



50 Years
Canada's National
Arts Centre

2018–2019 Annual Report

Role

The National Arts Centre raised its curtains for the first time in 1969. A bilingual, multi-disciplinary home for Canada's most creative artists, the NAC strives to be artistically adventurous in each of its programming streams — the NAC Orchestra, Dance, English Theatre, French Theatre, Indigenous Theatre and NAC Presents. The NAC's national role is reflected in its motto: "Canada is our Stage." The Centre collaborates with artists and arts organizations across the country; acts as a catalyst for performance; invests in ambitious new works by artists and arts organizations nationwide; and nurtures the next generation of audiences and artists from across Canada. Situated on the unceded territory of the Algonquin Anishinabe nation, the NAC is accessible and welcoming to all, and offers a variety of free programming and events.

Accountability and Funding

The NAC reports to Parliament through the Minister of Canadian Heritage. Of the NAC's total revenue, half is derived from an annual parliamentary appropriation, while the other half comes from earned revenue — box office sales, the NAC Foundation, food and beverage services, parking services and hall rentals. Each year, the Minister of Canadian Heritage tables the NAC annual report in Parliament. The Auditor General of Canada is the NAC's external auditor.

Structure

A Board of Trustees consisting of 10 members from across Canada, chaired by Adrian Burns, oversees the NAC. The President and CEO is Christopher Deacon. The creative leadership team is composed of Heather Gibson (NAC Presents and Variety Programming), Brigitte Haentjens (French Theatre), Jillian Keiley (English Theatre), Kenton Leier (Executive Chef), Cathy Levy (Dance), Kevin Loring (Indigenous Theatre), Heather Moore (*National Creation Fund*) and Alexander Shelley (NAC Orchestra).

Official Languages

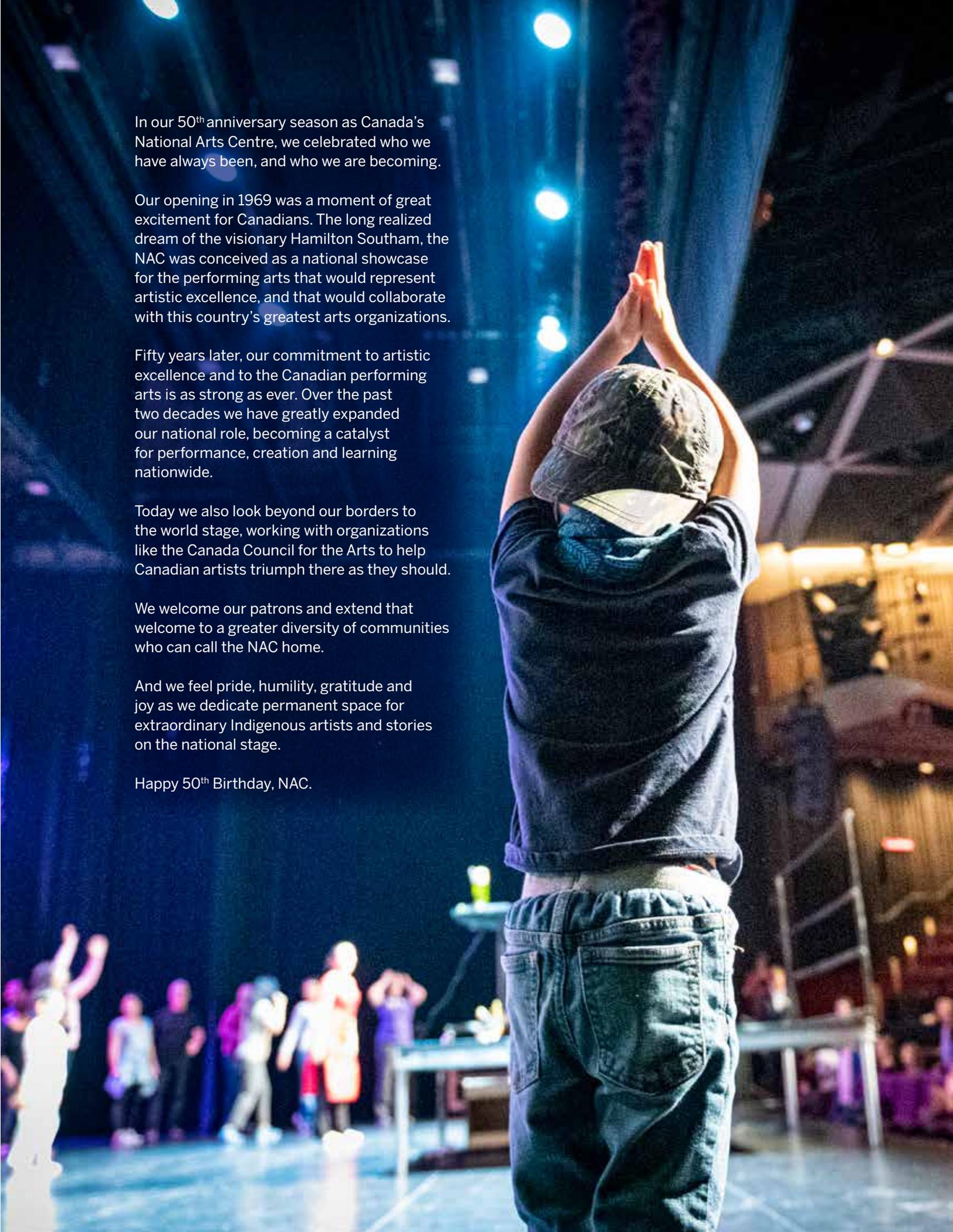
The NAC is North America's only bilingual, multidisciplinary arts organization, and one of the largest in the world. Since 1969, the Centre has endeavoured to play an important role in helping Canada's Francophone and Anglophone minorities flourish, and in showcasing diversity through the arts. For the NAC's 50th anniversary, the organization shone a spotlight on the wealth of talent and culture that have graced its stages over the years. The NAC notably highlighted past achievements with the exhibition *50/50: The NAC Celebrates 50 Years of Official Languages*, and gave pride of place to contemporary performing artists and companies from official-language minority communities, such as Théâtre la Tangente, Théâtre du Trillium and Théâtre de la Vieille 17, as well as musical talents Céleste Lévis, Joseph Edgar, Mélissa Ouimet, Moonfruits, Rayannah and Mehdi Cayenne. The Centre also visited and welcomed both French- and English-language schools as part of a range of music education initiatives, and hosted a major symposium on the 50th anniversary of the *Official Languages Act*. As it looks forward to the next 50 years, the NAC will strive to build on its rich history of collaboration, creation and diversity at the heart of linguistic duality.

Cover photo credits: See page 69

Following page photo: Dance workshop on the stage of the Babs Asper Theatre during the NAC's 50th Anniversary Open House (John Arano)

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In our 50th anniversary season as Canada's National Arts Centre, we celebrated who we have always been, and who we are becoming.

Our opening in 1969 was a moment of great excitement for Canadians. The long realized dream of the visionary Hamilton Southam, the NAC was conceived as a national showcase for the performing arts that would represent artistic excellence, and that would collaborate with this country's greatest arts organizations.

Fifty years later, our commitment to artistic excellence and to the Canadian performing arts is as strong as ever. Over the past two decades we have greatly expanded our national role, becoming a catalyst for performance, creation and learning nationwide.

Today we also look beyond our borders to the world stage, working with organizations like the Canada Council for the Arts to help Canadian artists triumph there as they should.

We welcome our patrons and extend that welcome to a greater diversity of communities who can call the NAC home.

And we feel pride, humility, gratitude and joy as we dedicate permanent space for extraordinary Indigenous artists and stories on the national stage.

Happy 50th Birthday, NAC.



Harrison James and Hannah Fischer in *Paz de la Jolla* (Aleksandar Antonijevic)

The National Ballet of Canada

The NAC has enjoyed a strong relationship with The National Ballet of Canada from the very beginning. At our opening night on June 2, 1969, the company gave the first-ever performance in the Opera (now called Southam Hall) with the avant-garde ballet *Kraanerg*, choreographed by Roland Petit. Since then, the The National Ballet of Canada has performed at the NAC each year. From January 31 to February 2, 2019, they danced works by the illustrious George Balanchine (*Apollo*), the legendary Sir Frederick Ashton (*The Dream*) and by trailblazer Justin Peck (*Paz de la Jolla*).

BIG BANG

BIG BANG, one of Europe's most renowned festivals for young audiences, made its North American debut at the NAC for two days in February. The festival took over the building, with thousands of children and families exploring the fascinating world of music, sound and the arts. *BIG BANG* included imaginative installations, workshops and performances, including a visually enchanting concert with the NAC Orchestra, conducted by Alexander Shelley.



BIG BANG (Jonathan Lorange)



NAC Open House, May 31, 1969
(NAC Archives)



Open House

On the weekend of the National Arts Centre's grand opening in 1969, thousands of Canadians flooded into downtown Ottawa for an open house. On our 50th anniversary on June 2, 2019, and in partnership with Doors Open Ottawa, we threw open our doors and people came once more by the thousands. They witnessed the magic of backstage, walking the same halls that countless legendary artists have walked over the past five decades. They sang, danced and acted on the NAC stages, and enjoyed pop-up performances by Canadian artists throughout the building. And in the evening, Alexander Shelley and the NAC Orchestra gave a free concert in honour of this milestone occasion.



Montreal choreographer Roger Sinha leads a Bollywood dance workshop on the stage of the Babs Asper Theatre at the 50th Anniversary Open House (John Arano)

Indigenous Theatre

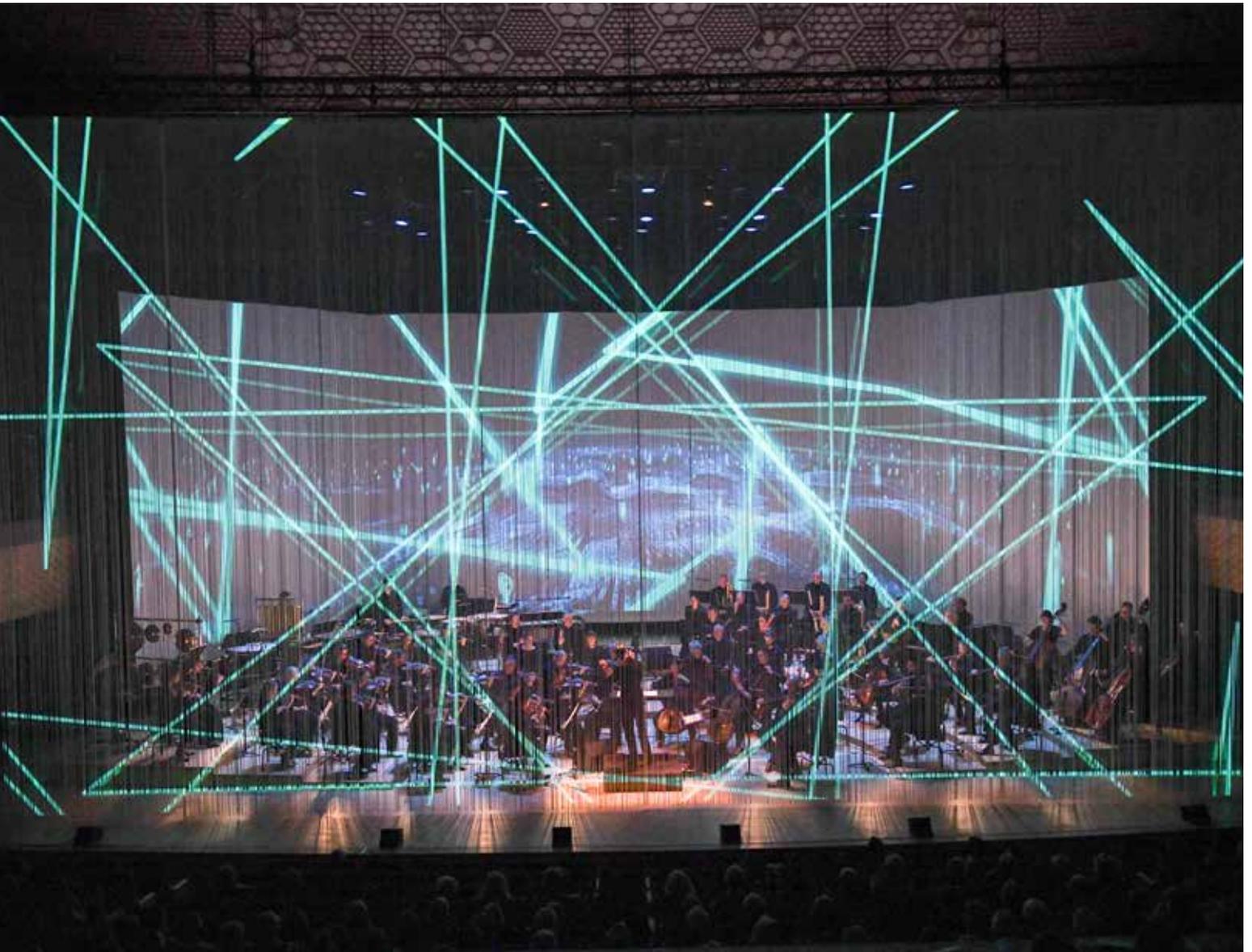
Hundreds gathered in Peter Herrndorf Place on April 30 to hear the details of NAC Indigenous Theatre's inaugural season in 2019–2020. Created by Artistic Director Kevin Loring and Managing Director Lori Marchand, it will celebrate the resilience, strength and beauty of Indigenous women, and feature more than 10 Indigenous languages.

“We are in the midst of an Indigenous renaissance,” Kevin Loring said. “The work over the decades in Indigenous performing arts is coming to a point where we are reaching a critical mass, where artists are bringing new ways of thinking about the work in relation to old ways of telling our stories. Our stories are medicine.”



Lori Marchand and Kevin Loring at the programming announcement of Indigenous Theatre (Fred Cattroll)

Alexander Shelley and the NAC Orchestra perform
Life Reflected in Paris (Fred Cattroll)



The NAC Orchestra's 50th Anniversary European Tour

Music Director Alexander Shelley, the NAC Orchestra and five Canadian soloists shone on the world stage during the 50th Anniversary European Tour, performing in Saffron Walden, London, Paris, Utrecht, Copenhagen, Stockholm and Gothenburg. The Tour showcased works by six Canadian composers, and included the multimedia commission *Life Reflected*, which tells the stories of four extraordinary Canadians — Alice Munro, Roberta Bondar, Amanda Todd and Rita Joe. “We showed some of the great European capitals that there is something special going on here in Canada — that the level of the ensemble, the quality of our art and our artists is among the world’s best,” Alexander Shelley said. “We were truly cultural ambassadors for Canada.”



Letter from the Board Chair

It's been a year of celebration as your National Arts Centre marked 50 years of excellence as a home for some of Canada's most creative performing artists. For the Board of Trustees, it was a time of renewal through the appointment of five exceptional members.

Vice-Chair Éric Fournier of Montreal is a producer and senior manager in media, telecommunications and cultural industries. He has more than two decades of experience managing production and media companies, and expertise in new media across all platforms. Sanjay Shahani, who comes to us from Edmonton, is the Executive Director of the Edmonton Arts Council and has worked in the arts for more than 25 years. Our newest trustee is Angela Birdsell of Ottawa, a senior and trusted advisor to arts and heritage organizations, as well as governments, industry associations and funding agencies.

We are delighted to welcome Louise Sicuro of Montreal and Winnipeg's Susan Glass back to the Board for a new term. Louise has devoted her career to arts and culture for more than 40 years, and Susan has worked on behalf of cultural institutions across this country throughout her entire life.

Farewells are never easy, and that's especially true in the case of Kim Bozak and Don Walcot. Don has been an outstanding chair of the Audit Committee, and Kim brilliantly chaired the Communications and Marketing Committee. We thank them for their dedication, sound advice and generosity to the NAC.

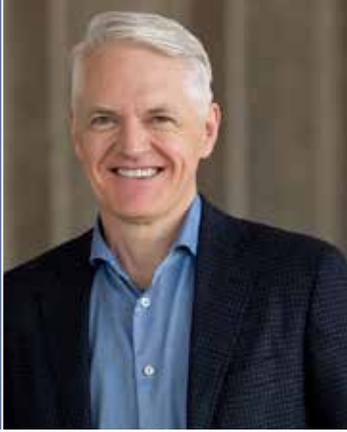
2018–2019 has been an extraordinary year for the National Arts Centre in the Nation's Capital. We offered outstanding programming by the NAC Orchestra, Dance, French Theatre, English Theatre and NAC Presents that captivated our audiences. Indigenous Theatre announced the details of its landmark first season. The beautiful public spaces offered a wide variety of free performances and events that were open to all.

The NAC was also active from coast to coast to coast, fulfilling our national role as a catalyst for performance, creation and learning. Canadian singer-songwriters, classical musicians, and theatre and dance companies from across Canada performed on the NAC stages. The *National Creation Fund* invested in the development of ambitious new work by Canadian artists in music, theatre and dance. And our *Music Alive Program* brought high-quality student programming, led by outstanding local and visiting artists, to remote communities in Nunavut, Alberta, Saskatchewan, Manitoba and Atlantic Canada. With that kind of impact, both in the Nation's Capital and across the country, Canadians can feel incredibly proud of their NAC.

We offer our sincere thanks to the Government of Canada for their ongoing support. My profound gratitude goes to the Board of Trustees and our advisors for volunteering their commitment, time and energy to help this wonderful Canadian organization continue to thrive. I am so truly grateful to NAC Foundation Board Chair Janice O'Born and the entire Foundation Board for their dedication to the performing arts in Canada.

Finally, I thank Christopher Deacon for his outstanding leadership, and congratulate him on a highly successful first year as President and CEO. As the NAC prepares to deliver its next Strategic Plan, I know that Christopher's expert leadership will lay the foundation for an exciting future as the NAC enters its next half-century.

Adrian Burns, LL.D.
Chair, Board of Trustees



Letter from the President and CEO

On June 2, 1969, the National Arts Centre's stages came to life for the very first time. The opening performance was the avant-garde ballet *Kraanerg* by The National Ballet of Canada. The two-week opening festival included a new musical adaptation of *Lysistrata* by the iconic Quebec playwright Michel Tremblay, *Party Day* by Jack Winter, a controversial play about the relationship between arts and nationalism, and *The Ecstasy of Rita Joe*, a now seminal play about a young Indigenous woman, by George Ryga.

These were very bold choices for the NAC's opening. They also sent two strong messages — that the NAC would be artistically adventurous, and that it would have Canada at its core.

Fifty years later, I am proud to say that the NAC has remained passionately committed to those ideals.

Just look at some of our major initiatives in 2019.

We welcomed The National Ballet of Canada back to the NAC. Their mixed program of works that included the trailblazing choreographer Justin Peck, performed by an exceptional company of dancers, reminded us of why we are so honoured to have partnered with this greatly admired Canadian performing arts organization for 50 years.

Our NAC Orchestra completed a triumphant European tour that included repertoire by six Canadian composers. Audiences and critics noted the exceptional artistry of our musicians, the inspired leadership of our Music Director Alexander Shelley, and our steadfast commitment to education. And they were impressed that we showcased Canadian artists and composers on the international stage, particularly through *Life Reflected*, a multimedia work that tells the stories of four extraordinary Canadians.

We're also putting Canadian artists on the world stage through the *National Creation Fund*. This past year we have seen extremely positive results from the Fund's investments in ambitious new Canadian works from across the country, like *Revisor* by Vancouver's Kidd Pivot, *Ghost Opera* by Calgary's The Old Trout Puppet Workshop, and *Introduction à la violence* by Marie Brassard of Montreal. These innovative works — and so many more in which we have invested — are receiving rave reviews, and touring nationally and internationally.

In the Nation's Capital, we hosted an Open House on June 2, 2019 — 50 years to the day that we first opened our doors. Thousands of Canadians toured the backstage, took part in workshops, and enjoyed performances by Canadian artists. And throughout the year, it's been a pleasure to see the public interacting with the rejuvenated NAC on a daily basis, whether that means sipping coffee while studying for exams in the Gail and David O'Brien Atrium, or taking part in the hundreds of free events we now host throughout the year. We are delighted that the NAC is truly becoming a community hub.

While anniversaries celebrate our past, we also look to the future. In September 2019, we will launch NAC Indigenous Theatre, the first of its kind in the world. Led by Artistic Director Kevin Loring and Managing Director Lori Marchand, Indigenous Theatre's opening festival will see Indigenous artists on all of our stages. It will be the climax of our 50th anniversary year.

Fifty years on, the NAC is a thriving, national performing arts organization that is engaging Canadians, and propelling the arts in Canada and beyond. I hope you enjoy this special 50th anniversary annual report.

Christopher Deacon
President and CEO

2018–2019 Highlights



Beers, Beats and Beethoven (John Arano)

Music

The National Arts Centre Orchestra's 2018–2019 season included ambitious performances, exceptional guest artists, and an international tour that marked the NAC's 50th anniversary with an unprecedented showcase of Canadian composers.

Alexander Shelley and the Orchestra kicked off the season in spectacular fashion with a Beethoven festival featuring each of the composer's nine symphonies. It was the perfect way for audiences to experience the new Orchestra Shell in Southam Hall and its dramatically improved acoustic. The festival also offered a range of imaginative events, including *Piano Marathons* featuring Beethoven's 32 piano sonatas in Peter Herrndorf Place; and *Beers, Beats and Beethoven* that melded beer from Collective Arts Craft Brewery with DJ Matt Tamblyn's mixes of the composer's work on the Wood Terrace.

In November, the NAC invited Germany's national youth orchestra, Bundesjugendorchester (BJO), to perform in recognition of the 100th anniversary of the Armistice. The outstanding ensemble joined the Orchestra for Benjamin Britten's seminal *War Requiem*. In an echo of Britten's intention for its 1962 premiere, the soloists and orchestra represented nations who fought in the Great War, with the Russian soprano Albina Shagimuratova, the Canadian tenor Isaiah Bell, and the Canadian baritone James Westman. Following the Remembrance Day ceremony at the National War Memorial, Alexander Shelley led a free concert featuring BJO, the National Youth Orchestra of Canada, OrKidstra, and a youth choir performing the world premiere of *The World Remembers*, co-commissioned by the actor R.H. Thomson.

Also in November, Conductor Emeritus Pinchas Zukerman and former Principal Cellist Amanda Forsyth returned to the Southam Hall stage. On November 14 and 15, led by guest conductor Elim Chan, Ms. Forsyth gave the world premiere of Canadian composer Marjan Mozetich's Cello Concerto, an NAC commission generously funded by Charles Richard Harington. The following week, Maestro Zukerman conducted Elgar's *Enigma Variations* and played viola on Mozart's *Sinfonia Concertante* with violinist Viviane Hagner.

The Orchestra welcomed another former Music Director in January. The revered Baroque specialist Trevor Pinnock conducted a moving performance of Bach's *St. Matthew Passion* with the Cantata Singers of Ottawa and the Capital Chamber Choir, featuring soprano Lydia Teuscher, mezzo-soprano Allyson McHardy, tenors Andrew Haji and Mauro Peter, and baritone Philippe Sly. On February 7 and 8, Principal Guest Conductor John Storgårds and acclaimed pianist Yefim Bronfman gave exquisite performances of Beethoven's fourth Piano Concerto. The concert began with *Trisagion* by Estonian composer Arvo Pärt and ended with Vaughan Williams's Symphony No. 5, a work not performed at the NAC since 1972.

Musicians of the Orchestra are among the best in the world, and on February 13 and 14, the Orchestra showcased Concertmaster and Associate Concertmaster — and married couple — Yosuke Kawasaki and Jessica Linnebach in *Cobalt* by Canadian composer Jocelyn Morlock. Conducted by Alexander Shelley, the program, which was also performed at Toronto's Roy Thomson Hall on February 23, included Chopin's Piano Concerto No. 2 featuring French pianist David Fray, and Schumann's Symphony No. 1, which was recorded for future release by the Montreal-based label Analekta.



Tanya Tagaq (Rebecca Wood)



Korean-Canadian countertenor David DQ Lee, Canadian composer Ana Sokolović, Alexander Shelley and the NAC Orchestra in London during the 50th Anniversary European Tour (Fred Cattroll)



Miloš Karadaglić (Andy Earl Mercury Classics)

In honour of International Women’s Day (March 8), Alexander Shelley and the Orchestra performed *Qiksaaktuq*, created and sung by Tanya Tagaq, in honour of Missing and Murdered Indigenous Women and Girls, and *Life Reflected*, the multidisciplinary NAC Orchestra commission about four extraordinary Canadians — Alice Munro, Roberta Bondar, Rita Joe and Amanda Todd — composed by Canadian composers Zosha Di Castri, Jocelyn Morlock, Nicole Lizée and John Estacio. The Orchestra and Tagaq also performed in Kingston that week. And on March 20 and 21, Bramwell Tovey led the Orchestra and soloist James Ehnes in a program of Delius, Sibelius and Tchaikovsky.

On May 1 and 2, guitar superstar Miloš Karadaglić joined Alexander Shelley and the Orchestra for the world premiere of *The Forest*, a guitar concerto and NAC commission by the acclaimed Canadian composer Howard Shore. The program included Brahms’s Symphony No. 1 and an overture by German composer Fanny Mendelssohn Hensel, and was recorded for release in 2020 on Analekta.

From May 10 to 26, the NAC Orchestra embarked on a European tour in honour of the NAC’s 50th anniversary. Supported entirely by generous donors to the NAC Foundation, the tour included eight concerts in Saffron Walden and London (U.K.), Paris (France), Utrecht (The Netherlands), Copenhagen (Denmark), and Stockholm and Gothenburg (Sweden), as well as more than 60 community outreach events.

The tour showcased Canadian artists, music and stories. In London and Saffron Walden, Calgary-born Jan Lisiecki gave riveting performances of Ravel’s Piano Concerto in G, and Korean-Canadian

counter-tenor David DQ Lee sang Montrealer Ana Sokolović’s 2019 JUNO Award-winning *Golden Slumbers Kiss Your Eyes*. Canadian soprano Erin Wall sang *Lonely Child* by Quebec composer Claude Vivier in Paris, Utrecht and Stockholm. And in Utrecht, Copenhagen and Stockholm, GRAMMY Award-winning James Ehnes brought audiences to their feet with Mendelssohn’s Violin Concerto. The Copenhagen concert was broadcast live on Danish radio, and later on CBC Music and on Radio-Canada’s *Ici Musique*.

In all, the repertoire included music by six Canadian composers — an unprecedented number for a Canadian orchestra on tour. A centrepiece was *Life Reflected*, which the Orchestra performed to enthusiastic audiences at La Seine Musicale in Paris, and in Gothenburg, Sweden.

“An ambitious tour like this is fundamental to who we are,” said NAC President and CEO Christopher Deacon. “It’s about championing Canadian artists and allowing them to shine on the world stage. And it’s about making connections with audiences overseas as we share Canadian music, culture and stories.”

On June 2, the evening of the NAC’s 50th anniversary, the Orchestra performed a free concert that took the audience through its extraordinary history. Finally, the Orchestra had the great honour of being part of the national Canada Day celebration on Parliament Hill, which was broadcast nationally on CBC/Radio-Canada. The Orchestra performed the JUNO Award-winning *My Name is Amanda Todd* by Jocelyn Morlock, and made music with many top artists, including hip-hop artist K’Naaan, singer-songwriter Karim Ouellet and Mohawk pop singer Shawnee.



Artists of The National Ballet of Canada in *The Dream* (David Hou)



Le Patin Libre (Rolline Laporte)



Ella Rothschild, Cindy Salgado, Jermaine Spivey, Tiffany Tregarthen, Doug Letheren, David Raymond, Rena Narumi and Matthew Peacock in Kidd Pivot's *Revisor* (Michael Slobodian)

Dance

NAC Dance, led by Executive Producer Cathy Levy, featured extraordinary dance from across Canada and around the world, and demonstrated its commitment to new Canadian work through six exciting co-productions.

In October, Dance was proud to present the North American premiere of *XENOS* in the Babs Asper Theatre, a NAC Dance co-production and tour-de-force by the acclaimed British dancer and choreographer Akram Khan that marked his final performances in a full-length work. In another farewell, the legendary 70-year-old Canadian dancer and choreographer Paul-André Fortier performed *Solo 70* in the Azrieli Studio, a NAC co-production and his final work with Fortier Danse-Création after 40 remarkable years. From November 1 to 3, Canada's Royal Winnipeg Ballet performed its latest full-length ballet *Vespers* in Southam Hall. Choreographed by James Kudelka, the work featured the legendary prima ballerina Evelyn Hart in a role created especially for her.

In the New Year, Dance kicked off the NAC's 50th anniversary celebrations with The National Ballet of Canada, a company that has performed at the NAC every year since its opening night on June 2, 1969. They danced *Paz de la Jolla* by Justin Peck, *Apollo* by George Balanchine, and *The Dream* by Sir Frederick Ashton in Southam Hall.

Face2Face, co-presented with Ottawa Dance Directive's Series Dance 10 and La Nouvelle Scène Gilles Desjardins from February 21 to 23, showcased Canadian and international Indigenous artists, including Jacob Boehme's solo produced by ILBIJERRI Theatre Company, Maori dance artist Victoria Hunt, and Oji-Cree dance artist Lara

Kramer, whose new work *Windigo* was co-produced by NAC Dance.

Two Dance co-productions were supported by the *National Creation Fund*, which invests in ambitious new work from across Canada — *Revisor* by Vancouver's Kidd Pivot, the latest creation by Crystal Pite and Jonathon Young (February 28-March 2); and *who we are in the dark* by Peggy Baker Dance Projects (April 12-13), both in the Asper Theatre. The final Dance co-production of the season, *Threshold* by the ice dancing company Le Patin Libre, dazzled audiences at the Minto Skating Centre (May 10-11).

Four other renowned Canadian companies gave exceptional performances in Southam Hall in 2018-2019. Ballet BC's mixed program included *BEGINNING AFTER* by Cayetano Soto, *Enemy in the Figure* by William Forsythe, and *To This Day*, a new work by Artistic Director Emily Molnar (March 23). Les Grands Ballets Canadiens de Montréal performed their glorious new interpretation of *Giselle*, choreographed by Artistic Director Ivan Cavallari (April 4-6). And Alberta Ballet danced *Joni Mitchell's The Fiddle and the Drum*, choreographed by Jean Grand-Maitre, to two packed houses (May 15-16).

NAC Dance offers the best dance from around the world. This year, that included *Borderline* by Company Wang Ramirez of France and Germany (November 7-8 in the Asper Theatre); the Canadian premiere of *Sutra* by U.S. company Alonzo King LINES Ballet (November 16-17 in Southam Hall); the Ottawa premiere of Malpaso Dance Company of Cuba with a mixed program (January 18-19 in the Asper Theatre); *Bach* and *Gira* by Brazil's Grupo Corpo (February 9 in Southam Hall); and the Canadian premiere of Spanish Flamenco sensation Farruquito (March 4 in Southam Hall).



Graham Cuthbertson and Tara Rosling in *Silence*. Set and Costume Design Michael Gianfrancesco; Lighting and Projection Design Caitlin Luxford (Claus Andersen)



Kids company of *The Hockey Sweater*. Set and Costume Design Michael Gianfrancesco; Costume Co-Design Louise Bourret; Lighting Design Luc Prairie; Projection Design Normal Studio Inc. (Leslie Schacter)



Darryl Hopkins and Steve O'Connell in *Between Breaths*. Costume and Set Design Shawn Kerwin; Lighting Design Leigh Ann Vardy (Ritchie Perez)

English Theatre

NAC English Theatre offered outstanding productions created by and featuring gifted theatre artists from various parts of Canada.

Many shows told stories of real Canadians. The season began in October with the Grand Theatre's (London, ON) extraordinary production of *Silence: Mabel and Alexander Graham Bell* by Trina Davies, directed by former English Theatre Artistic Director Peter Hinton in the Babs Asper Theatre, featuring the Deaf actor Catherine Joell MacKinnon. Furthering English Theatre's work in this area, the *Points of View* podcast interview with Joell MacKinnon and Artistic Director Jillian Keiley was recorded in video with ASL-interpretation and captioning.

Chasing Champions: The Sam Langford Story by Jacob Sampson, a co-production by Theatre Workshop and Tableau D'Hôte (Montreal) directed by Ron Jenkins, is about Sam Langford, a gifted but little known boxer in Nova Scotia (November 13-24 in the Azrieli Studio). Lorena Gale's *Angélique* is based on Marie-Joseph Angélique, a slave in New France who was sentenced to death for allegedly setting fire to the city of Old Montreal in 1734 (March 20-31 in the Asper Theatre). Both productions were very well received.

From April 24 to May 5 in the Asper Theatre, the Blyth Festival's fascinating production of *The Pigeon King*, directed by Severn Thompson, centred on Arlan Galbraith, whose bird-breeding empire became one of the greatest frauds in Canadian history. Finally, Robert Chafe's *Between Breaths*, an Artistic Fraud of Newfoundland production, told

the tale of Jon Lien, who freed more than 500 whales from fishing nets (May 7-28 in the Azrieli Studio). Directed by Jillian Keiley, and with a score by the Newfoundland band The Once, the show was a hit with audiences and critics.

During the holiday season, *The Hockey Sweater: A Musical* by Emil Sher and Jonathan Munro based on Roch Carrier's iconic story, delighted audiences with a dazzling cast of children and adults who sang and danced in roller skates. The Segal Centre for Performing Arts (Montreal) production, which received an investment from the *National Creation Fund*, was directed and choreographed by Donna Feore.

Kristen Thomson's raucous *The Wedding Party*, a co-production from Crow's Theatre (Toronto) and Talk is Free Theatre (Barrie) directed by Chris Abraham, had the audience in stitches (January 30-February 9 in the Asper Theatre). Rounding out the season was *Prince Hamlet* by Toronto's Why Not Theatre, a highly acclaimed retelling of Shakespeare's play adapted and directed by Ravi Jain (February 27-March 9 in the Azrieli Studio).

French Theatre

There were many stellar productions in the NAC French Theatre season, led by Artistic Director Brigitte Haentjens. They included two particularly strong productions at the beginning of the season, and at the end — the season opening *Quills* by Doug Wright starring the incomparable Robert Lepage; and the closing production of *Pinocchio* by the renowned French playwright and director Joël Pommerat.



Quills (Stéphane Bourgeois)



Le reste vous le connaissez par le cinéma (Yanick Macdonald)



Americandream.ca (Marianne Duval)

In the fall, audiences were captivated by Laurent Gaudé's *Le Tigre bleu de l'Euphrate*, staged by former French Theatre Artistic Director Denis Marleau and featuring a solo performance by Emmanuel Schwartz. And audiences were challenged and amazed by Christian Lapointe's *Le reste vous le connaissez par le cinéma*, which received an investment from the *National Creation Fund*.

French Theatre was proud to present the ambitious trilogy *AmericanDream.ca* by Claude Guilmain, produced by Toronto's Théâtre la Tangente, as well as the world premiere of the documentary *Sur la corde raide*, directed by Claude Guilmain and produced by the National Film Board. The season also included the memorable *Ce qu'on attend de moi* by Gilles Poulin Denis and Philippe Cyr, in which an audience-volunteer became the central figure in an extraordinary stage setting.

The Enfance/jeunesse series began with Pascal Brullemans' *Petite Sorcière*, for which Nini Bélanger created two versions for different age groups. *Mile(s)tones* by Belgium's Zonzo Compagnie invited young people to explore the fascinating world of Miles Davis. The season concluded with the premiere of *Le Cheval de bleu*, a poetic text by Marcel Cremer, directed by Milena Buziak and performed by a hearing actress and a Deaf actor. This show and *Dis merci* (produced by Joe Jack et John and presented in the fall) featured inclusive casts, allowing the audience to cultivate relationships with Deaf and hearing-impaired theatregoers in the region.

Indigenous Theatre

NAC Indigenous Theatre, led by Artistic Director Kevin Loring and Managing Director Lori Marchand, had a highly productive year as it prepared for its inaugural season in 2019–2020.

Increasing awareness of the new department in the Algonquin nation and across Canada was a priority. Kevin Loring travelled widely to meet Indigenous artists and producers, and the Indigenous Theatre team consulted with the Algonquin Advisory Council to keep them abreast of the department's plans.

The programming announcement on April 30, 2019 was a celebratory affair in Peter A. Herrndorf Place, with hundreds from the Indigenous community and the community at large in attendance.

"We are in the midst of an Indigenous renaissance," Kevin Loring said. "The work that has been done over the decades in Indigenous performing arts is coming to a point where we are reaching a critical mass, where artists are bringing forward new ways of thinking about the work in relation to old ways of telling our stories. Our stories are medicine."

The season will celebrate the beauty, strength and resilience of Indigenous women, with nine of the 11 works written and created by women. The productions will include emerging and established artists from across Canada and around the world, and feature more than 10 Indigenous languages.

Mōshkamo: Indigenous Arts Rising festival in September 2019 will take over the NAC with performances in each of the NAC's programming



Lori Marchand and Kevin Loring at the programming announcement of Indigenous Theatre (Fred Cattroll)



Nomad Stones



OKAN (Ksenija Hotic)

streams. Opening night will feature *The Unnatural and Accidental Women* by the esteemed Métis-Dene playwright Marie Clements, and *Where the Blood Mixes*, for which Kevin Loring won a Governor General’s Literary Award in 2009.

Other highlights include legendary singer-songwriters Buffy Sainte-Marie and Susan Aglukark; *Minowin* by west coast dance company Dancers of Damelahamid; *Unikkaaqtuat* by Igloolik circus company Artcirq (with Montreal’s The 7 Fingers); *Kinalik: These Sharp Tools* featuring Evalyn Parry; and the outrageous *Hot Brown Honey* from Australia.

NAC Presents

The all-Canadian music series NAC Presents, led by Executive Producer Heather Gibson, offered audiences a stellar season that included 109 performances, a new series with the NAC Orchestra, and the debut of a world music festival.

The wide range of artists included Inuk singer-songwriter Elisapie Isaac; Nova Scotia’s Port Cities; Ottawa folk singer Jeremy Fisher; Montreal singer-songwriter and composer Rufus Wainwright; the GRAMMY Award winning pianist Chilly Gonzales; and the legendary Blue Rodeo, among many others. The second year of the after-work *Fridays at the Fourth* concerts in the Fourth Stage was popular once again, with talented emerging artists like Tanika Charles, Laetitia Zonzambé, Mehdi Cayenne and more.

NAC Presents introduced two new initiatives this year. The first was Sessions, which paired Canadian singer-songwriters with the NAC Orchestra. On October 4, Ottawa singer-songwriter Lynn Miles took the stage, followed by folk rocker Tom Wilson with a set called “Beautiful Scars” — the same title as his best-selling memoir.

“Many artists are looking for something different in their careers such as the opportunity to perform with an orchestra,” Heather Gibson said. “Sometimes they come with charts, sometimes, as in Lynn’s case, we commission them. This adds another layer to an artist’s repertoire in that they now have those arrangements to perform with other orchestras.”

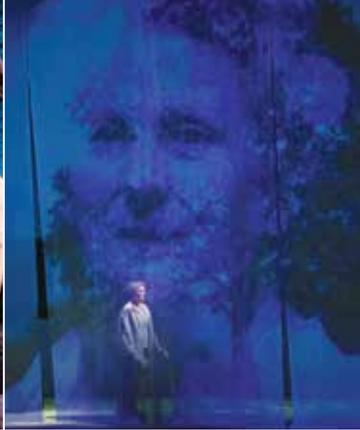
Finally, from May 24 to 26, in collaboration with Lula Music, the Arts Centre and Axé WorldFest, NAC Presents presented the first edition of *Vivafest*, a festival of concerts, workshops and free events with some of Canada’s most acclaimed Latin, Brazilian and global roots artists, including Kobo Town, Aline Morales, OKAN and many more.

Variety and Community Programming

The NAC offers a wide range of artists and performances under its Variety stream. A particular high point was Andrea Gibson, one of the most captivating performers in the spoken word poetry scene, and one of the most important in the queer community (April 15 in the Azrieli Studio).



The cast from *Come From Away* (Matthew Murphy)



The Full Light of Day by Electric Company Theatre (Don Lee)



Ghost Opera by the Old Trout Puppet Workshop (Jessica Wittman, care of the Banff Centre for Arts and Creativity)

Many artists and hit performances chose Southam Hall as the ideal venue to connect with audiences in the National Capital Region, including a sold-out run of the Francophone musical *Notre Dame de Paris* in the 20th anniversary year of its Quebec premiere (October 16-21); *Préfère Novembre* by the Quebec comedian Louis-José Houde (January 26); two sold-out shows by Jerry Seinfeld (April 12); and the Canadian hit musical *Come From Away* from Broadway Across Canada (August 20-September 8).

Finally, the NAC is proud to host exceptional community programming in the Fourth Stage. Notable performances included two sold-out shows by Afro Cuban-jazz performers OKAN and Cuban-born Ottawa pianist Miguel de Armas (October 13-14); a Gospel Holidays show by London Trio+ (December 22); and Latin-classical guitarists Alejandro Vega and Gabriela Iznardo (May 29).

National Creation Fund

The *National Creation Fund* has so far invested \$4.8 million of privately raised money in 30 projects by artists and arts organizations from across Canada. In 2018–2019, many of those projects triumphantly came to life on stages across Canada and abroad, showing what a significant difference this kind of investment can make in creating ambitious new work.

The Hockey Sweater: A Musical opened to rave reviews on December 7 as part of the English Theatre season. With support from the Fund, the creative team of the Segal Centre for Performing Arts production refined the original script and score, and added new songs and choreography.

On January 9, Vancouver’s Electric Company Theatre premiered *The Full Light of Day*, described by the Vancouver Sun described as “a tour de force of multimedia inventiveness.” Two weeks later, *Counting Sheep* by Mark and Marichka Marczyk began a two-month run in London, U.K. as part of the Vault Festival, to widespread acclaim. Thanks to the Fund, the creators were able to collaborate with Belarus Free Theatre to enhance the production.

On February 20, Kidd Pivot’s *Revisor*, the latest creation from choreographer Crystal Pite and writer Jonathon Young, premiered in Vancouver and is now touring internationally. The next night, Peggy Baker’s *who we are in the dark* opened in Toronto. For the first time, her work will tour internationally. Peggy called the Fund “a game-changer. I have never been able to work at that level before.”

A number of other Fund projects secured notable international engagements. Dancers of Damelahamid’s new production *Minowin* will be presented at the Cervantino Festival in Mexico after it premieres at the NAC in September 2019 as part of the inaugural Indigenous Theatre season. And Stanford Live will present the world premiere of Volcano Theatre’s *Scott Joplin’s Treemonisha* in Palo Alto, California in April 2020.

Three of the Fund’s Alberta projects were busy with workshops and world premieres in the spring. *Ghost Opera* by Calgary’s The Old Trout Puppet Workshop, in collaboration with Calgary Opera and the Banff Centre for Arts and Creativity, then opened in Banff followed by a two-week run in Calgary. Edmonton’s Catalyst Theatre premiered *The Invisible – Agents of Ungentlemanly Warfare* in



Scott Joplin's *Treemonisha* by Volcano Theatre (Dahlia Katz)



Students perform on the Eskasoni First Nation as part of *Apiksiktuaqn*



Moe Clark performs as part of the *BIG BANG* festival (Jonathan Lorange)

April, followed by three weeks of performances in Calgary. And Citadel Theatre had two weeks of workshops on its new musical *Prison Dancer*, which will premiere in Edmonton in 2020-2021.

Public Spaces

The National Arts Centre strives to be open, welcoming and accessible to everyone. Through free programming and events in partnership with local organizations, the Public Spaces team are successfully attracting a greater diversity of communities to the NAC.

In partnership with the Indigenous Theatre department, Public Spaces hosted *Adàwàning: Indigenous Women's Art Market* (December 15). More than 40 Métis, Inuit and First Nations women artists and artisans took part in a day-long market that was attended by several thousand visitors over the course of the day. And a new partnership with SouthAsianFest, Canada's largest South Asian event, resulted in the festival's first-ever event at the NAC (August 9-18).

In addition, the NAC was delighted to partner with CBC Ottawa on *Project Give*, which rallies the local community to support the Ottawa Food Bank through radio and television broadcasts featuring live music. Broadcast from the NAC Public Spaces all day and into the evening, the event raised a record-breaking \$197,845.

Learning Highlights 2018-2019

Music

On March 11, the *Music Alive Program* and NAC Indigenous Theatre, in partnership with Symphony Nova Scotia, the Canada Council for the Arts and eight local partners, produced *Apiksiktuaqn*, a day of music and theatre workshops on the theme of forgiveness at Alison Bernard Memorial High School in Eskasoni, Nova Scotia. The day included instrumental clinics led by NAC Orchestra and Symphony Nova Scotia musicians; a conducting workshop for teachers led by Alexander Shelley; a composition workshop led by Métis *Carrefour* composer Ian Cusson; and theatre creation workshops led by the Sobey Award-winning Eskasoni performance artist Ursula Johnson. More than 200 students from six Cape Breton schools attended the event, which included the world premiere of Ian Cusson's band arrangement for the song *Forgiveness/Apiksiktuaqn* by Mi'kmaq singer-songwriter Richard Poulette. The visiting musicians also had the opportunity to attend workshops led by Eskasoni artists.

In honour of its 50th anniversary year, the NAC hosted the first-ever North American edition of *BIG BANG*, an innovative festival for children and families about the world of music, sound and the arts. More than 8,000 young people and their families explored the festival's imaginative installations and performances throughout the building, including the backstage areas.



Alison Balsom performs in London and Ottawa in real time during the 50th Anniversary European Tour (Fred Cattroll)



Puppeteer Marcelle Hudon and the NAC Orchestra in *Nimble Fingers* (Jonathan Lorange)



Earl of March Secondary School students dance at the Governor General's Performing Arts Awards (George Pimentel Photography)

Alexander Shelley and the Orchestra presented a special concert for the occasion — *Nimble Fingers*, in which puppets and inanimate objects came to life through whimsical light and shadow effects accompanied by Canadian composer Jocelyn Morlock's *Oiseaux bleus et sauvages*. The concert featured Canadian puppeteer Marcelle Hudon and NAC Orchestra Principal Flute Joanna G'froerer.

Community engagement and partnerships are hallmarks of NAC Orchestra tours. During the 50th Anniversary European Tour, Alexander Shelley and the Orchestra musicians engaged with more than 3,000 people through 60 education events in five countries. Highlights included new children's shows designed and animated by students from Université Sorbonne Nouvelle in Paris, and performed by NAC Orchestra ensembles for elementary students; Orchestra musicians performing with the Catching Cultures Orchestra and Muzik Route — two organizations in Utrecht that celebrate cross-cultural dialogue; and Sistema Södertälje performing with NAC Orchestra musicians at the Royal Palace in Stockholm.

Dance

Throughout the year, NAC Dance Education Associate and Teaching Artist Siõned Watkins led workshops throughout the Ottawa area, giving hundreds of elementary and secondary school students unique dance experiences. On November 2, she led a workshop for 18 ESL students at Ridgemont High School. On March 28 and 29, she gave six dance workshops, assisted by dance artist and choreographer Geoff Dollar, at Elgin Street Public School. And in April, Siõned Watkins and

dance educator Allison Carrier created an over-the-top, high-energy choreography for 22 Earl of March Secondary School students in honour of comedian Rick Mercer during the *Governor General's Performing Arts Awards* on April 27.

Dance also gave invaluable training opportunities to aspiring dancers through masterclasses and events with visiting dance artists. A particular highlight was *Tea with a Ballerina* featuring the iconic Canadian prima ballerina Evelyn Hart. The masterclass lineup featured Johanna Faye of Company Wang Ramirez; Meredith Webster, Ballet Master for Alonzo King LINES Ballet; Osnel Delgado, Artistic Director of Malpaso Dance Company; Marina Villanuava, Ballet Mistress for Les Grands Ballets Canadiens de Montréal, and many more.

English Theatre

English Theatre has long been a champion of Deaf artists and has taken many steps to make its productions more accessible to the Deaf community. On March 8, Deaf teaching artist Dawn Jani Birley led a workshop for Deaf students at Ottawa's Woodroffe High School. Ms. Birley played the pivotal role of Horatio in Why Not Theatre's groundbreaking production of *Prince Hamlet*, presented by NAC English Theatre and performed entirely in ASL and English. After attending the student matinee performance on March 5, the students were thrilled to meet Dawn and learn about her career as a Deaf performer and advocate. Many of the students recently arrived in Canada as refugees, and their visit to the NAC was their first time attending theatre.



Deaf teaching artist Dawn Jani Birley leads a workshop for Deaf students at Woodroffe High School



BIG BANG festival (Jonathan Lorange)



Maclean's senior writer Paul Wells interviews Howard Shore for a NAC podcast (Martin Jones)

English Theatre also nurtures the next generation of artistic leaders. From September 24 to October 19, Artistic Director Jillian Keiley mentored two emerging artistic directors — Brendan Howlett (Toronto) and Kate Smith (Ottawa). Over the course of four weeks, they shadowed her and watched her day-to-day activities.

French Theatre

NAC French Theatre's major learning initiative this year was the *BIG BANG* festival on February 17 and 18. The team collaborated with Music and many other NAC departments to bring this ambitious project to life.

Several activities complemented the programming, including *NOMAD*, an initiative linking a group of teenagers or children with a guest artist. Indigenous students from Hadley and Philemon Wright Secondary School in Gatineau worked with multidisciplinary Métis artist Moe Clark and Mexican-born musician Ahau Marino, and performed during the festival. *BIG BANG* also created an unforgettable personal development experience for 10 energetic, bilingual students who ranged in age from 10 to 14. They became ambassadors and acted as the public face of the festival. In addition to greeting and guiding the audience to events, these impressive young people also honed their journalism skills by interviewing artists and visitors.

Digital Engagement

To enrich enjoyment of NAC programming and the performing arts, the Digital Engagement team produces podcasts hosted by NAC artistic leaders, scholars and journalists that are downloaded by listeners from around the world. A particular highlight this year was a special series marking the 50th anniversary of the NAC Orchestra. The English version was hosted by the acclaimed broadcaster Eric Friesen, while the French version was hosted by esteemed music critic and academic Jean-Jacques van Vlasselaer. Other highlights included NAC Presents Executive Producer Heather Gibson's conversation with Yellowknife singer-songwriter Leela Gilday; *Maclean's* senior writer Paul Wells's interview with composer Howard Shore about the NAC commission *The Forest*; and NAC Dance Executive Producer Cathy Levy in conversation with choreographer Peggy Baker about *who we are in the dark*, an NAC co-production that received an investment from the *National Creation Fund*.

The Digital Engagement team enabled Canadian students and a wide online audience to engage with the NAC Orchestra's 50th Anniversary European Tour. In partnership with the Royal College of Music and the Royal Philharmonic Orchestra, Music Director Alexander Shelley and the acclaimed trumpet soloist Alison Balsom hosted *ConneXXions 2019*. Violinist Esther Abrami from the Royal College of Music performed, while the Brent District School Band in London, England and Orkidstra in Ottawa made music and connected with each other in real time.

Report on Strategic Goals

| PRIORITY / RESULT |
|---|
| CREATION |
| <p>Invest in Canadian creation to help artists and arts organizations across Canada create and develop ambitious new work for national and international audiences</p> <ul style="list-style-type: none"> • Since it opened in 2017, the <i>National Creation Fund</i>, which is supported entirely by donors to the <i>Creation Campaign</i>, has invested a total of \$4.8 million in the development of 30 ambitious new works by artists and arts organizations across the country • NAC Dance, led by Executive Producer Cathy Levy, co-produced <i>Revisor</i> by Kidd Pivot; <i>who we are in the dark</i> by Peggy Baker Dance Projects; <i>Windigo</i> by Lara Kramer; <i>Threshold</i> by Le Patin Libre; and <i>Solo 70</i> by Fortier Danse-Création • NAC French Theatre, led by Artistic Director Brigitte Haentjens, featured the co-production <i>Le reste vous le connaissez par le cinéma</i> directed by Christian Lapointe, (ESPACE GO and Carte Blanche, supported by the <i>National Creation Fund</i>) • English Theatre's Investors Series pilot project <i>Calpurnia</i> has been given significant investment through workshops and dramaturgy to prepare the piece for a national or potentially international co-production in 2021 • English Theatre, led by Associate Artistic Director Sarah Garton Stanley, workshoped eight scripts with 26 actors during <i>November Reads</i>, English Theatre's annual new play development week, and writer-in-residence Lisa Codrington had three workshops for her new work <i>Back to Methuselah</i> • Lindsay Lachance, Artistic Associate in Indigenous Theatre, facilitated new play development with four emerging Indigenous playwrights at the University of Alberta's Dramaturgy Research Conference • The NAC Orchestra's <i>Carrefour</i> program for diverse, emerging composers hosted Métis composer Ian Cusson (Toronto) and Remy Siu (Vancouver), in collaboration with the Canada Council for the Arts • NAC Orchestra commissions and world premieres included <i>The Forest</i>, a guitar concerto by Howard Shore; the Cello Concerto by Marjan Mozetich; and the chamber work <i>Where There's a Wall</i> by Ian Cusson, based on poetry by Joy Kogawa • The NAC Orchestra commission and recording <i>Golden Slumbers Kiss Your Eyes</i> by Ana Sokolović won the 2019 JUNO Award for Classical Composition of the Year |

| PRIORITY / RESULT |
|---|
| <p>Place a stronger focus on new Canadian work in all our programming areas</p> <ul style="list-style-type: none"> • The NAC Orchestra season included works by 11 Canadian composers — Walter Boudreau, Zosha Di Castri, John Estacio, Nicole Lizée, Jocelyn Morlock, Marjan Mozetich, Howard Shore, Ana Sokolović, Andrew Staniland, Tanya Tagaq and Claude Vivier, as well as new work by performing artists Sylvie Cloutier and Leela Gilday • Repertoire for the Orchestra's 50th Anniversary <i>European Tour</i> included work by six Canadian composers, and the Orchestra's Canada Day performance on Parliament Hill included the JUNO Award-winning NAC commission <i>My Name is Amanda Todd</i> by Jocelyn Morlock • The NAC Dance season included six works by Canadian choreographers — <i>who we are in the dark</i> by Peggy Baker (Peggy Baker Dance Projects); <i>Solo 70</i> by Paul-André Fortier (Fortier Danse-Création); <i>Vespers</i> by James Kudelka (Royal Winnipeg Ballet); <i>To This Day</i> by Emily Molnar (Ballet BC); <i>Revisor</i> by Crystal Pite (Kidd Pivot), and <i>Joni Mitchell's The Fiddle and the Drum</i> by Jean Grand-Maitre (Alberta Ballet) • English Theatre's entirely Canadian season included <i>Silence</i> by Trina Davies; <i>The Hockey Sweater: The Musical</i> by Emil Sher and Jonathan Monro (supported by the <i>National Creation Fund</i>); <i>The Wedding Party</i> by Kristen Thomson; <i>Angélique</i> by Lorena Gala; <i>The Pigeon King</i> by Severn Thompson; <i>Chasing Champions</i> by Jacob Sampson; <i>Prince Hamlet</i> adapted by Ravi Jain; and <i>Between Breaths</i> by Robert Chafe • New Canadian works in French Theatre's season included <i>AmericanDream.ca</i> by Claude Guilmain; <i>Dis Merci</i> (Joe Jack et John); <i>Dans le champ amoureux</i> by Catherine Chabot; <i>Petite Sorcière</i> by Pascal Brullemans; <i>Ce qu'on attend de moi</i> by Gilles Poulin-Denis and Philippe Cyr; <i>Marco bleu</i> based on a script by Larry Tremblay; <i>Le Tigre blue de l'Euphrate</i> by Larent Gaudé; <i>Le reste vous le connaissez par le cinéma</i> by Christian Lapointe; <i>L'Homme aux sept femmes</i> by Audrée Wilhelmy; and <i>Hamlet, Director's Cut</i> adapted by François Blouin and Marc Beaupré, translated by Jean Marc Dalpé • The all-Canadian music series NAC Presents featured 109 performances, and its new <i>Sessions</i> series with the NAC Orchestra commissioned orchestral arrangements for Lynn Miles and Stars |

PRIORITY / RESULT

Develop and support creative partnerships and multi-disciplinary work, nationally and internationally

- The NAC presented the first North American edition of *BIG BANG*, a multidisciplinary festival for children and families that included shows by the NAC Orchestra, NAC Presents and French Theatre; partners included the Canada Council for the Arts, Ottawa Tourism, Winterlude and Belgium's Zonzo Compagnie
- The NAC Orchestra partnered with the actor R.H.Thomson and The World Remembers on the world premiere of *The World Remembers* song cycle, featuring the National German Youth Orchestra (BJO), who also performed Benjamin Britten's *War Requiem* with the Orchestra during Remembrance Week
- The NAC Orchestra partnered with La Seine Musicale (Paris) and the Point Musical Festival (Gothenburg) to present the multidisciplinary NAC commission *Life Reflected* during the Orchestra's 50th Anniversary European Tour
- NAC Dance joined a host of international partners to co-produce *Xenos*, the latest solo work by British choreographer Akram Khan
- The *Visiting Dance Artist Program*, a joint initiative of NAC Dance and the Canada Council for the Arts, hosted choreographer-performers Dana Michel, Justine A. Chambers and Laurie Young

PERFORMANCE

Develop a new Department of Indigenous Theatre that will launch its first full season in 2019

- Artistic Director Kevin Loring and Managing Director Lori Marchand announced details of Indigenous Theatre's first season. It includes 11 productions, an opening festival called *Mòshkamo*, and will feature and more than 10 Indigenous languages
- The Algonquin Advisory Council continued to meet and be consulted, playing a critical role as Indigenous Theatre prepared for its first season
- Indigenous Theatre attended a number of events, including the Roobiboo Festival (Edmonton), the Jamais Lu Festival (Montreal) and Arts Day on the Hill (Ottawa), among many others
- Human Resources organized a series of talks with Indigenous artists to familiarize staff with Indigenous culture and issues

PRIORITY / RESULT

Weave more adventurous programming into NAC performance seasons

- The NAC's Variety series presented its first world music festival, *Vivafest*, in May 2019, in partnership with LulaWorld Music
- English Theatre's season featured the groundbreaking works *Silence* and *Prince Hamlet*, both of which featured the inclusion and leadership of Deaf performers
- The NAC Orchestra's new *Vanguard Series* invited audiences to experience more audacious programming, including Benjamin Britten's *War Requiem*, the multimedia NAC commission *Life Reflected*, and a concert featuring music by Thomas Adès and Stravinsky, among others
- The Orchestra's *WolfGANG* Sessions attracted capacity crowds in its fifth season of innovative contemporary music at the Mercury Lounge nightclub
- The sixth edition of NAC Dance's *Face 2 Face* festival featured seven performances by three Indigenous artists from Australia and Canada, in partnership with the Ottawa Dance Directive/Series Dance 10 and La Nouvelle Scène Gilles Desjardins
- French Theatre's season included *Ce qu'on attend de moi* by Gilles Poulin-Dennis and Philippe Cyr, a work for non-actors that incorporates documentary film, and *Mile(s)tones*, a work for young audiences about jazz legend Miles Davis

Extend our commitment to touring in communities across Canada and around the world

- The NAC Orchestra's 50th Anniversary European Tour included eight concerts and 60 education events in Saffron Walden, London, Paris, Copenhagen, Gothenburg, Utrecht and Stockholm
- The Orchestra gave its annual performances at Roy Thomson Hall (Toronto) and the Isabel Bader Centre for the Performing Arts (Kingston)
- A number of *National Creation Fund* projects have secured international engagements, including *who we are in the dark* (Peggy Baker Dance Projects), *Minowin* (Dancers of Damelahamid), *Revisor* (Kidd Pivot), *Scott Joplin's Treemonisha* (Volcano Theatre), and *The Storyville Mosquito* (Kid Koala)
- *We Keep Coming Back* (Self Conscious Theatre), co-created by English Theatre Associate Artistic Director Sarah Garton Stanley and supported by *The Collaborations*, toured to Arts Depot London (U.K.), the English Theatre Berlin and Factory Theatre (Toronto)
- *Between Breaths*, directed by English Theatre Artistic Director Jillian Keiley and supported by *The Collaborations*, toured to 12 communities across Newfoundland, and is headed to Halifax, Vancouver, Toronto and Victoria in the fall of 2019
- Dance Executive Producer Cathy Levy serves as a member of the Canadian Arts Presenting Association's new International Market Development Committee, which aims to develop opportunities for Canadian artists

PRIORITY / RESULT

Engage Canadians with the NAC's major artistic projects through digital technology

- Ana Sokolović won a 2019 JUNO Award for Best Classical Composition for *Golden Slumbers Kiss Your Eyes*, an NAC commission and recording on Montreal label Analekta
- In conjunction with the NAC Orchestra's concerts during Remembrance Week and the 100th anniversary of the Armistice, the NAC partnered with the Royal Canadian Legion, Veterans Affairs Canada, and The World Remembers to present historical photos of faces from Canada and other First World War nations on the Kipnes Lantern, and featured a display to accompany a "Virtual Poppy" light show on the Parliament buildings
- Other major artistic projects on the Kipnes Lantern included the *Governor General's Performing Arts Awards* and the Indigenous Theatre programming announcement, among many others
- Significant livestreams via the NAC's YouTube and Facebook platforms included the NAC Orchestra's 50th Anniversary European Tour launch; the Indigenous Theatre programming announcement; and *Music Monday*
- NAC podcast highlights included interviews with NAC Presents Executive Producer Heather Gibson and Dene singer-songwriter Leela Gilday; Julien Morissette and theatre artist Robert Lepage; and NAC Dance Executive Producer Cathy Levy with choreographer Peggy Baker
- The NAC Orchestra released the CD *The Bounds of Our Dreams* featuring Walter Boudreau's work about Claude Gauvreau, played by Alain Lefèvre, on Analekta in September 2018
- English Theatre was a lead collaborator on the Festival of Live Digital Arts at the Isabel Bader Centre in Kingston, which included a performance by Choir! Choir! Choir! that played simultaneously and interactively in Toronto, Montreal and Vancouver

LEARNING

Expand our education activities across the country in music, dance and theatre

- NAC Presents hosted a successful mentorship program that focused on Queer and Indigenous artists at the Regina Folk Festival
- The NAC partnered with the Coalition for Music Education to present a concert and livestream for the 15th annual *Music Monday*
- More than 8,000 students from across Canada attended the 47th annual MusicFest Canada Nationals
- Teaching artists from the *Music Alive Program* visited nine communities in Nunavut, 12 communities in Alberta, 18 communities in Saskatchewan and six communities in Manitoba
- Co-curators Sarah Garton Stanley and Chantal Bilodeau assembled institutional leaders and climate change artists and visionaries from across Canada, the U.S., the U.K. and Australia for *The Cycle*, a two-year project that reimagines the environmental footprint of Canadian theatre, in collaboration with the Banff Centre for Arts and Creativity, the Canada Council for the Arts and the Stratford Festival

PRIORITY / RESULT

Partner with local organizations, artists, and educators to extend the *Music Alive Program* to Atlantic Canada

- Teaching artists undertook 125 events in 16 communities, including *Apiksiktuaqn*, a day of music and theatre workshops for students from across Cape Breton on the Eskasoni First Nation, produced in partnership with NAC Indigenous Theatre, Symphony Nova Scotia, the Canada Council for the Arts, and eight local partners,
- *Music Alive Program* partners included the P.E.I. Symphony, Mi'kmaq Confederacy of P.E.I., Music Nova Scotia and the Eskasoni Band Council (Nova Scotia), Soundbone Traditional Arts Foundation (Newfoundland), and People of the Dawn Indigenous Friendship Centre (St. George's, Newfoundland)

Offer exceptional artist training to young classical musicians from across Canada and around the world

- The 21st edition of the *Young Artists Program* led by Artistic Director Pinchas Zukerman provided three weeks of training to 66 students from Canada and around the world, as well as the resident Ulysses Quartet
- A number of *Young Artists Program* students and alumni won prizes and recognition in 2018 and 2019: the Ulysses Quartet won the Grand Prix at the 2019 Vietnam International Music Competition for Violin & Chamber Music; Hannah Craig and Angela Ryu were named in the CBC's "30 hot Canadian classical musicians under 30"; Maïthéna Girault was a finalist in the Concours Prix d'Europe and won the Prix Québecor; Carter Johnson won the OSM Manulife competition; Timothy Chooi won the Stiftung Niedersachsen's Joseph Joachim Violin Competition, and second prize at Brussels' Queen Elisabeth Violin Competition; and Bryan Cheng won first prize at the Hellam International Young Artists Competition
- The *Institute for Orchestral Studies* welcomed 10 string apprentices who rehearsed and performed with the NAC Orchestra, received private lessons from Orchestra musicians, and took part in chamber ensemble rehearsals and mock auditions
- The 50th Anniversary European Tour included masterclasses and coaching with young artists in each of the seven cities visited
- Music Director Alexander Shelley worked with students at Memorial University (St. John's), NAC Orchestra musicians connected with students at Manhattan School of Music, and NAC Conductor Emeritus Pinchas Zukerman taught a violin masterclass with the Royal Danish Academy of Music, all from the NAC's Hexagon Studio

PRIORITY / RESULT

Develop a long-term, digital strategy to integrate digital technology into everything we do

- The NAC Orchestra's 50th Anniversary European Tour included *ConneXXions 2019*, which linked violinist Esther Abrami, the Brent District School Band (London, U.K.) and OrKidstra (Ottawa)
- The NAC's *Annual Public Meeting*, which took place in Peter Herrndorf Place on February 28, was livestreamed to Canadians
- The NAC's Kipnes Lantern and digital screens increased awareness of NAC programming
- Through a partnership with Facebook Canada, the NAC shared stories and video about NAC productions and initiatives to a wider online audience

Recreate *ArtsAlive.ca* as a cutting-edge, digital learning platform

- Consultations on best practices for digital arts learning continued as the NAC laid the groundwork for its next Strategic Plan

ARCHITECTURAL REJUVENATION

Shepherd the Architectural Rejuvenation of the NAC

- The Architectural Rejuvenation Project is now complete (since March 2018)

Animate the NAC's new public spaces with a wide range of community programming

- An estimated 4,000 people attended *Adàwàning: Indigenous Women's Art Market* in December
- Public Spaces continued its popular series *Movement in Meditation*, *Toddler Tuesdays* and *Seniors Pop-Up Painting*, and increased its presence during the summer with initiatives such as *Family Mornings*, *Yoga on the Terrace*, *Thai Chi*, weekly *Powwow Workouts*, and free tours of the NAC's visual art collection
- Public Spaces partnered on events with a broad range of partners, including *Maclean's Magazine*, CBC Ottawa, the Ottawa Public Library, the Ottawa International Writers Festival, Multicultural Arts for Schools and Communities, OrKidstra, Arzoo Dance Theatre and SouthAsianFest 2019, among many others

PRIORITY / RESULT

PRODUCTION RENEWAL

Oversee the renewal of the NAC's production equipment and performance spaces

- Upgrades to the Azrieli Studio were made in the summer of 2019, completing Production Renewal upgrades to all performance halls
- In addition to theatrical, electrical and audio-visual upgrades, the project replaced the original 50-year-old electrical substation, providing a new, reliable electrical supply to the Azrieli Studio
- Work included additional sound isolation throughout the performance halls, new production facilities in Southam Hall and the Babs Asper Theatre, upgrading back-of-house audio-visual systems, and integrating the Architectural Rejuvenation and Production Renewal audio-visual systems
- Having met the original mandate to restore the NAC's performance venues to international standards, the Project will be officially completed by the end of the 2019 calendar year

Renovate Southam Hall to enhance the customer experience and improve accessibility

- In September 2018, the NAC revealed its new Orchestra Shell — designed by Diamond Schmitt Architects, Fisher Dachs Associates, Threshold Acoustics and Engineering Harmonics, and manufactured by Wenger & JR Clancy — which has dramatically improved the acoustics in Southam Hall
- Artist and audience response to the Orchestra Shell has been overwhelmingly positive, and the Shell has generated favourable coverage in both traditional and industry media

BECOMING A NATIONAL, FRANCOPHONE ORGANIZATION

Ensure that Francophone programming enjoys a more prominent place on our stages

- NAC Presents featured 24 Francophone artists, including Martin Léon, Safia Nolin, Philippe Brach, Alexandra Strélinks, Joseph Edgar and Céleste Lévis
- NAC Dance's season included Fortier Danse-Création, Le Patin Libre, Les Grands Ballets Canadiens de Montréal, and the choreographer Jean Grand-Maître
- The NAC Orchestra featured the composer Walter Boudreau, conductor Stéphane Denève, pianist and composer Alain Lefèvre, soprano Nathalie Paulin and Ensemble Contemporain de Montréal
- Forty per cent of the guest artists appearing in the *Family Adventures with the NAC Orchestra* and *KinderNACO* series are Francophone
- French Theatre programmed two Francophone works from outside Quebec by Théâtre La Tangente (Toronto) and Théâtre populaire d'Acadie

PRIORITY / RESULT

Commission, co-produce and partner with artists, arts organizations and major Quebec festivals on important new work

- The NAC developed a partnership with the Carrefour international de théâtre festival to tour Joël Pommerat's *Pinocchio* to the NAC and Quebec City
- The *National Creation Fund* has invested in the development of new projects by Sylvain Émard, Marie Brassard, Le Patin Libre, Théâtre Humain and STO Union, and by Denis Marleau, whose work has appeared at the Festival TransAmériques

Strengthen partnerships with national Francophone arts organizations, and partner with them on national celebrations and initiatives

- NAC President and CEO Christopher Deacon signed the renewal of the five-year agreement for the development of arts and culture in Francophone minority communities, a framework that also includes the Canada Council for the Arts, Radio-Canada, the National Film Board of Canada, Telefilm Canada and the Fédération culturelle canadienne française
- NAC Archives and Exhibitions curated the exhibit *50/50: Celebrating 50 Years of Official Languages at the National Arts Centre* in conjunction with a two-day symposium on the Official Languages Act, and the NAC's 50th anniversary
- Representatives from the Department of Canadian Heritage, the Canada Council for the Arts and the NAC met to negotiate a new Memorandum of Understanding to fund the 2021, 2023 and 2025 editions of *Zones Théâtrales*
- French Theatre Artistic Director Brigitte Haentjens and Managing Director Robert Gagné participated in national consultation days on Quebec theatre in Montreal, with the support of the Conseil Québécois du théâtre
- NAC Presents collaborated with l'Association des professionnels de la chanson et de la musique to offer workshops to Francophone artists and professionals from all over Canada at the NAC on the occasion of the 2019 Gala Trille Or
- NAC Presents partnered with Réseau Ontario on a discussion about increasing diversity in programming by Francophone presenters in Ontario

PRIORITY / RESULT

Build on our relationships with Francophone arts organizations in Ottawa-Gatineau

- French Theatre and Salon du livre de l'Outaouais co-presented James Hyndman's *Oceans*, a reading-performance piece with James Hyndman and Evelyne de la Chenelière at Salle Jean-Desprez in Gatineau
- French Theatre co-presented *Le Cheval de bleu*, directed by Milena Buziak, with Théâtre de la Vieille 17 at La Nouvelle Scène Gilles Desjardins
- French Theatre joined Théâtre Action, La Nouvelle Scène Gilles Desjardins, l'Association des théâtres francophones du Canada and the local French-language theatre community to celebrate World Theatre Day
- A group of French-language ambassadors from all parts of the NAC met throughout the year to discuss best practices to encourage the use of French in the workplace

INCREASING OUR EARNED REVENUES

Generate new levels of fundraising revenue to invest in artists and arts organizations across the country who are creating ambitious new work

- In its second year of operation, the *National Creation Fund*, which is supported entirely by generous donations to the *Creation Campaign*, has invested \$2,830,000 in 14 compelling Canadian-led productions, including *The Mahabharata* by Toronto's Why Not Theatre, and *The Invisible – Agents of Ungentlemanly Warfare* by Edmonton's Catalyst Theatre

Support the NAC's major national initiatives, including the new Indigenous Theatre department and the expansion of the Music Alive Program to Atlantic Canada

- The inaugural season of Indigenous Theatre is made possible through the support of many generous individuals and organizations from across the country, including Season Sponsor BMO Financial Group and Major Partner The W. Garfield Weston Foundation
- The *Music Alive Program* in Atlantic Canada, in partnership with the Canada Council for the Arts, is made possible through support from Fred and Elizabeth Fountain, The Crabtree Foundation, and The John and Judy Bragg Family Foundation
- The NAC Orchestra *50th Anniversary European Tour* was made possible through the leadership support from Tour Champions Janice and Earle O'Born, Major Partners Margaret Fountain, C.M., DFA(h) and David Fountain, C.M., Education Partner Dasha Shenkman, OBE, Hon RCM, and Supporting Partner Elinor Gill Ratcliffe, C.M., O.N.L., LL.D. (hc)
- The *NAC Gala* raised more than \$780,000 (net) for the *National Youth and Education Trust*, which supports the NAC's education programs across Canada

PRIORITY / RESULT

Increase the NAC's catering activity through a full range of catering services

- The NAC's Food and Beverage team has dramatically increased its catering, taking advantage of the NAC's five catering spaces to host banquets, weddings, conferences, business meetings and more

Be on the forefront of the digital marketplace in all areas, including marketing, sales, communications and patron engagement

- NAC Marketing has retained the services of Orkestra/ Ressac, a Montreal-Gatineau agency that specializes in digital strategy, as the agency of record for the NAC
- The NAC has introduced marketing automation through behavior-based triggered email campaigns

AUDIENCES AT THE CENTRE

Develop and implement a full Customer Relationship Management (CRM) approach to NAC business to offer exceptional service, strengthen loyalty and target new audiences

- The NAC is partnering with the non-profit technology consultant JCA to select a CRM system, which will analyze the NAC's systems and processes and make recommendations regarding the most suitable CRM platforms
- The NAC is currently using Zendesk for tracking, prioritizing, and solving visitor feedback
- The NAC has entered into an agreement with Lineate to streamline every aspect of the customer journey from acquisition to retention and engagement

Give audiences more flexibility to customize their NAC experience

- The *Choose-Your-Own* package was at the forefront of the 2019–2020 subscription campaign which launched in March 2019, offering patrons the easiest, most flexible way to subscribe to the NAC

PRIORITY / RESULT

Continue to evolve our performance models to further engage with our audience

- The NAC's *50th Anniversary Open House* invited the public to explore backstage, participate in performing arts workshops on stage, and enjoy performances by Canadian artists in the NAC's Public Spaces
- *NAC Block Parties*, a series of pre-show events, enhanced concertgoers' experience through immersive entertainment, music, activities and décor in the NAC's Public Spaces
- *Casual Fridays with the NAC Orchestra* offered pre-concert tapas and live music, as well as recorded interviews and close-up shots of the musicians on screens in Southam Hall

Engage with our patrons and audiences nationally and internationally through a blend of traditional and digital channels

- The NAC's social media continues to grow, with a 7% increase in Facebook and Twitter followers, and a 49% increase in Instagram followers, with the NAC's total social media following currently at 162,069
- Indigenous Theatre's programming launch attracted more than 1,000 unique views of the livestream video on YouTube and Facebook

Board of Trustees

- 1 **Adrian Burns, LL.D., Chair** – 1, 2, 3, 4, 5, 6
Ottawa, Ontario
- 2 **Angela Birdsell**
as of June 2, 2019
Ottawa, Ontario
- 3 **Kimberley Bozak** – 3*, 6
until March 1, 2019
Toronto, Ontario
- 4 **Susan Glass, Vice-Chair** – 1, 2, 3, 4, 5, 6
until February 4, 2019
Winnipeg, Manitoba
- 5 **Éric Fournier, Vice-Chair** – 1, 2, 3, 4, 5, 6
as of February 28, 2019
Montreal, Quebec
- 6 **Gail O'Brien, LL.D.** – 1, 2, 6*
Calgary, Alberta
- 7 **Enrico Scichilone** – 4*, 5*
until February 4, 2019
Moncton, New Brunswick
- 8 **Sanjay Shahani** – 3*
as of October 18, 2018
Edmonton, Alberta
- 9 **Louise Sicuro, C.M.** – 4*
as of April 17, 2019
Montreal, Quebec
- 10 **Tracee Smith**
Toronto, Ontario
- 11 **Donald Walcot** – 1*, 2*
Montreal, Quebec
- 12 **Jim Watson (ex officio)**
Mayor, Ottawa, Ontario
- 13 **Maxime Pedneaud-Jobin (ex officio)**
Mayor, Gatineau, Quebec

Outside Members

- Michael Allen** – 6
Ottawa, Ontario
- Gail Asper, O.C., O.M., LL.D.** – 2
Winnipeg, Manitoba
- Susan M.W. Cartwright, C.M.** – 5
Ottawa, Ontario
- Norman Dionne** – 4
Montreal, Quebec
- Toby Greenbaum** – 6
Ottawa, Ontario
- Grant McDonald, FCPA, FCA** – 2
Ottawa, Ontario
- Mark Monahan** - 3
Ottawa, Ontario
- John O'Keefe** - 6
Toronto, Ontario
- Elizabeth Roscoe** – 3
Chelsea, Quebec
- Anthony M. Tattersfield** – 1, 2
Ottawa, Ontario
- Robert Tennant** – 6
Ottawa, Ontario

Committees of the Board

- 1 Audit Committee
- 2 Finance Committee
- 3 Marketing and Communications Committee
- 4 Human Resources and Compensation Committee
- 5 Governance, Nominating and Ethics Committee
- 6 Capital Planning Committee
- * Committee Chair



1



2



3



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12



13

Artistic and Creative Leadership

Heather Gibson

*Executive Producer
NAC Presents and Variety Programming*

Brigitte Haentjens

*Artistic Director
French Theatre*

Jillian Keiley

*Artistic Director
English Theatre*

Kenton Leier

Executive Chef

Cathy Levy

*Executive Producer
Dance*

Kevin Loring

*Artistic Director
Indigenous Theatre*

Heather Moore

*Artistic Producer
National Creation Fund*

Alexander Shelley

*Music Director
National Arts Centre Orchestra*

Senior Management

Christopher Deacon

President and CEO

David Abel

*Managing Director
English Theatre
(as of May 21, 2019)*

Nelson Borges

*General Manager
Food and Beverage*

Geneviève Cimon

*Director
Music Education and Community
Engagement*

Annabelle Cloutier

*Executive Director
Communications and Public Affairs,
and Corporate Secretary*

Debbie Collins

*Executive Director
Human Resources*

Mike D'Amato

*Director
Production*

Douglas Eide

*Director
Information Management Services*

Arna Einarsdóttir

*Managing Director
NAC Orchestra
(as of May 1, 2019)*

Robert Gagné

*Administrative Director
French Theatre*

Robyn Gilchrist

*Senior Director
Visitor Experience*

Diane Landry

*Executive Director
Marketing*

Andy Lunney

*Acting Managing Director
English Theatre
(from August 11, 2018 until May 20, 2019)*

Lori Marchand

*Managing Director
Indigenous Theatre*

Nadim Missaghian

*Executive Director
Operations and Security Services*

Jane Moore

*Chief Advancement Officer
National Arts Centre Foundation*

Maurizio Ortolani

*Senior Director
Digital Engagement*

Helle Ottosen

*Chief Financial Officer
(as of January 7, 2019)*

Daniel Senyk

*Chief Financial Officer
(until December 21, 2018)*

Marc Stevens

*Acting Managing Director
National Arts Centre Orchestra
(from June 12, 2018 until April 30, 2019)*

Jayne Watson

*CEO
National Arts Centre Foundation*

Management Discussion and Analysis

The National Arts Centre Corporation (the “Corporation”) regularly presents subscription seasons in music, theatre and dance in both of Canada’s official languages. In addition, the Corporation presents a variety of other programming and makes its facilities available to other presenters and artists. The Corporation also offers educational opportunities for students across Canada through its *Music Alive Program*, and over the past decade the NAC Orchestra has become known as one of Canada’s leading teaching orchestras, offering masterclasses and school performances across Canada and internationally. The Corporation also engages young people through dance workshops, theatre classes and student matinees in Ottawa.

The Corporation remains committed to the fulfillment of its strategic goals published in its Strategic Plan, *Canada is our Stage*:

Creation: Helping artists and arts organizations across Canada create ambitious new work for national and international audiences;

Performance: Developing a new Department of Indigenous Theatre, and strengthening the NAC’s national performance role;

Learning: Extending the *Music Alive Program* to Atlantic Canada, and our education activities across the country;

Architectural Rejuvenation: Shepherding the architectural rejuvenation of the NAC;

Production Renewal: Overseeing the renewal of the NAC’s performance halls and production facilities;

A National Francophone Organization: Becoming just as national in French as we are in English by renewing our commitment to Francophone artists, arts organizations and audiences;

Increasing Our Earned Revenue: Increasing our earned revenues to support our national initiatives;

Audiences at the Centre: Building relationships with our audiences.

These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the National Arts Centre (the “Centre”), to develop the performing arts in the National Capital Region, and to assist the Canada Council for the Arts in developing the performing arts elsewhere in Canada.

Physical Resources

The Corporation owns and operates the National Arts Centre, the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares in downtown Ottawa, bordering on the Rideau Canal, a UNESCO World Heritage Site. The Centre’s performance facilities include four halls (Southam Hall, 2,076 seats; Babs Asper Theatre, 897 seats; Azrieli Studio, 305 seats; Fourth Stage, 160 seats), dressing rooms, workshops and rehearsal halls. A box office, restaurant, interior parking and intermission bars provide services to patrons. The NAC’s Public Spaces host free events and programming. In addition, several multi-purpose rooms are available for education, performances and receptions.

In 2015, the Government of Canada approved funding of \$110.5 million for the Architectural Rejuvenation Project to increase and improve the public spaces of the Centre. Construction is now complete. In 2016, the Government of Canada approved funding of \$114.9 million for the Production Renewal Project to modernize the Centre's performance halls and aging production facilities. These projects are substantially complete.

Human Resources

The Corporation is comprised of a 10-member Board of Trustees and led by a Chief Executive Officer, supported by 17 directors and eight artistic and creative leaders. The Corporation has 275 full time-employees and 666 part-time employees, averaging to approximately 416 full-time equivalent employees.

Performances are labour-intensive and rely on a large number of behind-the-scenes personnel. The Corporation employs people with varied specialized skills, including non-union staff and unionized staff who are organized into five collective bargaining units. A large number of employees, whose work is dependent on the demands of programming and sales, have variable schedules and work on an as-needed basis. National Arts Centre Orchestra musicians are self-employed, although a collective agreement sets out their fees and working conditions.

Financial Overview

2018-2019 was the first full year of operations following the substantial completion of the Architectural Rejuvenation and Production Renewal projects. The company generated a surplus of \$94,000 for this fiscal year. This reduced the accumulated deficit to \$5,766,000. The NAC is planning a surplus budget for 2019-2020 of \$500,000. There will be a series of planned surpluses aimed at reducing the accumulated deficit that evolved during the construction process. The new and improved Public Spaces and multi-purpose rooms have resulted in renewed excitement at the Centre, and significant increases in food and beverage revenues.

The NAC staged 1,451 shows and events last season. Total box office revenue for all performances was \$24,018,000. The total 2018-2019 box office for NAC programming was \$13,679,000. The Centre attracted 996,328 patrons to performances, events and commercial activities.

Commercial Operations

Commercial Operations consists of Food and Beverage sales, Parking fees, and Hall Rentals (performance spaces). Revenues from Parking and Food and Beverage vary according to the level of programming and attendance. Hall Rental revenues vary based on both the availability of touring productions and the availability of the Centre's halls on dates suitable to touring companies. Offering food, beverages and parking to customers enhances the experience of an evening's performance, and provides additional financial support for the Corporation's activities.

Now that construction is substantially complete, the Corporation has seen enhanced opportunities to generate Food and Beverage revenues. Parking revenues were lower than expected due mainly to the City of Ottawa's renewal of Elgin Street.

Programming

Programming activities consist mainly of the six disciplines — Music, English Theatre, French Theatre, Dance and NAC Presents as well as the newly introduced Indigenous Theatre — plus a variety of other programs such as galas and festivals. Box Office, Marketing, Production, Digital Engagement and Public Spaces departments support these activities. In April 2019, the Corporation announced the programming details for Indigenous Theatre, which begins in 2019–2020. The new department increases the number of NAC disciplines to six. The type of programming varies each season. There were also a number of major national initiatives this year.

Grants from the National Arts Centre Foundation

The National Arts Centre Foundation (the “Foundation”) is a key element of the Corporation's strategy of increasing earned revenues. The Board of Directors of the Foundation authorized a grant of \$11,110,000 to the Corporation for designated programs. This includes \$3.6 million to the *National Creation Fund*. The fund invests in Canadian-led productions helping artists and arts organizations across Canada create ambitious new work in theatre, music and dance.

Parliamentary Appropriations

Parliamentary appropriations include base funding for operations, special programming, capital repairs and maintenance, and the recognition of deferred capital funding. Investment in capital repairs over the past few years has been significant, including the Architectural Rejuvenation and Production Renewal projects. However, as part of the measures adopted in the 2012 Federal Budget, the Corporation's base funding for operations was reduced by \$1,935,000 annually and has been subject to freezes on appropriations for salary and wage increases. There has not been an increase to funding for programming inflation since 2004.

Risks

The Architectural Rejuvenation and Production Renewal projects have resolved the Centre's immediate capital needs. Plans for the long-term maintenance and operations of the building are being developed to define the work required to maintain the Centre's physical infrastructure, which will be addressed in the near future.

The Corporation continues to review its security processes and emergency response preparedness to ensure the safety of its patrons, artists and employees. Architectural Rejuvenation and Production Renewal have provided an opportunity to modernize some safety systems.

Local and global economic conditions may have an impact government funding, ticket sales, commercial revenue, sponsorship and donations. The Corporation regularly monitors economic conditions in order to mitigate current and future funding risks.

Outlook

Architectural Rejuvenation and Production Renewal resulted in many short-term financial and managerial challenges. Now that the construction is substantially complete, the NAC's new public spaces and renewed performance halls will provide additional programming, social and commercial opportunities for the NAC.

The popularity of the Corporation's national, educational, touring, Indigenous and outreach programs continues to grow. The Corporation will pursue its goals of artistic expansion, excellence and relevance on the national stage in the performing arts.

The NAC's historic new Indigenous Theatre department, led by the renowned playwright, actor and director Kevin Loring, has begun to lay the foundation for its first season in 2019–2020.

The NAC is in a unique position to support artistic, educational and community outreach initiatives across Canada. The Corporation will be working with its artistic partners and stakeholders to create and support exciting new opportunities for Canadian artists, arts organizations and Canadians across the country.

Financial Statements

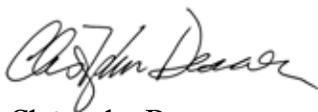
Management Responsibilities

Management is responsible for the preparation of the financial statements and the annual report. Responsibility for their review is that of the Audit Committee of the Board of Trustees. The financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for Government Not-for-profit Organizations and include estimates based on Management's experience and judgement. The financial statements have been approved by the Board of Trustees on the recommendation of the Audit Committee. Other financial and operating information appearing in the annual report is consistent with that contained in the financial statements.

Management maintains books and records, financial and management control and information systems designed in such a manner as to provide reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with the applicable provisions of Part X of the *Financial Administration Act* and regulations, the *National Arts Centre Act*, and the by-laws of the National Arts Centre Corporation (the "Corporation").

The Board of Trustees of the Corporation is responsible for ensuring that Management fulfills its responsibilities for financial reporting and internal control, and exercises this responsibility through the Audit Committee. The Audit Committee discharges the responsibilities conferred upon it by the Board of Trustees and meets on a regular basis with Management and with the Auditor General of Canada, who has unrestricted access to the Committee.

The Auditor General of Canada conducts an independent audit of the financial statements of the Corporation in accordance with Canadian generally accepted auditing standards and on an annual basis reports on the results of that audit to the Minister of Canadian Heritage and also to the Chair of the Board of Trustees of the National Arts Centre Corporation.



Christopher Deacon
President and Chief Executive Officer



Helle Ottosen, CPA, CA
Chief Financial Officer

November 20, 2019



Independent Auditor's Report

To the Minister of Canadian Heritage and to the Chair of the Board of Trustees of the National Arts Centre Corporation

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Arts Centre Corporation (the Corporation), which comprise the statement of financial position as at 31 August 2019, and the statement of operations, statement of changes in accumulated deficit and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Corporation as at 31 August 2019, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Corporation in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Information

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Corporation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Corporation or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Corporation's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Corporation's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Corporation's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Corporation to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Compliance with Specified Authorities

Opinion

In conjunction with the audit of the financial statements, we have audited transactions of the National Arts Centre Corporation coming to our notice for compliance with specified authorities. The specified authorities against which compliance was audited are the applicable provisions of Part X of the *Financial Administration Act* and regulations, the *National Arts Centre Act*, and the by laws of the National Arts Centre Corporation.

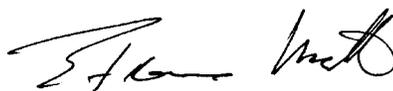
In our opinion, the transactions of the National Arts Centre Corporation that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the *Financial Administration Act*, we report that, in our opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Responsibilities of Management for Compliance with Specified Authorities

Management is responsible for the National Arts Centre Corporation's compliance with the specified authorities named above, and for such internal control as management determines is necessary to enable the National Arts Centre Corporation to comply with the specified authorities.

Auditor's Responsibilities for the Audit of Compliance with Specified Authorities

Our audit responsibilities include planning and performing procedures to provide an audit opinion and reporting on whether the transactions coming to our notice during the audit of the financial statements are in compliance with the specified authorities referred to above.



Etienne Matte, CPA, CA
Principal
for the Interim Auditor General of Canada

Ottawa, Canada
20 November 2019

Statement of Financial Position

As at August 31

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|--|-------------------|------------|
| Assets | | |
| Current | | |
| Cash and cash equivalents (Note 3) | \$ 6,426 | \$ 5,588 |
| Restricted cash held for specified capital projects (Note 4) | 12,184 | 44,713 |
| Investments (Note 5) | 981 | 1,108 |
| Accounts receivable (Note 6) | 2,554 | 3,732 |
| Inventories | 179 | 117 |
| Prepaid expenses | 1,903 | 1,770 |
| | 24,227 | 57,028 |
| Investments (Note 5) | 7,287 | 8,125 |
| Capital assets (Note 7) | 230,738 | 216,473 |
| | \$ 262,252 | \$ 281,626 |
| Liabilities | | |
| Current | | |
| Accounts payable and accrued liabilities (Note 8) | \$ 22,549 | \$ 23,639 |
| Deferred parliamentary appropriations (Note 9) | 510 | 3,850 |
| Deferred revenue (Note 10) | 6,626 | 6,868 |
| Deferred parliamentary appropriations, specified capital projects (Note 4) | 6,943 | 34,696 |
| | 36,628 | 69,053 |
| Deferred capital funding (Note 11) | 228,925 | 215,844 |
| Long-term portion of provision for employee future benefits (Note 12) | 2,465 | 2,589 |
| | 268,018 | 287,486 |
| Accumulated deficit | | |
| Unrestricted | (5,766) | (5,860) |
| | \$ 262,252 | \$ 281,626 |

The accompanying notes and schedules form an integral part of the financial statements.

Approved by the Board of Trustees:



Adrian Burns, LL.D.
Chair



Eric Fournier
Chair of the Audit Committee

Statement of Operations

For the year ended August 31

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|--|---------------|-----------|
| Revenues | | |
| Commercial operations (Schedule 1) | \$ 16,361 | \$ 13,487 |
| Programming (Schedule 2) | 13,679 | 13,385 |
| Grant from the National Arts Centre Foundation (Note 13) | 11,110 | 7,938 |
| Other income | 2,234 | 2,559 |
| Investment income (Note 5) | 256 | 256 |
| | 43,640 | 37,625 |
| Parliamentary appropriations (Note 14) | 50,547 | 47,799 |
| | 94,187 | 85,424 |
| Expenses (Schedule 3) | | |
| Commercial operations (Schedule 1) | 10,397 | 8,611 |
| Programming (Schedule 2) | 54,217 | 47,773 |
| Building operations | 22,859 | 23,512 |
| Administration and technology | 6,620 | 6,315 |
| | 94,093 | 86,211 |
| Net results of operations | \$ 94 | \$ (787) |

The accompanying notes and schedules form an integral part of the financial statements.

Statement of changes in accumulated deficit

For the year ended August 31

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---------------------------------------|------------|------------|
| Unrestricted, beginning of the period | \$ (5,860) | \$ (5,073) |
| Net results of operations | 94 | (787) |
| Unrestricted, end of the period | \$ (5,766) | \$ (5,860) |

The accompanying notes and schedules form an integral part of the financial statements.

Statement of Cash Flows

For the year ended August 31

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|--|-----------------|----------|
| Operating activities | | |
| Net results of operations | \$ 94 | \$ (787) |
| Items not affecting cash | | |
| Amortization and write-down of capital assets | 15,261 | 10,888 |
| Amortization of deferred capital funding | (15,261) | (10,888) |
| | 94 | (787) |
| Change in non-cash operating assets and liabilities | 561 | 530 |
| Change in long-term portion of provision for employee future benefits | (124) | 254 |
| Cash flow used for operating activities | 531 | (3) |
| Capital activities | | |
| Additions to capital assets | (33,683) | (75,557) |
| Cash flow used for capital activities | (33,683) | (75,557) |
| Investing activities | | |
| Purchase of investments | (101) | (759) |
| Sale of investments | 1,066 | 650 |
| Cash flow from investment activities | 965 | (109) |
| Financing activities | | |
| Transfer – restricted cash used (held) for specified capital projects | 32,529 | 31,150 |
| Parliamentary appropriations (used) received for the acquisition of capital assets | 497 | 44,152 |
| Cash flow from financing activities | 33,025 | 75,302 |
| Increase (decrease) in cash position | 838 | (367) |
| Cash and cash equivalents at beginning of period | 5,588 | 5,955 |
| Cash and cash equivalents at end of period | \$ 6,426 | \$ 5,588 |
| Supplementary disclosure of cash flow information | | |
| Interest received | \$ 914 | \$ 1,417 |

The accompanying notes and schedules form an integral part of the financial statements.

Notes to the Financial Statements

August 31, 2019

1. Authority, Objectives and Operations

The National Arts Centre Corporation (the “Corporation”) was established in 1966 pursuant to the *National Arts Centre Act* and began operating the National Arts Centre (the “Centre”) in 1969. In accordance with Section 85 (1.1) of Part X of the *Financial Administration Act*, Divisions I to IV of this *Act* do not apply to the Corporation, except for sections 89.8 to 89.92, subsections 105(2) and sections 113.1, 119, 131 to 148 and section 154.01, which do apply to the Corporation. The Corporation is not an agent of Her Majesty and is deemed, under Section 15 of the *National Arts Centre Act*, to be a registered charity within the meaning of that expression in the *Income Tax Act*. As a result, the Corporation is not subject to the provisions of the *Income Tax Act*. Except for the purposes of the *Public Service Superannuation Act* and the *Government Employees Compensation Act*, employees of the Corporation are not part of the federal public administration.

The objectives of the Corporation are to operate and maintain the Centre, to develop the performing arts in the National Capital Region, and to assist the Canada Council for the Arts in the development of the performing arts elsewhere in Canada.

In furtherance of its objectives, the Corporation may arrange for and sponsor performing arts activities at the Centre; encourage and assist in the development of performing arts companies resident at the Centre; arrange for or sponsor radio and television broadcasts and the screening of films in the Centre; provide accommodation at the Centre, on such terms and conditions as the Corporation may fix, for national and local organizations whose objectives include the development and encouragement of the performing arts in Canada, and at the request of the Government of Canada or the Canada Council for the Arts, arrange for performances elsewhere in Canada by performing arts companies, whether resident or non-resident in Canada, and arrange for performances outside Canada by performing arts companies resident in Canada.

2. Significant Accounting Policies

These financial statements have been prepared in accordance with Canadian public sector accounting standards (PSAS) for government not-for-profit organizations (GNFPO). The Corporation has prepared the financial statements applying the Section 4200 series of PSAS, and has elected to use the deferral method of accounting for contributions. A summary of the significant accounting policies follows:

a) Revenue recognition

i) Parliamentary appropriations

The Government of Canada provides funding to the Corporation through parliamentary appropriations.

Parliamentary appropriations for operating expenditures are recognized as revenue in the Statement of Operations in the fiscal period for which they are approved. Parliamentary appropriations received in advance, or for specific projects are recorded as deferred parliamentary appropriations in the Statement of Financial Position and recognized as revenue in the Statement of Operations in the period that the related expenditures are incurred. Similarly, parliamentary appropriations approved but not received at August 31 are recorded as a receivable.

Parliamentary appropriations received and restricted for the purchase of amortizable capital assets are initially recorded as deferred parliamentary appropriations on the Statement of Financial Position. When a purchase is made, the portion of parliamentary appropriations used to make the purchase is recorded as deferred capital funding and is amortized on the same basis and over the same period as the related capital assets acquired.

ii) **Contributions**

Unrestricted contributions are recognized as revenue on the Statement of Operations when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Contributions externally restricted for specific purposes are deferred on the Statement of Financial Position and recognized as revenue on the Statement of Operations in the period in which the related expenditures are recognized.

Donations in kind are recorded at their estimated fair value when they are received, if they would otherwise have been purchased. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining fair value, contributed services from volunteers are not recognized in these financial statements.

iii) **Commercial and programming revenue**

Revenue from commercial operations and performances is recognized in the year in which services are provided or the performance takes place. Funds received in return for future services are recorded in deferred revenue.

iv) **Other income**

Other income consists primarily of bank interest and facility fees. Facility fees are recognized in the period that the performance takes place.

v) **Investment income**

Investment income is recognized in the period in which it is earned using the effective interest rate method.

b) Cash and cash equivalents

Cash and cash equivalents are measured at cost. Cash and cash equivalents consist of deposits with financial institutions that can be withdrawn without notice, and investments in money market instruments as well as guaranteed investment certificates with terms of maturity of 90 days or less.

c) Investments

Investments are measured at amortized cost. A gain or loss is charged to investment income when realized, or when a decline in value is considered to be a permanent impairment of value. The assets of this portfolio may be sold in response to a change in the Corporation's liquidity requirements or at the discretion of the Corporation's external investment counsel, within the limits of the Investment Policy established by the Board of Trustees.

d) Accounts receivable

Accounts receivable are initially recognized at fair value and are subsequently measured at amortized cost. The Corporation establishes an allowance for doubtful accounts that reflects the estimated impairment of accounts receivable. The allowance is based on specific accounts and is determined by considering the Corporation's knowledge of the financial condition of its customers, the aging of accounts receivable, and current business climate. All write-downs against accounts receivable are recorded within operating expenditures on the Statement of Operations.

e) Inventories

Inventories which consist of food and beverages are valued at the lower of cost and net realizable value. Cost is determined using the first in, first out method.

f) Prepaid expenses

Prepaid expenses include expenditures made for services to be received in the future, such as property taxes paid in advance, insurance premiums, artistic rights, and fees paid to artists in advance of the performance.

g) Capital assets

Acquired capital assets are recorded at cost, net of accumulated amortization. Cost includes direct costs as well as certain overhead costs directly attributable to the asset.

Building improvements that extend the useful life or service potential of buildings are capitalized and recorded at cost. Building improvements are amortized over the lesser of the remaining useful life of the building or the estimated useful life of the improvement.

The Centre was completed in 1969 and held by the Government of Canada until ownership was transferred to the Corporation in 2000. The building, improvements and equipment are recorded at their estimated historical cost, less accumulated amortization. Land transferred to the Corporation is recorded at nominal value as the historical cost could not be reasonably determined at the date of the transfer.

Amortization is calculated using the straight-line method, over the estimated useful life of the assets as follows:

| | |
|--|----------------|
| Buildings | 20 to 40 years |
| Building improvements and infrastructure | 3 to 40 years |
| Equipment | 3 to 20 years |
| Computer equipment | 3 to 5 years |

Amounts included in assets under construction are transferred to the appropriate capital classification upon completion and are amortized once available for use.

When conditions indicate that an asset no longer contributes to the Corporation's ability to provide its services, the net carrying amount of the asset is written down to its residual value, if any.

h) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

i) Cost allocation

The Corporation has presented expenses by function. The commercial operations and programming expenses are further described in schedules 1 and 2. The costs associated with building operations, administration and information technology are not allocated to commercial operations or programming expenses. These functions are important for the achievement of the Corporation's objectives and management believes that allocating such costs to other functions would not add additional information value. Amortization of capital assets is attributed to the function in which the assets are primarily utilized. Direct costs incurred in fundraising activities are charged to the National Arts Centre Foundation.

j) Employee future benefits

i) Pension plans

Eligible employees of the Corporation participate in the Public Service Pension Plan, the Musicians' Pension Fund of Canada, or the International Alliance of Theatrical Stage Employees pension plan.

The Public Service Pension Plan is a contributory defined benefit plan established through legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation to cover current service costs. According to current legislation, the Corporation has no legal or constructive obligation to make further contributions with respect to any deficiencies of the plan, however there may be obligations created when eligible employees make current contributions for past service.

The Musician's Pension Fund of Canada is a multi-employer defined benefit plan established through collective bargaining between the Corporation and the American Federation of Musicians. The plan is funded by contributions from employers. Employee contributions are neither required nor permitted. The Corporation has no legal or constructive obligation to make further contributions with respect to any deficiencies of the plan.

The International Alliance of Theatre Stage Employees pension plan is a multi-employer defined contribution plan. The plan is funded by contributions from members and the Corporation, as established by the collective bargaining process between the Corporation and the International Alliance of Theatre Stage Employees.

Pension plan contributions are recognized as an expense in the year in which employees render service, and represent the total pension obligation of the Corporation.

ii) Employee severance and sick leave benefits

Prior to September 1, 2013, certain employees were entitled to severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. The cost of severance benefits was recognized in the periods in which employees rendered services to the Corporation. The Corporation has withdrawn this benefit at different times for all groups of employees. The liability for this benefit ceased to accumulate as of the negotiated date for each type of employee. When the severance benefit ceased to accumulate, employees had the choice to receive a payment for vested benefits or defer the payment until a future date. The residual liability is calculated based on management's best estimates and assumptions taking into consideration historical employment data.

Most employees of the Corporation are entitled to accumulating but non-vesting sick leave benefits as provided for under their respective collective agreements or the terms and conditions of their employment. The Corporation recognizes the cost of future sick leave benefits over the periods in which the employees render services to the Corporation and the liability for the benefits is recognized based on the probability of usage by employees, using historical data.

k) Foreign currency translation

Monetary assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the exchange rate at year end. Non-monetary items are translated at historical exchange rates. Revenues, expenses, and capital acquisitions are translated at exchange rates in effect at the time of the transaction. Realized foreign currency exchange gains or losses for the year are included in financial charges and bad debts.

l) Measurement uncertainty

The preparation of financial statements in accordance with PSAS requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the amounts of revenue and expenses for the year. The most significant estimates involve the determination of the provision for employee future benefits, the estimated useful life of capital assets, deferred parliamentary appropriations, and the allocation of overhead costs to assets under construction. Actual results could differ significantly from those estimates.

m) Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

n) Inter-entity transactions

Inter-entity transactions are transactions between commonly controlled entities. Inter-entity transactions are measured at the carrying amount as determined at the transaction date except for:

- a) Transactions undertaken on similar terms and conditions to those adopted if the entities were dealing at arm's length which are measured at the exchange amount;
- b) Transactions relating to allocated costs and recoveries which are measured at the exchange amount; and
- c) Services provided free of charge that are not recorded.

Related party transactions, other than inter-entity transactions, are recorded at the exchange amount.

3. Cash and Cash Equivalents

The Corporation's management or the investment portfolio manager may invest funds in short-term investments for the purpose of managing cash flows. At August 31, the cash and cash equivalents were as follows:

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---|-----------------|----------|
| Cash | \$ 6,426 | \$ 5,550 |
| Money market and short-term investments | - | 38 |
| Balance at end of year | \$ 6,426 | \$ 5,588 |

4. Restricted Cash Held for Specified Capital Projects and Deferred Parliamentary Appropriations, Specified Capital Projects

Restricted cash held for specified capital projects represents the unused portion of parliamentary appropriations received and designated for specified capital projects within the Centre. There are currently two capital projects being funded by parliamentary appropriations.

In 2015, the Government of Canada approved funding of \$110.5 million for Architectural Rejuvenation to improve the public spaces of the Centre. All of these funds have been received and the project is substantially complete.

In 2016, the Government of Canada approved funding of \$114.9 million for Production Renewal, to modernize the theatrical spaces of the Centre. All of these funds have been received and the project is nearly complete.

In 2017, the Government of Canada approved the reallocation of \$3.8 million from the Production Renewal budget to complete some elements of the Architectural Rejuvenation Project. In this fiscal year \$2,653,000 was transferred from Production Renewal to Architectural Rejuvenation to complete improvements to public spaces. The remainder will be transferred in the next fiscal year. Some improvements must be scheduled when the Centre is not in use for safety reasons.

Changes in the fund balance are as follows:

Architectural Rejuvenation

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---|----------------|----------|
| Balance at beginning of year | \$ - | \$ 4,891 |
| Appropriations received during the year | - | 10,300 |
| Funds transferred from the Production Renewal Project | 2,653 | - |
| Appropriations invested in specified capital projects | (2,653) | (15,191) |
| Balance at end of year | \$ - | \$ - |

Production Renewal

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---|------------------|-----------|
| Balance at beginning of year | \$ 44,713 | \$ 70,972 |
| Appropriations received during the year | - | 34,000 |
| Funds transferred to the Architectural Rejuvenation Project | (2,653) | - |
| Appropriations invested in specified capital projects | (29,876) | (60,259) |
| Balance at end of year | \$ 12,184 | \$ 44,713 |
| Total restricted cash held for specified capital projects | \$ 12,184 | \$ 44,713 |
| Total restricted cash held for specified capital projects | \$ 12,184 | \$ 44,713 |
| Liabilities related to specified capital projects, net of sales tax | (5,241) | (10,017) |
| Deferred parliamentary appropriations, specified capital projects | \$ 6,943 | \$ 34,696 |

5. INVESTMENTS

Under its Investment Policy, the Corporation may invest in fixed income securities. To minimize credit risk, all investments purchased are rated “BBB” (investment grade) or better by a recognized bond-rating agency. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. One of the bonds matures in December 2108, however that bond is expected to be called by the issuer in December 2019. Investments are managed by professional investment counsel, in accordance with the Investment Policy established by the Board of Trustees. This Investment Policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria. Interest income from these investments, net of management fees, amounted to \$256,000 (\$256,000 in 2018) and is disclosed as Investment income in the Statement of Operations.

| <i>(in thousands of dollars)</i> | 2019 Carrying Value | 2019 Fair Value | 2018 Carrying Value | 2018 Fair Value |
|--|-------------------------------|---------------------------|------------------------|--------------------|
| Government secured bonds | \$ 4,081 | \$ 4,222 | \$ 4,487 | \$ 4,485 |
| Corporate bonds | 4,187 | 4,406 | 4,746 | 4,819 |
| Total investments | \$ 8,268 | \$ 8,628 | \$ 9,233 | \$ 9,304 |
| Portion maturing in the next fiscal year | \$ 981 | \$ 915 | \$ 1,108 | \$ 1,154 |
| Long-term portion | 7,287 | 7,713 | 8,125 | 8,150 |
| Total investments | \$ 8,268 | \$ 8,628 | \$ 9,233 | \$ 9,304 |

6. Accounts Receivable

Accounts receivable include amounts collectible from commercial operations, recoverable taxes, and programming partners. The majority of accounts receivable are unsecured, and are subject to credit risk. Management regularly reviews the account balances and uses available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is recognized in financial charges and bad debts. A provision of \$10,000 (\$11,000 in 2018) has been made based on an account by account analysis that considers the aging of the account and the probability of collection.

7. Capital Assets

| <i>(in thousands of dollars)</i> | Cost | Accumulated amortization | 2019 Net carrying value | 2018 Net carrying value |
|---|-------------------|-----------------------------|----------------------------|----------------------------|
| Land | \$ 78 | \$ – | \$ 78 | \$ 78 |
| Buildings | 116,191 | 50,547 | 65,644 | 66,396 |
| Building improvements and infrastructure | 193,258 | 57,718 | 135,540 | 81,523 |
| Equipment | 31,713 | 8,344 | 23,369 | 4,434 |
| Computer equipment | 8,586 | 3,588 | 4,998 | 6,321 |
| Assets under construction | 1,109 | – | 1,109 | 57,721 |
| | \$ 350,935 | \$ 120,197 | \$ 230,738 | \$ 216,473 |

During the year, assets subject to amortization with an original carrying value of \$3,342,000 (\$2,448,000 in 2018) and with an accumulated amortized cost of \$3,181,000 (\$2,391,000 in 2018) were disposed of, resulting in a write down of \$161,000 (\$57,000 in 2018).

Amortization and write downs have been allocated as follows in the statement of operations:

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|----------------------------------|------------------|------------------|
| Commercial operations | \$ 143 | \$ 165 |
| Programming | 4,894 | 575 |
| Building operations | 10,157 | 10,063 |
| Administration and technology | 67 | 85 |
| Total amortization | \$ 15,261 | \$ 10,888 |

8. Accounts Payable and Accrued Liabilities

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|--|------------------|------------------|
| Operating accounts payable and accrued liabilities | \$ 17,309 | \$ 12,612 |
| Liabilities related to specified capital projects | 5,240 | 11,027 |
| Balance at end of year | \$ 22,549 | \$ 23,639 |

9. Deferred Parliamentary Appropriations

Deferred parliamentary appropriations represent approved parliamentary appropriations received for programs and projects to be completed in the next fiscal year, as follows:

| <i>(in thousands of dollars)</i> | Building Refurbishment | Programming & Operations | Specific Programs | Total 2019 | Total 2018 |
|----------------------------------|------------------------|--------------------------|-------------------|-------------------|------------|
| Balance at beginning of year | \$ 1,525 | \$ 2,325 | \$ – | \$ 3,850 | \$ 4,495 |
| Appropriations received | 6,417 | 25,618 | 500 | 32,535 | 36,118 |
| Appropriations used | (7,537) | (27,943) | (395) | (35,875) | (36,763) |
| Balance at end of year | \$ 405 | \$ – | \$ 105 | \$ 510 | \$ 3,850 |

10. Deferred Revenue

Deferred revenue includes amounts received from the box office for programs not yet presented and other amounts received in advance of services to be rendered.

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---|-----------------|----------|
| Advanced ticket sales - programming | \$ 5,624 | \$ 5,889 |
| Deposits from commercial operations and other | 1,002 | 979 |
| Deferred revenue | \$ 6,626 | \$ 6,868 |

All prior year deferred revenue was recognized as revenue during the current year.

11. Deferred Capital Funding

Deferred capital funding represents the unamortized portion of parliamentary appropriations used to purchase depreciable capital assets.

Changes in the deferred capital funding balance are as follows:

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|--|-------------------|------------|
| Balance at beginning of year | \$ 215,844 | \$ 159,717 |
| Appropriations used to purchase depreciable capital assets | 28,249 | 67,015 |
| Recognition of deferred capital funding | (15,168) | (10,888) |
| Balance at end of year | \$ 228,925 | \$ 215,844 |

12. Employee Future Benefits

a) Public Service Pension Plan

The majority of employees of the Corporation are covered by the Public Service Pension Plan (the “Plan”), a contributory defined benefit plan established by legislation and sponsored by the Government of Canada. Contributions are required by both the employees and the Corporation. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees’ required contribution.

The Government of Canada holds a statutory obligation for the payment of benefits relating to the Plan. Pension benefits generally accrue up to a maximum period of 35 years at an annual rate of 2% of pensionable service times the average of the best five consecutive years of earnings. Benefits are coordinated with Canada/Quebec Pension Plan benefits and are indexed to inflation.

The Corporation’s and employees’ contributions to the pension plan during the year are as follows:

Public Service Pension Plan

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|----------------------------------|----------|----------|
| Corporation | \$ 2,228 | \$ 2,229 |
| Employees | 2,164 | 2,064 |

b) Other pension plans

The Corporation and eligible employees contribute to the Musician’s Pension Fund of Canada, or the International Alliance of Theatrical Stage Employees pension plan. The Musician’s Pension Fund of Canada provides benefits based on years of service and average earnings upon retirement. The International Alliance of Theatrical Stage Employees pension plan is a defined contribution plan. Contributions to these plans are determined through the collective bargaining process.

The Corporation’s and employees’ contributions to the pension plans during the year are as follows:

Other Pension Plans

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|----------------------------------|--------|--------|
| Corporation | \$ 888 | \$ 797 |
| Employees | 201 | 191 |

c) Employee severance and sick leave benefits

In prior years, certain employees earned severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. Effective September 1, 2013, years of service have ceased to accumulate, however employees continue to be eligible for the benefits that have been earned to that date. Eligible employees may also elect to receive payment for a portion of the benefit that has vested. The obligation is calculated based on years of service, current salary, and the nature of the departure. Management uses estimates to determine the residual amount of the obligation using the Corporation’s historical experience and current trends. The Corporation has not segregated assets for the purpose of meeting this future obligation. The benefits will be funded as they become due from the Corporation’s assets and future operations.

The Corporation provides cumulative sick leave benefits to its employees. Employees accumulate unused sick leave days which may be used in future years. An employee's unused sick leave balance is carried forward until the employee departs the Corporation, at which point any unused balance lapses.

Information about these benefits, measured as at August 31 is as follows:

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---|-----------------|----------|
| Accrued benefit liability, beginning of year | \$ 2,839 | \$ 2,585 |
| Cost for the year | 100 | 557 |
| Benefits paid during the year | (224) | (303) |
| Accrued benefit liability, end of year | \$ 2,715 | \$ 2,839 |
| Short-term portion (included in accounts payable and accrued liabilities) | \$ 250 | \$ 250 |
| Long-term portion | 2,465 | 2,589 |
| Accrued benefit liability, end of year | \$ 2,715 | \$ 2,839 |

13. Grant from the National Arts Centre Foundation

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|--|------------------|-----------------|
| Grant from the National Arts Centre Foundation | \$ 11,110 | \$ 7,938 |

The National Arts Centre Foundation (the "Foundation") was incorporated in July 2000 and is a registered charity. Although the Foundation is a separate legal entity from the Corporation, it is closely related because the Corporation exercises significant influence over the operations, financing and strategic planning of the Foundation.

The Foundation raises funds from individuals, foundations and corporations to support the National Arts Centre's programs. During this fiscal year, direct expenses related to fundraising costs, in the amount of \$2,412,000 (\$2,384,000 in 2018) were charged to the Foundation. The financial statements of the Foundation have not been consolidated in the Corporation's financial statements. The Foundation's financial statements are audited by an independent accounting firm and are available upon request.

The grant includes \$1,301,000 (\$1,258,000 in 2018) of in-kind contributions such as travel, accommodations and promotional services.

The Foundation uses the *restricted fund method* of accounting. The financial position of the Foundation as at August 31 and the results of operations for the year then ended were reported as follows:

Financial position

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|----------------------------------|------------------|-----------|
| Total assets | \$ 15,859 | \$ 15,403 |
| Total liabilities | (858) | (697) |
| Total net assets | \$ 15,001 | \$ 14,706 |

An amount of \$6,363,000 (\$7,830,000 in 2018) of the Foundation's net assets is subject to donor-imposed restrictions, and an additional \$4,060,000 (\$4,034,000 in 2018) represents endowment funds and is to be maintained in perpetuity.

Results of operations

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---|------------------|-----------|
| Total revenues | \$ 13,914 | \$ 12,744 |
| Total expenses | 2,509 | 2,467 |
| Total Grant to the National Arts Centre Corporation | 11,110 | 7,938 |
| Excess of revenues over expenses and grants | \$ 295 | \$ 2,339 |

At August 31, 2019 the balance receivable from the Foundation was \$190,000.

At August 31, 2018 the balance owing to the Foundation was \$2,088,000.

14. Parliamentary Appropriations

The Corporation receives parliamentary appropriations from the Government of Canada in support of its operating and capital activities. The table below illustrates the parliamentary appropriations approved for the fiscal year, and the accounting adjustments required to arrive at the calculation of revenue that conforms to PSAS.

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|--|------------------|-----------|
| Main estimates amount provided for operating and capital expenditures | \$ 32,355 | \$ 79,128 |
| Supplementary estimates | 180 | 1,290 |
| Appropriations approved | 32,535 | 80,418 |
| Portion of parliamentary appropriations used (deferred) for specific projects | 31,093 | 23,508 |
| Appropriation used to purchase depreciable capital assets | (28,249) | (67,015) |
| Deferred capital funding – amortization and write down | 15,168 | 10,888 |
| Parliamentary appropriations | \$ 50,547 | \$ 47,799 |

In 2019 supplementary estimates of \$180,000 was received to fund special programming and salary increases.

In 2018 supplementary estimates of \$1,290,000 was for the annual reference level update for salary increases.

15. Related Party Transactions

The Corporation is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities that are undertaken on similar terms and conditions to those adopted if the entities were dealing at arm's length, and these transactions are measured at exchange amounts which is the consideration established and agreed upon by the related parties. Related parties also include key management personnel having authority and responsibility for planning, directing and controlling the activities of the Corporation. This includes the Senior Management Team and all members of the Board of Trustees and parties related to them.

In addition to those related party transactions disclosed elsewhere in the notes to the financial statements, the Corporation had the following transactions:

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|----------------------------------|-----------------|----------|
| Revenues from related parties | | |
| Commercial operations | \$ 2,874 | \$ 1,838 |
| Programming | 701 | 570 |
| | \$ 3,575 | \$ 2,408 |
| Expenses with related parties | | |
| Commercial operations | \$ 295 | \$ 278 |
| Programming | 1,523 | 2,062 |
| Building operations | 1,573 | 1,816 |
| Administration and technology | 679 | 755 |
| | \$ 4,069 | \$ 4,911 |

The following balances were outstanding at the end of the year:

| | 2019 | 2018 |
|--------------------------|---------------|--------|
| Due from related parties | \$ 292 | \$ 185 |
| Due to related parties | 703 | 449 |

Commercial revenues are primarily for parking and catering sales to government organizations and crown corporations. Programming revenues pertain to support for specific performances. Expense transactions primarily relate to employee benefits, utilities and postage. The Corporation also receives services from related parties, such as financial statement audits and pension administration without charge, the value of which have not been reflected in these financial statements.

16. Contingencies

In the normal course of business, various claims and legal actions have been brought against the Corporation. In the view of Management, the outcome of these actions is not likely to result in any material amounts. However, in the event that such losses were likely to be incurred and the costs were reasonably estimable, a liability would be accrued and an expense recorded in the Corporation's financial statements. The amount accrued for contingent liabilities as at August 31, 2019 was nil (nil in 2018).

17. Contractual Obligations and Contractual Rights

As at August 31, 2019 \$18,900,000 (\$40,515,000 in 2018) is to be paid and \$1,257,000 (\$1,762,000 in 2018) is to be received pursuant to long-term contracts. The contractual obligations relate primarily to programming, building maintenance and new construction. Contractual rights pertain primarily to the rental of performance spaces and food services contracts. The future minimum payments are as follows:

| <i>(in thousands of dollars)</i> | Contractual Obligations | Contractual Rights |
|----------------------------------|----------------------------|-----------------------|
| 2019–20 | 15,033 | 1,154 |
| 2020–21 | 1,985 | 40 |
| 2021–22 | 1,002 | 40 |
| 2022–23 | 879 | 23 |
| 2023–24 | 1 | – |

18. Financial Instruments

Credit risk:

Credit risk is the risk of financial loss to the Corporation associated with a counterparty's failure to fulfill its financial obligations.

The Corporation is subject to credit risk as follows:

i) Cash and cash equivalents (including restricted cash)

The Corporation has deposited cash and cash equivalents of \$18,610,000 (\$50,301,000 in 2018), with reputable financial institutions that are members of the Canadian Payments Association. The Corporation has determined that the risk of loss due to credit risk is not significant.

ii) Accounts receivable

The Corporation has accounts receivable of \$2,554,000 (\$3,732,000 in 2018). The Corporation manages credit risk associated with its accounts receivable by closely monitoring the issuance and collection of credit to commercial clients and artistic partners. As at August 31, 2019 unimpaired accounts receivable over 120 days were \$48,000 (\$3,000 in 2018).

For accounts receivable that are neither past due nor impaired, the Corporation has assessed the credit risk as low.

iii) Investments

The Corporation has investments of \$8,268,000 (\$9,233,000 in 2018).

The Investment Policy limits the Corporation to investment grade fixed income securities and cash equivalents, which significantly lowers credit risk.

The maximum credit risk exposure of the Corporation is represented by the value of cash deposits and cash equivalents, accounts receivable net of tax and investments.

Liquidity risk:

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities that are settled by the delivery of cash or another financial asset as they become due. The Corporation is highly dependent on parliamentary appropriations for its ongoing operations.

The Corporation manages this risk by establishing realistic budgets, and adapting to changing environments from year to year. The Corporation also manages its cash flow by maintaining sufficient cash balances to meet current obligations, and investing in high quality government and corporate bonds that can be liquidated should an unexpected obligation materialize.

As at August 31, 2019, the Corporation's accounts payable and accrued liabilities are due within 365 days (365 days in 2018). The Corporation has determined that risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short-term investments that can be redeemed as needed.

Market risk:

Market risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk, and other price risk. While the Corporation is subject to currency risk and interest rate risk, management has determined that these risks are not significant.

The portfolio is invested in bonds with a variety of maturity dates which reduces the effect of interest rate risk.

The Corporation is subject to foreign currency exchange rate risk on its cash, accounts receivable, accounts payable and accrued liabilities denominated in foreign currencies, primarily U.S. dollars. Periodically, the Corporation will mitigate this risk by hedging a portion of its foreign currency obligations. The Corporation had \$539,000 (\$2,332,000 in 2018) in currency and \$412,000 (\$1,411,000 in 2018) in accounts payable denominated in American currency at August 31, 2019.

Fair value:

Due to the short-term maturity of these financial instruments, the carrying value of cash and cash equivalents, restricted cash, accounts receivable, accounts payable and accrued liabilities approximate their fair value.

Schedule 1

Revenues and expenses – Commercial operations

For the year ended August 31

| <i>(in thousands of dollars)</i> | 2019 | | |
|----------------------------------|------------------|------------------|-----------------|
| | Revenues | Expenses | Net |
| Food and Beverage Services | \$ 9,461 | \$ 7,946 | \$ 1,515 |
| Parking Services | 4,829 | 1,027 | 3,802 |
| Rental of Halls | 2,070 | 1,424 | 646 |
| | \$ 16,361 | \$ 10,397 | \$ 5,963 |

| <i>(in thousands of dollars)</i> | 2018 | | |
|----------------------------------|------------------|-----------------|-----------------|
| | Revenues | Expenses | Net |
| Food and Beverage Services | \$ 6,943 | \$ 6,124 | \$ 819 |
| Parking Services | 4,482 | 988 | 3,494 |
| Rental of Halls | 2,062 | 1,499 | 563 |
| | \$ 13,487 | \$ 8,611 | \$ 4,876 |

Schedule 2

Revenues and expenses – Programming

For the year ended August 31

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---|------------------|-----------|
| Revenues | | |
| Music | \$ 4,984 | \$ 4,087 |
| English Theatre | 1,944 | 2,171 |
| Dance | 2,582 | 2,749 |
| Other programming | 2,604 | 2,483 |
| Programming support | 1,204 | 974 |
| French Theatre | 361 | 921 |
| | 13,679 | 13,385 |
| Expenses | | |
| Music | 18,906 | 17,449 |
| English Theatre | 3,722 | 4,812 |
| Dance | 3,233 | 3,763 |
| Other programming | 10,376 | 7,823 |
| Programming support | 15,896 | 10,618 |
| French Theatre | 2,084 | 3,308 |
| | 54,217 | 47,773 |
| Excess of expenses over revenues | \$ 40,538 | \$ 34,388 |

Schedule 3

Expenses

For the year ended August 31

| <i>(in thousands of dollars)</i> | 2019 | 2018 |
|---|------------------|-----------|
| Salaries and benefits | \$ 34,276 | \$ 32,350 |
| Artistic fees | 15,695 | 14,955 |
| Amortization and write down of capital assets | 15,261 | 10,888 |
| National Arts Centre Orchestra fees | 7,561 | 7,195 |
| Advertising | 3,739 | 3,680 |
| Utilities | 2,720 | 2,787 |
| Maintenance and repairs | 2,289 | 2,012 |
| Cost of sales | 2,141 | 1,609 |
| Payments to municipalities | 2,042 | 2,043 |
| Professional fees | 1,565 | 1,846 |
| In-kind contributions of goods and services | 1,215 | 1,258 |
| Equipment | 1,002 | 701 |
| Production | 954 | 1,259 |
| Financial charges and bad debts | 862 | 736 |
| Staff travel | 591 | 473 |
| Promotion | 482 | 514 |
| Insurance | 329 | 289 |
| Telecommunications | 301 | 271 |
| Supplies | 282 | 325 |
| Education and training | 261 | 262 |
| Rental of facilities | 194 | 392 |
| Office | 189 | 246 |
| Board | 141 | 108 |
| Miscellaneous | 1 | 12 |
| | \$ 94,093 | \$ 86,211 |

National Arts Centre Foundation

Message from the Chief Executive Officer and Chair of the Board of Directors



NAC Foundation Board Chair Janice O'Born and CEO Jayne Watson at the NAC Gala (George Pimentel Photography)

In 2018–2019, the National Arts Centre's *Music Alive Program* helped empower rural, Indigenous and underserved communities in Nunavut, Alberta, Saskatchewan, Manitoba and Atlantic Canada. Funded by generous donors and partners of the NAC Foundation, the program included a 10-week workshop series for Indigenous youth in Winnipeg; multi-day songwriting workshops for schools in Ponoka, AB, Buffalo Narrows, SK and Winnipeg; and a number of events for children in Gravelbourg, Moose Jaw and Ponteix, Saskatchewan, and in Calgary and Okotoks, AB.

The *Music Alive Program* is just one example of how the NAC Foundation's donors are transforming Canadian communities through the arts.

2018–2019 marked five decades since the NAC's debut. The Foundation was proud to play a role in some of the important milestones during the celebratory season, and renew our commitment to support this important national institution. Donor support made it possible for the NAC Orchestra to undertake a major 50th anniversary performance and education tour of Europe, performing the works of Canadian composers and creators to standing ovations in each of the

"It was uplifting to see the whole school singing and dancing together. Music really brings people together and makes them forget if they are having a bad day."

Student at Alookie School in Pangnirtung, Nunavut, following NAC Music Alive Program workshops

cities they visited. Donations to the NAC's *National Creation Fund* supported *Revisor*, the latest groundbreaking work by the B.C. dance company Kidd Pivot, resetting expectations for what Canadian artists can accomplish on the world stage. Donors enabled the renowned *BIG BANG* children's festival to be presented outside Europe for the very first time, at the NAC. And on the cusp of the historic first season of the world's first national Indigenous Theatre, donor support has inspired and encouraged Indigenous artists from across Canada.

We thank the dedicated Board of Directors of the Foundation for their service, including outgoing members D'Arcy Levesque of Calgary and Alex Graham of Toronto, and we welcome Kim Bozak of Toronto to the Board.

On behalf of artists and audiences, we thank our donors and sponsors for their support of art on stages and in communities across Canada and around the world.

Janice O'Born
Chair
National Arts Centre Foundation

Jayne Watson
Chief Executive Officer
National Arts Centre Foundation

Financial Snapshot

Amount raised in 2018–2019

More than
\$13.9 million

Contribution from the National Arts Centre Foundation to the National Arts Centre to sustain, enrich and expand its artistic and educational programming

More than
\$11.1 million*

Number of supporters in 2018–2019

7,100

Estimated future value of the Planned Giving Program at August 31, 2019

\$6,197,823

Number of Planned Giving Program bequest expectancies and life insurance policies

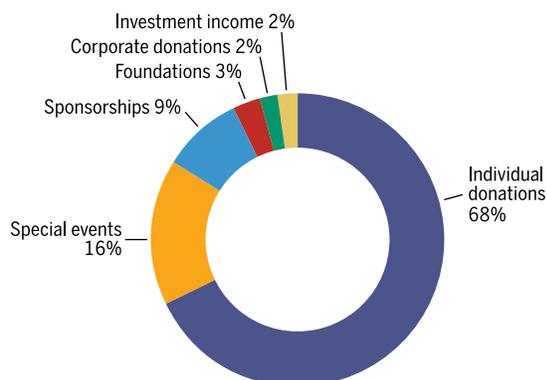
116

Approximate cost of performances covered by ticket sales

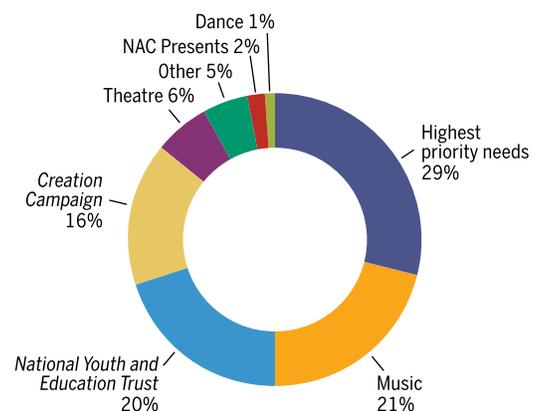
40%

* The balance of 2018–2019 Foundation revenue was held in reserve for future years' programming or designated to named endowments.

Where does the money originate?



How did our donors direct their gifts?





Left to right, top to bottom: Algonquin dancer Josée Bourgeois at the NAC's 50th Anniversary Open House (Yannick Beauvalet) • Yellowknife singer-songwriter Leela Gilday appeared as part of NAC Presents • Alberta Ballet's *The Nutcracker* was part of the *Share the Spirit* program (Paul McGrath) • *BIG BANG* festival (Jonathan Lorange) • *Institute for Orchestral Studies* (Fred Cattroll) • Pinchas Zukerman performed as part of the NAC Orchestra's Audi Signature Series, sponsored by Mark Motors (Cheryl Mazak)

2018–2019 Highlights

The National Arts Centre Foundation sincerely thanks the donors, sponsors and foundations from across Canada who support performance, creation and learning nationwide. Here are just a few highlights from the 2018–2019 season.

- On October 3, 2018, the 22nd annual *NAC Gala* featured Alexander Shelley, the NAC Orchestra, and a stunning performance by the legendary Diana Ross. Bonnie and John Buhler were once again the Honorary Patrons for the event, which raised more than \$780,000 (net) for the NAC's *National Youth and Education Trust* in support of performing arts education across Canada.
- In 2018–2019, 62 generous donors named individual seats as part of the *Name your Seat in Southam Hall Campaign*, pledging \$310,000 in support of performance, creation, and learning across Canada.
- The *Governor General's Performing Arts Awards*, presented by Air Canada, took place at the NAC on April 27, 2019. Amoryn Engel and Craig Landry were the Co-Chairs of the National Committee of volunteers, and Emmanuelle Gattuso was the Honorary Chair.
- Since it opened in 2017, the *National Creation Fund*, which is supported entirely by donors to the *Creation Campaign*, has invested a total of \$4.8 million in the development of 30 ambitious new works by artists and arts organizations across the country.
- The NAC Orchestra's 50th Anniversary *European Tour* included eight concerts and more than 60 learning and engagement activities, and showcased the work of six Canadian composers from May 10 to 26. The Tour was made possible with leadership support from Tour Champions Janice and Earle O'Born, Major Partners Margaret Fountain, C.M., DFA(h) and David Fountain, C.M., Education Partner Dasha Shenkman, OBE, Hon RCM, and Supporting Partner Elinor Gill Ratcliffe, C.M., O.N.L., LL.D. (hc).
- Support from the Slaughter Family Foundation continued to bring emerging artists to the NAC Fourth Stage as part of the NAC Presents monthly series *Slaughter Music Saturdays*.
- National Arts Centre Foundation CEO Jayne Watson received the 2018 Outstanding Fundraising Professional award from the Association of Fundraising Professionals' Ottawa chapter.



Left to right, top to bottom: The NAC Gala (George Pimentel Photography) • Colm Feore, Sandra Oh and Rick Mercer are among the laureates of the Governor General's Performing Arts Awards (George Pimentel Photography) • *The Invisible – Agents of Ungentlemanly Warfare*, supported by the National Creation Fund (Citrus Photo) • Musicians from the NAC Orchestra perform with the Catching Cultures Orchestra in Utrecht during the 50th Anniversary European Tour (Fred Cattroll) • James Ehnes, Alexander Shelley and the NAC Orchestra in Stockholm during the 50th Anniversary European Tour (Fred Cattroll) • The public explore the backstage of Southam Hall at the 50th Anniversary Open House (Yannick Beauvalet)

- On June 2, 2019, the day of the National Arts Centre's 50th anniversary, the NAC hosted a free open house that featured backstage tours, performing arts workshops, and an NAC Orchestra concert led by Alexander Shelley. The anniversary events and programs were made possible with support from Gail Asper, O.C., O.M., LL.D. and Michael Paterson, Bonnie and John Buhler, Alice and Grant Burton, Margaret Fountain, C.M., DFA (h) and David Fountain, C.M., Elinor Gill Ratcliffe, C.M., O.N.L., LL.D. (hc), Janice and Earle O'Born, Gail O'Brien, LL.D. and David O'Brien, O.C., and Dasha Shenkman, OBE, Hon RCM.
- A generous donation from Donald Walcot, a member of the NAC Board of Trustees, enabled the NAC to host the North American premiere of the renowned European *BIG BANG* festival for children and families on February 17 and 18. This unique event attracted 8,000 children and families to the NAC, where they enjoyed a host of free and low-cost performances.
- The NAC's *Share the Spirit* program, presented by Sun Life Financial, allows deserving families and community groups across the National Capital Region to experience the wonder of live performance. In 2018–2019, 895 donors enabled nearly 500 tickets to be distributed to the NAC's local partner organizations. Additionally, hundreds more tickets were provided to community groups through various partnerships with the NAC's theatre, dance and music disciplines.
- The 22nd and final edition of the *Young Artists Program* was a great success. The program is made possible by the wonderful generosity of individual donors and corporations to the NAC's *National Youth and Education Trust*, its Lead Partner Rogers and Honorary Patron Sara Vered.
- The *Institute for Orchestral Studies*, presented by RBC for a fourth year, welcomed five apprentices for six weeks of intense training and performance opportunities with the NAC Orchestra.
- 2018–2019 marked the 21st year of partnership between the NAC Orchestra and Mark Motors of Ottawa as Title Sponsor of the *Audi Signature Series*. The NAC Foundation is grateful for their longstanding and generous support.

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September 1, 2018 to August 31, 2019

The National Arts Centre Foundation is privileged to receive generous financial support from thousands of individuals and organizations each year. Every gift, large or small, helps create magic on the National Arts Centre stages and in communities and classrooms across Canada.

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We gratefully acknowledge these members of the Donors' Circle for their sustaining annual gifts, and we extend our thanks to those too numerous to list.

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50 Years of the NAC



1969

1969 Opening of the National Arts Centre

Forty thousand people flock to the NAC's opening weekend. The National Ballet of Canada, including Prima Ballerina Veronica Tennant, opens the Opera with *Kraanerg*. The first English Theatre production is George Ryga's *The Ecstasy of Rita Joe*.

Timeline photography: 1969: NAC Archives. 1970: Alain Desvergnès/NAC Archives. 1971: Daniel Kieffer. 1972: NAC Archives. 1973: NAC Archives. 1974: NAC Archives. 1975: NAC Archives. 1976: Fernand R. Leclair. 1977: NAC Archives. 1978: NAC Archives. 1979: NAC Archives. 1980: NAC Archives. 1981: NAC Archives. 1982: NAC Archives. 1983: *Walsh* with Ray Jewers as Walsh and Benedict Campbell as Major Walsh. NAC Archives. 1984: Rita Lafontaine, Paule Mercier, Murielle Dutil and Huguette Oligny. Guy Dubois. 1985: Klaus Hennch. 1986: Nan Melville. 1987: NAC Archives. 1988: Édouard Lock and Louise Lecavalier. Édouard Lock. 1989: Caroline McNamara. 1990: NAC Archives. 1991: Claudel Huot. 1992: NAC Archives. 1993: NAC Archives. 1994: NAC Archives. 1995: David Cole. 1996: Michael Slobodian. 1997: Michael Hudson. 1998: Paul Labelle. 1999: V. Tony Hauser. 2000: George Pimentel Photography. 2001: NAC Archives. 2002: NAC Archives. 2003: NAC Archives. 2004: NAC Archives. 2005: Michel Dozois. 2006: NAC Archives. 2007: Billy Merasty in *Copper Thunderbird*; set and costume design Mary Kerr; lighting design John Webber. Andrée Lanthier. 2008: Thibaut Baron. 2009: NAC Archives. 2010: Abbie Ootoova in *Night*; set and costume design Gillian Gallow; lighting design Michelle Ramsay. Andrée Lanthier. 2011: Mathias Clamer. 2012: Trevor Lush. 2013: Fred Cattroll. 2014: Fred Cattroll. 2015: Yves Renaud. 2016: *The Adventures of a Black Girl in Search of God*; set and costume design Astrid Janson; lighting design Jason Hand. Andrée Lanthier. 2017: doublespace photography. 2018: Serge Guoin. 2019: P.J. Prudat in *The Unnatural and Accidental Women*; set design Andy Moro; costume design Sage Paul; lighting design Jeff Harrison. Justin Tang.

1972 *The Sleeping Beauty*
The National Ballet of Canada give the world premiere of Rudolf Nureyev's re-staging of *The Sleeping Beauty*, featuring Nureyev and Prima Ballerina Veronica Tennant.



1976 *The Queen of Spades*
The Tchaikovsky opera, hailed as one of the best ever presented in NAC history, starred Canadians Jon Vickers and Maureen Forrester, and featured the NAC Orchestra under the baton of Music Director Mario Bernardi.



1974 Oscar Peterson
Canadian jazz legend Oscar Peterson appeared frequently at the NAC as a solo performer and in sold-out performances with Ella Fitzgerald and Joe Pass, among others.



1978 NACO European Tour
The NAC Orchestra, led by Music Director Mario Bernardi, perform in London, Versailles, Rome, Venice, Warsaw, Riga, Moscow, St. Petersburg, and other cities as part of their second European tour. They had previously visited in 1973, and returned again in 1990, 2000 and 2019.



1970 Le Groupe du Studio
Members of the NAC's French Theatre company, Le Groupe du Studio, outside the NAC at the time of their staging of *La Double Inconstance*. Le Groupe du Studio was led by artistic director Jean Herbiet.



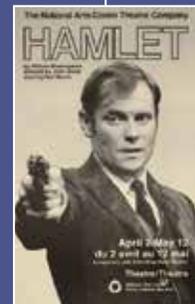
1970 1971 1972 1973 1974 1975 1976 1977 1978 1979



1973 Gilles Vigneault
Always able to ignite an audience, Gilles Vigneault was a frequent and well loved visitor to the NAC. His appearance at the NAC in 1973 was one of his most memorable performances.



1977 NAC English Theatre Company
Company members Benedict Campbell, Eric Donkin and Jennifer Dale performed in *Troilus and Cressida*, one of the many productions featuring the inaugural company this season.



1979 *Hamlet*
This production by Artistic Director John Wood's NAC English Theatre Company tours Canada and features the acclaimed actor Neil Munro in the title role.



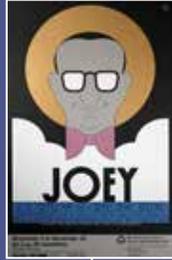
1971 *Les Belles-Soeurs*
The NAC's summer festival, Festival Canada, features a sold-out production of *Les Belles-Soeurs* by Quebec's acclaimed French Theatre icons André Brassard and Michel Tremblay.



1975 *Riel*
Under Director of Theatre Jean Roberts, the NAC presented the bilingual re-staging of John Coulter's play about Louis Riel. Albert Millaire played the title role in the production Prime Minister Pierre Elliott Trudeau said he "wished every Canadian could see."

1982 *Joey*

English Theatre presents *Joey*, a play about Joey Smallwood created by Donna Butt, Brian Downey, Sheilagh Guy, David Fox, Kevin Noble, Jeff Pitcher, and David Ross in collaboration with Rick Salutin, directed by Donna Butt.



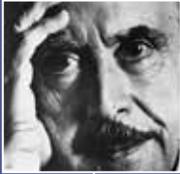
1986 *Marble Halls*

One of New York's most popular contemporary dance companies, The Mark Morris Dance Group, performs a program of three ground-breaking works that includes *Marble Halls*.



1980 Claudio Arrau

One of the great romantic pianists of our time, Claudio Arrau performs Beethoven's Concerto No. 3. The performance is one of the highlights of a season in which the NAC Orchestra presented all of the Beethoven piano concerti.



1984 *Albertine, en cinq temps*

The NAC presents the world premiere of *Albertine, en cinq temps* by Michel Tremblay. Directed by French Theatre Artistic Director André Brassard, all 26 performances were sold out.



1988 *La La La Human Steps*

Édouard Lock and his contemporary dance company La La La Human Steps thrilled NAC dance audiences on many occasions. His edgy, dangerous choreography was never bolder than with *New Demons*.



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1983 *Walsh*

This was an NAC English Theatre resident company production by the renowned Calgary playwright Sharon Pollock.



1987 *Anne Murray*

Canadian icon Anne Murray first appeared on the Southam Hall stage in 1971, and returned throughout the 1980s and 1990s to sold-out audiences.



1981 *Canadian Dance Spectacular*

The NAC hosts the Canadian Dance Spectacular to mark the 25th anniversary of the Canada Arts Council. Featuring the top classical and contemporary dance companies from all over the country, the event was filmed for posterity by the National Film Board of Canada.



1985 *Helmuth Rilling*

NAC Orchestra guest conductor Helmuth Rilling, Germany's most renowned choral conductor, leads the NAC Orchestra in an unforgettable performance of Bach's Mass in B Minor.



1989 *k.d. lang*

Canadian singer-songwriter k.d. lang makes her NAC debut. She would go on to earn international acclaim and has returned to the NAC to perform on many occasions since.

1990 *Le Dortoir*

The NAC co-produces the multimedia dance piece with Montreal avant-garde troupe Carbone 14. The film won an International Emmy Award the following year.



1994 *Bagne*

NAC Dance Producer Jack Udashkin brings a new wave of Canadian contemporary dance to the NAC. This NAC-PPS Danse co-production featuring Jeff Hall and Pierre-Paul Savoie underlined the NAC's role as an important partner and producer in the world of dance.



1998 Pinchas Zukerman

World renowned violinist, violist, conductor and pedagogue Pinchas Zukerman is appointed Music Director of the NAC Orchestra. He would expand its size and repertoire, recruit exceptional musicians, increase touring, create the *Young Artists Program* and NAC Composer Awards, and pioneer distance learning in the arts.



1992 Governor General's Performing Arts Awards

Quebec performer Dominique Michel is among the laureates celebrated at the first *Governor General's Performing Arts Awards* show, presented by the NAC.



1996 *The Glass Menagerie*

The 1996-1997 English Theatre season, produced by Andis Celms, brings two of Canada's most revered actors — Shirley Douglas and her son Kiefer Sutherland — to perform in the sold-out run of *The Glass Menagerie*, directed by Neil Munro.



1990 1991 1992 1993 1994 1995 1996 1997 1998 1999



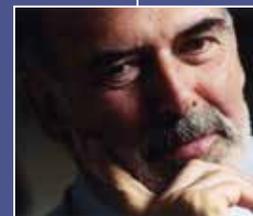
1991 Robert Lepage

Robert Lepage, Artistic Director of French Theatre, performs his spectacular solo show *Les Aiguilles et l'opium*.



1995 Linda Bouchard

The celebrated Quebec composer completes her three-year term as the NAC Orchestra's first composer-in-residence, which included premieres and recordings led by Music Director Trevor Pinnock.



1999 Peter Herrndorf

Visionary arts leader and broadcast executive Peter A. Herrndorf is appointed President and CEO. During his nearly 19-year tenure, he leads the NAC to unprecedented artistic and financial success as a national performing arts organization.



1993 *Vie et mort du roi boiteux*

ARTO (Atelier de recherché théâtrale d'Ottawa) was an innovative French Theatre program based at the NAC Atelier. This ambitious production of Ronfard's challenging work embodied the Atelier's mandate to push theatrical limits.



1997 *Don Giovanni*

Meredith Hall plays Zerlina and Curtis Sullivan is Masetto in Opera Atelier's production of *Don Giovanni*.

2000 NAC Foundation

The NAC establishes the National Arts Centre Foundation, and appoints leading arts fundraiser Darrell Gregersen as its first CEO. Now led by Jayne Watson, the Foundation has raised more than \$150 million from donors across Canada.



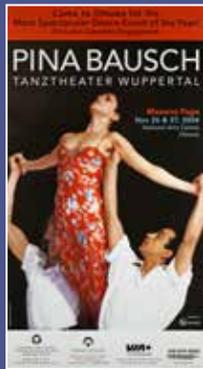
2002 Vinci

Marti Maraden's English Theatre season opens with the world premiere of *Vinci*, a brilliant work by Maureen Hunter, one of Canada's foremost playwrights.



2004 Pina Bausch

Dance, led by Executive Producer Cathy Levy, presents the legendary Tanztheater Wuppertal Pina Bausch after an almost 20-year absence. They have since returned to the NAC four times, three of which were Canadian exclusives.



2006 Music Alive Program

The new cross-cultural program sends teaching artists to rural and remote schools in Alberta and Saskatchewan, in partnership with local artists, arts organizations and educators. It has since expanded to Nunavut, Manitoba and Atlantic Canada.



2008 Seuls

Wajdi Mouawad's inaugural season as Artistic Director of French Theatre includes his highly anticipated one-man show *Seuls*.



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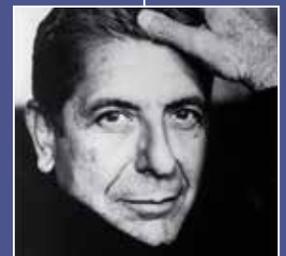
2001 Restoring the Vision

The NAC releases its first strategic plan, *Restoring the Vision*, which includes four goals – artistic excellence, a stronger national role, a greater emphasis on youth and education, and increased earned revenues.



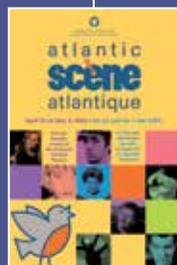
2005 NAC podcasts begin

NAC New Media records its first-ever podcast, featuring Alberta Scene Producer and Executive Director Heather Moore. The NAC now offers five English and four French podcasts, offering insight and exploration into the performing arts through interviews with artistic leaders, scholars and visiting artists.



2009 Leonard Cohen

The NAC showcases the most gifted Canadian performers in popular music, including the legendary Leonard Cohen, who gives two sold-out concerts in Southam Hall.



2003 Scene festivals

Atlantic Scene, led by Producer Kari Cullen, showcases more than 500 Atlantic Canadian artists. It is the first of eight biannual festivals that will eventually showcase every region in Canada, culminating in *Canada Scene* in 2017.



2007 Copper Thunderbird

The English Theatre co-production by Métis-Dene playwright Marie Clements, directed by Artistic Director Peter Hinton, is the first work by an Indigenous playwright to premiere in the Theatre.

2012 Year of the North

Northern Scene, led by Executive Director and Producer Heather Moore, features more than 350 northern artists, and the *Northern Canada Tour* takes the NAC Orchestra to the Northwest Territories, Yukon and Nunavut.



2016 *The Adventures of a Black Girl in Search of God*

English Theatre, led by Artistic Director Jillian Keiley, kicks off its season with this seminal work written and directed by Djanet Sears, co-produced by Montreal's Centaur Theatre, in association with Black Theatre Workshop.



2018 Christopher Deacon

After 22 years as Managing Director of the NAC Orchestra, the adventurous artistic administrator Christopher Deacon succeeds Peter Herrndorf as President and CEO, becoming the first person to be promoted to the position from within the NAC.



2010 *Night*

The NAC co-produces the play *Night with Human Cargo*, marking the first time a production from Pond Inlet, Nunavut, appears at the NAC.



2014 *UK Tour*

The NAC Orchestra's *UK Tour* marked the centenary of the start of the First World War, and includes a concert at Salisbury Cathedral that was broadcast nationally on CBC Television on Christmas Day.



2010 2011 2012 2013 2014 2015 2016 2017 2018 2019



2013 *China Tour*

The NAC Orchestra's seven-city *China Tour* includes a *ConneXXions* event linking Canada's Stellae Boreales in Ottawa with music students in Beijing through digital technology.



2017 *Canada 150*

2017 includes the Grand Re-Opening of the NAC after its Architectural Rejuvenation, the *ENCOUNT3RS* Music-Dance commission, the NAC Orchestra's *Canada 150 Tour*, *Canada Scene*, and the 25th anniversary of the *Governor General's Performing Arts Awards*.



2011 *NAC Presents*

The NAC launches the all-Canadian concert series to showcase some of the country's greatest music artists, including Rufus Wainwright. Now led by Heather Gibson, the series includes more than 100 performances a year.



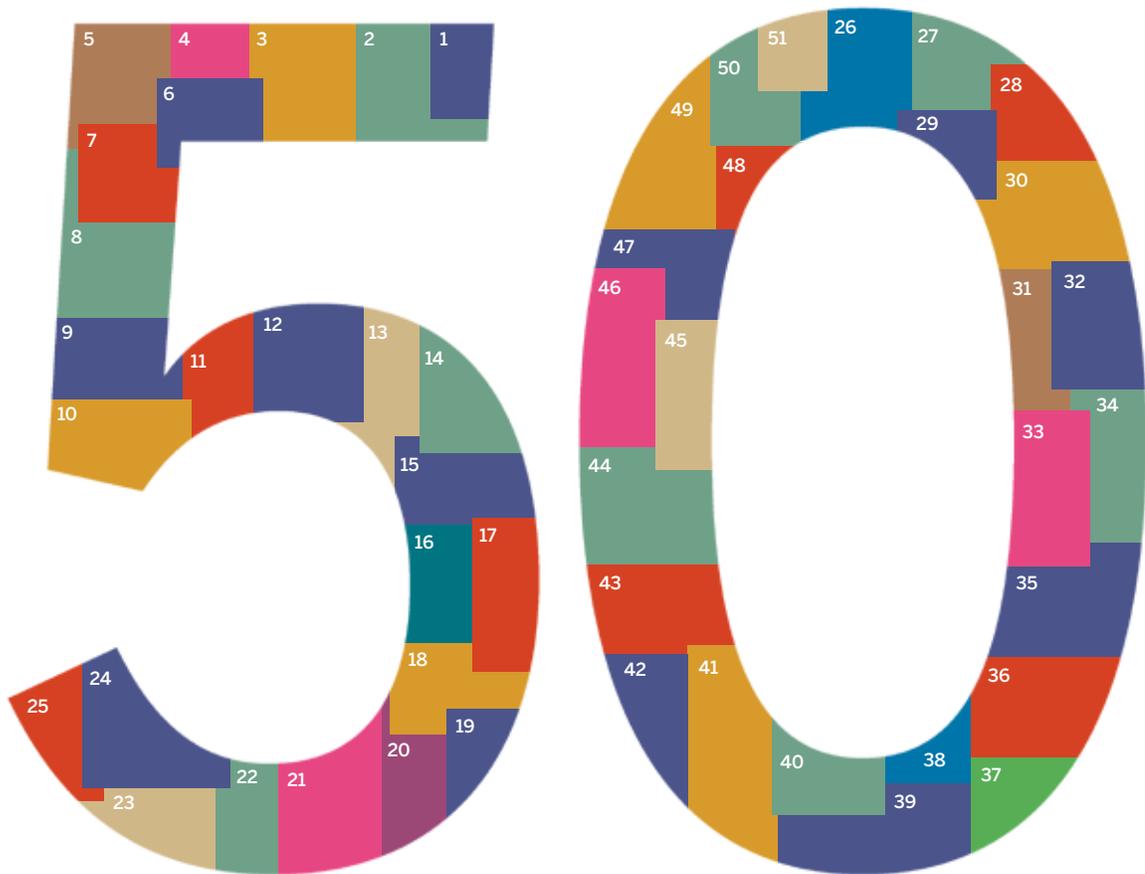
2015 *Richard III*

Directed by French Theatre Artistic Director Brigitte Haentjens and based on a translation by Jean-Marc Dalpé, the stunning production features Sébastien Ricard in the title role.



2019 *Indigenous Theatre*

The first season begins with the *Mòshkmo* festival, including *The Unnatural and Accidental Women* by Marie Clements, *Where the Blood Mixes* by Artistic Director Kevin Loring, and *Minowin* by Dancers of Damelahamid, supported by the *National Creation Fund*.



Cover Photography

1: Maureen Forrester. 2: Jillian Keiley (John Arano). 3: Alexander Shelley (Rémi Thériault). 4: Florent Volland (Jean-Charles Labarre). 5: Hamilton Southam (Yousuf Karsh). 6: Pinchas Zukerman (Cheryl Mazak). 7: Jan Lisiecki during the NAC Orchestra's 50th Anniversary European Tour (Fred Cattroll). 8: Angela Hewitt and the NAC Orchestra (Fred Cattroll). 9: Susan Glass and Arni Thorsteinson Staircase (Roy Grogan). 10: Trudy Lee Gayle, Saidah Baba Talibah and Evangelia Kambites in *The Adventures of a Black Girl in Search of God*, written and directed by Djanet Sears. Set and costume design Astrid Janson. Lighting design Jason Hand (Andrée Lanthier). 11: Karen Kain (Robert Nelson). 12: August Schellenberg and Jani Lauzon in the NAC English Theatre production of *King Lear*, directed by Peter Hinton. Set and costume design Gillian Gallow. Lighting design Louise Guinand (Andrée Lanthier). 13: Cathy Levy (Nick Lafontaine). 14: Ins Choi in *Kim's Convenience* by Souleppper Theatre, directed by Weyni Mengesha. Set and costume design Ken MacKenzie. Lighting design Lorenzo Savoini (Cylla von Tiedemann). 15: Rita Lafontaine, Paule Mercier, Murielle Dutil and Huguette Oigny in *Albertine, en cinq temps* by Michel Tremblay, co-produced with Rideau Vert, 1984 (NAC Archives). 16: Gilles Poulin-Denis (Julie Artacho). 17: Kellylee Evans (Dwayne Brown). 18: Heather Gibson (Timothy Richard). 19: Louis Lortie (Elias Photography). 20: Josée Bourgeois (Tracey Lynne Photography). 21: Kevin Loring is appointed Artistic Director of Indigenous Theatre, 2017, also pictured: Heather Moore (Fred Cattroll). 22: Albert Millaire in *La céleste bicyclette* by Roch Carrier (NAC Archives). 23: The NAC (doublespace photography). 24: Charles Bender in *Gabriel Dumont's Wild West Show*. Written by Jean Marc Dalpé, David Granger, Laura Lussier, Alexis Martin, Andrea Menard, Yvette Nolan, Gilles Poulin-Denis, Paula-Jean Prudat, Mansel Robinson and Kenneth T. Williams, directed by Mani Soleymanlou (Jonathan Lorange). 25: Measha Brueggergosman (Lisa MacIntosh). 26: Mani Soleymanlou (Maude Chauvin). 27: Stewart Goodyear (Andrew Garn). 28: Rick Mercer (John Hryniuk). 29: Elijah Brown in Marie Chouinard's *Le Cri du Monde* (Marie Chouinard). 30: Members of the company in the 2007 NAC English Theatre/Royal Shakespeare Company production of *The Penelopiad* by Margaret Atwood, directed by Josette Bushell-Mingo. Set and costume design Rosa Maggiora. Lighting design Bonnie Beecher (Ellie Kurtz). 31: Niall McNeil in Newworld Theatre's *King Arthur's Night* by Niall McNeil and Marcus Youssef, directed by James Long. Costume design Christine Reimer. Lighting design Kyla Gardiner (Tristan Casey). 32: Veronica Tennant, C.C., Principal Dancer with The National Ballet of Canada (1964-1989) in *Romeo and Juliet*, 1989 (Brian Street). 33: Monique Mojica (Nadya Kwandibens). 34: Christian Lapointe. 35: Oscar Peterson (Al Gilbert, FRPS). 36: James Ehnes during the NAC Orchestra's 50th Anniversary European Tour (Fred Cattroll). 37: Ginette Reno. 38: Ria Mae. 39: Billy Merasty in *Copper Thunderbird* by Marie Clements, directed by Peter Hinton. Set and costume design Mary Kerr. Lighting design John Webber (Andrée Lanthier). 40: Tanya Tagaq (Rebecca Wood). 41: Kate Reid in *The Oresteia of Aeschylus*, 1983 (NAC Archives). 42: Brigitte Haentjens (Mathieu Rivard). 43: Jonathon Young, Cindy Salgado, Jermaine Spivey, David Raymond, Tiffany Tregarthen and Bryan Arias in *Betroffenheit* by Kidd Pivot and Electric Company Theatre, co-produced by NAC Dance (Wendy D Photography). 44: 887, written, designed, directed and performed by Robert Lepage. Ex Machina, co-produced by NAC French Theatre (Érick Labbé). 45: Robert Charlebois. 46: Gord Downie gives the world premiere of *Secret Path* at the NAC (D. Brian Campbell). 47: Kenton Leier (Julie-Anne Madore). 48: Louise Lecavalier in *So Blue*, co-produced by NAC Dance (André Cornéliier). 49: The NAC Theatre (NAC Archives). 50: Leonard Cohen. 51: Rufus Wainwright (Mathias Clamer).