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FROM *the* HEART of a NATION

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Profile

Role

The National Arts Centre (NAC) raised its curtains for the first time in 1969. Created by the Parliament of Canada as a Centennial project during the 1960s, the NAC has become Canada's foremost showcase for the performing arts. Today, the NAC works with countless artists, both promising and pre-eminent, from across Canada and around the world, and partners with scores of other arts organizations across the country. The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works – classical music, English theatre, French theatre, dance, variety and community programming. It is at the forefront of youth and educational activities, supporting programmes for young and emerging artists, programmes 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 10-member Board of Trustees from across Canada, chaired by Dr. David S. R. Leighton, oversees the NAC. The President and CEO is Peter Herrndorf, and the artistic leadership team comprises Pinchas Zukerman (Music), Marti Maraden (English Theatre), Denis Marleau (French Theatre), Cathy Levy

(Dance) and Michel Dozois (Community Programming and Special Events).

Accountability and funding

The NAC reports to Parliament through the Minister of Canadian Heritage. Of the NAC's total revenue, about half is derived from an annual parliamentary appropriation, while the other 50% comes from earned revenue – box office sales (20%), the NAC Foundation (6.5%), as well as NAC catering, Le Café (restaurant), commercial parking, facility rentals and new ventures. Each year, the NAC tables an annual report before Parliament. The Auditor General of Canada is the NAC's external auditor.

On the cover

The theme for this year's *Annual Report* entitled *From the heart of a nation* reflects the spirit of philanthropy and applauds the role that Canadian generosity plays in the success of Canada's National Arts Centre. On the cover, we have listed the names of many individuals, foundations and corporations who share our love of the performing arts and continued to offer their emotional, intellectual and financial commitment to the NAC in 2002-2003. Our donors, sponsors and volunteers are as much a part of the NAC community as our performers, patrons and employees.

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National Arts Centre

53 Elgin Street
P.O. Box 1534, Station B
Ottawa, Ontario
Canada K1P 5W1

T: (613) 947-7000

F: (613) 996-9578

www.nac-cna.ca
ArtsAlive.ca

Canada

From the heart of a nation

{ **Philanthropy** 1. A love of humankind
2. the disposition or effort to promote the happiness and well-being
of one's fellow people, esp. by gifts of money, work, etc. }

Canadians care. We care about our communities, our society, and the future of our children. We care about our economy, and Canada's place on the world stage. And, because all of these things matter to us, we care about the arts.

The generosity of Canadians fuels our society. We respond to the needs of the people around us. We do all we can to support the numerous worthy causes that clamour for our assistance – religion, health care, education and more. We strive to strengthen our communities and society as a whole.

Today, more than ever, Canadians recognize the arts as a vital component of society. Indeed, an Ipsos-Reid poll shows that 93% of Canadians believe the arts contribute to the vitality of their communities. And the arts can serve to link those communities.

On a personal level, the arts speak to us emotionally and spiritually, greatly enhancing our quality of life. The arts have a unique ability to open up our minds – stimulating and enriching the way we see and understand the world. The pure joy we derive from music, dance and theatre is certainly part of the richness, and the benefits to our society extend even beyond that.

By stimulating our thinking, the arts better prepare us to navigate the whole range of challenges we face every day – personal, social and professional. In terms of educational value, what better tool to provide our children as they map out their personal future... and the future of a whole generation?

Canadians care deeply about the future of our children. The arts are central to enhancing the creative spirit in children and aid in developing learning skills. Furthermore, studying a skill like music or dance reinforces self-discipline and encourages creativity, while rehearsing and performing with other young people teaches teamwork and communications skills.

The future of our children depends also on the legacy we leave to them. Among other things, that legacy must include a strong, caring nation and a solid economy. Canada's arts sector is a vibrant component of that economy. The arts contribute to the "creative capital" that cities require for economic growth and competitiveness. Moreover, the arts also reflect our national identity as a diverse, multinational people and country – enhancing both our global reputation and our trade position.

Today, there is more artistic talent and creativity in this country than at any time in our history. Our artists have the skill, imagination and commitment to create powerful and original work, and they have the drive and energy to compete with the very best in the world. They symbolize, in many ways, the changing character of this country – more dynamic, more adventurous, and more of a player on the international stage.

This is the legacy we enjoy today, and preserve for the children of tomorrow. This is why Canadians care about the arts.

* *The Canadian Oxford Dictionary, 2001*

From the chair



Throughout most of our 35 years, the National Arts Centre (as a Crown corporation) was financed primarily by the Government of Canada. Today, only about 50% of the NAC's revenue comes as an annual appropriation from Parliament.

While we recognize and appreciate this impressive record of support from government, the Board has set a strategic goal of reducing our dependence on federal funds and becoming more self-sufficient. To do so, we will have to increase dramatically our earned revenues over the next five or six years. Some of this increase will come from our "business" activities – box office, catering, restaurant and parking. But the key to meeting our target will be increasing support from donors, sponsors, and others from the private sector.

Early in this fiscal year, the NAC and its Foundation hosted a *Roundtable on Philanthropy in the Performing Arts* to explore ways of helping arts organizations across Canada to encourage philanthropic support. We assembled a prestigious group of leaders in arts philanthropy, and invited leading American philanthropist Alberto Vilar to be keynote speaker. Our goal was to gain a better understanding of what motivates and inspires donors to support the performing arts, and to learn how to help them feel more confident about investing in arts organizations. The resulting report provided much valuable insight that we later shared with arts organizations across Canada.

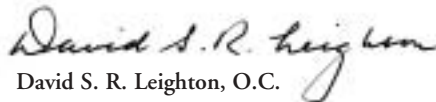
Participants in the roundtable unanimously agreed that a robust and thriving arts sector is an essential component of a civilized community. Some focused on the human value of the arts – to quote one participant, "we have had the arts since cavemen were drawing on caves and thumping drums and dancing and storytelling – this is part of humanity". The arts continue to play an important role in building a sense of community, and

they serve as a basis to build links with other communities – within Canada and beyond our borders.

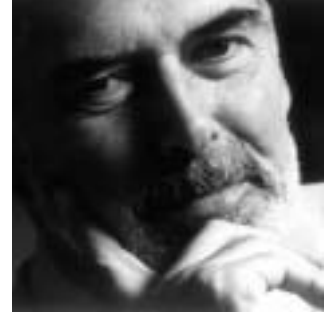
Other roundtable participants identified the economic benefits of the arts, including the need to attract a superior workforce. Businesses need creative people ... people who are learned in the arts, who understand music, and who understand artistic vision. These people are attracted to communities that provide a strong arts environment.

The NAC has been fortunate in attracting the support of many philanthropists who echo these views. The fundraising results achieved by the NAC Foundation to date are impressive, and far-reaching. Just two years after its launch date, the Foundation's fundraising initiatives contributed 6.5% of the NAC's budget this year. The NAC Foundation works with donors on an ongoing basis to ensure that their gifts are directed in ways that they find meaningful, and in ways that also contribute significantly to the NAC's artistic and educational role on a national basis.

While financial support is key to accomplishing many of our strategic goals, it is not the only form of support that is critical to our performing arts community. The contribution of time and energy, particularly on the part of volunteers, is also part of our ongoing success story. The cover of this *Annual Report* and the pages that follow pay tribute to our supporters, and acknowledge the importance of their role in our ongoing success.


David S. R. Leighton, O.C.
Chair, Board of Trustees

From the president and chief executive officer



This was a year of tremendous progress for the National Arts Centre – a year in which we advanced all four of our strategic goals* through a range of existing and new initiatives.

One very visible and dramatic milestone was the *Atlantic Scene*, a celebration of the tremendous artistic and cultural life of Atlantic Canada. This festival took place in late April and early May, bringing 530 Atlantic Canadian artists to Ottawa to participate in more than 85 events, at 17 venues over a 13-day period. The *Atlantic Scene* clearly illustrated the NAC's ability to engage Canadians in other parts of the country, garnering the support of 40 partners and sponsors from the Atlantic provinces, Quebec and Ontario, and earning an overwhelmingly positive response from a wide range of supporters including media, artists, sponsors, presenters and partners.

A second major initiative, planned in tandem with the *Atlantic Scene*, was the NAC Orchestra's (NACO) tour of Atlantic Canada. In the fall of 2002, the Orchestra toured all four Atlantic provinces, attracting rave reviews. The Tour enjoyed enormous success, bringing in more than 90% attendance at six concerts, and reaching almost 7,000 students through 60 education and outreach activities.

The NAC also played an active role in the creation of the new *Magnetic North Theatre Festival* in June. Co-presented by the NAC, *Magnetic North* is an annual national arts festival that showcases some of the best contemporary Canadian theatre in English. It premiered successfully in Ottawa, and the NAC will co-present it in Edmonton in 2004. Truly national in scope, the *Magnetic North Theatre Festival* will move from its home base at the NAC to other Canadian centres in alternate years, programming 10 to 12 productions from across the country each year.

With an eye to the future, the NAC continued to expand its Summer Music Institute this year, with particular focus on its three summer music training programmes. The fifth annual Young Artists Programme (YAP) attracted 35 talented young musicians from around the world; eight young conductors took part in the third annual Conductor's Workshop, while another nine conductors audited the course; and four young Canadian composers participated in the NAC's first Young Composers Programme. These programmes, like many NAC initiatives, would not be possible without the generous support of individual and corporate donors.

In the 2002-2003 fiscal year, the NAC Foundation raised more than \$4 million in fundraising and sponsorship revenue – an all-time record. The NAC also attracted a record 35,000 subscribers in the 2002-2003 season and generated an operating surplus for the fifth consecutive year.

As the NAC enters into its 35th season, it has never been more vibrant. It has arguably the strongest artistic leadership team in North America. It has a committed and supportive Chair and Board of Trustees. It has dedicated and professional staff. And it has the ongoing support of individual and corporate supporters across the country. We very much believe that the NAC is poised for a new era of artistic excellence.

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

* A renewed focus on artistic expansion and innovation; greater emphasis on the NAC's national role; greater commitment to youth and education activities; and a dramatic increase in earned revenues

Report on strategic goals

The National Arts Centre's Strategic Plan and its Corporate Plan set out four strategic goals that guide all of the NAC's activity. The following is a summary of the strategies and results achieved by the NAC in 2002-2003 to further those goals.

Canada's National Arts Centre. Photo: Marc Fowler

1. Artistic expansion and innovation

STRATEGY

- Re-establish the NAC's reputation and track record as a creative force in the Canadian performing arts.

- Commission, develop and produce more new Canadian works.

- Increase the quality and quantity of our co-productions with other performing arts organizations across the country.

RESULTS

- NAC presented the first multidisciplinary regional arts festival, the *Atlantic Scene*
- English Theatre co-presented the new *Magnetic North Theatre Festival*
- NAC English Theatre co-produced the Canadian premiere of the award-winning, international hit *Copenhagen*, later picked up by Mirvish Productions in Toronto
- NAC French Theatre's award-winning *L'Éden Cinéma* was chosen to participate in the prestigious Festival de Théâtre des Amériques, a first for the department
- The Isaac Stern Award for excellence in classical music was presented in New York to NACO Music Director Pinchas Zukerman
- NAC French Theatre's Artistic Director Denis Marleau was awarded the title of *Chevalier des Arts et des Lettres* by the Government of France
- The NAC attained unprecedented media coverage; the *Atlantic Scene* alone generated 143 print articles and 13 broadcast hours, reaching more than 3.2 million Canadians

- The NAC Orchestra commissioned Canadian composers Denys Bouliane, Gary Kulesha and Alexina Louie to create 3 works each within 4 years
- English Theatre commissioned 12 new Canadian plays within 4 years
- *On the Verge* attracted 160 submissions of new Canadian play scripts; 9 readings were presented
- NAC French Theatre created its first original production in 8 years
- NAC Youth Commission for Dance, partnering with the Canada Council for the Arts, was created to commission 3 dance works over 3 years aimed at teenagers

- The NAC's English and French Theatres participated in 8 major co-productions with theatre companies across the country
- *Univers* by Herménégilde Chiasson, Dominick Parenteau-Lebeuf and Robert Marinier, a collaborative effort by the NAC, the Théâtre du Nouvel-Ontario (Sudbury) and the Théâtre l'Escaouette (Moncton) was named Best French-Canadian Production outside Quebec at Soirée des Masques
- NAC Dance participated in 4 co-productions with companies from across Canada



Copenhagen. Photo: SWD Photography

2. Greater emphasis on the NAC's national role

STRATEGY

- Reach out to Canadians in all parts of the country.
- Give Canadian artists national and international exposure.
- Leverage the internet as tool for reaching Canadians across the country.

RESULTS

- 10-day NAC Orchestra Tour to Atlantic Canada attracted more than 90% attendance at concerts and rave reviews in all 4 Atlantic provinces
- 60 education events held during the Atlantic Tour reached 7,000 students
- Jean-Guy Brault, retired NAC Orchestra flutist, toured with the NAC Orchestra to work with children at 7 French-language schools in Atlantic Canada
- NAC hosted the 26th annual *Canadian Improv Games* with more than 300 Canadian high schools participating and audiences totalling more than 230,000
- NAC's student discount programme, *Live Rush™*, is in its third year in Ottawa and was launched in Calgary this season
- From April 22 to May 4, 2003, the *Atlantic Scene* brought 530 Atlantic Canadian artists to Ottawa to participate in more than 85 events, at 17 venues over a 13-day period, and involved 37 partners
- 70 arts presenters from Europe, the United States and Canada came to Ottawa to seek out new talent and touring productions for future audiences
- The NAC's website averaged 3,000 visits a day
- The NAC currently has over 50 hours of streaming audio and video content on its two principal websites: www.nac-cna.ca and ArtsAlive.ca
- NAC New Media's Hexagon project produced 25 interactive broadband videoconferences, including masterclasses and various outreach sessions



Pinchas Zukerman with student. Photo: Fred Cattroll



3. Greater commitment to youth and educational activities

STRATEGY	RESULTS
<ul style="list-style-type: none"> • Develop programmes for young audiences. 	<ul style="list-style-type: none"> • NACO reached an estimated 53,000 young people through a combination of concerts, in-school programmes and educational events • 32,000 students attended NACO Young People’s Concerts or Student Matinees held in-house – up 55% from 2001-2002 • 18,000 students participated in NACO programmes offered in schools • NAC Music doubled the number of young people’s concerts to 8 and attracted 85% houses • English Theatre performances and outreach programmes attracted more than 20,000 young people • French Theatre performances played to almost 13,000 young people • The <i>Live Rush</i>TM student discount programme attracted 4,500 student members in Ottawa and Calgary • NAC Music launched the first NAC Music Youth Advisory Council • NAC Dance launched the NAC Youth Commission for Dance and formed a Youth Focus Group for Dance
<ul style="list-style-type: none"> • Provide training for young artists. 	<ul style="list-style-type: none"> • NAC Summer Music Institute completed its 5th season • NAC Young Artists Programme had 35 participants in its 5th year (23 Canadian and 12 international students) • 8 conductors (1 Canadian and 7 international) participated in the third annual Conductors Programme, with 9 auditors • NAC Music launched its inaugural Young Composers Programme, with 4 Canadian composers and 2 auditors participating
<ul style="list-style-type: none"> • Provide tools for teachers, students and parents across Canada. 	<ul style="list-style-type: none"> • Teacher study guides about composer Franz Schubert were distributed to 950 Atlantic Canadian elementary schools during the NACO Tour • 3,000 students attended young audience events during the NACO Tour of Atlantic Canada • <i>ArtsAlive.ca</i>, the NAC’s arts education website, averaged 1,000 visits a day • <i>ArtsAlive.ca</i> was expanded this year to include an English Theatre section • A “Parents for the Arts” network was established for parents of children attending family and youth programmes at the NAC



The Nutcracker, Les Grands ballets Canadiens de Montréal. Photo: Lorand Lorente

4. Dramatic increase in the NAC's earned revenues

STRATEGY	RESULTS
<ul style="list-style-type: none"> • Develop other sources of non-government funding. 	<ul style="list-style-type: none"> • The NAC attracted more than 35,000 subscribers for the first time in its history • NAC Subscription revenues for the 2002-2003 season reached an all-time high of just under \$5 million
<ul style="list-style-type: none"> • Use the NAC Foundation to grow our donor and corporate base for support. 	<ul style="list-style-type: none"> • The NAC Foundation raised more than \$4 million for NAC programmes • The 2002 Fall Gala raised an unprecedented \$525,000 for educational programmes • The Foundation generated the highest sponsorship revenue ever for a NAC Orchestra Tour (\$425,000 for the U.S.-Mexico Tour in fall 2003) • The NAC Foundation received a landmark planned gift when donor James Gill left his entire estate to the NAC • The NAC Foundation launched an unparalleled 3-year, \$3-million Theatre Renewal Campaign
<ul style="list-style-type: none"> • Seek new ways internally to generate savings and growth opportunities. 	<ul style="list-style-type: none"> • The NAC increased net revenues derived from commercial operations – foodservices increased by 33%, parking by 5% and hall rentals by 19%.





Giving back to the nation

This *Annual Report* is both a tribute to the many donors and sponsors who support the NAC and its Foundation, as well as a testament to the impact of that support. In 2002-2003, the NAC presented Canadians with an astounding array of performances in music, dance and theatre, as well as a wide variety of festivals and community programmes. The NAC also took significant steps to expand its artistic and educational activities. We are realizing our goal – to make a difference in the performing arts in communities throughout Canada, by working with artists and arts organizations, and by bringing NAC performances to Canadians wherever they live.

(TOP LEFT) *The Vaudevilles* of Chekhov. Photo: Jason Machinski Photography (TOP RIGHT) NAC Orchestra. Photo: Fred Cattroll
(BOTTOM LEFT) *Foi*, Les Ballets C. de la B. Photo: Chris Van der Burght (BOTTOM RIGHT) *La Dernière Bande*. Photo: Richard-Max Tremblay

Year in review

The National Arts Centre is committed to being a leader and an innovator in each of the performing arts fields in which it works – classical music, English theatre, French theatre, dance, variety and community programming. In 2002-2003, the NAC's many successes were driven by its remarkable artistic leadership team. Pinchas Zukerman, Marti Maraden, Denis Marleau, Cathy Levy and Michel Dozois bring magic and excitement to stages across Canada and around the world.

Music

Music Director Pinchas Zukerman and the NAC Orchestra had an outstanding season in 2002-2003, inspiring audiences at home and across Canada, fostering the development of young musicians, and bringing music education to tens of thousands of students. One educator who was particularly impressed by Pinchas Zukerman's work last year wrote a letter to him saying: "your leadership and enthusiasm are truly infectious, and your legacy will be substantial."

The season began on a high note with Pinchas Zukerman's solo performance of the Beethoven Violin Concerto, which he also performed on the NAC Orchestra's Atlantic Tour in November 2002 (discussed in the *Major Milestones* section of this *Year in Review* on page 21).

NAC Orchestra. Photo: Fred Cattroll



On stage in Ottawa, memorable performances illuminated the season. There were two sold-out performances of Mozart's *Requiem* in January, featuring Canadian soloists Monica Whicher (soprano), Susan Platts (mezzo-soprano), Michael Colvin (tenor), along with members of the Ottawa Choral Society and the Cantata Singers of Ottawa. Emanuel Ax captivated audiences with his February performance of Beethoven's monumental fifth piano concerto, *The Emperor*. Dazzling recitals featured musicians such as soloist Angela Hewitt (September), Pinchas Zukerman with his long-time recital partner Marc Neikrug (January), pianist Yefim Bronfman (February), Dmitri Hvorostovsky (April), and pianist Daniel Barenboim (June). In May, Trevor Pinnock, the former Artistic Director and Principal Conductor of the NAC Orchestra, conducted Handel's *Theodora* and joined ensembles of the NAC Orchestra for an all-Baroque chamber music concert.

In addition, CBC Records released an all-Schubert CD featuring Pinchas Zukerman on violin and the NAC Orchestra – one of the Orchestra's more than 40 recordings to date.

There were many memorable moments off-stage too. Pinchas Zukerman was profiled in *Elm Street* magazine; he and the NAC Orchestra were also featured in a documentary profile on CBC's *The National* and on Radio-Canada's *Le Point*. The



CANWEST GLOBAL FOUNDATION

Winnipeg



Gail Asper is a prominent Canadian philanthropist and is president of the CanWest Global Foundation. Reflecting the values of its parent company, CanWest Global Communications Corp., the Foundation focuses its support primarily on the arts, media and communications studies and literacy initiatives in communities where the parent company operates. CanWest is a longstanding supporter of NAC English Theatre, supporting new play development through an annual production sponsorship for Canadian and world premieres of plays such as *The Overcoat*, *Vinci*, *Mary's Wedding* and the upcoming play, *Written on Water*.



Mary's Wedding. Photo: Gordon King

“As a national company, we were looking for a charitable investment that had national impact, especially in the arts because that’s one of our areas of focus. There are very few truly national arts organizations, so we were pleased to see the impact the NAC was having and the investments it was making across the country in terms of co-productions, partnering, education and training. We came to the conclusion that the best place for our investment would be the NAC ... and it’s been an absolute delight working with them.”

Gail Asper

President, CanWest Global Foundation, Winnipeg, Manitoba



(ABOVE) *Candida*. Photo: David Cooper (RIGHT) *Last Romantics*. Photo: Nir Bareket Photography



NAC Orchestra's principal cellist Amanda Forsyth was profiled in a full-length documentary entitled *Amanda Rising*, which premiered on Bravo TV in September.

Renowned for his outreach initiatives, Pinchas Zukerman became the first recipient of the Isaac Stern Award for excellence in classical music. It was presented to him in October by *Americans for the Arts*, the leading non-profit organization for advancing the arts in the United States.

On top of an exceptionally busy NAC schedule, Pinchas and the NAC Chamber Players performed a benefit in September for the McGill Chamber Orchestra in Montreal. In June 2003, Pinchas Zukerman and Amanda Forsyth also performed at a major fundraising benefit for the Vancouver Symphony Orchestra, further demonstrating the NAC's commitment to supporting other orchestras across Canada.

As well, Pinchas Zukerman and the NAC Orchestra continued their dedicated efforts to fostering the development of young artists and bringing music education to students, as outlined in *Bridge to the Future* on page 17.

English Theatre

Artistic Director Marti Maraden's 2002-2003 season featured numerous artistic highlights and generated the highest subscription revenues in the past 15 years.

The season featured six superb Canadian plays. The NAC and Saskatchewan's Globe Theatre coproduced *Governor of the Dew* by Floyd Favel and *The Velvet Devil* by Andrea Menard, two

one-act plays by gifted Métis and Cree playwrights, combining music with engaging storytelling. In October, the NAC produced *Mary's Wedding*, winner of a Betty Mitchell Award (2002), by Calgary playwright Stephen Massicotte. Vancouver's Green Thumb Theatre performed the acclaimed *Shape of A Girl* for three sold-out weeks in February. April marked the world premiere of the NAC/Necessary Angel co-production of *Last Romantics* by Michael Lewis MacLennan, nominated for a Governor-General's Award. Also in April, Rod Beattie entertained audiences in *Wingfield on Ice*. In December, the sights and sounds of a bygone era came to life in *Angel Square*, a staged reading of Brian Doyle's classic children's book set in downtown Ottawa, featuring the talents of 16 local performers.

Classic theatre included Marti Maraden's memorable production of Shakespeare's *The Winter's Tale*, Bernard Shaw's *Candida* from The Shaw Festival, and three one-act plays by Anton Chekhov called *The Vaudevilles of Chekhov*, translated by Andrew Moodie and Morwyn Brebner.

A "must-see" co-production of the season was *Copenhagen*. The NAC worked with Halifax's Neptune Theatre to bring Michael Frayn's Tony-award-winning, international hit play to the stages of both theatres. This outstanding production was subsequently invited by Mirvish Productions to run in Toronto at the Winter Garden Theatre.

In June of 2003, the longstanding dream of a national Canadian theatre festival became reality with the inaugural *Magnetic North Theatre Festival*. It premiered in Ottawa for 11 days, to return every second year. In alternate years, the Festival will be hosted by cities across Canada, beginning with Edmonton,

HUGUETTE JUBINVILLE *and* MARCELLE JUBINVILLE

Ottawa



Huguette (left) and Marcelle Jubinville. Photo: Jim Cochrane

NAC Orchestra. Photo: Fred Cattroll



Huguette and Marcelle Jubinville have dedicated their retirement years to volunteerism in the areas of music and the arts. For 10 years now, the sisters have helped the NAC in many ways, from stuffing envelopes for mailings, to ushering at concerts, to hosting donors in the Donors' Lounge a couple of times a month. Marcelle and Huguette are among more than 100 volunteers who offered their services to the NAC over the past year.

“ We were always interested in music and concerts from a young age ... our family used to listen to classical music on the radio or on our record player at home, and we listened to the opera on Saturdays. I would have liked to study music but there was no money for that. So now, I'd like to help provide more advantages for people. Huguette and I want to help the NAC provide easier access to the arts for youngsters and others. We love being here – the atmosphere, the people, everything – and we want to help make this experience available to others.”

Marcelle Jubinville

Volunteer, Ottawa, Ontario



(ABOVE) Jimmy, créature de rêve. Photo: Simon Guilbault



(ABOVE) Quelqu'un va venir. Photo: Richard-Max Tremblay

Alberta in 2004. In its first year, audiences and theatre professionals enjoyed 10 outstanding productions from across Canada, along with many outreach events. The festival was co-presented by the NAC and hosted by the Great Canadian Theatre Company (GCTC), Ottawa Little Theatre, Arts Court and the University of Ottawa.

The Play Development programme is thriving, with 12 new scripts under commission from across Canada plus the NAC-GCTC Ottawa Playwrights Unit. The flagship development activity is *On the Verge*, the NAC's annual new works festival, funded by the NAC Donors' Circle. The festival, which showcases up to 10 plays "on the verge" of production, attracted 160 scripts this year from coast to coast, and was held to coincide with *Magnetic North*.

NAC English Theatre continued to support touring of associated productions, such as Pierre Brault's innovative *Blood on the Moon*, which enjoyed a second season of touring in Canada plus a special month-long tour of Ireland.

In addition to fostering new work and new national initiatives, NAC English Theatre continued to demonstrate its commitment to youth and education activities, as outlined later on page 19.

French Theatre

In 2002-2003, Artistic Director Denis Marleau's French Theatre season generated a great deal of critical acclaim, with two productions in particular coming to the forefront. The first was Denis Marleau's production of *Quelqu'un va venir* in November 2002 – the first original NAC French Theatre production in eight years. This complex and demanding contemporary drama gained considerable attention in Ottawa, and then travelled to Montreal for 13 more performances.

The other milestone was the award-winning *L'Éden Cinéma*, which wrapped up the 2002-2003 Studio season, playing to

nearly sold out audiences in Ottawa. This production was chosen to participate in the prestigious *Festival de Théâtre des Amériques*, a first for NAC French Theatre.

During 2002-2003, Denis Marleau continued to cast a very large shadow in French-language theatre, both in Canada and abroad. In December 2002, he was awarded the title of *Chevalier des Arts et des Lettres* by France's Ambassador to Canada, Mr. Philippe Guelly, in recognition of his significant contribution to French-language theatre internationally. Mr. Marleau was also selected by the Quebec arts publication *Voïr* as the predominant figure in French-language theatre in 2002.

This season, the NAC received a good deal of praise from the Capital Critics Circle (Ottawa's regional branch of the Canadian Theatre Critics Association), which annually recognizes the best French-language productions presented in the National Capital Region during the previous season. NAC French Theatre was involved in three of these award-winning productions in 2002-2003: the above-mentioned *L'Éden Cinéma* (co-produced by the NAC); *Unity, mil neuf cent dix-huit* (translated by Paul Lefebvre, Associate Artistic Director, NAC French Theatre); and *Le Testament du couturier* (a production supported by the NAC).

NAC French Theatre gained further recognition at the annual *Soirée des Masques*, Canada's most important French Theatre awards. *Univers* by Herménégilde Chiasson, Dominick Parenteau-Lebeuf and Robert Marinier, a collaborative effort by the NAC, the Théâtre du Nouvel-Ontario (Sudbury) and the Théâtre l'Escaouette (Moncton) was named Best French-Canadian Production outside Quebec. Denis Marleau's colleague, Paul Lefebvre, was nominated for a *Masque* award in the category of Best Translation, for *(Oncle) Vania*, written by Howard Barker and inspired by Chekhov.

With an eye to building audiences for the future, NAC French Theatre placed special emphasis on youth and education, as detailed in *Bridge to the future* beginning on page 17.

GRANT BURTON

Toronto



Pinchas Zukerman with student. Photo: Fred Cattroll



Grant Burton's decision to get involved with the NAC was so sudden, he surprised everyone including himself. In 1998, when a large and highly publicized donation to the NAC fell through unexpectedly, the Toronto businessman felt compelled to help. He made one of the lead donations to initiate a major fundraising campaign that raised more than \$2 million. Since then, he has offered continuous support and he serves on the NAC Foundation Board. In 2002-2003, Grant and his wife Alice made a substantial five-year commitment to supporting the NAC Foundation through their Starcan Fund, created to help promote and raise funds for programmes in the arts, education and human rights. The first gift of this multi-year pledge will help fund a business plan to expand the NAC's *Live Rush*[™] student discount ticket programme, currently active in Ottawa and Calgary.

“The truth is I became involved with the NAC Foundation by chance, and then I stayed involved. Once you are in touch with people and aware of what they are doing, you truly recognize the value. Not to say that there aren't many other organizations doing very valuable things, but the NAC really does have excellent vision and strong governance ... I have been particularly pleased to see a lot of time and attention devoted to both the NAC's national mandate and to the education of youth.”

Grant Burton

*President, Starcan Corporation, Toronto, Ontario
Member, NAC Foundation Board*

Dance

Dance Producer Cathy Levy's 2002-2003 season was one of the most eclectic and exciting in NAC Dance history. This season, NAC Dance welcomed artists from Japan, Brazil, South Africa, Australia, Belgium, Argentina, France, the United States and Canada. Among the 17 dance events from 16 different dance companies were two world premieres, two North American premieres, four Canadian premieres and four NAC co-productions.

Canril Corporation's generous ongoing support of the Ballet Series enabled NAC Dance to present timeless, traditional classics from the ballet repertoire: the Royal Winnipeg Ballet's sold-out production of *Sleeping Beauty*; James Kudelka's new interpretation of *Swan Lake*, showcasing National Ballet of Canada dancers Greta Hodgkinson and Rex Harrington; and the Canadian premiere of a gorgeous all-Balanchine programme by the Miami City Ballet.

The NAC co-produced a wide array of innovative dance works this season. The season opened with *Bataille*, performed by acclaimed Montreal dance troupe Le Carré des Lombes and featuring live music and an unusual audience-participation element. NAC presented the world premiere of *Reclusive Conclusions and Other Duets*, choreographed and performed by Tedd Robinson (Artistic Director of 10 Gates Dancing), featuring three original duets with renowned partners Margie Gillis, Louise Lecavalier and Mako Kawano. Another landmark in Canadian dance was the North American premiere of *Amelia*, performed by La La La Human Steps and choreographed by Artistic Director Édouard Lock – this NAC co-production is now touring the globe.

The season's international fare was varied and exciting. Soweto-born Vincent Sekwati Koko Mantsoe made his Ottawa

debut in October with three highly expressive solos. Belgium's renowned modern dance company, Les Ballets C. de la B. presented *Foi*, an incredible journey of love and longing choreographed by Morocco's Sidi Larbi Cherkaoui. Three extraordinary shows occurred in November, featuring Sankai Juku (Japan), Ballet Preljocaj (France) and Grupo Corpo Brazilian Dance Theatre (Brazil). Modern dance enthusiasts enjoyed *El Mesias (The Messiah)*, performed by The Contemporary Ballet of Teatro San Martín, the first Argentine company dedicated to contemporary dance.

NAC Dance also pursued a number of unique opportunities to nurture new talent and build audiences for the future, as outlined on page 19.

Community Programming

The Fourth Stage first opened its doors in January 2001, signalling an important change in the NAC's relationship with the National Capital Region. Having completed its third winter season, this unique and intimate setting continues to be a vibrant and increasingly important showcase for performers from the National Capital Region. Under Michel Dozois' leadership, the Fourth Stage has inspired enthusiasm among performing artists, arts organizations and audiences – fully backed by the NAC Donors' Circle.

This season featured many memorable moments among the more than 200 performances. John Geggie's *Five Corners* featured the versatile Ottawa musician playing with a different set of musical colleagues from performance to performance. The Company of Fools once again entertained audiences with its annual 12-minute version of *Twelfth Night*, and folk singer Ian Tamblyn helped bring in 2003 with a sold-out New Year's Eve show. The wonderfully inventive Ottawa Story Tellers and Les Contes



(LEFT) *El Mesias*, Ballet Contemporáneo del Teatro San Martín. Photo: Carlos Furman
(BELOW) *Amelia*, La La La Human Steps. Photo: Édouard Lock



JAMES GILL

Ottawa



Young People's Concert. Photo: Fred Cattroll



While fighting a courageous battle with cancer, Ottawa resident and long-time NAC donor James Gill bequeathed his entire estate to the National Arts Centre. His planned gift became the first of its kind for the NAC Foundation, and allowed for the creation of two funds: The Cairine and Norman Wilson Family Young Performers Endowment and the James Gill Performance Fund. Sadly, James passed away on December 28, 2002 – yet his tremendous generosity of spirit lives on through these funds.

To have known great passion in one's lifetime, and to inspire passion in others, is no small achievement. For James Gill, that passion was the arts. He was both an avid collector of works of art and a dedicated patron of the performing arts, and these were to form the basis of his legacy. Faced with his own mortality at the age of 61, James Gill sought to ensure that his passion lived on in others. His gift to the NAC was as generous as his spirit, and will enable the fulfillment of his personal desire to "delight audiences" for many years to come.



(ABOVE) John Geggie. Photo: File

(RIGHT) Polly-Esther: *Les cent pas*. Photo: Daniel Robillard



nomades were back by popular demand. And, audiences enjoyed charming and sometimes touching performances by the students from The School of Dance.

Variety

The NAC's Variety and Rental operation had one of its most successful seasons ever in 2002-2003. The many highlights included two sold-out performances by the legendary comedian Jerry Seinfeld – breaking NAC and Ottawa records by selling out two shows, to more than 4,500 patrons, in less than 30 minutes. Also featured were concerts by Leahy, Great Big Sea, Anne Murray and the Marsalis Family; comedy by François Morency and Yvon Deschamps; plus five crowd-pleasing Broadway theatre productions: *Rent*, *Les Misérables*, *Cabaret*, *Jesus Christ Superstar* and *Miss Saigon*.

The NAC also hosted a wide variety of national events during 2002-2003 – the 10th anniversary of the National Aboriginal Awards; the Governor General's Performing Arts Awards Gala; and, for the third year in row, the National Press Gallery dinner. In addition, the NAC produced an elegant and highly entertaining evening for Her Majesty the Queen's 50th Anniversary Gala, at Roy Thomson Hall in October in Toronto.

Bridge to the future

The NAC's focus on education has grown tremendously over the past few years. In 2002-2003, the NAC delivered programmes that introduced young audiences to the performing arts, trained talented young actors and musicians, and provided resources to teachers in classrooms from coast to coast. Through activities held on-site at the NAC, in the classrooms of elementary, secondary and post-secondary schools across Canada, or via our website *ArtsAlive.ca*, the NAC brought the power of the

performing arts into the hearts and minds of tens of thousands of young Canadians.

The NAC's next-generation Internet facility, Hexagon, regularly connects to leading universities and research facilities around the globe to further the Centre's education and outreach programmes.

In 2003, the Hexagon project produced 25 interactive broadband videoconferences over advanced networks such as Canada's CA*net4 and Internet2 in the United States. These events included masterclasses with Pinchas Zukerman and visiting soloists such as Tim Eddy and Jens Lindemann, as well as outreach sessions with choreographer Matjash Mrozewski and a special composition masterclass with Gary Kulesha from St. John's, Newfoundland, in support of the NAC's tour of Atlantic Canada.

This season, the NAC Orchestra reached an estimated 53,000 young people through a combination of concerts, in-school programmes and educational events. A record 32,000 students attended the in-house Young People's Concerts, Student Matinees and Open Rehearsals – up 55% from 2001-2002. NAC Music doubled the number of young people's concerts to eight and still attracted Southam Hall audiences in excess of 85%. The NAC Orchestra's in-school programmes reached another 18,000 students during the 2002-2003 season.

The NAC Summer Music Institute expanded significantly this season. Now in its fifth year, the Young Artists Programme (YAP) drew 23 Canadian participants from coast to coast, all under full scholarship from the NAC's National Youth and Education Trust, along with 12 international students from China, Hungary, Israel, Russia, Spain, Uzbekistan and the United States. This year, YAP participants had the opportunity to interact with the eight participants in the Conductors Programme (representing

TELUS CORPORATION

Vancouver



Darren Entwistle, President and CEO of TELUS Corporation, takes the company's commitment to corporate citizenship seriously. In 2002 alone, TELUS contributed \$10 million of financial and in-kind assistance to arts, education, health and charitable organizations across Canada. In addition to being the founding partner of the NAC's National Youth and Education Trust and supporting the *ArtsAlive.ca* website, TELUS is the Presenting Sponsor of the NAC's annual signature Fall Gala.



ArtsAlive.ca Photo: Dave Chan

“ TELUS is a national company with national capabilities, and the NAC is a great Canadian institution that fits with our growth strategies and our desire to support the communities where our customers, employees and shareholders reside. The NAC is a leader in youth and education outreach with goals and objectives that we believe are integral to the well-being of Canadians. The superbly orchestrated annual Gala allows us to celebrate with other contributors the goal of educating our youth across Canada in the arts while at the same time reinforcing TELUS' commitment to the community through this significant event.”

Darren Entwistle

President and CEO, TELUS Corporation, Vancouver, British Columbia

Canada, the United States, Brazil and Finland), plus the four Canadian participants in the NAC's inaugural Young Composers Programme. Three international YAP students received scholarships from the Ottawa Jewish Community Foundation, and members of the Orchestra and NAC staff contributed to the Tom Marks Memorial Scholarship, in memory of NACO member Jethro Marks' father.

Private donors funded scholarships for three participants of the Young Composers Programme, which enabled them to develop their compositions under the guidance of NAC Awards Composer Gary Kulesha and have their works-in-progress played by the dedicated nine-member ensemble from l'Orchestre de la francophonie canadienne.

Another exciting educational initiative this year was the launch of the first NAC Music Youth Advisory Council, in January 2003. Eight of the top music students from the National Capital Region were nominated by their teachers to participate in the programme. Students attended concerts, met performing artists, and engaged in critical discussions about music education in their schools and communities.

Similarly, NAC Dance formed a Youth Focus Group for Dance with bilingual representatives from different schools, ages, cultures and artistic interests. Members attended dance performances and participated in discussion groups to enhance their understanding of the technique and art form.

They were also asked to observe and discuss the creative process of a new undertaking – the NAC Youth Commission for Dance, an exciting three-year partnership between the NAC and the Canada Council for the Arts. To help promote the creation of new

dance works for young audiences, the Canada Council agreed to provide \$50,000 in funding for each of the next three years. Each year, a different Canadian choreographer will be commissioned to create an original new dance work developed specifically for teenagers. Red-hot Toronto dancer-choreographer Matjash Mrozewski was commissioned to develop the first piece, *Break Open Play*, to premiere at the NAC in the 2003-2004 season.

English Theatre performances, workshops and outreach programmes were enjoyed by more than 20,000 young people, while French Theatre performances attracted almost 13,000 young people. Student matinees were held by all of our artistic disciplines, and family series performances were part of the regular season again this year.

English Theatre also put more than 2,000 students on stage across Canada through its association with the 26th annual *Canadian Improv Games*. More than 240 high schools in all parts of Canada participated in the *Games* in 2002-2003 and thousands of audience members watched, making the *Improv Games* the largest and most geographically dispersed competition of its kind in Canada.

Both English and French Theatre explored new methods of expanding their reach, experimenting with the use of broadband technology to provide master classes to students offsite, in locations such as Canada's west coast and in major U.S. cities.

The *ArtsAlive.ca* website, supported by TELUS, continues to be a strong resource for children, parents and teachers across Canada who look for educational, interactive activities on the internet. It receives an average of about 1,000 visits per day. The website experienced two exciting developments over the

(RIGHT) NAC Youth Focus Group for Dance. Photo: Ben Ballon
(BELOW) NAC Young People's Concert. Photo: Fred Cattroll



JEAN-PHILIPPE TREMBLAY

Montreal

Photo: Steve J. Sherman



Photo: Steve J. Sherman



In 2001, Jean-Philippe Tremblay was one of eight participants chosen for the NAC's first annual Conductors Programme, part of the NAC's Summer Music Institute. He was then appointed to the NAC's newly created two-year position of Apprentice Conductor, funded in part by the Canada Council for the Arts, and in part by William and Phyllis Waters, James and Margaret Fleck, and Sandra Simpson – all of Toronto. Today, Jean-Philippe is rapidly establishing his conducting career both in Canada and internationally.

“ Being at the NAC was a huge learning experience, and I was always very conscious that donors made this opportunity happen for me. It is wonderful to meet people who want to support education and youth, and especially arts education. Meeting with donors was incredible, and so was meeting so many young artists during the summer. The Summer Music Institute was such an inspiration to me that I am working with the Orchestre de la francophonie canadienne to try to launch a fellowship programme, based on what I saw at the NAC.”

Jean-Philippe Tremblay
Conductor, Montreal, Quebec



(ABOVE) Matjash Mrozewski. Photo: Neil Hodge (RIGHT) El Viento Flamenco, part of the Atlantic Scene festival. Photo: File

2002-2003 season: on-site coverage of the NAC Orchestra on tour, and the launch of the English Theatre module. (The remaining two modules for French Theatre and Dance will be added in 2003-04 and 2004-05 respectively.)

The third season of *Live Rush*[™] in Ottawa featured a new and improved registration system and wider distribution of *Live Rush*[™] cards. The Ottawa Senators and the State University of New York (SUNY) Potsdam became additional new sponsors of the programme. The expansion and launch of *Live Rush*[™] into Calgary also took place this season, sponsored by Clarica and covering 12 arts organizations in Calgary.

The NAC established a “Parents for the Arts” network to interact with parents of children attending NAC family and youth programmes. The network is intended to reach out to parents who are keen to learn more about the arts and to help support the delivery of arts education to young people.

All of these programmes rely on the support of individual and corporate sponsors through the National Arts Centre Foundation and the National Youth and Education Trust. Specific partnerships are discussed in more depth as part of the NAC Foundation Review.

Major milestones

The NAC continues to combine exceptional work on its stages with strong financial management. The organization concluded the 2002-2003 fiscal year with its fifth consecutive annual

surplus, leaving the organization with an accumulated surplus of close to \$1.2 million.

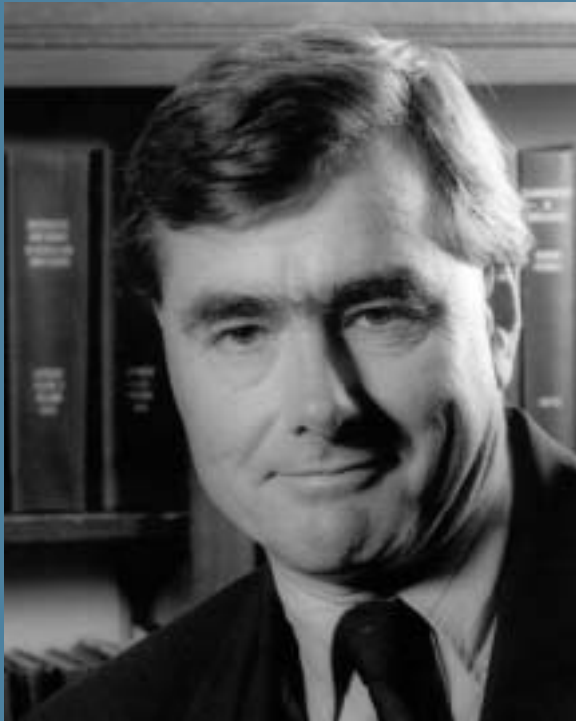
The NAC’s marketing and subscription departments also set new standards over the past year, attracting more than 35,000 subscribers for the first time in NAC history. The 35,699 subscriptions were made up of 14,811 subscriptions in Music; 12,152 subscriptions in English Theatre; 4,705 subscriptions in Dance; and 4,031 subscriptions in French Theatre. Subscription revenues for the 2002-2003 season were just under \$5 million in revenue – also an all-time high.

Some of the NAC’s accomplishments and milestones realized in 2002-2003 will have considerable impact on the future of the organization. The *Magnetic North Theatre Festival*, co-presented by the NAC and hosted by the NAC, the Great Canadian Theatre Company, Ottawa Little Theatre, Arts Court and the University of Ottawa (and described in detail on pages 11 and 13) was a first for Ottawa and for Canada.

The NAC Orchestra’s Atlantic Tour in the fall of 2002 was a great success, with concerts attracting more than 90% attendance. Generating rave reviews in each of the four Atlantic provinces, Pinchas Zukerman and the Orchestra performed concerts in St. John’s, Halifax, Moncton, Saint John and Charlottetown. Not even a fire alarm during the concert in St. John’s cooled the audience’s reaction to the Orchestra’s energy and mastery! The Tour concluded with the Orchestra receiving a standing ovation at Toronto’s Roy Thomson Hall. In addition to the concerts in Atlantic Canada, Pinchas Zukerman, NAC Award

John Risley

Halifax



Iron Sky. Photo: File



John Risley, co-founder and president of Halifax-based Clearwater Foods, became a major contributor and fundraiser for this year's *Atlantic Scene*, a milestone cultural event for the NAC. Now a member of the NAC Foundation Board, John is one of many prominent business leaders who personally endorse and promote the National Arts Centre across Canada. His ability to rally support from Atlantic Canada was a key factor in the success of the *Atlantic Scene* (described in detail on pages 24 and 25).

“The arts give a community character, culture and a bond within the community itself, and can be a tremendous source of pride. What goes on in Cape Breton is very much different from what goes on in British Columbia and this difference is really important. It’s what makes the country special. Business doesn’t make the country special but the arts community does ... and it’s very important that the business community not forget that.”

John Risley

*Co-founder and President, Clearwater Foods, Halifax, Nova Scotia
Member, NAC Foundation Board*



(ABOVE) *Tempting Providence: The Nurse Myra Bennett Story*, part of the *Atlantic Scene* festival. Photo: Troy Turner
(RIGHT) The newly renovated NAC Theatre. Photo: Gordon King



Composer Gary Kulesha, Apprentice Conductor Jean-Philippe Tremblay, recently retired NAC Orchestra flutist Jean-Guy Brault, and the NACO musicians conducted 60 education and outreach activities while on tour. These events included masterclasses, question-and-answer sessions, sectional rehearsals, composition workshops, school visits and a student matinee. The educational activities on tour reached almost 7,000 students, and nearly 2,000 copies of the NAC's teacher study guide on composer Franz Schubert were distributed to the 950 elementary schools in the Atlantic provinces. Each of the guides included a Schubert CD recorded by the NAC Orchestra.

The *Atlantic Scene* was another groundbreaking initiative. The *Scene* united thousands of people – performers, organizers, presenters and audiences – through one vast cultural extravaganza held in Ottawa. The 13-day festival took place in the spring of 2003, encompassing 530 artists, 85 events and 17 venues, and presenting Atlantic Canadian music, theatre, dance, comedy, children's entertainment and film, as well as a visual arts exhibit, literary readings and culinary delicacies. It was also the first of a series of regional arts festivals the NAC will stage every two years.

Beginning in June, the NAC undertook a three-month renovation of the NAC Theatre. NAC Director of Production Operations, Paul Hennig, oversaw \$1.5 million worth of capital improvements, to provide more comfortable theatre seats with more legroom between rows; new carpeting; a new stage floor; improved access to the stage for the actors; improved views of the performers on the thrust stage; a new access route from the auditorium to the backstage area; plus improved technical capabilities and more control locations for the crew.

Philanthropic pursuits

In 2002-2003, the NAC Foundation raised more than \$4 million in fundraising and sponsorship revenue – an all-time record. The 2002 Fall Gala raised a record high of \$525,000 and the NAC Foundation set a series of new revenue standards for its annual campaign, major gift initiatives, and for sponsorship and corporate revenues. The Theatre Renewal Campaign was a unique and unprecedented fundraising initiative, described in detail on page 29.

During the past year, the NAC Foundation recruited a record number of sponsors for the Orchestra's next tour, this time to the United States and Mexico. The sponsors included presenting sponsor Export Development Canada (from Ottawa), Bombardier (from Quebec), HSBC (from British Columbia), TransAlta (from Alberta) and the *National Post* (from Winnipeg).

The NAC received its first bequest this year from long-time donor and patron James Gill, who passed away during the winter. Mr. Gill donated his entire estate to the NAC. His memory was commemorated by an exhibit in the NAC Main Lobby, and his legacy will live on through the creation of The Cairine and Norman Wilson Family Young Performers Endowment as well as the James Gill Performance Fund.

Since its establishment in 2000, the NAC Foundation has quickly become the focal point for increased fundraising, development and sponsorship activities. Presently, it contributes significantly to the NAC's earned revenues, accounting for 6.5% of the total budget. By the end of the decade, it is expected to contribute up to 15% of the NAC's total budget.

An Atlantic showcase



Les Muses, Grou Tyme Acadien, Casino du Lac-Leamy, Atlantic Scene 2003. Photo: File



Jimmy Swift Band, Atlantic Scene 2003. Photo: File



Hot Toddy / Isaac & Blewtt, Atlantic Scene 2003. Photo: Karen Ruet



Rick Mercer. Photo: File

The *Atlantic Scene* wrapped up at midnight on May 4, 2003 with a traditional East Coast “kitchen party” that drew more than 1,000 patrons to the foyer of the National Arts Centre. It was a fitting finale to a festival that can only be described as a remarkable success – and a major milestone in the NAC’s history.

The 13-day festival drew 530 new and established East Coast artists to Ottawa, to participate in more than 85 events at 17 venues. It featured a stunningly diverse line-up of bold, fresh and contemporary Atlantic Canadian arts and culture. An Indian Tabla virtuoso, Micmaq’ Drum Dancers, Acadian poets, Halifax classical musicians, Celtic fiddlers, African Nova Scotian gospel singers, Rock, Pop and Hip Hop music and Atlantic stories sung and performed on stages, through art exhibitions, on film, in dance and through readings. The *Atlantic Scene* entertained enthusiastic crowds that totalled about 40,000 people.

And that was just in the nation’s capital. Media attention far surpassed expectations – and greatly extended the festival’s reach. A total of 143 *Atlantic Scene* articles appeared in newspapers across Canada. Canadian television stations devoted more than

“The NAC goes truly National”

National Post

“Atlantic wave hits Ottawa”

The Halifax Chronicle-Herald

“NAC turns spotlight on East Coast arts”

The Globe and Mail

“Feast from the East”

The Ottawa Sun



Figaro (2003), choreographed by Artistic Director Igor Drabrovolskiy
Photo: The Atlantic Ballet Theatre of Canada



Denise Djokic, Symphony Nova Scotia
Photo: File



Natalie MacMaster. Photo: File

“This festival is huge, and I can’t stress enough how important something like this is for artists who perhaps aren’t household names yet in this part of Canada. It’s a great showcase for a lot of talented people.”

Rick Mercer, comedian

20 hours to the Festival, and the broadcast coverage reached an estimated 3.2 million Canadians. A two-hour CBC television music special entitled *Atlantic Wave* aired on May 25, with an audience reach of 800,000. Then on October 1, CBC TV telecast *Comedy from the Coast*, an hour-long network broadcast recorded during the opening night comedy show.

Over 90 East Coast performers caught the interest of industry presenters as a direct result of the festival. The *Atlantic Scene* “Presenter’s Programme” attracted 70 industry professionals from Europe, the United States and Canada, each of whom spent an average of three days at the *Atlantic Scene*.

The Atlantic Scene also served to form and cement many partnerships, for this and future events. The festival was produced by the NAC with the involvement of 40 partners including government departments, corporate and philanthropic sponsors, media organizations, cultural institutions and venues.

The legacy of the festival continued long after the kitchen party ended. And expectations are high as plans get under way for the next regional festival, being staged in Ottawa in 2005. Next up – the *Alberta Scene* !

Donors' Circle 2002-2003



The NAC Foundation relies on the outstanding commitment of our annual donors, who give regularly through the Donors' Circle. In 2002-2003, Donors' Circle contributions totalled over \$1,500,000. To the thousands of annual donors not listed here, whose generous contributions represent almost 40% of the total, we offer an enormous thank you.

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The Emeritus Circle is a new place of honour which pays tribute to our friends who have chosen to support the work of Canada's National Arts Centre through a number of planned gift arrangements. These can take many forms, including bequests, endowments and gifts of financial instruments. Everyone who advises us they have made a planned gift to the National Arts Centre is invited to join the honorary circle.

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Setting the stage: Theatre Renewal Campaign

In January 2003, the National Arts Centre launched its first targeted fundraising campaign – the three-year, \$3-million Theatre Renewal Campaign. Funds raised through the special project are being invested in targeted areas of dance and theatre, to produce new artistic works, attract the best talent from Canada and abroad, and ensure the best possible behind-the-scenes work in costumes and sets. Campaign Chair Janet Yale led a team of 10 committed volunteers to bring the Campaign to the halfway point in less than a year. The renovation phase of the Theatre renewal took place during the summer of 2003, and was completed in time to reopen the Theatre for the new season in September 2003.

This is also the first time the NAC has offered recognition of its donors inside a performance hall. When a donor gives \$3,000 or more, the donor's name is engraved on a plaque and affixed to one of the new seats in the newly renovated Theatre. The inscriptions from the plaques purchased as of December 31, 2003 are displayed below.

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In memory of Anna & Andrew Vita
and their love of Canada and the Arts

For my parents Kati Vita Marson and
Charles C. Marson - with love

Donated by Kenneth McKinlay

If Music be the Food of Love, Play on

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Mrs. Aileen S. Rennie
& Mrs. Elena Dent
Rhonda Richer & Tim Lipa
Brian Roach
James Robblee & Wendy Nicklin
Mr. R. Gordon Robertson
Frank & Gloria Roseman
St-Laurent Dental Centre
St-Laurent Volvo
Kevin Sampson
In Memory of Dr. Kiriti Sarkar
Go Sato

Urs & Maité Schenk
Lynn & Adrian Scott
Paul Shnier & Elizabeth Wolfe
Jacques & Donna Shore
Doug Shore
Shoul & Eileen Silver
Hyman & Ruth Soloway
Maria Somjen
Carol Stephenson
Hans & Gerda Stutz
Brian Sullivan & Allison Cooper
Anita Szlczak
Hala Tabl
Elizabeth Taylor
Robert Tennant
Texture Hair Salon – Ramsey, Master
Stylist
Heather K. Thornton
Ralph B. Toombs
University of Ottawa
Jules Vignola
Botho & Helga Von Hampeln
Nancy & Wallace Vrooman
Gordon & Heather Walt
Don & Billy Wiles
Debbie Wilson
Mr. Hugh Winsor
& Dr. Christina Cameron
Martin & Theresa Wunder
Maxwell & Janice Yalden
Janet Yale & Daniel Logue
Paul Zendrowski & Cynthia King
Anonymous (8)



(BACK ROW, LEFT TO RIGHT) Louis Lagassé, Carole McDougall, Roberto Martella, Adrian Burns, David S. R. Leighton
 (FRONT ROW, LEFT TO RIGHT) Royce Frith, Jenny Belzberg, Noël Spinelli

Board of trustees 2002-2003

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

Adrian Burns, Vice-Chair
Ottawa, Ontario 1, 2, 3, 4

Jenny Belzberg, C.M., A.O.E., L.L.D.
Calgary, Alberta 1, 2, 3**

Royce Frith, QC
Vancouver, British Columbia 4

Louis Lagassé, C.M.
*Sherbrooke, Quebec 2**

Rosemarie Landry, C.M.
*Caraquet, New Brunswick 3**
(Term ended October 2002)

Roberto Martella
Toronto, Ontario 3, 4

Carole McDougall
Halifax, Nova Scotia 3, 4**

Noël Spinelli, C.M.
Montreal, Quebec 2

Pictured on page 35

Bob Chiarelli (ex officio)
Mayor
Ottawa, Ontario

Yves Ducharme (ex officio)
Mayor
Gatineau, Quebec 2

William G. Breen (outside member)
Ottawa, Ontario 2

François Colbert (outside member)
Montreal, Quebec 4

David H. Hill, C.M. (outside member)
Ottawa, Ontario 1

Sarah Jennings (outside member)
Ottawa, Ontario 4

James Nininger (outside member)
Ottawa, Ontario 3

Committees of the Board

- 1 Governance, Nominating and Ethics Committee
- 2 Finance and Audit Committee
- 3 Human Resources and Compensation Committee
- 4 Marketing, Development and Communications Committee

* Committee Chair



(TOP ROW, LEFT TO RIGHT) Bob Chiarelli, David H. Hill, Sarah Jennings, James Nininger
(BOTTOM ROW, LEFT TO RIGHT) Yves Ducharme, François Colbert, William G. Breen

Senior management

Robert Asselin, *Director of Patron Services and Acting Corporate Secretary*

Debbie Collins, *Director of Human Resources*

Christopher Deacon, *Managing Director, National Arts Centre Orchestra*

Fernand Déry, *Managing Director, French Theatre*

Ashok Dhawan, *Director of Restaurants and Catering*

Alex Gazalé, *Production Director*

Darrell L. Gregersen, *Executive Director of Development and CEO, National Arts Centre Foundation*

Paul Hennig, *Director of Production Operations*

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

Gilles Landry, *Senior Director, Operations*

Heather Moore, *Director of Marketing*

Maurizio Ortolani, *Producer, New Media*

Daniel Senyk, *Chief Financial Officer*

Victoria Steele, *Managing Director, English Theatre*

Richard Tremblay, *Director, Administrative Services*

Jayne Watson, *Director of Communications and Public Affairs*

Artistic and creative leadership

Kari Cullen, *Producer and Executive Director, Atlantic Scene*

Michel Dozois, *Producer, Community Programming and Special Events*

Cathy Levy, *Producer, Dance Programming*

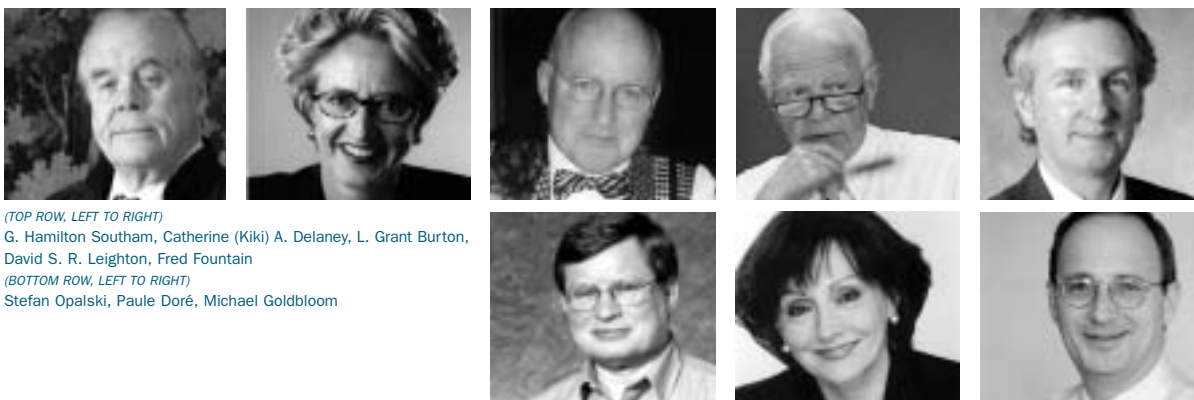
Marti Maraden, *Artistic Director, English Theatre*

Denis Marleau, *Artistic Director, French Theatre*

Kurt Waldele, *Executive Chef*

Pinchas Zukerman, *Music Director, National Arts Centre Orchestra*

Members of our senior management and artistic leadership teams are leaders in philanthropy as well; all have “given back”, through contributions to the National Arts Centre Foundation.



(TOP ROW, LEFT TO RIGHT)

G. Hamilton Southam, Catherine (Kiki) A. Delaney, L. Grant Burton,
David S. R. Leighton, Fred Fountain

(BOTTOM ROW, LEFT TO RIGHT)

Stefan Opalski, Paule Doré, Michael Goldbloom

National Arts Centre Foundation

In the three short years since it came into being, the National Arts Centre Foundation has taken a truly national approach to relationship building, capturing the attention and support of countless individuals, foundations and corporations from across Canada and into the United States. Based on the strength of these relationships, the NAC Foundation has had tremendous success in fulfilling its mandate of developing, managing and investing funds to support National Arts Centre priorities. As a result, 2002-2003 was its most successful year yet, and the expectation is for even greater growth in 2003-2004.

As of August 31, 2003, the NAC Foundation had achieved total fundraising revenues of more than \$4 million, surpassing its objective by \$125,000 and representing growth of 31% over the previous year. Contributing to this tremendous accomplishment were two record-breaking gala events, significant growth in major and planned gifts, a doubling of sponsorship revenue and the continuing support of thousands of committed individual donors.

It is worth noting that in 2002-2003, almost 30% of contributions came from outside the National Capital Region. This national scope included generous anonymous gifts from three Calgarians, a substantial corporate sponsorship from Vancouver-based TELUS, donations and sponsorships from Nova Scotia to support the *Atlantic Scene* and the NAC Orchestra's Atlantic Tour, and solid support from a large Montreal foundation.

Theatre lovers responded enthusiastically to the three-year, \$3-million Theatre Renewal Campaign, launched in January 2003. This initiative is about more than physical infrastructure. By "purchasing" a new seat in the NAC Theatre, donors are supporting artistic expansion and innovation at the NAC. For example, the commissioning of new works in dance and theatre was made possible by these gifts. By year end, 50% of the goal had been reached. Raising the remaining \$1.5 million is a critical priority over the next two years.

Those making a planned gift to the NAC are making a powerful statement about the importance of the performing arts. By the end of 2002-2003, membership in the Emeritus Circle, newly formed to pay tribute to donors who have provided for the NAC through bequests, endowments or other long-term financial instruments, had grown from 15 charter members to 24, a 60% increase. The gift of James Gill is particularly inspiring. Wanting nothing more than to "delight audiences", he left his entire estate to the NAC, of which an initial disbursement was realized following Mr. Gill's sad passing in December 2002.

Gifts of all types make an enormous difference to the programmes of the NAC. Thanks to generous donors and sponsors, in 2002-2003 audiences enjoyed the latest works across all dance disciplines, and the Fourth Stage provided state-of-the-art facilities to talented grassroots performers. The NAC introduced young audiences to the performing arts, trained emerging young artists in music and theatre, and provided resources to teachers in classrooms across Canada. New works were commissioned and the performing arts were nurtured throughout the country, thanks to the leadership of donors to the NAC. Without donor support, this wealth of artistic expansion and innovation would be just a dream.

Continuing to build the Foundation's Board of Directors was a high priority in 2002-2003. The qualifications for recruitment to the Board are stringent – all Board members require a strong sense of the importance of Canada's national cultural excellence and a passion for giving. Not only do the Foundation directors provide good governance, they set an example as donors themselves and are also ambassadors for the NAC and the NAC Foundation, "opening doors" for staff and providing strategic advice. The NAC Foundation has been fortunate in attracting a stellar group of philanthropic leaders to serve in this important capacity, and will continue to seek new Board members, especially from Western Canada, in 2003-2004.



(TOP ROW, LEFT TO RIGHT)
 Louise Patry, Peter A. Herrndorf, Leslie Gales, Gail O'Brien,
 Guy J. Pratte

(BOTTOM ROW, LEFT TO RIGHT)
 John Risley, Antoine Paquin, Darrell Louise Gregersen



The NAC's other philanthropic arm, the U.S.-based charitable foundation Friends of the National Arts Centre, was established in 2002 to facilitate charitable donations from the growing number of NAC supporters in the United States. To continue to build the Foundation, the "Friends" held an intimate dinner in New York City in March 2003, hosted by Board member Peter Jennings and his wife Kayce Freed. Guests, who included a former U.S. ambassador to Canada, a U.S. senator and several arts philanthropists, were treated to a performance by Daniel Khalikov, a young violinist who has studied with Pinchas Zukerman at the NAC's Young Artists Programme. This successful gathering was the first of several events planned to raise the profile of the NAC in the United States.

Members of the boards of directors of the two NAC foundations led by example, contributing a generous \$353,782 to the NAC in 2002-2003.

The NAC Foundation Board and Development staff are honoured to work behind the scenes throughout the year in support of artistic programming that is often not visible for another season or more. In 2002-2003, we laid the groundwork for the National Arts Centre Orchestra's U.S. and Mexico Tour in the fall of 2003. In the coming year, the focus will be on mobilizing the enormous resources required to launch the NAC's second regional festival, the *Alberta Scene*, taking place in 2005, as well as a tour of British Columbia encompassing continued growth in youth and education outreach. The NAC Foundation is proud to report that, increasingly, NAC donors are also looking ahead, supporting future artistic excellence through multi-year commitments.

The stage is now set for the Foundation's next season, with a fundraising goal of \$4.6 million, almost \$1,000,000 higher than 2002-2003.

NAC Foundation

Board of Directors 2002-2003

Guy J. Pratte (Chair)
Ottawa, Ontario

L. Grant Burton
Toronto, Ontario

Catherine (Kiki) A. Delaney
Toronto, Ontario

Paule Doré
Montreal, Quebec

Fred Fountain
Halifax, Nova Scotia

Leslie Gales
Toronto, Ontario

Michael Goldbloom
Montreal, Quebec
(Term ended August 2003)

Gail O'Brien
Calgary, Alberta

Stefan Opalski
Ottawa, Ontario

Antoine Paquin
Ottawa, Ontario

Louise Patry
Montreal, Quebec

John Risley
Halifax, Nova Scotia

G. Hamilton Southam, O.C.
Ottawa, Ontario

ex officio

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

David S. R. Leighton, O.C.
*Chair, Board of Trustees
NAC*

Chief Executive Officer

Darrell Louise Gregersen

Treasurer

Daniel Senyk

Friends of the National Arts Centre (U.S.)

Ambassador
Gordon D. Giffin (Chair)
Atlanta, Georgia

Peter Jennings
New York, New York

Dr. John McArthur
Boston, Massachusetts

Michael Potter
Ottawa, Ontario

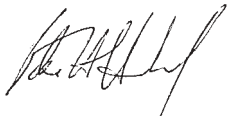
Management responsibilities

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 856.



Peter A. Herndorf, O.C.

President and Chief Executive Officer



Daniel Senyk, CA

Chief Financial Officer

October 24, 2003

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 as at August 31, 2003 and for the year then ended on which I expressed an opinion without reservation in my report dated October 24, 2003. 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 24, 2003
except as to Note 2
which is as of
March 31, 2004

National Arts Centre Corporation
Summarized financial statements

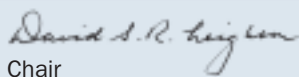
Summarized Balance Sheet


As at August 31

(In thousands of dollars)

	2003	2002
Assets		
Current		
Cash and short-term investments	11,073	18,582
Accounts receivable	3,787	2,053
Other current assets	3,189	2,809
	<u>18,049</u>	<u>23,444</u>
Investments	4,000	2,000
Property, plant and equipment	18,800	17,210
	<u>40,849</u>	<u>42,654</u>
Liabilities		
Current		
Accounts payable and accrued liabilities	5,168	6,214
Deferred revenue and parliamentary appropriations	13,992	16,327
	<u>19,160</u>	<u>22,541</u>
Deferred capital funding	18,800	17,210
Other long-term liabilities	1,713	1,792
	<u>39,673</u>	<u>41,543</u>
Equity of Canada		
Accumulated surplus	1,176	1,111
	<u>40,849</u>	<u>42,654</u>

Approved by the Board of Trustees:


 Chair


 Chair of the Finance and Audit Committee

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 856.

National Arts Centre Corporation

Summarized financial statements

Summarized Statement of Operations and Equity

For the year ended August 31

(In thousands of dollars)

	2003	2002
Revenues		
Commercial operations	12,611	11,236
Programming	10,426	9,974
National Arts Centre Foundation (Note 1)	3,806	2,850
Investments and other revenue	1,276	1,145
	<u>28,119</u>	<u>25,205</u>
Parliamentary appropriations (Note 2)	29,885	25,665
	<u>58,004</u>	<u>50,870</u>
Expenses		
Commercial operations	8,731	7,677
Programming	29,977	26,333
Fundraising and development	2,267	1,650
Building operations	10,388	9,206
Administration, information technology and other	6,576	5,916
	<u>57,939</u>	<u>50,782</u>
Net results of operations	65	88
Equity of Canada		
Equity - beginning of year	1,111	1,023
Equity - end of year	<u>1,176</u>	<u>1,111</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 856.

National Arts Centre Corporation
Summarized financial statements

Summarized Statement of Cash Flows

For the year ended August 31

(In thousands of dollars)

	2003	2002
Operating activities		
Net results of operations	65	88
Amortization, not affecting cash and investments	2,896	2,912
	<u>2,961</u>	<u>3,000</u>
Changes in assets and liabilities from operating activities	(3,980)	10,168
Cash flows provided by (used for) operating activities	<u>(1,019)</u>	<u>13,168</u>
Investing activities		
Investments	(2,000)	(2,000)
Additions to property, plant and equipment	(4,485)	(3,248)
Restricted cash and investments	(4)	(4)
Cash flows used for investing activities	<u>(6,489)</u>	<u>(5,252)</u>
Increase (Decrease) in cash position	(7,508)	7,916
Cash position at beginning of year	<u>18,581</u>	<u>10,665</u>
Cash position at end of year	<u>11,073</u>	<u>18,581</u>
Composed of cash and short-term investments		

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 856.

National Arts Centre Corporation

Summarized financial statements

Notes to the Summarized Financial Statements

1. 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 statements 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, 2003, 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, 2003, the Foundation had net assets of \$1.3 million.

2. Parliamentary Appropriations

On March 31, 2004, Parliament approved a supplementary appropriation of \$4,675,000 for the 12 months ending March 31, 2004. Of this amount, \$1,875,000 were included in parliamentary appropriations of \$29,885,000 for the year ended August 31, 2003. An amount of \$1,875,000 was also recorded as accounts receivable as at August 31, 2003.