

1969 | The opening of the
National Arts Centre
is an exciting event
for Ottawa and for
Canada . . .

Its possibilities are
unlimited . . . It will
stand comparison
with the world's best.

Pierre Elliott Trudeau, Prime Minister of Canada

2004 | **RESTORING
THE
VISION**

ANNUAL REPORT 2003-2004



CANADA'S NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS DU CANADA

IN MEMORY *of*
MITCHELL SHARP

On March 19, 2004, we said farewell to Mitchell Sharp, the well-respected “gentleman politician” who was also a beloved supporter and devoted champion of the National Arts Centre. This Annual Report is dedicated to his memory. Mitchell will live on in our hearts . . . and in the music of future generations of talented young artists who benefit from the Mitchell Sharp Young Musicians Endowment.

A service to celebrate the life of Mitchell Sharp was held at Christ Church Cathedral in Ottawa on March 27, 2004. Among the hundreds of friends and admirers who were there to pay their respects were Mitchell's friends and colleagues, David Leighton and Peter Herrndorf. We would like to share with you the eulogy written by David Leighton, Chair of the NAC Board, who speaks for all of us in memory of Mitchell.



MITCHELL SHARP

HOW DOES ONE EXPRESS THANKS FOR THE LIFE OF A MAN so universally admired, respected – yes, loved by Canadians from all parts of this country?

Many here today have known Mitchell Sharp as friend, as colleague, as neighbour over the years. My friendship has come about largely in the last five years. In that time, I have come to understand the role that the arts, particularly music, played throughout the life of this remarkable man.

Somehow, in the midst of all his other accomplishments, Mitchell Sharp also found time to become a highly skilled pianist. He maintained a love of music and drew on it for inspiration and enjoyment throughout his long life – especially in the later years, when happily married to his wonderful Jeanne d'Arc, and some of the pressures of Government had diminished. Jeanne d'Arc tells a story that illustrates the point.

Last summer, at age 92, and quite frail, Mitchell insisted that they take his electronic piano to the cottage for the summer. And so Jeanne d'Arc struggled with moving the bulky piano up and down stairs, into and out of the car, back up stairs, and finally into the cottage. Mitchell dutifully held open the doors! But her labours were well rewarded when, three or four times a day during the summer, he would immerse himself in his beloved Mozart, Schubert, and Beethoven.

Mitchell's love of music, not coincidentally, led to a parallel love affair with the National Arts Centre.

He was a key member of the Pearson Cabinet at the conception of the NAC nearly 40 years ago. As Minister of Finance during its construction, he paid the bills for the inevitable cost overruns. He regularly attended the Orchestra's concerts, gave generously to its support, and became a friend and confidant of many of the musicians and administrators – notably Walter Prystawski, Elizabeth Waddell, and in later years Pinchas Zukerman. He proudly claimed that it was through the NAC that he met his beloved Jeanne d'Arc, and with her accompanied the Orchestra on tours in the Middle East, Europe, the United States, and Canada.

In time, he became known as unofficial "Minister in charge of the National Arts Centre". And so it was that it was Mitchell who personally intervened to head off a potentially disastrous strike of the Orchestra; it was Mitchell who masterminded the changes that ultimately brought Peter Herrndorf to the NAC and led to its successful renaissance; it was Mitchell who strongly supported long-term funding for the NAC's thrust into expanded youth and education activities and touring; and it was Mitchell who was called on from time to time to smooth over the inevitable rough spots that arise in an organization dedicated to the arts and creativity.

As a kindly grandfather to the National Arts Centre, and especially to the Orchestra, he was always there when needed. In his passing we at the NAC have lost a much-loved member of our family, and the arts in Canada have lost a great friend and supporter.

May he find joy as he accompanies – no, conducts – the angel choirs in whichever heavenly Cabinet department he finds himself leading.

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 emerging and established, from across Canada and around the world, and collaborates 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 and programmes for young audiences, and producing resources and study materials for teachers. The NAC is the only multidisciplinary, bilingual performing arts centre in North America, and one of the largest in the world.

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 half comes from earned revenue – box office sales, the NAC Foundation, NAC catering, Le Café (restaurant), commercial parking and facility rentals. Each year, the NAC tables an annual report before Parliament. The Auditor General of Canada is the NAC's external auditor.

ON THE COVER

Restoring the Vision

The theme of this year's Annual Report is the National Arts Centre's mandate, established in 1969 when the NAC opened its doors, and still serving as a strategic roadmap for the NAC's 35th anniversary year and beyond. On the cover, the words of Pierre Elliott Trudeau capture the excitement surrounding the NAC's early days. The theme, "Restoring the vision", revives that sense of excitement, and describes the NAC's renewed commitment to fulfilling its original mandate: to be Canada's pre-eminent showcase for the performing arts, and a catalyst for the performing arts nationally.

TABLE OF CONTENTS

Tribute to Mitchell Sharp	1
Profile	2
Restoring the Vision	3
Message from the Chair of the Board of Trustees	4
Message from the President and CEO	5
Report on Strategic Goals	6
Year in Review	10
<i>Music</i>	11
<i>English Theatre</i>	13
<i>French Theatre</i>	15
<i>Dance</i>	15
<i>Community Programming</i>	17
<i>Variety</i>	17
<i>Education (Bridge to the Future)</i>	19
<i>Major Milestones</i>	23
Beyond Borders: the National Arts Centre	
Orchestra's United States and Mexico Tour 2003	24
Board of Trustees	26
Artistic and Creative Leadership	27
Senior Management	27
National Arts Centre Foundation	28
Donors	31
Financial Overview	38

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35 YEARS OF *inspiration*
ANS II

Canada

RESTORING THE VISION

In celebration of the National Arts Centre's 35th anniversary, many friends and supporters paid tribute – among them, dancer/author/producer Veronica Tennant. Here is an excerpt from Veronica's essay for The Globe and Mail, published on June 2, 2004, the 35th anniversary of the NAC's opening night.

WELL! 35! There's nothing like the jolt of a substantial anniversary to open the floodgates of memory. The National Arts Centre in Ottawa has always been my favourite theatre to perform in, and so it gives me pride to say that mine were amongst the first feet to dance-step onto the magical stage of the Opera on opening night, June 2, 1969. It was a glittering debut, and as a Principal Dancer with The National Ballet of Canada, I recall the world watching as the stunning glass curtain rose on the avant-garde production of *Kraanerg*.

It's meaningful now to grasp the honour of having been with the first on that stage – the first to experience its compelling combination of grandeur and intimacy. The NAC was to prove conducive to the creation and production of significant and groundbreaking Canadian music, dance and French and English theatre . . . I possess a fund of performing memories of the stage – for me a place of magic. I compare it most to the "Met" (Metropolitan Opera House) where the audience is not separated away into a black void. For 35 years, the NAC concert hall has generated an electric cross-connection from performers and musicians to audience and back. I call it the communication axis – rather than the proscenium divide.

On Day Two at the NAC, how I remember Hamilton Southam striding about the house he built. And then more performances not to be forgotten . . . Karen Bowes (the Principal Dancer who alternated Juliet with me) and I share this vivid memory of *Romeo and Juliet*. During the spectacular ballroom scene, Juliet's



downcast eyes were astonished to glimpse conductor George Crum rising with a partial coterie of orchestra players around him, until they were peering down on the dancers aghast . . . The last thing the audience saw before the curtain

came down was a white handkerchief waving SOS on the bow of a viola from the depths below!

How perfect that the NAC premiered superstar Rudolf Nureyev's production of *The Sleeping Beauty* for The National Ballet of Canada in 1972. That was a night to remember . . . as a quivering Aurora to his dashing Prince Florimund, I have dazed recollections of fragments of the evening . . . the thundering applause . . . Pierre Elliott Trudeau rushing beaming backstage afterwards. And I distinctly recall Rudolf saying to me, "This is a beautiful theatre – a magic stage – one of the best!"

The connection has returned in many incarnations: narrating with the NAC Orchestra . . . hosting CBC's simulcast of Pinchas Zukerman's official debut as Music Director of the Orchestra . . . presenting, hosting, then producing the *Governor General's Performing Arts Awards Gala* – and, just recently, the unforgettable experience of receiving an Award myself.

Perhaps I can be forgiven if I seem sentimental about the NAC opening 35 years ago. One parting memory from June 1969: In my spare time, I would rush back to my room to sew seed pearls on my wedding veil. Following the triumphs of the majestic opening, I returned to Toronto the following week to marry, on June 11, a young doctor named John Wright. Thirty-five years!

FROM THE CHAIR OF THE BOARD OF TRUSTEES

A DREAM REALIZED

FOR MANY OF THE GUESTS at the dazzling opening ceremony of the spanking new National Arts Centre 35 years ago, the event marked the realization of a dream. The dream was to create in Canada's capital a centre for the performing arts that would provide a showcase for Canadian talent and foster its development to world artistic standards.

Among those guests were two of Ottawa's – and Canada's – most distinguished citizens. They came to their eminence by very disparate paths, but they shared the dream that was to become the NAC. One was Mitchell Sharp, the other Lawrence Freiman. Both must have glowed with pride that evening at seeing their shared dream take tangible form.

Sadly, we lost Mitchell Sharp this year, but his memory and his legacy remain. He was perhaps our most faithful backer, supporter and attendee. Distinguished public servant, businessman, cabinet minister, adviser to prime ministers – he was truly a man for all seasons. Who can forget his delight in playing the piano or conducting a Mozart overture with his beloved orchestra? Or his gentle help whenever called upon to deal with the abrasions, major and minor, that inevitably occur in any creative institution?



Lawrence Freiman passed away some years ago after a long and distinguished career in the business world. A patron of the arts and founding Chair of the NAC Board of Trustees, he was a tireless worker for the creation of the NAC and a wise guide in its early years. A household name in the Capital region, he too was a dreamer – and a builder upon his dreams. This year – belatedly – he and his family were recognized by the naming

of Lawrence Freiman Lane, the road that leads to the NAC's front doors.

These men were giants in their time. They typified the best of our Canadian society. They provided help and inspiration, and set high standards for those who followed.

Their dream, and the demanding standards they set at the outset, are what continue to drive our distinguished board and outstanding management as we pursue the strategy my friend and colleague Peter Herrndorf outlines in this Annual Report. We too are dedicated to achieving that dream.


DAVID S. R. LEIGHTON, O.C.
Chair, Board of Trustees

FROM THE PRESIDENT AND CHIEF EXECUTIVE OFFICER

THE NATIONAL ARTS CENTRE'S 35th anniversary coincided with a milestone year across the board – in terms of artistic accomplishments, greater national and international profile, expanded youth and education programmes, and increased earned revenues.

A few years ago, in 2001, we articulated the NAC's plans for the future, establishing a set of four strategic goals and rolling them out in a comprehensive strategic plan. Since then, everything we've done has been driven by that vision statement. As I reflect on this anniversary year, it seems natural to measure our success against those strategic goals.

Artistic expansion and innovation. The National Arts Centre is commissioning, developing and performing more new Canadian works in music, theatre and dance than ever before. For example, composer/conductor Denys Bouliane's new composition, *Snow is white but water is black*, was featured during the NAC Orchestra's *U.S. and Mexico Tour 2003* and in November we presented *Break Open Play* by sensational young Toronto dancer/choreographer Matjash Mrozewski, through the NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts.

A greater emphasis on the NAC's national role. The NAC strives to make a difference in the performing arts throughout Canada by working with artists and arts organizations in communities all over the country. Last March, we hosted a two-city launch in Edmonton and Calgary for the *Alberta Scene* festival, attended by more than 450 Albertans from the arts, business, political and media worlds. The *Alberta Scene* will take place in Ottawa in 2005, showcasing more than 600 Alberta artists in 20 venues over 13 days.



A greater commitment to youth and education. Education is now one of the NAC's core activities. The NAC's annual *Summer Music Institute* this year attracted 75 of the world's most talented young instrumentalists, conductors and composers from around the globe, while our music and theatre programmes for young audiences touched the lives of almost 100,000 children. We continued to provide teachers and students

with a wide range of programmes, study materials and resources including our *ArtsAlive.ca* website, all designed to introduce pre-schoolers and students to music, theatre and dance. During the *U.S. and Mexico Tour* alone, we held 73 educational events and distributed 17,500 copies of our *Let's Go Mozart!* Teacher Resource Kit in three languages.

A dramatic increase in our earned revenues. This year yielded our sixth surplus in as many years, for an accumulated surplus of more than \$1.2 million. In addition, the NAC remains committed to its national programme of philanthropy and sponsorship. Funds raised through the NAC Foundation's annual campaign, major gifts programme, planned giving initiatives, and special events such as the annual NAC Gala, help finance our artistic and educational activities – this year's total was \$4.8 million.

Thirty-five years after its opening, the NAC is well-positioned, thanks in no small part to our peerless artistic leadership team, our committed and supportive Chair and Board of Trustees, our dedicated and professional staff and, most certainly, the ever-increasing support of our audiences, donors, sponsors, and government partners.

A handwritten signature in black ink, appearing to read 'Peter A. Herrndorf'. The signature is fluid and cursive, written over a light background.

PETER A. HERRNDORF, O.C.
President and Chief Executive Officer

REPORT ON STRATEGIC GOALS

THE NATIONAL ARTS CENTRE'S STRATEGIC PLAN AND ITS CORPORATE PLAN SET OUT FOUR STRATEGIC GOALS THAT ARE FUNDAMENTAL TO ALL OF THE NAC'S ACTIVITIES. THE FOLLOWING IS A SUMMARY OF THE NAC'S STRATEGIES TO ADVANCE THOSE FOUR GOALS AND THE RESULTS ACHIEVED IN 2003-2004.

I. ARTISTIC EXPANSION AND INNOVATION

STRATEGY

RESULTS

Demonstrate artistic excellence and creativity.

- CBC Records released *Mozart-Zukerman*, the NAC Orchestra's fifth recording in five years, and the two-CD set was nominated for a Juno Award.
- NAC co-productions in Toronto received 15 nominations for the Dora Mavor Moore Awards.
- English Theatre Artistic Director Marti Maraden received a lifetime achievement award from the Capital Critics Circle for her contributions to theatre in Ottawa.
- Toronto's Mirvish Productions presented the NAC/Neptune Theatre co-production of *Copenhagen* and close to 40,000 people attended.
- *The Well Being*, an innovative work by South Africa's mouthpeace theatre, was a surprise box-office hit.
- Three French Theatre plays received Capital Critics Circle awards for best French-language productions in Ottawa-Gatineau this season: Wajdi Mouawad's *Incendies* and *Les Trois Sœurs*, and Denis Marleau's *Le Moine noir*.
- French Theatre's Paul Lefebvre was nominated for an award at the Gala des Masques for his French translation of *Unity, 1918*.
- Dance launched its season with Compagnie Marie Chouinard, and the company's choreographer, Marie Chouinard, later received the NAC Award as part of the 2003 Governor General's Performing Arts Awards.
- Dance honoured one of the nation's most influential choreographers with its month-long *Homage to Jean-Pierre Perreault*.
- CBC Radio recorded and broadcast 10 NAC concerts (two of which featured Angela Hewitt) and one NAC play this season.

Commission, develop and produce more new Canadian works.

- NAC Award Composer Denys Bouliane's new work, *Snow is white but water is black*, an NAC commission, was performed at all 10 concerts on the NAC Orchestra's *U.S. and Mexico Tour 2003*.
- English Theatre had 18 new plays in development by writers across Canada, most of which were NAC commissions.
- Dance presented *Break Open Play*, the NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, created by young Toronto dancer-choreographer Matjash Mrozewski.
- The NAC commissioned Vancouver's The Holy Body Tattoo to choreograph *monumental*, the second NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, which will showcase in 2005.

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

- The NAC Orchestra and Jeunesses Musicales co-produced a sold-out new series of four *Kinderconcerts* for children ages three to six.
- *Simpl* and *Arms and the Man* were among the seven plays English Theatre co-produced with other theatre companies across Canada.
- French Theatre co-produced three plays with UBU, compagnie de création.
- Dance participated in three co-productions with companies from across Canada, including the North American premiere of Compagnie Marie Chouinard's *Étude #1* and *Chorale*.

2. GREATER EMPHASIS ON THE NAC'S NATIONAL ROLE

STRATEGY

RESULTS

Reach out to Canadians in communities across the country.

- The NAC held launches in Calgary and Edmonton for the *Alberta Scene*, a festival that will showcase 600 Alberta artists in Ottawa in 2005.
- English Theatre staged co-productions in theatres in Edmonton, Vancouver and Toronto.
- The NAC presented the *On the Verge* festival in Edmonton this year (its first time outside Ottawa) featuring 11 new scripts from playwrights' development centres in all parts of Canada.
- The NAC hosted the 27th annual *Canadian Improv Games* playoffs for 20 top competing teams – Canada-wide, more than 2,100 students performed on stages in 256 high schools, for more than 15,400 people.
- The NAC hosted several national and international events, including the *Canadian Youth Orchestra Festival*, the *Governor General's Performing Arts Awards Gala*, *IDEA 2004 World Congress (International Drama/Theatre & Education Association)*, the *National Aboriginal Achievement Awards* and *Unisong*.
- The NAC's student discount programme, *Live Rush*TM, added a programme in Calgary, and total *Live Rush*TM membership reached 5,175 people in its first year.

Give Canadian artists national and international exposure.

- On its *U.S. and Mexico Tour 2003* the NAC Orchestra visited 10 major cities, promoting Canadian culture abroad; NAC Award Composer Denys Bouliane accompanied the Orchestra, and his new work, *Snow is white but water is black* (an NAC commission), was performed at every concert.
- English Theatre co-presented the *Magnetic North Theatre Festival* in Edmonton, featuring 11 productions from across Canada and attracting more than 75 presenters and producers from around the world.
- The Zukerman ChamberPlayers, an ensemble of NAC Orchestra musicians led by Pinchas Zukerman, toured this season to London, Switzerland, the Netherlands, France, Spain, the United States and Northern Ontario.
- *Le Moine noir*, directed by French Theatre Artistic Director Denis Marleau, premiered in Mons (Belgium), then toured cities in Europe and Quebec; another 20 performances have been booked in Europe for 2004-2005.
- *Break Open Play*, the NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, premiered at the NAC, then toured to Vancouver, Edmonton and Toronto.

Leverage the Internet as a tool for reaching Canadians across the country.

- The NAC's educational website, *ArtsAlive.ca*, enabled thousands of people to follow the NAC Orchestra's *U.S. and Mexico Tour 2003* online; that segment of the website averaged over 900 visits a day.
- NAC New Media's *Hexagon* project produced more than 50 interactive broadband videoconferences.
- The NAC launched its *www.albertascene.ca* website; within six months it averaged more than 100 visits per day.
- The NAC increased its combined total of streaming audio and video content by 10 hours, for a total of 60 hours on its two websites: *ArtsAlive.ca* and *www.nac-cna.ca*.
- The NAC's general website, *www.nac-cna.ca*, averaged more than 2,500 visitors a day (up 30% from last season).

3. GREATER COMMITMENT TO YOUTH AND EDUCATIONAL ACTIVITIES

STRATEGY

RESULTS

Develop and expand programmes for young audiences.

- The NAC Orchestra introduced a sold-out new series of four *Kinderconcerts* for children ages three to six.
- The NAC Orchestra reached more than 63,000 young people through its concerts, in-school programmes, and educational activities:
 - more than 37,000 attended in-house programmes such as *Kinderconcerts*, *Student Matinees*, *Young People's Concerts*, and *Student Open Rehearsals*; and
 - more than 20,000 participated in outreach programmes such as *Musicians in the Schools* ensemble concerts.
- English Theatre performances and outreach programmes attracted more than 21,000 young people.
- French Theatre performances attracted more than 13,000 young people.
- Dance presented its first NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, *Break Open Play*, aimed at teenaged audiences.

Expand training opportunities for artists.

- The NAC's *Summer Music Institute* completed its sixth season, which included:
 - the launch of *Junior Strings* for musicians ages 12-14, with nine participants from Ottawa, Calgary and Vancouver; and a *Junior Composers Programme* with nine participants from Toronto and Ottawa;
 - the *Young Artists Programme*, with 39 participants from across Canada and around the world;
 - the fourth annual *Conductors Programme*, with seven participants and seven auditors, from Canada, Finland, France, Mexico, Singapore and the United States; and
 - the second annual *Young Composers Programme*, with five participants from Ontario, B.C., Quebec and Mexico.
- English Theatre hosted a five-day *Spring Break Theatre Workshop* for 15 talented disadvantaged teenagers, and held masterclasses and workshops in conjunction with the *Magnetic North Theatre Festival* and the *Ottawa Fringe Festival* as well as throughout the year.
- French Theatre Artistic Director Denis Marleau was the first North American guest director at *École des Maîtres* (Italy), working with 20 actors from France, Belgium, Italy, Portugal and Spain .
- French Theatre's third *Laboratoire du Théâtre français*, directed by Wajdi Mouawad, ran for 10 days with 20 playwrights from Canada and Europe.

Provide and expand learning tools for teachers, students and parents across Canada and internationally.

- The NAC Orchestra's *U.S. and Mexico Tour 2003* featured 73 educational events and reached 8,000 students; also, the *ArtsAlive.ca* Music site posted daily video journals of the tour.
- For the *U.S. and Mexico Tour 2003*, Music produced a new teacher resource kit, *Let's Go Mozart!*, in three languages; 12,500 copies were distributed to elementary schools in Canada, plus 5,000 to schools in the U.S. and Mexico.
- At year end, 30,000 teacher resource kits had been downloaded from the NAC website.
- To increase its commitment to youth, education, and community outreach, the NAC appointed seasoned conductor Boris Brott to the newly-created position of Principal Youth and Family Conductor.

(continued)

3. GREATER COMMITMENT TO YOUTH AND EDUCATIONAL ACTIVITIES *(continued)*

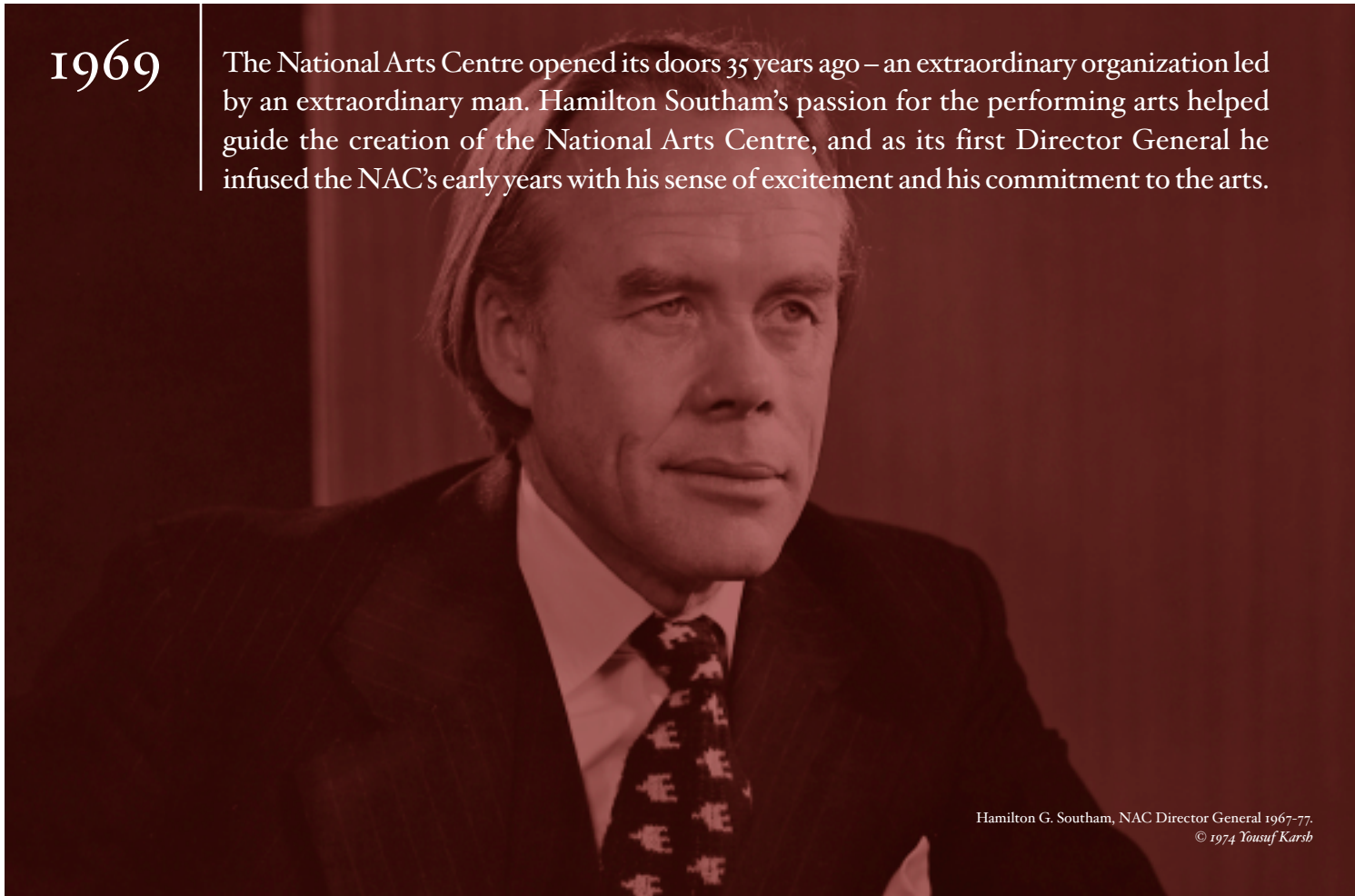
STRATEGY	RESULTS
<p><i>(continued)</i></p> <p>Provide and expand learning tools for teachers, students and parents across Canada and internationally.</p>	<ul style="list-style-type: none"> • NAC representatives attended the Ontario and B.C. Music Educators' Association Conferences to distribute more than 700 information packages and demonstrate the <i>ArtsAlive.ca</i> website to education professionals. • <i>ArtsAlive.ca</i> expanded its English Theatre and Music modules to include interviews with actors, authors and composers. • The total number of visits to various sites on the <i>ArtsAlive.ca</i> website averaged 1,100 per day. • The NAC supports a <i>Parents for the Arts</i> network for parents of children who attend NAC programmes. • Choreographer Matjash Mrozewski and the dancers from <i>Break Open Play</i>, the NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, provided in-school lectures, demonstrations and workshops for students and two student matinees; the NAC produced a study guide for educators to use in classroom discussions about the work.

4. DRAMATIC INCREASE IN THE NAC'S EARNED REVENUES

STRATEGY	RESULTS
<p>Develop other sources of non-government funding.</p>	<ul style="list-style-type: none"> • The NAC attracted more than 34,500 subscribers in 2003-2004, and achieved a total paid attendance of 510,000 (an all-time record). • Total box-office revenue for NAC programming was just under \$9.1 million, the highest total in 35 years. • The NAC achieved its sixth consecutive annual surplus, for a total accumulated surplus in excess of \$1.2 million.
<p>Through the NAC Foundation, continue to develop our donor and corporate base of support.</p>	<ul style="list-style-type: none"> • The NAC Foundation raised \$4.8 million for NAC programmes, its highest annual total to date. • The Foundation's donor and sponsor base is increasingly national in scope: in 2003-2004, 35% of contributions came from outside the National Capital Region. • The 2003 Fall Gala raised more than \$575,000 (a new record) for the NAC's National Youth and Education Trust. • The number of corporate sponsors of the NAC has more than doubled in the past two years. • The number of individuals who have provided a future gift to the NAC through a bequest, life insurance or other planned giving arrangement grew by 60% in 2003-2004. • The Foundation's endowment fund doubled in 2003-2004, reaching more than \$800,000 in value.
<p>Seek ways internally to generate revenues, as well as savings and growth opportunities.</p>	<ul style="list-style-type: none"> • Net revenues derived from commercial operations increased by \$88,643 in food services, \$144,223 in parking, and \$29,973 in hall rentals.

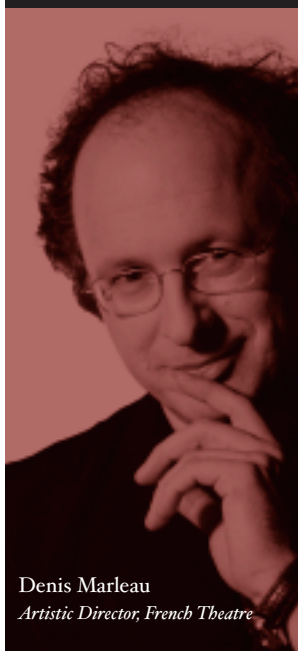
1969

The National Arts Centre opened its doors 35 years ago – an extraordinary organization led by an extraordinary man. Hamilton Southam's passion for the performing arts helped guide the creation of the National Arts Centre, and as its first Director General he infused the NAC's early years with his sense of excitement and his commitment to the arts.



Hamilton G. Southam, NAC Director General 1967-77.
© 1974 Yousuf Karsh

V I S I O N



Denis Marleau
Artistic Director, French Theatre



Cathy Levy
Producer, Dance Programming



Pinchas Zukerman
*Music Director,
National Arts Centre Orchestra*



Marti Maraden
Artistic Director, English Theatre



Michel Dozois
*Producer, Community
Programming and Special Events*

2003-
2004

The NAC's tradition of artistic excellence has been carried forward by its remarkable artistic leadership team, comprised of Pinchas Zukerman, Marti Maraden, Denis Marleau, Cathy Levy and Michel Dozois. Today, the NAC remains strongly committed to being a leader and innovator in each of the performing arts fields in which it works: Music, English Theatre, French Theatre, Dance, Variety, and Community Programming.

YEAR IN REVIEW

“RESTORING THE VISION” has been an underlying mantra for the National Arts Centre (NAC) since 2001, when it renewed its commitment to its original mandate and re-established its strategic priorities. The NAC’s 2003-2004 anniversary year proved to be a rich blend of “then” and “now” – an opportunity to celebrate past successes and to recognize how much it has expanded on them to bring its strategic goals to fruition. This year, the NAC’s remarkable artistic leadership team – Pinchas Zukerman (Music), Marti Maraden (English Theatre), Denis Marleau (French Theatre), Cathy Levy (Dance) and Michel Dozois (Community Programming) – continued to provide inspiration and innovation in each of the NAC’s performing arts fields. Building on a solid foundation of artistic achievement, the NAC also made tremendous strides in terms of educational initiatives, national and international outreach, partnership building and revenue generation.

MUSIC

Music Director Pinchas Zukerman and the NAC Orchestra drew consistent praise throughout the 2003-2004 season for an incredible year of music, presented both at home and internationally. This season mirrored Maestro Zukerman’s multi-dimensional approach, which combines a deep appreciation of the classical and familiar with a driving passion for innovation.

Pinchas Zukerman’s values are reflected in NAC Music programming, resulting in a wonderful blend of classical and

new music. They infuse the entire Orchestra’s approach to education, underscoring the need to reach audiences of all ages and to foster the development of young musicians, conductors and new composers. And they are clearly evident in the Orchestra’s use of touring and technology to accomplish these things on an even larger scale.

Even the Orchestra itself seems to embody this multi-dimensional approach. Many musicians have been with the Orchestra for years (seven of them for its entire 35 years on stage), lending an invaluable depth and breadth of experience. Others have graduated from the NAC’s own *Summer Music Institute* during its past six years of existence. Many are achieving international recognition in their own right, inspired by Music Director Pinchas Zukerman, who is a world-renowned violinist, violist, conductor, teacher and chamber musician.

Appropriately, this year’s season opener (September) featured an all-Brahms programme . . . with a twist. During the concert, Artistic Director Marti Maraden (English Theatre) and fellow actor Tom McCamus gave dramatic readings of the diaries and correspondence between Clara Schumann and Johannes Brahms, presenting an imaginative collaboration between Music and English Theatre.

The season offered several memorable performances by internationally renowned soloists. Among the highlights in the fall were Lang Lang’s performance of Mozart’s *Piano Concerto No. 24*, and pianist Garrick Ohlsson’s performance in collaboration with the NAC Orchestra’s Music Director Pinchas Zukerman and principal cello Amanda Forsyth (October).



ABOVE
NAC Orchestra.
Photo: Fred Cattroll

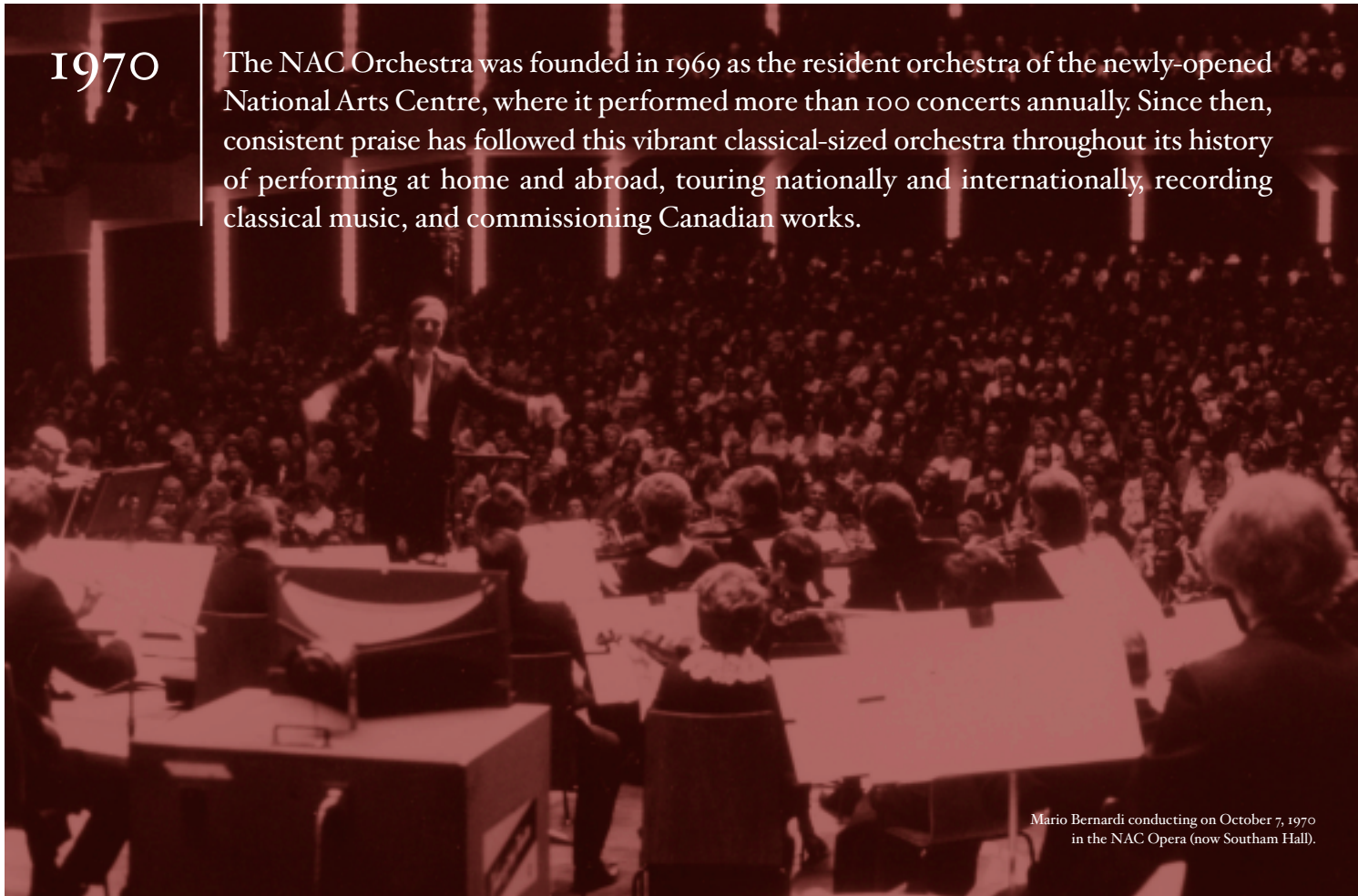
RIGHT
Pinchas Zukerman.
Photo: Fred Cattroll

FAR RIGHT
NAC Orchestra.
Photo: Fred Cattroll



1970

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly-opened National Arts Centre, where it performed more than 100 concerts annually. Since then, consistent praise has followed this vibrant classical-sized orchestra throughout its history of performing at home and abroad, touring nationally and internationally, recording classical music, and commissioning Canadian works.



Mario Bernardi conducting on October 7, 1970
in the NAC Opera (now Southam Hall).

MUSIC

Boris Brott performing at a youth concert.
Photo: Fred Cattroll



2003-
2004

Education has become an increasingly important part of the NAC Orchestra's mandate. Last May, the NAC appointed seasoned conductor Boris Brott to the newly-created position of Principal Youth and Family Conductor. His mandate is to further expand the NAC Orchestra's focus on community outreach through visits to schools and community organizations, adult education, student matinees and *Young People's Concerts*.

RIGHT
Nicole Underhay as Raina
and Gordon Rand as Sergius in
Bernard Shaw's *Arms and the Man*
(NAC/Citadel/Vancouver Playhouse).

Photo: Gordon King

FAR RIGHT TOP
Jordan Pettie as
Danny-the-lonely-child
in Michel Marc Bouchard's
Written on Water (NAC/CanStage).

Photo: Bruce Zinger

FAR RIGHT BOTTOM
Tiger of Malaya, featuring
Aura Carcueva and
Denis Akiyama.

Photo: Dave Hawe



Several spectacular concerts were recorded by CBC Radio, including two with Angela Hewitt (October); the *Pinchas and Friends* Great Performers Series concert featuring Lynn Harrell and Joseph Kalichstein (January); and the NAC Orchestra pre-tour concerts featuring music for the *U.S. and Mexico Tour 2003* (November).

In May, a live national broadcast by CBC Radio featured conductor Oliver Knussen and violin soloist Pinchas Zukerman. The performance marked the Canadian premiere of a major new violin concerto composed by Mr. Knussen for Maestro Zukerman.

The Orchestra has undertaken more than 65 tours during its 35 years of existence, inspiring literally millions of people with its work — both on stage and off — throughout Canada and around the world. In recent years the Orchestra has renewed its commitment to annual touring and has introduced extensive educational activities in conjunction with touring. This season, the Orchestra undertook a groundbreaking tour of the United States and Mexico (*discussed in detail on pages 24-25*).

In December, Pinchas Zukerman and Amanda Forsyth performed with Israeli, Arab, and American music students at a “Peace Concert”, in a line-up that included Yo-Yo Ma and U2’s Bono. Hosted by the president of the World Bank, James Wolfensohn, the concert was held at the Library of Congress in Washington.

The Zukerman ChamberPlayers, an ensemble of NAC Orchestra musicians formed in 2003 and led by Pinchas Zukerman, also toured this year, in July and August. The ensemble, which includes Donnie Deacon, Amanda Forsyth, Jessica Linnebach, and Jethro Marks, performed at the BBC Proms in London and at festivals in the Netherlands, France, Spain, the United States, and Northern Ontario.

Off-stage, CBC Records released the NAC Orchestra’s new recording in October, their fifth collaborative recording within five years. The all-Mozart recording is a two-CD set, featuring orchestral music on the first disc and two quintets (nominated for a Juno Award) on the second. In February, Naxos released a

CD recorded in Spain by NAC Orchestra principal flute Joanna G’froerer with Maximiano Valdés and the Orquesta Sinfonica del Principado de Asturias.

ENGLISH THEATRE

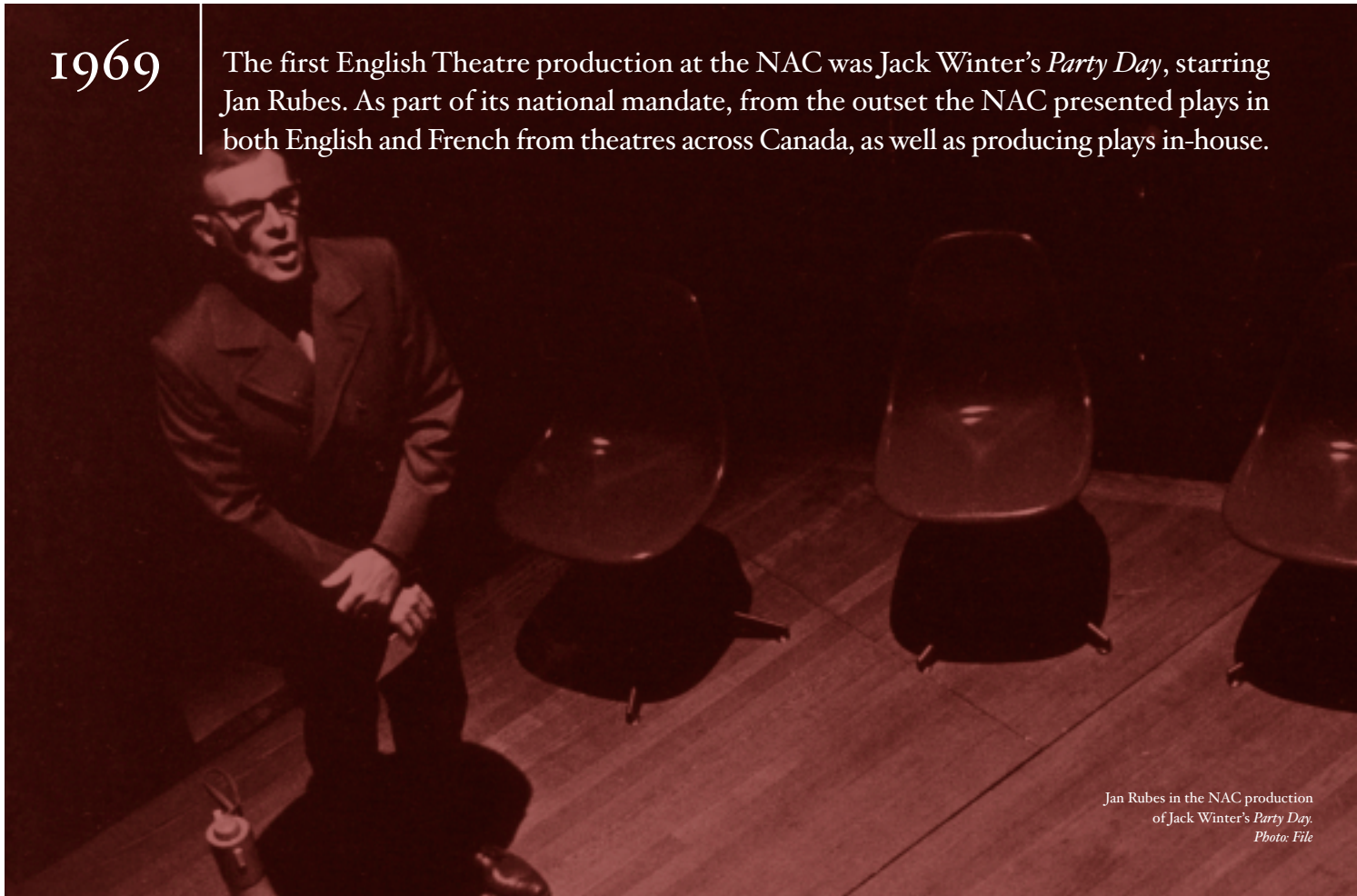
Artistic Director Marti Maraden launched the NAC English Theatre season with her production of Bernard Shaw’s *Arms and the Man*, presented in the renovated NAC Theatre. Both the venue and the production received wonderful reviews from audiences; the play was then presented by our co-producers, Edmonton’s Citadel Theatre and the Vancouver Playhouse.

Important milestones this season included world premieres of four new Canadian works, staged in co-production with Toronto theatres. The much-anticipated new musical, *Pélagie*, based on the novel by Antonine Maillet, was presented to coincide with the 400th anniversary of the founding of Acadia in 1604. *Pélagie* was co-produced with CanStage, as was the English-language premiere of Michel Marc Bouchard’s *Written on Water*. Studio presentations included Vancouver playwright Hiro Kanagawa’s *Tiger of Malaya*, co-produced with Factory Theatre, and Peter Froehlich’s *Simpl*, honouring the remarkable work of German cabaret artist Karl Valentin. *Simpl* was commissioned by the NAC and co-produced with Tarragon Theatre. The NAC and its co-production partners were nominated for numerous Dora Mavor Moore Awards for these productions.

English Theatre had two exceptional openings in January. The first was *Copenhagen*, an NAC/Neptune Theatre co-production presented by Mirvish Productions this season (and at the NAC in Ottawa last season). It ran for eight weeks at Toronto’s

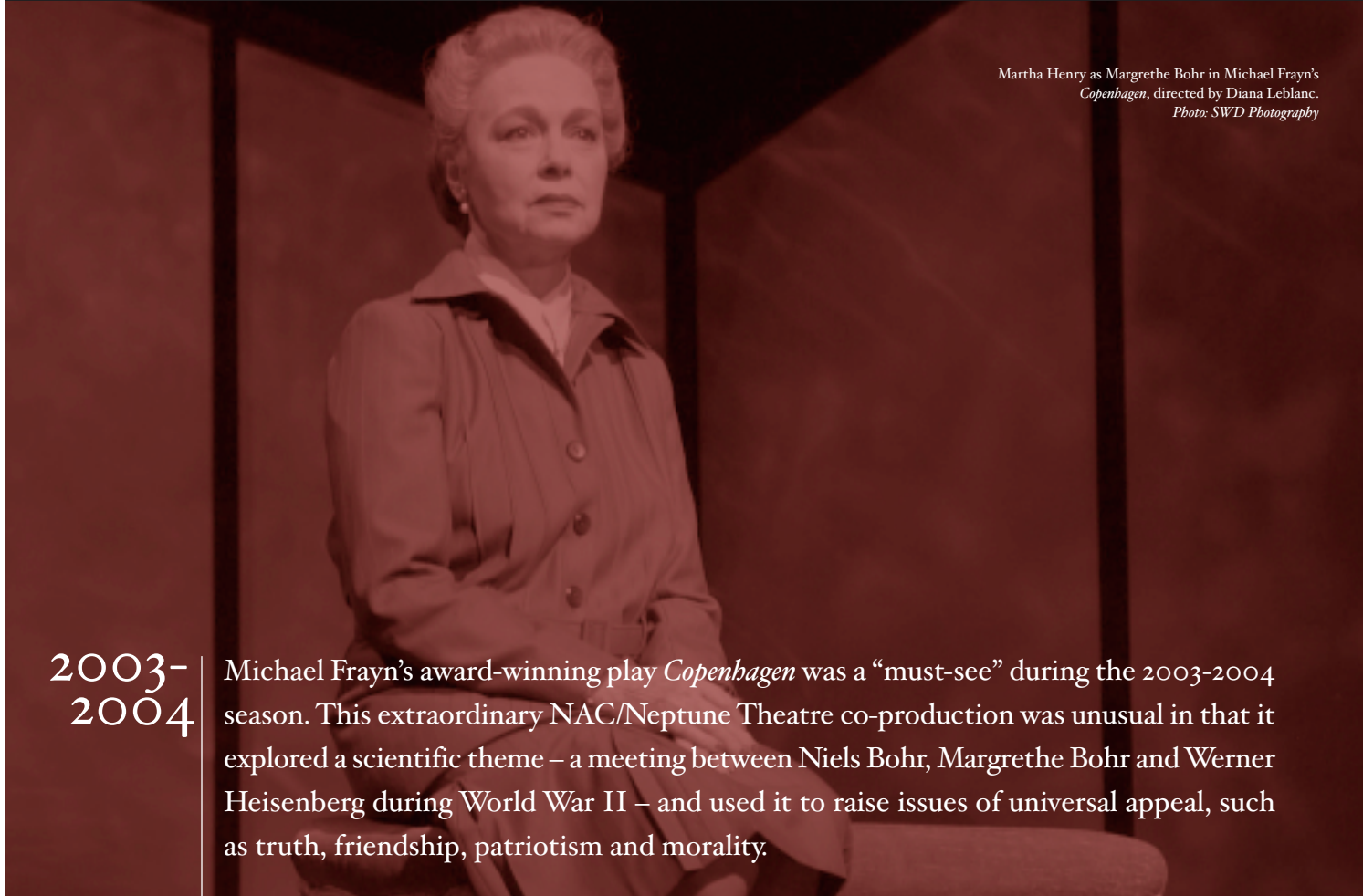
1969

The first English Theatre production at the NAC was Jack Winter's *Party Day*, starring Jan Rubes. As part of its national mandate, from the outset the NAC presented plays in both English and French from theatres across Canada, as well as producing plays in-house.



Jan Rubes in the NAC production of Jack Winter's *Party Day*.
Photo: File

E N G L I S H T H E A T R E



Martha Henry as Margrethe Bohr in Michael Frayn's *Copenhagen*, directed by Diana Leblanc.
Photo: SWD Photography

2003-
2004

Michael Frayn's award-winning play *Copenhagen* was a “must-see” during the 2003-2004 season. This extraordinary NAC/Neptune Theatre co-production was unusual in that it explored a scientific theme – a meeting between Niels Bohr, Margrethe Bohr and Werner Heisenberg during World War II – and used it to raise issues of universal appeal, such as truth, friendship, patriotism and morality.



historic Winter Garden Theatre. On the NAC Theatre stage, Marti Maraden's production of *Hamlet* opened to full houses for 23 regular and student performances, two of which were added during the run to meet audience demand.

Three runaway hits with audiences were *The Well Being*, a unique and brilliant work created by South Africa's mouthpeace theatre; Rick Miller's *MacHomer*; and the ever-popular Sandra Shamas with her latest one-woman show, *Wits End II: Hearts Desire*. For summer audiences, the NAC presented the widely-acclaimed *Tempting Providence* from Theatre Newfoundland Labrador, before it headed off on a tour of the United Kingdom.

The 2004 edition of *On the Verge*, our national new play reading festival, took place outside Ottawa for the first time. Held in Edmonton in June, the festival was presented in collaboration with the Citadel Theatre, the *Magnetic North Theatre Festival*, and nine play development centres from across Canada. Artistic directors, playwrights, producers and the general public attended readings of 11 new plays.

On the Verge was scheduled concurrently with the second annual *Magnetic North Theatre Festival*, which featured 11 outstanding productions from coast to coast. Co-presented by the NAC, this important national festival also included a superb speakers' programme, workshops on theatre touring, industry panels and masterclasses.

The NAC's New Play Development programme had 18 new scripts, mostly NAC commissions, in various stages of development, submitted by playwrights from Vancouver to Newfoundland and Labrador. Dramaturgy and workshops were held throughout the year to assist playwrights in preparing their work for potential production.

FRENCH THEATRE

Throughout 2003-2004, French Theatre Artistic Director Denis Marleau once again revealed the unique and powerful vision that characterizes his own work and the work he presents. One important example was his production of *Le Moine noir* this season. The production premiered in Mons (Belgium), toured through Europe (Liège, Tournai, Reims and Lille), then returned to the NAC in April before continuing to Quebec City and Montreal. To date, 20 performances of *Le Moine noir* have been confirmed for its next European tour, during the 2004-2005 season.



LEFT
Incendies.
Photo: Yanick MacDonald
FAR LEFT
Les Trois Sœurs.
Photo: Louise Leblanc

On stage in Ottawa, the NAC French Theatre season included creative collaborations with prestigious partners from Canada and abroad, new works and classics, and the NAC French Theatre's annual *Carte blanche*, offered each year by Denis Marleau to a high-profile French-Canadian artist who then directs works of his or her own choosing. This year's recipient was playwright, stage director, actor and producer Wajdi Mouawad; he presented *Incendies* and *Les Trois Sœurs*, both significant contributors to French Theatre's subscription revenues – which exceeded target this year. Another tremendous box-office success was *L'Homme de la Mancha*, directed by René-Richard Cyr, who infused the classic musical with rare emotional power.

Along with Denis Marleau's production of *Le Moine noir*, Wajdi Mouawad's productions received the Capital Critics Circle awards for best French-language productions presented in Ottawa-Gatineau during the 2003-2004 theatre season.

French Theatre collaborated with NAC Orchestra principal cello Amanda Forsyth and Ottawa pianist Jean Desmarais to add a musical dimension to its lunchtime series of staged readings. Entitled *Sa lettre disait*, the series featured the correspondence of Madame de Sevigné (October), George Sand (November), Simone de Beauvoir (January), and Gabrielle Roy (March), attracting capacity audiences.

This season, *Les cahiers du théâtre français* (published twice each season) attracted world-class writers such as Molière specialist Roger Duchesne and renowned Montreal psychoanalyst Marie-Claire Lanctôt-Bélanger.

DANCE

Dance Producer Cathy Levy's 2003-2004 season was filled with a wonderful array of Canadian and international companies, and offered many powerful and poignant moments.

The season opened to rave reviews as Montreal's Compagnie Marie Chouinard presented *Étude #1* and the North American premiere of *Chorale*, an NAC co-production. The NAC was also

1969

From its very first season, the National Arts Centre French Theatre (then called the Théâtre du Capricorne) took a distinctly modern approach with its production of Dürrenmatt's *Visite de la vieille dame*, directed by Jean-Guy Sabourin with sets by Automatist artist Jean-Paul Mousseau.



Monique Lepage and François Guillier in Friedrich Dürrenmatt's *La Visite de la vieille dame*, directed by Jean-Guy Sabourin.
Photo: The Photographers

F R E N C H T H E A T R E

Anne-Pascale Clairembourg and Sébastien Dutrieux in Anton Chekhov's *Le Moine noir*, directed by Denis Marleau.
Photo: Richard-Max Tremblay



2003-
2004

Artistic Director Denis Marleau's stage adaptation of a short story by Chekhov, *Le Moine noir* (*The Black Monk*), was an award-winning and important work this season. Presented internationally, the production premiered in Mons (Belgium), toured through Europe, then returned to Canada to Ottawa, Quebec City and Montreal. Another 20 performances were scheduled for the production's second European tour in fall 2004.



FAR LEFT
Onegin, The National Ballet of Canada.
Photo: David Leyes

FEFT
Bone/Os, Beijing Modern Dance Company / Snell Thouin Project.
Photo: Chen Ruijun

BELOW
Joe, Fondation Jean-Pierre Perreault.
Photo: Robert Etcheverry



pleased to present Marie Chouinard with the National Arts Centre Award as part of the 2003 *Governor General's Performing Arts Awards*.

This year's presentation of the traditional Christmas classic, *The Nutcracker*, was performed by the Royal Winnipeg Ballet, with Evelyn Hart in the lead role of Clara for three of the seven performances – an “event” for audiences and critics alike.

Another milestone was Rex Harrington's performance in the title role of *Onegin*, presented by The National Ballet of Canada (March). This season marked Harrington's 20th anniversary with the company and his final year as Principal Dancer, lending his role the perfect combination of romantic exhilaration and tragic knowledge.

In May, in honour of one of Canada's most influential choreographers, NAC Dance mounted a month-long multi-media *Homage to Jean-Pierre Perreault*. The tribute included a remarkable exhibition of Perrault's artwork and a performance of his seminal dance masterpiece, *Joe*.

Overall, it was a rich season offering a full range of dance, from the multi-dimensional work of The Akram Khan Company performing *Kaash (If)* (October); to the hip-hop sensation Compagnie Kafig in its North American premiere of *Corps est Graphique* (February); to the Beijing Modern Dance Company's *Bone/Os*, a first-ever Chinese/Canadian artistic co-production (March); plus the very first NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts, *Break Open Play* (discussed in *Bridge to the Future* on page 19).

COMMUNITY PROGRAMMING

Under the energetic leadership of Michel Dozois, the Fourth Stage has become a major resource for artists in the National Capital Region. This season, the Fourth Stage co-presented more than 150 shows with a total paid attendance of more than 17,000 people, and accommodated over 50 unpaid events, making it the NAC's busiest venue in 2003-2004.

The Fourth Stage launched its third full season in September with folk singer Lori Jean Hodge, followed by the Straight Ahead Quartet and the Jivewires Swing Band. A wide variety of music,

dance, storytelling, theatre and other activities populated the schedule throughout the season, ranging from broadband events by *Hexagon* (the NAC's next-generation Internet facility), to dance classes and performances by the Ottawa School of Dance, to press events, as well as several live recording sessions of *CBC Radio Talks*.

Musical performers ranged from up-and-coming young instrumentalists to well-known musicians. Among the most popular concert series of the season were *Les vendredis de la chanson*, featuring the best of the Franco-Ontarian music scene; the *Fourth Stage Folk* series; and John Geggie's new series, *No Boundaries*, featuring the virtuoso bassist in concert with musical friends from around the world.

Also popular was a special first-time initiative for this ever-expanding venue, Dutch Jazz. The *Ottawa Jazz Festival*, the Dutch Embassy and the NAC teamed up to present a series of three jazz concerts in the Fourth Stage, giving audiences the opportunity to enjoy some of the best jazz combos coming out of Holland, including *Available Jelly*, *Aros Ensemble* and *Trio Braam de Jooode Vatcher*.

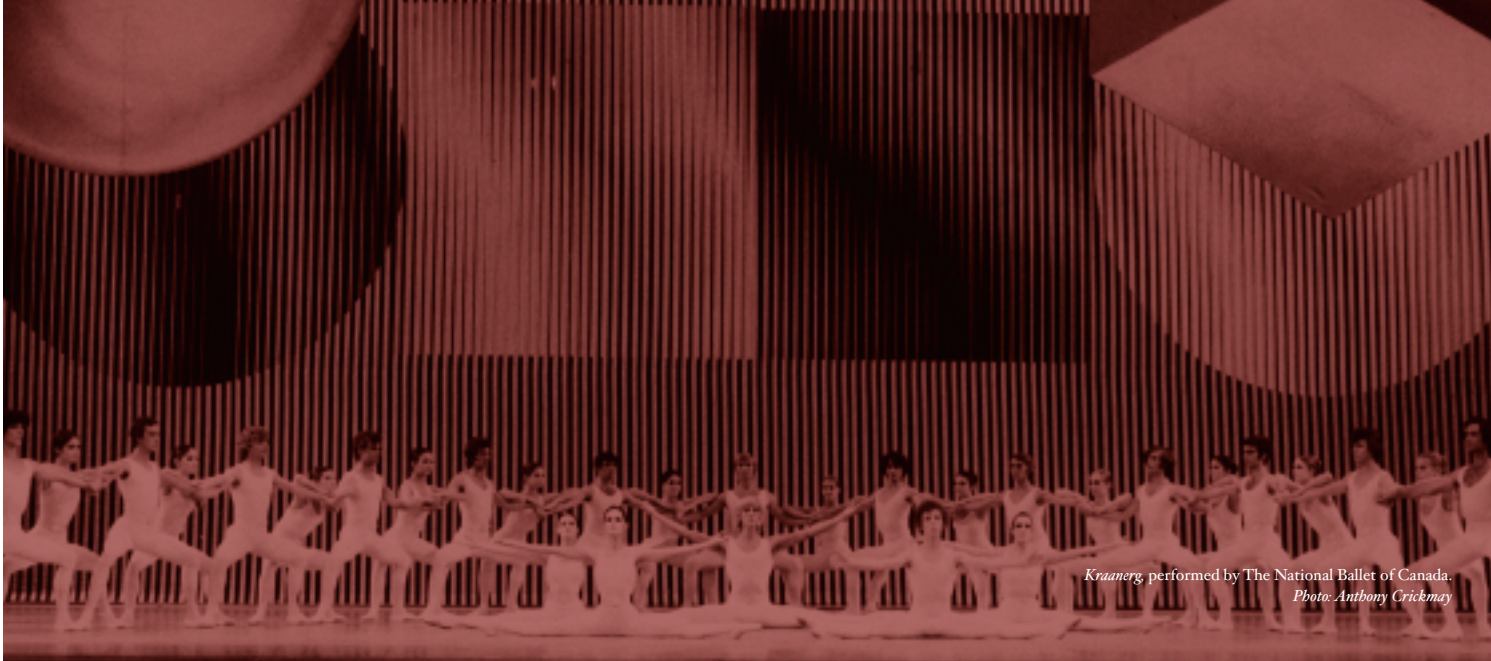
Since it opened in 2001, the Fourth Stage has evolved to the point where it now offers a unique combination of artists and activities – from perennial favourites to exciting new faces – and appeals to an ever-widening cross section of the population.

VARIETY

In 2003-2004, the bookings for the NAC's Variety and Rental operation read like the “who's who” of Canadian and international artists. We welcomed a remarkable lineup of headline singers, including Jann Arden, Harry Connick Jr., Norah Jones, Diana Krall, k.d. lang, and Alanis Morissette. Additional blockbuster talent ranged from popular Quebec singer Claude Léveillée (November); to Maritime folk singer Rita MacNeil; to Alain Morisod (December); to legendary jazz pianist Oscar Peterson. This season also featured a spectacular New Year's Eve show with Natalie MacMaster and Donnell Leahy, performing together for the first time since their marriage.

1969

The NAC's very first performance was the daring and controversial *Kraanerg*, a world premiere performed by The National Ballet of Canada. *Kraanerg* was an innovative combination of dance, visual art and music, featuring the inventive and theatrical choreography of Roland Petit; costumes and staging by Victor Vasarely, leader of the 20th-century Optical Art movement; and music by the influential and experimental composer Iannis Xenakis.



Kraanerg, performed by The National Ballet of Canada.
Photo: Anthony Crickmay

D A N C E

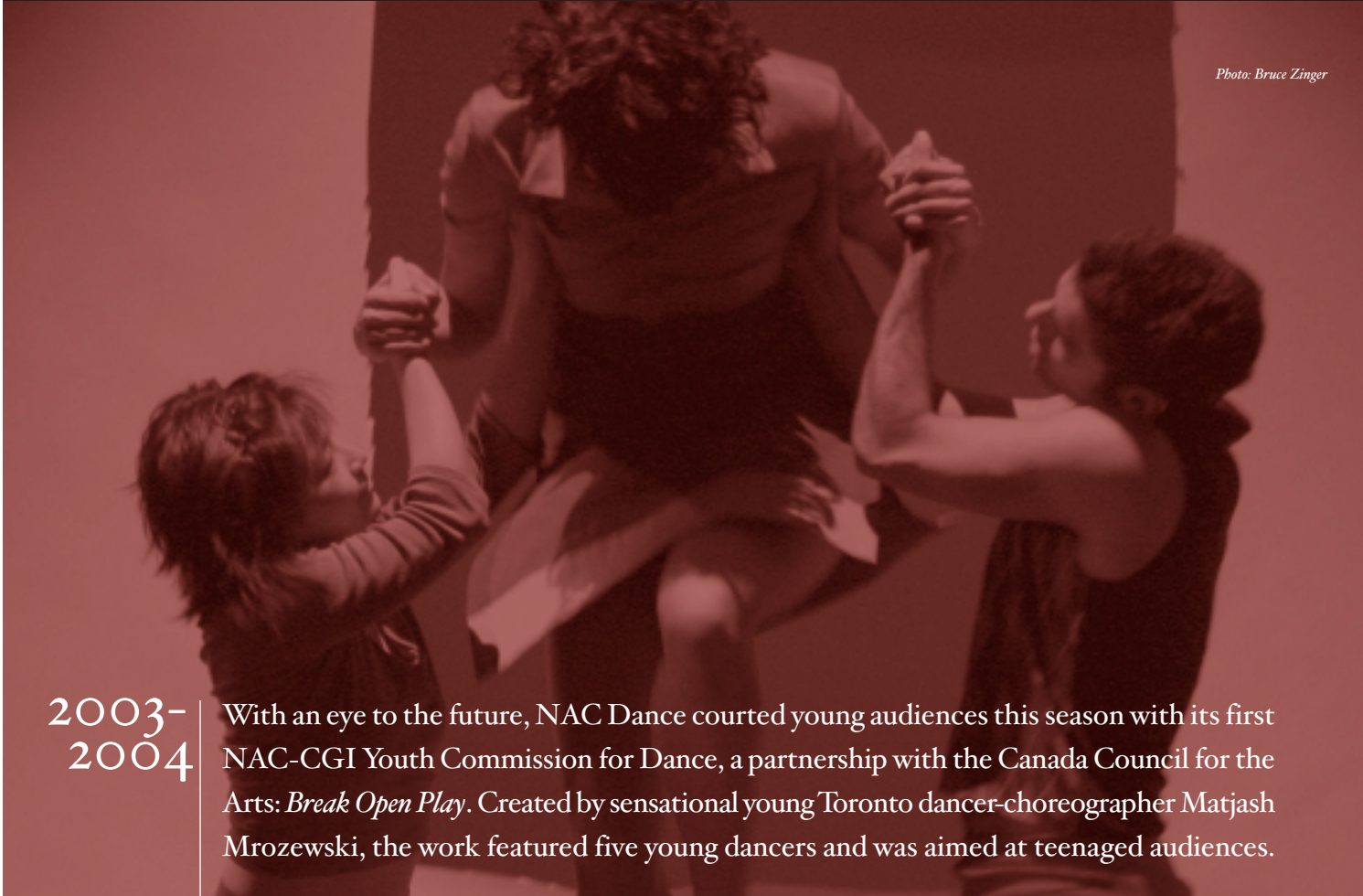


Photo: Bruce Zinger

2003-
2004

With an eye to the future, NAC Dance courted young audiences this season with its first NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts: *Break Open Play*. Created by sensational young Toronto dancer-choreographer Matjash Mrozewski, the work featured five young dancers and was aimed at teenaged audiences.



ABOVE
The Ant and the Grasshopper featuring Lucas Myers (Grasshopper) and Jeffrey Flieler (Ant).
Photo: Stewart M. Wood

LEFT
Matjash Mrozewski, creator of *Break Open Play*.
Photo: Neil Hodge

FAR LEFT
Children at a performance of *Kinderconcerts*.
Photo courtesy of Jeunesses Musicales

A number of talented comedians entertained audiences this season too, including Quebec comedian and impersonator Claudine Mercier; Rick Mercer and his *Just for Laughs* comedy team (with two sold-out performances in October); Martin Matte (November); George Carlin (January); a new comedic face from Quebec, Louis-José Houde (selling out Southam Hall on January 27); and Mario Jean, who performed on Valentine's Day.

The summer season featured some major productions, including the national tour of the hit Broadway play *The Graduate* in June, starring Kelly McGillis as Mrs. Robinson; the spectacular Quebec production of Felix Grey's *Don Juan* in July, which featured a number of great Quebec performers and sold more than 21,000 tickets; and a second Broadway musical, *Oliver!*, which attracted a family audience in August.

In addition, the NAC hosted a wide variety of large-scale events, including the *National Aboriginal Achievement Awards*, the *Governor General's Performing Arts Awards Gala*, the *National Improv Games*, the *IDEA 2004 World Congress (International Drama/Theatre & Education Association)*, and *Unisong*.

BRIDGE TO THE FUTURE

In 2003-2004, the NAC made exciting progress in all three areas of its youth and education programming, offering expanded opportunities in terms of audience development, professional training for gifted young artists, and classroom resources.

Audience Development

NAC programming in Music, Theatre and Dance reached a total of almost 100,000 young people this past season. The most concentrated series of educational activities took place during the NAC Orchestra's *U.S. and Mexico Tour* from October 31 to November 16, which featured 73 educational events. The NAC's Music Education department works closely with Pinchas Zukerman, whose commitment to performing excellence is matched by his enthusiasm for teaching and working with young artists. (*The Tour is discussed in detail on pages 24-25.*)

In 2003-2004, the NAC reached more than 63,000 young people through its music programmes for young audiences.

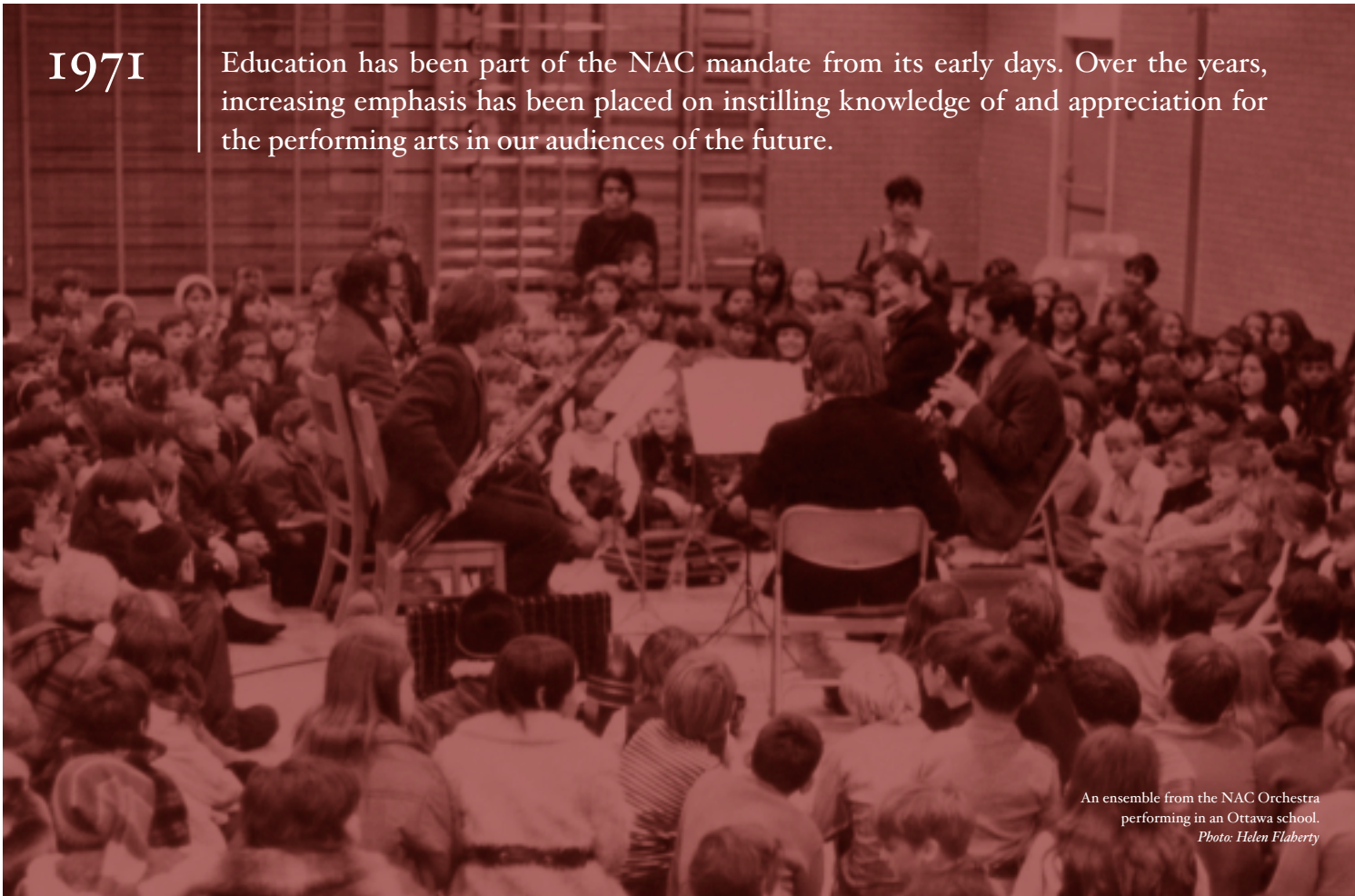
This number included 37,000 who attended NAC Orchestra performances such as open rehearsals, student matinees, TD Bank Financial Group *Young People's Concerts* and, this year, the pilot series of four *Kinderconcerts* presented in collaboration with Jeunesses Musicales for children ages three to six. More than 20,000 participated in programmes offered in-school such as the *Musicians in the Schools* ensemble concerts, while another 6,000 attended young audience performances and presentations during the NAC Orchestra's *U.S. and Mexico Tour 2003*. To increase its community outreach, in May the NAC appointed Boris Brott to the newly-created position of Principal Youth and Family Conductor. The appointment includes a three-year residency to undertake such activities as orientation sessions with teachers, community visits, school visits, and adult education, in addition to conducting the NAC Orchestra's Student Matinees and *Young People's Concerts*. Maestro Brott will also support the NAC's *National Youth Advisory Council*, and will work with Pinchas Zukerman and the recently formed *Parents for the Arts*, a group working to create a network of advocates for the arts in communities throughout Canada.

During the 2003-2004 school year, English Theatre's wide range of performances, student matinees, workshops and outreach programmes attracted more than 21,600 young people, while French Theatre attracted another 13,000. NAC Dance created fresh excitement among young audiences with a new programming dimension – *Break Open Play*, the NAC-CGI Youth Commission for Dance, a partnership with the Canada Council for the Arts. Created by sensational young Toronto dancer-choreographer Matjash Mrozewski, the commissioned work represented a full year of creation and research, based in part on feedback from an NAC Youth Focus Group of five students ages 14 to 16. The work featured five young dancers and was aimed at teenage audiences. This was the first of three dance commissions for young audiences by three different Canadian choreographers.

During its fourth season, the NAC's *LiveRush™* discount student ticket programme increased its membership significantly, and also launched an electronic newsletter. Since September 2000, *LiveRush™* has offered high school, college and university students an easy way to purchase discounted last-minute tickets to music, theatre and dance at the NAC. In 2002, the programme expanded to include 12 performing arts organizations in Calgary.

1971

Education has been part of the NAC mandate from its early days. Over the years, increasing emphasis has been placed on instilling knowledge of and appreciation for the performing arts in our audiences of the future.



An ensemble from the NAC Orchestra performing in an Ottawa school.
Photo: Helen Flaberty

Y O U T H A N D E D U C A T I O N



NAC Youth Focus Group for Dance.
Photo: Ben Ballon

2003-
2004

The NAC takes a leadership role in developing broadband education and outreach programmes through *Hexagon*, its next-generation Internet facility. This year, *Hexagon* became more directly involved in the research and development aspects of this invaluable teaching tool, which enables the NAC to offer “telementoring” and distance learning in music, theatre and dance.



FAR LEFT
Pinchas Zukerman and student.
Photo: Fred Cattroll

LEFT
Screen from the *ArtsAlive.ca* website.

BELOW
Wajdi Mouawad, director, *Laboratoire du Théâtre français*.
Photo: Patrick Favre



This season, membership increased by 24% in Ottawa and 40% in Calgary, with a total of 5,175 members using it to buy same-day tickets, often for less than the cost of a movie.

Professional Training

The sixth annual *Summer Music Institute* offered its most ambitious programme yet. For nearly four weeks in June and July, more than 75 talented young musicians, conductors and composers from around the world studied with an international faculty. This year's *Young Artists Programme* had 39 participants representing 10 countries, as well as young musicians from every part of Canada; the *Young Composers Programme* had five composers from Ontario, British Columbia, Quebec and Mexico; and the *Conductors Programme* had seven conductors participating from Canada, the United States, Finland, Singapore and France. The *Summer Music Institute* expanded this year to include a *Junior Strings* component for musicians ages 12 to 14, which had nine participants from Ottawa, Calgary and Vancouver, and a *Junior Composers Programme* presented in collaboration with the Alliance for Canadian New Music Projects. Donations to the *Summer Music Institute* totaled \$340,000, which resulted in a majority of participants, including all Canadians, receiving either full or partial scholarships.

English Theatre's special *Spring Break Theatre Workshop* for talented disadvantaged youth ran for five days in March. Supported by a Theatre Ontario grant, the workshop taught 15 teenagers how to express themselves through writing and performance.

In April, English Theatre hosted the 27th annual *Canadian Improv Games* playoffs – the largest and most geographically-dispersed competition of its kind in the country. Canada-wide, more than 2,100 students performed on stages in 256 high schools, for more than 15,400 people. The top 20 high school teams qualified to compete in the national tournament at the NAC. The *Improv Games* attracted significant local coverage in 2004, and welcomed ING Canada as a national sponsor for the first time.

English Theatre continued to run professional development activities for theatre professionals and teachers, offering master-classes and workshops in voice, Shakespeare text, and Shakespeare performance, and question-and-answer sessions with visiting artists. In addition, the NAC co-hosted the *IDEA 2004 World Congress (International Drama/Theatre & Education Association)*,

held in Ottawa in July and attended by 900 delegates from more than 60 countries.

In May, French Theatre held its third *Laboratoire du Théâtre français*, directed this year by playwright, stage director, actor and producer Wajdi Mouawad. For 10 days, 20 playwrights from five Canadian provinces and Europe worked with Mouawad, studying *Narrative Geometry and Architecture*.

Denis Marleau also became the first North American guest director at the prestigious *École des Maîtres* professional training programme in Udine, Italy. For eight weeks beginning in August, he worked with a score of professional actors from five countries (France, Belgium, Italy, Portugal and Spain) to produce a public performance in Limoges, France and another in Rome.

Classroom Resources

ArtsAlive.ca, the NAC's education outreach website, provides informative, engaging and entertaining content about the performing arts, targeted at students, their teachers and their parents. The NAC's New Media department continuously expands *ArtsAlive.ca* to offer fresh content and more education resources.

In 2003-2004, video interviews were added to both the English Theatre and Music modules, including interviews from the *Magnetic North Theatre Festival* with actor Gordon Pinsent, author Ann-Marie MacDonald and others, plus interviews about new music with composers Gary Kulesha, Andrew Staniland, Jackie Shin, Scott Wilson and Bill Rowson. The Music site also tracked the NAC Orchestra during its *U.S. and Mexico Tour 2003*, providing daily video journals, live webcasts, interactive maps, and simulcasts of broadband teaching. This season, the site received an average of 1,100 visits per day. NAC New Media also worked closely with French Theatre to be ready to launch the new French Theatre website module in the fall of 2004.

Hexagon, the NAC's next-generation Internet facility, continued its work to expand the NAC's outreach education programmes over CA*net4 in Canada and Internet2 in the United States. *Hexagon* produced more than 50 broadband sessions during the 2003-2004 season. The *Hexagon* project is also involved at the research and development level of broadband technology, primarily through a series of initiatives with CANARIE, the

1969

In addition to showcasing the performing arts, the NAC houses many wonderful works of art that have been commissioned by or given to the organization. For its opening in 1969, the NAC commissioned this three-storey mural by the influential Canadian contemporary artist William Ronald of Toronto. Painted on 96 separate panels of wood, the work is purely abstract, though the artist named it *Homage to RFK* in memory of Robert F. Kennedy (assassinated during its creation in 1968).

Homage to RFK by William Ronald.
Photo: Doug Millar

C E L E B R A T I N G T H E A R T S

Wall of Artists by Karen Watson.
Photo: Doug Millar

2003-
2004

In celebration of its 35th anniversary, the NAC commissioned a mural by Ottawa artist Karen Watson. Unveiled on June 2, 2004, the “Wall of Artists” depicts the performing arts and a sample of names from among the thousands of wonderful artists – from across Canada and around the world – who performed at the NAC during its first 35 years.

RIGHT
The NAC Theatre.
Photo: Gordon King

BELOW RIGHT
NAC Orchestra's *U.S. and Mexico Tour 2003*: Students playing recorder.
Photo: Fred Cattroll

BELOW
NAC Orchestra's *U.S. and Mexico Tour 2003*: Orchestra musicians and students.
Photo: Fred Cattroll



National Research Council, the Communications Research Centre of Canada, the Manhattan School of Music, and leading universities across Canada and the United States.

The NAC also produced and distributed a range of printed resources for teachers and students. These included teachers' study guides for dance and theatre performances, to enable teachers to prepare their classes. In conjunction with the *U.S. and Mexico Tour 2003*, NAC Music produced a new teacher resource kit, *Let's Go Mozart!*, in three languages (English, French and Spanish); 12,500 copies were distributed to elementary schools in Canada, plus 5,000 to schools in the United States and Mexico. Each kit included an original story about Mozart written by National Librarian Roch Carrier, as well as a Mozart CD recorded by the NAC Orchestra.

MAJOR MILESTONES

The NAC's 35th anniversary year was not only an historic milestone – it was a year of tremendous accomplishment and significant progress toward achieving future goals.

To mark its anniversary, the NAC hosted a public celebration on June 2 that attracted more than 3,000 subscribers, audience members and supporters. To commemorate the occasion, the NAC commissioned a new mural which was unveiled that evening: the "Wall of Artists" created by Ottawa artist Karen Watson, depicts the performing arts and a sample of names from among the thousands of wonderful artists who performed at the NAC during its first 35 years.

In the fall, the NAC hosted a reception for family, friends and supporters of the late Lawrence Freiman, the NAC's first Chair; the event was in part to celebrate the renaming of the street in front of the NAC, now called Freiman Lane, in his honour.

The NAC also undertook several major activities focused on building for the future, such as the *U.S. and Mexico Tour 2003* (discussed in detail on pages 24-25), as well as the significant

groundwork being laid for an upcoming NAC Orchestra tour of British Columbia in November 2004, and an Orchestra tour of Alberta and Saskatchewan in 2005.

This season, the NAC also launched its upcoming *Alberta Scene* festival which will take place in Ottawa in 2005, featuring performances by 600 artists in more than 20 venues over 13 days. The two-city launch in Edmonton and Calgary attracted more than 450 guests from the Alberta arts, business, political and media communities. Extensive preparations for the *Alberta Scene* included launching the www.albertascene.ca website; within six months the website was averaging more than 100 visits per day and had attracted hundreds of online applications from artists. The full www.albertascene.ca website will launch in February 2005.

This season, the NAC achieved a total paid attendance of 510,000 – an all-time record. Total box-office revenue for NAC programming also set a record, at just under \$9.1 million. Total subscriptions for the 2003-2004 season were 34,522 (Music had 13,979 subscribers; English Theatre had 12,253; Dance had 4,423; and French Theatre had 3,867). Also, the NAC's general website welcomed a daily average of more than 2,500 visitors this season, a 30% increase over last year.

In 2003-2004, the NAC once again managed to combine artistic merit with strong financial management, concluding the year with its sixth consecutive annual surplus, for a total accumulated surplus in excess of \$1.2 million. This strong financial position was due in significant part to the support of individuals and corporate sponsors through the National Arts Centre Foundation. (Details of the NAC Foundation's activities and contributions to the NAC are outlined in detail on pages 28-30; the NAC's Summarized Financial Statements begin on page 38.)

BEYOND BORDERS

THE NATIONAL ARTS CENTRE ORCHESTRA'S UNITED STATES AND MEXICO TOUR 2003

*“IN ORCHESTRAL PLAYING, AS WITH ANY JOB, IT HELPS WHEN YOUR BOSS KNOWS
WHAT HE’S TALKING ABOUT, AND WHEN IT COMES TO STRING INSTRUMENTS,
PINCHAS ZUKERMAN DOES.”*

*“ONE WOULD BE REMISS NOT TO MENTION THAT THE ORCHESTRA’S TOUR
OF THE UNITED STATES AND MEXICO INCLUDED AN AMBITIOUS
AND TECH-SAVVY EDUCATIONAL COMPONENT.”*

New York Times (New York, NY, USA)

BRAVOS, CHEERS AND STANDING OVATIONS

**GREETED THE NATIONAL ARTS CENTRE ORCHESTRA’S PERFORMANCES THROUGHOUT ITS
UNITED STATES AND MEXICO TOUR 2003. THE AMBITIOUS 17-DAY TOUR, FROM OCTOBER 31 TO
NOVEMBER 16, ATTRACTED SIGNIFICANT ATTENTION IN EACH OF THE 10 CITIES
IN WHICH THE ORCHESTRA PERFORMED.**

The tour began in Mexico with performances in Monterrey, Guanajuato, and Mexico City, then continued to some of the world’s great concert halls in the United States. The tour ended on an exceptionally high note in New York City, electrifying a capacity audience at Avery Fisher Hall in the Lincoln Center. The Sunday *New York Times* printed a rave review on the front page of its *Arts and Leisure* section – a triumph among triumphs in the tremendous amount of media attention generated in Canada, the United States and Mexico.

The tour featured NAC Music Director Pinchas Zukerman in the double role of conductor and violin soloist. In addition, he and the Orchestra conducted 73 educational activities, reaching 8,000 students through activities such as masterclasses and sectional rehearsals. The Orchestra also performed two student matinees led by conductor Boris Brott (the NAC’s Principal Youth and Family Conductor) in Chicago, and the Orchestra’s *Musicians in the Schools* string quintet performed for children in schools.

“FOR NEARLY FIVE YEARS, CANADA’S NATIONAL ARTS CENTRE ORCHESTRA HAS HAD A WORLD-CLASS VIOLINIST, PINCHAS ZUKERMAN, AS ITS MUSIC DIRECTOR. ONE RESULT HAS BEEN THE DEVELOPMENT OF A STRING SECTION THAT WOULD MAKE ANY ORCHESTRA PROUD.”

Washington Post (Washington, DC, USA)



All photos: Fred Cattroll

“THE (MUSIC BRIDGE) WAS A HUGE SUCCESS AND WE WERE EXTREMELY PROUD TO HAVE BEEN PART OF IT. FOR US, THIS WHOLE EXPERIENCE HAS MERELY CONFIRMED THE POWER OF MUSIC TO UNITE HEARTS, NATIONS AND CHILDREN AND TO BREED HAPPINESS.”

Pikis Solbes, Director, La Casa que Canta (Monterrey, Mexico)

NAC Award Composer Denys Bouliane played a major role on the tour, accompanying the Orchestra throughout. His new work, *Snow is white but water is black*, an NAC commission, was performed at every concert and received enthusiastic responses from audiences and critics alike. He also gave eight lectures and led seven composition masterclasses during the tour.

Other educational benefits of the tour included a teacher resource kit entitled *Let's Go Mozart!*, which was distributed to 12,500 elementary schools in Canada and to another 5,000 schools in the U.S. and Mexico. In addition, thousands of people followed the tour online, with the NAC Orchestra's tour website *ArtsAlive.ca* averaging over 900 visits a day. The website is still open to visits, and the photo gallery, downloadable teachers' study guides, streaming music files, and video journals have proven especially popular – particularly the “Music Bridge” programme that brought together grade six students from Monterrey (Mexico), Chicago (U.S.) and Ottawa (Canada) to share their cultures and their responses to the music of Mozart.

The tour fostered several partnerships between the NAC and organizations such as presenting sponsor Export Development Canada; education partner HSBC Bank Canada; tour partners TransAlta and Bombardier Transportation; media partner National Post; and the Department of Foreign Affairs and International Trade.

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Photo : Doug Millar



(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

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- 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

During the 2003-2004 fiscal year (ended August 31, 2004), the following changes occurred on the Board of Trustees:

- Carole McDougall's term ended August 27, 2004
- Arthur Kroeger joined as an Outside Member of the Governance, Nominating and Ethics Committee



(LEFT TO RIGHT) Bob Chiarelli, Yves Ducharme, William G. Breen, François Colbert, Sarah Jennings, Arthur Kroeger, James Nininger

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NATIONAL ARTS CENTRE FOUNDATION

THIRTY-FIVE YEARS AGO, ITS FOUNDERS NEVER DREAMED OF HOW IMPORTANT DONOR SUPPORT WOULD BECOME TO CANADA'S NATIONAL ARTS CENTRE. TODAY, THE NATIONAL ARTS CENTRE FOUNDATION IS PROUDLY PLAYING A CRITICAL ROLE IN "RESTORING THE VISION" OF THOSE FOUNDERS, THANKS TO THE SUPPORT OF THOUSANDS OF DONORS WHO VALUE THE PERFORMING ARTS AND THE NATIONAL ARTS CENTRE'S LEADERSHIP.

In 2003-2004, the NAC Foundation raised \$4.8 million and disbursed \$4.7 million to the National Arts Centre, an increase of 24% over the previous year's disbursement. This milestone contribution represented 15% of the NAC's programming revenue for the 2003-2004 artistic season, an astonishing achievement in only the Foundation's fourth year of operation.

The Foundation has carefully put in place the building blocks of an effective fundraising programme for the National Arts Centre, beginning by helping Canadians understand the compelling need. More and more people are realizing that the touchstones of the NAC's strategic plan – the expansion of artistic programming, renewed dedication to Canada's young people, and national scope – will be fully realized only with strong philanthropic support.

The NAC Foundation provides a full-service development programme for Canadians from coast to coast who wish to support the National Arts Centre, including opportunities for annual giving, major and planned gifts, special events and corporate sponsorship.

More than 6,000 individuals are annual donors to the Foundation, representing a loyal core of supporters. We are fortunate that many donors request their gifts be used to meet "highest priority needs". This gives us the flexibility to fund the most urgent and compelling areas, such as leading-edge artistic performances and creative outreach to children and youth.

Corporate sponsorship makes an increasingly important contribution to the NAC's programming, as more and more corporations see the value of being associated with Canada's National Arts Centre. In 2003-2004, more than 30 corporations lent their

names to artistic series and performances in Music, Theatre and Dance, as well as to special projects such as *Alberta Scene*. These partnerships provide vital support for much of the NAC's regular season programming.

In concert with the National Arts Centre's rebuilding of its national leadership role, the Foundation is privileged to receive financial support from across the country. Contributions from outside the National Capital Region exceeded \$1.5 million in 2003-2004, representing 35% of total funds raised. The inspiration to give to the performing arts exceeds regional boundaries, and two gifts to support the staging of the Alberta opera *Filumena* are wonderful examples. The Martha Lou Henley Charitable Foundation, based in Vancouver, and philanthropists Margaret and David Fountain of Halifax made substantial gifts in 2003-2004 to ensure that this renowned opera will open the NAC's *Alberta Scene* festival in the nation's capital in 2005.

Donors to the Foundation are especially inspired by the NAC's growing leadership in performing arts initiatives for young people. The 2003 Gala raised more than \$575,000 in support of the National Youth and Education Trust. These funds and other generous gifts directed to the Trust throughout the year allowed the Foundation to support 33% of the NAC's direct education and youth outreach costs. Donors to the National Youth and Education Trust made possible a tremendous range of performances for young audiences, training for young artists, and resources for teachers, made available nation-wide.

The NAC *Summer Music Institute* (SMI), which is growing in size, scope and reputation, relies exclusively on donor support to provide scholarships to student participants. In 2004, gifts to the SMI and its *Young Artists Programme*, *Young Composers*



(TOP ROW, LEFT TO RIGHT)

Guy J. Pratte (Chair), Grant Burton, Catherine (Kiki) A. Delaney, Paule Doré, Fred Fountain, Leslie Gales

(SECOND ROW, LEFT TO RIGHT)

Stephen Greenberg, Julia Johnston, James S. Kinnear, Doris Knight, Gail O'Brien, Stefan Opalski

(THIRD ROW, LEFT TO RIGHT)

Antoine Paquin, Louise Patry, John Risley, G. Hamilton Southam, Darrell Louise Gregersen (CEO)

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During the 2003-2004 fiscal year (ended August 31, 2004), Stephen Greenberg, Julia Johnston, James Kinnear and Doris Knight joined the NAC Foundation Board.

NATIONAL ARTS CENTRE FOUNDATION

Programme and *Conductors Programme* totalled \$342,600, almost 80% more than the previous year, providing financial support to a majority of the 75 participants, including all Canadian participants.

To help make the Orchestra's *U.S. and Mexico Tour 2003* possible, the Foundation established partnerships with leading corporations from across the country: Export Development Canada, HSBC Bank Canada, Bombardier Transportation, and TransAlta, resulting in the most sponsorship revenue ever generated for a NACO tour. Tours and their educational outreach would simply not be possible without our sponsors.

By August 31, 2004, the end of the second year of the three-year Theatre Renewal Campaign, a total of \$2.8 million had been secured to support artistic innovation in dance and drama on the stage of our renovated Theatre. Pledges are still coming in and the campaign's \$3 million goal is in sight.

The Foundation's honorary Emeritus Circle, which recognizes those who have made a planned gift arrangement (primarily through bequests and life insurance), continued its rapid growth in 2003-2004. Almost forty individuals and families are now members, a 60% increase over the previous year. We are able to develop very special relationships with our Emeritus Circle donors and enjoy working with them to ensure their future gifts achieve the legacy they desire.

The establishment of the Foundation in 2000 was a landmark for the National Arts Centre. As the NAC celebrates 35 years of history, it is timely to recognize some of the individuals who have helped build the Foundation.

- Hamilton Southam, a founding member of the Foundation's Board of Directors, continues to serve with dedication 27 years after retiring as the NAC's first Director General. The Marion and Hamilton Southam Endowment, established in 2000 to fund artistic development in music, was the first such fund in

the Foundation. In 2003-2004, interest earned on the fund supported the recruitment process for the Orchestra's position of Associate Concertmaster.

- Grant Burton, also a member of the Board, has the distinction of being the first individual whose cumulative lifetime giving to the National Arts Centre exceeds \$1 million, accomplished in only five years.
- The late Mitchell Sharp provides an example to inspire all of us. To mark his 90th birthday, he established the Mitchell Sharp Endowment for Young Musicians. Now valued at \$131,437, his endowment provides a training opportunity to a talented young musician at the NAC's *Summer Music Institute* every year. Upon his death in March 2004, more than 50 individuals paid tribute to Mitchell Sharp with gifts to his endowment fund.
- The late James Gill, a passionate supporter of the performing arts, left his entire estate to the Foundation. Thanks to his gift – the Foundation's first bequest – the Foundation's Endowment Fund doubled in 2003-2004, to more than \$800,000.

The leadership behind this success comes from the Foundation's Board of Directors, with members from Halifax, Montreal, Ottawa, Toronto, Regina and Calgary. Directors are actively engaged in their communities on behalf of the National Arts Centre, acting as ambassadors and soliciting support. And, as always, these leaders help set the standard for giving. We are proud to report that in 2003-2004, Directors of both the Foundation Board and the (U.S.) Friends of the National Arts Centre contributed a total of \$294,383 to support NAC priorities.

Thanks to the unstinting support of these and other "builders," the Foundation is now actively considering the next stage in its evolution: the launching of a major national fundraising campaign. This will be the first such campaign in the NAC's history, and an essential step toward restoring the vision. We look forward to engaging all of our donors and corporate sponsors as our plans develop.

2003-2004 SUPPORTERS

MANY WAYS OF GIVING

September 1, 2003 to August 31, 2004

We gratefully acknowledge each individual, foundation and corporation whose contributions to the National Arts Centre Foundation in 2003-2004 totalled \$1,000 or more, combining all forms of giving (corporate sponsorship, special events such as our Gala, individual philanthropy, the Donors' Circle and the Theatre Renewal Campaign).

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September 1, 2003 to August 31, 2004

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 and Michael Cowley-Owen
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 D^{re} Marie Louise Lapointe
 et D^r Bernard Leduc
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 The Honourable Claire LHeureux-Dubé
 Helen and Ken Lister
 Major William Lye and Dr. Judith Davey-Lye
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 Colonel Thomas R. McCoy
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The McLaughlin Family
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Anne Molnar
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Betty Riddell
Janet M. Ritchie
Ms. Louise Rochon and Mr. Barney Larose
Frank and Gloria Roseman
Jenny Ryan - Book Baskets Canada
In memory of Dr. Kirti Sarkar (1933-1994)
Urs and Maité Schenk
Mrs. Ruth Soloway
Maria Somjen
Bruce Starzenski
Victoria Steele
Eric and Carol Ann Stewart
In memory of Douglas James Stockley
Dr. Matthew Suh and Dr. Susan Smith
Dr. and Mrs. James Swail
Dr. Susan Swiggum

Anita Szlazak
Jenny and Colin Taylor
Gordon and Annette Thiessen
Heather K. Thornton
Ms. Janet Thorsteinson
Kenneth and Margaret Torrance
Ben and Leslie Turcotte
Botho and Helga Von Hampeln
Susan Vornier Kirby
Nancy and Wallace Vrooman
Mary Elizabeth ("Liz") and Walter Waddell
Gordon and Heather Walt
Todd White
Don and Billy Wiles
Christine Wirta
Maxwell and Janice Yalden
Janet Yale and Daniel Logue
Anonymous (6)

THE EMERITUS CIRCLE

PLANNING TODAY FOR A GIFT TOMORROW

A growing number of supporters of the National Arts Centre have provided a future gift through a bequest, life insurance or other planned giving arrangement. We proudly recognize these individuals and families as members of the Emeritus Circle and thank them for their visionary commitment.

John Arnold
David Beattie
Mary B. Bell
Dr. Ruth M. Bell, C.M.
Patricia Cordingley
Ann Diamond
Claire Watson Fisher
Sylvia Gazsi-Gill and John Gill
The James Wilson Gill Estate
Rebecca and Gerry Grace
Dr. Dorothy M. Horwood
Sarah Jennings and Ian Johns
Marcelle Jubinville

Erdelyi Karpati Memorial Fund
Roz and Stanley Labow
Frances Lazar
Roland Madou
Claire Marson - Performing Arts for All
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Samantha Michael
Michael Potter and Véronique Dhieux
Betty Riddell
Gunter and Inge Scherrer

Daniel Senyk and Rosemary Menke
The Late Honourable Mitchell Sharp and
M^{me} Jeanne d'Arc Sharp
Sandra Lee Simpson
Hamilton and Marion Southam
Victoria Steele
Hala Tabl
Elizabeth (Cardoza) Taylor
Kenneth and Margaret Torrance
Elaine K. Tostevin
Jayne Watson
Anonymous (3)

THEATRE RENEWAL CAMPAIGN

ARTISTIC EXPANSION IN THEATRE AND DANCE

We are proud to acknowledge contributions of \$3,000 and greater to the Theatre Renewal Campaign by listing here the donor inscriptions engraved on seats in the renovated Theatre.

Cavaliere / Chevalier Pasqualina "Pat" Adamo	Elizabeth Kane and Gordon P. Jackson
John and Elizabeth Adjeleian	kirkmere
Hicham Adra	Konstantin and Jennifer Kotzeff
Russell Armstrong	KPMG
Robert Birnbaum	Hon. Laurier L. LaPierre and Mr. Harvey A. Slack
Marian Jean Beatty (1973-2002)	Dr. David S. R. Leighton
L'honorable Gérald-A. Beaudoin et Madame Renée Beaudoin	Mrs. Peggy Leighton
Paul and Rosemary Bender	Arthur and Lori Loeb
Gustave Béres	Merissa, Jessica and Jarred Ross
M ^{me} Marie Bolduc	B. R. MacGillivray
Boulet and Associates	Denis Marleau
Adrian Burns and Gregory Kane, Q.C.	For my parents Kati Vita Marson and Charles C. Marson – with love
En mémoire de M. et M ^{me} George Donohue	La Famiglia Martella
par Lélia Donohue Bousquet	Barry McLoughlin and Laura Peck
Alice and Grant Burton	McLoughlin Media
The Chong and Tam Families, celebrating the arts in Canada	Donated by Kenneth McKinlay
Carrie Lee Chung and Xavier Furtado	If Music be the Food of Love, Play On
Ian and Jan Craig	The McLaughlin Family
Chris Daly	Stefan and Magdalena Opalski
Ian and Kiki Delaney	David Ross Park
2003 English Theatre Staff	Le très honorable Jean-Luc Pépin & M ^{me} Sheila-Mary Pépin
The Honourable Sheila Finestone, P.C.	Walter Prystawski
In Memory of Dad. Love: Sheila.	Founding Concertmaster NAC Orchestra
Fred and Elizabeth Fountain	Brian Roach
Ruth and A.J. Freiman	In Memory of Bea Robertson
In Memory of Lawrence Freiman	In Loving Memory of Dr. Kiriti Sarkar (1933-1994)
From Ruth and A.J.	Eileen Sarkar
Friends of English Theatre	Alec and Janice Saunders
The Honourable Royce Frith, Q.C.	Mitchell Sharp, P.C., C.C.
Douglas Frosst, Lori Gadzala, Erica and Ian	Dr. Farid Shodjaee and Laurie Zrudlo
Famille Gagnon et Cousineau	Skuce - Mason Family
Dr. Pierre Gareau	David and Lillian Slater
Robert and Lynn Gould	Catherine, Daniel, Alexandre, Anna, Eric, et Jean-Pierre Soublière
Bernice Gregersen	In Memoriam Peter Souw
Mr. and Mrs. W. J. B. Grierson	The Steele - Pollock Family
Dwight and Lauretta Hill	James and Ethel Swail
D & L Innovations Ltd.	Bruce L. Taylor
Stephen and Raymonde Hanson	Texture Hair Salon – Ramsey, Master Stylist
Katherine and Matthew Herrndorf	"The show must go on"
Ron and Rose Ann Hoffenberg	Kenneth and Margaret Torrance
Sarah Jennings and Ian Johns	Jules Vignola
Lois M. Johnston	In memory of Anna and Andrew Vita and their love of Canada
Mayanne Kampouris & Michael, Lorien, Arwen,	and the Arts
Gwynydd & Rhianon Cowley-Owen	Anonymous (3)

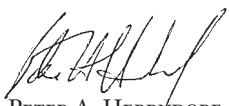
MANAGEMENT RESPONSIBILITIES

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.

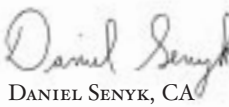
Management maintains financial controls and information systems designed in such a manner as to provide a reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with the *National Arts Centre Act* and the by-laws of the Corporation.

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.

Management presents these summarized financial statements for general information purposes only. For more information, 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 265.



PETER A. HERRNDORF, O.C.
President and Chief Executive Officer



DANIEL SENYK, CA
Chief Financial Officer

October 22, 2004

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, 2004 and for the year then ended on which I expressed an opinion without reservation in my report dated October 22, 2004. 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 22, 2004
except as to the Note
which is as of
November 30, 2004

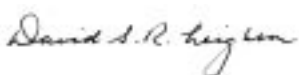
NATIONAL ARTS CENTRE CORPORATION
SUMMARIZED FINANCIAL STATEMENTS

SUMMARIZED BALANCE SHEET

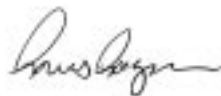
As at August 31

	2004	2003
	(In thousands of dollars)	
Assets		
Current		
Cash and short-term investments	12,172	11,073
Accounts receivable	1,572	3,787
Other current assets	3,545	3,189
	17,289	18,049
Investments		
Property, plant and equipment	5,000	4,000
	21,467	18,800
	43,756	40,849
Liabilities		
Current		
Accounts payable and accrued liabilities	5,671	5,168
Deferred revenue and parliamentary appropriations	13,432	13,992
	19,103	19,160
Deferred capital funding	21,467	18,800
Other long-term liabilities	1,939	1,713
	42,509	39,673
Equity of Canada		
Accumulated surplus	1,247	1,176
	43,756	40,849
	43,756	40,849

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 265.

NATIONAL ARTS CENTRE CORPORATION
SUMMARIZED FINANCIAL STATEMENTS

SUMMARIZED STATEMENT OF OPERATIONS AND EQUITY

For the year ended August 31

	2004	2003
	(In thousands of dollars)	
Revenues		
Commercial operations	12,700	12,611
Programming	11,482	10,426
Distribution from the National Arts Centre Foundation	4,700	3,806
Investments and other revenue	1,457	1,276
	30,339	28,119
Parliamentary appropriations	30,191	29,885
	60,530	58,004
Expenses		
Commercial operations	8,557	8,731
Programming	32,246	29,977
Fundraising and development	2,514	2,267
Building operations	10,803	10,388
Administration, information technology and other	6,339	6,576
	60,459	57,939
Net results of operations	71	65
Equity of Canada		
Equity – beginning of year	1,176	1,111
Equity – end of year	1,247	1,176

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 265.

NATIONAL ARTS CENTRE CORPORATION
SUMMARIZED FINANCIAL STATEMENTS

SUMMARIZED STATEMENT OF CASH FLOWS

For the year ended August 31

	2004	2003
	(In thousands of dollars)	
Operating activities		
Net results of operations	71	65
Items not affecting cash and investments		
Amortization	2,562	2,896
Amortization of deferred capital funding	(2,562)	(2,896)
	71	65
Changes in assets and liabilities from operating activities	2,034	(5,569)
Cash flows provided by (used for) operating activities	2,105	(5,504)
Investing activities		
Investments	(1,000)	(2,000)
Additions to property, plant and equipment	(5,229)	(4,485)
Restricted cash and investments	(6)	(4)
Cash flows used for investing activities	(6,235)	(6,489)
Financing activities		
Parliamentary appropriations used for the acquisition of property, plant and equipment	5,229	4,485
Increase (Decrease) in cash position	1,099	(7,508)
Cash position at beginning of year	11,073	18,581
Cash position at end of year	12,172	11,073
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 265.

NATIONAL ARTS CENTRE CORPORATION
SUMMARIZED FINANCIAL STATEMENTS

NOTE TO THE SUMMARIZED FINANCIAL STATEMENTS

The National Arts Centre Foundation

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

The voting members of the Foundation are the current Corporation Board of Trustees. The Board of Directors of the Foundation is elected by the voting members of the Foundation. The financial 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, 2004, 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, 2004, the Foundation had net assets of \$1.4 million.