

# CANADA IS OUR STAGE



NATIONAL ARTS CENTRE  
STRATEGIC PLAN  
2015–2020  
DECEMBER 1, 2015

# I. INTRODUCTION

A man in a dark jacket and cap stands in profile, gesturing with his hands as he speaks to an audience. The audience is seated in a dark theater, with warm stage lighting illuminating the scene from the right. The man is the central figure, and the audience members are visible in the foreground and background, all looking towards him.

*And Slowly  
Beauty...* an NAC  
English Theatre  
co-production with  
the Belfry Theatre  
(Victoria, B.C.)  
(David Cooper).

On the cover:  
Anne-Marie Cadieux  
in *Molly Bloom*, a  
Sibyllines/Espace  
GO production  
in collaboration  
with NAC French  
Theatre, directed by  
Brigitte Haentjens  
(Caroline Laberge).

## Canada is our stage.

Those four words inform everything we do as a catalyst for performance, creation and learning across this great land.

We are proud to be a home for many of Canada's most exciting artists, who captivate audiences on our four stages, and on stages across the country.

We provide artistic and financial support to Canadian creators, helping them share their stories with Canadians, and the world.

We partner with our country's most innovative arts organizations, from Victoria, B.C. to Igloolik, Nunavut to St. John's, Newfoundland, and many, many places in between.

And we work with children and young people across the country, fostering young audiences, and nurturing the artists of tomorrow.

Being national has always been part of who we are.

After all, the National Arts Centre opened in 1969, the long-realized dream of the visionary Hamilton Southam, as a national showcase for the performing arts. Conceived in the heady time of Canada's 100<sup>th</sup> birthday, the NAC symbolized our country's growing confidence.

Another heady time awaits.

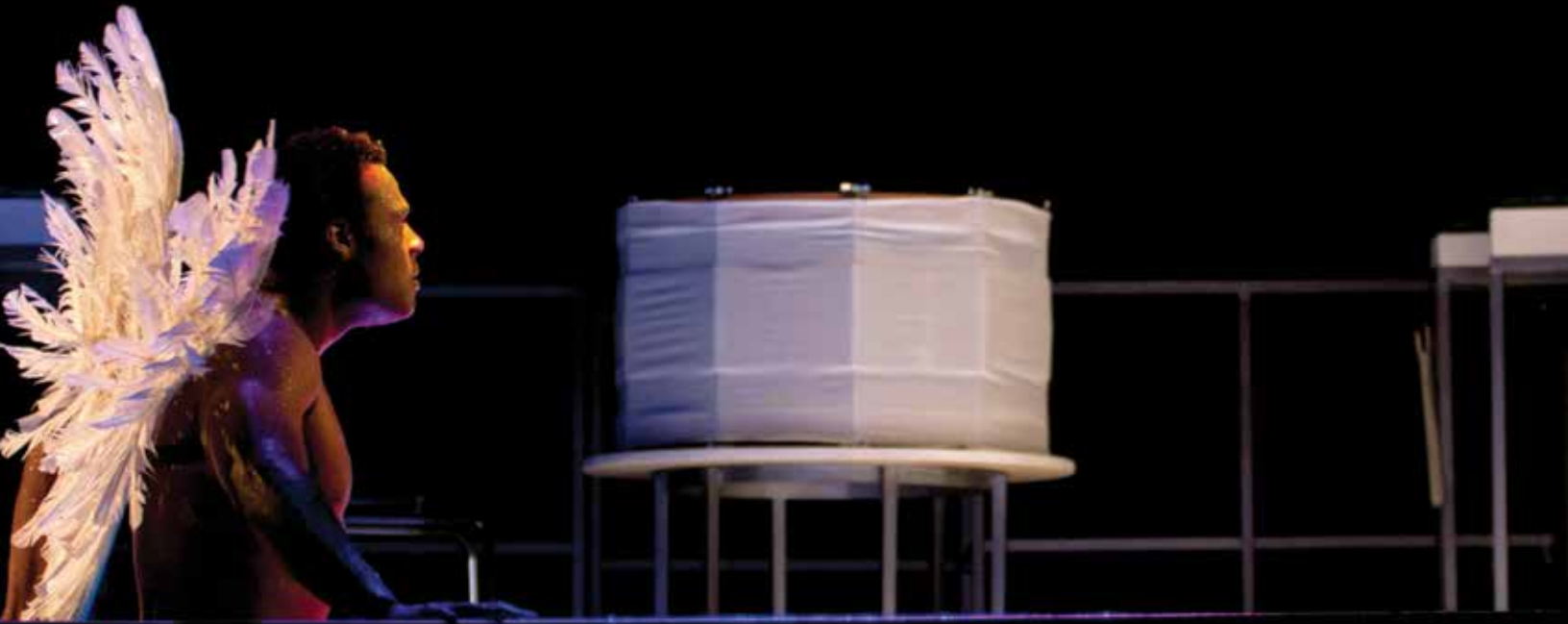
Thanks to the Government of Canada, we will open the re-imagined National Arts Centre on July 1, 2017 — a wonderful way to celebrate Canada's 150<sup>th</sup> birthday. Designed by internationally renowned architect Donald Schmitt, the new NAC will embrace

the Nation's Capital, welcome Canadians with transparent public lobbies and a magnificent new entrance, and stand as a testament to the strength and vitality of Canadian artists. Alongside our grand re-opening, the *Canada Scene* festival will feature the very best work by artists and arts organizations from across the country.

We have another milestone birthday in view — our 50<sup>th</sup> — in 2019. As we travel along the road that takes us there, we will set our sights not only on the next five years, but on the next 50.

But before we do, it's time to take stock of where we've been since our 2008 Strategic Plan, *Performing for Canadians*.

# II. HOW DID WE DO?



In February 2013, English Theatre opened *Metamorphoses* (Based on the Myths of Ovid) at the National Arts Centre. A play staged in water, it was an audacious directorial debut for Jillian Keiley as our new Artistic Director.

That same month, three NAC co-productions played across the country — *Innocence Lost: A Play About Steven Truscott* at Montreal's Centaur Theatre; *The Glace Bay Miners' Museum* at the Neptune Theatre in Halifax; and the NAC/Belfry Theatre (Victoria) co-production of *And Slowly Beauty...* at Toronto's Tarragon Theatre.





Ryan Allen  
and Gemma  
James-Smith in  
*Metamorphoses*  
(Based on the  
*Myths of Ovid*)  
(Andrée Lanthier).

Local musicians from the NAC's *Music Alive Program* were delighting kids in Calgary and Calmar, Alberta; in Saskatoon, Saskatchewan; in Brochet, Manitoba; and in Iqaluit, Nunavut.

And at the NAC, Angela Hewitt performed a recital on the Southam Hall stage; the NAC Orchestra's performances of Mozart's *Requiem* put three Canadian soloists — Wallis Giunta, Lawrence Wiliford and Robert Pomakov — in the spotlight; French Theatre presented *Oulipo Show* directed by former French Theatre Artistic Director Denis Marleau; NAC Dance presented work by Ballet BC; and *NAC Presents*, our all-Canadian concert series, showcased Winnipeg's Del Barber, singer-songwriter Emm Gryner of St. Mary's, Ontario, and Montreal singer-songwriter Caracol.

If only every month could be like that!

Becoming more national has been a goal of the NAC for over 15 years. And while we don't always achieve it, February 2013 was a stunning example of the kind of impact we can have in communities across Canada.

### Artistic excellence

Our commitment to artistic excellence was highlighted by three appointments — the Siminovitch Prize-winning duo of Jillian Keiley and Brigitte Haentjens as Artistic Directors of English and French Theatre respectively, and Alexander Shelley, one of the most talented young conductors in Europe, as Music Director. Together with Cathy Levy (Executive Producer, Dance), Heather Moore (Producer and Executive Director, *Scene* festivals) and Simone Deneau (Producer, *NAC Presents*), the NAC's creative team is among the finest in North America.

The best artists from across Canada dazzled audiences at the NAC, with *Alice Through the Looking-Glass*, directed by Jillian Keiley and produced with the Stratford Festival; the French Theatre co-production

Right. The NAC Orchestra performs at Salisbury Cathedral as part of the *UK Tour* (Fred Cattroll).

Far right. *Richard III* (Yves Renaud).



of *Ciels*, written and directed by Wajdi Mouawad; *Richard III* by Productions Sibyllines, directed by Brigitte Haentjens, translated by Franco-Ontarian playwright Jean Marc Dalpé and presented in Montreal by Théâtre du Nouveau Monde; *So Blue*, an NAC co-production with Associate Dance Artist Louise Lecavalier; performances by singer-songwriters from across the country through *NAC Presents*, including Sarah McLachlan (Vancouver), Ariane Moffatt (Montreal) and Hey Rosetta! (St. John's); and hundreds of concerts by the NAC Orchestra, including those with guest artists like Calgary's Jan Lisiecki, James Ehnes of Brandon, and Montreal's Louis Lortie.

## National focus

Over the past seven years, we increased our national presence. NAC Orchestra tours brought concerts and education events to 22 Canadian cities, and the *China Tour* (2013) and *UK Tour* (2014) put Canada on the world stage.

Our national *Scene* festivals — *BC Scene* (2009), *Prairie Scene* (2011), *Northern Scene* (2013) and *Ontario Scene* (2015) — showcased thousands of established and emerging artists to audiences of more than 400,000. The *Scenes* also introduced those artists to national and international presenters, resulting in nearly 500 performance bookings and more than \$1.4 million in artist fees.

The *Scenes* inspired us, for the first time in more than 40 years, to launch a new programming stream called *NAC Presents* in 2011. This highly successful all-Canadian concert series has presented established artists like Harry Manx (Salt Spring Island) and Ginette Reno (Montreal), while becoming an important stepping stone for emerging singer-songwriters like Mireille Moquin (Edmonton) and Jenn Grant (Halifax).

We helped Canadian artists create and develop new work. NAC Dance, widely recognized as one of the



most important global players in the creation of new dance programming, has nurtured the careers of many Canadian dance artists, including Vancouver choreographer Crystal Pite. Co-productions of *Dark Matters*, *The Tempest Replica* and *Lost Action* with her company Kidd Pivot have toured the U.S. and Europe, carrying the NAC's name. Dance also co-produced the *Canada Dance Festival*, which commissions original work and presents the best in Canadian dance.

Through *The Collaborations*, English Theatre Artistic Director Jillian Keiley and Associate Artistic Director Sarah Garton Stanley invested both artistically and financially in Canadian theatre artists and companies across the country who are creating or honing new work.

We co-presented the annual *Magnetic North Theatre Festival*, which celebrates the best English-language theatre in Canada, at the NAC and in cities across Canada. And French Theatre collaborated with some of Canada's most innovative French-language theatre companies on exceptional new co-productions, including Marie Brassard's *Moi qui me parle à moi-même dans le futur* (Infrarouge, Montreal), and *Wolfe* by Emma Haché of Lamèque, New Brunswick (Théâtre l'Escaouette, Moncton).

In Music, Alberta composer John Estacio was treated like a rock star during the NAC Orchestra's touring performances of *Brio: Toccata and Fantasy for Orchestra* in concert halls in China and the U.K. The piece was one of 18 new Canadian works the NAC Orchestra



Welcome Ceremony  
for Northern Scene  
(Trevor Lush).



commissioned or co-commissioned over the past seven years.

Indigenous artists and their work regularly appeared on our stages. Peter Hinton's 2012 production of *King Lear* that featured an all-Indigenous cast was widely recognized as a milestone in Canadian theatre. English Theatre presented *Agokwe* by Waawaate Fobister and *Where the Blood Mixes* by Kevin Loring. We showcased more than

350 Indigenous artists during our 2013 *Northern Scene* festival. NAC Dance's co-production of *A Soldier's Tale* by Michael Greyeyes of Signal Theatre with playwright Tara Beagan opened the 2014 *Canada Dance Festival*.

And our NAC-produced podcasts attracted performing arts lovers everywhere, with 2,000 daily downloads and more than 4.9 million downloads to date from all over the world.





## Youth and education

Former NAC Music Director Pinchas Zukerman first arrived at the NAC in 1999 with a powerful idea — that the NAC should provide high-quality instruction by an internationally renowned faculty for the next generation of classical musicians, right here in Ottawa. Now entering its 18<sup>th</sup> year, the *Summer Music Institute* attracts some of the most promising young musicians from across Canada and around the world.

Our *Music Alive Program*, which sends local teaching musicians to schools in rural Alberta, Saskatchewan and Northern Manitoba, became increasingly active in Nunavut, where it celebrated Inuit music, supported teachers and encouraged music-making in northern communities.

French Theatre has long championed theatre for young audiences, so much so that half of its programming is devoted to them. Highlights include four productions by Théâtre le Carrousel — *Le bruit des os qui craquent* (2009), *Nuit d'orage* (2010) *Une lune entre deux maisons* (2012) et *Gretel et Hansel* (2014) — as well as education activities to support teachers and audiences. And our New Media department, a pioneer in distance learning, produced masterclasses linking

young artists from as far away as Beijing to teachers at the NAC.

## Increasing our earned revenues

Since its inception in 2000, the NAC Foundation has raised more than \$100 million from donors and funding partners from across Canada who have become passionate supporters of the National Arts Centre.

Their generosity and vote of confidence in the National Arts Centre have enabled us to take on large-scale national and international projects that simply would not have been possible otherwise. They include the NAC Orchestra's *UK Tour* in 2014 that commemorated Canada's role in the First World War, and the three-week *China Tour* in 2013, for which the NAC Foundation raised an astonishing \$1.3 million. The Foundation was also instrumental in funding the *Scene* festivals, the *Summer Music Institute* and the *Music Alive Program*, among many others.

## Audiences at the centre

We became much more focused on our patrons. We designed *Casual Fridays with the NAC Orchestra*, a concert series featuring a shorter program, engaging hosts, and a highly social environment in order to attract younger audiences to classical music. And we introduced more flexible packages to subscribers, allowing them to select options from across music, theatre and dance.

# III. WE STILL NEED TO DO MUCH MORE

A man with dark hair and a mustache, wearing a dark t-shirt, is shown from the chest up. His arms are outstretched horizontally to the left and right. He is looking upwards and slightly to the left with a focused expression. The background is a mix of blue and red light, with some blurred vertical lines, possibly from a stage or a forest at night.

We are proud of our achievements. We know we are making a difference to more Canadian artists, and to a growing number of Canadian communities.

But if we are to become a serious champion for performance, creation and learning in every part of the country, we still have a long way to go.

While we've supported the creation of new work, we have not come close to achieving the impact that Canada's largest national performing arts organization should have in helping artists tell the stories of this country.

Our Dance department has been successful in crafting seasons that blend challenging works alongside more traditional ones, as has French Theatre. But despite some bold choices in English Theatre and Music, such as *huff* by



Cliff Cardinal in *huff*  
(Elizabeth Kantor).

Cliff Cardinal and the NAC Orchestra's commission of Malcolm Forsyth's *A Ballad of Canada*, there remains an institutional tendency to play it safe.

Over the years we have made great progress in putting work by Indigenous artists on the stage, but there is far more we should be doing to give them the prominence they deserve.

Our *Music Alive Program* connected with more than 105,000 participants in northern and western Canada, and we created more education activities in French Theatre and Dance for local audiences. But we have still not reached large parts of the country that remain underserved in arts education.

We enjoyed a reputation as a leader in distance learning, but in some areas we did not keep up. We neglected *ArtsAlive.ca*, our award-winning education website that for over a decade was highly valued by students and teachers. And while our NAC podcasts have been successful, we have not done nearly enough to engage with Canadians and the global community in today's digital world.

We have become a more national organization in English Canada, but we have far more work to do in French Canada. We have little presence in Quebec. Our relationship with the Francophone cultural community in the National Capital Region, in Montreal and in the rest of Canada isn't as strong as it could be. And despite strong ratings in bilingualism from the Office of the Commissioner of Official Languages, the NAC's internal culture remains largely Anglophone.

Audiences tell us they love NAC performances and events, but many find the building to be forbidding and uninviting. We are not as good as we could be in customer service. And we lack a comprehensive understanding of our patrons' needs, and how they want to interact with us.



# IV. BUILDING A NATIONAL STAGE

Our 2001 Strategic Plan *Restoring the Vision* declared our ambition to both support and champion the performing arts across the country. Since that time, we have worked hard — through our programming, our partnerships, our educational programs, our focus on artistic creation, and our entrepreneurial outreach — to fulfill that national role.

Today we are proud to say that the National Arts Centre is much closer to being truly national.



Over the next five years, we will do even more to build a national stage for the performing arts across Canada.

### How will we do that?

Through a strong emphasis on creation that we hope will be a game-changer for how new work is developed by artists and arts organizations across this country.

By dramatically increasing our fundraising to support Canadian artists who want to create ambitious new work.

By presenting more adventurous programming on our stages.

By making Indigenous theatre a core activity of the National Arts Centre.

By becoming a leader in using digital technology to engage audiences in the performing arts.

By expanding the *Music Alive Program* to Atlantic Canada, and developing a refreshed, national approach to learning in music, theatre and dance.

By becoming a far more national organization for Francophones, both inside and outside of Quebec.

By opening the doors of the rejuvenated National Arts Centre, with breathtaking new public spaces that will embrace the Nation's Capital, welcoming Canadians as never before.

And by strengthening relationships with our audiences, and greatly enhancing their NAC experience.

Sophia Lee in *Going Home Star — Truth and Reconciliation* by Canada's Royal Winnipeg Ballet (Réjean Brandt).

# V. STRATEGIC GOALS



*The Drowsy Chaperone*, a  
2009 NAC English Theatre/  
Citadel Theatre (Edmonton)  
co-production of the Vancouver  
Playhouse production  
(Andrée Lanthier).





## 1. CREATION

It began at a stag party.

It was 1998, and Toronto actors Don McKellar, Lisa Lambert, Greg Morrison and several friends performed an original spoof of old musicals in honour of the happy couple, Bob Martin and Janet Van De Graaf. Friends and family were so delighted by it that the actors staged it at the 1999 Toronto Fringe Festival, this time with Martin as co-writer and star. The show became a sold-out hit.

That same year, John Karastamatis, former president of the Toronto Fringe Festival, produced an expanded production of the show at Theatre Passe Muraille. And two years after that, theatre impresario David Mirvish selected it as part of the subscription season at Toronto's 1000-seat Winter Garden Theatre.

Finally, in the spring of 2006, *The Drowsy Chaperone* went to Broadway, where it won five Tony Awards and ran for 674 performances.

Why did it succeed?

Because it was an absolutely terrific show.

And because at every stage, the artists and creative team had more time and resources to develop it, expand it and make it better.

Presenters need new work to be fully developed when it comes to them. It needs to have gone through an enhanced creation process that allows the work to be "audience ready," and that gives its creators their greatest shot at success.

In this country, artists rarely have that chance.

Now imagine what would happen if they did.

**Right.** *Betroffenheit* by Kidd Pivot and Electric Company Theatre (Wendy D).

**Far right.**  
Robert Lepage in *887* (Erick Labbé).



Canadian creators — notably our novelists, our singer-songwriters, our comedy writers and our filmmakers from Quebec — have had a powerful and disproportionate impact on the world stage, given the relative size of our country. They've been fortunate to have had champions and support systems, whether through legendary individuals like Jack McClelland, who published and promoted some of Canada's best-known writers, or through Canadian content regulations that ensured Canadian singers and television programs received solid airplay.

But the same kind of ongoing success in developing high-impact new work has been more elusive for Canadian creators in the performing arts.

There are, of course, good examples of superb new work being done in music, theatre and dance. Many Canadian artists are enjoying great success. Robert Lepage's brilliant original creations have made him one of the greatest theatre artists in the world. John Estacio's compositions have been performed on stages in the U.S., Europe and Asia. The National Ballet of Canada's stunning new production of *Alice's Adventures in Wonderland* drew sold-out houses in Toronto, New York and Los Angeles.

And from time to time, major international events help fill the performing arts creation gap through an extraordinary infusion of artistic effort and significant funding. *PANAMANIA*, the wildly successful arts



“We want to begin the process of changing the ecosystem, so that Canadian performing artists can create new work that achieves its potential, resonates with audiences, and can be presented widely beyond its premiere.”

and culture festival presented in Toronto as part of the Pan Am/Parapan Am Games, commissioned a number of major new Canadian works, including Annabel Soutar’s engrossing play *The Watershed*, Robert Lepage’s powerful solo work *887* and *Betroffenheit*, a searing new work by Crystal Pite and Jonathon Young.

But in general, Canada has been far less successful in consistently creating exceptional new work in the performing arts than we would normally expect, considering our extraordinary talent base.

What we have heard time and time again from artists and arts organizations across the country is that they simply don’t have access to the extensive resources required, nor can they afford the lengthy period of time needed to develop compelling new work — work that is ambitious, innovative and fully realized. All too often, new work is rushed to the stage before it’s ready.

The development of new work is made even more difficult because there isn’t a pool of Canadian venture capital money (private or not-for-profit funding) available for these artists to tap into.



We want to begin the process of changing the ecosystem, so that Canadian performing artists can create new work that achieves its potential, resonates with audiences, and can be presented widely beyond its premiere. We want the kind of brilliant new work that was showcased so well in *PANAMANIA* to be created on a continuing basis.

### Investing in creation across Canada

The NAC will invest in the research and development, residencies and workshopping that ideally take place long before a show opens. We'll also invest in promising new productions from arts organizations throughout the country that need to go "back into the lab" after their first runs to produce stronger, more polished work that can be remounted and toured.

The NAC Foundation under the brilliant leadership of its CEO Jayne Watson, is ready to take on the challenge. Over the next few years, the Foundation is committed to generating an entirely new level of fundraising that will provide the kind of venture capital money (or risk money) that artists and arts organizations so desperately need.

Through major gifts from philanthropists and corporate donors, we believe that the National Arts Centre will pave the way for a new model in creation in this country. It's a model that will give artists and arts organizations across Canada the time and resources that great work requires, and give our artists a chance to achieve the kind of international success they have long deserved.

**"Through major gifts from philanthropists and corporate donors, we believe that the National Arts Centre will pave the way for a new model in creation in this country."**

### Creation at the NAC

Our commitment to investing in creation across Canada must also extend to the work on our own stages. By encouraging an internal culture that embraces risk, the NAC will put a stronger focus on new work in all of our programming areas.

NAC Dance will develop and support creative partnerships and multi-disciplinary work both nationally and internationally, with artists like Ame Henderson and Christopher House. With projects like *Dear Life* — a new commission from composer Zosha Di Castri based on the short story by Alice Munro, adapted by Marilyn Simonds, and produced and directed by Donna Feore — the NAC Orchestra will break new ground by blending music, word, movement and film to bring exceptional Canadian stories to the stage.

By 2020, the English Theatre season will include outstanding new Canadian productions from Alberta, from Nova Scotia, from B.C. and beyond — works that have been nurtured through *The Collaborations* initiative. And French Theatre will co-produce more new creations, such as Mani Soleymanlou's highly anticipated trilogy of plays, *Quatre, Cinq à sept*, and *Huit*.



Alexander Shelley conducts the NAC Orchestra in the world premiere of *I Lost My Talk* composed by John Estacio (Dave Chan).

## 2. PERFORMANCE

More than 1,300 performances take place at the National Arts Centre every year. It's a staggering number. But over the past 15 years, what we mean by "performance" at the NAC has evolved.

We have become more national, co-producing with theatre and dance companies on performances that take place at the NAC and on stages all over the country. Our NAC Orchestra increased its emphasis on touring, performing in communities across Canada and around the world. We created the *Scene* festivals in order to showcase Canadian artists from every region and across many different disciplines. And we added a whole new programming stream called *NAC Presents* that showcases some of Canada's most talented singer-songwriters.

Performance will continue to evolve in exciting ways over the next five years.

### NAC Indigenous Theatre

In 1969, the National Arts Centre opened its doors as a performing arts centre with a resident orchestra, and outstanding performances in music, dance and theatre. We were unique not only because we were multidisciplinary, but also because we were bilingual. Structuring the organization with English Theatre and French Theatre departments, in accordance with Canada's two official languages, was also an expression of how Canada viewed itself at that time.

**"In 2017, we will appoint our first-ever Artistic Director of Indigenous Theatre. And in the fall of 2019, the National Arts Centre's new Indigenous Theatre Department will launch its first full season of programming, reflecting a fuller story of Canada to Canadians."**

Today Canada is learning to see itself differently.

Former English Theatre Artistic Director Peter Hinton was an ardent champion of Indigenous theatre, ensuring its presence in six successful seasons with works such as *Copper Thunderbird* by Marie Clements (2007), *The Ecstasy of Rita Joe* by George Ryga (2009), and *Night* by Human Cargo (2010), English Theatre's first-ever co-production from Pond Inlet, Nunavut.

This tradition has been carried forward by English Theatre Artistic Director Jillian Keiley and Associate Artistic Director Sarah Garton Stanley, who have also facilitated an important conversation on Indigenous theatre in Canada through *The Summit*, *The Study* and *The Repast* — major gatherings of Indigenous and non-Indigenous artists from across Canada.

In addition, the NAC has done meaningful work with Indigenous artists in our other disciplines. For example, our Music Education department has been working closely with Indigenous communities in



Mike Fencker Thomsen  
and Vivi Sørensen in  
*Tulugak: Inuit Raven  
Stories* (Donald Lee,  
The Banff Centre).



Christian Lapointe  
(Maude Chauvin).

Western and Northern Canada through the *Music Alive Program*, and the *Scene* festivals have showcased hundreds of Indigenous artists from every region of the country.

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.

That is why, in 2017, we will appoint our first-ever Artistic Director of Indigenous Theatre. And in the fall of 2019, the National Arts Centre's new Indigenous Theatre Department will launch its first full season of programming, reflecting a fuller story of Canada to Canadians.

### Adventurous programming

Cathy Levy has been particularly successful at offering dance programming that ranges from traditional to cutting-edge, and from the familiar to the surprising. Audiences trust her judgement and, as a result, have expanded their horizons to enjoy a wider variety of dance performances.

We want to follow Cathy's lead.

Over the next five years, we will weave more adventurous programming into NAC performance seasons.



NAC Presents  
performer Alex Cuba.

We are already moving in this direction. In May 2014, French Theatre hosted the classic Michel Tremblay play *Albertine en cinq temps*, then produced *Le Promenoir*, a walking tour by the innovative theatre-maker Christian Lapointe. Alexander Shelley's first season with the NAC Orchestra includes a blend of some of the most glorious works in the classical repertoire alongside new commissions and innovative concerts that will engage the audience in new ways.

And English Theatre's 2015–2016 season includes traditional musicals like *Anne & Gilbert* by Bob Johnston, Nancy White and Jeff Hochhauser, based on Lucy Maud Montgomery's *Anne of Green Gables* stories, alongside the provocative *Concord Floral* by Jordan Tannahill, an acclaimed young Canadian playwright whose work is changing the definition of theatre itself.

### NAC Presents

Since we launched *NAC Presents*, the all-Canadian concert series has dramatically expanded to become a preferred destination for Canadian singer-songwriters. It's where established artists are celebrated on the national stage, and where emerging artists can perform in a highly professional venue in front of new and receptive audiences. The series now boasts more than 50 performances a year.

Over the past five years, *NAC Presents* Producer Simone Deneau has often invited emerging





Alexander Shelley  
rehearses with the  
NAC Orchestra  
(Fred Cattroll).



“We will offer an unprecedented array of programming at the NAC and across the country, with special performances, events and new commissions in partnership with leading Canadian performing arts organizations.”

*NAC Presents* artists to return and perform on one of the NAC’s larger stages. We want to do even more to help expand the careers of this country’s brilliant, up-and-coming singer-songwriters. Over the next five years, we will not only program more performances in Ottawa, we will also partner with other performing arts venues to showcase *NAC Presents* artists in cities across the country.

## Touring

We will extend our commitment to touring, partnering with performing arts, education and community organizations to bring exciting and original programming to Canadians across the country and to international audiences.

French Theatre will support the tour of Espace GO and Sibyllines’ stunning production of *Molly Bloom*, directed by Brigitte Haentjens, to nine cities in Quebec. French Theatre will also propose touring projects that will extend to France and Belgium. And to celebrate Canada’s 150<sup>th</sup> birthday, *Gabriel Dumont’s Wild West Show*, a multilingual piece created by 10 authors of diverse ancestry, will tour to Montreal, Ottawa, Saskatoon and Winnipeg.

English Theatre’s *Tartuffe*, a new adaptation by Andy Jones set in pre-Confederation Newfoundland, will tour Newfoundland and Labrador. Artistic Director Jillian Keiley has also developed a different touring model that will allow the NAC to share some outstanding new productions with Canadians across the country. In 2015, her spectacular production of *Alice Through the Looking-Glass*, co-produced with the Stratford Festival, re-appeared at the Charlottetown Festival and at the Royal Manitoba Theatre Centre in Winnipeg, but with a wonderful, locally hired new cast in each city that brought the production to life in a whole new way. In 2016, she will direct a production of *Alice* at the Citadel Theatre in Edmonton, once again with a new group of talented actors.

The NAC Orchestra led by our new Music Director Alexander Shelley will continue to tour nationally and internationally with repertoire that includes the best-loved symphonies and concertos, as well as innovative new commissions, such as the multi-disciplinary presentation of *Dear Life*. And NAC Dance, a pre-eminent venue for national and international companies, will help develop new markets for Canadian dance artists to tour their work in Canada and internationally.

## The Scenes

While touring brings the NAC to the country, the *Scene* festivals led by Producer and Executive Director Heather Moore, have brought Canada’s best established and emerging artists to the Nation’s

**Right.** Jean-Jacques Van Vlasselaer and Marjolaine Fournier, hosts of the NAC's *L'Univers Symphonique* podcast (Martin Jones).

**Far right.** The Newfoundland choir Shallaway performs as part of the NAC Orchestra's *Atlantic Canada Tour* (Fred Cattroll).



Capital. With the launch of *Atlantic Scene* in 2003, we declared our intent to put the “national” back into the National Arts Centre. These festivals have showcased more than 4,000 artists to new audiences, as well as presenters from across Canada and around the world. The *Scenes* also helped us build lasting relationships with donors and sponsors who continue to support the NAC’s activities across the country.

In 2019 — our 50<sup>th</sup> anniversary — we will begin a second wave of equally ambitious *Scene* festivals that once again reflect the vibrant and contemporary arts scene in every region of Canada.

## Digital outreach

Digital technologies through the web, on social media and on mobile channels have created exciting possibilities for audiences to engage more widely

and deeply with artists and their work – beyond the performances they attend in our halls.

Over the past decade, the NAC Orchestra’s touring website, [nacotour.ca](http://nacotour.ca), has allowed music lovers across Canada and around the world to “follow the tour online,” with videos, podcasts, livestreams and more. These online connections not only enhance the performance experience, they also build stronger arts communities whose members are connected locally, nationally and internationally through social media.

We want to engage Canadians with each of the NAC’s major artistic projects through digital technology, and we have already begun. For example, in the summer of 2015, we created engaging videos about the workshops for *Dear Life* that included rehearsal footage and interviews, in order to build excitement and invite Canadians into the creation process.





## 2017

The NAC was created as a Centennial gift to Canadians in 1967, a year full of tremendous excitement and exhilaration.

That's why it's completely natural for the NAC to play a leading role in the festivities leading up to Canada's 150<sup>th</sup> birthday.

2017 will be a magnificent year in which we celebrate the best in the performing arts from coast to coast to coast. We will offer an unprecedented array of programming at the NAC and across the country, with special performances, events and new commissions in

partnership with leading Canadian performing arts organizations.

NAC English Theatre will commission, produce and present a series of major works that spotlight Canadians who have shaped the nation's identity.

The NAC Orchestra's *Canada 150 Tour* will bring concerts and educational activities to Canadians across the country.

NAC Dance will premiere *ENCOUNT3RS*, three mid-length ballet works, commissioned with three Canadian ballet companies, three Canadian choreographers and three Canadian composers. The

music will be recorded so that the works can become part of the companies' repertoire.

On June 29, 2017, we will mark the 25<sup>th</sup> anniversary of the Governor General's Performing Arts Awards with a dazzling Gala that will honour Canada's most pre-eminent artists whose lifetime contributions to the arts have inspired the country.

And in the summer of 2017, our *Canada Scene* festival will uplift Canadians as some of the country's most brilliant artists take the stage. Under the leadership of Producer and Executive Director Heather Moore, and in partnership with arts organizations across Canada, *Canada Scene* will celebrate 1,000 of Canada's best established and emerging artists. The festival will feature landmark projects, such as a fabulous new production of Harry Somers' epic *Louis Riel*, co-produced with the Canadian Opera Company, as well as exciting new work by some of Canada's most innovative artists.

## Culinary arts

The NAC's Food and Beverage team is committed to nurturing and promoting the best Canadian cuisine and wine from across Canada – a philosophy pioneered by the NAC's first Executive Chef, Kurt Waldele. We will showcase the very best of our country's culinary artists and mentor the next generation of Canadian chefs.

## Future audiences

Aging audiences are a fact of life for performing arts organizations everywhere. But we want to make sure that people of every age continue to enjoy performances and events at the NAC for decades to come.

We have had some success in attracting younger audiences, particularly with the NAC Orchestra's *Casual Fridays* initiative and with our *NAC Presents* concert series.

The NAC Orchestra has a particular challenge when it comes to finding new audiences, but Alexander Shelley and the Music team are highly motivated to engage concertgoers with classical music in new ways. Developing concerts around a particular theme, connecting music to history and other art forms, and encouraging audiences to listen to music differently are all part of those efforts.

Our traditional subscription models, which offer a set package of performances, have less appeal for younger audiences who have an abundance of choices at their disposal. We want to give those audiences more flexibility so that they can customize their NAC experience. And we will continue to evolve our performance models to further engage with them.



Dan Mangan and Blacksmith, who have appeared as part of *NAC Presents* (Norman Wong).





Iqaluit student during the NAC Orchestra's *Northern Canada Tour* (Fred Cattroll).

**“The *Music Alive Program* showed us how powerful it can be when artists and young people come together.”**

### 3. LEARNING

Imagine being a teenager in Nunavut and having the chance to learn about music from two Canadian hip-hop artists.

It happened one week in January 2014 in Kugluktuk.

Aaron “Godson” Hernandez, an amazing rapper from the Northwest Territories, and Nelson Tagoona of Baker Lake, a dazzling Inuit performer who blends hip-hop with throat-singing, made the long journey to Kugluktuk, Nunavut to perform for the community, lead workshops for the students, and help them make a music video.

#### ***Music Alive Program in Atlantic Canada***

Hernandez’s and Tagoona’s visit was part of the NAC’s *Music Alive Program*, which sends local teaching musicians to work with children and communities in Nunavut. Promoting musical and cultural diversity through its classical, Indigenous and cross-cultural streams, the program has increased access to music education in rural and remote communities.

The *Music Alive Program*, which was developed in partnership with local arts organizations and in consultation with school boards, began in 2006 in Alberta and Saskatchewan. By listening to and building relationships with the Inuit community, we expanded the program to Nunavut in 2010. We

followed that by going to Manitoba the following year. The *Music Alive Program* 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. From Summerside, P.E.I. to Corner Brook, Newfoundland, the program will bring talented teaching artists to thousands of Atlantic Canadian students.

#### **Education in all the NAC’s program disciplines**

We want to be a leader in arts education in Canada. Over the next five years, we will encourage all of the NAC program disciplines to work together to expand our education activities across the country. And to provide the necessary expertise, we will invest in dedicated arts education professionals in all of our programming departments.

The *Music Alive Program*, particularly in Nunavut, showed us how powerful it can be when artists and young people come together. That is why we will

create opportunities for *NAC Presents* artists, members and alumni of the English Theatre acting ensemble, and for our Associate Dance Artists to work with young people in their home communities all across Canada. We'll engage them to give masterclasses and workshops in partnership with schools, and local arts and community organizations.

### Artist training

The *Summer Music Institute*, which was founded 18 years ago by Pinchas Zukerman, will continue to offer exceptional instruction to young classical musicians from across Canada and around the world. Our companion program, the *Institute for Orchestral Studies*, will give aspiring Canadian and international orchestral musicians the unique opportunity to learn from and perform side-by-side with the NAC Orchestra. We will also launch a two-year Composers Program for emerging composers to work in association with the NAC Orchestra. Dance will continue to organize masterclasses for students in

**“We will recreate our 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 across Canada.”**



the National Capital Region, led by internationally renowned guest artists. And the NAC will remain at the forefront of interactive broadband videoconference technology for telementoring young artists.

### Digital

We recognize that digital technology has opened the door to a whole new world of possibilities to enhance the performing arts, and to have two-way conversations with new and existing audiences.

In the fall of 2015, experts from organizations across North America came to the NAC to share their best practices on digital technology with our Senior Management. Inspired by their ideas, we are now developing our own long-term strategy to integrate digital technology into everything we do.

One of the key areas where it will play a leading role is in learning. We will recreate our 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 across





**Left.** Students from the National Centre for the Performing Arts in Beijing connect with students in the NAC Fourth Stage as part of the NAC Orchestra's *China Tour* (Fred Cattroll).

**Far Left.** *Marguerite* produced by Théâtre Bouches Décousures, which appeared as part of NAC French Theatre's *Enfance* series (Michel Pinault).

Canada. Developed in consultation with educators, *ArtsAlive.ca* will include imaginative and interactive content, such as videos, games, innovative study guides and resource materials for teachers.

But learning doesn't end when we leave school. This platform will also become the go-to place for performing arts lovers everywhere. High-production videos and podcasts with renowned artists from Canada and around the world, live chats with our Artistic Directors, and livestream performances by *NAC Presents* artists will inspire and inform. Through a

coordinated digital strategy, we will share this content through the NAC's social media channels, broadening our reach and giving artists widespread exposure.

We realize that this kind of communication is not a one-way street. Digital technology creates audience-focused communities, in which conversations about the performing arts flourish across borders of age, genre and geography. Those kinds of interactions will be essential to broadening the appeal of the performing arts, and we will place these communities at the heart of our digital strategy.

## 4. ARCHITECTURAL REJUVENATION

When the NAC first opened in 1969, the building was applauded for its Brutalist style, for its reflection of the landscape that evoked the Canadian Shield, and for the hexagon — a shape that is repeated in virtually every part of the building.

However, despite its unique design, the building has some serious problems. People struggle to find the entrance. The lobbies can't accommodate large crowds, are difficult for those with mobility issues, and the lack of washrooms means that women in the audience often spend most of the intermission in line.

The building is daunting. Its biggest problem, arguably, is that the main entrance faces the Rideau Canal, meaning that the NAC literally turns its back on the city. All this is compounded by low ceilings and few windows, creating a dark, bunker-like atmosphere.

Much has changed since 1969 in the design of performing arts centres. Instead of being conceived as high temples for the elite, they have become community-focused spaces that are welcoming to all.

On July 1, 2017, the re-imagined National Arts Centre will open to the public, thanks to a major investment by the Government of Canada. Brilliantly



The re-imagined NAC.  
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).







**Top.** Stairway in the new atrium (Diamond Schmitt Architects).

**Left.** Confederation Room (Diamond Schmitt Architects).

**“The NAC will finally embrace the Nation's Capital, welcome patrons, and stand as a living symbol of Canada's thriving artistic life.”**

renewed 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 finally embrace the Nation's Capital, welcome patrons, and stand as a living symbol of Canada's thriving artistic life.

This architectural rejuvenation has the potential to transform everything we do. Like the refreshed Lincoln Center in New York, or the revamped Southbank Centre in London, U.K., the re-imagined NAC will fundamentally change our relationship with the public, inviting people from all walks of life to enjoy its attractive and transparent public spaces, and allowing us to engage with our patrons in a more meaningful and contemporary way.

### **Animating our public spaces**

The new NAC will be as much a community centre as it is a performing arts centre. We will animate its beautiful new public spaces and offer a wide range of community engagement activities from morning to night. We will create a new programming stream that will offer learning activities, community gatherings, social events, celebrations, pre-show chats, free performances — the possibilities are infinite.

Innovative digital technology features will be built right into our public spaces, allowing Canadians to engage with the NAC in innovative ways. More than ever before, the NAC will belong to Canadians.

### **Investing in our future**

The architectural rejuvenation initiative does not, regrettably, include an upgrade in the equipment we use to put shows on the stage.

The need is urgent. Much of our lighting, sound and other stage-related production equipment is decades-old, and some is nearly obsolete. We need to keep up with the most current technologies if we wish to produce the kind of outstanding and innovative work that Canadian and international artists are creating, and that deserves to be at the National Arts Centre.

And lastly, we must invest more significantly in the annual maintenance and repairs of the building itself to ensure the survival of this remarkable centre for the next 50 years.

## 5. A NATIONAL, FRANCOPHONE ORGANIZATION

In the spring of 2007, we produced the *Quebec Scene* festival showcasing more than 700 established and emerging artists across all disciplines.

*Quebec Scene* was an artistic and critical success. But it was also extremely important for the NAC because it meant that, for the first time in a serious way, we were truly serving Quebec artists from all over the province.

Quebec culture was everywhere on our stages and across the Nation's Capital, from the symphonic version of the rock opera *Starmania* to the sublime cuisine of chef Normand Laprise. We commissioned and co-produced important new work that is still touring today. We partnered with more than 100 arts organizations. Media inside and outside Quebec followed the *Scene* extensively with glowing coverage that generated pride among Quebecers.

But when the festival ended, we turned our attention west and north, for the *BC*, *Prairie* and *Northern Scenes*, and we allowed many of those important relationships in Quebec that we had worked so hard to build to wither.

As Canada's national, bilingual performing arts organization, we can't afford to do that.

The NAC needs to become just as national in French as we are in English.

And we're determined to make it happen.

### In the National Capital Region

We want Francophone audiences in the Nation's Capital to feel that the National Arts Centre is *their* Centre.

We will ensure that Francophone programming enjoys a more prominent place on our stages. Over the years, the NAC has appointed some of the most respected French Theatre artistic directors on the national and international scene, including Robert Lepage, Denis Marleau, Wajdi Mouawad and Brigitte Haentjens, who have each brought exceptional productions to our audiences. And in Dance, Quebec's most acclaimed choreographers — people like Marie Chouinard and Louise Lecavalier — regularly grace our stages.



Mani Soleymanlou  
and Emmanuel  
Schwartz in *Deux*  
(Jérémie Battaglia)





Zones Théâtrales  
(Marianne Duval).

Just as we feature the best Francophone theatre and dance artists, we must also showcase the best Francophone artists in other disciplines, including popular music and comedy.

We will strengthen our relationships with Francophone arts organizations in Ottawa-Gatineau and actively participate in the Francophone cultural life of the National Capital Region.

While we want Francophones to come to the NAC, we must also have consistent presence in Francophone

newspapers, on the radio, on television, in social media, and at major events and festivals.

### Increasing our visibility in Quebec

We can't play our national role in Quebec if we are invisible in Montreal, the hub of Francophone culture in North America.

We will commission, co-produce and partner with artists, arts organizations and major Quebec festivals on important new work, and we will rekindle our

relationships with key Quebec journalists to help promote it.

Ambitious new work can't happen without major donors and sponsors. Just as we did in *Quebec Scene*, we will cultivate philanthropic support in the province for major artistic projects.

And to share the stories of our greatest Francophone artists, we will create an ongoing major advertising campaign in Montreal media.

## Across Canada

Beyond the National Capital Region and Quebec, we must also serve Francophones across the country.

Francophone artists from B.C. to New Brunswick will continue to find a home at the NAC during *Zones Théâtrales*, a biennial festival led by Artistic Director René Cormier that has become a crucial gathering for Francophone theatre artists from across Canada and the regions of Quebec.

Emerging Francophone artists can continue to count on our support through *Les Rencontres qui chantent*, and *NAC Presents'* association with *Les Révélations Radio-Canada*.

We will strengthen the successful partnerships we have with organizations such as Radio-Canada, la Fédération culturelle canadienne-française,

**“The NAC needs to become just as national in French as we are in English. And we’re determined to make it happen.”**

l’Association des théâtres francophones du Canada, l’Alliance nationale de l’industrie musicale, and l’École nationale de théâtre du Canada. And we will continue to partner with Francophone arts organizations on national celebrations and initiatives, such as the *Scene* festivals and *Culture Days*.

## Changing our internal culture

Despite our best intentions, we remain a largely Anglophone organization. But as a national, bilingual performing arts centre, we need to ensure that Francophones and Anglophones feel completely at home — a place where artists and employees can move seamlessly between both languages and cultures.

We simply don’t have enough Francophones in senior positions. We will actively recruit extraordinary Francophone employees for management roles, appoint more prominent Francophones as directors to the NAC Foundation, and recommend exceptional Francophone candidates for the NAC Board of Trustees.

In addition, we will offer training and mentoring opportunities that will make the NAC a sought-after destination for the Francophone arts administrators of the future.



## 6. INCREASING OUR EARNED REVENUES

When we first created the National Arts Centre Foundation in 2000, it raised a few eyebrows. It was practically unheard of for a federal cultural organization to decide to fundraise in a serious way, and particularly for an Ottawa-based organization to fundraise across the country.

Our goal was to finance much more of our national programming and educational activities by dramatically raising our earned revenues.

It was a radical move for the National Arts Centre, and, thankfully, a highly successful one. Since its founding, the NAC Foundation has raised more than \$100 million from generous donors across the country, allowing us to be much more entrepreneurial in how we finance the NAC's ambitious, strategic initiatives, such as the *Scene* festivals, the *Summer Music Institute* and the NAC Orchestra's international tours.

In addition to the outstanding work of the NAC Foundation, other departments have also been innovative in the way they increased their earned revenues. We define earned revenues as all non-Parliamentary revenue, including fundraising. From ticket sales and our commercial parking operation to hall rentals and our Food and Beverage department, our revenue-generating departments are designed to support the work we do at the NAC — in Ottawa, across Canada and internationally.





**Left.**  
Neema Bickersteth  
in *Century Song*,  
part of *Ontario  
Scene* (John Lauener  
Photography).

**Far left.** *So Blue* by  
Louise Lecavalier/  
Fou Glorieux, an NAC  
Dance co-production  
(Ursula Kaufmann).



Over the next five years, we will become even more entrepreneurial to support the NAC's national mandate, particularly our new focus on creation.

## NAC Foundation

The creation of new Canadian work will be the NAC's highest priority. The NAC Foundation will play a critical role in this initiative by generating new levels of fundraising revenue to invest in artists and arts organizations across the country, giving them the resources to create new work that will have national and international appeal.

While we recognize that the fundraising environment is highly competitive, the NAC Foundation will

also seek support for the other initiatives described in this report, such as the new Indigenous Theatre department and the expansion of the *Music Alive Program* to Atlantic Canada.

## Marketing

The media landscape has changed enormously in recent years, and so has the face of NAC Marketing. While we used to focus our advertising in traditional media, the Marketing department now communicates with the public through an imaginative blend of traditional and digital platforms.

The NAC will be on the forefront of the digital marketplace in all areas, including marketing, sales,





**Left.** *Vigilante* by Catalyst Theatre, a collaboration with NAC English Theatre (David Cooper).

**Far left.** *Vertical Influences*, an NAC Dance co-production with Le Patin Libre (Rolline Laporte).

communications and patron engagement. We will modernize processes to evolve towards a digital approach, helping us reach people in multiple ways.

### Food and beverage

Executive Chef John Morris and General Manager Nelson Borges have brought a new energy and focus to the NAC's Food and Beverage team. Architectural Rejuvenation will greatly increase the NAC's catering activity by more than doubling our current capacity, allowing us to provide a full range of catering services to our clients. The expanded Panorama Room overlooking the Rideau Canal will increase to more

than 500 seats, and the new Rideau Salon, which will seat between 70 and 120 and face Confederation Square, will offer some of the most beautiful views in the Nation's Capital.

### Funding our strategic goals

Since our first Strategic Plan in 2001, we have taken a consistent approach to funding our strategic priorities by re-allocating our internal resources, and by seeking new sources of revenue from both the public and the private sector. We will continue this strategy in order to bring the initiatives in our new Strategic Plan to life.

“We will strive to become an exceptional, digitally progressive and customer-oriented performing arts organization.”

## 7. AUDIENCES AT THE CENTRE

The magic takes place when the lights go down in our performance halls.

But what happens before you get to your seat feeds into your experience.

How easy was it to obtain information about a performance, and did that information interest you? Was the ticket process smooth? Were you offered opportunities to book your table at *le café* prior to the show, and to pre-pay your parking? Could you download an informative podcast to help you prepare? Was it easy to park, and were you greeted with a smile and shown to your seat in a way that heightened your anticipation of the performance?

These elements and many more provide the backdrop to the magic on our stages. It's our job to enhance our audience's experience, surpass their expectations and remove barriers to their enjoyment. Only then have we truly achieved our goal of being excellent hosts.

We will strive to become an exceptional, digitally progressive and customer-oriented performing arts organization. We want our customers to feel like we know each of them personally, and that we understand what they need. By building loyalty step by step, the NAC will ensure its sustainability in the years to come.

### Building relationships

Successful organizations that know and understand their customers generate long-term loyalty. For example, you may return to the same clothing store for years, even if it's out of your way, because the staff understand your taste: they remember what you bought the last time, and are able to help you find new pieces each time you're there.

Over the next five years, the NAC will develop and implement a full Customer Relationship Management (CRM) approach to its business, so that we know how our customers interact with the NAC, and can direct them to performances, events and programs that will surprise and delight them.

Through CRM we will provide exceptional service, strengthen loyalty with our existing patrons, and target new audiences.

Digital communications will allow us to extend our national and international reach dramatically, build relationships with Canadians, and have conversations with our patrons about their experiences at the NAC. Our new digital focus will help us engage with patrons, audience members and performing arts lovers everywhere through a blend of traditional and digital channels, including mobile, social media and other areas of the web.



**Top.** NAC Presents repeat performers Hey Rosetta! (Shamim Nakhaie).

**Left.** NAC Gala (Ernesto di Stefano, George Pimentel Photography).





# VI. CONCLUSION



Design by Donald Schmitt,  
featuring imagery of Greta  
Hodgkinson in *Alice's  
Adventures in Wonderland* by  
The National Ballet of Canada  
(Diamond Schmitt Architects).

# IT'S 2020.

Canadian orchestras, theatres and dance companies are dazzling critics and audiences with ambitious new works, and many of them are touring Canada and the globe.

Established and emerging artists from across Canada, and the best artists from around the world shine on the NAC's stages in works that range from the classics to the cutting-edge.

NAC Indigenous Theatre's first season showcases some of Canada's most talented Indigenous artists whose stories offer a fuller experience of what it means to be Canadian.

The NAC's arts education programs, developed in partnership with inspiring local artists, passionate educators and dynamic arts organizations, have strengthened arts education in communities across Canada.

Alumni of the NAC's *Summer Music Institute* are performing with orchestras in the world's greatest concert halls.

The NAC's innovative digital learning platform has become the trusted resource for captivating and informative performing arts content.

The re-imagined NAC building is three years old, and its glowing public spaces teem with activity day and night. Teachers and students, new parents and babies, workers and retirees — all are welcome here.

The NAC has made steady progress in strengthening its relationships with Francophone audiences and artists in the National Capital Region, in Montreal and across the country.

Our patrons feel we know them well, and we are known as the gold standard in customer service.

The NAC continues to be highly entrepreneurial, and the NAC Foundation receives transformational gifts from donors to support our work as a catalyst for performance, creation and learning in communities across Canada.

**We are embarking on a new era at the National Arts Centre — an era of excitement and change, of imagination and possibility.**

**At the National Arts Centre, Canada will always be our stage.**



*The Adventures of a  
Black Girl in Search of  
God*, a co-production  
with Montreal's  
Centaur Theatre  
and NAC English  
Theatre in association  
with Black Theatre  
Workshop (Montreal)  
(Andrée Lanthier).







**NATIONAL ARTS CENTRE**  
**CENTRE NATIONAL DES ARTS**

Canada is our stage. Le Canada en scène.

53 Elgin PO Box 1534, Stn B  
Ottawa ON Canada K1P 5W1  
1 866 850-ARTS (2787) NAC-CNA.CA  
@CanadasNAC



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



Anne-Marie Cadieux in *Molly Bloom*, a Sibyllines/Espace GO production in collaboration with  
NAC French Theatre, directed by Brigitte Haentjens (Caroline Laberge).