all, is substantial and time-consuming.

The reality is that, with a relatively small board, it requires a great deal of time and attention from each member. Issues range from the financial – approving budgets, closely monitoring their attainment, working with auditors – to assessing investments in our human resources, monitoring health and safety, training, succession, compensation and labour relations; overseeing fund-raising and marketing activities, and communications, both external and internal. In addition to all this, trustees are involved in periodic self-appraisal, board succession and committee organization, and the establishment of ethical standards. Agendas are jam-packed, discussion lively, and rapport at a high level. This is a *working* board!

Several changes to the Board took place during the year. Louise Vaillancourt of Montreal, Chair of our Finance and Audit Committee, decided not to seek reappointment. David Hill, prominent lawyer and Vice-Chair of the Board for the past six years, reached the end of his term. Louise and David have been superb Board members and we will miss them.

In their place, we welcome Louis Lagassé, a successful businessman and supporter of the arts, from Sherbrooke, and succeeding David as Vice-Chair, Adrian Burns of Ottawa. These are fine additions to the Board, and I wish to acknowledge the excellent relationship we have developed with our Minister, the Honorable Sheila Copps, in working together in the process of making Board appointments.

There are rewards from all this, of course. Observing the growing health of the organization; the relationships with other board members, staff and artists; the response of audiences, the public, and elected officials. And of course, artistic creation at the highest level. This is what makes it all worthwhile.

In my admittedly biased judgement as Chair, governance at the NAC is alive and well: there are no Enrons or WorldComs lurking in the shadows. Trustees can take great satisfaction in the feeling of an important job well done. The public interest is being served.

David S.R. Leighton
Chair, Board of Trustees



From the President and Chief Executive Officer

Last September, the National Arts Centre unveiled a new strategic plan. And while it heralded our commitment to an exciting future, it also reminded us of the NAC's rich tradition ... and its passionate, long-term commitment to the performing arts. We called the plan *Restoring the Vision* because the Board and the staff of the NAC were determined to restore the bold vision of our founder, Hamilton Southam – a vision of the NAC as a national showcase for the performing arts... and as a national centre of creativity, innovation and artistic excellence.

The goals in *Restoring the Vision* are both straight forward and dramatic: a renewed focus on artistic expansion and innovation; a greater emphasis on the NAC's national role; a far greater commitment to youth and education activities; and a major increase in our earned revenues to finance our artistic expansion and our educational initiatives.

We've been working hard over the past year to implement those goals, and I'm pleased to report that the National Arts Centre is already beginning to show significant results.

The NAC's artistic leadership team – Pinchas Zukerman, Denis Marleau, Marti Maraden, Cathy Levy and Michel Dozois – has had a remarkable creative impact, and they provided our audiences with a 2001-2002 season full of memorable moments. They are increasingly being recognized as the best artistic leadership team in North America.

The National Arts Centre also released its much anticipated New Music Programme in March of 2002. The program, which includes the commissioning of new works by three major Canadian composers and the development of an annual young composer training programme, was extremely well received by the Canadian music community.

The NAC experienced another very good year financially, as well. The new National Arts Centre Foundation raised a record \$3 million; we attracted almost 35,000 subscribers to our stages; and the NAC recorded its fourth consecutive annual surplus, leaving the organization with an accumulated surplus of over \$1.1 million.

The National Arts Centre's Board of Trustees, under the inspired leadership of David Leighton, deserves a great deal of credit for the organization's resurgence in recent years. They've shaped the organization's strategic direction, and they've given great encouragement to the new creative initiatives developed by our artistic leadership team.

The staff of the National Arts Centre are committed to maintaining the standard of excellence originally set by Hamilton Southam and the other visionary founders of Canada's performing arts centre. I'm grateful for their support and contributions every day. They truly are the best in the business.

Peter A. Herrndorf
President and Chief Executive Officer



“I wanted to jump on board right away. The next four years are going to be electric for us.”

— NEW MUSIC AWARD WINNER, ALEXINA LOUIE



“...to have the support of this cultural phenomenon called the National Arts Centre that has been so much a part of my personal artistic journey, I am truly honoured...And if the performances resulting from this partnership give even one audience member one moment of fresh insight and appreciation, this will be a fabulous accomplishment...”

— TED ROBINSON, FOUNDER — TEN GATES DANCING



Top left: *Garth Fagan Dance*

Photo: Steve Lazubetta

Top right: NACO members in concert.

Photo: Fred Cattroll

Middle: David Fox, Tom Barnett, Jerry Franken, *The Drawer Boy* by Michael Healey *Photo: Bruce Monk*

Middle right: *Giselle*, The Royal Winnipeg Ballet *Photo: Paul Martens*

Bottom left: Patricia Fagan and Gordon Rand in *Vinci*, by Maureen Hunter.

Photo: Gordon King

From the National Arts Centre to Canadians

A Memorable Season

The National Arts Centre's artistic leadership team – Pinchas Zukerman, Marti Maraden, Denis Marleau, Cathy Levy and Michel Dozois – have had a remarkable impact on both the artistic climate and the audience response at the NAC, and they provided a season full of highlights. With superb programming and world-class artists, the 2001-2002 season was one of the best ever.

Music

A breathtaking array of artists performed with the NAC Orchestra and in recital in 2001-2002, including violin virtuoso Sarah Chang, who charmed her audience with the Brahms *Concerto for Violin in D major*, and German chanteuse Ute Lemper, who gave a powerful rendition of Weill's *The Seven Deadly Sins*.

The impressive list continued with Canadian pianists Marc-André Hamelin and Angela Hewitt, American soprano Dawn Upshaw, and Polish pianist Krystian Zimerman. The legendary pianist Radu Lupu joined Pinchas Zukerman for an all-Brahms program. And a number of NAC Orchestra members

were featured soloists in major concerts, including principal flute Joanna G'froerer, principal trumpet Karen Donnelly, principal oboe Charles Hamann, and principal cello Amanda Forsyth.

In a season full of exceptional music, three performances stood out: the musical magic of Yo-Yo Ma, Pinchas Zukerman and the NAC Orchestra playing together at the NAC Gala in September; *the Brahms Double Concerto for Violin and Cello*, evocatively performed by Pinchas Zukerman and Amanda Forsyth in both Ottawa and Calgary; and Pinchas Zukerman's interpretation of Elgar's epic *Concerto for Violin in B minor*, which received rave notices from critics and audience members alike.

The Elgar concert was featured live on CBC Radio's *In Performance*, our broadcast partner for six other concerts this year.

The CJOH Pops Series had one of its most successful seasons in recent years, with appearances by the Canadian Brass, composer Burt Bacharach, and singer John Pizzarelli, among others.

Our CBC Records recording of Flute Quartets, featuring principal flutist Joanna G'froerer, violinist Martin Beaver, violist Pinchas Zukerman and cellist Amanda Forsyth, was named Best Canadian Chamber Music Recording for 2001 by *Opus Magazine*, and *Crossing Bridges*, the television documentary that chronicled the Orchestra's tour to the Middle East in the fall of 2000, won the gold world medal at the 2001 New York Festivals.

The NAC also unveiled its much anticipated New Music Programme in March. Three prominent Canadian composers – Denys Bouliane, Gary Kulesha and Alexina Louie – each received a \$75,000 Composer Award to develop new works, and to be actively involved in the National Arts Centre's new Young Composers Programme, which will take place annually starting in June 2003, and to be involved in a number of new music initiatives.

Dance

In her first full season as Producer of Dance Programming, Cathy Levy succeeded in bringing great excitement and variety to the NAC's stages, selecting 15 dance companies from eight different countries for 16 dance

events. NAC audiences particularly enjoyed the North American premieres of Belgium's Rosas performing *Rain* and *The Sleeping Beauty* by Sweden's Cullberg Ballet, as well as the Canadian premiere of the Guangdong Modern Dance Company from China. Seven dance companies made their first NAC appearances this season, and more than half of the dance performances achieved attendance in excess of 90 per cent.

With the generous support of the Canril Corporation – which began its three-year commitment to the Ballet Series – the NAC brought classics such as The Royal Winnipeg Ballet's production of *Giselle* to enthusiastic crowds. The production played to full houses and featured Evelyn Hart in a shimmering performance of her signature role. Les Grands Ballets Canadiens de Montréal performed *The Queen of Spades*, an opulent new full-length story ballet – the first such new work by the company in almost 40 years. The National Ballet of Canada also presented a provocative new production, *The Contract*, based on *The Pied Piper of Hamelin*, featuring choreography by James Kudelka and stunning visual elements.

Other 2001-2002 successes were the Australian Dance Theatre performance of *Birdbrain*; the debut appearance of promising young U.K. dancer-choreographer Akram Khan; the ever-popular *Les Ballets Trockadero de Monte Carlo*; the riveting Lyon Opera Ballet's *All Ravel Evening* and the hip-hop sensation *Rennie Harris Puremovement* from Philadelphia.

The highlight of the season, however, was James Kudelka's wonderful production of *The Nutcracker*, which was a critical and box office sensation. The stylish and imaginative show was brought to Ottawa by The National Ballet of Canada for its 50th Anniversary Season. Appearing for the first time outside Toronto, *The Nutcracker* attracted over 23,000 patrons to 11 sold-out performances, generating an all-time record in revenues for dance performance at the NAC.

English Theatre

Now in her sixth season as Artistic Director, Marti Maraden continues to bring energy, intelligence and innovation to the NAC's English Theatre.

The season's highlights included two world premieres staged by the NAC on the Mainstage in co-production with partner theatres. The first was David Young's thought-provoking adaptation of Ibsen's *An Enemy of the People*. Directed by Marti Maraden, the production had a strong cast and design team. After the Ottawa run, the play transferred to Edmonton and the home of its co-producer, The Citadel Theatre. The second premiere was *Vinci*, the new play by acclaimed Winnipeg playwright Maureen Hunter. This evocative production, directed by Dennis Garnhum, featured a fine cast and an inspired design concept. Co-produced with the Manitoba Theatre Centre, the play subsequently performed in Winnipeg for four weeks... and will be seen at Toronto's Canadian Stage Company in 2003.

The Mainstage Series also featured Michael Healey's successful *The Drawer Boy*, with the original award-winning cast; Noel Coward's *Present Laughter*, produced with The Citadel Theatre, and the Canadian premiere of Tom Stoppard's *Indian Ink*, starring Fiona Reid in a co-production with Toronto's Canadian Stage.

“The NAC is playing partner in the creation of new works from across the country, something possible today because of the regional dynamism on the stage.”

– THE GLOBE AND MAIL

“The announcement (of the NAC’s New Music Programme) drew rave reviews from the Canadian composers who were at the NAC to hear about it.”

– STEVEN MAZEY, OTTAWA CITIZEN

The Studio Series featured strong productions of *A Room of One's Own* starring Kelli Fox from the Shaw Festival; a new musical, *When We Were Singing* by Vancouver's Dorothy Dittrich, co-produced by Victoria's Belfry Theatre; and a revival of Florence Gibson's award-winning play *Belle*, co-produced by Toronto's Factory Theatre.

Audiences were also treated to several special presentations, including a sold-out production of *Twelfth Night*, beautifully directed by Marti Maraden for the holiday season, and an evening of readings called *Nordic Night* with the five Nordic Embassies as part of our International Reading Series.

New play development continued to be a major priority for the NAC's English Theatre. At the end of the year, English Theatre had 17 scripts in development, including those commissioned, optioned or part of the NAC/Great Canadian Theatre Company Ottawa Playwrights Unit. Another 11 plays were showcased as part of *On the Verge*, the NAC's new play-reading series.

English Theatre's Family and elementary school series of three plays was completely sold out.

The 2002 edition of the *On the Verge* festival featured new plays by Canadian writers from the Yukon to Halifax. The festival was held in May, to coincide with the Canadian Theatre conference – a national gathering of Canada's English Theatre community, hosted by the National Arts Centre.

Finally, the creation of a new volunteer group, the Friends of English Theatre, has been a welcome source of support for the NAC's English Theatre. They had a significant impact in their first year.

French Theatre

Denis Marleau's first season as Artistic Director of French Theatre was both memorable and highly successful.

In a uniformly strong season, a number of productions stood out – Denis Marleau's vibrant production of *Au cœur de la rose*, which attracted enthusiastic critical response in both Montreal and Ottawa; *Novocento*, a co-production with Théâtre de Quat'Sous, which played to sold-out NAC audiences in the fall; and Robert Lepage's one man tour de force, *La face cachée de la lune/the far side of the moon*, which was performed in both French and English throughout its run. All of

Lepage's performances – five in French and three in English – were completely sold out.

In October, Denis Marleau won the Capital Critics' Circle Award for directing *Catoblépas*, an NAC French Theatre and UBU compagnie de création co-production. *Catoblépas* was featured as part of the NAC's French Theatre line-up last season, and the production was remounted at the prestigious Théâtre national de la Colline in Paris in November.

Denis Marleau went on to win the Best Director Award for his work with UBU, compagnie de création at the Soirée des Masques in Montreal in February. The Masques are Canada's most important French theatre awards.

The first Laboratoires du Théâtre français were held in April with participants from across the country. Denis Marleau and André Markovicz, the renowned French and Russian translator, gave the master classes. A book based on the master classes, entitled *Matériau Dostoïevski*, will be published in early 2003.

The NAC's French Theatre also introduced a number of new and important initiatives to

reach audiences. First, it began pre-show interviews with artists called Les Rencontres du jeudi. And later in the season, the French Theatre published an elegant new theatrical review – *Les Cahiers du Théâtre français*. Both initiatives received an appreciative response from French Theatre audiences.

Presenting theatre for young audiences has always been a central focus for the NAC's French Theatre, and Denis Marleau expanded on that commitment over the past year. The French Theatre presented seven plays for young audiences, including *Le Pingouin* – an NAC French Theatre/Théâtre Bouches décousues co-production, which will be touring French Canada in 2003-2004.

Community Programming

Riding the wave of its first successful season, the NAC's Fourth Stage continued to attract a wide range of local performers and enthusiastic audiences on a nightly basis.

The intimate and highly flexible performing space became even more of a local favourite in its second season, and the Producer of Community Programming, Michel Dozois, featured more than 200 performances during the year. Fourth Stage performers included

folk singers Ian Tamblyn and Lynn Miles, pop artist Eric Dubeau, the Ottawa Klezmer Band, and jazz musician, John Geggie, whose musical versatility was showcased in a remarkable series called *Geggie Cubed*.

Other groups that became regular Fourth Stage attractions included the madcap satirical group *Company of Fools* and the Ottawa School of Dance. The Algonquin College *Hot House Reading Series* was also a big hit, with the Fourth Stage providing an opportunity for college students to do original play readings. The Ottawa Storytellers were back for their second season as well, and the Ottawa Fringe Festival returned with performances from four companies.

Community Programming also presented the popular series *Come Celebrate* in the NAC lobby during the December holiday season. Eighteen different groups, including the best amateur choirs and dance troupes in the region, performed on the lobby stage over a three-week period.

Variety

The National Arts Centre continues to showcase the very best variety talent in the country. In the past year, the NAC featured

flamenco guitarist Jesse Cook, François Morency, Alain Morisod, Holly Cole, the acclaimed Quebec production of the musical *Roméo et Juliette*, the Kids in the Hall, Amanda Marshall, Jann Arden, and jazz diva Diana Krall.

In addition to the best of Canadian artists, the National Arts Centre also featured, among others, George Carlin's irreverent brand of comedy; Herbie Hancock's graceful jazz stylings; rock legend Prince; jazz innovators Medeski, Martin and Wood; the Irish Dance troupe *Lord of the Dance*; and the grand old man of the blues, BB King, who at 76, filled Southam Hall and left the audience wanting more.

Opera and Classical Music Partners

The National Arts Centre is very proud of its ongoing relationship with two other Ottawa-based performing arts companies – Opera Lyra Ottawa and the Ottawa Symphony Orchestra – which present their productions and concerts on the NAC's Southam Hall stage. Opera Lyra Ottawa performed *Salome* and *La Bohème* in 2001-2002, accompanied by the NAC Orchestra, and had another highly successful year. The Ottawa Symphony Orchestra presented



“I’ve never seen an organization be so in tune with what students want...Thank you!”

– LIVE RUSH STUDENT FEEDBACK



“The arts really occupy a very special place in our lives, bringing the people, as different as we are, together.”

**– DMITRI SHTEINBERG, PARTICIPANT
YOUNG ARTISTS PROGRAM
NEW YORK, NEW YORK**



Top left: National Ballet of Canada *The Nutcracker*. Photo: Lydia Pawelak

Top right: *The Haman/Navas Project*
Photo: Donald Lee

Middle: *Rain* Photo: Herman Sorgeloos

Middle right: Tom Rooney and Terri Cherniack, *An Enemy of the People*, adaptation by David Young
Photo: Gordon King

Bottom middle: Marc Legault, Michel Dumont, Adèle Reinhardt Louison Danis, Guylaine Tremblay, *24 Poses*.
Photo: Pierre Desjardins

five concerts at Southam Hall, and attracted large audiences and good reviews.

Performing on the National Stage

The NAC also devoted a great deal of energy over the past year to playing a national role in the performing arts – both by supporting artists and arts organizations in the different parts of the country, and by reaching out to audiences across Canada.

During the 2001-2002 season, the NAC continued to play an important collaborative role in Canadian theatre, partnering in ten major co-productions with English and French Theatre companies across the country. These projects ranged from two western Canadian co-productions – *Vinci*, which was developed and co-produced with the Manitoba Theatre Centre and *Present Laughter*, with Edmonton's Citadel Theatre ... to *Novocento*, which was co-produced with Montreal's Théâtre de Quat'Sous.

The NAC also finalized its plans for the Orchestra's performing and teaching tour of

all four Atlantic provinces (which took place in November of 2002) ... and we participated in the successful Eastern Canada Tour of Pierre Brault's one-man show, *Blood on the Moon*. The production will tour Ireland in March of 2003.

The French Theatre Department, with its *Développement du théâtre en régions* initiative, helped eight projects by professional francophone theatre companies across Canada.

We also worked closely with arts organizations in Atlantic Canada to develop the NAC's plan for the multidisciplinary *Atlantic Scene* in April of 2003. *Atlantic Scene* will be an exciting two-week arts festival, showcasing hundreds of Atlantic Canadian performers in the nation's capital. And we expect to begin working soon on a second arts festival of this kind – *Alberta Scene*, which will be held in 2005 to coincide with Alberta's 100th anniversary in Confederation.

The National Arts Centre played an important role as well, as the host for major national events. These included the 10th Anniversary Gala of the Governor General's Performing

Arts Awards; the ninth edition of the biennial Canada Dance Festival co-produced by the NAC; the 25th annual Canadian Improv Games (with 16 schools from Victoria to St. John's taking part); and in May, Marti Maraden and her English Theatre colleagues from across the country announced the creation of *Magnetic North*, a new annual festival of Canadian theatre which will debut at the National Arts Centre in the spring of 2003.

The NAC also hosted the first national round-table on "investing in youth through the performing arts" in September of 2001, and corporate CEOs joined senior federal cabinet ministers in exploring different ways to provide private-sector support to the arts ... and to arts education.

And finally, Pinchas Zukerman and Amanda Forsyth donated their services to perform in a Calgary fundraising benefit for the Calgary Philharmonic Orchestra (CPO). The concert generated much-needed funds for the CPO, and delivered an important message about the NAC's role in supporting other organizations nationally.

Inspiring the Young

The National Arts Centre continued to emphasize the importance of youth and education activities over the past year. The Young Artist Programme at the NAC was expanded to three weeks, and under Pinchas Zukerman's inspirational leadership, the programme attracted 34 of the most gifted young violinists, violists, cellists and pianists from across Canada ... and around the world.

The NAC's annual international Conductors Programme flourished as well, under the tutelage of Finnish conducting master, Jorma Panula and Pinchas Zukerman; and the NAC announced its plans last year to create an annual Young Composers Programme, starting in the late summer of 2003. It will run in tandem with the Young Artists Programme and the Conductor's Programme.

The National Arts Centre also launched its interactive, educational website *ArtsAlive.ca* in classrooms in six cities in February. The website includes three-dimensional viewing of musical instruments, interviews with NAC Orchestra musicians, biographies of well-known composers and a range of musical

games. Students, teachers and parents across the country have been enthusiastic about this new educational service, and we'll introduce a theatre component in the coming year. TELUS is the major sponsor of *ArtsAlive.ca*.

The NAC Orchestra's Young People's Concerts and Student Matinees (conducted by Boris Brott) ... and a wide range of youth performances in English and French Theatre ... attracted close to 50,000 students last year. And high school, college and university students in Calgary are joining the NAC's *Live Rush* programme. The NAC and 12 major performing arts organizations in Calgary announced last spring that the popular rush seat programme would be available in Calgary in the fall of 2002. The initiative was generously supported by Clarica, the Canadian life insurance company.

Financial Stability

The NAC's ongoing commitment to putting the emphasis ... and the excitement ... back on our stages continues to have a highly positive effect on the organization's financial health.

The National Arts Centre finished the 2001-2002 fiscal year with its fourth consecutive annual surplus, leaving the NAC with an accumulated surplus just over \$1.1 million.

Total box office revenues for the NAC Orchestra, English Theatre, French Theatre, Dance and Variety reached almost \$9 million – a National Arts Centre record. The NAC's subscription revenues reached \$4.7 million – another all-time high, and we attracted almost 35,000 subscribers for the 2001-2002 season.

The NAC's restaurant and Catering Department continues to set a high standard for the organization – from both a culinary and financial point of view. And the NAC's commercial parking operation netted record revenues over the past fiscal year.

Philanthropic Pursuits

The NAC's Development Department has had an exceptionally busy and productive year. Under the superb leadership of Darrell Gregersen, the NAC Foundation raised a record \$3 million over the past year –

“ArtsAlive.ca draws on the muscle of technology and the magic of the performing arts to help us in our shared goal to connect Canadians with their culture, with each other, and with the world.”

**– THE HONOURABLE SHEILA COPPS,
MINISTER OF CANADIAN HERITAGE**

“with the National Arts Centre reaching across the vast stretches of Canada in myriad ventures, it now truly lives up to its name.”

– THE GLOBE AND MAIL



Top left: *Un Autre Monde.*

Photo: Andre Laliberté

Top right: *Les Ballets Trockadero de Monte Carlo* *Photo: David Tan*

Middle: Nigel Shawn Williams and Yanna McIntosh, *Belle*, by Florence Gibson *Photo: Nir Baraket*

Bottom left: Concert master Walter Prystawski *Photo: Fred Cattroll*

through its annual fundraising campaign; its highly successful special events like the NAC Gala and the Black and White Opera Soirée; its innovative major gifts programme; and its newly designed planned giving initiative. Ottawa lawyer Guy Pratte was elected as the Foundation's first Chairman, and we expect to complete the recruiting for the national Foundation Board in the 2002-2003 year.

The NAC Foundation also created the "American Friends of the National Arts Centre" in 2001-2002, to accept U.S. contributions to the Foundation. Gordon Giffin, the former American Ambassador to Canada, is currently serving as the charity's first chairman. Other directors include ABC news broadcaster Peter Jennings, Ottawa high-tech entrepreneur Michael Potter, and the former Dean of the Harvard Business School, John McArthur.

Workplace Stability

The National Arts Centre continued to focus on workplace stability over the past year by negotiating three-year agreements with our

ushers and our orchestra musicians, as well as a five-year agreement with our wardrobe personnel. It means that all of the NAC's unionized employees are currently working under long-term collective agreements with the NAC.

Technology and the Arts

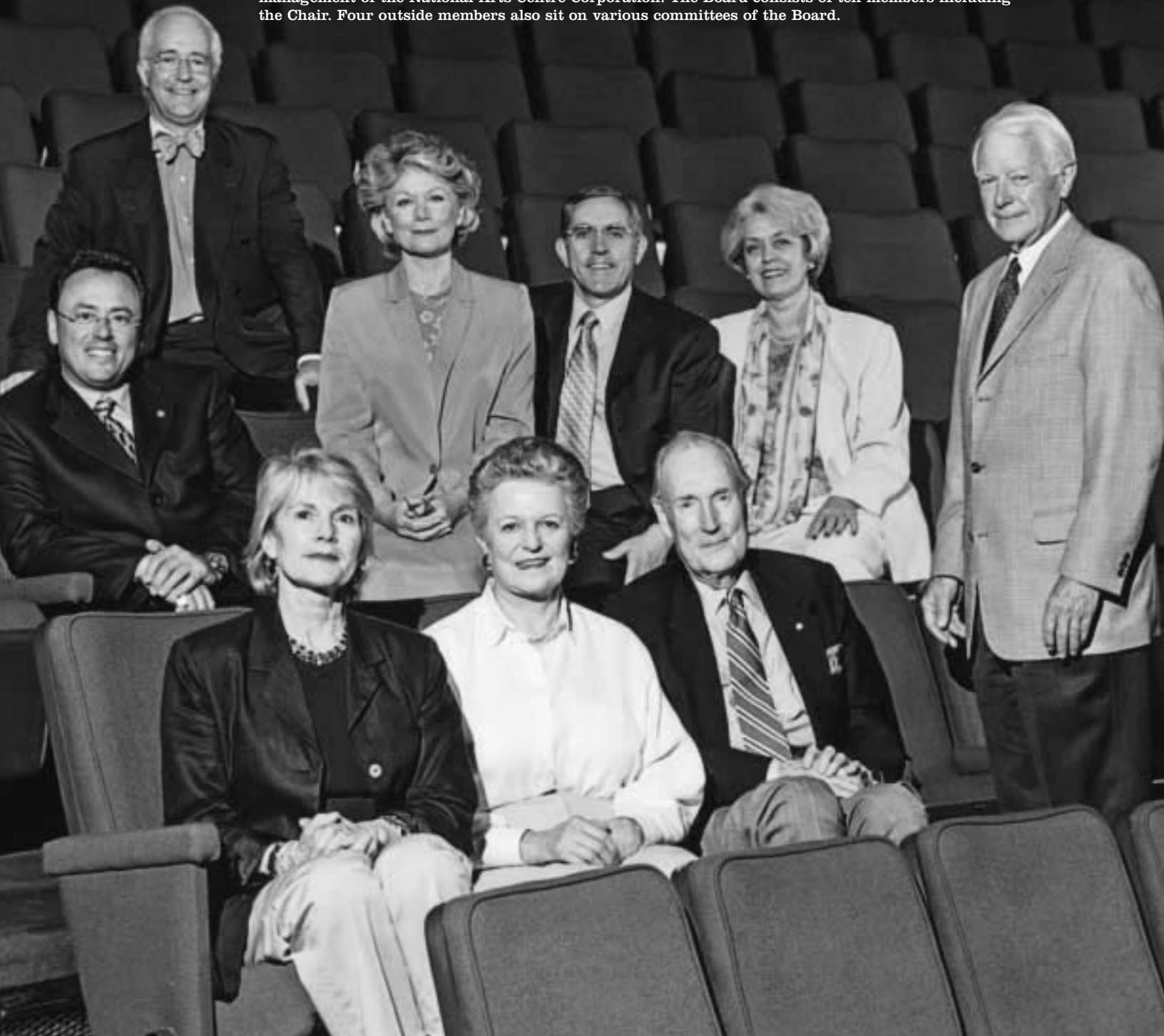
The National Arts Centre continues to play an important leadership role in combining new technologies and the performing arts. Whether it was Pinchas Zukerman or Marti Maraden using broadband technology to do master classes with young violinists or actors thousands of miles away; or the NAC's new interactive, educational website *ArtsAlive.ca*, the National Arts Centre used both the Internet and broadband technology to engage and support students, parents and teachers. Together with partners like the National Research Council, the Communications Research Centre and the Department of Canadian Heritage, the NAC is leading the way in telementoring, educational outreach and interactive content.

Professional and Dedicated Staff

It's been a very successful year at the National Arts Centre, and most of the credit should go to the remarkable men and women who work at the NAC. They infuse the National Arts Centre with their passion, and their dedication and creativity bring magic to our stages ... and to our work across the country.

BOARD OF TRUSTEES 2001-2002

In accordance with *the National Arts Centre Act*, the Board of Trustees is responsible for the management of the National Arts Centre Corporation. The Board consists of ten members including the Chair. Four outside members also sit on various committees of the Board.





ARTS

Mich
Comr

Cathy

Mart

Denis

Kurt

Pinch
Natio

Kari
Atlan

SENI

Robe
Corpe

Chris
Natio



BOARD OF TRUSTEES 2001-2002

David S.R. Leighton, Chair
London, Ontario 1*, 2, 3, 4*

Adrian Burns, Vice-Chair
Ottawa, Ontario 1

Rosemarie Landry, C.M.
Caraquet, New Brunswick 3* (Co-Chair)

Frank M. ...



Management Responsibilities

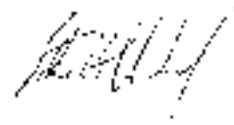
The Board of Trustees, which is responsible for, among other things, the financial statements of the National Arts Centre Corporation, delegates to Management the responsibility for the preparation of the financial statements and the annual report. The Finance and Audit Committee of the Board of Trustees is responsible for their review. Management prepared the summarized financial statements and on the recommendation of the Finance and Audit Committee, the Board of Trustees has approved these statements. Other financial and operating information appearing in this annual report is consistent with that contained in the financial statements.

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

The Auditor General of Canada conducts an audit of the complete financial statements of the Corporation in accordance with Canadian generally accepted auditing standards and

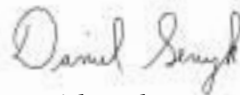
reports on the results of that audit to the Chair of the Board of Trustees of the National Arts Centre Corporation on an annual basis. The Auditor General of Canada also reports on the fair summarization of the accompanying summarized financial statements.

The complete audited statements as well as the management discussion and analysis are available on-line at www.nac-cna.ca/ar/ or by calling (613) 947-7000 extension 251.



Peter A. Herrndorf, O.C.

President and Chief Executive Officer



Daniel Senyk, CA

Chief Financial Officer

October 25, 2002

Auditor's Report on Summarized Financial Statements

To the Chair of the Board of Trustees of the
National Arts Centre Corporation

The accompanying summarized balance sheet and statements of operation and equity and cash flows are derived from the complete financial statements of the National Arts Centre Corporation at August 31, 2002 and for the year then ended on which I expressed an opinion without reservation in my report dated October 25, 2002. The fair summarization of the complete financial statements is the responsibility of the Corporation's management. My responsibility, in accordance with the applicable Assurance Guideline of the Canadian Institute of Chartered Accountants, is to report on the summarized financial statements

In my opinion, the accompanying financial statements fairly summarize, in all material respects, the related complete financial statements in accordance with the criteria described in the Guideline referred to above.

These summarized financial statements do not contain all the disclosures required by Canadian generally accepted accounting principles. Readers are cautioned that these statements may not be appropriate for their purposes. For more information on the Corporation's financial position, results of operations and cash flows, reference should be made to the related complete financial statements.



Richard Flageole, FCA
*Assistant Auditor General
for the Auditor General of Canada*

Ottawa, Canada
October 25, 2002

National Arts Centre Corporation Condensed Financial Statements

Summarized Balance Sheet

At August 31

	2002	2001
	(In thousands of dollars)	
Assets		
Current		
Cash and short-term investments	18,582	10,665
Accounts receivable	2,053	1,864
Other current assets	2,809	2,615
	<u>23,444</u>	<u>15,144</u>
Investments	2,000	—
Capital assets	17,210	16,874
	<u>42,654</u>	<u>32,018</u>
Liabilities		
Current		
Accounts payable and accrued liabilities	6,214	5,340
Deferred revenue and parliamentary appropriations	16,327	7,021
	<u>22,541</u>	<u>12,361</u>
Deferred capital funding	17,210	16,874
Other long-term liabilities	1,792	1,760
	<u>41,543</u>	<u>30,995</u>
Equity of Canada		
Accumulated surplus	1,111	1,023
	<u>42,654</u>	<u>32,018</u>

Approved by the Board of Trustees:

Chair

Chair of the Finance and Audit Committee

Summarized Statement of Operations and Equity

For the year ended August 31

	2002	2001
	(In thousands of dollars)	
Revenues		
Commercial operations	11,236	11,646
Programming	9,974	9,914
Fundraising and distribution from the National Arts Centre Foundation	2,850	2,957
Investments and other revenue	1,145	1,623
	<u>25,205</u>	<u>26,140</u>
Parliamentary appropriations	25,665	25,231
	<u>50,870</u>	<u>51,371</u>
Expenses		
Commercial operations	7,677	7,868
Programming	26,333	25,543
Fundraising and development	1,650	1,403
Building operations	9,206	9,970
Administration and Information technology	5,916	6,425
	<u>50,782</u>	<u>51,209</u>
Net results of operations	88	162
Equity of Canada		
Equity - beginning of year	1,023	861
Equity - end of year	<u>1,111</u>	<u>1,023</u>

The complete audited statements as well as the management discussion and analysis are available on-line at www.nac-cna.ca/ar/ or by calling (613) 947-7000 extension 251.

Summarized Statement of Cash Flows

For the year ended August 31

	2002	2001
	(In thousands of dollars)	
Operating activities		
Net results of operations	88	162
Amortization, not affecting cash and investments	2,912	2,951
	<u>3,000</u>	<u>3,113</u>
Changes in assets and liabilities from operating activities	10,168	1,359
Cash flows provided by operating activities	<u>13,168</u>	<u>4,472</u>
Investing activities		
Investment	(2,000)	—
Additions to capital assets	(3,248)	(2,939)
Restricted cash and investments	(4)	136
Cash flows used for investing activities	<u>(5,252)</u>	<u>(2,803)</u>
Increase in cash position	7,916	1,669
Cash position at beginning of year	<u>10,665</u>	<u>8,996</u>
Cash position at end of year	<u>18,581</u>	<u>10,665</u>
Composed of Cash and short-term investments		

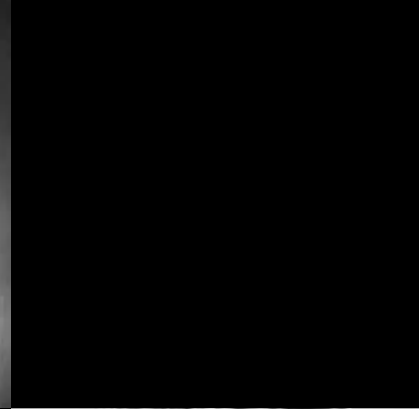
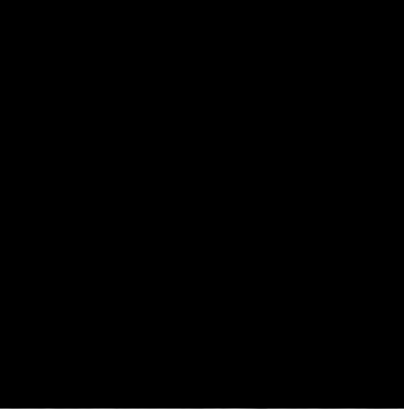
Note to the Summarized Financial Statements

The National Arts Centre Foundation

In July 2000 the National Arts Centre Corporation established the National Arts Centre Foundation as the focal point for increased fundraising, development and sponsorship activities. The Foundation is a separate entity from the Corporation and is incorporated under the *Canada Corporations Act*. All funds raised will be used for the priorities of the Corporation, as will be determined between the Corporation and Foundation from time to time.

The voting members of the Foundation are the current Corporation Board of Trustees. The Board of Directors of the Foundation is elected by the voting members of the Foundation. The financial position and results of operations of the Foundation have been audited and have not been consolidated in the Corporation's financial statements. All of the direct expenses related to the operation of the Foundation to August 31, 2002, with the exception of legal, audit and insurance expenses, have been reported in the statement of operations and equity of the Corporation as Fundraising and development expenses. The distributed amounts to the Corporation by the Foundation are recorded as National Arts Centre Foundation revenues in the Corporation's summarized statement of operations and equity. As at August 31, 2002, the Foundation had net assets of \$1.1 million.

The complete audited statements as well as the management discussion and analysis are available on-line at www.nac-cna.ca/ar/ or by calling (613) 947-7000 extension 251.



National Arts Centre Foundation

The 2001-2002 season represented one of tremendous accomplishment for the National Arts Centre Foundation – the fundraising arm of the NAC – which succeeded in raising \$3.0 million from the local and national community, a substantial increase over last year. We are pleased to say we exceeded our goals. Donors play a significant role in the success of Canada's National Arts Centre.

September 2001 brought the talents of world-renowned cellist Yo-Yo Ma to the National Arts Centre for our annual Gala. The Gala was our most successful yet, doubling proceeds from the previous year and generating over \$500,000 thanks to the hard work of Greg Kane and his dedicated committee. The funds raised support youth and education through the newly formed National Youth and Education Trust.

The Black and White Opera Soirée in February featured the talents of Canadian opera stars Measha Bruggersgosman, Marie-Nicole Lemieux, Robert Pomakov and Terry Cook along with the Opera Lyra chorus, and the NAC Orchestra. Revenues of \$325,000 were impressive. The proceeds were split evenly between the NAC and Opera Lyra Ottawa and were used for youth and education activities at both institutions.

This year also saw the expansion of the Young Artists Programme from two weeks to three, accomplished solely through the generosity of a private donor. This wonderful gift was leveraged to generate full scholarships for all Canadian participants in the programme – 16 in total. We also saw the successful introduction of the Conductors Programme.

Both programmes are made possible exclusively through the generosity of donors. These are wonderful examples of how gifts to the NAC Foundation really make a difference – both to the young artists who participated this past summer and to the NAC in its ability to deliver on its key strategic goals of youth and education and our commitment to our national mandate.

Donor support also remains key to the operation of community programming on the Fourth Stage. This popular performance venue receives a significant amount from gifts to the NAC Foundation.

We are pleased that not only local support but national support is growing steadily. Sponsorship is a good example. The support of sponsors has made possible a number of key programs at the NAC, in Ottawa and across Canada. Just two examples are: TELUS which made possible the launch of *ArtsAlive.ca*, our interactive website for students and teachers; and Clarica, responsible for our *Live Rush* program just launched at 12 performing arts institutions in Calgary.

Stewardship remains a top priority in our fundraising efforts. Seventy-five per cent of donations received by the Foundation were directed to particular projects or programs. This indicates to us that we have a donor base that is highly loyal to the artistic goals of the NAC. Recognizing our donors and linking them most closely to their interests has been critical to building our major and planned giving efforts as well.

This year's successes are largely a result of strong leadership and support from the NAC Foundation board under the guidance of Foundation CEO Darrell Louise Gregersen. To help us build national support, we have worked hard to attract board members from different parts of the country. By the end of 2001-2002, the Foundation board had grown to 11 directors: Grant Burton (Toronto), Kiki Delaney (Toronto), Antoine Paquin (Ottawa), Louise Patry (Montreal), Guy Pratte (Ottawa), Hamilton Southam (Ottawa), Fred Fountain (Halifax), Leslie Gales (Toronto), Michael Goldbloom (Montreal), Stefan Opalski (Ottawa) and John Risley (Bedford, NS). In addition, David Leighton and Peter Herrndorf acted as ex officio members.

We are delighted that Guy Pratte accepted our invitation to become the first formal Chairman of the NAC Foundation board. Mr. Pratte has been a trusted member of the board since it was formed in 2000. He brings to the position tremendous passion, insight, strong roots in the community and a real commitment to the performing arts in Canada. He will help us to recruit other board members from all regions of Canada.

We are particularly pleased that the efforts of our Foundation board are seeing results across the country and we will continue to place a high priority on fulfilling our national mandate so that all Canadians see value in contributing to *their* National Arts Centre.

Donors

The National Arts Centre Foundation proudly exceeded its fundraising goal in 2001-2002, resulting in a total contribution of \$3 million to the National Arts Centre's activities. With the outstanding generosity of its donors and sponsors, the National Arts Centre was able to continue its delivery of superlative performances and distinguished youth and educational outreach programmes to Canadians across the country.

In the list below, we gratefully acknowledge those who have contributed \$1,000 or more to the National Arts Centre Foundation in 2001-2002. Our gratitude extends, however, to all those who have chosen the National Arts Centre as the recipient of their support. Thank you!

Donors 2001-2002

Producer's Circle

Dr. Ruth M. Bell, C.M.
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The George Cedric Metcalf Charitable Foundation
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The Ottawa Jewish Community Foundation
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Privatstiftung Sommerer
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Brandi Ellen MacDonald
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The Heaslip Family Foundation
Peter Herrndorf and Eva Czigler
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Lois M. Johnston
Maryanne Kampouris and Michael Cowley-Owen
Ken and Gail Larose
Gaston Lauzon and Carol Lauzon

Roland and Julie Madou
E. Mandl
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Earl Montagano
Charles and Sheila Nicholson
Dr. Robert Prokopetz
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Seabrook Bros. Mechanical Ltd.
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Carol Stephenson
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Dr. Kenneth and
Margaret Torrance
Vernon and Beryl Turner
Valerie Bishop-DeYoung and
Phil Wasserman
Paul Zendrowski and
Cynthia King

Playwright's Circle

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Am-Tech Power Systems Ltd.
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Dorothy M. Brigley
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Richard and Marlene Goulette
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Alain Lagace
Denis and Suzanne Lamadeleine

Marc LeBlanc
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Giles and Carolle Leo
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 Bertha Wilson
 Janet Yale and Daniel Logue
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 Jeffrey York
 Wendy Zych and Heather Zych

The Emeritus Circle

To our Charter Members of the Emeritus Circle, we extend our heartfelt thanks for the profound commitment you have made to *your* National Arts Centre.

John Arnold
 David Beattie
 Mary B. Bell
 Roxanne Connick-Carlisle
 Patricia Cordingley
 Sylvia Gazsi-Gill and John Gill
 James Wilson Gill
 Sarah Jennings and Ian Johns
 Michael U. Potter
 Betty Riddell
 Daniel Senyk
 The Honourable Mitchell Sharp
 and Mme Jeanne d'Arc Sharp
 Sandra Lee Simpson
 Hamilton and Marion Southam
 Jayne Watson
 The new *Emeritus Circle* pays tribute to our friends who have chosen to support the work of Canada's National Arts Centre through planned gifts such as bequests, endowments and gifts of financial instruments other than cash. Everyone who advises us they have made a planned gift to the National Arts Centre is invited to join this honorary circle.

Sponsors

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