



< Annual Report
2000-2001 >

Youth and the Performing Arts
Youth and the Performing Arts



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

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National Arts Centre

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Canada

< Profile >

Role

The National Arts Centre (NAC) was created in 1969 by an act of Parliament as a national showcase for the very best in the performing arts. The only multidisciplinary, bilingual performing arts centre in North America, the NAC co-produces with other organizations throughout the country. It also hosts festivals, and through the media and its tours, reaches out to audiences across Canada and around the world. The NAC is home to the acclaimed National Arts Centre Orchestra and is a leader in the presentation of classical music, dance, English language theatre, French language theatre, variety and community programming. The NAC is also in the forefront of youth and educational activities, including programs for young and emerging artists, programs for young audiences, and the production of resources and study materials for teachers.

Structure

A ten-member Board of Trustees, chaired by Dr. David S.R. Leighton, oversees the National Arts Centre. The Director General 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 the Chair >

What does it mean to be a *National Arts Centre*?

Of course, it means maintaining and operating our world-class facility in Canada's national capital – a role we have been filling for the past 32 years.

But surely it means more. The NAC exists for a greater purpose than providing entertainment for the National Capital Region, important as that may be. Why else should taxpayers in Summerside, P.E.I.; Joliette, Quebec; or Medicine Hat, Alberta contribute, as they do, to covering half the cost of operation?

In the centennial celebration years when the NAC was born, there was enormous creativity in Canada. The nation was celebrating a century of achievement, and Canadian artists and writers were beginning to receive national recognition and international acclaim.

Fast forward to today. The performing arts in Canada continue to educate, stimulate and inspire Canadian audiences and artists alike. New performing spaces abound, manned by mainly Canadian-trained crews and managers. Today, there are few communities of any size that do not have active, indigenous arts organizations, both amateur and professional.

So, how do we fill a national mandate in this environment?

We believe it is by showing leadership in helping strengthen the groups that are there, at the grass roots of our culture.

What can we do for them?

- We can collaborate with them in creative programming – sharing vision, talent, costs, skills, and audiences through co-production and exchanges.
- We can provide help in artistic, technical and management training and development.
- We can provide, through festivals and conferences, a meeting place where groups and individuals can show their wares, gain exposure and see and appraise what others are doing.
- We can provide, through our own programming, exposure to national and international standards of performance, production, and management by which others can measure themselves.
- We can experiment with leading-edge concepts and technology in the creation, production and dissemination of performing art forms.
- In the face of school budget cuts, we can help in audience development by producing and disseminating programs and materials to teachers and students, and by fostering innovative ways of reaching younger audiences.

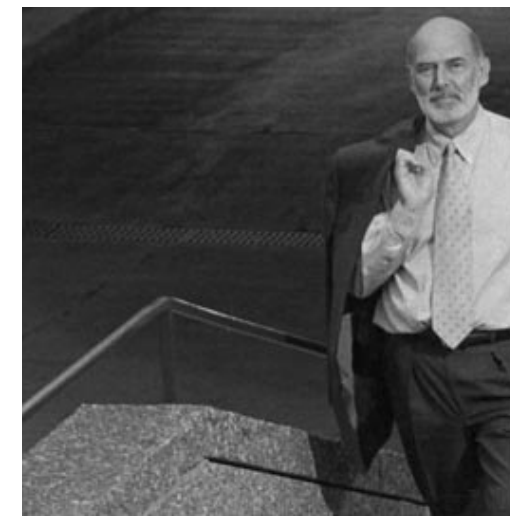
These goals are ambitious. We believe they are at the core of a *national* arts centre's mandate in today's environment, and we are committed to striving for their achievement.

David S.R. Leighton
Chair, Board of Trustees

Excellence and innovation. These are the hallmarks of the National Arts Centre's effort to provide the very best in music, theatre and dance for Canadians across the country. And in the 2000-2001 season, the National Arts Centre made significant progress in re-establishing itself as Canada's pre-eminent showcase for the performing arts.

We collaborated with theatre and dance companies across the country to develop works of exceptional quality for our stages. We took Canada's National Arts Centre Orchestra on an historic tour of the Middle East and Europe, a tour whose focus on "building bridges" through music seems all the more poignant and meaningful in light of the terrible events of September 11. We created an intimate new performing space – the Fourth Stage – to provide a creative home for the many gifted performers in the National Capital Region. We introduced a low-cost, rush tickets program called *Live Rush* for high school, college and university students, and more than 5,000 young people registered in the first year. We also brought together the best young artists in the country, and gave them a chance to learn from mentors like Pinchas Zukerman, Denis Marleau, Cathy Levy and Marti Maraden... and from one another.

We are extremely proud, as well, of the establishment of the National Arts Centre Foundation, the focal point for increased philanthropic and sponsorship activities at the NAC. One of the Foundation's first initiatives was the creation of the National Youth and Education Trust, which will invest in the artistic development of young Canadians across the country. The Trust will support training for young artists, arts education in the classroom, and performances for young audiences.



< From the Director General and CEO >

And to borrow a phrase from the theatre world, we continued to make sure that our financial "front of house" was in order. We achieved an annual surplus for the third consecutive year, and the NAC now has an accumulated surplus of more than \$1 million.

The National Arts Centre's Board of Trustees deserves a great deal of the credit for the organization's resurgence in recent years. They worked rigorously over the past year to help complete a new, five-year strategic plan for the NAC, and they've given great encouragement to the new creative initiatives developed by our artistic leadership team.

Finally, I'd like to thank the remarkable people who work at the National Arts Centre. They're the ones who make it possible for the "show to go on" night after night, and I applaud their creativity and tenacity. From the program departments to the carpentry shop, from the subscription office to the waiters in our restaurant, the people who work at the NAC do so because they believe passionately in the work of the National Arts Centre, and in the importance of the performing arts. It has once again been an honour to work with them.

A handwritten signature in black ink, which appears to read "Peter A. Herrndorf". The signature is fluid and cursive.

Peter A. Herrndorf
Director General and CEO

< A year of accomplishments >



“As a musical tour de force, [the National Arts Centre Orchestra] tour was an unequivocal success. Canada now has a network of artistic allies around the world thanks to NACO’s bridge building.”
The Globe and Mail



More than ever, the National Arts Centre is making the performing arts come alive for audiences at home and around the world.

Global reach

One of the highlights of the 2000-2001 season was the National Arts Centre Orchestra’s (NACO) historic tour of the Middle East and Europe. Led by the incomparable Pinchas Zukerman, the Orchestra performed 15 international concerts in seven countries over 24 days.

At many of these performances, Jessica Linnebach – a 17-year-old from Alberta, nurtured in the NAC’s Young Artists Programme – was the featured soloist. In addition, Pinchas Zukerman and orchestra members led master classes and visited classrooms as part of the Orchestra’s and the NAC’s deep commitment to outreach and education.

A tour website gave NACO fans at home access to daily updates and webcasts of the master classes conducted by Pinchas Zukerman. And close to a million viewers in Canada were able to experience the excitement and passion of the tour through a compelling television documentary called *Crossing Bridges*. Produced by Niv Fichman of Rhombus Media, the film was seen across Canada on CBC-TV. It focussed on the Orchestra’s efforts to use music to bridge differences in times of conflict – a theme that has taken on greater poignancy since the tragic events of September 11, 2001.

The NACO tour resulted in one other important outreach initiative – the NAC sent a teacher resource kit produced for the tour called *Introducing Beethoven* to all of Canada’s 12,500 elementary schools. The kit included a compact disc, as well as in class activities based on the life of the legendary composer.

Acting locally

While we have a national mandate, we’re proud to reside in the National Capital Region. Our outreach efforts last year helped us reconnect with the local community.

In January 2001, we strengthened our ties to the creative community by opening the Fourth Stage, an intimate performing space that seats 100-150 people. It was created as a showcase for the region’s best performing artists, and during its first six months of operation, the Fourth Stage hosted 91 different performances. Under Michel Dozois’ innovative leadership, the Fourth Stage raised our profile in the National Capital Region, and was met with a great deal of enthusiasm by city officials, the media and the arts community. The importance of this new performance space was recognized with an award presented at a ceremony hosted by the mayor of Ottawa in February. The event is an annual fundraiser for the arts.

The first annual *Corporate and Community Leaders Breakfast* in February 2001 gave us an opportunity to discuss our activities... and talk about our plans with several hundred local business and community leaders. For many of the guests, it was their first exposure to the incredible breadth of NAC programming, and we plan more of these informal meetings as part of our ongoing community outreach.

Reaching new audiences

We also created a rush tickets program over the past year to engage high school, college and university students in the life of the National Arts Centre. It’s called *Live Rush* in English... or *Buzz en direct* in French, and remarkably, more than 5,000 students registered to become members in the first year of the program. And at \$8.50 a ticket, *Live Rush* is arguably the best... and cheapest... student date destination in the National Capital Region.

“The performers and audience members are elated with this comfortable, attractive, acoustically-excellent venue (the Fourth Stage). We are grateful for the NAC’s commitment to support the community in this way.” *Gene Swimmer, Executive Director, Ottawa Folk Festival*



With the success of *Live Rush* in the National Capital Region and the support of our corporate partner, Clarica, the NAC will begin a national pilot for the *Live Rush* concept in Calgary in 2002.

Leadership and fundraising

In July 2000, the NAC established the National Arts Centre Foundation as the focal point for increased fundraising, development and sponsorship activities. The Foundation is designed to broaden the NAC’s sources of earned revenue, and to use these additional funds to support our artistic and educational activities.

The NAC also recruited one of Canada’s leading fundraising executives, Darrell Gregersen, to take on the role of the Foundation’s first Executive Director and CEO.

The NAC recruited seven members for the Foundation’s Board of Directors, and we expect to complete the selection of a 20-member Board in 2001-2002. The Board will represent every part of the country, and its members will share a strong commitment to the performing arts.

The creation of the National Youth and Education Trust was the Foundation’s major accomplishment in its first year. The Trust will allow the National Arts Centre to expand its leadership role in developing young artists, in introducing young audiences to the performing arts, and in supporting students and teachers in arts education.

Finally, the NAC unveiled its new donor wall in the main lobby, to be an important symbol of our thanks and appreciation. But this public recognition of individual, corporate and foundation philanthropy also serves a larger purpose: it reinforces the belief that the performing arts are vital to the quality of life enjoyed by all Canadians.

Restoring the vision

After more than a year of review, the Board of Directors and the senior management completed their work on a five-year strategic plan for the National Arts Centre.

The plan is designed to restore the magic and excitement of the National Arts Centre’s early years, and it identifies the four major goals that the NAC will pursue: a renewed focus on artistic expansion and innovation, a greater emphasis on the NAC’s national role, a stronger commitment to youth and educational activities, and a dramatic increase in our “earned revenues” to finance our artistic expansion and our educational initiatives.

A season to celebrate

The National Arts Centre has assembled one of Canada’s most talented and innovative artistic leadership teams, as a result, our 2000-2001 season was a memorable one.

Music

Maestro Pinchas Zukerman continued to inspire the National Arts Centre Orchestra to new heights, and the Orchestra played brilliantly both at home and on tour.

Throughout the year, some of the world’s greatest musicians performed on the Southam Hall stage, including Dame Kiri Te Kanawa, whose soaring performance at the NAC Gala was a great artistic and critical success; and Renée Fleming, whose exquisite recital was one of the highlights of the year.

The season also featured the luxurious baritone voice of Dmitri Hvorostovsky; pianists Emanuel Ax and Alfred Brendel; Pinchas Zukerman’s dazzling Bartók Viola Concerto in December; Mario Bernardi’s Bach and Mozart concerts, featuring Canadian pianists Angela Cheng and Janina Fialkowska; Christopher Plummer’s narration of Mendelsohn’s *A Midsummer Night’s Dream*; the

“My friends and I were at your concert last night...what a completely awesome show....I’m really happy that you decided to do something for me and my friends instead of just stuff for my mother, if you know what I mean....” *Jason Hartley, Carleton University student*

Orchestra’s first performance ever of *Carmina Burana*, featuring three soloists and four choirs; and Ginette Reno’s three sold-out NACO pops concerts in February.

In co-production with Platypus Theatre, the Music Department commissioned a theatrical symphony concert for children with original music by Canadian composer Patrick Cardy.

The National Arts Centre Orchestra was also prominently showcased in three CBC Network Television specials last winter: James Kudelka’s ballet *The Four Seasons*, with music performed by the NAC Orchestra; Ben Heppner’s concert with the NAC Orchestra; and Niv Fichman’s provocative documentary about the Orchestra’s visit to the Middle East.

As part of the Orchestra’s ongoing commitment to national outreach, a Beethoven recording was released and two more CDs were recorded for future release.

English Theatre

The NAC’s English Theatre had one of its best seasons in years. The highlights included three productions directed by Artistic Director, Marti Maraden: *All’s Well That Ends Well* with Kelli Fox and Jean-Louis Roux, the NAC/Vancouver Playhouse co-production of *Coronation Voyage*, and *The Secret Garden*, a holiday family production.

The English Theatre was also a partner in the world premieres of four intriguing new Canadian plays during the winter season – *Clout*, *Larry’s Party*, *Midnight Sun* and *Zoom* – and all four of them attracted significant audiences.

David Young’s *Clout*, featuring R.H. Thomson and Eric Peterson, opened at the National Arts Centre and then moved to a successful run at Toronto’s Factory Theatre. *Larry’s Party*, a musical adapted from the Carol Shields novel, was a Canadian Stage, National Arts Centre and



Manitoba Theatre Centre co-production. It was directed by Robin Phillips and featured a superb cast led by Brent Carver. And *Midnight Sun*, written by Maya Ardal, made its debut at the Tarragon Theatre in Toronto before opening at the National Arts Centre.

The English Theatre continued to place strong emphasis on co-productions with theatres across the country. In addition to co-productions in the 2000-2001 season with the Vancouver Playhouse, Canadian Stage, Soulpepper Theatre, Tarragon Theatre, Necessary Angel and the Factory Theatre, the 2001-2002 lineup includes collaborations with the Citadel Theatre in Edmonton, Aquarius Theatre in Hamilton, Manitoba Theatre Centre and the Belfry Theatre.

And over the past summer, Pierre Brault’s *Blood on the Moon*, an historic play about the murder of D’Arcy McGee, played in the NAC Studio for almost six weeks. The imaginative one-man show, produced by Sleeping Dog Theatre will begin an Eastern Canada tour in New Brunswick in February 2002.

As part of its ongoing commitment to the development of new Canadian plays, the fifth annual *On the Verge* festival brought together playwrights, directors and actors from Nova Scotia to Alberta for a dynamic week of workshops to showcase ten exciting new scripts.

French Theatre

French Theatre audiences were treated to a wide range of classical and contemporary works during a highly successful 2000-2001 season.

The season’s highlights included Israel Horovitz’s play *Quand Marie est partie*, featuring Jean-Louis Roux and Gilles Pelletier; the Théâtre du Nouveau Monde and Théâtre du Trident co-production of *Monsieur Bovary*; Marcel Sabourin’s much-anticipated return to the stage in *L’école des femmes*; a very strong production of *Douze hommes en colère*, which



launched the season and attracted almost 90 per cent attendance during its run; and the world premiere of Gaétan Soucy's *Catoblépas*, which was directed by Denis Marleau and received strong critical acclaim. Most of these plays were developed as co-productions with theatre companies in Quebec and other parts of the country.

Denis Marleau's appointment as the new Artistic Director of the NAC's French Theatre in the fall of 2000 attracted an enormous amount of interest from both the theatre world and the press, and his announcement of his first season in the spring of 2001 was widely applauded.

The NAC's French and English Theatres jointly presented Manitoba Theatre for Young People's engaging production of *The Story of the Little Gentleman* in the 2000-2001 season – the first collaboration in many years between the NAC's two theatres, and it turned out to be a great success.

The third edition of the Festival du Théâtre des Régions was also a resounding success. Produced in co-operation with the Association des Théâtres Francophones du Canada, the Festival opened with an imaginative production of *Maïta* by Esther Beauchemin. Over its ten days in June, the Festival presented 16 theatrical productions, public readings, lectures and panels.

Dance

Wim Vandekeybus opened the NAC's dance season with a bang in early October, and the Belgian company received a standing ovation and five curtain calls. The ballet season opened two nights later with the world renowned Les Ballets de Monte Carlo presenting a stylized and daring version of *Romeo and Juliet*.

It was the beginning of an exciting and eclectic season, which featured two presentations by Les Grands Ballets Canadiens de Montréal – *Carmen* and *The Nutcracker*; a dazzling performance by Peggy Baker; a first appearance ever by the Compagnie Salia Ni Seydou from Burkina Faso in

Africa; the world premiere of CJ8, an NAC co-production with Harbourfront Centre in Toronto, which brought together eight spectacular new works by Japanese and Canadian choreographers; and John Alleyne's first full-length ballet, *The Faerie Queen*, an NAC co-production with Ballet British Columbia.

And the five major dance presentations at the end of the season were all critical and box office successes: the National Ballet's *Don Quixote*; the Iceland Dance Company, which played to a nearly sold-out house in the Theatre in March; the vivacious Brazilian dance company, Grupo Corpo; the Royal Winnipeg Ballet's full-length production of *Butterfly*, with Evelyn Hart in the starring role; and the Toronto Dance Theatre's presentation of Christopher House's first full-length work, *Nest*.

Cathy Levy assumed her new responsibilities as the NAC's Dance Producer on a full-time basis on November 1, 2000, and like Denis Marleau's appointment in French Theatre, Cathy Levy's arrival was welcomed with great excitement by her colleagues in the dance world. Cathy had been extremely successful as the Producer of the Canada Dance Festival and as the Dance Programmer at Harbourfront Centre in Toronto, and the announcement of her first NAC season was met with a great deal of enthusiasm.

Variety

From musicals to the very best in popular entertainment, there were variety performances at the NAC for audiences of all tastes. Quebec superstar Luc Plamondon brought his mega-musical *Notre Dame de Paris* to Southam Hall, where it played to sold-out houses. Disney's *Beauty and the Beast* had the same kind of success in June of 2001. And among the legendary artists who performed at the NAC over the past season were Anne Murray, Emmylou Harris, Wynton Marsalis, the Buena Vista Social Club, Roch Voisine, Isabelle Boulay, Garou, European teenage sensation Charlotte Church, and Kenny Rogers.



The NAC Gala featuring Dame Kiri Te Kanawa, and the Black and White Opera Soirée with Roger Abbott and Don Ferguson of the Royal Canadian Air Farce, raised more than \$400,000 last year for the performing arts.

Opera

Over the past season, the National Arts Centre was proud to showcase two of the world's greatest operas – Opera Lyra Ottawa's productions of *Il trovatore* and *La fille du régiment*. The two organizations also collaborated on the annual Black and White Opera Soirée, a spectacular evening of opera, which raised more than \$245,000, a record for the event.

Canada's performing arts centre

As Canada's centre for the performing arts, the NAC is home to a wide range of cultural events and celebrations.

During the past year, the NAC hosted the ninth annual Governor General's Performing Arts Awards Gala, celebrating the great Canadian artists who have so enriched our lives. Janette Bertrand, "Stompin" Tom Connors, Fernand Nault, Christopher Newton, Teresa Stratas, Donald Sutherland, Walter Carsen and Cirque du Soleil were the 2000 honourees. The NAC Gala honouring the recipients was broadcast on both CBC Television and Radio-Canada, and more than one million Canadian viewers shared in the celebration.

The NAC also co-produced the 80th birthday gala for Canada's leading lady of dance, Celia Franca, in Southam Hall in June, as well as hosting the 2001 Canadian Improv Games, which were won by Westwood Community High School from Fort McMurray, Alberta. More than 270 students from across Canada participated in this exuberant week-long event. In July, the NAC hosted the finals in the traditional dance and the singing competitions at *Les IV Jeux de la Francophonie* for contestants from around the world.

The National Arts Centre was also asked, to produce a "command performance" concert for His Royal Highness the Prince of Wales in Toronto during his Canadian visit. The critically acclaimed seventy-five minute concert featured some of Canada's best young artists, including Quebec singer and master of ceremonies Gregory Charles, New Brunswick soprano Measha Bruegggosman, cellist Amanda Forsyth, Winnipeg recording artist Chantal Kreviazuk, and a wonderful, foot-stomping band from Alberta called *Barrage*.

And for the first time in many years, the NAC opened its doors to the public on Canada Day, presenting a number of free concerts and events for more than 15,000 patrons. Pinchas Zukerman conducted two deeply moving Canada Day concerts, featuring the NAC Orchestra, the 250-voice Unisong Choir, principal trumpet Karen Donnelly, and soloists from the NAC's Young Artists Programme. It was a memorable day at the National Arts Centre.

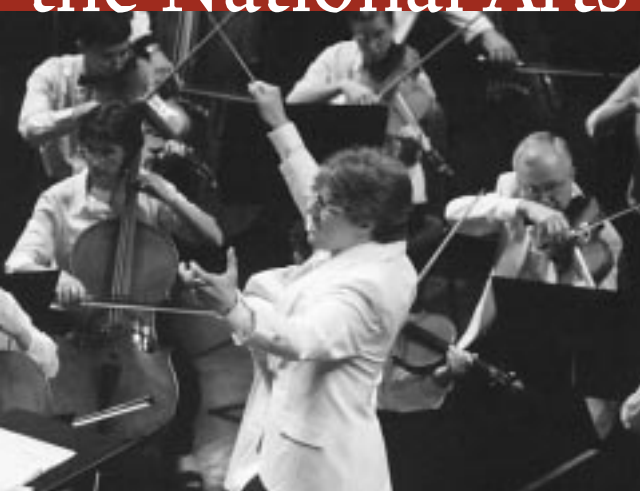
Financial stability

The NAC's determination to put the emphasis... and the excitement... back on our stages has also had a highly positive effect on the organization's financial health.

The National Arts Centre finished the 2000-2001 fiscal year with its third consecutive annual surplus, leaving the NAC with an accumulated surplus of \$1,023,000.

Much of our financial success was based on improvements in our earned revenue: the NAC box office did very good business in music, theatre and dance, with close to 34,500 subscribers and record subscription revenues; the NAC's Restaurant and Catering Department had its best financial results in years; our commercial parking operation netted record revenues; and through fundraising, the NAC's programs were significantly enhanced through improved results from sponsorships, special events and the annual Donors' Circle campaign.

Each season more than 50,000 young people participate in the youth and education programs of the National Arts Centre



The opportunity for performers to learn from artists of international calibre is tremendously valuable – and providing that opportunity is a fundamental objective of the NAC.

Young artists

A promising violinist – just 13 years old – performs with an orchestra of seasoned professionals in front of thousands. Emerging writers work with a dramaturge in the Playwright’s Unit to craft a new script. Hundreds of high-school and college students enjoy an inexpensive night at the theatre. An elementary-school class receives an introduction to the wonders of Beethoven through a kit complete with CD, activities and stories. Over 1,500 students enjoy a special matinee of *The Nutcracker* while hundreds of dance students attend a specially choreographed performance for youth, presented in conjunction with the dance series. All these young people are reaping the benefits of the National Arts Centre’s commitment to youth and education – and the whole country stands to benefit.

These young people represent vital parts of the NAC success story, says Director General Peter Herrndorf. “The NAC must invigorate all of Canada’s cultural community. We must provide young artists with the means to develop; we must foster a broader appreciation for the performing arts among Canadian youth; and we also must work to ensure that young Canadians get a stimulating introduction to the arts.”

Herrndorf, along with many educators, believes that arts education is crucial to the development of many cognitive functions. “In the era of the Internet, when new technologies emerge continually, imagination and innovation are the pillars of the economy. Exposure to the arts helps young people acquire and refine these abilities,” he asserts. The NAC is committed to leading young Canadians into an appreciation of what the performing arts have to offer, helping them derive the full range of benefits associated with exposure to the arts.

The NAC’s success in these musical efforts is largely due to the passion and energy of its Music Director, Pinchas Zukerman. Zukerman has the vision that every artist has a responsibility to share his or her talent with others. “A gifted artist is a gift to all of society,” Zukerman states. “I’ve learned that if you respect and nurture this gift, it somehow helps it to grow in other people.”

This philosophy underlines every aspect of the NAC’s strategy on youth and education. The NAC seeks to assist young performers achieve their potential, to ensure that elementary-school students have the means to develop an appreciation for the arts, and to encourage a life-long interest in the performing arts.

At the age of 23, Chicoutimi native Jean-Philippe Tremblay is already an experienced conductor determined to take his career to the next level. Tremblay has studied at such prestigious schools as London’s Royal Academy of Music and the Tanglewood Music Center in Massachusetts; he has also attended master classes across the United States.





Despite this background, there were few opportunities for Tremblay to continue his development as a conductor. He could continue arranging pieces for chamber ensembles around Montreal or he could find a job with a small orchestra outside Canada. Tremblay was delighted to attend the NAC Conductors Programme the past summer, an experience he found to be both unique and invaluable.

“The other schools are wonderful, and were vital to my development as an artist,” Tremblay said. “But the NAC gave me the opportunity to work one-on-one with two masters of the craft – Pinchas Zukerman and Jorma Panula. The NAC is about the only place in the world to offer that kind of training.”

Zukerman was so impressed by Tremblay’s talent that he convinced NAC management to hire the budding maestro as Apprentice Conductor. “It’s up to us to help young musicians realize their artistic potential,” enthuses Zukerman. “That is, to use the current expression, our core business.”

That core business also includes the development of talented young performers. Caitlin Tully, a 13-year-old violinist from Vancouver, showed unusual promise from an early age. Her parents recognized she would need an exceptional teacher to continue her artistic growth.

Through the NAC’s Young Artists Programme, Tully studied under Pinchas Zukerman for two weeks last summer and the summer before. Tully’s talent – already impressive – blossomed.

“The atmosphere of the programme is both intense and informal,” Tully says. “The teachers can be very demanding, but they aren’t intimidating. They’ve supported me, and encouraged me to find my own style, my own sound – which makes the experience much more rewarding.”

Over the past three summers, dozens of talented young musicians from Canada and abroad have attended the NAC programs, which are now recognized as among the finest in the world.

Young audiences

Lara Woolcott, a fourth-year student at Carleton University, felt there was something missing from her life. While her mind was exposed to new ideas every day, her spirit also needed stimulation. As a 22-year old struggling to make ends meet, her entertainment options were limited. When she heard about the NAC’s *Live Rush* program, she considered it a godsend.

“It helps me broaden my perspective,” Woolcott says. “It makes me see other points of view and experience a range of feelings.”

Thanks to *Live Rush*, Woolcott has been able to buy inexpensive seats for theatre productions, performances of the NAC Orchestra, dance performances and other concerts. She’s also convinced several of her friends to attend performances.

“It sounds like a stereotype, but I find that young people sometimes have a lazy attitude about culture. Most pop culture is simple and easy. *Live Rush* helps students get a taste of something deeper, more challenging.”

Live Rush provides an opportunity for young audiences to develop an appreciation of what the performing arts have to offer.

Live Rush has been a resounding success. Since its inauguration in September 2000, more than 5,000 high-school, college and university students have taken advantage of the program. *Live Rush* has contributed significantly to the overall rise in youth attendance at the NAC. It has also helped the NAC fulfill its goal of touching the lives of Canadians of all ages.

Resources for teachers

In an era of shrinking education budgets, the arts have been a popular target for cutbacks at many school boards across Canada. While many dedicated teachers continue to do their utmost to introduce their students to the wonders of classical music, theatre and dance, they have often done so with insufficient and improvised materials.

Shirley Funk is familiar with the nature of this challenge—she spent 20 years teaching in Alberta public schools. Today, as music consultant for the Edmonton Public School Board, she assists teachers at more than 200 schools.

“There are few well-produced materials designed to help children understand music,” said Funk. “But I believe developing an appreciation for music is vitally important to a child’s education.”

Over the past few years, the NAC Orchestra has created two kits for elementary school teachers: the first centered on Vivaldi’s *Four Seasons* and the second – which was distributed free to 12,500 schools across Canada – on the music and life of Ludwig van Beethoven.

Funk describes the NAC material as the best she’s ever seen. “It is a complete package – concert CD, stories, biographies – that is extraordinarily well-connected to other elements in the curriculum. They provide the perfect stimulus, and the kids quickly respond to it—they open up to the music.”

The NAC also delivers theatre programs directly to the schools in the National Capital Region. *Theatre Plus!* workshops for students explore acting, playwriting, movement, puppetry, mask, text characterization and design. And plans are in the works to expand these initiatives nationally through theatre partnerships across Canada.

The NAC’s commitment to youth and education stems from a conviction that the value of arts education enhances virtually every aspect of a young person’s life. Study after study confirms that exposure to the arts helps children develop a variety of cognitive skills fundamental to learning.

“The NAC must lead the way in arts education,” said Peter Herrndorf. “Our people have the expertise, and enjoy direct access to some of the finest performers and facilities in the world. There is no other institution better suited to this task.”



< theatre >

For the third consecutive year, the National Arts Centre is reporting a surplus from operations, this year in the amount of \$162,000 (\$479,000 in 1999-2000). This brings our accumulated surplus to \$1,023,000.

Total revenue including Parliamentary appropriation increased by \$905,000 to \$51,371,000. Earned revenue as a percentage of total revenue increased to 50.9 per cent from 48.4 per cent in 1999-2000. Earned revenue is defined as income generated by the National Arts Centre, excluding government support received through Parliamentary appropriations.

Revenue from commercial operations (which includes restaurant and catering, parking and hall rentals) increased by \$1,218,000 to \$11,646,000. Revenue from fundraising activities, including Foundation grants, increased by \$1,085,000 to \$2,957,000.

Expenditures for programming grew by \$2,071,000, demonstrating our continued commitment to the stage. The major initiative was the National Arts Centre Orchestra Tour of the Middle East and Europe. Other initiatives included the opening of the Fourth Stage for community programming, the launch of *Live Rush* to attract students to our performances, and expanded Young Artists and Conductors programmes.

Our recently released strategic plan calls for continued artistic growth to be funded through increased earned revenues. We have achieved this growth in 2000-2001. In the coming year, we will continue to work on the implementation of this plan, while being aware of the challenges of the current economic environment.

In this annual report, we have revised the presentation of our financial results. This new, condensed format is designed to make the presentation consistent with other major performing arts and cultural organizations in Canada.

National Arts Centre Corporation - Condensed Financial Statements

Condensed Balance Sheet At August 31

	2001	2000
	(In thousands of dollars)	
Assets		
Current		
Cash and short-term investments	10,665	8,997
Accounts receivable	1,864	1,732
Restricted cash and investments	70	206
Other current assets	2,545	3,781
	<u>15,144</u>	<u>14,716</u>
Capital assets	<u>16,874</u>	<u>16,886</u>
	<u>32,018</u>	<u>31,602</u>
Liabilities		
Current		
Accounts payable and accrued liabilities	5,340	6,301
Deferred revenue	7,021	6,004
	<u>12,361</u>	<u>12,305</u>
Deferred capital funding	16,874	16,886
Other long-term liabilities	1,727	1,517
	<u>30,962</u>	<u>30,708</u>
Endowment fund	33	33
Equity of Canada		
Accumulated surplus	<u>1,023</u>	<u>861</u>
	<u>32,018</u>	<u>31,602</u>

Condensed Statement of Operations For the year ended August 31

	2001	2000
	(In thousands of dollars)	
Revenues		
Commercial operations	11,646	10,428
Programming	9,914	10,911
Fundraising and distribution from the National Arts Centre Foundation	2,957	1,872
Investments and other revenue	1,623	1,193
	26,140	24,404
Parliamentary appropriations	25,231	26,062
	51,371	50,466
Expenses		
Commercial operations	7,868	7,803
Programming	25,543	23,472
Fundraising and development	1,403	1,009
Establishment grant to the National Arts Centre Foundation	-	1,000
Building operations	9,970	10,601
Administration and information technology	6,425	6,102
	51,209	49,987
Net results of operations	162	479

Basis of preparation

These condensed financial statements are extracted from the audited annual financial statements of the National Arts Centre Corporation, for the year ended August 31, 2001. These condensed financial statements are not covered by the auditors' report. A complete set of audited financial statements, together with the report of our auditors, is available on the Internet at www.nac-cna.ca/ar/ or on request by calling (613) 947-7000 extension 251.



< National Arts Centre Foundation >

In July 2000 the National Arts Centre established the National Arts Centre Foundation as a focal point for increased fundraising, development and sponsorship activities. The Foundation is entrusted with a mandate to assist the National Arts Centre in encouraging Canadians from coast to coast to contribute to its support.

Board members represent a cross-section of local and national business and community leaders who share our passion for the performing arts. Their governance, advice and support will inspire individuals, corporations and foundations to invest in the NAC as a centre of creativity, innovation and artistic excellence. We were delighted that Grant Burton, Kiki Delaney, Leslie Gales, Stefan Opalski, Antoine Paquin, Guy Pratte and Hamilton Southam accepted an invitation to become the first members of the Foundation Board of Directors, joining Peter Herrndorf and David Leighton. Darrell Gregersen is CEO of the National Arts Centre Foundation.

The Foundation works with donors on an ongoing basis to ensure that gifts are directed and spent in ways that are consistent with the Centre's mandate and the donor's intentions. The most significant achievement by the Foundation to date was the establishment of the National Youth and Education Trust, a primary resource for supporting the artistic development of young Canadian talent. The Trust represents the NAC's promise to inspire and encourage artistic ideas and to assist young people through professional training, educational resources, mentorship and



In the 2000-01 season, donors to the NAC and its Foundation celebrated tremendous success together with our artists. Thank you.

The generosity of thousands of donors across Canada and beyond is greatly appreciated. Their financial contributions have enabled us to support artistic excellence, youth and educational programs, and outreach across Canada. Reflecting the philanthropic nature of the work that we do, we have changed the name of our Patrons' Circle to Donors' Circle. In the list below, we gratefully acknowledge the kindness of those who have contributed \$500 or more in the past year, and to each one who has supported our programs through gifts and sponsorships – our special thanks!

performances for young audiences. As future gifts are made and permanent endowments grow, the Trust will undertake new programs across Canada.

In 2000-2001, we recorded major achievements such as the establishment of the Mitchell Sharp Young Musicians Endowment Fund. The Foundation also partnered with the NAC in ensuring that the annual Gala in 2000 successfully raised more than \$200,000. Similarly, the Black and White Opera Soirée supported both NACO and Opera Lyra Ottawa, with a record high net result of \$245,000. The National Arts Centre's Young Artists and Conductors Programmes, in the summer of 2001, were for the first time completely funded by donors of the Foundation. Overall, NAC Foundation revenue from donors grew substantially, and the Foundation looks forward to sustaining this momentum.

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Dance Theatre, Artistic
Director Christopher
House; (right) Maureen
Smith and Michael
Spencer-Davis in
reading of *Einstein's Gift*
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by Bob Baker.
Couvrette Photograpy,
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Gordon King, pg. 11
(left), Graeme Somerville
and Kelli Fox in *All's Well
That Ends Well*, directed by
Marti Maraden.
Louise Leblanc, pg. 13
(right), *Maita* by Esther
Beauchemin, directed by
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Morin and Annick
Bergeron in *Catoblépas*
by Gaëtan Soucy, directed
by Denis Marleau.