

## The National Ballet of Canada Posts Surplus 2009 Annual General Meeting

**On Stage**  
Four Seasons Centre  
for the Performing Arts

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October 6, 2010 ... The National Ballet of Canada reported today that 2009/10 was an outstanding season, both artistically and financially. Audiences embraced the extraordinary range of repertoire, from classics to world premieres. A strong box office and donor support, combined with prudent expense management, resulted in a surplus for the year.

**Lucille Joseph**, Board Chair of The National Ballet of Canada, announced today that the company earned revenues of \$25,531,000 with expenses at \$25,129,000, resulting in a surplus of \$402,000 (1.5%) for the 2009/10 season. The Annual General Meeting was held today at 1:00 pm at The Walter Carsen Centre for The National Ballet of Canada in Toronto.

"We are very proud to have achieved this positive operating result despite the uncertain economic climate," said Ms. Joseph. "There is no doubt that under the leadership of Artistic Director **Karen Kain**, the stature of the National Ballet grows every year."

**Kevin Garland**, Executive Director of The National Ballet of Canada, thanked Lucille Joseph and the Board of Directors. "The entire company, with the help of the Board, worked tirelessly this season. Our box office and donor support was up and every expense line was analyzed and, where possible, reduced. We are all extremely pleased and fulfilled by the result and I thank everyone throughout this great organization."

Ms. Garland commented that one of the year's highlights was the purchase of a building to house the company's Production Centre, to be named The Gretchen Ross Production Centre for The National Ballet of Canada. "The year was much more than recovery from the economic challenges of the previous season," said Ms. Garland. "It was a time when the company looked forward with the purchase of its own Production Centre for the construction and storage of all the company's cherished productions. The move to our new facility was spearheaded by two Board members: Gretchen Ross and Jerry Lozinski. Seeing an opportunity to save on annual rental expenses while providing a better working environment, they instigated this move with leadership donations. The federal government matched these gifts with a Cultural Spaces Canada grant, which secured 63% of the required funding. The remaining funding will be raised through a targeted capital campaign."

The company had 361 performances and outreach events in the 2009/10 season with a total attendance of 221,106. There were 80 performances in the Four Seasons Centre for the Performing Arts with 150,114 in attendance and 273 community events reaching 59,673 young people and their families. The company toured a small group to Victoria, Nanaimo and Vancouver for 3 performances and performed at the Cultural Olympiad during the Vancouver Olympics for 4,927 ballet patrons in British Columbia. The National Ballet

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performed in Ottawa at the National Arts Centre for 3 performances of *The Sleeping Beauty* with 6,392 people in the audience.

“The past year saw a great many artistic achievements for the company,” said Ms. Kain, “with performances that demonstrated the enormous vitality and versatility of our dancers, musicians and production staff, and the depth and cohesion of artistic purpose that we have always tried to display in our work. The year was book ended by two striking productions. It began with a resoundingly successful restaging of one of our great legacy ballets, *The Sleeping Beauty*. It was stirring to watch a new generation of dancers embrace with such flair and commitment a work with so much history and personal association with the company. The season ended with a rapturous response to our newly designed production of John Cranko’s *Onegin*, with new sets and costumes by Santo Loquasto that allowed audiences – and the dancers themselves – to see this great ballet through new eyes.”

“Our passion and determination to bring new works to our stage was exemplified in our productions of Aszure Barton’s *Watch her* and Jorma Elo’s *Pur ti Miro*,” continued Ms. Kain. “Both ballets, with their cutting edge choreography and invigorating concepts, showed our dancers’ love of creating new work and our audience’s appetite for fresh and challenging visions.”

“I extend my thanks to the leadership of our Executive Director Kevin Garland who has seen the company through difficult economic times with great spirit and skill, to the artistic, production and administrative staffs, all our dancers and musicians, to the support of our Board of Directors and to our patrons, subscribers and volunteers. The commitment of all these people makes The National Ballet of Canada the wonderfully successful and admired cultural treasure it is today,” concluded Ms. Kain.

The Volunteer Committee, The National Ballet of Canada, under President **Karen Sparks**, continued to raise money for its Build-a-Ballet Fund which has paid for 47 ballets over the past 33 years. Last season, the Volunteer Committee generously funded *Pur ti Miro*.

Lucille Joseph, Kevin Garland and Karen Kain welcomed new board members **Victor R. Royce**, President and CEO, Rolex Canada Ltd., **Noreen Taylor**, Chairman, Charles Taylor Foundation and Vice-President of Windfields Farm Limited and **Aleksandar Antonijevic** (Dancers Representative).

The company acknowledged and thanked retiring members **Judi Conacher**, **Joseph Brennan**, President, J.F. Brennan Design Build, **Mark Davis**, President & CEO, Chemtrade Logistics Inc., **David Saffer**, President, Saffer Retail Consulting Inc. and **Jillian Vanstone** (Dancers Representative).

Gold service pins are awarded yearly to employees of The National Ballet of Canada who have been with the company for 20 years. Ms. Kain awarded long service pins to Principal

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Dancer **Greta Hodgkinson**, First Soloist **Rebekah Rimsay**, Director of Communications **Julia Drake**, Associate Director of Audience and Donor Services **Veronica McLellan**, and from the orchestra's horn section **Derek Conrod**, Violinists **Jayne Maddison** and **Wendy Rogers**, Principal Bassist **Hans Preuss** and Principal Harpist **Lucie Parent**.

[2009/10 Financial Statistics >](#)

[2009/10 Selected Attendance Statistics >](#)

[2009/10 Annual Report to our Donor Community >](#)

The 2009/10 season was presented by CTV and The Globe and Mail.

*The Sleeping Beauty* was made possible by generous contributions from Margaret & Jim Fleck, The Catherine & Maxwell Meighen Foundation, Sandra & Jim Pitblado, Gretchen Ross and Nancy Pencer & Michael Benjamin.

BMO Financial Group presented *Watch her & The Four Temperaments & Glass Pieces*.

*Watch her* is generously supported by Walter Carsen, O.C. and the Boards of Directors of The National Ballet of Canada and The National Ballet of Canada, Endowment Foundation.

*Pur ti Miro* was a gift from THE VOLUNTEER COMMITTEE, THE NATIONAL BALLET OF CANADA.

*Onegin* was generously supported by an anonymous friend of the National Ballet.

The National Ballet of Canada gratefully acknowledges the ongoing support of the Canada Council for the Arts; the Ontario Arts Council; the City of Toronto through the Economic Development & Culture Department; the Government of Canada through the Honourable James Moore, Minister, the Department of Canadian Heritage; the Government of Ontario; the Ontario Arts Foundation; the Ontario Trillium Foundation.

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