

Annual Report 2015–2016

GROUNDBREAKING



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS
Canada is our stage. Le Canada en scène.

Canada 

ROLE

Created by the Parliament of Canada as a Centennial project during the 1960s, the National Arts Centre raised its curtains for the first time in 1969. Today the NAC collaborates with artists and arts organizations across Canada to help create a national stage for the performing arts, and acts as a catalyst for performance, creation and learning across the country. A home for Canada's most creative artists, the NAC strives to be artistically adventurous in each of its programming streams — the NAC Orchestra, English Theatre, French Theatre and Dance, as well as *Scene* festivals and *NAC Presents*, which showcase established and emerging Canadian artists. The organization is at the forefront of youth and educational activities, offering artist training, programs for children and youth, and resources for teachers in communities across Canada. The NAC is also a pioneer in new media, using technology to teach students and young artists around the globe, creating top-rated podcasts, and providing a wide range of *NAC Orchestra* concerts on demand. The NAC is the only bilingual, multidisciplinary performing arts centre in Canada, and one of the largest in the world.

ACCOUNTABILITY AND FUNDING

The NAC reports to Parliament through the Minister of Canadian Heritage. Of the NAC's total revenue, nearly half is derived from an annual parliamentary appropriation, while the other half comes from earned revenue — box office sales, the NAC Foundation, catering, le café (restaurant), commercial parking and facility 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 Peter A. Herrndorf, and the creative leadership team is composed of Alexander Shelley (Music), Jillian Keiley (English Theatre), Brigitte Haentjens (French Theatre), Cathy Levy (Dance), Heather Moore (*Canada Scene*), Simone Deneau (*NAC Presents*, *Variety* and *Community Programming*) and Martin Levesque (Food and Beverage). Heather Gibson (*NAC Presents* and *Variety Programming*) begins in September 2016.



Southam Hall renovation (Roy Grogan).
Cover photo: Roy Grogan.

OFFICIAL LANGUAGES

The NAC is committed to promoting linguistic duality and to enhancing the vitality of English and French linguistic minority communities in Canada. There were many initiatives in 2015–2016. In March 2016, the NAC announced its new Strategic Plan, which included the ambitious objective of becoming just as national in French as it is in English. A national awareness campaign to familiarize all Canadians with the importance of Canadian creators introduced artists such as Christian Lapointe and Crystal Pite to audiences in the other official language. In the fall of 2015, the NAC presented the sixth edition of the biennial *Zones Théâtrales* festival, an important meeting point for Francophone theatre artists from across Canada and the regions of Quebec. And the NAC celebrated the 400th anniversary of the French presence in Ontario with an event produced by NAC French Theatre in partnership with *NAC Presents*. The NAC's commitment to supporting the performing arts in official language minority communities was also reflected by the NAC's participation in a biennial bilateral meeting with the Fédération culturelle canadienne-française under the terms of the *Collaboration Agreement for the Development of Arts and Culture in the Francophone Minority Communities of Canada 2013–2018*; and in the sixth annual meeting of the Working Group on Arts and Culture with the English-Speaking Communities of Quebec.

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ground·break·ing *(noun)*

the act or ceremony of breaking ground for a new construction project



NAC reconstruction (Roy Grogan). Imagery on hoarding: Compagnie Virginie Brunelle (Penguin)

Architect Donald Schmitt, NAC President and CEO Peter Herrndorf, NAC Board Member Gail O'Brien, Ottawa Mayor Jim Watson, Canadian Heritage Minister Melanie Joly, NAC Board of Trustees Chair Adrian Burns, and Kevin Skinner, Vice-President and District Manager of PCL Constructors, at the ground-breaking ceremony for the new NAC (Fred Cattroll).



Top. Design by Donald Schmitt, featuring imagery of Sophia Lee in *Going Home Star — Truth and Reconciliation* by Canada's Royal Winnipeg Ballet (Diamond Schmitt Architects).
Bottom. Stairway in the new atrium (Diamond Schmitt Architects).

The reimagined NAC

On a cold, bright February morning, we held a groundbreaking ceremony just outside our doors. And we have been building a new National Arts Centre ever since.

The NAC was first built as a centennial project. Thanks to a major investment by the Federal Government, the NAC's architectural renewal is another gift to Canadian artists, and to Canada, and we will unveil it on July 1, 2017 to mark the 150th anniversary of Confederation.

Brilliantly designed by the renowned architectural firm Diamond Schmitt Architects, the new NAC will have large, light-filled and accessible public spaces that offer breathtaking views of the city. And with a magnificent new entrance on Elgin Street, the NAC will embrace the Nation's Capital, welcome Canadians and stand as a living symbol of Canada's thriving artistic life.

The new NAC will be as much a community centre as it is a performing arts centre, and its public spaces will be animated from morning to night. Learning activities, celebrations, community gatherings, social events, pre-show chats, free performances — the possibilities are infinite.

ground·break·ing (*adj.*)
pioneering, unprecedented, important



Paula-Jean Prudat in NAC English Theatre's workshop production of *Moonlodge* (Fred Cattroll).





Indigenous and NAC leaders on the Theatre stage in February 2016 (Fred Cattroll).

NAC Indigenous Theatre

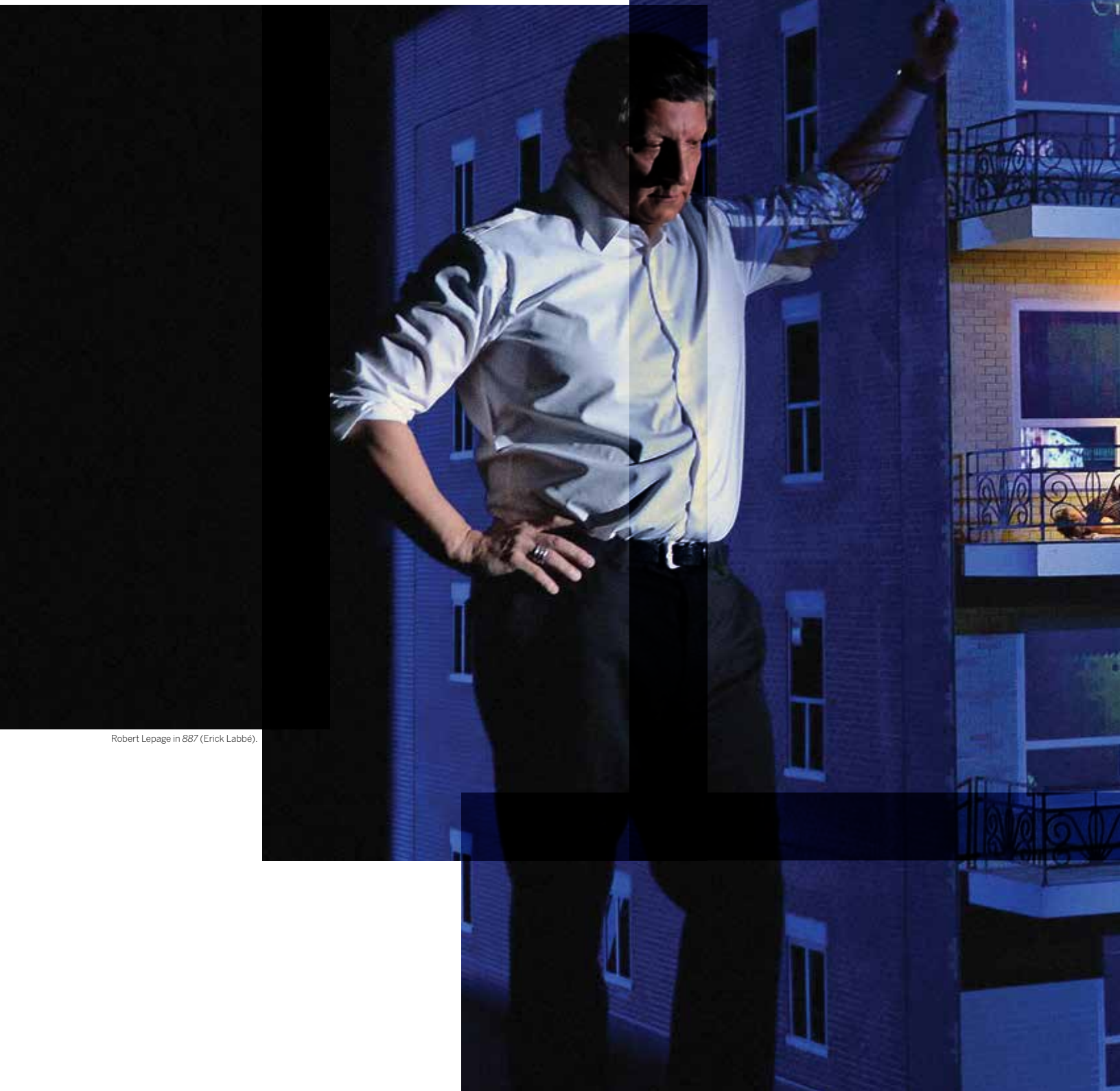
The story of Indigenous peoples in Canada is the longest, most dramatic saga in our history, and it continues today. Audiences need to hear that story. It is part of who we are.

On March 23, 2016, as part of our new Strategic Plan, the National Arts Centre announced that we will appoint our first-ever Artistic Director of Indigenous Theatre in 2017. And in the fall of 2019 – the year of our 50th anniversary – the NAC's new Indigenous Theatre Department will launch its first full season, reflecting a fuller story of Canada to Canadians.

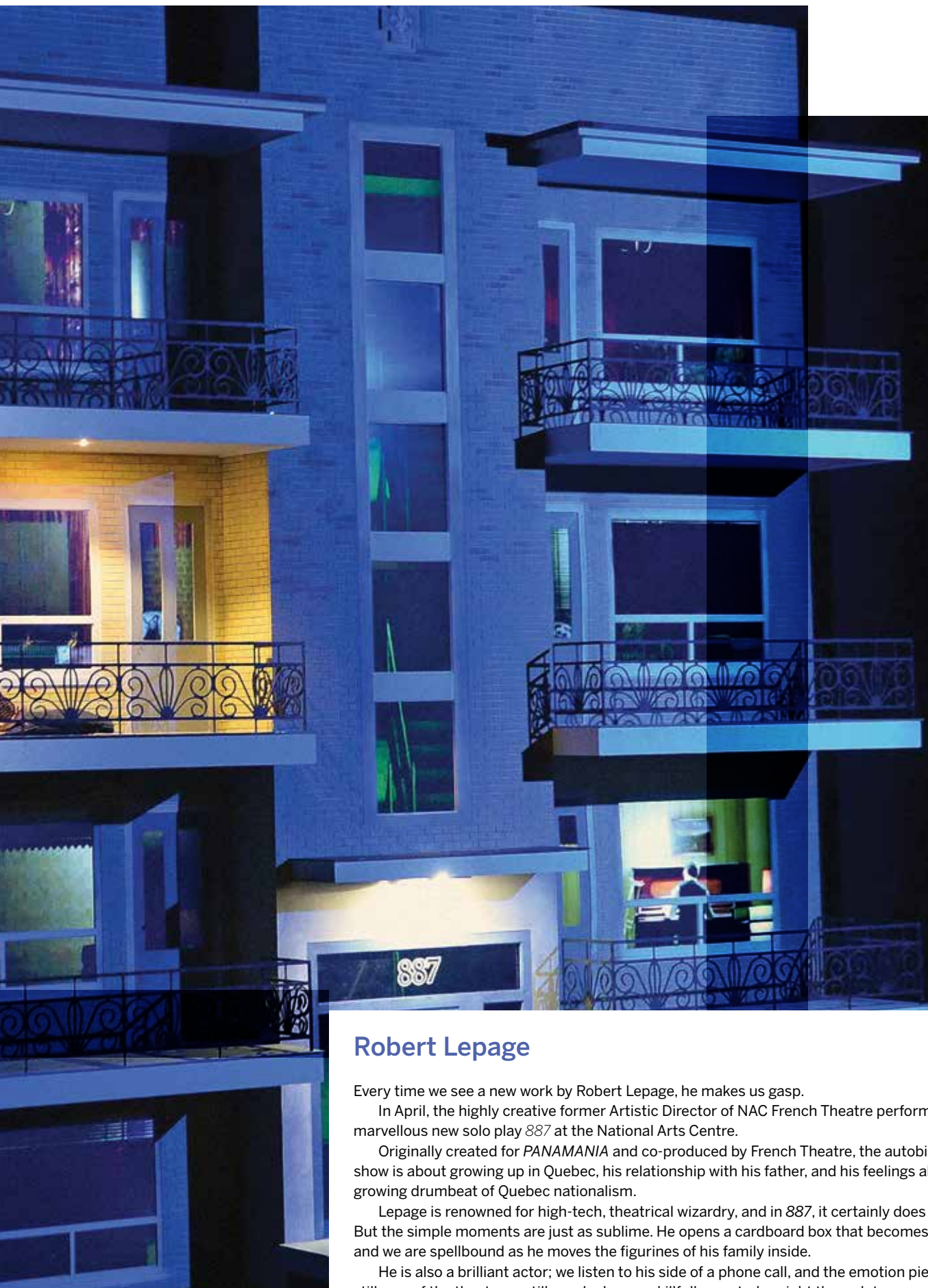
This historic development builds on relationships we have cultivated over the past 10 years with Indigenous artists and arts organizations across the country through a number of initiatives, including productions by Indigenous artists on our stages; major gatherings of Indigenous artists facilitated by English Theatre; our *Music Alive Program* in western and northern Canada; and our national *Scene* festivals, which have showcased hundreds of Indigenous artists.

ground·break·ing *(adj.)*

inventive, unusual, state-of-the-art



Robert Lepage in 887 (Erick Labbé).



Robert Lepage

Every time we see a new work by Robert Lepage, he makes us gasp.

In April, the highly creative former Artistic Director of NAC French Theatre performed his marvellous new solo play *887* at the National Arts Centre.

Originally created for *PANAMANIA* and co-produced by French Theatre, the autobiographical show is about growing up in Quebec, his relationship with his father, and his feelings about the growing drumbeat of Quebec nationalism.

Lepage is renowned for high-tech, theatrical wizardry, and in *887*, it certainly does impress. But the simple moments are just as sublime. He opens a cardboard box that becomes a house, and we are spellbound as he moves the figurines of his family inside.

He is also a brilliant actor; we listen to his side of a phone call, and the emotion pierces the stillness of the theatre — stillness he has so skillfully created — right through to us.

ground·break·ing (*adj.*)
introducing new ideas or methods



Bondarsphere (Fred Cattroll).



My Name is Amanda Todd (Fred Cattroll).



I Lost My Talk (Dave Chan).



Dear Life (Fred Cattroll).

Life Reflected

In the fall of 2014, Music Director Alexander Shelley asked Canadian composers Zosha Di Castri, Jocelyn Morlock, Nicole Lizée and John Estacio to work with stage director Donna Feore on a project called *Life Reflected*. The idea was to create portraits of four extraordinary Canadian women — Alice Munro, Amanda Todd, Roberta Bondar and Rita Joe — with themes of youth, promise and courage.

But that wasn't all.

Life Reflected would reimagine what an orchestra concert could be.

The four new works were created with and performed by the NAC Orchestra, and by top Canadian artists from many disciplines, creating a unique, immersive symphonic experience.

"I wanted it to be an unambiguous statement," Alexander Shelley told the *Ottawa Citizen*. "A national arts centre has to be that place where creative artists have a home, where they can take risks."

After two years in development, on May 19, 2016, Shelley, the NAC Orchestra and numerous collaborating artists performed *Life Reflected* to audience and critical acclaim. The Orchestra hopes to tour *Life Reflected* in Canada and abroad in the years to come.

ground·break·ing (*adj.*)

innovative, revolutionary



Betroffenheit by Kidd Pivot and Electric Company Theatre, an NAC Dance co-production that appeared in the 2015–2016 season (Wendy D.)



The Creation Campaign

So how do you encourage more groundbreaking Canadian work — like *887*, like *Life Reflected*, or like *Betroffenheit*, a staggering new work by Kidd Pivot and Electric Company Theatre — when most performing artists and arts organizations in Canada have told us they lack the time and resources that such work requires?

In September 2016, the National Arts Centre Foundation launched the *Creation Campaign*. It will raise \$25 million to help artists and arts organizations across Canada create ambitious new work that will resonate with national and international audiences.

We believe that by providing Canadian artists and arts organizations with a source of venture capital or “risk” money, they will have a far better chance at producing compelling new work that achieves its potential and can be presented widely beyond its premiere.

Through major gifts from philanthropists and corporate donors, we believe the NAC will pave the way for a new model for creation in Canada, and give our artists a chance to achieve the kind of international success they have long deserved.



Letter from the Board Chair

Over the past 15 years, the National Arts Centre has grown into a thriving arts organization that supports and champions artists from every part of Canada. Last fall, the Board of Trustees approved the NAC's new Strategic Plan, *Canada Is Our Stage: 2015–2020*. It includes a number of initiatives that we believe will help us more effectively work with other arts organizations to build a national stage for the performing arts.

We will place a game-changing emphasis on Canadian creation to help artists and arts organizations across Canada create ambitious new work. We will invest in research and development, workshopping and residencies of significant new works in theatre, dance and music. We will also invest in work that has had a first run, but that needs to go “back into the lab” before it can be remounted and showcased successfully. The NAC Foundation is committed to generating a level of fundraising that we hope will pave the way for a new model of creation in this country. We believe that by providing Canadian artists and arts organizations with a source of venture capital, they will have a far better chance at producing compelling new work that will resonate with national and international audiences.

We are very proud that in 2017, the NAC will appoint its first-ever Artistic Director of Indigenous Theatre. And in 2019 – the year of the NAC's 50th anniversary – the new Indigenous Theatre department will launch its first season. This initiative builds on the relationships we have developed over the past decade with Indigenous artists and arts organizations in English Theatre, our *Music Alive Program* and our national *Scene* festivals.

While the NAC has played a much larger role in English Canada over the past 15 years, we recognize we need to play a more important role in the lives of Francophones in the National Capital Region, in Quebec, and across the country. Over the next five years, we will work to become just as national in French Canada as we are in English Canada.

On the learning side, our *Music Alive Program*, which sends local teaching musicians to mostly rural and remote schools in Alberta, Saskatchewan, Manitoba and Nunavut, has now reached more than 105,000 students, teachers and community members across Canada. Over the next five years, we will partner with classroom teachers, arts specialists and teaching

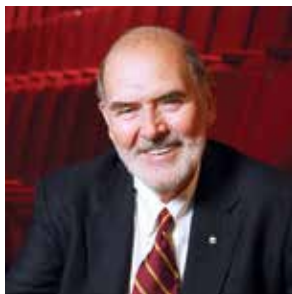
artists across Atlantic Canada to extend the *Music Alive Program* to the four Atlantic provinces. And we will recreate our award-winning arts education website *ArtsAlive.ca* as a cutting-edge digital learning platform, filling a critical need for high-quality digital arts material that can be used in classrooms country-wide, and by performing arts lovers everywhere.

Finally, through the Architectural Rejuvenation of our building, we will embrace the Nation's Capital and welcome patrons with a magnificent new glass entrance and breathtaking new public spaces. We will animate those spaces with a wide range of activities from morning to night, so much so that the new National Arts Centre will be as much a community centre as it is a performing arts centre.

The Strategic Plan would not have been possible without our President and CEO Peter Herrndorf, whose vision of the NAC as a national catalyst for the performing arts across Canada has come to life over the course of his highly successful 17-year tenure. We are extremely fortunate to have him as our leader. I am grateful as well to our Board of Trustees, a distinguished group of individuals from across the country who work tirelessly for the NAC.

I also want to congratulate Jayne Watson and her team. She is an exceptional CEO for the National Arts Centre Foundation. In September 2016, the Foundation announced its first-ever national campaign in support of our new emphasis on Canadian creation, and that the campaign had already raised \$23 million from generous donors across Canada. Finally, I thank our NAC Foundation Board Chair Gail Asper and the entire Foundation Board for their leadership and dedication to the performing arts in Canada.

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



Letter from the President and CEO

It has been an extraordinary period for the National Arts Centre. In December 2015, construction began on our Architectural Rejuvenation project. Designed by the internationally renowned firm Diamond Schmitt Architects, the re-imagined NAC will re-orient our building to the city, welcome Canadians, and stand as a living symbol of Canada's thriving artistic life. We are grateful to the Federal Government for their \$110.5 million investment that will renew the NAC for many decades to come. The first part of Architectural Rejuvenation will be finished in time for Canada Day 2017.

The decision to stay open wasn't easy. On the one hand, we were very aware that a project of this scale would mean a good deal of inconvenience to our patrons. On the other hand, we knew that our audiences depend on us to bring the best of the performing arts to the Nation's Capital. In the end, and after careful consideration, we decided to remain open during the 2015–2016 and 2016–2017 artistic seasons, in order to keep giving our patrons the artistic excellence they have come to expect.

But our renovation story doesn't stop there. In March 2016, the Federal Government announced \$114.9 million in infrastructure funding in the Federal Budget to renew the NAC's production equipment and performance spaces. In many cases, our equipment is decades-old and in dire need of replacement. This funding will allow us to make significant improvements to all of our performance halls. Over the summer, we completed the renovation of Southam Hall, which included new seats, the addition of aisles on the orchestra level for greater accessibility, hardwood floors that contribute to improved sound, and many production upgrades. We are extraordinarily grateful for this investment, which will greatly benefit the thousands of artists who come here every year from across Canada and around the world, and will significantly improve our patrons' experience. The Production Renewal project will be completed by the end of 2018.

Undertaking two major renovation projects simultaneously would be complicated for any organization, but that is truer still when you are a highly visible performing arts centre. While we knew that undertaking the Architectural Rejuvenation and Production Renewal projects simultaneously would test the organization, we concluded we could complete them both successfully. There are several reasons why.

First, we knew we had outstanding leadership to see these extremely ambitious projects through. Our highly experienced Director of Operations David Mc Cuaig and our superb Project Manager Andrew Wisniowski lead the Architectural Rejuvenation team. Alex Gazalé, our outstanding Director of Production and decades-long champion of the NAC, is heading Production Renewal. On the governance side, the Capital Planning Committee of our Board of Trustees has provided invaluable guidance as these two transformational projects took hold.

Then there is our staff, an extremely creative and committed group of employees whose workload has increased substantially because of these projects. We have Marketing people who have become experts in wayfinding, helping patrons navigate a building whose usual pathways have been completely disrupted. Because the NAC's new public spaces needed to be shored up from below, our Parking employees have contended with changes to our garage, including the loss of spaces, new traffic routes, and the installation of an enormous steel beam. And our Communications and Box Office teams have been in constant touch with patrons through various channels, helping them plan their visit as the physical reality of the NAC changed from week to week.

I also want to recognize our patrons for their patience throughout this process. It hasn't been easy, and we thank them for staying with us and soldiering on through a good deal of upheaval.

We often say that the NAC is a home for Canada's most creative artists. But this remarkable place belongs to all Canadians. We invite you to make yourselves at home with us as we look forward to a joyful and historic opening weekend on Canada Day 2017, and a very exciting future for a reimagined NAC.

Peter A. Herrndorf
President and CEO

Report on strategic goals

PRIORITY	RESULT
CREATION	
Invest in Canadian creation to help artists and arts organizations across Canada create and develop ambitious new work for national and international audiences	<ul style="list-style-type: none"> The NAC Orchestra produced <i>Life Reflected</i>, an immersive multi-media symphonic experience that included four new works by Canadian composers Zosha Di Castri, John Estacio, Nicole Lizée and Jocelyn Morlock in collaboration with a variety of artists across many disciplines The NAC Orchestra premiered <i>Golden slumbers kiss your eyes</i> by NAC Award Composer Ana Sokolović, an NAC commission dedicated to the memory of Founding Conductor Mario Bernardi Through <i>The Collaborations</i>, English Theatre invested in 20 new Canadian works, including <i>Caught</i> by Theatre Passe Muraille and <i>We Keep Coming Back</i> by Self-Conscious Theatre (Toronto), <i>Province</i> by Talisman Theatre (Montreal) and <i>Between Breaths</i> by Artistic Fraud of Newfoundland (St. John's) English Theatre commissioned a play by Drew Hayden Taylor about the life and legacy of Sir John A. Macdonald from an Indigenous perspective, to premiere at the NAC in 2017–2018 <i>Helen Lawrence</i>, a film-theatre hybrid produced by Canadian Stage (Toronto) in collaboration with NAC English Theatre, was presented at the Brooklyn Academy of Music with English Theatre Associate Artistic Director Sarah Garton Stanley as resident director NAC Dance co-produced <i>Betroffenheit</i> by Associate Dance Artist Crystal Pite and Jonathon Young, and <i>Out of Season</i> by Associate Dance Artist Ame Henderson and Matija Ferlin French Theatre co-produced <i>887</i> by Robert Lepage; <i>Septembre</i> with Nouveau Théâtre Expérimental; <i>Five Kings – l'histoire de notre chute</i> with Théâtre PÂP, Le Théâtre des Fonds de Tiroirs and Trois Tristes Tigres; Mani Soleymanlou's new trilogy <i>Ils étaient quatre, Cinq à sept</i> and <i>Huit</i>; Jean Marc Dalpé's <i>Un vent se lève qui éparpille</i> with Théâtre de la Vieille 17 and Théâtre du Nouvel-Ontario; and <i>L'autre hiver</i>, an international co-production which has toured to several European cities <i>Five Kings – l'histoire de notre chute</i>, co-produced by the NAC, played at the Théâtre de Poche in Brussels
Place a stronger focus on new Canadian work in all our programming areas	<ul style="list-style-type: none"> Alexander Shelley's first season as Music Director of the NAC Orchestra integrated new work throughout the season, and his debut concert included the world premiere of <i>Dear Life</i> by Zosha Di Castri The NAC Orchestra produced <i>Life Reflected</i>, an immersive multi-media symphonic experience that included four new works by Zosha Di Castri, John Estacio, Nicole Lizée and Jocelyn Morlock in collaboration with a variety of artists across many disciplines The Orchestra commissioned and performed world premieres of <i>Golden slumbers kiss your eyes</i> by Ana Sokolović and <i>I Lost My Talk</i> by John Estacio, both NAC Award Composers The Orchestra performed <i>Ringelspiel</i> by Ana Sokolović at the NAC and at Roy Thomson Hall in Toronto, as well as <i>Brio: Toccata and Fantasy for Orchestra</i> by John Estacio at the Ottawa International Jazz Festival The NAC Orchestra commissioned Kelly-Marie Murphy to create <i>I will dream beyond the stars</i>, a work for junior/intermediate bands as part of <i>NACO Remix</i>, an eight-week community outreach project The <i>WolfGANG Sessions</i>, a three-concert series at the Mercury Lounge nightclub, included music by Analia Lugdar, Samy Moussa, Marjan Mozetich, Elizabeth Raum, Vivian Fung and Andrew Staniland The French Theatre season included <i>Septembre</i> by Daniel Brière and Evelyne de la Chenelière; a new adaptation of Jean Marc Dalpé's <i>Un vent se lève qui éparpille</i>; <i>Five Kings – l'histoire de notre chute</i> adapted from Shakespeare by Olivier Kemeid; <i>887</i> by Robert Lepage; <i>As Is (Tel quel)</i> by Simon Boudreault; <i>Instructions pour un éventuel gouvernement socialiste qui souhaiterait abolir la fête de Noël</i> by Michael Mackenzie; and <i>L'autre hiver</i> with libretto by Normand Chaurette French Theatre's <i>Enfance/jeunesse</i> series included <i>Là où j'habite</i> by Nathalie Derome and Steeve Dumais; <i>Le cœur en hiver</i> by Étienne Lepage; <i>Tendre</i> by Estelle Claretton; <i>Des pieds et des mains</i> by Martin Bellemare; and <i>Avant l'archipel</i> by Emily Pearlman Dance presented three performances of <i>Going Home Star – Truth and Reconciliation</i>, a major new work by Canada's Royal Winnipeg Ballet, with Christos Hatzis's score performed by the NAC Orchestra All but one production in English Theatre's season was an original Canadian creation English Theatre co-produced the <i>Magnetic North Theatre Festival</i>, Canada's annual, national festival of English-language theatre, in Whitehorse NAC Presents created the <i>Crossroads</i> series featuring jazz musician Petr Cancura re-inventing the music of three Ottawa singer-songwriters

PRIORITY	RESULT
CREATION <i>(continued)</i>	
Develop and support creative partnerships and multi-disciplinary work, nationally and internationally	<ul style="list-style-type: none"> English Theatre partnered with ILBIJERRI Theatre in Melbourne, Australia, to bring <i>Jack Charles V The Crown</i> to the NAC as part of an international tour <i>Helen Lawrence</i>, a film-theatre hybrid produced by Canadian Stage (Toronto) in collaboration with NAC English Theatre, was presented at the Brooklyn Academy of Music with English Theatre Associate Artistic Director Sarah Garton Stanley as resident director NAC Dance co-produced the <i>Canada Dance Festival</i>, which featured the dance-theatre work <i>Rendez-vous à l'hôtel</i> by Montreal's La deuxième porte à gauche Dance co-produced <i>Betroffenheit</i>, a dance-theatre work by NAC Associate Dance Artist Crystal Pite and Jonathon Young, and <i>Out of Season</i> by Associate Dance Artist Ame Henderson and Matija Ferlin Dance provided ongoing support to 11 Canadian dance artists through its Associate Dance Artists program French Theatre continued its relationship with leading French artist Joël Pommerat, co-producing and presenting his latest show <i>Ça ira (1) Fin de Louis</i> French Theatre co-productions included <i>L'autre hiver</i> (LOD Muziektheatre, among other presenters), and <i>Five Kings</i> (Théâtre PÂP, Théâtre des Fonds de Tiroirs and Trois tristes tigres) and <i>887</i> (Ex Machina and a number of co-producers), both of which included international partners French Theatre presented the dance-theatre work <i>Tendre</i> by Créations Estelle Claretton The NAC Orchestra, led by Alexander Shelley and Creative Producer and Director Donna Feore, collaborated with Montreal studio Normal to create an immersive environment for <i>Life Reflected</i>, a concert project involving a number of Canadian artists across many disciplines <i>The Rita Joe Song Project</i> used spoken word, music, dance and video to explore reconciliation from the perspective of youth from five communities across Canada
PERFORMANCE	
Develop a new Department of Indigenous Theatre that will launch its first full season in 2019	<ul style="list-style-type: none"> On October 5, 2016, the NAC convened 40 Indigenous leaders, theatre artists and students in Toronto, plus 250 viewers online, to announce the NAC's plan to launch a new Department of Indigenous Theatre On February 13, 2016, the NAC convened a meeting of 47 Indigenous leaders and NAC senior staff to plan the search process for the first Artistic Director of Indigenous Theatre The NAC publicly announced its plans to create a new Department of Indigenous Theatre on March 23, 2016 as part of the NAC's new Strategic Plan English Theatre participated in "Indigenous Performance Reaches Critical Mass," one of a series of conversations with Indigenous performing artists hosted by the Indigenous Performing Arts Alliance In response to a call to action from the Truth and Reconciliation Commission, and in advance of the NAC's new Indigenous Theatre Department, Sarah Garton Stanley, Interim Facilitator of Indigenous Theatre, and NAC President and CEO Peter Herrndorf began planning a pilot staff education program on Indigenous history and culture, as a precursor to an institution-wide education initiative
Weave more adventurous programming into NAC performance seasons	<ul style="list-style-type: none"> NAC Dance produced the fourth edition of <i>Face 2 Face</i>, a contemporary dance series that featured six innovative choreographers from Belgium, Finland, France, Israel, Germany and the U.S. in their NAC debut The Dance season included a mixed program by the Trisha Brown Dance Company, <i>THE DOG DAYS ARE OVER</i> by Jan Martens, <i>barbarians</i> by Hofesh Shechter Company, <i>Going Home Star – Truth and Reconciliation</i> by Canada's Royal Winnipeg Ballet, <i>Swan Lake</i> by Dada Masilo, and <i>Betroffenheit</i> by Kidd Pivot and Electric Company Theatre The NAC Orchestra season commissioned and produced <i>Life Reflected</i>, an ambitious multi-media creation that included four new works by Canadian composers Zosha Di Castri, John Estacio, Nicole Lizée and Jocelyn Morlock, in collaboration with a variety of artists across many disciplines The <i>WolfGANG Sessions</i>, a three-concert series at the Mercury Lounge nightclub, featured NAC Orchestra musicians performing a range of works by classical and indie classical composers The NAC Orchestra presented the Canadian premiere of Nico Muhly's <i>Viola Concerto</i>, an NAC co-commission performed by Nadia Sirota

PRIORITY	RESULT
PERFORMANCE <i>(continued)</i>	
Weave more adventurous programming into NAC performance seasons <i>(continued)</i>	<ul style="list-style-type: none"> NAC English Theatre opened its season with <i>The Adventures of a Black Girl in Search of God</i> by Djanet Sears, co-produced with Montreal's Centaur Theatre in association with Black Theatre Workshop English Theatre presented <i>Concord Floral</i> written by Canadian playwright Jordan Tannahill French Theatre co-produced <i>Five Kings—l'histoire de notre chute</i>, a five-hour epic by Olivier Kemeid, and <i>L'Après Midi d'un Foehn</i> by Phia Ménard
Extend our commitment to touring in communities across Canada and around the world	<ul style="list-style-type: none"> Jillian Keiley's production of <i>Alice Through the Looking-Glass</i>, originally produced by the Stratford Festival and the NAC, re-appeared at the Royal Manitoba Theatre Centre (Winnipeg) and at the Citadel Theatre (Edmonton) with a new local cast in each city English Theatre did extensive planning for a Newfoundland tour of comedian Andy Jones's east-coast adaptation of <i>Tartuffe</i>, taking the NAC's hit 2013 production to St. John's, Gander, Grand Falls, Stephenville, Corner Brook and Labrador West, in the fall of 2017 In preparation for new touring productions, English Theatre redeveloped <i>Belles Sœurs: The Musical</i>, produced by Montreal's Copa de Oro and Segal Centre for the Performing Arts; and workshopped <i>Moonlodge</i> by Margo Kane, which received a workshop production at the NAC French Theatre supported the tour of <i>Molly Bloom</i>, directed by Brigitte Haentjens, to Longueuil, Rouyn-Noranda, Val-d'Or, Quebec City, Alma, Jonquière and Drummondville, and to several cultural centres in Montreal Music did extensive preparation for the eastern portion of its 2017 <i>Canada 150 Tour</i> which will include stops in St. John's, Moncton, Saint John, Charlottetown, Halifax and Eskasoni
Showcase Canadian artists, including through our national Scene festivals and NAC Presents	<ul style="list-style-type: none"> The fifth anniversary season of <i>NAC Presents</i> included Corb Lund (Alberta), The Barenaked Ladies (Toronto), Jean Leloup (Montreal) and Hey Rosetta! (St. John's) <i>Canada Scene</i> in June and July 2017 will feature 1,000 artists from across the country Violinist Timothy Chooi performed with the NAC Orchestra at the <i>NAC Gala</i>, and Kerson Leong was the solo violinist for the Orchestra's Canada Day concert at the Ottawa International Jazz Festival James Ehnes, Angela Hewitt, Jan Lisiecki, Leila Josefowicz, Karen Gomyo, Charles "Chip" Hamann, James Westman, Amanda Forsyth and Natalie MacMaster appeared as guest artists with the NAC Orchestra The NAC Orchestra performed with Emilie-Claire Barlow and Royal Wood in association with <i>NAC Presents</i> NAC Dance presented Canada's Royal Winnipeg Ballet, the National Ballet of Canada and Kidd Pivot English Theatre's acting Ensemble of nine actors from across Canada appeared in five productions The English Theatre season showcased Centaur Theatre and Black Theatre Workshop (Montreal), The Old Trout Puppet Workshop (Calgary), KDOONS Network and WYRD Productions (Toronto), Copa de Oro Productions in association with the Segal Centre for the Performing Arts (Montreal) and Suburban Beast (Toronto)
Engage Canadians with the NAC's major artistic projects through digital technology	<ul style="list-style-type: none"> <i>Indigenous Leaders: A Conversation</i> was live-streamed and made available on YouTube in both official languages simultaneously, with more than 100 participants in Indigenous communities online New Media created online features for <i>Life Reflected</i> and the <i>Rita Joe Song Project</i> New Media produced <i>NAC Stories</i>, videos about the NAC's major projects, and shared them via social media New Media created the <i>Building Brilliance</i> page of the NAC website to capture stories and information about the NAC's Architectural Rejuvenation project Analekta released the NAC Orchestra's all-Brahms CD featuring Pinchas Zukerman and Amanda Forsyth, recorded in the 2014–2015 season, with 89,000 streams since November 2015 The Orchestra recorded the music and spoken word elements of <i>Life Reflected</i> for release in 2017 The NAC Orchestra recorded a Baroque concert with former Music Director Pinchas Zukerman, which will be released by Analekta in September 2016 In January, New Media refreshed the NAC website's homepage to reflect the NAC's focus on Indigenous storytelling, adding images, videos and live-stream panel discussions, as well as event promotion

PRIORITY	RESULT
PERFORMANCE <i>(continued)</i>	
Play a leading role in celebrating the 150 th anniversary of Confederation with special performances, events and new commissions in partnership with leading Canadian performing arts organizations	<ul style="list-style-type: none"> The NAC Orchestra will tour all four Atlantic provinces in April 2017 as part of its <i>Canada 150 Tour</i>, in partnership with dozens of arts and education organizations Extensive planning took place for <i>Canada Scene</i>, which will feature 1,000 artists from across the country in more than 100 events in June and July 2017 The 2016–2017 season will include <i>ENCOUNT3RS</i>, a landmark NAC commission that unites three Canadian choreographers with three Canadian composers; a new production of the Harry Somers opera <i>Louis Riel</i>, a collaboration with the Canadian Opera Company and <i>Canada Scene</i>; a new play by Drew Hayden Taylor commissioned by the NAC about the life and legacy of Sir John A. Macdonald from an Indigenous perspective; and the Canadian Brass, Louise Pitre and The Tenors on the NAC Orchestra <i>Pops</i> series English Theatre planned a Newfoundland tour of the NAC's 2013 production of <i>Tartuffe</i>, an east-coast adaptation by Andy Jones, for the fall of 2017 French Theatre played a leading role in developing <i>Gabriel Dumont's Wild West Show</i>, a large-scale work developed in collaboration with companies in Quebec, Manitoba and Saskatchewan that brings together English, French, First Nations and Métis artists, and that will premiere in Ottawa in 2017
Mentor the next generation of Canadian chefs	<ul style="list-style-type: none"> NAC culinary apprentice Jonathan Pratecante won the bronze medal at the national Les Jeunes Chefs competition at George Brown College in Toronto Former Executive Chef John Morris was a judge at the Battle of the Knives at Algonquin College Executive sous-chef Martin Levesque and NAC cook Tom Douglas participated in the 12th Annual Carefor Chocolate Competition, which helped raise \$35,000 for Carefor Health & Community Services
LEARNING	
Expand our education activities across the country in music, dance and theatre	<ul style="list-style-type: none"> The NAC's <i>Music Alive Program</i> included visits by local and visiting artists to schools in four communities in Manitoba, 40 communities in Saskatchewan and Alberta, and eight communities in Nunavut NAC Music Education produced the <i>Rita Joe Song Project</i>, in which Indigenous youth from five schools across Canada created original songs and music videos inspired by Rita Joe's poem <i>I Lost My Talk</i> Music Education partnered with the Qaggiavuut Society and a number of partners to develop the successful proposal for its Qaggiq Project, which will support northern performing artists through training and mentorship, to receive the \$600,000 Arctic Inspiration Prize Dance Education Associate Siōned Watkins led workshops in the Qaggiq Performing Arts Summit in Iqaluit, which brought together more than 40 artists from the arctic regions English Theatre launched the <i>National Audition Coaching Program</i> in partnership with Memorial University, York University and Studio 58 at Langara College, pairing theatre school applicants from underrepresented communities with NAC acting Ensemble members The NAC partnered with the National Theatre School of Canada to extend mentorship to its students during the annual Siminovitch Prize celebrations, now hosted by the NAC French Theatre organized a visit by Daniel Loayza, translator, playwright and artistic advisor at the Odéon-Théâtre de l'Europe in Paris, to the National Theatre School of Canada in Montreal NAC Dance organized a two-hour workshop with Sonia Destri Lie of Companhia Urbana de Dança for more than 100 Francophone high school students from across Ontario Dance hosted a symposium for Ontario school board dance educators as part of the Pulse dance conference in May 2016 The NAC welcomed two Chinese arts administrators for a three-month residency as part of the Canada-China Arts Administration Cultural Residency; the Royal Conservatory of Music welcomed two students; and the Banff Centre hosted one student
Partner with local organizations, artists, and educators to extend the <i>Music Alive Program</i> to Atlantic Canada	<ul style="list-style-type: none"> Music Director Alexander Shelley worked with the Shallaway choir, the Newfoundland Symphony Youth Orchestra, Sistema New Brunswick Children's Orchestra and the Moncton Youth Orchestra NAC Orchestra violist Nancy Sturdevant spent five days working with Sistema New Brunswick students and members of the New Brunswick Youth Orchestra

PRIORITY	RESULT
LEARNING <i>(continued)</i>	
Partner with local organizations, artists and educators to extend the <i>Music Alive Program</i> to Atlantic Canada (continued)	<ul style="list-style-type: none"> Geneviève Cimon, Director of Music Education and Community Engagement, and Natasha Harwood, Manager of the <i>Music Alive Program</i>, began consultations in Atlantic Canada In partnership with the Iqaluit Music Society, the <i>Music Alive Program</i> in Nunavut organized Inuit drumming workshops for Halifax students on a trip to Iqaluit with David Serkoak, alongside the Iqaluit fiddlers
Offer exceptional artist training to young classical musicians from across Canada and around the world	<ul style="list-style-type: none"> The <i>Young Artists Program</i>, led by Artistic Director Patty Kopec, provided exceptional instruction by a world-class faculty to 69 participants from Canada and seven other countries Former Music Director Pinchas Zukerman will begin as Artistic Director of the <i>Young Artists Program</i> in 2017 The <i>Institute for Orchestral Studies</i> offered mentorship and performance opportunities with the NAC Orchestra to five aspiring orchestral musicians The <i>NAC Orchestra Bursary Competition</i> awarded more than \$20,000 in bursaries to young musicians from the National Capital Region who are aspiring to orchestral careers 100 young pianists performed with Chinese superstar Lang Lang, conducted by Music Director Alexander Shelley, at the 101 Pianists event
Develop a long-term, digital strategy to integrate digital technology into everything we do	<ul style="list-style-type: none"> NAC senior management took part in a day-long digital retreat with three experts from Canada and the Netherlands on how arts institutions are adapting to the digital age The NAC continues to carry out extensive user research on audience interests, preferences and goals, which will inform the NAC's digital strategy in the coming months and years The NAC activated a multi-channel digital strategy for several national initiatives, including <i>Life Reflected</i>, the <i>Rita Joe Song Project</i> and the new Department of Indigenous Theatre The NAC adopted a digital-first strategy designed to improve patron experience and build excitement around the NAC's Architectural Rejuvenation project
Recreate <i>ArtsAlive.ca</i> as a cutting-edge, digital learning platform	<ul style="list-style-type: none"> The NAC Education Committee is designing a consultation process that will be implemented in the fall
ARCHITECTURAL REJUVENATION	
Shepherd the architectural rejuvenation of the NAC	<ul style="list-style-type: none"> The renovation of the NAC by PCL Constructors Inc. began in January 2016 and has progressed well The official groundbreaking on February 9, 2016 was attended by Canadian Heritage Minister Mélanie Joly, Principal Architect Donald Schmitt, NAC Board Chair Adrian Burns, NAC President and CEO Peter Herrndorf and many more The NAC opened a new Satellite Box Office and Welcome Centre, a comfortable oasis across the street from the NAC that takes care of ticketing and donor needs, and provides the latest renovation updates The Board of the National Capital Commission unanimously approved the NAC's plan to project images of the performing arts on the NAC's new digital Lantern, a major design element of the re-imagined NAC Large pre-cast panels were removed from the building with minimum impact on traffic flow around the NAC Structural upgrades, including new structural steel beams, were made to the existing structure to increase bearing capacity A new double elevator shaft for the new atrium has been constructed Electrical and mechanical work has progressed well Structural steel for the new sections of the NAC were fabricated, and installation began in July Roof ceiling coffers were constructed
Animate the NAC's new public spaces with a wide range of community programming	<ul style="list-style-type: none"> Amanda Baumgarten, Associate Producer of Public Spaces, did extensive planning for the NAC's new public spaces The Education Committee, chaired by Geneviève Cimon, Director of Music Education and Community Engagement, began discussions and planning for the NAC's new education space

PRIORITY	RESULT
PRODUCTION RENEWAL	
Oversee the renewal of the NAC's production equipment and performance spaces	<ul style="list-style-type: none"> The Federal Government announced \$114.9 million for the NAC's Production Renewal project Alex Gazalé, the NAC's Director of Production, and David Mc Cuaig, Director of Operations, were appointed Co-Directors of the Production Renewal project, and will oversee the revitalization of the NAC's production equipment and performance halls The Production Renewal team finalized the detailed project implementation plan; completed design of audio, projection and lighting systems; and completed design of electrical distribution systems upgrades
Renovate Southam Hall to enhance the customer experience and improve accessibility	<ul style="list-style-type: none"> Work began on June 27, 2016 with the removal of Southam Hall seats, 1,300 of which were donated to Woodroffe High School (Ottawa), the Studio Theatre (Perth) and the Astor Theatre (Liverpool, Nova Scotia) The renovations include new seats; the addition of mid aisles and a cross aisle to improve accessibility; a new parterre seating area; new hardwood flooring which will contribute to improved acoustics; health and safety improvements; and many production upgrades
A NATIONAL, FRANCOPHONE ORGANIZATION	
Ensure that Francophone programming enjoys a more prominent place on our stages	<ul style="list-style-type: none"> The French Theatre season included works by both emerging artists and internationally renowned masters, new works and masterworks from Canada and abroad French Theatre in collaboration with NAC Presents produced <i>À quoi ça sert d'être brillant si t'éclaires personne</i>, which celebrated the Franco-Ontarian experience <i>Zones Théâtrales</i> featured plays by Franco-Canadians and artists from the regions of Quebec NAC Presents showcased Philémon Cimon, Jean Leloup, Samito, Philippe Brach, Kyssi Wète, Safia Nolin, De Temps Antan and Joey Robin Haché Francophone artists and companies in the NAC Orchestra season included Orchestre National de France, Jean-Yves Thibaudet, Marc-André Hamelin and Jeunesses Musicales Canada The bilingual <i>TD Family Adventures with the NAC Orchestra</i> series, led by Principal Youth and Family Conductor Alain Trudel, featured a number of Francophone artists, including Annie Lefebvre, the Buzz Brass ensemble and Hugo Laporte, as well as Francophone hosts and co-hosts More than 4,000 Francophone youth attended the NAC Orchestra's French matinees, more than 200 Francophone students attended <i>Musical Adventures in my School</i>, and more than 1,600 children and parents attended <i>Kinderconcerts/Concerts Bouts d'chou</i>, featuring Jeunesses Musicales Canada Manon St-Jules co-hosts the NAC Orchestra <i>Fidelity Investments Pops</i> series
Commission, co-produce and partner with artists, arts organizations and major Quebec festivals on important new work	<ul style="list-style-type: none"> French Theatre co-produced <i>L'autre hiver</i>, libretto by Normand Chaurette, with key Quebec partners, including UBU compagnie de création and Festival TransAmériques The NAC Orchestra collaborated with Montreal's Normal studio on <i>Life Reflected</i> NAC Dance is co-producing <i>To The Pain That Lingers</i> by Virginie Brunelle with Agora de la danse (Montreal), and co-produced <i>Solo 70</i>, a new work by Paul-André Fortier with the CanDance Network
Strengthen partnerships with national Francophone arts organizations, and partner with them on national celebrations and initiatives	<ul style="list-style-type: none"> French Theatre Artistic Director Brigitte Haentjens met with members of the Acadian theatre community in Moncton and Caraquet, New Brunswick French Theatre partnered with Festival TransAmériques and three Montreal theatres to promote <i>Ça ira (1)</i> <i>Fin de Louis</i> in Montreal NAC Music Education featured <i>Kinderconcerts</i> with Jeunesses Musicales Canada for a 12th season Music co-promoted l'Orchestre de la francophonie for a concert at the Music & Beyond Festival in Ottawa
Build on our relationships with Francophone arts organizations in Ottawa-Gatineau	<ul style="list-style-type: none"> French Theatre co-produced with Théâtre de la Vieille 17 and presented a production by L'Atelier, both Ottawa-based companies

PRIORITY	RESULT
A NATIONAL, FRANCOPHONE ORGANIZATION <i>(continued)</i>	

Develop an internal culture that is equally welcoming to both Francophones and Anglophones	<ul style="list-style-type: none"> A Strategic Plan implementation team, led by French Theatre Administrative Director Robert Gagné and Marketing Director Diane Landry, has been appointed to ensure the NAC is as national in French as it is in English
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Develop an ongoing major advertising campaign in Montreal media	<ul style="list-style-type: none"> Full-page ads for the NAC's major "Storytellers" campaign appeared in <i>La Presse</i> newspaper A second major ad campaign will appear in Montreal media in 2016–2017
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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	<ul style="list-style-type: none"> The NAC Foundation launched a \$25 million national fundraising campaign, which was announced publicly in late September 2016, to support the NAC's new emphasis on Canadian creation
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Support the NAC's major national initiatives, including the new Indigenous Theatre department and the expansion of the <i>Music Alive Program</i> to Atlantic Canada	<ul style="list-style-type: none"> The <i>NAC Gala</i>, presented by CIBC, raised \$985,000 net in support of the <i>National Youth and Education Trust</i>, which benefits performing arts education programs across Canada The NAC Foundation began to look for lead sponsors for the NAC's new Indigenous Theatre Department The record label Analekta will release a recording of a Baroque NAC Orchestra concert, the second recording supported by NAC donors Harvey and Louise Glatt
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Increase the NAC's catering activity through a full range of catering services	<ul style="list-style-type: none"> The new NAC will more than double current catering capacity and provide a full range of catering services The new Canada Ballroom will increase to more than 500 seats, and the new Rideau Salon will seat between 70 and 120 and offer some of the most beautiful views in the Nation's Capital
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Be on the forefront of the digital marketplace in all areas, including marketing, sales, communications and patron engagement	<ul style="list-style-type: none"> The NAC has 1,536 videos on its YouTube channel, which received 606,585 views The NAC received 58,389 combined Facebook Likes; and 42,854 combined Twitter followers
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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	<ul style="list-style-type: none"> An executive team, project manager and taskforce are in place to shepherd projects designed to improve patron and public experiences CRM strategy and planning is underway, with a focus on transforming the NAC's approaches to people, process and platforms for managing patron data, in order to meet and exceed expectations A focus on data integration will ensure the NAC modernizes its practices and gets to know patron needs, expectations and preferences, leading to opportunities for growth and deeper engagement
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Give audiences more flexibility to customize their NAC experience	<ul style="list-style-type: none"> NAC Marketing increased its focus on flexible packages, joint campaigns that focus on the NAC as a whole, and single-ticket purchaser loyalty Marketing undertook research on preferred approaches for engaging with the NAC
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PRIORITY	RESULT
AUDIENCES AT THE CENTRE <i>(continued)</i>	
Continue to evolve our performance models to further engage with our audience	<ul style="list-style-type: none"> English Theatre extended American Sign Language interpretation with signed performances of two works – <i>I Am For You</i> and <i>Twelfth Night</i> English Theatre's <i>Summit on Inclusion and Deaf and Disability Arts</i>, hosted by the Stratford Festival and the University of Waterloo, was attended by 13 artistic leaders and 12 respondents from across Canada French Theatre provided subtitles for Anglophone audiences for certain performances, including <i>Un vent se lève qui éparpille</i> and <i>887</i> The NAC piloted a "drinks in the hall" initiative in Southam Hall and the Theatre The <i>NAC Presents</i> fifth anniversary celebration was an all-night event in the NAC Foyer The NAC Orchestra's <i>Casual Fridays</i> concert series offered audiences an innovative, casual way to experience music in the context of food, wine and friends
Engage with our patrons and audiences nationally and internationally through a blend of traditional and digital channels	<ul style="list-style-type: none"> NAC New Media captured rehearsal footage and interviews with a number of artists involved in <i>Life Reflected</i>, which was incorporated into online stories In January, New Media refreshed the NAC homepage to reflect the NAC's focus on Indigenous storytelling, adding images, videos and live-stream panel discussions, as well as event promotion Communications, Marketing and New Media used various channels to help patrons navigate the building as the construction schedule unfolded NAC podcasts were downloaded about 1,700 times per day, reaching more than 260,000 Canadians, and more than two million people globally English Theatre supported the transition of spiderwebsshow.ca as an independent digital theatre forum produced by Newworld Theatre (Vancouver), Praxis Theatre (Toronto) and Alberta Theatre Projects (Calgary)



left to right. *Dear Life* (Dwayne Brown) • Lang Lang, Alexander Shelley and the NAC Orchestra at the NAC Gala (Ernesto di Stefano, George Pimentel Photography) • John Storgårds (Marco Borggreve)

Year in review

MUSIC

In his first year as Music Director of the National Arts Centre Orchestra, Alexander Shelley gave the audience a season to remember, with beautifully performed masterworks and a set of highly ambitious new commissions that point the way to what a 21st century orchestra can do.

The centrepiece of his inaugural concert in September was *Dear Life*, the first of four new, immersive and multi-disciplinary Canadian commissions about four exceptional Canadian women — Alice Munro, Rita Joe, Amanda Todd and Roberta Bondar — that make up the *Life Reflected* project. Creative Producer and Director Donna Feore worked with Alexander Shelley and a team of Canadian artists to create *Dear Life*'s stunningly original staging of a new work by composer Zosha Di Castri, based on the short story by Alice Munro. The story was adapted by Kingston writer Marilyn Simonds and retold through the Orchestra, the voices of soprano Erin Wall and actor Martha Henry, and the photography of Larry Towell, which were given an immersive visual treatment by Montreal's Normal studio.

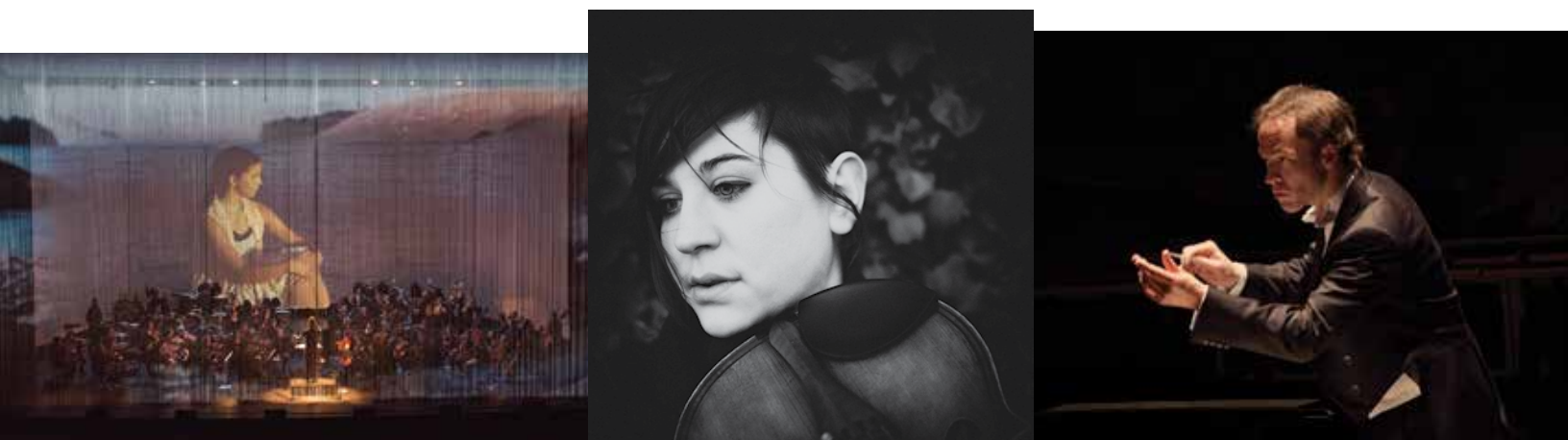
On September 18, the *NAC Gala* featuring superstar pianist Lang Lang and the NAC Orchestra raised \$985,000 to support the NAC's education programs across Canada. The *Gala* also showcased Timothy Chooi, an alumnus of the NAC *Young Artists Program*.

The season officially began in October with the *Roaring 20s* festival, which brought to life a fascinating era in which classical music changed dramatically. Highlights included a screening of

Charlie Chaplin's *City Lights* with the Orchestra performing the score live; Alexander Shelley accompanying Canadian singers Sophie Milman and Micah Barnes on piano; and a talk with *The New Yorker* critic Alex Ross and Toronto Star journalist Paul Wells.

In November, former Music Director Pinchas Zukerman returned to the NAC to perform a Baroque program featuring former Principal Cello Amanda Forsyth and Principal Oboe Charles Hamann. Thanks to the generosity of Harvey and Louise Glatt, the concerts were recorded for a new CD, the second to be distributed by the Montreal-based record label Analekta. Later that month, Johannes Debus, Music Director of the Canadian Opera Company Orchestra, made his NAC Orchestra debut in a program that featured the world premiere of NAC Award Composer Ana Sokolović's *Golden slumbers kiss your eyes* — her second NAC commission. Scored for orchestra, chorus and countertenor, the work is dedicated to Mario Bernardi, the Orchestra's Founding Conductor.

John Storgårds and the NAC Orchestra have developed a strong artistic chemistry, and it was on full display on January 6 as he began his tenure as Principal Guest Conductor. With an all-Beethoven program featuring *Symphony No. 5*, "Storgårds threw the orchestra into the most famous four notes in classical music without hesitation or warning," wrote Natasha Gauthier in the *Ottawa Citizen*. "This wasn't merely fate knocking at the door, but kicking it in. The musicians responded like lions."



left to right. *I Lost My Talk* (Fred Cattroll) • Nadia Sirota (Samantha West) • Johannes Debus (Tony Hauser)

Also in January, Alexander Shelley and the Orchestra premiered *I Lost My Talk* by NAC Award Composer John Estacio, the second instalment in the *Life Reflected* project, based on the poem by Mi'kmaw elder and poet Rita Joe about her experience at a residential school in Nova Scotia. Brilliantly produced and directed by Donna Feore, *I Lost My Talk* featured spoken word by Indigenous actor Monique Mojica, an original dance film by renowned filmmaker Barbara Willis Sweete with choreography by Indigenous choreographer Tekaronhiákhwa Santee Smith, and an immersive environment by Normal studio. The work, which received a lengthy standing ovation, was commissioned by Maureen McTeer as a 75th birthday present for the Right Honourable Joe Clark, former Prime Minister of Canada.

In February, Shelley and the Orchestra performed Brahms's *German Requiem* with Canadian baritone James Westman, American soprano Jessica Rivera and a 160-voice chorus. Maestro Shelley also conducted the Canadian premiere of superstar American composer Nico Muhly's *Viola Concerto*. The NAC co-commission with the Detroit Symphony Orchestra, Festival de Saint-Denis and the Orquesta y Coro Nacionales de España was written for violist Nadia Sirota, and she performed it brilliantly in her NAC debut. Earlier in the week, she and Shelley spoke with former *Ottawa Citizen* editor Andrew Potter in a sold-out, on-stage chat called *Is Classical Music Really Dead?*, presented by the Southam Club, a group of young professionals that is building the next generation of NAC supporters.

Alexander Shelley conducted a lush program at the end of March that included Strauss's *Don Juan* and *Death and Transfiguration*, Ana Sokolović's *Ringelspiel*, an NAC commission that premiered in 2013, and Mozart's *Piano Concerto No. 20* performed by Gabriela Montero in her first appearance with the Orchestra.

Maestro Shelley had a highly successful Toronto debut on April 2 during the Orchestra's annual performance at Roy Thomson Hall, winning a rave review from Robert Harris in *The Globe and Mail*. In May, the Toronto Symphony Orchestra performed in Southam Hall with a program that included Leila Josefowicz performing *Scheherazade 2*, John Adams's new violin concerto that he wrote especially for her.

On May 19, the NAC Orchestra conducted by Alexander Shelley performed *Life Reflected* — four new multi-media works by Canadian composers Zosha Di Castri, Jocelyn Morlock, Nicole Lizée and John Estacio about four extraordinary Canadian women. Led by Alexander Shelley and Creative Producer and Director Donna Feore, *Life Reflected* was arguably the most ambitious concert in the history of the the Orchestra, melding music with dance, photography, spoken word and original film to create a unique, immersive symphonic experience.

In addition to *Dear Life* and *I Lost My Talk*, which had been performed earlier in the season, *Bondarsphere* by Nicole Lizée and *My Name is Amanda Todd* by Jocelyn Morlock both received their world premiere that evening. When the final notes of *Life Reflected* faded away, the audience jumped to their feet and gave Shelley, the Orchestra and the artists multiple curtain calls. The Orchestra hopes to tour *Life Reflected* nationally and internationally.

In May, John Storgårds returned to the NAC from debuts with the New York Philharmonic and the Baltimore Symphony to lead exhilarating concerts featuring Sibelius' *Symphony No. 1* and Canadian pianist Marc-André Hamelin performing Mozart's *Piano Concerto No. 17*. Finally, Alexander Shelley and the Orchestra finished the season in June with music influenced



left to right. Gabriela Montero (Colin Bell) • The Ironwood Quartet (James Whittall) • Jack Everly (Michael Tammaro) • *Going Home Star — Truth and Reconciliation* by Canada's Royal Winnipeg Ballet (Samanta Katz)

by Richard Wagner and his operas. Scottish percussionist Colin Currie performed the concerto *Der gerettete Alberich*, which was inspired by Wagner's *Ring Cycle*, then the Orchestra performed a favourite of Maestro Shelley's — *Tristan und Isolde: An Orchestral Passion* — set for orchestra by Dutch composer and percussionist Henk de Vlieger.

The second edition of the *WolfGANG Sessions*, a new music series by members of the Orchestra at the Mercury Lounge nightclub, drew capacity crowds on November 21, January 16 and March 12. Highlights included the Ironwood Quartet — Jessica Linnebach, Carissa Klopoushak, David Marks and Julia MacLaine — performing *String Quartet No. 5* by Philip Glass, and Sean Rice, Joanna G'froerer, Noémi Racine Gaudreault and Yosuke Kawasaki, among others, performing an all-Canadian line-up of works by Marjan Mozetich, Vivian Fung, Elizabeth Raum, Samy Moussa and an Andrew Staniland world premiere.

Year after year, the NAC Orchestra's *Fidelity Investments Pops* series draws a large and loyal audience. Highlights included *Hollywood: The Epics* led by Principal Pops Conductor Jack Everly with the Ottawa Choral Society and the Ottawa Festival Chorus; a lively holiday concert with Natalie MacMaster (and two of her fiddling, dancing children) conducted by Lucas Waldin; and *Broadway Divas* conducted by Jack Everly that featured singers Christina Bianco, N'Kenge, Kristen Plumley and Mandy Gonzales.

DANCE

The 2015-2016 NAC Dance season gave audiences a spectacular season of programming that ranged from the traditional to the cutting-edge.

The season opened in early October in the Theatre with a nearly sold-out show of signature works by the Trisha Brown Dance Company, whose founder is known as the grande dame of postmodern dance. Later that month, the young Flemish choreographer Jan Martens appeared in the Studio with *ODE TO THE ATTEMPT* and *THE DOG DAYS ARE OVER*.

In November, the renowned Japanese Butoh dance company Sankai Juku performed its latest creation, *UMUSUNA – Memories before History*, in Southam Hall in an exclusive Canadian engagement. One week later, the NAC welcomed the return of the U.K.-based Hofesh Shechter Company with their trilogy *barbarians* in the Theatre. And Dance presented the exclusive Canadian engagement of Taiwan's U-Theatre of Taiwan with *Sword of Wisdom* in Southam Hall.

Dance presented a sold-out North American premiere of a deconstructed *Swan Lake* in the Theatre in January. Created by South African choreographer and dancer Dada Masilo, this exuberant, fast-paced work confronts issues of sex, gender and homophobia with witty narration, selected new music, and a mix of classical and African dance. The audience gave the ensemble a thunderous standing ovation and three curtain calls.

At the end of the month, Dance was proud to present *Going Home Star – Truth and Reconciliation* by Canada's Royal Winnipeg Ballet. Choreographed by Mark Godden, written by Joseph Boyden, and with a stunning original score by Christos Hatzis performed by the NAC Orchestra, the ballet follows a young Indigenous man and woman as they struggle with a terrifying past.

Dance organized several additional elements that made for a powerful opening night. A pre-show panel on the ballet's



left to right. *Set and Reset* by Trisha Brown Company (Julieta Cervantes) • *Swan Lake* by Dada Masilo (John Hogg) • *ID: Entidades* by Companhia Urbana de Dança (Alice Gebura) • Kirsten Wicklund of Ballet BC (Michael Slobodian)

creation – moderated by Truth and Reconciliation Commissioner Marie Wilson, and including Artistic Director André Lewis, Mark Godden, Joseph Boyden, throat singer Tanya Tagaq and Christos Hatzis – was filled to capacity. A young Indigenous drummer led the audience into Southam Hall, and Algonquin Elder Annie Smith St-Georges blessed the performance from the stage. The Black Bear drummers performed before Act 1, and Polaris Prize winner Tanya Tagaq gave an electrifying performance at the top of Act 2. The ballet was very well received by an audience that included many members of the Indigenous community, and the NAC offered complimentary tickets to residential school survivors.

In February, the NAC presented the critically acclaimed *Betroffenheit*, a staggering new piece of dance-theatre created by NAC Associate Dance Artist Crystal Pite in collaboration with Jonathon Young of Vancouver's Electric Company Theatre. Commissioned by PANAMANIA, NAC Dance was a co-producing partner, providing financial support for *Betroffenheit's* creation and a production residency. Both nights were virtually sold-out. At the end of the month, the fourth edition of the *Face 2 Face* series showcased outstanding contemporary work for smaller spaces featuring six artists from Belgium, Finland, France, Israel, Germany and the U.S. in their NAC debut.

The Hong Kong Ballet made its Canadian debut in Southam Hall with two different programs. On March 1, it presented *Dancing with the Wind* by Li Jun, *Castrati* by Nacho Duato, and *In Light and Shadow* by Krzysztof Pastor. Then from March 3 to 5, the company performed *The Sleeping Beauty* with the NAC Orchestra.

In April, the National Ballet of Canada danced *La Sylphide*, one of the world's oldest surviving Romantic ballets, accompanied by the NAC Orchestra in Southam Hall. Later that month, Brazil's

Companhia Urbana de Dança made its NAC debut with two virtually sold-out performances of *ID: Entidades* and *Na Pista* in the Theatre. The season concluded in Southam Hall with the practically sold-out debut of São Paulo Companhia de Dança, a young company that has quickly become one of Brazil's leading dance troupes. Their mixed program included *The Seasons*, a recent work by Canadian choreographer Edouard Lock.

Every year the *Canada Dance Festival*, co-produced by NAC Dance, gives a national platform to Canadian contemporary dance. The extraordinary lineup of the 27th edition included work by Freya Björg Olafson, Frédéric Gravel, Tedd Robinson and Ballet BC, among many others. Six NAC Associate Dance Artists, who are some of the most gifted choreographers in the country, attended the festival, which provided an invaluable occasion for them to meet, see work by their fellow artists, and discuss upcoming collaborative projects with NAC Dance.

ENGLISH THEATRE

English Theatre raised its profile to new levels in 2015–2016, presenting outstanding Canadian productions at the NAC and on stages across the country, and nurturing new Canadian work by theatre companies from coast to coast.

The season opened in October by realizing a dream of its Artistic Director Jillian Keiley to bring *The Adventures of a Black Girl in Search of God* by Djanet Sears to the national stage. The NAC/Centaur Theatre co-production in association with Black Theatre Workshop featured 22 performers and a large creative team, and told the story of Rainey Johnson's search for meaning and healing among the spirits of her ancestors in Negro Creek, Ontario. With powerful performances, music, design and choreography, it was the



left to right. Lili Francks and Walter Borden in *The Adventures of a Black Girl in Search of God* (Andrée Lanthier) • Kate Hennig and Paul Rainville in *The December Man* (Andrew Alexander) • Tristan D. Lalla, Bruce Dow and Janelle Cooper in *Twelfth Night* (Andrée Lanthier) • Ofa Gasesepe in *Concord Floral* (Marnie Richardson)

first fully professional production of Sears' seminal work since it premiered in Toronto in 2002.

In November in the Studio, English Theatre presented *The December Man* by Colleen Murphy and directed by Associate Artistic Director Sarah Garton Stanley, an engrossing play about a family whose son survived the Montreal massacre. In December, the Prince Edward Island musical *Anne & Gilbert: The Musical* by Bob Johnston, Nancy White and Jeff Hochhauser delighted audiences in the Theatre, so much so that English Theatre extended the run to satisfy demand.

Twelfth Night directed by Jillian Keiley and starring the 2015–2016 acting Ensemble, opened in January in the Theatre. With a whimsical design by The Old Trout Puppet Workshop (Calgary) and performances imbued with irreverent humour and playfulness, the show was a critical and audience success.

As part of the NAC's month of Indigenous storytelling, English Theatre presented *Jack Charles V The Crown* from Australia's ILBIJERRI Theatre Company in the Studio, directed by Rachael Maza. Featuring the legendary creator and performer Jack Charles, the autobiographical show about his experience as a stolen child echoes the plight of Canada's own Indigenous people.

In February, English Theatre presented Margo Kane's seminal Indigenous play *Moonlodge* in the Fourth Stage, directed by Corey Payette and featuring Paula-Jean Prudat. Later that month, Rick Miller's *BOOM*, a multi-media show about the Baby Boom generation, opened in the Theatre as part of a major national tour.

Concord Floral caused a sensation when it premiered in Toronto last season, adding to the growing list of accolades for its young

playwright Jordan Tannahill. Billed as a supernatural cellphone thriller, Toronto's Suburban Beast production in March and April featured 10 Ottawa-area teens and was co-directed by Erin Brubacher and Cara Spooner. Following its run, the cast headed to Whitehorse to perform the show at the *Magnetic North Theatre Festival*. Co-presented by the NAC, the festival celebrates the best English-language theatre in Canada, and is alternately held in Ottawa and in cities across the country.

Finally, *Belles Sœurs: The Musical* in April and May was a spectacular conclusion to the season. The English-language musical adaptation of Michel Tremblay's iconic play from Montreal's Copa de Oro Productions and the Segal Centre for the Performing Arts featured a number of Canada's finest musical theatre performers.

In addition to showcasing and co-producing with Canadian theatre companies, English Theatre helps theatre thrive across the country. In 2014, Jillian Keiley created an innovative new touring model that allowed her production of *Alice Through the Looking-Glass*, originally produced by the Stratford Festival in association with English Theatre and performed at the NAC last season, to be performed in three more cities, each time with a new, local cast. The show was produced again by the Confederation Centre of the Arts in Charlottetown in the summer of 2015. *Alice* opened at Winnipeg's Royal Manitoba Theatre in November, and at Edmonton's Citadel Theatre in March 2016. Collectively, more than 200 artists and crew members, along with more than 100,000 theatregoers, have now participated in this cross-Canada artistic odyssey.

On March 23, 2016, as part of its new Strategic Plan, the NAC announced the creation of a new Department of Indigenous



left to right. Evelyne de la Chenelière in *Septembre* (Marlene Gelineau Payette) • *Belles Sœurs: The Musical* (Andrée Lanthier) • Frank Vercruyssen and Ruth Vega Fernandez in *Scènes de la vie conjugale* (Dylan Piasek)

Theatre that will launch its first full season in 2019. This initiative builds in part upon English Theatre's work over the past decade, as well as its explorations of Indigenous performance work through *The Summit* (2014) and *The Study* (2015). On October 5, 2015, Jillian Keiley, Sarah Garton Stanley and NAC President and CEO Peter Herrndorf convened a gathering of 40 Indigenous leaders, artists and students in Toronto – plus 250 viewers from around the world online – to consult on plans. And on February 13, 2016, English Theatre and NAC senior staff met with 47 Indigenous leaders to discuss a process for developing the department and selecting the NAC's first Artistic Director of Indigenous Theatre.

Investing in ambitious new work that can be presented to national and international audiences is another key goal of the NAC's new Strategic Plan. Through its *Collaborations* initiative, English Theatre invests creatively and financially in theatre companies across the country that are creating or honing new work. From October 14 to 17, *Helen Lawrence*, a Canadian Stage production in collaboration with English Theatre, the Banff Centre and the Arts Club Theatre Company, was presented at the Brooklyn Academy of Music, directed by Sarah Garton Stanley. Created by visual artist Stan Douglas and screenwriter Chris Haddock, the work also travelled to the deSingel International Arts Campus from October 29 to 31 in Antwerp, Belgium. English Theatre's many other *Collaborations* this year included *The Colony of Unrequited Dreams* with Artistic Fraud of Newfoundland and *Vigilante* by Toronto's Catalyst Theatre, both of which will appear in English Theatre's all-Canadian 2017 year.

Finally, in April, English Theatre hosted *The Summit on Disability Arts and Inclusion* in Stratford, Ontario. In partnership with the Stratford Festival, and with the collaborating support of the

University of British Columbia's Film and Theatre Department, the University of Waterloo Stratford Campus, Playwrights Workshop Montreal, the British Council Canada and the R. Howard Webster Foundation, the research and development initiative welcomed artists with disabilities and leaders on accessibility to discuss how theatre can be made more accessible for both artists and audiences.

FRENCH THEATRE

NAC French Theatre, led by its innovative Artistic Director Brigitte Haentjens, had a highly successful 2015–2016 season, with bold new works by leading Francophone-Canadian artists and internationally renowned masters that won critical and audience acclaim.

The season opened in the Studio in September with *À quoi ça sert d'être brillant si t'éclaires personne*, produced by French Theatre in collaboration with *NAC Presents*. The lively event celebrated the Franco-Ontarian experience through the words and music of its artists, including Patrice Desbiens, Jean Marc Dalpé, Robert Dickson, Tina Charlebois, Tina Lamontagne and Charlotte L'Orage.

Fresh from its world premiere by Nouveau Théâtre Expérimental at Théâtre Espace Libre in Montreal, French Theatre presented *Septembre*. The one-woman show, which reunited playwright and actor Evelyne de la Chenelière and director Daniel Brière, is about the social rules of the school playground, and de la Chenelière gave an elegant performance portraying a dozen different characters. In October, French Theatre presented Simon Boudreault's *As is (Tel quel)*, a dynamic musical show with biting humour and an astonishing set.



left to right. Emmanuel Schwartz and Jean Marc Dalpé in *Five Kings — l'histoire de notre chute* (Claude Gagnon) • *Ça ira (1) Fin de Louis* (Elizabeth Carecchio) • Roch Castonguay in *Un vent se lève qui éparpille* (Marianne Duval)

French Theatre created quite a buzz with *Five Kings — l'histoire de notre chute* by Olivier Kemeid in November. Produced by Theatre PAP (Montreal), Theatre des Fonds de Tiroirs (Quebec City) and Trois Tristes Tigres (Montreal), and co-produced by NAC French Theatre and Theatre de Poche (Brussels), the entertaining five-hour saga is based on Shakespeare's "cycle of kings" (*Richard II*, *Henry IV, V* and *VI*, and *Richard III*), transposed to a contemporary political and social context. In December, the dramatic thriller *Instructions pour un éventuel gouvernement socialiste qui souhaiterait abolir la fête de Noël* by Michael Mackenzie, translated by Alexis Martin and directed by Marc Beaupré, enjoyed a week-long run in the Studio. The show sold so well that French Theatre added an extra performance.

In February, French Theatre presented the world premiere of *Un vent se lève qui éparpille*, a powerful work by Jean Marc Dalpé, who won the 2000 Governor General's Literary Award for Fiction for his novel of the same name. Adapted for the stage by Geneviève Pineault, Johanne Melançon and Alice Ronfard, the production was a partnership between Théâtre du Nouvel-Ontario, Théâtre de la Vieille 17 and French Theatre.

The following month, French Theatre was proud to present the NAC co-production and exclusive Canadian engagement of *Ça ira (1) Fin de Louis*, a new and epic four-hour work by leading French playwright and director Joël Pommerat inspired by the events of the French Revolution.

"The play raises ideas and asks questions about the world we live in — about democracy, violence, justice, engagement, politics," Brigitte Haentjens said. "You come out feeling like you've walked out of an explosion."

In April, another giant of the theatre — Robert Lepage — performed *887*, his smart, moving and technically brilliant new one-man show that re-examines both his childhood and the social and political events that shaped Quebec in the 1960s. French Theatre also presented the exclusive North American engagement of *Scènes de la vie conjugale*, conceived and produced by acclaimed Flemish theatre company tg STAN. And in May, French Theatre co-produced the North American premiere of *L'autre hiver*, a dream-like opera directed by former French Theatre Artistic Director Denis Marleau and Stéphanie Jasmin.

French Theatre collaborated with Espace GO and Sibyllines to support the Quebec tour of *Molly Bloom*, Jean Marc Dalpé's translation of the famous monologue from *Ulysses* by James Joyce, directed by Brigitte Haentjens. The show captivated audiences in Longueuil, Rouyn-Noranda, Val-d'Or, Québec, Alma, Jonquière and Drummondville, and at several cultural centres in Montreal.

French Theatre is co-producing a number of new works now being created by leading playwrights across the country, including *Gabriel Dumont's Wild West Show*, a major new work about the Métis Resistance in the 1880s that will commemorate the 150th anniversary of Confederation. This multilingual piece, which will be directed by Mani Soleymanlou, is being created by 10 authors of diverse ancestry and will tour to Montreal, Ottawa, Saskatoon and Winnipeg.

"I am struck that this is what a truly national theatre looks like," said Algonquin playwright Yvette Nolan. "French and English, Indigenous and newcomers, men and women from across the country, coming together to tell a story that belongs to all of us."



left to right. Florent Vollant • Simone Deneau (Rémi Thériault) • Old Man Luedecke • Amanda Rheame (Jen Squires)

NAC PRESENTS

NAC Presents grew out of the NAC's national, multi-disciplinary *Scene* festivals. After seeing so many talented Canadian contemporary musicians shine at the *Scenes*, the NAC wanted to make these performances part of its regular programming. In 2011, the NAC launched *NAC Presents*, an all-Canadian concert series led by its superb Producer Simone Deneau. Five years later, the series has showcased more than 260 established artists, celebrated Canadian music icons, and helped build the careers of emerging singer-songwriters from across the country. The 2015–2016 season included more than 50 concerts, and there were many highlights.

Two-time JUNO Award-winning singer-songwriter and banjo player Old Man Luedecke of Chester, Nova Scotia opened the season with a sold-out show in October. Two days later, Montreal pianist Guillaume Martineau and his band played the Fourth Stage – the first of many shows presented in partnership with Révélations Radio-Canada.

Winnipeg artist JP Hoe performed in the Fourth Stage in November with opening act NEFE of Guelph. Local favourite Ian Tamblyn moved in the following night with saxophonist Petr Cancura, Artistic Director of the Ottawa International Jazz Festival. The performance was the first of his *Crossroads* series that pairs jazz musicians with singer-songwriters.

Also in November, Barenaked Ladies with opening act Alan Doyle performed in Southam Hall and Hey Rosetta! returned to the NAC with Yukon Blonde for a virtually sold-out show that would rank as one of *Ottawa Showbox's* top concerts of 2015.

In January, *NAC Presents* celebrated its fifth anniversary with an all-night party featuring many artists, including A Tribe Called Red, Canada's hottest Indigenous group. Peter Katz played a sold-out show in the Fourth Stage as part of a series curated by Royal Wood. And Innu author, composer and singer Florent Vollant performed in the Fourth Stage.

Quebec superstar Jean Leloup gave one of the most anticipated shows of the season in Southam Hall in February with old favourites and songs from his most recent album, *À Paradis City*. Alberta's Corb Lund returned to the NAC for a virtually sold-out concert in the Theatre, and emerging Acadian artist Joey Robin Haché sang from his debut album in the Fourth Stage. In March, Toronto's Alex Cuba rocked the Studio in a sold-out performance and in April, French artist Kyssi Wète kept the audience dancing in the Fourth Stage.

On May 5, Amanda Rheame performed the last-ever concert in the Fourth Stage, which will be completely rebuilt as part of the NAC's Architectural Rejuvenation project. The lively, sold-out album-release show was a fitting way for the audience to say adieu to this beloved venue. The following night, Royal Wood and his band performed with the NAC Orchestra in Southam Hall. It was a milestone for the Peterborough singer, who began his career at the NAC with a show in the Studio and moved his way up to Southam Hall over the course of five years.

The season ended with another farewell – this time for Producer Simone Deneau, who retired after 37 years of service at the NAC.

“My vision for *NAC Presents* was to present established artists, and to encourage emerging artists to consider the NAC as a place where



left to right. Kyssi Wète • Megan Jerome (Alan Dean) • Jean Leloup • Alain Trudel (Piere Racine)

they could develop their careers,” she said. “Building this series has been the most satisfying experience of my professional life.”

VARIETY AND COMMUNITY PROGRAMMING

From talented local artists to famous comedians, a broad range of artists performed on NAC stages in 2015–2016.

The NAC Fourth Stage has long been a favourite venue for Ottawa’s jazz community, and there were many high points this year. In September, Rob Frayne’s “Dream Band” of talented local jazz musicians performed for an enthusiastic house. Local jazz pianist and journalist Peter Hum launched his second album, *Alpha Moment*, before a crowd of family, friends and fans. And in November, Christine Fagan, Megan Jerome and Steve Berndt presented *TOM: Songs from a Drunken Piano*, a celebration of the music of Tom Waits.

Throughout the year, Broadway Across Canada presented its popular series of touring Broadway musicals, which included the new Disney musical *Newsies*, *the Wizard of Oz* and *The Sound of Music*.

Just for Laughs presented a number of stellar comedy shows in Southam Hall, including Scottish comedian Billy Connolly, Australian comedian Jim Jefferies, Jerry Seinfeld and Ottawa’s Jeremy Hotz. And on February 22 in Southam Hall, David Currie conducted his final performance with the Ottawa Symphony Orchestra after 24 remarkable years as Music Director. Alain Trudel, the NAC’s Principal Youth and Family Conductor, will take on the role of the OSO’s Artistic Advisor and Principal Guest Conductor.

Youth and education highlights

MUSIC

The NAC’s Music Education Department offered wonderful performances for children and youth, exceptional training for aspiring musicians, and outstanding programs to underserved areas of Canada in 2015–2016.

TD Family Adventures with the NAC Orchestra introduces children to classical music with humour and imagination. Led by Principal Youth and Family Conductor Alain Trudel, each bilingual performance in the four-concert series features outstanding Canadian performers. In January, Quebec’s Buzz Brass performed a new production of their musical drama about bullying called *Symphonic Vikings*. Student matinees took place at CentrepoinTE Theatre due to construction from the NAC’s Architectural Rejuvenation project, allowing the NAC to connect with other parts of the city. In February, *The Composer Is Dead*, with text by the popular children’s author Lemony Snicket and music by Nathaniel Stookey, was another highlight. Conducted by Alain Trudel, the concerts were co-hosted by Canadian actor-comedians Colin Mochrie and Caroline Lavigne, and repeated for school audiences at CentrepoinTE Theatre.

Offering exceptional training for young artists is a priority for the NAC. *The Institute for Orchestral Studies* allows musicians who are preparing for orchestral careers to learn from and perform with the NAC Orchestra. This year the Institute welcomed violinist Linda-Anette Suss (Estonia), violist Vincent Marks (U.S.), cellist Joshua Nakazawa (U.S.), and bassist Jeanne Corpataux-Blache (Quebec), who performed with the NAC Orchestra on January 6,



left to right. Qaggiq Performing Arts Summit (Siðned Watkins) • Nicholas Mann coaches Kevin Lin and Mark Liu during the *Young Artists Program* (Fred Cattroll) • Joshua Nakazawa, Jeanne Corpataux-Blache, Linda-Anette Suss, Gabriel Polycarpo and Adora Wong, apprentices in the *Institute for Orchestral Studies* (Fred Cattroll)

7, 14 and 15. The apprentices returned in May for four weeks of rehearsals, concerts, private lessons and sectionals, and were joined by two new participants — violinist Adora Wong (Vancouver) and violist Gabriel Polycarpo (U.S.).

In June, 40 gifted young classical musicians from all over the world attended the 18th annual *Young Artists Program*. Founded by former Music Director Pinchas Zukerman, it offers private instruction and chamber music coaching with a renowned faculty. “Working with Principal Bassoonist Christopher Millard has been my dream since first hearing his CD six years ago,” said Manitoba student Kristy Tucker. “With his abundance of knowledge, I have made great strides in understanding the adjustments and improvements I must make to become a professional orchestral bassoonist.”

The NAC’s *Music Alive Program*, which brings local and visiting artists to mostly rural and remote schools and communities, was developed in partnership with local arts organizations and in consultation with school boards. It began in Alberta and Saskatchewan in 2008, then expanded to Nunavut in 2010 and Manitoba in 2011. In 2016, the program hosted full-day workshops and performances with professional artists in 49 schools in Saskatchewan, Alberta and Manitoba.

In Nunavut, the *Music Alive Program* supports Inuit artists, language and culture, and develops local capacity for learning about and sharing the arts. The 2015–2016 season included school and community workshops, mentorship, community concerts, leadership training, and musical instrument delivery in Iqaluit, Igloodlik, Pangnirtung, Baker Lake, Rankin Inlet, Cape Dorset, Kugluktuk, and, new this year, in Kimmirut. Highlights included a week of songwriting and music production workshops

in Kugluktuk, and the *Young Artist Summit*, in which participants from seven Nunavut communities gathered in Rankin Inlet to collaborate and perform under the guidance of northern artists Kathleen Merritt and Tiffany Ayalik. The *Music Alive Program* has now connected with more than 105,000 participants, and the NAC is planning its expansion to Atlantic Canada.

DANCE

NAC Dance’s youth and education activities reached more than 1,500 youth, teachers and Indigenous artists in 2015–2016.

In January, NAC Dance organized numerous education activities associated with the Royal Winnipeg Ballet’s moving new ballet *Going Home Star – Truth and Reconciliation* to engage with young people, and particularly Indigenous youth. RWB Ballet Master and Community Outreach Coordinator Jaime Vargas and NAC Dance Education Associate and Teaching Artist Siðned Watkins led a week of activities that included 17 dance workshops for more than 450 students, including local Indigenous youth.

In March, Siðned Watkins participated as a choreographer and movement specialist in the six-day Qaggiq Performing Arts Summit in Iqaluit attended by 50 northern artists. She also helped produce the final show that showcased throat singers, drum dancers, actors, elders, musicians and at-risk youth. In May, she worked with the NAC Orchestra on *NACO Remix*, a community outreach initiative with schools, community centres and professional artists in Ottawa’s west end. Under her guidance, students performed choreography that was recorded, and the resulting six-minute film was screened during the final concert with live accompaniment by Orchestra musicians and the Woodroffe High School Concert Band, led by Music Director Alexander Shelley.



left to right. *L'Après-midi d'un foehn* (Jean-Luc Beaujault) • *Là où j'habite* (MSFTS productions) • Students perform at the NACO Remix final concert (Fred Cattroll) • Jaime Vargas with Inuit youth at the NAC (Siðned Watkins)

Finally, throughout the year, Dance invited dance teachers, professional and pre-professional dancers to learn from visiting artists. The NAC hosted masterclasses with Canada's Royal Winnipeg Ballet, Hofesh Shechter Company, Kidd Pivot, Joanna Kotze, Company Wang Ramirez, Hong Kong Ballet and The National Ballet of Canada.

ENGLISH THEATRE

English Theatre's 2015-2016 season offered magical plays for children and families at the NAC, and rich learning experiences for young theatre artists across Canada.

On November 28, *I Am For You* by Edmonton's Mieko Ouchi opened in Rehearsal Hall A, directed by 2015-2016 English Theatre Ensemble member Bruce Dow. The play examines themes of violence and reconciliation through the lens of stage combat, interlacing text and characters from Shakespeare's *Romeo and Juliet* into the story of two teenage girls in a hostile relationship. And on March 12, English Theatre presented three performances of *Snow Angel* in the Studio, a wordless celebration of winter produced by Calgary's Quest Theatre.

As part of the NAC's commitment to diversifying Canadian stages, English Theatre launched the *National Audition Coaching Program*, a partnership with Newfoundland's Memorial University, York University and Studio 58 (Langara College) in Vancouver, in early 2016. The program pairs young people who perceive themselves to be under-represented on Canadian stages with NAC artists, in order to develop their audition skills for entering into post-secondary professional training programs.

Twelve local children performed in English Theatre's immensely popular production of *Anne & Gilbert: The Musical*. And 10 Ottawa

teenagers were cast in *Concord Floral* by Jordan Tannahill, a Governor General's Award-winning playwright who, at age 28, has become one of the most exciting theatre artists in Canada. The production ran in the Studio from March 29 to April 9, then travelled to Whitehorse, Yukon for the *Magnetic North Theatre Festival*. Also at *Magnetic North*, the NAC co-presented the ninth annual edition of *Compass Points*, a six-day intensive program that introduces emerging artists to the theatre industry and fosters relationships among Canada's next generation of theatre creators.

FRENCH THEATRE

French Theatre has long championed theatre for young audiences, so much so that half of its programming is devoted to them.

The *Enfance/jeunesse* season in the Studio opened in November with *Petit Pierre*, a 40th anniversary production from the highly renowned Le Carrousel children's theatre company. In December, French Theatre presented performances of *Là où j'habite* for daycares and families, produced by Des mots d'la dynamite. Aimed at children ages two to five, the show's two protagonists, Téou and Téqui, invited the audience to explore their identity and the world with humour and fantasy. Also in December, French Theatre welcomed theatre company Non Nova of Nantes, France with its production of *L'après-midi d'un foehn*, an astonishing piece that has delighted audiences of all ages with more than 1,000 performances worldwide. And in May, *Des pieds et des mains*, a fable about difference, and a collaboration with Théâtre Ébouriffé et Le Carrousel, premiered in the Studio.

French Theatre has developed innovative programs to engage adolescents in theatre. For the third consecutive year, *Ce qui nous relie?* invited adolescents to take part in every stage of



left to right. *Anne & Gilbert: The Musical* (Andrée Lanthier) • *Snow Angel* (Trudie Lee Photography) • Indigenous storytelling live-stream (Fred Cattroll)

theatrical creation, alongside the multi-disciplinary artist Anne-Marie Guilmaine. The five participants immersed themselves in *Antigone*, a classic play about one of the most notorious rebels of all time. Their resulting creation, produced by French Theatre, was performed on May 6 and 7.

The next day, French Theatre launched the second edition of *De plain-pied*, in which 100 teenagers from Ottawa-Gatineau took over the NAC's public spaces and the Studio for a three-day creative forum. The Creation Unit, a group of nine young people aged 14 to 18 led by Mélanie Dumont, Associate Artistic Director of French Theatre's *Enfance/jeunesse* series, met regularly over many months to produce the event. Highlights included the *Fresque collective*, a collage of the hopes and dreams of a young generation; confessions in *Sur la sellette* ("on the hot seat"); and an impromptu choir singing "Emmenez-moi" by Charles Aznavour and a Patti Smith-like rendition of "Smells Like Teen Spirit" during *Karaoké rebelle*.

NEW MEDIA

Music, dance and theatre come to life in the NAC's performance halls, but more and more people talk about the performing arts online. NAC New Media helps those conversations flourish.

On October 13, New Media released the first episode of the *NACocast's* tenth season. With 116 episodes to date, this podcast hosted by NAC Orchestra Principal Tuba Nicholas Atkinson has attracted a dedicated following of subscribers worldwide. It's not alone: another NAC podcast, *Explore the Symphony/L'Univers symphonique* hosted by Double Bass Marjolaine Fournier and journalist Jean Jacques Van Vlasselaer, has had more than 1.5 million downloads worldwide.

New Media videos let audiences see inside the creation of NAC productions and initiatives. Highlights included backstage interviews with NAC Orchestra musicians about the debut of Music Director Alexander Shelley; a story about the *WolfGANG Sessions* featuring Second Bassoon Vincent Parizeau and Second Violin Carissa Klopoushak; and an interview with Principal Pops Conductor Jack Everly about the role of music in epic Hollywood movies.

Finally, New Media communicated the excitement of the NAC's Architectural Rejuvenation project to Canadians. The "Building Brilliance" section of the NAC website has hosted a steady stream of updates and will continue to do so throughout the renovation. Features include updated conceptual renderings, video stories and fly-throughs, a construction site web-cam, an interactive timeline, and "Plan Your Visit" logistical for NAC patrons.



1 Canada's Royal Winnipeg Ballet dancers in *Going Home Star — Truth and Reconciliation* (Samanta Katz). 2 *100 Years of Loss* (Fred Cattroll).
 3 Sophie Grégoire Trudeau speaks with Algonquin Elder Annie Smith St-Georges and Métis André-Robert St-Georges (Fred Cattroll). 5 Jack Charles in *Jack Charles V. The Crown* by ILBIJERRI Theatre (Bindi Cole).
 4 Annie Smith St-Georges hugs a dancer from Canada's Royal Winnipeg Ballet (Fred Cattroll).

Indigenous artistic breakthrough at the NAC

On March 23, 2016, the NAC announced that it will appoint its first-ever Artistic Director of Indigenous Theatre in 2017. And in the fall of 2019, the NAC's new Indigenous Theatre Department will launch its first full season. This historic initiative builds on the relationships the NAC has developed over the past 10 years with Indigenous artists across the country through English Theatre productions by Indigenous artists, the NAC's *Music Alive Program* in western and northern Canada, and the NAC's national *Scene* festivals.

The NAC's commitment to Indigenous storytelling was particularly apparent in January 2016.

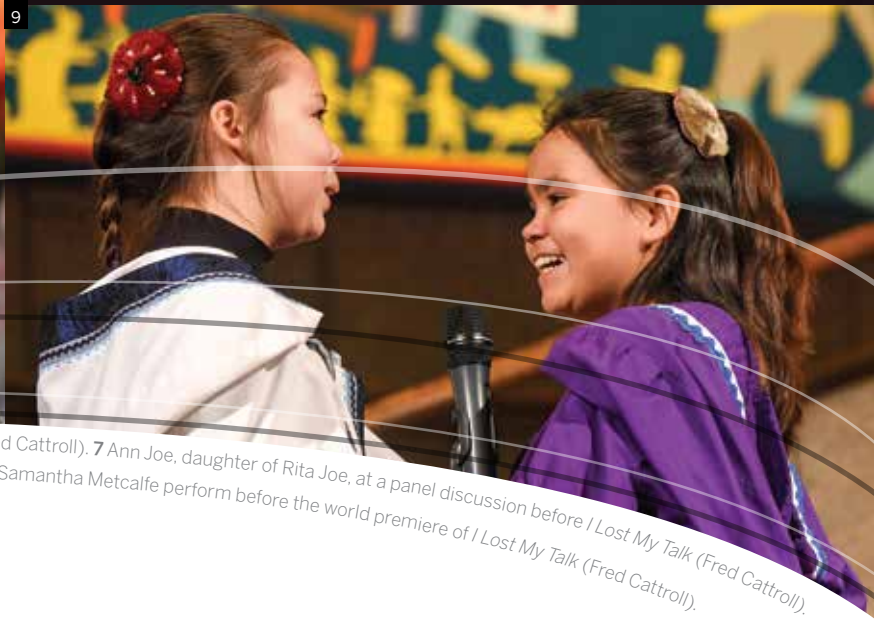
On January 14, the NAC Orchestra presented the world premiere of *I Lost My Talk*, a powerful NAC commission by Alberta composer John Estacio, based on a poem by the renowned Mi'kmaw poet Rita Joe about her experiences at a residential school in Nova Scotia. Led by Music Director Alexander Shelley and Creative Producer and



6
7



8
9



6 Kalolin Johnson and Thunder Herney in the *Rita Joe Song Project* (Fred Cattroll). 7 Ann Joe, daughter of Rita Joe, at a panel discussion before *I Lost My Talk* (Fred Cattroll). 8 *I Lost My Talk* (Dave Chan). 9 Throat singers Cailyn DeGrandpre and Samantha Metcalfe perform before the world premiere of *I Lost My Talk* (Fred Cattroll).

Director Donna Feore, the music was performed with an original film by Barbara Willis Sweete that featured Indigenous dancers performing choreography by Tekaronhiákhwa Santee Smith on a windswept island in Georgian Bay. *I Lost My Talk* also featured the live performance of the poem by the Indigenous artist Monique Mojica.

In connection with *I Lost My Talk*, the NAC's Music Education department produced the *Rita Joe Song Project*, in which Indigenous youth from five schools across Canada created original songs and professionally produced music videos inspired by Rita Joe's poem. The students' work, which was shared online, attracted national media attention, and the launch drew a packed house to the NAC Fourth Stage.

That same month, NAC English Theatre also presented *Jack Charles V. The Crown*, the incredible story of the co-founder of Australia's first Indigenous theatre, and whose experience as a stolen child echoes the plight of Canada's own Indigenous people.

To complement these performances, patrons took in *100 Years of Loss*, an informative and compelling exhibition about the terrible legacy of residential schools in Canada.

{ So gently I offer my hand and ask,
Let me find my talk
So I can teach you about me.
— Excerpt from *I Lost My Talk* by Rita Joe }

Finally, at the end of January, NAC Dance presented *Going Home Star – Truth and Reconciliation*, an ambitious new commission by Canada's Royal Winnipeg Ballet. Choreographed by Mark Godden, and with a story by Joseph Boyden, the emotional ballet tells the story of Annie and Gordon, a pair of contemporary Indigenous young people who struggle with a soul-destroying past.

"Ballet is about moving and stirring an audience," said Dr. Marie Wilson, a commissioner from the Truth and Reconciliation Commission of Canada, who also participated in a sold-out panel discussion. "*Going Home Star* is also about moving our understanding and moving our attitudes, so that people can leave the hall not only having been entertained, but also having been witness to something important. This is not Indigenous history. It is Canadian history."



Above, Left to right: Louise Sicuro, Donald Walcot, Kimberley Bozak, Adrian Burns, Susan Glass, Enrico Scichilone and Gail O'Brien (Trevor Lush)



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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. Biennially, it presents established and emerging artists from across Canada in the performing, literary, visual and culinary arts under the banner of the *Scene* festivals (*Atlantic Scene*, *Alberta Scene*, *Quebec Scene*, *BC Scene*, *Prairie Scene*, *Northern Scene*, *Ontario Scene* and the upcoming *Canada Scene* in 2017). The Corporation also offers educational opportunities for young musicians across Canada through its *Music Alive Program*, and over the past decade, the National Arts Centre 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 *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

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 Revenues: 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; Theatre, 897 seats; Studio, 305 seats; Fourth Stage, 250 seats), dressing rooms, workshops and rehearsal halls. A box office, restaurant, interior parking and intermission bars provide services to patrons. In addition, several multi-purpose rooms are available for education, performances and receptions.

On February 3, 2015, the Government of Canada approved funding of \$110.5 million for the Architectural Rejuvenation project, which will improve the public spaces of the National Arts Centre. Construction is underway, with a ribbon-cutting ceremony on July 1, 2017, and final

construction to be completed in 2018. Additionally, on April 14, 2016, funding of \$114.9 million for the Production Renewal project, which includes the renewal of the NAC's production and performance spaces, was approved. Work is underway to replace and modernize much of the Centre's aging equipment to support artistic presentations, which will take approximately two years.

HUMAN RESOURCES

The Corporation is comprised of a 10-member Board of Trustees led by a Chief Executive Officer, supported by 17 directors and eight artistic and creative leaders. The Corporation has 234 full time-employees and 505 part-time employees, averaging to approximately 345 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. NAC Orchestra musicians are self-employed, although a collective agreement sets out their fees and working conditions.

FINANCIAL OVERVIEW

For the year ended August 31, 2016, the Corporation is reporting a deficit from operations of \$207,000. This planned deficit is the result of dislocation costs associated with the Architectural Rejuvenation project.

Commercial operations

Commercial Operations consists of Food and Beverage, 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 to the Corporation's activities.

For this fiscal year, construction activities prevented the NAC from achieving normal revenue levels. Once construction is completed, there will be enhanced opportunities for commercial operations.

Programming

Programming activities consist mainly of the five disciplines — Music, English Theatre, French Theatre, Dance and *NAC Presents* — plus a variety of other programs such as galas, festivals and the national, biennial *Scene* festivals. Box Office, Marketing, Production and New Media departments support these activities. The type of program, availability of specific dates, number of performers, scale of the program, and complexity of the technical elements are different each season. For instance, Dance sales and expenses were higher in the previous year because of a large-scale production of *Alice's Adventures in Wonderland*. Other programming costs were also higher in the previous year as the NAC hosted the *Ontario Scene*.

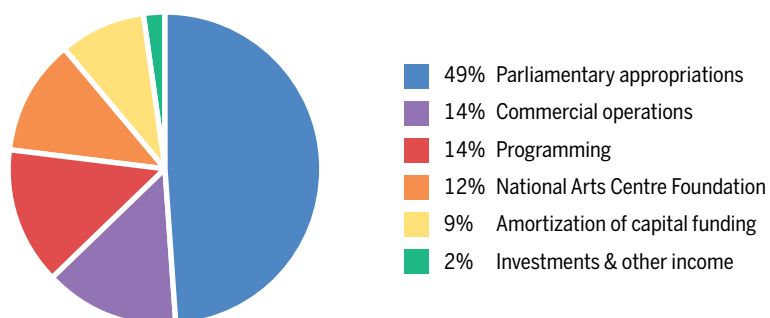
Grants from the National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the “Foundation”) authorized a grant of \$8,094,000 (\$6,384,000 in 2014–2015) to the Corporation for designated programs. The Foundation is a key element of the Corporation’s strategy of increasing earned revenues. The Foundation launched the *National Creation Fund* this year and it was enormously successful, resulting in additional funding for *Life Reflected*, a multi-media creation featuring the NAC Orchestra.

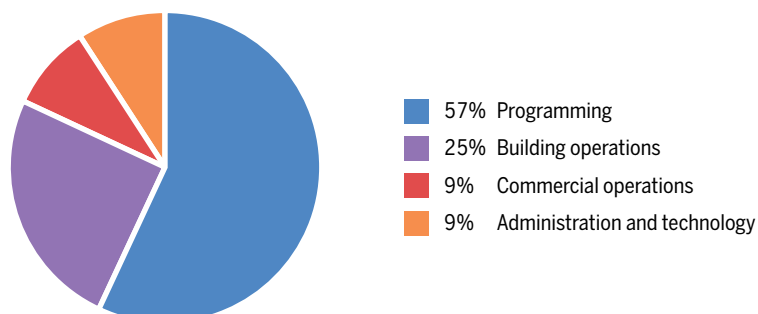
Parliamentary appropriations

Parliamentary appropriations include base funding for operations, funding for special purposes, funding for capital repairs and maintenance, and the amortization of deferred capital funding. Investment in capital repairs over the past few years has been significant, including \$110,500,000 for Architectural Rejuvenation and \$114,900,000 for Production Renewal. This has resulted in an increase in revenue recognized from deferred capital funding, which gives the appearance that parliamentary appropriations have not changed significantly. However, as part of the measures adopted in the 2012 Federal Budget, the Corporation’s base funding for operations was reduced by 5.43% annually. In addition, for five of the last six fiscal years, the NAC has been subject to a freeze on appropriations for salary and wage increases, and has not received funding for programming inflation since 2004.

REVENUES



EXPENSES



RISKS

The Architectural Rejuvenation project is in progress, and as with all large construction projects, there are inherent financial and managerial risks. The Centre will remain open for business throughout the construction period, which will result in scheduling and logistical risks beyond the scope of typical construction until completion, which is expected in the later part of 2018.

The Architectural Rejuvenation and Production Renewal projects will address the Centre's immediate capital needs. An independent engineering consultant produced a 30-year capital plan that outlines the work required to maintain the Centre's physical infrastructure, which will be addressed in the 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 has provided an opportunity to modernize safety systems.

Local and global economic conditions may have an impact on Federal Government funding, ticket sales, commercial revenue, sponsorship and donations. The decline in the Canadian dollar has also resulted in some increased costs. The Corporation regularly monitors economic conditions in order to mitigate current and future funding risks.

OUTLOOK

The Architectural Rejuvenation and Production Renewal projects will bring many short-term financial and managerial challenges during the construction period. Once completed in 2018, the new spaces and equipment will provide additional programming, social and commercial opportunities for the NAC.

The popularity of the Corporation's national, educational, touring, Indigenous and outreach programs (such as the *Scenes*) continues to grow. The Corporation will pursue its goals of artistic expansion, excellence and relevance on the national stage in the performing arts. However, programming and the NAC's major national initiatives are dependent on increased funding.

The Corporation is committed to participating in the events planned for the 150th anniversary of Confederation in 2017, followed by the NAC's 50th anniversary celebrations in 2019. Additional funding will be required for these initiatives, such as the NAC Orchestra's *Canada 150 Tour*, and *Canada Scene* in 2017, which will bring major arts organizations to Ottawa for the celebration.

The Federal Government's Budget 2012 Savings Measures resulted in reductions to the Corporation's parliamentary appropriations by \$1,935,000 annually. Additionally, there have been no regular adjustments to salary and wage increases, which has resulted in reduced inflation adjusted funding of \$4.6 million per year. The Corporation has aggressively pursued new sources of revenue such as fundraising. Also, administrative and lower priority expenditures have been reallocated to high priority national programming initiatives. However, these financial constraints are limiting the Corporation's ability to operate the Centre and deliver major national initiatives in all regions of Canada. Additional operational funding will be required to achieve the strategic goals of the NAC.

Financial statements

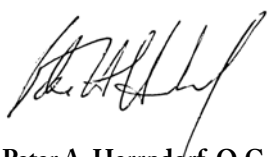
Management responsibilities

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 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.



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



Daniel Senyk, CPA, CA
Chief Financial Officer

November 24, 2016



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 FINANCIAL STATEMENTS

I have audited the accompanying financial statements of the National Arts Centre Corporation, which comprise the statement of financial position as at 31 August 2016, and the statement of operations, statement of changes in accumulated deficit and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these 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.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also

includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Arts Centre Corporation as at 31 August 2016, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the National Arts Centre Corporation that have come to my notice during my audit of the financial statements have, in all significant respects, been 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.

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

24 November 2016
Ottawa, Canada

Statement of financial position

As at August 31

<i>(in thousands of dollars)</i>	2016	2015
ASSETS		
Current		
Cash and cash equivalents (Note 3)	\$ 6,627	\$ 5,989
Restricted cash held for specified capital projects (Note 4)	53,752	4,209
Investments (Note 5)	109	109
Accounts receivable (Note 6)	2,766	1,577
Inventories	93	194
Prepaid expenses	2,093	2,235
	65,440	14,313
Investments (Note 5)	8,796	8,668
Capital assets (Note 7)	81,287	52,750
	\$ 155,523	\$ 75,731
LIABILITIES		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 20,956	\$ 7,854
Deferred parliamentary appropriations (Note 9)	5,181	4,717
Deferred revenue (Note 10)	5,291	5,387
Deferred parliamentary appropriations, specified capital projects (Note 4)	41,993	4,209
	73,421	22,167
Deferred capital funding (Note 11)	81,287	52,750
Long-term portion of provision for employee future benefits (Note 12)	2,197	1,989
	156,905	76,906
ACCUMULATED DEFICIT		
Unrestricted	(1,382)	(1,175)
	\$ 155,523	\$ 75,731

Contingencies and contractual obligations (Notes 16 and 17).

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

Approved by the Board of Trustees:



Adrian Burns
Chair



Donald Walcot
Chair of the Audit Committee

Statement of operations

For the year ended August 31

<i>(in thousands of dollars)</i>	2016	2015
REVENUES		
Commercial operations (Schedule 1)	\$ 10,174	\$ 12,211
Programming (Schedule 2)	10,231	12,313
Grant from the National Arts Centre Foundation (Note 13)	8,094	6,384
Other income	1,204	1,115
Investment income (Note 5)	256	541
	29,959	32,564
Parliamentary appropriations (Note 14)	41,547	41,379
	71,506	73,943
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	6,186	7,747
Programming (Schedule 2)	40,662	43,144
Building operations	17,986	17,263
Administration and technology	6,879	5,744
	71,713	73,898
NET RESULTS OF OPERATIONS	\$ (207)	\$ 45

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>	2016	2015
Unrestricted, beginning of the year	\$ (1,175)	\$ (1,220)
Net results of operations	(207)	45
Unrestricted, end of the year	\$ (1,382)	\$ (1,175)

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>	2016	2015
Operating activities		
Net results of operations	\$ (207)	\$ 45
Items not affecting cash		
Amortization and write-down of capital assets	6,306	6,798
Amortization of deferred capital funding	(6,306)	(6,798)
	(207)	45
Change in non-cash operating assets and liabilities	316	(2,352)
Change in long-term portion of provision for employee future benefits	208	(39)
Cash flow from (used for) operating activities	317	(2,346)
Capital activities		
Additions to capital assets	(22,635)	(3,180)
Cash flow used for capital activities	(22,635)	(3,180)
Investing activities		
Purchase of investments	(347)	(3,001)
Sale of investments	219	3,774
Cash flow (used for) from investment activities	(128)	773
Financing activities		
Transfer to restricted cash held for specified capital projects	(49,543)	(3,760)
Parliamentary appropriations received for the acquisition of capital assets	72,627	6,940
Cash flow from financing activities	23,084	3,180
Increase (decrease) in cash position	638	(1,573)
Cash and cash equivalents at beginning of year	5,989	7,562
Cash and cash equivalents at end of year	\$ 6,627	\$ 5,989
Supplementary disclosure of cash flow information		
Interest received	\$ 390	\$ 541

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

Notes to the financial statements

August 31, 2016

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. The Corporation is not subject to the provisions of the *Income Tax Act*. In accordance with Section 85 (1.1) of Part X of the *Financial Administration Act*, Divisions I to IV of the *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 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*. The Corporation is not an agent of Her Majesty. 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 facility fees and is recognized in the period in which 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 and works of art	20 to 40 years
Building improvements and infrastructure	3 to 40 years
Equipment	3 to 15 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.

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 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 over the past three years 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, per 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, the allowance for doubtful accounts, 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.

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>	2016	2015
Cash	\$ 6,123	\$ 5,290
Money market and short-term investments	504	699
Balance at end of year	\$ 6,627	\$ 5,989

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 \$110,500,000 for Architectural Rejuvenation to improve the public spaces of the Centre. Of this amount, \$20.5 million was received by March 31, 2016. An additional \$45 million will be received as part of the Federal Budget for 2016–2017, and the final \$45 million is to be approved within the 2017–2018 Federal Budget.

In 2016, the Government of Canada approved funding of \$114.9 million for Production Renewal, to modernize the theatrical equipment of the Centre. \$38 million is scheduled to be received in the Government fiscal year 2016–2017 and the remainder in the 2017–2018 Budget.

Changes in the fund balance are as follows:

Architectural Rejuvenation

(in thousands of dollars)

	2016	2015
Balance at beginning of year	\$ 4,209	\$ –
Appropriations received during the year	58,940	6,560
Appropriations invested in specified capital projects	(21,910)	(2,351)
Balance at end of year	\$ 41,239	\$ 4,209

Production Renewal

(in thousands of dollars)

	2016	2015
Balance at beginning of year	\$ –	\$ –
Appropriations received during the year	14,630	–
Appropriations invested in specified capital projects	(2,117)	–
Balance at end of year	\$ 12,513	\$ –
Total restricted cash held for specified capital projects	\$ 53,752	\$ 4,209
Total restricted cash held for specified capital projects	\$ 53,752	\$ 4,209
Accounts payable	(11,759)	–
Deferred parliamentary appropriations, specified capital projects	\$ 41,993	\$ 4,209

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. Maturity dates extend to December 2108 (December 2108 in 2015). 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. Under normal operating conditions, the Corporation will hold its investments to maturity. Interest income from these investments, net of management fees, amounted to \$256,000 (\$541,000 in 2015) and is disclosed as Investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2016 Book Value	2016 Fair Value	2015 Book Value	2015 Fair Value
Government secured bonds	\$ 4,240	\$ 4,514	\$ 4,244	\$ 4,424
Corporate bonds	4,665	4,819	4,533	4,642
Total investments	\$ 8,905	\$ 9,333	\$ 8,777	\$ 9,066
Portion maturing in the next fiscal year	\$ 109	\$ 109	\$ 109	\$ 109
Long-term portion	8,796	9,224	8,668	8,957
Total investments	\$ 8,905	\$ 9,333	\$ 8,777	\$ 9,066

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 \$188,000 (\$1,148,000 in 2015) 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	2016 Net book value	2015 Net book value
Land	\$ 78	\$ —	\$ 78	\$ 78
Buildings	47,295	46,439	856	887
Works of art	615	423	192	205
Building improvements and infrastructure	83,080	40,185	42,895	46,943
Equipment	10,237	8,059	2,178	2,465
Computer equipment	1,020	681	339	370
Assets under construction	34,749	—	34,749	1,802
	\$ 177,074	\$ 95,787	\$ 81,287	\$ 52,750

During the year, assets subject to amortization with an original book value of \$4,461,000 (\$355,000 in 2015) and with an accumulated amortized cost of \$3,755,000 (\$355,000 in 2015) were disposed of, resulting in a write down of \$706,000 (nil in 2015).

Assets under construction were written down by \$192,000 (\$926,000 in 2015) as their future service potential could not be reasonably estimated.

Amortization has been allocated as follows in the statement of operations:

<i>(in thousands of dollars)</i>	2016	2015
Commercial operations	\$ 156	\$ 210
Programming	526	520
Building operations	4,650	5,079
Administration and technology	76	63
Total amortization	\$ 5,408	\$ 5,872

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

<i>(in thousands of dollars)</i>	2016	2015
Operating accounts payable and accrued liabilities	\$ 7,669	\$ 7,854
Liabilities related to specified capital projects	13,287	–
Balance at end of year	\$ 20,956	\$ 7,854

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 2016	Total 2015
Balance at beginning of year	\$ 2,686	\$ 1,961	\$ 70	\$ 4,717	\$ 4,633
Appropriations received	7,000	27,413	350	34,763	35,044
Appropriations used	(6,759)	(27,120)	(420)	(34,299)	(34,960)
Balance at end of year	\$ 2,927	\$ 2,254	\$ –	\$ 5,181	\$ 4,717

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>	2016	2015
Advanced ticket sales - programming	\$ 4,571	\$ 4,615
Deposits from commercial operations and other	720	772
Deferred revenue	\$ 5,291	\$ 5,387

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>	2016	2015
Balance at beginning of year	\$ 52,750	\$ 56,368
Appropriations used to purchase depreciable capital assets	34,843	3,180
Write-down of capital assets	(898)	(926)
Amortization	(5,408)	(5,872)
Balance at end of year	\$ 81,287	\$ 52,750

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 plans during the year are as follows:

Public Service Pension Plan

<i>(in thousands of dollars)</i>	2016	2015
Corporation	\$ 2,172	\$ 2,229
Employees	1,638	1,503

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>	2016	2015
Corporation	\$ 732	\$ 705
Employees	149	149

c) Employee severance and sick leave benefits

In prior years, certain employees were entitled to 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, 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. Although the Corporation has not segregated assets for the purpose of meeting this future obligation, it will fund the benefits as they become due from the Corporation's assets and future parliamentary appropriations.

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>	2016	2015
Accrued benefit liability, beginning of year	\$ 2,389	\$ 3,037
Cost for the year	310	67
Cost of plan amendments	–	35
Benefits paid during the year	(252)	(750)
Accrued benefit liability, end of year	\$ 2,447	\$ 2,389
Short-term portion (included in accounts payable and accrued liabilities)	\$ 250	\$ 400
Long-term portion	2,197	1,989
Accrued benefit liability, end of year	\$ 2,447	\$ 2,389

13. GRANT FROM THE NATIONAL ARTS CENTRE FOUNDATION

<i>(in thousands of dollars)</i>	2016	2015
Grant from the National Arts Centre Foundation	\$ 8,094	\$ 6,384

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 \$2,385,000 (\$2,479,000 in 2015) 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 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>	2016	2015
Total assets	\$ 10,627	\$ 8,827
Total liabilities	(492)	(572)
Total net assets	\$ 10,135	\$ 8,255

An amount of \$5,564,000 (\$2,792,000 in 2015) of the Foundation's net assets is subject to donor-imposed restrictions, and an additional \$3,878,000 (\$3,602,000 in 2015) represents endowment funds and is to be maintained in perpetuity.

Results of operations

(in thousands of dollars)

	2016	2015
Total revenues	\$ 12,428	\$ 10,846
Total expenses	2,454	2,546
Total Grant to the National Arts Centre Corporation	8,094	6,384
Excess of revenues over expenses and grants	\$ 1,880	\$ 1,916

At August 31 the balance owing to the Foundation from the Corporation was \$690,000 (\$418,000 in 2015).

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.

(in thousands of dollars)

	2016	2015
Main estimates amount provided for operating and capital expenditures	\$ 79,589	\$ 34,294
Supplementary estimates	28,744	7,310
Appropriations approved	108,333	41,604
Portion of parliamentary appropriations deferred for specific projects	(38,249)	(3,843)
Appropriation used to purchase depreciable capital assets	(34,843)	(3,180)
Deferred capital funding – amortization and write down	6,306	6,798
Parliamentary appropriations	\$ 41,547	\$ 41,379

Supplementary estimates includes \$14,630,000 for Production Renewal, \$13,940,000 for Architectural Rejuvenation and \$174,000 for the Annual Reference Level Update. In 2015, the supplementary estimates included \$750,000 for Scene festival funding and \$6,560,000 for Architectural Rejuvenation.

15. RELATED PARTY TRANSACTIONS

The Corporation is related to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities in the normal course of business, 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.

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.

In addition to those related party transactions disclosed in Note 13, the Corporation had the following transactions:

<i>(in thousands of dollars)</i>	2016	2015
Revenues from related parties		
Commercial operations	\$ 598	\$ 611
Programming	4	240
	\$ 602	\$ 851
Expenses with related parties		
Commercial operations	\$ 217	\$ 274
Programming	1,779	1,719
Building operations	1,330	1,479
Administration and technology	424	479
	\$ 3,750	\$ 3,951

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

	2016	2015
Due from related parties	\$ 6	\$ 22
Due to related parties	293	264

The Corporation also receives services from related parties, such as financial statement audits 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, 2016 was nil (nil in 2015).

17. CONTRACTUAL OBLIGATIONS

As at August 31, 2016 \$67,369,000 (\$21,820,000 in 2015) is to be paid pursuant to long-term contracts. The contractual obligations relate primarily to programming, building maintenance and new construction. The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	
2016-17	60,786
2017-18	5,282
2018-19	1,270
2019-20	25
2020-21	6

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 \$60,379,000 (\$10,198,000 in 2015), 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 \$2,766,000 (\$1,577,000 in 2015). 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, 2016 unimpaired accounts receivable over 120 days were \$2,000 (\$21,000 in 2015).

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 \$8,905,000 (\$8,777,000 in 2015).

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, 2016, the Corporation's accounts payable and accrued liabilities are due within 365 days (365 days in 2015). 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 Corporation is subject to interest rate risk on its investments and cash balances. If the interest rates were 1% lower during the year, the investment income would have been approximately \$89,000 lower (\$87,000 in 2015). 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. At August 31, 2016 and 2015 there are no significant balances denominated in foreign currency.

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**Schedule of revenues and expenses - Commercial operations**

For the year ended August 31

(in thousands of dollars)	2016		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 3,716	\$ 3,949	\$ (233)
Parking Services	4,498	919	3,579
Rental of Halls	1,960	1,318	642
	\$ 10,174	\$ 6,186	\$ 3,988

(in thousands of dollars)	2015		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 5,613	\$ 5,531	\$ 82
Parking Services	4,698	914	3,784
Rental of Halls	1,900	1,302	598
	\$ 12,211	\$ 7,747	\$ 4,464

SCHEDULE 2**Schedule of revenues and expenses - Programming**

For the year ended August 31

(in thousands of dollars)	2016	2015
REVENUES		
Music	\$ 3,919	\$ 4,159
English Theatre	1,719	1,830
Dance	2,033	2,668
Other programming	1,182	2,363
Programming support	944	823
French Theatre	434	470
	10,231	12,313
EXPENSES		
Music	16,811	17,066
English Theatre	4,072	4,065
Dance	2,872	3,711
Other programming	4,989	6,560
Programming support	9,651	9,532
French Theatre	2,267	2,210
	40,662	43,144
EXCESS OF EXPENSES OVER REVENUES	\$ 30,431	\$ 30,831

SCHEDULE 3

Schedule of expenses

For the year ended August 31

<i>(in thousands of dollars)</i>	2016	2015
Salaries and benefits	\$ 28,420	\$ 27,859
Artistic fees	11,003	11,859
National Arts Centre Orchestra fees	6,640	7,107
Amortization	5,408	5,872
Advertising	4,125	4,640
Maintenance and repairs	2,409	1,896
Utilities	2,376	2,448
Payments to municipalities	2,041	2,039
Professional fees	1,324	1,710
Cost of sales	1,251	1,693
Production	1,096	815
In-kind contributions of goods and services	900	1,087
Write-down of capital assets	898	926
Financial charges and bad debts	868	957
Promotion	496	689
Staff travel	403	474
Rental of facilities	388	191
Equipment	310	311
Insurance	276	265
Telecommunications	266	218
Education and training	259	275
Office	212	181
Supplies	202	183
Board	135	120
Miscellaneous	7	83
	\$ 71,713	\$ 73,898

NATIONAL ARTS CENTRE FOUNDATION

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

Dear Friends,

The 2015–2016 season was another very successful year for the National Arts Centre Foundation. More than 6,800 individual donors, corporate partners and foundations from across the country gave essential support to the National Arts Centre, raising more than \$12.4 million to support performance, creation and learning across Canada. This amounted to an increase of 15% over the previous year.

This season we celebrated a number of milestones, all of which were made possible because of your support. A few of these include an exceptional *NAC Gala*, which supports the NAC's youth and education activities across the country; *Life Reflected*, the most ambitious creation project in the NAC Orchestra's history; the *Governor General's Performing Arts Awards Gala*, which celebrates some of Canada's most accomplished artists; and landmark gifts from some of our visionary donors. In the following pages, you can read about these and other examples of donor and corporate support that were instrumental in bringing music, theatre and dance to life on our stages, and on stages across Canada.

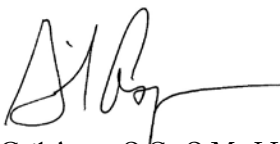
We would like to thank our dedicated Board of Directors for their expertise, creativity and passion; you are central to our success. We would also like to give a warm welcome to new Board members Susan Peterson d'Aquino of Ottawa, and Alan P. Rossy of Montreal.

Every day we are so thankful to NAC Foundation supporters for championing the performing arts in Canada, which are thriving across the country because of your generosity. We appreciate each and every one of you.

With gratitude,



Jayne Watson
Chief Executive Officer,
National Arts Centre Foundation



Gail Asper, O.C., O.M., LL.D.
Chair,
National Arts Centre Foundation



Gail Asper, Chair, and Jayne Watson, CEO of the National Arts Centre Foundation (Fred Cattroll).

Financial snapshot

Amount raised in 2015–2016

MORE THAN
\$12.4 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
\$8.0 million*

Number of supporters in 2015–2016

MORE THAN
6,800

2015–2016 Annual Fund gift range

\$1-\$10,000

Estimated future value of the Planned Giving Program at August 31, 2016

\$5,274,104

Number of Planned Giving Program bequest expectancies and life insurance policies

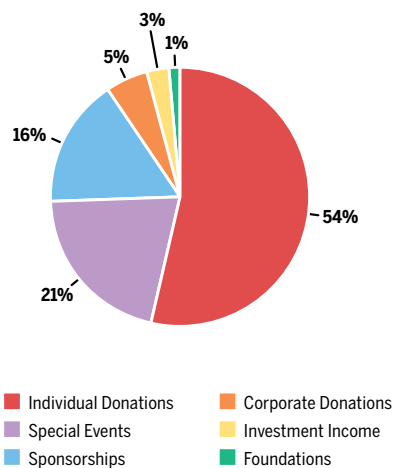
98

Approximate cost of performances covered by ticket sales

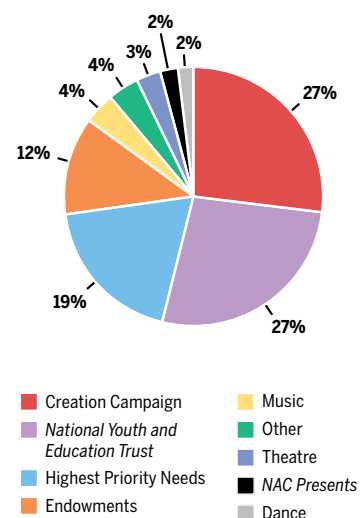
40%

*The balance of 2015–2016 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?





1 *Share the Spirit* (Kirsten Andersen). 2 Sonia Rodriguez in *La Sylphide* (Cylla von Tiedemann). 3 NAC Orchestra Principal Bassoon Christopher Millard coaches student Kristy Tucker during the *Young Artists Program* (Fred Cattroll). 4 Lindi Ortega, who appeared as part of *NAC Presents* (Julie Moe). 5 *The Institute for Orchestral Studies* (Brent Gervais). 6 *Life Reflected* (Fred Cattroll). 7 Ben Heppner, Susan Aglukark and Governor General David Johnston at the *GGPAA Gala* (George Pimentel Photography).

1 For a seventh season, the NAC shared the magic of live performance during the holiday season and throughout the year with hundreds of deserving children, their families, and other vulnerable populations through the *Share the Spirit* program, presented by Sun Life Financial. The NAC provided more than 2,500 complimentary tickets to community partners in the National Capital Region for distribution to their clients. A total of 1,135 donors contributed to the program.

2 Jerry and Joan Lozinski of Toronto once again helped bring the National Ballet of Canada to the NAC, this time with a production of *La Sylphide*, thanks to their generous donation.

3 The 18th annual *Young Artists Program*, supported by generous donors, brought outstanding private instruction and chamber music coaching, performance opportunities and mentoring to 69 exceptional young musicians from six countries, including Canada.

4 *NAC Presents*, in partnership with *BMO Financial Group*, featured more than 50 Canadian performances by Canadian singer-songwriters, 15 of which were supported by *The Slaight Family Foundation Fund for Emerging Artists*.

5 The *Air Canada Ovation Series* presented 10 NAC Orchestra performances, and RBC Royal Bank became Presenting Supporter of the *Institute for Orchestral Studies*, an apprenticeship program that prepares young musicians for successful orchestral careers.

6 A number of visionary supporters, including lead donor Dasha Shenkman OBE, Hon RCM contributed to the creation of *Life Reflected*, a unique collection of four new Canadian orchestral works inspired by the lives of four remarkable Canadian women — Alice Munro, Rita Joe, Roberta Bondar and Amanda Todd. Under the direction of NAC Orchestra Music Director Alexander Shelley and Director and Creative Producer Donna Feore, the composers collaborated with a number of artists across many disciplines to create an immersive symphonic experience celebrating youth, promise and courage.

7 The NAC was honoured to once again co-produce the *Governor General's Performing Arts Awards (GGPAA) Gala* in partnership with the Governor General's Performing Arts Awards Foundation. Presented by Enbridge, the *GGPAA* recognizes performing artists and arts volunteers for their outstanding lifetime contribution to Canada's cultural life. The Keg Spirit Foundation, which has supported the Awards' Mentorship Program for eight consecutive years, paired playwright Benjamin Pradet with the renowned Quebec actor and director Albert Millaire, C.C., C.Q. For the fifth year, McDonald's Restaurants of Canada hosted the Inspiration Seats, giving 250 deserving youth the opportunity to attend the gala. Suzanne Rogers, Honorary Chair of the *GGPAA Gala* National Committee, and committee Co-Chairs Kate Alexander Daniels and Salah Bachir helped make the gala a great success.



8 Alexander Shelley and the NAC Orchestra (Dwayne Brown). **9** NAC Gala (Ernesto di Stefano, George Pimentel Photography). **10** Xiaoyu Liu, who was featured in a recital as part of *Rising Stars — My First NAC*. **11** David and Gail O'Brien (O'Brien Institute for Public Health) **12** Mohammed (Moh) Faris and family (Shelagh Connolly). **13** NAC Foundation Chief Advancement Officer Jane Moore, Janice and Earle O'Born (Ernesto di Stefano, George Pimentel Photography). **14** *Up Close and Unplugged* Co-Chair Peter Charbonneau and NAC Foundation CEO Jayne Watson (Cara Taylor). **15** A student in the *Music Alive Program* in Kimmirut, Nunavut plays a donated instrument.

8 Mark Motors of Ottawa, which sponsored the *Mark Motors Audi Signature Series* of 12 orchestra concerts, was awarded the Association of Fundraising Professionals of Ottawa's 2015 award for Outstanding Small Business Philanthropist, in recognition of Mark Motors' support of the NAC Foundation and other charities.

9 On September 19, 2015, the *NAC Gala* raised \$985,000 net for the *National Youth and Education Trust*. Presented by CIBC, and with Honorary Chair Laureen Harper, proceeds help fund a wide array of education programs for young artists and young audiences across Canada.

10 Corus Entertainment was Presenting Partner of *Rising Stars — My First NAC*, which showcases some of the best young musicians who have participated in the NAC Orchestra's pre-professional training and development programs. Hosted by Alexander Shelley, three talented young artists performed in Sunday afternoon recitals to an appreciative audience.

11 Inspired by the NAC's new vision for the performing arts in Canada as revealed in its Strategic Plan for 2015–2020, long-time donors Gail and David O'Brien of Calgary and Toronto were thrilled to announce an extraordinary gift of \$1.5 million in March 2016.

12 Vancouver's Mohammed (Moh) Faris and his family announced a generous gift of \$1 million in honour of the late Yulanda Faris in April 2016. The gift will establish the *Yulanda M. Faris Fund* at the NAC to support the NAC's investment in new work.

13 In May 2016, Janice and Earle O'Born of Toronto made an extraordinary gift of \$1.5 million in support of the NAC's focus on investing in Canadian creators.

14 For the 12th year in a row, the NAC Foundation and the Ottawa Regional Cancer Foundation held their *Up Close and Unplugged* fundraiser. This intimate event, presented by BMO Private Banking and featuring Matthew Barber and Jill Barber, generated net proceeds of more than \$170,000, which was split evenly between the two organizations. That evening, Co-Chair Peter Charbonneau was honoured with the inaugural *Arnie Vered Award for Voluntarism*.

15 For another year, the *Music Alive Program* provided access to music education in rural and remote communities across Canada with the support of Program Sponsor Boston Pizza. Since its inception in 2006, the *Music Alive Program* has focused on elementary schools across Alberta and Saskatchewan, and has expanded to Nunavut and Manitoba in more recent years. In recognition of its partnership with the NAC, First Air, proud sponsor and Official Airline of *Music Alive Program* in Nunavut, received the Community Impact Award from Business for the Arts in October 2015, following a nomination submitted by the NAC Foundation.

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DONOR CONTRIBUTIONS

SEPTEMBER 1, 2015 TO AUGUST 31, 2016

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's four stages and in communities and classrooms across Canada.

DONORS' CIRCLE

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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Mohammed A. Faris

The Dianne & Irving Kipnes Foundation

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