

ON THE ROAD WITH CANADA 150

ANNUAL REPORT
2016-2017



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 the *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 National Arts Centre 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 (NAC Orchestra), Cathy Levy (Dance), Jillian Keiley (English Theatre), Brigitte Haentjens (French Theatre), Heather Moore (*Canada Scene*), Heather Gibson (NAC Presents and Variety Programming) and Kenton Leier (Food and Beverage). Kevin Loring (Indigenous Theatre) begins in October 2017.

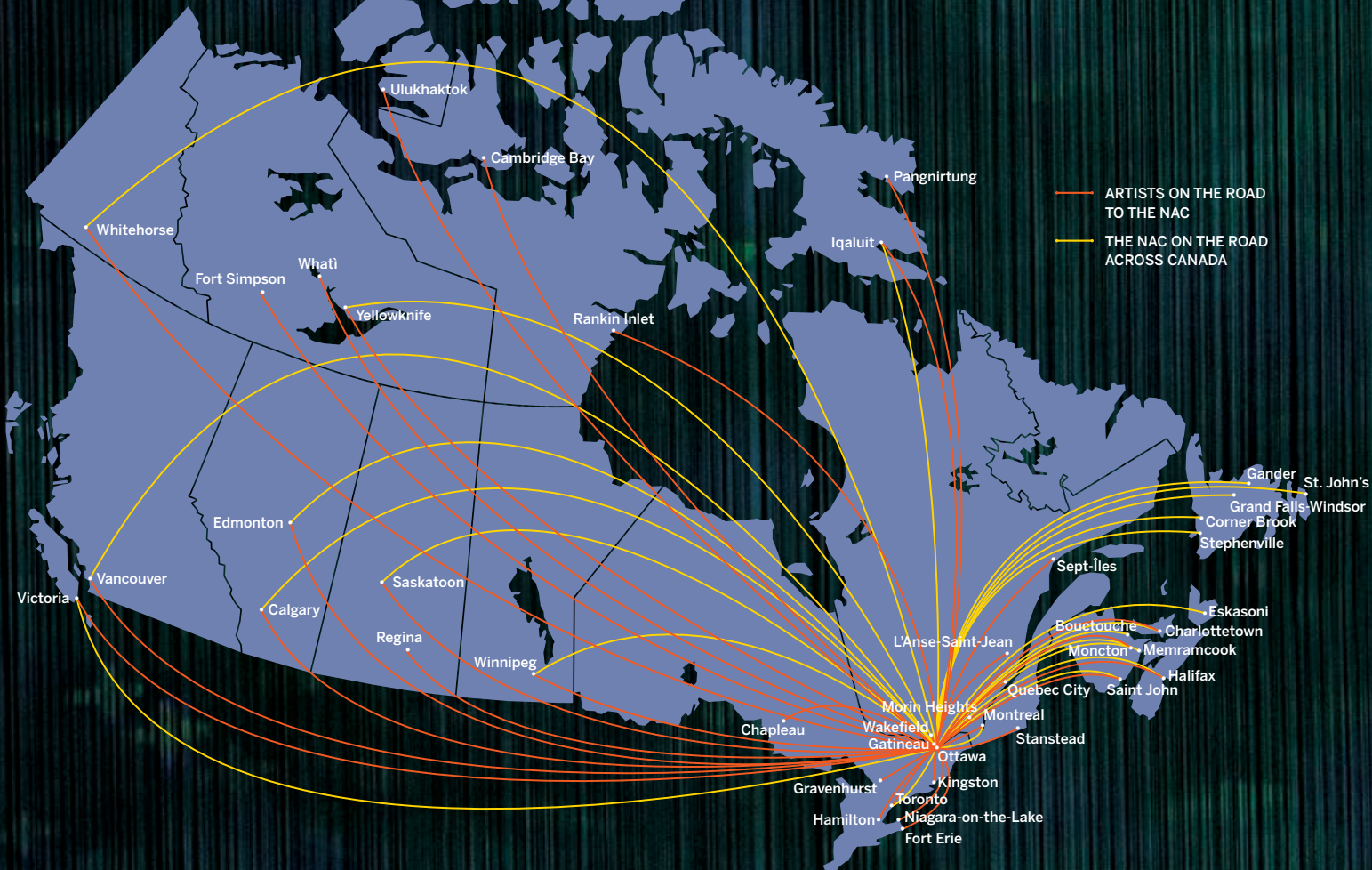
Official languages

As North America's only bilingual, multidisciplinary performing arts centre, the NAC is committed to promoting linguistic duality and supporting the development of Canada's Anglophone and Francophone minorities. The 2016–2017 season featured a number of initiatives. NAC French Theatre presented several productions by Franco-Canadian companies, including *Straight Jacket Winter* by Gilles Poulin-Denis and Esther Duquette, and *Dehors*, also by Gilles Poulin-Denis, whose appointment as Artistic Director of the *Zones Théâtrales* festival was announced in February 2017. The NAC partnered with the Siminovitch Prize with the aim of improving the bilingualism of its annual event. The \$100,000 prize was awarded to Quebec director Nadia Ross, \$25,000 of which she gave to two protégées — Sarah Conn and Shaista Latif. In music, the NAC Presents concert series showcased established and emerging artists from across Canada, including Chloé Sainte Marie, Avec pas d'casque, Jordan Officer, YAO and Daniel Lavoie. As part of its *Canada 150 Tour*, the NAC Orchestra performed in Francophone schools in the Acadian region of New Brunswick, including École Dr-Marguerite-Michaud (Bouctouche) and École Abbey-Landry (Memramcook). Finally, Édith Butler, Samantha Robichaud, Rufus Wainwright and Marie Chouinard were among the headliners at the *Canada Scene* festival, which showcased 1,500 artists from every part of the country.

Contents

01	On the road with Canada 150	35	Senior management
10	Letter from the Board Chair	36	Management discussion and analysis
11	Letter from the President and CEO	40	Financial statements
12	Report on strategic goals	45	Notes to the financial statements
20	Year in review	60	National Arts Centre Foundation
34	Board of Trustees	66	Donor contributions
35	Artistic and creative leadership		

ON THE ROAD WITH CANADA 150



2017 was a remarkable year for Canada, and for the National Arts Centre. Canadian artists from every corner of the country came to the NAC, bringing their stories to the national stage in celebration of Canada 150.

A landmark commission that paired brilliant Canadian choreographers and composers to create three new ballets.

A festival of 1,500 Canadian artists who dazzled us with their imagination, ingenuity, humour and heart.

The appointment of an acclaimed playwright, actor and teacher as the NAC's first-ever Artistic Director of Indigenous Theatre.

An innovative new co-production of an opera about Louis Riel, performed in Toronto, Ottawa and Quebec City.

An awards show that honoured some of the country's greatest artists and arts volunteers, and recognized the ever-growing performing arts legacy of this country.

And a Canada Day weekend that included the Grand Re-Opening of the NAC, a royal visit, and 25,000 visitors who explored our beautiful new public spaces.

But that wasn't all.

Because all of Canada is our stage, the NAC set out to perform for Canadians in their communities.

Our orchestra hit the road with a schedule jam-packed with concerts, education and community events across Canada.

We toured a Canadian adaptation of a Molière classic across Newfoundland.

And 10 playwrights of diverse ancestry created an ambitious new production led by French Theatre that will be performed in four Canadian cities.

What a year.

Here's to 150 more.

AT THE NAC AND ACROSS CANADA

ENCOUNT3RS

ENCOUNT3RS was a landmark creation that paired three Canadian choreographers with three Canadian composers to create three new ballets.

From April 20 to 22 in Southam Hall, Alberta Ballet presented *Caelestis*, choreographed by Jean Grand-Maitre to an original score by Andrew Staniland called *Phi*; Ballet BC presented *Keep Driving, I'm Dreaming* choreographed by Emily Molnar to music of the same name by Nicole Lizée; and The National Ballet of Canada presented *Dark Angels* choreographed by Guillaume Côté to original music by Kevin Lau.

The program was performed by the NAC Orchestra, led by Alexander Shelley, with lighting design by Jock Munro.

The choreographies now reside with their respective ballet companies, each of which will remount their work as part of their own seasons. A commercial recording of the music will be released in the fall of 2017.

ENCOUNT3RS was funded in part by proceeds from the *Creation Campaign*, which supports ambitious new Canadian work.

Photo: Alberta Ballet performs *Caelestis* (Michael Slobodian).

ACROSS CANADA



THE NAC ORCHESTRA'S CANADA 150 TOUR

Photo: Alexander Shelley, the NAC Orchestra and actor Monique Mojica perform *I Lost My Talk* in Eskasoni, Nova Scotia, with original film by Barbara Willis Sweete and choreography by Tekaronhiákhwa Santee Smith (Fred Cattroll).

The NAC Orchestra's *Canada 150 Tour* kicked off in Atlantic Canada, with six concerts and 80 education events in Newfoundland, New Brunswick, Prince Edward Island and Nova Scotia from April 25 to May 6.

At every concert, Alexander Shelley and the Orchestra performed *I Lost My Talk*, a multimedia work and NAC commission by Alberta composer John Estacio. It's based on a poem by the Mi'kmaw poet Rita Joe about her experience at Shubenacadie Residential School in Nova Scotia.

The emotional high point of the tour came on May 3 when the Orchestra performed *I Lost My Talk* in Eskasoni, Nova Scotia — a Mi'kmaq community and the ancestral home of Rita Joe. Her daughters and family members, the people of Eskasoni, and 500 students from across Cape Breton filled the hockey arena where the concert took place.

The *Canada 150 Tour* will continue in the fall of 2017, with concerts and education events right across the country.

AT THE NAC AND ACROSS CANADA



KEVIN LORING NAMED THE NAC'S FIRST ARTISTIC DIRECTOR OF INDIGENOUS THEATRE

Photo: Kevin Loring with his mother Freda Loring at the announcement of his appointment as Artistic Director of Indigenous Theatre (Fred Cattroll).

When the National Arts Centre announced that Kevin Loring would be its first-ever Artistic Director of Indigenous Theatre, the cheers could be heard from across the land. A Nlaka'pamux from the Lytton First Nation in B.C., Kevin is a Governor General's Award-winning playwright, and a highly respected actor and teacher. The emotional, standing-room only event was attended by artists and leaders from the Indigenous and Canadian theatre communities. Loring called the creation of the NAC's new Indigenous Theatre Department a small and important step along the path to

reparation with Indigenous peoples, and said he considered his position a sacred trust with Indigenous storytellers across the land. "Our stories are medicine that can help heal the wounds that history leaves on us, so that we can all truly move forward in a good way," he said. NAC Indigenous Theatre will begin its first full season of programming in 2019.

AT THE NAC



CANADA SCENE

Photo: Russell Braun in *Louis Riel* (Canadian Opera company-NAC co-production). Conductor Alexander Shelley, director Peter Hinton, set designer Michael Gianfrancesco, costume designer Gillian Gallow, lighting designer Bonnie Beecher, and choreographer Tekaronhiákhwa Santee Smith (Michael Cooper).

From June 15 to July 23, the *Canada Scene* festival took over the Nation's Capital, presenting 1,500 artists from the Atlantic to the Arctic to the Pacific in more than 150 events.

Led by Producer and Executive Director Heather Moore, *Canada Scene* celebrated our country's artistic heroes, provoked us with tough questions about where we've been and who we want to be, and inspired us with a new generation of voices and ideas.

The six-week festival opened with Peter Hinton's innovative production of the Harry Somers opera *Louis Riel*, co-produced with the Canadian Opera Company.

Canada Scene, presented by TD, and with Honorary Patrons Margaret and David Fountain, was the culmination of the NAC's national, biennial *Scene* festivals that began in 2003 and have since showcased more than 5,000 artists from across Canada.

AT THE NAC

GOVERNOR GENERAL'S PERFORMING ARTS AWARDS 25TH ANNIVERSARY

On June 29, Canada's most prestigious honour in the performing arts celebrated its 25th anniversary with a sold-out awards show, presented by Birks. Jean Beaudin, Brigitte Haentjens, Michael J. Fox, Martin Short and Yves Sioui Durand received Lifetime Artistic Achievement Awards. William H. Loewen was honoured with the Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts, and Michael Bublé received the National Arts Centre Award for outstanding achievement in a performance year.

Led by Executive Producer Virginia Thompson, highlights of the show included Michael J. Fox and Joan Jett singing *Light of Day* (from the 1987 film in which they starred), former Prime Minister Brian Mulroney's tale of Michael Bublé being discovered at his daughter's wedding, Jean Marc Dalpé's theatrical tribute to Brigitte Haentjens, and exceptional short films by the National Film Board of Canada.

CBC/ICI Radio-Canada streamed the show live, and produced two one-hour specials in English and French that aired on June 30 with a combined reach of more than 1.4 million viewers.

(English and French language viewers/averaging 393,000 viewers 2+ for the duration of the show).

Photo: Joan Jett, Michael J. Fox and the NAC Orchestra at the Governor General's Performing Arts Awards (Ernesto Di Stefano, George Pimentel Photography).



AT THE NAC

CANADA DAY WEEKEND

The NAC unveiled the first phase of its \$110.5 million Architectural Rejuvenation Project on Canada Day. The Government of Canada investment was the largest gift to Canadian artists marking 2017.

His Royal Highness the Prince of Wales and a number of dignitaries joined 150 subscribers, donors, staff, construction workers and NAC friends, selected by lottery to cut the ribbon inside the NAC's spectacular new atrium.

There were performances by jazz singer Dione Taylor with Quebec superstar Gregory Charles, NAC Orchestra Music Director Alexander Shelley and members of the brass section, Yukon's Dakhká Khwáan Dancers, and dancers from Propeller Dance, Canterbury High School and the National Ballet School of Canada. Two free NAC Orchestra concerts featured Jan Lisiecki, James Ehnes and the Unisong choir, among many others.

More than 25,000 people visited the NAC over Canada Day weekend.

Photo: Canada Day at the NAC
(Trevor Lush)



ACROSS CANADA



TARTUFFE TOUR TO NEWFOUNDLAND

Photo: Greg Malone, Lois Brown, Robert Joy and Alison Woolridge in *Tartuffe*. Director Jillian Keiley, set designer Patrick Clark, costume designer Marie Sharpe, lighting designer Leigh Ann Vardy (Richard Blenkinsopp).

When Jillian Keiley was designing her first season as Artistic Director of NAC English Theatre, she decided that the first show would be *Tartuffe*.

But this production would have an ingenious, Canadian twist: the Molière classic would be adapted by the brilliant comedic actor and writer Andy Jones. And it would be set in pre-Confederate Newfoundland.

Commissioned by the NAC and by New World Theatre Project in Cupids,

Newfoundland, the NAC production premiered in October 2013 and became a smash hit. Jillian, a proud native of St. John's, dreamed of bringing it "home" to Newfoundland.

Now that dream has come true.

In the fall of 2017, *Tartuffe* will tour to communities across Newfoundland, including St. John's, Stephenville, Cornerbrook, Grand Falls-Windsor and Gander. The production marks the first tour for NAC English Theatre since 1998.

AT THE NAC AND ACROSS CANADA



GABRIEL DUMONT'S WILD WEST SHOW

Photo: Charles Bender as Gabriel Dumont in
Gabriel Dumont's Wild West Show (Jonathan Lorange)

Gabriel Dumont's Wild West Show, a new creation led by NAC French Theatre, brought together some of the most gifted artists in English, French, Indigenous and Métis theatre from various parts of the country. With dramaturgy by head writers Jean Marc Dalpé, Alexis Martin and Yvette Nolan and seven other writers, this ambitious work will be presented mostly in French and English, as well as Cree, Mitchif and Lakota.

The story centres around the 1885 North-West resistance leading up to the

Métis defeat at Batoche, Saskatchewan. Gabriel Dumont, Métis leader and Louis Riel lieutenant, tells his story through the lens of Buffalo Bill's Wild West Show, in which Dumont performed while in exile in the United States.

The work will be performed at the NAC in the fall of 2017 before moving on to Montreal, Winnipeg and Saskatoon in 2017–2018.



LETTER FROM THE BOARD CHAIR

On Canada Day 2017, we officially opened our magnificent new entrance on Elgin Street and revealed the first phase of the NAC's Architectural Rejuvenation Project to the public. We were honoured by the presence of many dignitaries and honoured guests, including His Royal Highness the Prince of Wales; His Excellency David Johnston, Governor General of Canada; Mélanie Joly, Minister of Canadian Heritage; Former Opposition Leader Rona Ambrose; Chief Justice Beverley McLachlin; Ottawa Mayor Jim Watson; Perry Bellegarde, National Chief of the Assembly of First Nations; Natan Obed, President of Inuit Tapiriit Kanatami; Algonquin Chiefs Verna Polson, Kirby Whiteduck and Harry St-Denis; Honorary Patrons the Honourable Hilary M. Weston and W. Galen Weston; members of the NAC Board of Trustees; and directors of the NAC Foundation.

They joined a gathering of 150 people – subscribers, donors, staff, construction workers and other NAC friends – who had been selected by a lottery to cut the ribbon and officially open the new National Arts Centre.

The renowned Canadian actor Colm Feore hosted the joyful event, led by Executive Producer Rosemary Thompson. After the ribbon was cut, Canadian artists inaugurated the spaces with music and dance. It began with an inspiring performance of Oscar Peterson's *Hymn to Freedom* sung by Dione Taylor and the Christ Church Cathedral and Academy choirs, with Gregory Charles on piano. Kitigan Zibi artists Josée Bourgeois and Yancey Thusky then led the official party to a performance by Propeller Dance Company; students from Canada's National Ballet School and Ottawa's Canterbury High School; and Yukon's Dakhká Khwáan Dancers. In the late afternoon and in the evening, the NAC Orchestra performed two free concerts in Southam Hall. That weekend we welcomed 25,000 visitors who explored the new NAC and enjoyed free activities and performances in partnership with our national *Canada Scene* festival.

And on that weekend, a new era of openness and community engagement began at the National Arts Centre. Our new entrance has re-oriented the NAC to the city, and our new atrium, which is filled with natural light, welcomes visitors

inside. It has been wonderful to see people from all walks of life come to the National Arts Centre to meet a friend, watch a free performance with their children, or admire the splendid view of Confederation Square through the floor-to-sky windows of "the city's living room." We are so very grateful to the Government of Canada for their investment in the NAC, and to our kind and generous donors for supporting our work in performance, creation and learning across Canada.

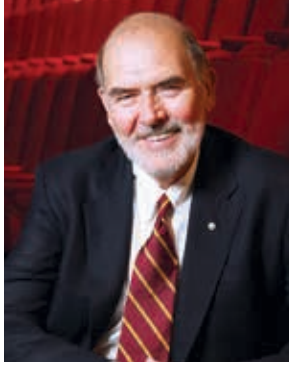
A renovation of this magnitude would not have been possible without remarkable leadership. Our President and CEO Peter Herrndorf first introduced the subject of rejuvenating the NAC building about 10 years ago, then strategically worked with his senior management team to make it happen. The NAC's Board of Trustees, an extremely talented group of leaders from across Canada, has been invaluable throughout the process. They, along with members of the Board committees, offered guidance and wise counsel as the initiative moved from idea to reality.

Our architects, Donald Schmitt and Jennifer Mallard, created a breathtaking design. Project Director Andrew Wisniowski and former Project Director David Mc Cuaig worked with PCL Constructors to execute it brilliantly. We thank trustee Gail O'Brien for chairing the Capital Planning Committee and Christopher Deacon for leading the Architectural Rejuvenation Committee. My admiration and sincere thanks go to the staff who have worked incredibly hard for the past 18 months to help bring the "new" NAC to life. Finally, we thank our patrons for their patience and for putting up with a good deal of upheaval as we went through this renovation.

Canada Day 2017 was a historic occasion for the NAC. But it was only the beginning. On behalf of all of us, we look forward to welcoming you to our performance halls, to *le café*, and to the new public spaces of the rejuvenated National Arts Centre.

A stylized, handwritten signature in dark ink, appearing to read 'Adrian Burns'.

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



LETTER FROM THE PRESIDENT AND CEO

The 2016–2017 season was marked by an unprecedented level of artistic activity at the National Arts Centre, and in communities across Canada. But it was also a year in which the NAC announced one of the most significant initiatives in its history.

The *National Creation Fund* is a major venture capital fund to help artists and arts organizations across Canada develop ambitious new work in theatre, dance and music for national or international audiences.

It's a response to a problem we have heard about many times over the years from artists and arts organizations in Canada. They simply don't have 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 Canadian work is rushed to the stage before it's ready, and never seen again.

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

The result is that in general, Canadian performing artists have been far less successful in consistently creating exceptional new work than we would expect, considering our extraordinary talent base. It's a stark contrast with Canadian artists in other fields – notably our novelists, our singer-songwriters, our comedy writers and our feature filmmakers from Quebec – who have had a powerful and disproportionate impact on the world stage, given the relative size of our country. Artists in these fields have also been fortunate to have had champions and support systems, whether through legendary individuals like Jack McClelland and Avie Bennett, 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.

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.

The *National Creation Fund* will invest in the research and development, residencies and workshopping that ideally take place long before a show opens. Under the brilliant leadership

of Artistic Producer Heather Moore, the Fund will 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 mounted and toured.

In September 2016, the National Arts Centre Foundation, led by its dynamic CEO Jayne Watson, launched the \$25 million *Creation Campaign*. It was a phenomenal success. Not only did the Campaign exceed its fundraising goal, it also created a country-wide network of philanthropists who have become fervent champions of new Canadian work in music, theatre and dance.

With the world premiere of *ENCOUNT3RS* in April 2017, we saw the early results of the *Creation Campaign*. The landmark commission by NAC Dance and the NAC Orchestra paired three of Canada's outstanding choreographers – Emily Molnar of Ballet BC, Jean Grand-Maitre of Alberta Ballet, and Guillaume Côté of The National Ballet of Canada – with three of the country's most exciting composers – Nicole Lizée, Andrew Staniland and Kevin Lau. Each company performed its premiere, with the score performed by the NAC Orchestra, led by Alexander Shelley. Because the music was recorded, these exciting, critically acclaimed works will now reside with the ballet companies, and each one will be remounted. “This is exactly what a National Arts Centre should be doing,” said Jean Grand-Maitre, the Artistic Director of Alberta Ballet.

The triumphant success of *ENCOUNT3RS* allowed us to see the kind of innovative, breathtaking work that Canadian performing artists and arts organizations can create when they have the resources they need. The performance emboldened our commitment to the creators of this country. We believe the *National Creation Fund* will pave the way for a new model of creation. It's a model that gives Canadian artists and arts organizations the time and resources that great work requires, and the chance to achieve the kind of international success they have long deserved.

Peter A. Herrndorf, C.C., O. Ont.
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 announced the <i>National Creation Fund</i>, a major venture capital fund to help artists and arts organizations across Canada create ambitious new work in theatre, dance and music NAC Dance, in collaboration with the NAC Orchestra, premiered <i>ENCOUNT3RS</i>, an ambitious creation project that paired three Canadian choreographers with three Canadian composers. Alberta Ballet presented <i>Caelestis</i>, choreographed by Jean Grand-Maitre to an original score by Andrew Staniland; Ballet BC presented <i>Keep Driving, I'm Dreaming</i>, choreographed by Emily Molnar to an original score by Nicole Lizée; and The National Ballet of Canada presented <i>Dark Angels</i>, choreographed by Guillaume Côté to original music by Kevin Lau To celebrate Canada 150, the Canadian Opera Company and the NAC co-produced a new production of the landmark 1967 opera <i>Louis Riel</i> by Harry Somers, directed by Peter Hinton, which ran for seven performances in Toronto, opened <i>Canada Scene</i> at the NAC, and was part of Opéra de Québec's summer festival in late July and early August <i>Canada Scene</i>, led by Producer and Executive Director Heather Moore, included a number of new works whose creation was supported by the NAC, including <i>King Arthur's Night</i> by Niall McNeil and Marcus Youssef, and the NAC co-production <i>Old Stock: A Refugee Love Story</i> by Hannah Moscovitch, Ben Caplan and Christian Barry In partnership with Urban Ink and Raven Theatre (Vancouver), English Theatre developed and co-produced the world premiere of <i>Children of God</i> by Corey Payette, a major piece of musical theatre about a family affected by Canada's residential schools NAC English Theatre collaborations included <i>Joan</i> by Mathew Payne (Theatre SKAM, Victoria), <i>Anxiety</i> by Cat Walsh (Workshop West, Edmonton), <i>The Prairie Project</i> (Sum Theatre, Saskatoon), <i>Black Lives Black Words</i> by Reggie Edmund and Motion (Buddies in Bad Times Theatre, Toronto) and <i>Between Breaths</i> by Robert Chafe (Artistic Fraud, St. John's), among others French Theatre's season included the new works <i>Rêves américains: de la ruée vers l'or à la Grande Crise</i> by Thomas Hellman, co-directed by Brigitte Haentjens; <i>Dehors</i> by Gilles Poulin-Denis; the co-productions <i>Straight Jacket Winter</i> by Esther Duquette and Gilles Poulin-Denis; <i>Une Femme à Berlin</i> adapted by Jean Marc Dalpé and directed by Brigitte Haentjens; <i>8</i> by Mani Soleymanlou; <i>Le dire de Di</i> by Michel Ouellette; <i>La fureur de ce que je pense</i>, adapted and directed by Marie Brassard, based on the writings of Nelly Arcan; <i>26 lettres à danser</i> by Hélène Langevin; and <i>Les Matinées berçantes</i> by Audrey Marchand, Laurence P Lafaille and Josiane Bernier The NAC Orchestra opened its season with a program that included the world premiere of <i>After Chaos, the Earth and Love came into being</i> by Nova Scotia composer Derek Charke The NAC launched the <i>Southam Commissions</i>, five new works for the NAC's programming departments that will be produced between 2017 and 2022 The NAC completed a Memorandum of Understanding with the Canada Council for the Arts that focuses on key priorities, including creation and Indigenous expression The NAC and the Canada Council for the Arts launched <i>Carrefour</i>, a two-year professional development program for emerging composers
Place a stronger focus on new Canadian work in all our programming areas	<ul style="list-style-type: none"> For the second time in NAC history, English Theatre's season was entirely Canadian work, including <i>The Colony of Unrequited Dreams</i> by Robert Chafe, directed by Jillian Keiley (Artistic Fraud, St. John's); <i>Vigilante</i> by Jonathan Christenson (Catalyst Theatre, Edmonton); and <i>Kill Me Now</i> by Brad Fraser, produced in partnership with the Royal Manitoba Theatre Centre (Winnipeg) Three-quarters of the French Theatre season was new Canadian work, including <i>Rêves américains: de la ruée vers l'or à la Grande Crise</i> by Thomas Hellman; the adaptation of <i>Une femme à Berlin</i> by Jean Marc Dalpé; <i>Le dire de Di</i> by Michel Ouellette; <i>Straight Jacket Winter</i> by Esther Duquette and Gilles Poulin-Denis; <i>8</i> by Mani Soleymanlou; <i>Dehors</i> by Gilles Poulin-Denis; <i>La fureur de ce que je pense</i> based on the writings of Nelly Arcan, adapted by Marie Brassard; <i>26 lettres à danser</i> by Hélène Langevin; and <i>Les Matinées berçantes</i> by Audrey Marchand, Laurence P Lafaille and Josiane Bernier

PRIORITY	RESULT
CREATION (CONTINUED)	
Place a stronger focus on new Canadian work in all our programming areas (continued)	<ul style="list-style-type: none"> Each major concert on the Atlantic Canadian leg of the NAC Orchestra's <i>Canada 150 Tour</i> featured <i>I Lost My Talk</i> by Alberta composer John Estacio, based on the poem by Mi'kmaw poet Rita Joe The NAC engaged composer Rebecca Pellett to arrange the song <i>We Shall Remain (It Wasn't Taken Away)</i> by Kalolin Johnson, Carter Chiasson and Thomas Johnson, for the NAC Orchestra's performances in Eskasoni and Halifax World premieres of new Canadian commissions by the NAC Orchestra included a bass concerto by NAC Award Composer Peter Paul Koprowski, <i>After Chaos, the Earth and Love came into being</i> by Derek Charke, and <i>Heirloom</i> by Larysa Kuzmenko, with text by Newfoundland playwright Robert Chafe The Orchestra's <i>TD Family Adventures</i> series featured <i>The Hockey Sweater</i> by Abigail Richardson, based on the book by Roch Carrier, and <i>How the Gimquat Found Her Song</i> by Platypus Theatre The NAC Orchestra performed and recorded the NAC commission <i>Golden Slumbers Kiss Your Eyes</i> by Ana Sokolović <i>ENCOUNT3RS</i>, a landmark commission by NAC Dance and the NAC Orchestra, paired three Canadian choreographers with three Canadian composers to create new one-act ballets for Ballet BC, Alberta Ballet and The National Ballet of Canada Dance co-produced and presented <i>To the pain that lingers</i> by Montreal choreographer Virginie Brunelle <i>Canada Scene</i> included dozens of new works, including <i>Hieronymus Bosch: The Garden of Earthly Delights</i> by Compagnie Marie Chouinard, the NAC co-production of <i>Old Stock: A Refugee Love Story</i> by Hannah Moscovitch, Ben Caplan and Christian Barry, and <i>King Arthur's Night</i> by Niall McNeil and Marcus Youssef
Develop and support creative partnerships and multi-disciplinary work, nationally and internationally	<ul style="list-style-type: none"> NAC Presents partnered with Gord Downie to present the world premiere of his <i>Secret Path</i> project with a multimedia performance in Southam Hall The NAC Orchestra was invited to play the multimedia NAC performance <i>Life Reflected</i> as part of the 2017 Luminato Festival NAC Dance co-produced and presented the exclusive Canadian engagement of <i>Fractus V</i> by Sidi Larb Cherkaoui, a piece for five dancers and four musicians of diverse backgrounds Violinist Joshua Bell and the National Symphony Orchestra in Washington, D.C. gave the world premiere of <i>The Man With the Violin</i>, a multimedia co-commission by the NAC and the Kennedy Center that will premiere at the NAC in December 2017 French Theatre presented Thomas Hellman's musical storytelling work <i>Rêves américains de la ruée vers l'or à la Grande Crise, 26 lettres à danser</i>, a choreography by Montreal-based dance company Bouge de là, and <i>Slumberland</i>, a multimedia work by Zonzo Compagnie (Belgium)
PERFORMANCE	
Develop a new Department of Indigenous Theatre that will launch its first full season in 2019	<ul style="list-style-type: none"> The NAC announced Nlaka'pamux actor, playwright and teacher Kevin Loring as the first Artistic Director of Indigenous Theatre The NAC created an Algonquin Advisory Committee and an Elders Council, as well as an Advisory Committee, Artistic Director Selection Committee and Vetting Committee for Indigenous Theatre, all of which included a number of Indigenous artists and leaders As part of a pilot staff education program on Indigenous history and culture, and as a precursor to an institution-wide education initiative, NAC staff participated in monthly events with speakers such as Kevin Lamoureux, Associate Vice-President of Indigenous Affairs at the University of Winnipeg, filmmaker Alanis Obomsawin, singer-songwriter Tanya Tagaq, and education officers from the Métis Nation of Ontario The NAC completed a Memorandum of Understanding with the Canada Council for the Arts that focuses on key priorities, including creation and Indigenous expression
Weave more adventurous programming into NAC performance seasons	<ul style="list-style-type: none"> NAC Dance showcased Lisbeth Gruwez with her work <i>AH/HA</i>, Alessandro Sciarroni's <i>FOLK-S will you still love me tomorrow?</i>, <i>Fractus V</i> by Sidi Larbi Cherkaoui/Eastman, and tap innovator Michelle Dorrance

PRIORITY	RESULT
PERFORMANCE (CONTINUED)	
Weave more adventurous programming into NAC performance seasons (continued)	<ul style="list-style-type: none"> The NAC English Theatre season included the bold satire <i>Kill Me Now</i> by Brad Fraser, directed by Associate Artistic Director Sarah Garton Stanley, and the residential school musical <i>Children of God</i> by Corey Payette <i>Canada Scene</i> featured cutting-edge work in music, theatre and dance, such as <i>End of Winter</i> by Robin Poitras, the NAC co-production of <i>Old Stock: A Refugee Love Story</i> by Hannah Moscovitch, Ben Caplan and Christian Barry, the Queer Songbook Orchestra and musician Gabriel Dharmoo The NAC Orchestra's <i>WolfGANG Sessions</i> at the Mercury Lounge nightclub attracted capacity crowds in its third season of presenting innovative contemporary work in an unusual setting
Extend our commitment to touring in communities across Canada and around the world	<ul style="list-style-type: none"> The NAC Orchestra's <i>Canada 150 Tour</i> kicked off in Newfoundland, Prince Edward Island, New Brunswick and Nova Scotia from April 25 to May 6, continued in Toronto at the Luminato Festival in June, and will tour across Canada in the fall of 2017 French Theatre did extensive planning for <i>Gabriel Dumont's Wild West Show</i>, a multilingual theatre work by a diverse group of Canadian playwrights that will premiere in Ottawa and be performed in Montreal, Saskatoon and Winnipeg in 2017–2018 French Theatre co-productions <i>Straight Jacket Winter</i>, <i>Une femme à Berlin</i>, <i>8</i> and <i>La fureur de ce que je pense</i> were performed in cities across Canada, including Vancouver, Saskatoon, Sudbury, Montreal and Quebec City English Theatre planned the Newfoundland tour of its production of <i>Tartuffe</i>, adapted by Newfoundland actor, writer and comedian Andy Jones, and directed by Jillian Keiley English Theatre prepared to share Jillian Keiley's 2016 production of <i>Twelfth Night</i> with Alberta as part of Theatre Calgary's 50th anniversary season, where it will be revived next season A staged reading of <i>Le dire de Di</i>, produced by French Theatre, was presented in Quebec City on March 24 to a sold-out audience
Showcase Canadian artists, including through our national <i>Scene</i> festivals and NAC Presents	<ul style="list-style-type: none"> <i>Canada Scene</i> featured 1,500 artists from every region of the country, including Buffy Sainte-Marie (Saskatchewan), Olivier Choinière (Quebec) and Measha Brueggergosman (New Brunswick) The <i>Canada Scene Presenters' Program</i>, in partnership with the Canada Council for the Arts, invited dozens of national and international presenters to discover Canadian artists, and focused on Indigenous artists, Deaf and Disability Arts, and cutting-edge contemporary work NAC Presents, in partnership with BMO Financial Group, showcased 110 artists, including Leela Gilday (Northwest Territories), Kid Koala (British Columbia), Chantal Kreviazuk (Manitoba), Great Lakes Swimmers (Ontario), Simon Denizart (Quebec) and Rose Cousins (Prince Edward Island) The NAC Orchestra season included 224 Canadian artists, including pianist Jan Lisiecki (Calgary), soprano Karina Gauvin (Quebec) and comedian Rick Mercer (St. John's) in its main, chamber and youth series, and during the <i>Canada 150 Tour</i> NAC Dance presented the work of Associate Dance Artists Crystal Pite (Vancouver), Marie Chouinard (Montreal) and Christopher House (Toronto) in a program called <i>The Associates</i>, as well as Virginie Brunelle (Montreal) and Canadian-born Eric Gauthier (Stuttgart) The Orchestra's <i>TD Family Adventures</i> series featured an all-Canadian cast of guest artists, including Platypus Theatre, Propeller Dance Company and Les 7 doigts de la main, and Canadian artists, including the Canadian Brass, comedian Charles Ross and actor Emilie Fournier, headlined student matinees
Engage Canadians with the NAC's major artistic projects through digital technology	<ul style="list-style-type: none"> CBC/ICI Radio-Canada livestreamed the <i>Governor General's Performing Arts Awards</i> on June 29, and produced two one-hour specials, one in each official language, that aired on June 30 with a combined reach of more than 1.4 million viewers (English and French language viewers/averaging 393,000 viewers 2+ for the duration of the show) The NAC Orchestra's concert in Eskasoni, Nova Scotia was streamed live and will be online for one year In April 2017, Analekta Records released a CD of <i>Life Reflected</i>, a major NAC commission performed by the NAC Orchestra and conducted by Alexander Shelley Analekta Records recorded the music of <i>ENCOUNT3RS</i>, performed by the NAC Orchestra and conducted by Alexander Shelley, for commercial release in the fall of 2017

PRIORITY	RESULT
PERFORMANCE (CONTINUED)	
Engage Canadians with the NAC's major artistic projects through digital technology (continued)	<ul style="list-style-type: none"> Through a national partnership with Facebook Canada, the NAC engaged Canadians on a number of projects, including the NAC Orchestra's <i>Canada 150 Tour</i>, <i>The Colony of Unrequited Dreams</i> and <i>The Governor General's Performing Arts Awards</i> French Theatre partnered with ICI Radio-Canada to present <i>Plus que du théâtre</i>, a podcast series produced by the NAC and Première PLUS, Radio-Canada's on-demand digital radio service NAC New Media launched an online space about the NAC's new Indigenous Theatre Department New Media produced six videos about the NAC Dance-NAC Orchestra commission <i>ENCOUNT3RS</i> The NAC Orchestra's <i>Canada 150 Tour</i> website allowed Canadians to follow the tour online The NAC has engaged Moment Factory (Montreal) as the design agency for the Kipnes Lantern, a signature feature of the new NAC building that will project imagery about the major artistic initiatives of the NAC, and of arts organizations across Canada
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 six-week <i>Canada Scene</i> festival featured 1,500 emerging and established artists from across the country The 25th anniversary of the <i>Governor General's Performing Arts Awards</i> honoured the lifetime achievement of Jean Beaudin, Michael J. Fox, Brigitte Haentjens, Martin Short and Yves Sioui Durand; William H. Loewen received the Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts; and Michael Bublé received the National Arts Centre Award NAC Dance and NAC Orchestra partnered with Alberta Ballet, Ballet BC and The National Ballet of Canada to create and present <i>ENCOUNT3RS</i>, a landmark commission of new work by Canadian choreographers and composers The NAC announced Nlaka'pamux actor, playwright and teacher Kevin Loring as the NAC's first Artistic Director of Indigenous Theatre The NAC Orchestra's <i>Canada 150 Tour</i> kicked off in Newfoundland, Prince Edward Island, New Brunswick and Nova Scotia from April 25 to May 6, continued in Toronto at the Luminato Festival in June, and will tour across Canada in the fall of 2017 French Theatre led the creation of <i>Gabriel Dumont's Wild West Show</i>, an ambitious multilingual theatre work by a diverse group of Canadian playwrights that will premiere in Ottawa and be presented in Montreal, Saskatoon and Winnipeg English Theatre kicked off 2017 with <i>The Colony of Unrequited Dreams</i>, a sweeping new drama based on the true story of Newfoundland's entry into Confederation, produced by Artistic Fraud (St. John's) in collaboration with the NAC, with tour stops in London, Ontario, Halifax, and across Newfoundland English Theatre planned the Newfoundland tour of its production of <i>Tartuffe</i>, adapted by Newfoundland actor, writer and comedian Andy Jones, and directed by Jillian Keiley, in partnership with the Newfoundland Arts and Culture Centres
LEARNING	
Expand our education activities across the country in music, dance and theatre	<ul style="list-style-type: none"> The NAC launched the pilot year of the <i>Music Alive Program</i> to Atlantic Canada during the NAC Orchestra's <i>Canada 150 Tour</i> The <i>Canada 150 Tour</i> included 80 education events in the four Atlantic provinces Teaching artists from the NAC's <i>Music Alive Program</i> visited 23 communities in Alberta, 19 communities in Saskatchewan, four communities in Manitoba, and nine communities in Nunavut More than 150 artists, leaders and students gathered for 10 days in Ottawa as part of English Theatre's <i>Study on Deaf, Disability and Mad Arts and Inclusion</i>, which culminated in <i>The Republic of Inclusion</i>, a two-day, nationwide immersive event For the third straight year, the NAC welcomed two Chinese arts administrators for a three-month residency as part of the Canada-China Arts Administration Cultural Residency Dance Education Associate and Teaching Artist Siôned Watkins helped prepare artists from the Qaggiq Performing Arts Collective in advance of their residency in Banff, Alberta The NAC Production team hosted eight students from the National Theatre School of Canada's Production program for a day of mentoring on production management, technical direction and more

PRIORITY	RESULT
LEARNING (CONTINUED)	
Partner with local organizations, artists, and educators to extend the <i>Music Alive Program</i> to Atlantic Canada	<ul style="list-style-type: none"> The NAC launched the pilot year of the <i>Music Alive Program</i> in Atlantic Canada with events in all four Atlantic provinces, including a four-day <i>Young Artist Summit</i> for 10 emerging artists in Saint John, New Brunswick Partners included Music Nova Scotia; the Canada Council for the Arts; the M'ikmaq Confederacy of PEI; the East Coast Music Association; Halifax hip-hop artists MAJE and Shevy Price; Wolastoqiyik musician, playwright, and visual artist Natalie Sappier; and Charlottetown musician Tian Wigmore
Offer exceptional artist training to young classical musicians from across Canada and around the world	<ul style="list-style-type: none"> The 19th <i>Young Artists Program</i> provided training to 64 students from Canada and around the world for three weeks in Ottawa under the leadership of Artistic Director Pinchas Zukerman Six classically trained string musicians participated in the NAC's <i>Institute for Orchestral Studies</i> for apprenticeship and side-by-side opportunities with the NAC Orchestra NAC Orchestra Music Director Alexander Shelley hosted a distance learning workshop for 100 students at Manhattan School of Music
Develop a long-term, digital strategy to integrate digital technology into everything we do	<ul style="list-style-type: none"> Digital channels and the NAC website played a critical role in communicating with patrons throughout the NAC Architectural Rejuvenation Project New digital displays throughout the NAC will convey information about programming, events and major NAC initiatives The NAC engaged Moment Factory (Montreal) as the design agency for the Kipnes Lantern, a signature feature of the new NAC building that will project imagery of major artistic initiatives by the NAC, and by arts organizations across Canada
Recreate <i>ArtsAlive.ca</i> as a cutting-edge, digital learning platform	<ul style="list-style-type: none"> Consultations about the rejuvenation of <i>ArtsAlive.ca</i> will likely begin in the 2017–2018 season
ARCHITECTURAL REJUVENATION	
Shepherd the Architectural Rejuvenation of the NAC	<ul style="list-style-type: none"> The National Arts Centre remained open as the \$110.5 million Architectural Rejuvenation Project, led by Project Directors David Mc Cuaig and Andrew Wisniowski, continued throughout 2016–2017 The new building envelope was completed in time for the Grand Re-Opening on July 1 The first phase of the Architectural Rejuvenation Project, which included the Elgin Street entrance, and Canal and Elgin Street level public spaces, were revealed on July 1, 2017, with an official ribbon-cutting ceremony and performances in the presence of His Royal Highness the Prince of Wales, dignitaries, NAC staff, donors and members of the public Work continued on the second floor of the north atrium, including several rooms that will be used as performance and event space, and the new Fourth Stage, all of which will open in October 2017 Renovations continued on the Canada Room, an expanded event space that will open in February 2018
Animate the NAC's new public spaces with a wide range of community programming	<ul style="list-style-type: none"> <i>Canada Scene</i> featured 46 free, daily performances in the new NAC atrium, including morning family shows and an evening music series, all of which filled to capacity Canada Day weekend included free performances and activities for families The Public Spaces Team has developed a plan that will include a diverse range of programming to begin in September 2017

PRIORITY	RESULT
PRODUCTION RENEWAL	
Oversee the renewal of the NAC's production equipment and performance spaces	<ul style="list-style-type: none"> • Work to improve noise containment in all venues began in the summer of 2017, and upgrades to all theatrical venues, public spaces and electrical substations will continue into 2018 • Project oversight and governance is provided by the Capital Planning Committee of the NAC Board of Trustees, as well as the Architectural Rejuvenation Steering Committee
Renovate Southam Hall to enhance the customer experience and improve accessibility	<ul style="list-style-type: none"> • The renovation of Southam Hall, which included new seats, the addition of mid-aisles and a cross-aisle to improve accessibility, a new parterre seating area, new hardwood flooring to improve acoustics, health and safety improvements, and many production upgrades, was completed in September 2016 • The design process for a new acoustic environment for Southam Hall, including a new orchestra shell and ceiling reflectors, has begun
BECOMING A NATIONAL, FRANCOPHONE ORGANIZATION	
Ensure that Francophone programming enjoys a more prominent place on our stages	<ul style="list-style-type: none"> • NAC Dance showcased the work of Marie Chouinard, Virginie Brunelle and Les Grands Ballets Canadiens de Montréal • <i>Canada Scene</i> featured 170 Francophone artists, including Compagnie Marie Chouinard, Yves Lambert, Édith Butler, Olivier Choinière and L'Orchestre de la Francophonie • NAC Presents featured 18 Francophone artists, including YAO, Avec pas d'casque and Daniel Lavoie • The NAC Orchestra showcased a number of Francophone artists, including pianists Louis Lortie, Charles Richard-Hamelin and Gregory Charles • The NAC Orchestra's bilingual <i>TD Family Adventures Series</i>, conducted by Principal Family and Youth Conductor Alain Trudel, showcased a number of Francophone artists, including actor/soprano Natalie Choquette and the circus company Les 7 doigts de la main • The Orchestra's <i>Canada 150 Tour</i> included French school performances in the Acadian region of New Brunswick
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>Straight Jacket Winter</i> with 2PAR4 and Théâtre de la Seizième (Vancouver); <i>Une Femme à Berlin</i> with Sibyllines (Montreal); 8 with Orange noyée and Place des Arts (Montreal) and <i>La fureur de ce que je pense</i> with Infrarouge and Festival TransAmériques (Montreal) • French Theatre's children's series partnered with Les coups de théâtre (Montreal) to host Zonzo compagnie's <i>Slumberland</i>, and AXENÉO7 to present <i>Les Matinées berçantes</i>
Strengthen partnerships with national Francophone arts organizations, and partner with them on national celebrations and initiatives	<ul style="list-style-type: none"> • The NAC appointed Gilles Poulin-Denis, an actor, playwright, translator and dramaturg originally from Saskatchewan, as the new Artistic Director of <i>Zones Théâtrales</i>, and hired its first-ever associate producer • <i>Canada Scene</i> partnered with gallery AXENÉO7 for <i>Endless Landscape</i>, a massive exhibition
Build on our relationships with Francophone arts organizations in Ottawa-Gatineau	<ul style="list-style-type: none"> • French Theatre partnered with Le Salon du livre de l'Outaouais to present a reading of <i>La femme qui fuit</i> by Anais Lavalette, directed by Brigitte Haentjens, as well as workshops for schools and families with artists Lisa L'Heureux and Marie-Pierre Proulx • French Theatre partnered with L'Alliance française d'Ottawa to present its podcast series before a live audience, and the National Gallery of Canada to present <i>Apnée</i> and <i>Nelly</i>, two films related to productions on the NAC stage • French Theatre partnered with La Nouvelle Scène Gilles Desjardins, the University of Ottawa's Theatre Department and AXENÉO7 gallery to present its children's series off-site during construction due to the Architectural Rejuvenation Project • In partnership with Ottawa 2017, the Orchestra partnered with a number of Francophone schools for education activities, including side-by-side rehearsals and performances, as well as a massed band concert conducted by Alexander Shelley

PRIORITY	RESULT
BECOMING A NATIONAL, FRANCOPHONE ORGANIZATION (CONTINUED)	
Develop an internal culture that is equally welcoming to both Francophones and Anglophones	<ul style="list-style-type: none"> The NAC formed a Francophone Committee of 10 employees to create a three-year plan to ensure Francophones and Anglophone artists and employees can feel completely at home, and move seamlessly between both languages and cultures
Develop an ongoing major advertising campaign in Montreal media	<ul style="list-style-type: none"> Marketing conducted a market research study to help the NAC better understand perceptions, barriers and motivations of Francophone attendees and non-attendees in Ottawa-Gatineau The NAC's national awareness campaign about philanthropic gifts to the <i>Creation Campaign</i> included full-page advertising in <i>La Presse</i> newspaper
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 the <i>Creation Campaign</i> in September 2016 to support ambitious new works in theatre, dance and music by artists and arts organizations from across Canada, and exceeded its goal, raising more than \$25 million Gail Asper and Michael Paterson of Winnipeg gave a record-breaking lead gift of \$5 million to the Campaign, followed by a second \$5 million gift from Dianne and Irving Kipnes of Edmonton, a portion of which was directed to the Campaign The landmark NAC Dance and NAC Orchestra commission <i>ENCOUNT3RS</i>, English Theatre's world premiere of <i>Children of God</i> and the opera <i>Louis Riel</i> were funded in part by the <i>Creation Campaign</i> In October 2016, the NAC Foundation launched the <i>Name Your Seat in Southam Hall Campaign</i> in support of performance, creation and learning across Canada. Pledges have exceeded \$735,000, surpassing the \$500,000 goal The NAC Foundation secured Birks as a three-year presenting sponsor of the <i>Governor General's Performing Arts Awards</i> gala
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 \$724,500 (net) in support of the <i>National Youth and Education Trust</i>, which benefits performing arts education programs across Canada The NAC Foundation raised \$1 million in donations and sponsorships to support <i>Canada Scene</i>, and the NAC secured an additional \$600,000 from provincial and territorial governments The Slight Family Foundation will donate \$500,000 over five years to support Indigenous programming at the NAC, beginning in 2016–2017
Increase the NAC's catering activity through a full range of catering services	<ul style="list-style-type: none"> The new NAC building will more than double the NAC's current catering capacity, providing a full range of catering services to clients
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 Orchestra's <i>Canada 150 Tour</i> included an extensive digital campaign that was targeted to Atlantic Canada Up to 70% of the <i>Canada Scene</i> marketing budget spent was on digital initiatives, including a paperless brochure for smartphones, online advertising, targeted sales emails, and a significant social media presence

PRIORITY	RESULT
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"> The NAC selected Toronto-based Canopy Labs to help the NAC integrate ticketing, fundraising, web browsing and email data into a user-friendly analytics tool, in order to help staff better understand patrons and engage with them more personally The CRM team conducted research among NAC stakeholders (ticket buyers, parking clients, restaurant guests, donors and non-visitors to the NAC) about the services the NAC offers in order to identify areas for improvement, strengthen loyalty and target new audiences The research helped inform the development of the NAC's <i>Five Core Values</i> for dealing with patrons and the public — <i>Be Courteous, Be Knowledgeable, Be Welcoming, Be Sincere, and Go Above and Beyond</i> — to ensure gold-standard service
Give audiences more flexibility to customize their NAC experience	<ul style="list-style-type: none"> The NAC's subscription purchase model was revamped based on insights from research by the TRG Arts consulting firm, and through the NAC's CRM initiative NAC Presents introduced its first subscription package
Continue to evolve our performance models to further engage with our audience	<ul style="list-style-type: none"> The NAC Orchestra toured <i>Life Reflected</i>, an innovative multimedia orchestral performance about four Canadian women, to the Luminato Festival, and to a number of other cities during the <i>Canada 150 Tour</i> After the successful run of Jillian Keiley's production of <i>Alice Through the Looking-Glass</i>, which performed to more than 100,000 theatregoers around Canada by local casts under the same direction, English Theatre made plans to share <i>Twelfth Night</i> with Calgary audiences using the same model
Engage with our patrons and audiences nationally and internationally through a blend of traditional and digital channels	<ul style="list-style-type: none"> In order to communicate widely with Canadians about the NAC's major 2017 initiatives, the NAC partnered with Facebook Canada, including on the NAC's first-ever Facebook Live events The NAC's Facebook Live broadcast of the July 1 Grand Re-Opening ceremony reached nearly 140,000 people, and the Facebook Live broadcast of the July 2 performance by the Dakkhá Khwáan Dancers in the new City Room reached 68,000 people From October 2016 to July 2017, the NAC increased its Instagram followers from 3,000 to nearly 7,500 Videos on the NAC Orchestra's <i>Canada 150 Tour</i> website generated 18,500 views on Facebook Digital channels, social media and the NAC website played a critical role in communicating with Canadians about the NAC's Architectural Rejuvenation Project

YEAR IN REVIEW

MUSIC

The National Arts Centre Orchestra's 2016–2017 season was a testimony to Music Director Alexander Shelley's commitment to Canadian composers, featuring a landmark creation with NAC Dance, world premieres of Canadian works, and the first leg of a nation-wide tour shaped by Canadian stories.

The Orchestra opened its season in the newly renovated Southam Hall on October 6 and 7 with the world premiere of *After Chaos, the Earth and Love came into being* by Atlantic Canadian composer Derek Charke, and the Brahms *Violin Concerto* performed by American superstar violinist Joshua Bell. The clarity and immediacy of sound resulting from the new wooden floors and seat backs were a revelation to the audience.

Between October 12 and 20, the Orchestra presented *Beethoven and Schumann: The Intimate Collection*, a festival that featured every Schumann symphony, and each of Beethoven's piano concerti performed by outstanding soloists such as Angela Hewitt, Jonathan Biss and Saleem Ashkar. Chamber music concerts and discussions between Alexander Shelley, journalists and artists – including Canadian illustrator Anita Kunz, who created the provocative image for the festival entitled *The Kiss* – provided fascinating insights into the music of the two composers.

To attract a broader audience, the Orchestra hosted four late night “mash-ups” of Schumann lieder and contemporary song with folk-rock singer Charlotte Cardin, rock singer Jay Malinowski, singer-songwriter Lynn Miles, pianist Frédéric Lacroix and soprano Donna Brown, among others. And on Friday October 14 in the NAC lobby, Canadian DJ Skratch Bastid riffed on Beethoven and Schumann with Orchestra musicians, while Ottawa's best graffiti artists created art inspired by Anita Kunz's work.

In November, Principal Double Bass Joel Quarrington performed the world premiere of a concerto for double bass, strings and percussion by NAC Award Composer Peter Paul Koprowski. The concert was led by Venezuelan conductor Diego Matheuz, an alumnus of the NAC Conductors Program. At the end of the month, the Orchestra



ABOVE. Alexander Shelley, the NAC Orchestra and Shallaway Youth Choir perform the world premiere of *Heirloom* in St. John's during the *Canada 150 Tour* (Fred Cattroll).

in collaboration with The Glenn Gould Foundation honoured the American composer Philip Glass, recipient of The Glenn Gould Prize, with a sold-out concert featuring pianists Simone Dinnerstein and Timo Andres, cellist Matt Haimovitz and host Petula Clark. In his speech from the stage, Glass spoke about the tremendous impact Gould had on him and his friends when they were young artists in New York City in the 1950s.

In February, Principal Guest Conductor John Storgårds led Sibelius's *Symphony No. 6*, as well as Rachmaninoff's *Piano Concerto No. 3* performed by Russian pianist Denis Kozhukhin. Two weeks later, Alexander Shelley led a concert of music by Elgar and Richard Strauss, and Rachmaninoff's *Rhapsody on a Theme of Paganini* performed by British organist Cameron Carpenter. At the end of the month, Shelley led a program with music by Walton, Canadian Nicole Lizée and Rodrigo's famous *Concerto de Aranjuez*, performed by Spanish guitarist Pepe Romero.

Two gifted Canadian artists made their debuts with the NAC Orchestra in March. Quebec pianist and recent Chopin competition laureate Charles Richard-Hamelin performed Mozart's *Piano Concerto No. 23* conducted by Carlo Rizzi. And mezzo-soprano Kristina Szabó performed an NAC-commissioned song cycle by Gary Kulesha based on the diaries of Virginia Woolf, conducted by Olari Elts.

For the past 11 years, NAC Orchestra audiences have watched the young Calgary prodigy Jan Lisiecki blossom into an internationally acclaimed pianist. In April, he performed Chopin's *Piano Concerto No. 1* to sold-out houses with Alexander Shelley and the Orchestra, including a *Casual Fridays* program hosted by Mohawk actor Brittany LeBorgne.

The NAC Orchestra's commitment to Canadian music was also on full display during the Atlantic Canadian leg of its *Canada 150 Tour* (April 25 to May 6), the first to be led by



LEFT TO RIGHT. Joel Quarrington (Fred Cattroll) _ Philip Glass _ Kalolin Johnson, Alexander Shelley and the NAC Orchestra perform *We Shall Remain (It Wasn't Taken Away)* in Eskasoni (Fred Cattroll) _ Alexander Shelley and the NAC Orchestra perform with Sistema New Brunswick in Moncton (Fred Cattroll).

Alexander Shelley. With acclaimed violinist James Ehnes as tour soloist, the cross-Canada adventure kicked off with six concerts in Newfoundland, New Brunswick, Prince Edward Island and Nova Scotia. It also included 80 education and community events that touched 6,000 students, educators, artists and community groups across Atlantic Canada.

The Orchestra performed classical masterworks such as Dvořák's *New World Symphony* and Korngold's *Violin Concerto*, but the centrepiece of every concert was *I Lost My Talk*, a multimedia NAC commission by Edmonton composer John Estacio, based on the poem by the Mi'kmaw poet Rita Joe about her experience at residential school in Shubenacadie, Nova Scotia.

There were many highlights. In St. John's, the Orchestra opened its concert with a world premiere performance by Shallaway Youth Choir of *Heirloom*, a NAC commission that set original text by Newfoundland playwright Robert Chafe to new orchestration of Brahms's *Intermezzo Op. 118, No. 2* by Toronto composer Larysa Kuzmenko. A side-by-side concert with the Newfoundland Symphony Youth Orchestra was streamed live and captured for later use by teachers across the province. At the Rocket Room, a favourite late-night music haunt in downtown St. John's, Orchestra musicians teamed up with Newfoundland guitarist, composer and producer Duane Andrews for a sold-out intimate evening that fused guitar, chamber music, jazz and traditional Newfoundland music.

While on tour the NAC launched the *Music Alive Program* in Atlantic Canada, an initiative that sends teaching artists to rural and remote communities in western and northern Canada. As part of its pilot year in Atlantic Canada, and in partnership with the Canada Council for the Arts and the East Coast Music Association, the NAC held a four-day *Young Artist Summit* in Saint John for 10 young Indigenous musicians, led

by multidisciplinary Métis artist Moe Clark and Wolastoqiyik visual artist Natalie Sappier.

In Moncton, Alexander Shelley and the Orchestra spent two days with Sistema New Brunswick, a program that promotes social change through music. The residency culminated in a concert in which 300 Sistema students and the NAC Orchestra performed side by side. In Charlottetown on *Music Monday*, a national day of awareness for music education, Orchestra musicians gave student workshops, and Alexander Shelley led a massed concert that featured James Ehnes and Indigenous artist Tian Wigmore.

The emotional high point of the Tour came when the Orchestra arrived in Eskasoni, Nova Scotia, a Mi'kmaq community and ancestral home of Rita Joe, for a series of events called *Bringing Home I Lost My Talk*. On May 2, the community welcomed the Orchestra with a feast and stellar performances by local artists. The next morning, 500 students from across Cape Breton and the Eskasoni reserve poured into Allison Bernard Memorial High School for music workshops led by Alexander Shelley, Orchestra musicians and Mi'kmaw visual artist Alan Syliboy.

In the afternoon, the students joined the entire community at Eskasoni's hockey arena for a concert like no other. It began with the fourth movement of Dvořák's *New World Symphony* and the third movement of Sibelius's *Violin Concerto* performed by James Ehnes. Then the Orchestra gave a powerful performance of *I Lost My Talk*, with Guna and Rappahannock actor Monique Mojica narrating Rita Joe's poem of painful experience and offer of reconciliation, alongside Barbara Willis Sweete's original film.

Rita Joe's daughters, and many of her extended family, sat in the front row, alongside Eskasoni Chief Leroy Denny and Perry Bellegarde, National Chief of the Assembly of First Nations. Behind them were many rows reserved for and filled by residential school survivors. The concert, which was streamed live, finished with the talented Eskasoni teenager Kalolin Johnson singing *We Shall Remain (It Wasn't Taken Away)* with the Orchestra, a song about the resilience of the



LEFT TO RIGHT. Emily Westell, Marjolaine Lambert, Dinuk Wijeratne, Paul Casey and Thaddeus Morden at the Halifax Central Library (Marnie Richardson) – James Isbister, Bruno Roy, Billy Merasty, Andrew Haji, Russell Braun and Simone Osborne in the Canadian Opera Company-NAC co-production of *Louis Riel*. Conductor Alexander Shelley, director Peter Hinton, set Michael Gianfrancesco, costumes Gillian Gallow, lighting Bonnie Beecher, choreography Tekaronhiákhwa Santee Smith (Michael Cooper) – *Fractus V* by Sidi Larbi Cherkaoui (Filip Van Roe).

Mi'kmaq people that she wrote with her father Tom Johnson and teacher Carter Chiasson. The highly emotional concert concluded with an extended standing ovation.

Noelle Wadden, a teacher at Glace Bay High School, said her students were overwhelmed and inspired by the experience.

“Our students as part of the curriculum learn about the culture of the Aboriginal people,” she said. “They have heard of the residential school experience and of course Rita Joe’s poem *I Lost My Talk*. But to be in Eskasoni and to see the support and love during the concert for Rita Joe, her family and for Kalolin Johnson has left a memory on my students that they will never forget. They spoke of the music, the dance and the live narration and how all three worked together to tell the story. They spoke of how they cried, of how their bodies and minds were taken over by the emotion of the music. We still have a difficult time talking about it and not crying. I heard them say that now ‘we get it,’ we understand what this meant to the people of Eskasoni.”

The Atlantic leg of the tour finished in Halifax where the Orchestra performed a major concert at the Dalhousie Arts Centre, partnered with Music Nova Scotia and Symphony Nova Scotia for a hip-hop night, and collaborated with the Halifax Central Library for a performance featuring composer Dinuk Wijeratne and the music of other Nova Scotia composers. Thanks to strong partnerships with outstanding local arts and education partners, the tour was a resounding success marked by full concert halls, enthusiastic audiences and meaningful education events.

The Orchestra had an extraordinarily busy June, at one point performing three complex performances over the

course of an intense four days. On June 15 and 17 at the NAC, the Orchestra and an all-Canadian cast performed the highly anticipated revival of the Canadian opera *Louis Riel* by Harry Somers, directed by former English Theatre Artistic Director Peter Hinton. The co-production with the Canadian Opera Company opened the *Canada Scene* festival. Finishing around 10:30 p.m. on June 17, they travelled to Toronto early the next morning. After a brief rehearsal, that evening they performed *Life Reflected*, four multimedia commissions about four extraordinary Canadian women – of which *I Lost My Talk* is a part – at the prestigious Luminato Festival.

In July, the NAC Orchestra’s collaboration with *Canada Scene* continued with Alexander Shelley conducting Beethoven’s *Symphony No. 9* with an all-Canadian group of soloists, a popular show with Canadian singer-songwriter Rufus Wainwright, and concerts with the New Brunswick Youth Orchestra, Orchestre de la Francophonie and NYO Canada that drew diverse and capacity audiences.

DANCE

Every year, NAC Dance’s Executive Producer Cathy Levy brings the most interesting choreographers in the world to the NAC. And as a result, her audiences are the envy of the country. The 2016–2017 season was once again a feast for dance lovers, with a wide range of gifted artists performing compelling works, as well as a landmark creative collaboration with the NAC Orchestra.

The season began in October in the Azrieli Studio with three performances of *AH-HA* by the daring Flemish choreographer and dancer Lisbeth Gruwez in her NAC debut. In another NAC debut, Dorrance Dance performed *ETM: Double Down*, a collaboration between American contemporary dance artist Michelle Dorrance and Nicholas Van Young in the Babs Asper Theatre.

November was an action-packed month for NAC Dance. The Shanghai Ballet gave three performances of *Giselle* in Southam Hall. A week later, Belgian dance company Eastman



LEFT TO RIGHT. The National Ballet of Canada in *Dark Angels*, part of *ENCOUNT3RS* (Michael Slobodian) – Toronto Dance Theatre in *Echo* (Guntar Kravis) – Les Grands Ballets Canadiens de Montréal in *Minus One* (John Hall).

presented the exclusive Canadian engagement of *Fractus V*, a new NAC co-production by the acclaimed choreographer Sidi Larbi Cherkaoui about skepticism in the information age, in the Babs Asper Theatre. Hubbard Street Dance Chicago presented *N.N.N.N.* and *One Flat Thing, reproduced* by William Forsythe, *Second to Last* by Alejandro Cerrudo, *A Picture of You Falling* by NAC Associate Dance Artist Crystal Pite, and *Falling Angels* by Jiří Kylián in Southam Hall. And in December, Alberta Ballet brought its sumptuous *Nutcracker* back to Southam Hall for six performances, accompanied by the NAC Orchestra.

The Israeli contemporary dance troupe Batsheva Dance Company gave two performances of *Last Work*, created by its Artistic Director Ohad Naharin, in the Babs Asper Theatre in January. Later that month, The National Ballet of Canada returned to Southam Hall to present three performances of its exquisite production of *Onegin*.

The Italian avant-garde dance artist and rising star Alessandro Sciarroni made his NAC debut in February with three performances of *FOLK-S will you still love me tomorrow?*, presented in the Azrieli Studio. And the irreverent all-male drag troupe Les Ballets Trockadero de Monte Carlo returned to Southam Hall with a nearly sold-out mixed program.

The German-based company Gauthier Dance/ Dance Company Theaterhaus Stuttgart, led by Canadian Eric Gauthier, made its NAC debut in Southam Hall in March with a mixed program that included *Cantata* by Mauro Bigonzetti, performed to live traditional music by Italy's Gruppo Musicale Assurd.

On the tenth anniversary of the creation of the NAC Associate Dance Artist program, and with Canada's sesquicentennial in mind, Dance showcased the work of three NAC Associate Dance Artists with two performances in the

Azrieli Studio. Entitled *The Associates*, the evening featured Marie Chouinard's legendary solo *Étude no. 1* danced by Antonija Livingstone, Crystal Pite's *A Picture of You Falling* performed by Anne Plamondon and Peter Chu, with young local dancers Xander Sen and Kiera Sweeney moving the on-stage lights as extras, and Christopher House's *Echo*, a work for 10 dancers from Toronto Dance Theatre. In April, the young Montreal choreographer Virginie Brunelle presented her new work *To the pain that lingers* in the Azrieli Studio, and the NAC co-production was very well received.

The pinnacle of the Dance season was *ENCOUNT3RS*, an ambitious creation project in collaboration with the NAC Orchestra that paired three Canadian choreographers with three Canadian composers. In three performances in Southam Hall, Alberta Ballet presented *Caelestis*, a work for 10 dancers choreographed by Jean Grand-Maitre to an original score by Andrew Staniland called *Phi*; Ballet BC presented *Keep Driving, I'm Dreaming* choreographed by Emily Molnar to music of the same name by Nicole Lizée; and The National Ballet of Canada presented *Dark Angels* choreographed by Guillaume Côté to original music by Kevin Lau. The program was performed by the NAC Orchestra led by Alexander Shelley.

ENCOUNT3RS was an enormous success, with both the critics and the audience recognizing the NAC's unprecedented creative investment. Canadian and international presenters attended with support from the Canada Council for the Arts. A recording of the compositions will be released in the fall of 2017, and the ballets now reside with their respective companies, to be remounted as part of their own seasons. A signature NAC 2017 project, *ENCOUNT3RS* was funded in part by the *Creation Campaign*.

Later in April, France's Compagnie Hervé KOUBI made its explosive sold-out debut in the Babs Asper Theatre with *What the day owes to the night*. Finally, in May, Les Grands Ballets Canadiens de Montréal performed *Minus One* by Ohad Naharin in Southam Hall, an homage to dance and a spectacular way to close the season.



LEFT TO RIGHT. *'da Kink in my Hair*. Director Marion J. Caffey, set and costumes Cory Sincennes, lighting Gerald King (Trudie Lee) – Andy Jones and Bruce Horak in *A Christmas Carol*. Director Jillian Keiley, set/costumes Brett Gerecke, lighting Gerald King (John Lauener) – Steve O'Connell in *The Colony of Unrequited Dreams*. Director Jillian Keiley, set Shawn Kerwin, costumes Marie Sharpe, lighting Leigh Ann Vardy (Victoria Wells).

ENGLISH THEATRE

NAC English Theatre's highly successful 2016–2017 season featured Canadian writers in every production for the second time in its history, advancing Artistic Director Jillian Keiley's vision for a uniquely Canadian national theatre. Many of these works were nurtured by English Theatre as they developed in communities and on stages across the country.

After a triumphant run in Calgary, the season opened in October with the Theatre Calgary co-production of Trey Anthony's *'da Kink in my Hair* in the Babs Asper Theatre. The musical, set in a hair salon, has proven to be one of Canada's most successful fringe festival breakouts. In November and early December, Vancouver Asian Canadian Theatre's *Empire of the Son*, a compelling show written and performed by Tetsuo Shigematsu about his relationship with his father, ran in the Azrieli Studio to critical and audience acclaim.

A Christmas Carol, adapted and directed by Artistic Director Jillian Keiley, achieved the second highest attendance for a holiday show in English Theatre's history. Designer Brett Gerecke created a white, wintry world in which the audience could fill in the details with their imaginations. Before taking their seats in the Babs Asper Theatre, the audience wandered through a winter forest of dioramas in the foyer that was decorated with miniature models for each of the story's locales.

A Christmas Carol also demonstrated the NAC's commitment to making theatre more accessible to artists and audiences. (It's also the theme of English Theatre's two-year research *Cycle on Deaf, Disability and Mad Arts and Inclusion*.) The cast included Deaf artist Jack Volpe and Bruce Horak, who

is legally blind. Volpe performed his part in American Sign Language, supported by an onstage interpreter, and the two performances featured ASL interpretation for Deaf patrons. On December 18 and 27, English Theatre also provided audio description, giving blind and low-vision patrons play-by-play of the action onstage.

On March 2, *Infinity* by Hannah Moscovitch, an intimate family drama directed by Ross Manson and produced by Volcano and Tarragon Theatre, opened in the Azrieli Studio. Audience response was overwhelmingly positive for *Kill Me Now* by Brad Fraser, directed by Associate Artistic Director Sarah Garton Stanley, which ran in the Azrieli Studio from April 25 to May 6. A partnered production with the Royal Manitoba Theatre Centre, the brutally honest, funny and heart-wrenching play is about a father and son with a severe disability. The son was played by emerging star Myles Taylor, an actor with cerebral palsy.

The Colony of Unrequited Dreams, directed by Jillian Keiley and produced by Artistic Fraud of Newfoundland in collaboration with the NAC, opened in the Babs Asper Theatre on January 27. The story of Joey Smallwood bringing Newfoundland into Confederation was a critical and audience hit. Following its NAC run, the show opened in Halifax at the Neptune Theatre before moving to London's Grand Theatre in March.

English Theatre invests in the development of new works across Canada through its *Collaborations* program. The goal is to share resources with productions that are still in development, or that are being refined after an initial production, to give them a greater chance at success. In February, two NAC collaborations opened in Toronto – *Freedom Singer* by Project: Humanity at the new Streetcar Crowsnest in Toronto, and *Black Lives, Black Words* at Buddies in Bad Times Theatre. Another *Collaborations* project, *Vigilante* by Edmonton's Catalyst Theatre, sold out London's Grand Theatre from February 7 to 11. The rock opera about the 19th century Donnelly family then moved to Saskatoon's Persephone Theatre before opening at the NAC on March 30, where it earned standing ovations at every show.



LEFT TO RIGHT. *Children of God*. Director Corey Payette, production design Marshall McMahan (Emily Cooper) _ *Rêves américains : de la ruée vers l'or à la Grande Crise* (Pierre Crépôt) _ Kevin Loring with his mother Freda Loring at the announcement of his appointment as Artistic Director of Indigenous Theatre (Fred Cattroll).

English Theatre closed its season in June with *Children of God*, an ambitious new musical about residential school by Corey Payette, an Oji-Cree theatre-maker and former English Theatre artist-in-residence. Audiences at the Babs Asper Theatre were deeply moved by this powerful show, which will move to the main stage of Edmonton's Citadel Theatre in March 2018.

Sarah Garton Stanley played an important leadership role in the selection process for the NAC's first-ever Artistic Director of Indigenous Theatre, a new department that will begin its first full season of programming in the fall of 2019. Throughout the year, she engaged widely with respected Indigenous leaders and artists across Canada and involved them in the process by establishing a number of committees, including the Algonquin Advisory Committee, the Elders Council, the Advisory Committee on Indigenous Theatre, a Selection Committee and a Vetting Committee.

Their work culminated on June 15, 2017 when the NAC announced the historic appointment of the acclaimed playwright, actor and teacher Kevin Loring as Artistic Director of Indigenous Theatre. The emotional and celebratory event was attended by artists and leaders from the Indigenous and Canadian theatre communities, and news of the appointment was met with cheers across the country. Loring called the creation of the new department a small and important step along the path to reparation with Indigenous peoples, and said he considered his position a sacred trust with Indigenous storytellers across the land. "I will fight for your place on our stages and support your voice in the chorus of this country, even when you are screaming at it to stop, even when you are reminding it of its crimes, even when you interrogate its very existence and celebrate yours. Our stories are medicine that can help heal the wounds that history leaves on us, so that we can all truly move forward in a good way."

FRENCH THEATRE

What would life be like without theatre?

That was the provocative question French Theatre sought to answer in a season that showcased new works, and emerging and established artists who believe in the power of theatre to transform our lives. Led by Artistic Director Brigitte Haentjens, French Theatre's spotlight was on creation more than ever before, featuring artists like Mani Soleymanlou, Thomas Hellman, Marie Brassard, Esther Duquette, Gilles Poulin-Denis, and Les Chiens de Navarre. And the *Enfance/Jeunesse* series, led by Associate Artistic Director Mélanie Dumont, offered daring productions like *Slumberland* by Belgium's Zonzo Compagnie and *Les Matinées berçantes* by Les Incomplètes (You can read more about the *Enfance/Jeunesse* series on pages 28-29).

An outlandish theatre collective from France, Les Chiens de Navarre made their first visit to the NAC with a sensational performance in October of *Les armoires normandes*, a joyous spectacle about couples and the ups and downs of love.

Singer-songwriter Thomas Hellman performed his musical show *Rêves américains : de la ruée vers l'or à la Grande Crise* in the Azrieli Studio, which was transformed into a cabaret. Interweaving blues, folk and gospel into a musical fresco, Hellman explored the mythology of America by immersing himself in the period between the settlement of the West and the economic crisis of the 1930s. He and Brigitte Haentjens co-directed this sweeping, deeply personal project.

In November, French Theatre presented the final performances of the touring show *Straight Jacket Winter*, a very personal theatrical experience created by Esther Duquette and Gilles Poulin-Denis, in the Azrieli Studio. The show tells the story of a young Francophone couple who, in the midst of winter, decide to leave Montreal for Vancouver. Created in May 2016 at the Carrefour international de théâtre, the production was a partnership between French Theatre, 2PAR4 and Théâtre la Seizième.

From November 30 to December 3 in the Babs Asper Theatre, Brigitte Haentjens was proud to present her latest



LEFT TO RIGHT: *Une femme à Berlin* (Yanick MacDonald) – *Dehors* (Maxime Côté) – Gord Downie in *Secret Path* (D. Brian Campbell).

creation to Ottawa-Gatineau audiences – *Une femme à Berlin*. The work is a young female journalist's compelling account of the Russian invasion of Germany in 1945 and its harrowing consequences for German women in Berlin. Haentjens transformed this powerful text into a scorching chorus performed by four mesmerizing actresses.

French Theatre ushered in 2017 with *Le dire de Di*, a staged reading of an unpublished work by Franco-Ontarian Michel Ouellette, brilliantly performed by Céline Bonnier at La Nouvelle Scène Gilles Desjardins. Presented by French Theatre, the sold-out reading was performed again in March at Quebec City's Maison de la littérature.

After presenting *Un* and *Deux* in 2014, French Theatre welcomed back playwright, director and actor Mani Soleymanlou with his latest work, *8*, in the Azrieli Studio. This collective creation, which was presented in the context of a party, questioned the role of the artist, featured eight Quebec actors, and attracted a younger audience.

In March, French Theatre welcomed Bertolt Brecht's *La bonne âme du Se-Tchouan* (*The Good Person of Szechwan*), a major work of musical theatre that fuses Berlin cabaret with an exuberant imaginary China, to the Babs Asper Theatre. Produced by Théâtre du Nouveau Monde and staged by Lorraine Pintal, this wonderful show brought together a troupe of some 20 actors and singers from various backgrounds, including the exhilarating Isabelle Blais in the dual role of Shen Té/Shui Ta.

French Theatre audiences enjoyed *Dehors*, directed by Philippe Ducros and featuring a cast of actors from Acadia, Ontario, Manitoba and Quebec in the Azrieli Studio. The culmination of playwright Gilles Poulin-Denis' writing project (2008–2011) under the mentorship of Wajdi Mouawad, *Dehors* had previously received several public readings.

In May in the Babs Asper Theatre, *La fureur de ce que je pense*, based on the literary work of Nelly Arcan, closed the 2016–2017 season with a bang. With six outstanding

actresses and one dancer, Marie Brassard created a magnificent, sophisticated and sensual show co-produced by French Theatre.

Gabriel Dumont's Wild West Show, an ambitious new creation led by French Theatre, underwent various development phases over the course of the season. This flamboyant saga about the struggle of the Métis in Western Canada brought together 10 writers, 10 performers and an impressive team of designers from various parts of the country, and representing different cultures. It will be performed at the NAC in the fall of 2017, before moving on to Montreal, Winnipeg and Saskatoon in 2017–2018.

Finally, on June 28, Brigitte Haentjens received a Governor General's Performing Arts Award for lifetime achievement. She generously donated the \$25,000 prize to five young creators, giving \$5,000 each to director Catherine Bourgeois, writer, poet and actor Gabriel Robichaud, playwright Andréane Roy, set designer Julie Vallée-Léger and director Catherine Vidal. Her exceptional contributions to theatre were celebrated at the *Governor General's Performing Arts Awards* on June 29.

NAC PRESENTS

NAC Presents, the all-Canadian music series led by Executive Producer Heather Gibson, showcased more than 110 emerging and established artists from all over Canada in 2016–2017.

On October 18, NAC Presents partnered with Gord Downie on the world premiere of his *Secret Path* project in Southam Hall. The powerful multimedia performance was about the true story of Chanie Wenjack, a young boy who died of exposure as he fled from residential school near Kenora, Ontario. At the performance that night, Downie spoke about his hope for better lives for Indigenous peoples over the next 150 years, and inspired Canadians to do better on the path to reconciliation.

The season kicked off on October 15 in the Azrieli Studio with Ria Mae's NAC Presents debut, with a concert promoting her self-titled platinum-selling album. On November 4, Francophone experimental jazz trio MISC performed in the Back Stage, a rehearsal hall that was converted to a performance space to temporarily replace the Fourth Stage



LEFT TO RIGHT. Kathleen Edwards at Petr Cancura's *Crossroads* series (D. Brian Campbell) – YAO – Tiffany Ayalik in *Café Daughter*. Directed by Lisa C. Ravensbergen, set, lighting and costumes T. Erin Gruber (Ed Ellis).

which was under construction due to the NAC's Architectural Rejuvenation Project. The acclaimed Yellowknife Indigenous artist Leela Gilday brought a lively folk-rock set to the Azrieli Studio on November 4. On November 10, popular Francophone band *Avec pas d'casque* performed to an enthusiastic audience. The legendary Gordon Lightfoot commanded the Southam Hall stage on November 19. And on November 24, Ottawa's Kathleen Edwards took part in the first edition of Petr Cancura's *Crossroads*, a series in which the music of singer-songwriters is performed with jazz musicians, in the Babs Asper Theatre.

Renowned Inuk artist Tanya Tagaq brought her spell-binding throat singing to the Babs Asper Theatre on November 26. On December 15 and 16, two Canadian bands – Great Lake Swimmers and Elliott Brood – performed to a full house in the Azrieli Studio.

On February 16 through 18, Montreal DJ Kid Koala performed four sold-out performances of his *Satellite Concert* at the Back Stage. The audience sat at stations equipped with a turntable, an effects box and a small crate of colour coded vinyl records. Through subtle lighting changes, the audience was cued to play along, accompanying Kid Koala in creating an "ambient vinyl orchestra."

On February 19, Harry Manx brought his folk/blues/Hindustani music to the Babs Asper Theatre. The following week in the same venue, audiences welcomed the east coast trio The Once. On February 25, renowned Francophone singer Daniel Lavoie performed songs from his latest album *Mes longs voyages* in the Babs Asper Theatre, while Ottawa-based Francophone artist YAO performed in the Back Stage.

On March 3, Electro-pop Indigenous singer-songwriter Iskwé captivated the Back Stage with her poignant lyrics, booming bass lines and heavy beats. Francophone pianist Simon Denizart performed at the Back Stage as part of Radio-Canada's Jazz Discovery Series. Juno Award nominee and

Polaris Prize Short List nominee Basia Bulat performed to a sold out Babs Asper Theatre on March 10. The next evening, Acadian artist Joseph Edgar played the Back Stage with songs from his most recent album *Ricochets*.

On March 18, celebrated east coaster Joel Plaskett and his father Bill performed a very well received show in Southam Hall. Ilam, a new afro-pop voice coming out of Montreal, performed at the Back Stage on April 28. That same evening, *The Writes of Spring* took place in the Babs Asper Theatre, with acoustic performances by Hawksley Workman, Amelia Curran, Donovan Woods and Tim Baker. On May 13, St. John's singer-songwriter Amelia Curran returned to the NAC to promote her recent album *Watershed*. The 2016–2017 season closed on May 27 with Justin Rutledge performing on Petr Cancura's *Crossroads* series.

CANADA SCENE

From June 15 to July 23, 2017, the National Arts Centre presented *Canada Scene*, the largest gathering of Canadian artists anywhere during Canada's sesquicentennial year. Fifteen hundred artists arrived at the Nation's Capital to perform in more than 100 events in music, theatre, dance, visual and media arts, film, literature, circus and culinary arts.

Led by Producer and Executive Director Heather Moore, this extraordinary national celebration was the culmination of the highly successful biennial *Scene* festivals that have helped put the "national" back in the National Arts Centre. They began in 2003 with *Atlantic Scene*, followed by *Alberta Scene*, *Quebec Scene*, *BC Scene*, *Prairie Scene*, *Northern Scene* and *Ontario Scene*.

Canada Scene opened with a spectacular remount of Harry Somers' classic opera *Louis Riel*, a co-production with the Canadian Opera Company. Fifty years after it was commissioned for Canada's centennial, Riel's history is more important than ever as the country continues on the path towards reconciliation, and grapples with past and current injustices to Indigenous peoples.

The festival told other Indigenous stories, including *Children of God*, an extremely powerful new musical about residential schools by the Oji-Cree playwright Corey Payette; *Café Daughter*



LEFT TO RIGHT. Jon Kimura Parker at *Oscar, with Love* (Daniel Nawrocki, NCPR Music) – Les 7 doigts de la main in *Cuisine & Confessions* (Alexandre Galliez) – Ben Caplan and Mary Fay Coady in *Old Stock: A Refugee Love Story*. Director Christian Barry, costumes Carly Beamish, set Louisa Adamson and Christian Barry with Andrew Cull, lighting Lousia Adamson and Christian Barry (Stoo Metz Photography) – Alain Trudel (Pierre Racine).

by Cree playwright Kenneth T. Williams, based on the life of Senator Lillian Dyck, a Chinese-Canadian neuroscientist whose mother was Cree; and *Taken* by Winnipeg choir Camerata Nova that commissioned three Indigenous artists to create works on the theme of “taken”.

More *Canada Scene* highlights included *Oscar, with Love*, a tribute concert to the late, great Oscar Peterson with seven renowned pianists including Canadians Rob Botos, Oliver Jones and Jon Kimura Parker, and American jazz pianist Benny Green; the legendary Canadian singer-songwriter Buffy Sainte-Marie in Southam Hall; Montreal’s circus virtuosos Les 7 doigts de la main and their show *Cuisine & Confessions*; the NAC Orchestra’s performance of Beethoven’s *Symphony No. 9* led by Alexander Shelley, featuring four Canadian soloists and a chorus that included Shallaway Youth Choir; *Old Stock: A Refugee Story* by playwright Hannah Moscovitch as recounted by Klezmer folk sensation Ben Caplan; an interactive Yukon bush party at the Mackenzie King Estate in Gatineau Park; Acadian superstar Édith Butler, and Rufus Wainwright with the NAC Orchestra.

Canada Scene also signaled the beginning of free performances in the NAC’s new public spaces. In the morning there were music and theatre performances for families, and a music series at 6 p.m. featured Amelia Curran, Caroline Savoie, Quantum Tangle, William Prince, Alexandre Désilets and many more. Both series drew large and enthusiastic audiences. The festival closed with *Anishinabekwe*, featuring six of Canada’s most accomplished female Indigenous artists, including ShoShona Kish, Amanda Rheame and Tanya Tagaq; and the New Canadian Global Music Orchestra, a 12-piece ensemble whose members are all new Canadians.

VARIETY AND COMMUNITY PROGRAMMING

Every year the NAC offers audiences a wide range of artists and performances under its Variety stream. There were many highlights this year, such as the Scottish comedian Danny Bhoy’s sold-out show in Southam Hall, Mother Mother, Matthew Good, Tom Cochrane and Bonnie Raitt. Broadway Across Canada’s season included a production of *Cinderella* that delighted children and families; the smash hit musical *Kinky Boots*; and the hilarious musical *The Book of Mormon*.

Ottawa-Gatineau artists and arts organizations play an important role at the NAC, with events and performances that draw an audience who often have personal connections to the performers. The Ottawa Symphony Orchestra led by Alain Trudel (also the NAC’s Principal Youth and Family Conductor) presented their concert series in Southam Hall.

For decades, Canadian high school drama students have enjoyed Improv, a set of theatre games in which students create funny and imaginative scenes based on suggestions from the audience. From April 19 to 22, students from across the country flocked to the NAC for the national finals of the Canadian Improv Games. On May 28, the NAC hosted another high school theatre milestone – the annual Cappies Gala – with hundreds of local high school theatre students and their families. There were awards recognizing every aspect of theatre, including performing, hair and makeup, sound, props, special effects and technology, marketing and publicity, costumes, set, orchestra, critics, choreography, creativity, and stage management/crew.

LEARNING HIGHLIGHTS

MUSIC

The NAC’s Music Education department encourages young people to participate in music, whether they are novices, playing in a school band, or training for professional careers.

The *Music Alive Program*, which is active in Alberta, Saskatchewan, Manitoba and Nunavut, provides school visits



LEFT TO RIGHT. *Music Ignites* (Ottawa 2017) – *Music Monday* (Coalition for Music Education) – Shauna Seeteenak, Godson and Nelson Tagoona at *Hip Hop Week* in Baker Lake.

from professional teaching musicians, access to high-quality, curriculum-based music resource materials, and programming that celebrates local culture and artists. A particular highlight was *Hip-Hop Week* in Baker Lake, Nunavut (September 12 to 16). Hometown throat-boxer Nelson Tagoona, Yellowknife rapper Godson and Iqaluit hip-hop performer Shauna Seeteenak led workshops on lyric writing, rapping, throat-boxing and music production. The students made their own music video, and the three artists performed in a concert for the community. In April, in conjunction with the NAC Orchestra's *Canada 150 Tour*, the NAC launched the *Music Alive Program's* pilot year in Atlantic Canada. The many events included a four-day *Young Artist Summit* in Saint John, New Brunswick for 10 Indigenous performers, in partnership with the Canada Council for the Arts and the East Coast Music Association.

Encounters in our Community (March 21 to 24), a series of events across the city, and *NACO Remix*, an initiative that addresses the lack of arts programming in parts of Ottawa's west end, brought Alexander Shelley, the NAC Orchestra and students together to engage with one another through music. On March 21 at De La Salle High School, Alexander Shelley and the Orchestra performed side-by-side with students from De La Salle and Canterbury high schools. The next day at Woodroffe High School, students from four schools performed with wind, brass and percussion musicians from the NAC Orchestra. Leading up to the concert, NAC Dance Teaching Artist Sióned Watkins helped students create and dance to three pieces on the program, while NAC Orchestra musicians visited participating schools to help them prepare. On March 24, Alexander Shelley conducted 1,300 high school students from 25 local schools playing *O Canada* and Leonard Cohen's *Hallelujah*. The event, which was called *Music Ignites*, was organized by Ottawa 2017.

In honour of Canada's sesquicentennial, the NAC partnered with the Coalition for Music Education to co-produce the 2017 *Music Monday* national showcase concert in the NAC's Babs Asper Theatre on May 1. Hosted by Canadian soprano Measha Brueggergosman and Newfoundland Member of Parliament Seamus O'Regan, the concert, which was streamed live, included performances of *Song of Life* by Métis songwriter Susan Scofield, a massed children's choir of more than 300 students, the Métis Fiddle Quartet, singer-songwriter Mimi O'Bonsawin, a harp and operatic soprano duo, youth jazz and strings ensembles, and the Ottawa Junior Youth Orchestra. JUNO award-winning songwriter Marc Jordan, musicians from the official Music Monday video and a massed children's choir led the nationwide sing-along of *Sing It Together*.

Finally, the 19th edition of the *Young Artists Program* led by Artistic Director Pinchas Zukerman attracted 64 promising young classical musicians from across Canada and around the world for instruction by an internationally acclaimed faculty. Many participants go on to successful careers in music. In March, Chad Hoopes, who attended the *Young Artists Program* in 2010 and 2011, received a \$25,000 Avery Fisher Career Grant, joining the ranks of celebrated artists such as violinists Joshua Bell, Yuja Wang and Leila Josefowicz.

DANCE

NAC Dance acts as a catalyst for learning by sharing the expertise of dance artists with aspiring dancers, artists, teachers and the public.

On October 15, and in collaboration with the Ottawa Rhythm Initiative (ORI), Dance hosted a sold-out masterclass with contemporary American tap dancer Michelle Dorrance at Ottawa's allsaints, followed by a live chat with Dorrance and Carole Anne Piccinin of the ORI. Other masterclass artists in 2016–2017 included Adi Salant, Co-Artistic Director of Batsheva Dance Company; Jonathan Renna, Principal Character Artist of The National Ballet of Canada; and NAC Associate Dance Artist Anne Plamondon, among many others.



LEFT TO RIGHT. *The Republic of Inclusion* (Marnie Richardson) – *NACO Remix* (Siônéd Watkins) – *Les Matinées berçantes* (Émilie Dumais).

On October 1, NAC Dance Teaching Artist Siônéd Watkins joined the NAC Orchestra at Culture Days in Kingston. She led a workshop at the Tett Centre for Creativity and Learning, followed by a warmup for the public and the Orchestra in the lobby of the Isabel Bader Centre for the Performing Arts.

Siônéd Watkins is in demand with artists as well: following her work the previous year with a group of artists at the Nunavut Performing Arts Summit in Iqaluit, she joined them during their residency in Kingston in May, and in advance of their performance at the NAC in June.

NAC Dance also helps dance lovers everywhere learn about the art form through its podcast series. Executive Producer Cathy Levy and other dance specialists interview some of the most exciting choreographers in the world today. *The Dance Current* magazine has listed the podcast series as one of its favourites.

ENGLISH THEATRE

English Theatre acts as a catalyst for learning by engaging with artists and arts organizations across the country around important issues facing theatre today.

The *Cycle on Deaf, Disability, Mad Arts and Inclusion* was a two-year research initiative that looked at issues of inclusivity in the creation and production of theatre, co-curated by Associate Artistic Director Sarah Garton Stanley and artist Syrus Marcus Ware. In February, they led a three-day, disability-centred workshop at the Banff Centre for Arts and Creativity. Producing Coordinator Clayton Baraniuk spoke about English Theatre's work at "Cultural Vitality and Inclusive Artistic Communities," a roundtable co-hosted by the British Council and Conseil des arts de Montréal.

In June, more than 150 artists, leaders and students from the Deaf, Disability and Mad Arts communities, along with cultural leaders from arts organization and funders from across Canada, came to Ottawa from June 19 to 29. The gathering culminated in a two-day, nation-wide immersive event called *The Republic*

of Inclusion. Participants explored Deaf, Disability and Mad Arts from across the country, and modes of inclusive performance creation practice. The event was streamed live on June 28 and is available on the NAC's website. The Cycle was produced in collaboration with Tangled Arts, the Canada Council for the Arts, The British Council, the BC Arts Council, the Ontario Arts Council, Bodies in Translation, the Social Studies and Humanities Research Council, the Stratford Festival and Playwrights Canada Workshop Montreal.

Sarah Garton Stanley and NAC Human Resources are leading the process of educating staff about Indigenous history and culture in advance of the NAC's new Department of Indigenous Theatre. A number of speakers gave thoughtful talks and workshops throughout the year, including throat-singer Tanya Tagaq, filmmaker Alanis Obomsawin, Kevin Lamoureux, Associate Vice-President of Indigenous Affairs at the University of Winnipeg, and writer, creator and knowledge-keeper Suzanne Keeptwo.

English Theatre also began a new partnership with the Siminovitch Prize, the richest award in Canadian theatre, promoting its events and hosting the annual awards celebration which will now take place at the NAC. On October 28, directing students from the National Theatre School attended a bilingual mentorship session, moderated by Associate Artistic Director Sarah Garton Stanley, with the five Siminovitch Prize finalists – directors Jonathan Christenson, Ravi Jain, Christian Lapointe, Ross Manson and Nadia Ross.

FRENCH THEATRE

French Theatre's imaginative 2016–2017 *Enfance/Jeunesse* season aimed to make people think and dream about the world differently, in order to re-enchant the present and imagine the future. The season, crafted by Associate Artistic Director Mélanie Dumont, gave children of all ages stimulating, inspiring and sometimes mind-boggling theatrical experiences. Productions took place outside the NAC due to the construction caused by the Architectural Rejuvenation Project.

The season began in November at La Nouvelle Scène Gilles Desjardins with *Slumberland*. Created by the Zonzo



LEFT TO RIGHT. *Slumberland* (Dries Segers) – *Fête à carreaux* (Lisa L'Heureux) – The new NAC (doublespace photography).

Compagnie from Belgium and mounted in collaboration with Montreal's Les Coups de Théâtre and the NAC Music Education department, this daring blend of film and music invited children to explore dreams and the fascinating world of night. Its presentation in Ottawa was a Canadian premiere, and the English version was a world premiere.

Les Matinées berçantes presented performances throughout the month of May at the AXENÉO7 gallery in Gatineau. Each of these concerts for children ages three and younger blended theatre, installation and sound experimentation. Created by the experimental theatre company Les Incomplètes for French Theatre, the series was accompanied by an exhibition of interactive works connected in some way with rocking chairs.

French Theatre continued its youth engagement by presenting the third edition of the *De plain-pied* project in two creative evenings. The goals were to enhance social interaction, counter the general doom and gloom, and get people to feel alive together by creating micro-utopias in artistic experiments. *De plain-pied* was keenly attended by 100 young people aged 14 to 20.

To close the season, parents and children were invited to the NAC for *Fête à carreaux* to view amazing and imaginative works in a series of installations that filled every nook and cranny of the Azrieli Studio. They were created by about 100 students from Grades 3 to 8 who took part in *L'école à l'œuvre*, a project led by Lisa L'Heureux and Marie-Pierre Proulx.

NEW MEDIA

The digital world has opened the door to a world of possibilities for arts organizations, allowing them to provide insight about performances and major initiatives with new and existing audiences. This past year NAC New Media did invaluable work telling the story of the NAC's Architectural Rejuvenation Project and major 2017 initiatives to a wide online audience.

New Media communicated the excitement of the Architectural Rejuvenation Project through the *Building*

Brilliance page of the NAC website, which included time-lapse photography, videos and a timeline of the project's major milestones. The *Plan Your Visit* page became an essential resource for the public, with easy-to-read icons, imagery and information about entering the building, parking and more. The page was constantly updated as the construction site evolved.

New Media worked with NAC Dance and the NAC Orchestra to document the creation of *ENCOUNT3RS* through rehearsal footage and interviews with the three composers, Music Director Alexander Shelley, and Cathy Levy, Executive Producer of Dance.

New Media also developed a website for the Orchestra's *Canada 150 Tour* that shared up-to-the-minute experiences of performances and education events in Atlantic Canada – the first leg of the tour. Content that was created on tour and shared on social media increased the Orchestra's online presence in the region, with 42 per cent of Facebook engagement coming from Atlantic Canadians.

Facebook Live has become a key vehicle for organizations to reach a national online audience. Through a partnership with Facebook, NAC New Media produced its first Facebook Live event about the opening of the newly renovated Southam Hall as part of the NAC's Production Renewal Project. Other Facebook Lives included the Grand Re-Opening of the NAC on Canada Day, 2017, which reached nearly 140,000 people, and a performance by the Dakhkâ Khwâan Dancers in the new City Room as part of the *Canada Scene* festival that reached 68,000 people.

THE GRAND RE-OPENING OF THE NATIONAL ARTS CENTRE



The National Arts Centre was a centennial project, born of an act of Parliament.

But the NAC was also an act of will – and a labour of love – for its visionary founder, Hamilton Southam. Hamilton fervently believed that Canada, its artists, and its capital city deserved a performing arts centre that could compete with the world's best. On June 2, 1969, he watched as thousands of Canadians flocked to the opening of the National Arts Centre.

Over the course of the next 48 years, the NAC would become a creative home for many of Canada's most talented artists. But the building itself was a problem. Its concrete structure and lack of windows made it feel dark and somewhat austere. And because it faced the Rideau Canal rather than Elgin Street, the NAC was effectively cut off from the city. Many dreamed of an NAC that was transparent and welcoming, that would embrace the Capital, and stand as a symbol of Canada's thriving artistic life.

With its beautiful new public spaces, and an entrance on Elgin Street beneath the magnificent Kipnes Lantern, the new National Arts Centre brilliantly achieves these dreams.

The first phase of the NAC's Architectural Rejuvenation Project was unveiled on Canada Day in a ceremony led by Executive Producer Rosemary Thompson. There were many dignitaries and honoured guests, including His Royal Highness the Prince of Wales; His Excellency David Johnston, Governor General of Canada; Mélanie Joly, Minister of Canadian Heritage; Former Opposition Leader Rona Ambrose; Chief Justice Beverley McLachlin; Ottawa Mayor Jim Watson; Perry Bellegarde, National Chief of the Assembly of First Nations; Natan Obed, President of Inuit Tapiriit Kanatami; Algonquin Chiefs Verna Polson, Kirby Whiteduck and Harry St-Denis; the Honourable Hilary M. Weston and W. Galen Weston; members of the NAC Board of Trustees and the NAC Foundation Board.

Above: The Grand Re-Opening of the NAC, Canada Day 2017 (Trevor Lush).

Facing page, left to right, top to bottom: NAC President and CEO Peter Herrndorf, Canadian Heritage Minister Mélanie Joly, HRH The Prince of Wales, Their Excellencies the Governor General David and Sharon Johnston and Algonquin elder Annie Smith St-Georges (Roy Grogan) ♦ Dancers from Propeller Dance Theatre, The National Ballet School of Canada, Canterbury High School, and the Dakhká Khwáan Dancers (Fred Cattroll) ♦ Dancer Xander Sen flies through the air (Fred Cattroll) ♦ 150 ribbon-cutters (Roy Grogan) ♦ Algonquin Elder Annie Smith St-Georges and André-Robert St-Georges, HRH The Prince of Wales, NAC Board Chair Adrian Burns, Canadian Heritage Minister Mélanie Joly and Governor General David Johnston (Fred Cattroll) ♦ Dione Taylor, Gregory Charles and the Christ Church Cathedral and Academy choirs (Fred Cattroll) ♦ Alexander Shelley, the NAC Orchestra, Unisong and the Eagle River Singers in Southam Hall (Fred Cattroll) ♦ Cutting the ribbon (Fred Cattroll)



They joined a gathering of 150 people – subscribers, donors, staff, construction workers, and other NAC friends – who had been selected by a lottery to cut the ribbon and officially open the new National Arts Centre.

Canadian artists inaugurated the spaces with music and dance. Dione Taylor and the Christ Church Cathedral and Academy choirs sang Oscar Peterson's *Hymn to Freedom* with Gregory Charles on piano. Kitigan Zibi artists Josée Bourgeois and Yancey Thusky led the official party to a performance by Propeller Dance Company, students from Canada's National Ballet School and Ottawa's Canterbury High School, and Yukon's Dakhkà Khwáan Dancers, choreographed by Siônéd Watkins with music by Rise Ashen. Later, the NAC Orchestra led by Alexander Shelley performed two free concerts in Southam Hall featuring an array of Canadian artists. Over the weekend, 25,000 visitors explored

the new NAC and enjoyed free activities and performances in partnership with the NAC's *Canada Scene* festival.

We are grateful to the exceptional Canadian architect Donald Schmitt, Project Architect Jennifer Mallard and the Diamond Schmitt team for their inspired design, and to PCL Constructors for bringing it to life.

And we thank former Prime Minister Stephen Harper and his Government for approving the funding for this project, and the Government of Prime Minister Justin Trudeau for funding the renewal of the NAC's performance halls and production facilities. We appreciate their vote of confidence in the NAC.

The new National Arts Centre is a wonderful gift to Canadian artists, to the Nation's Capital, and to this extraordinary country.

BOARD OF TRUSTEES



1



2



3



4



5



6



7



8



9

- 1 Adrian Burns, LL.D., Chair – 1, 2, 3, 4, 5, 6
Ottawa, Ontario
- 2 Kimberley Bozak – 3*, 6
Toronto, Ontario
- 3 Susan Glass, Vice-Chair – 1, 2, 3, 4, 5, 6
Winnipeg, Manitoba
- 4 Gail O'Brien – 1, 2, 6*
Calgary, Alberta
- 5 Enrico Scichilone – 4, 5
Moncton, New Brunswick
- 6 Louise Sicuro, C.M. – 4*
Montreal, Quebec
- 7 Donald Walcot – 1*, 2*
Montreal, Quebec
- 8 Jim Watson (ex officio)
Mayor, *Ottawa, Ontario*
- 9 Maxime Pedneaud-Jobin (ex officio)
Mayor, *Gatineau, Quebec*

Outside Members

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

Committees of the Board

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

ARTISTIC AND CREATIVE LEADERSHIP

Alexander Shelley
Music Director, National Arts Centre Orchestra

Cathy Levy
Executive Producer, Dance

Jillian Keiley
Artistic Director, English Theatre

Brigitte Haentjens
Artistic Director, French Theatre

Heather Moore
Producer and Executive Director, *Canada Scene*
Artistic Producer, *National Creation Fund*

Heather Gibson
Executive Producer, NAC Presents
and Variety Programming

Kevin Loring
Artistic Director, Indigenous Theatre
(Beginning in October 2017)

Kenton Leier
Executive Chef

SENIOR MANAGEMENT

Peter A. Herrndorf, C.C., O.Ont.
President and CEO

Nelson Borges
General Manager, Food and Beverage

Geneviève Cimon
Director, Music Education and Community Engagement

Debbie Collins
Executive Director, Human Resources

Mike D'Amato
Director, Production

Christopher Deacon
Managing Director, National Arts Centre Orchestra

Douglas Eide
Director, Information Technology and Administrative Services

Robert Gagné
Administrative Director, French Theatre

Alex Gazalé
Co-Director, Production Renewal Project

Diane Landry
Executive Director, Marketing

David Mc Cuaig
Director, Operations
Director, Architectural Rejuvenation Project (until March 29, 2017)

James MacNeil
Acting Director, Operations (since March 30, 2017)

Nathan Medd
Managing Director, English Theatre

Jane Moore
Chief Advancement Officer, National Arts Centre Foundation

Maurizio Ortolani
Director, Patron Services and New Media

Daniel Senyk
Chief Financial Officer

Rosemary Thompson
Executive Director, Communications and Public Affairs
and Corporate Secretary

Jayne Watson
CEO, National Arts Centre Foundation

Andrew Wisniowski
Director, Architectural Rejuvenation Project (since March 30, 2017)
Co-Director, Production Renewal Project

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. The Corporation offers educational opportunities for students across Canada through its *Music Alive Program*, and over the past decade the NAC Orchestra has become known as one of Canada’s leading teaching orchestras, offering masterclasses and school performances across Canada and internationally. The Corporation also engages young people through dance workshops, theatre classes and student matinees in Ottawa.

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

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

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

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

Architectural Rejuvenation: Shepherding the architectural rejuvenation of the NAC;

Production Renewal: Overseeing the renewal of the NAC’s production equipment and performance spaces;

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

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

Audiences at the Centre: Building relationships with our audiences.

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

PHYSICAL RESOURCES

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

In 2015, the Government of Canada approved funding of \$110.5 million for the Architectural Rejuvenation Project, which will improve the public spaces of the National Arts Centre. Construction is nearly complete, and a Grand Re-Opening with a royal visit and ribbon-cutting ceremony took place on July 1, 2017. Additionally, in 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 and is led by a Chief Executive Officer, supported by 17 directors and eight artistic and creative leaders. The Corporation has 233 full time-employees and 572 part-time employees, averaging to approximately 360 full-time equivalent employees.

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

FINANCIAL OVERVIEW

The National Arts Centre had a highly successful year, despite the fact that the building was under construction for all of the performance season, which affected earned revenues. The Board of Trustees was aware of this, and for the year ended August 31, 2017, agreed to a planned deficit from operations of \$3,691,000. This planned deficit is the result of dislocation costs associated with the Architectural Rejuvenation Project, as well as programming costs associated with the *Canada Scene* festival and the Canada 150 celebrations. The Corporation plans to eliminate the accumulated deficit systematically over a 10-year period.

The NAC staged 1,349 performances last season. Total box office revenue for all performances was \$16,396,400. The total 2016–2017 box office for NAC programming (subscription and ticket sales) was \$9,574,441. The NAC attracted 951,664 patrons to performances, events and commercial activities at the NAC.

Commercial Operations

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

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 biennial *Scene* festivals. Box Office, Marketing, Production and New Media departments support these activities. The type of programming is different each season. For instance, the NAC celebrated Canada 150 with a number of major initiatives, including the landmark NAC Dance-NAC Orchestra commission *ENCOUNT3RS*; the Atlantic Canadian leg of the NAC Orchestra's *Canada 150 Tour*; the 25th anniversary of the *Governor General's Performing Arts Awards*; the *Canada Scene* festival of 1,500 artists from across Canada; and the Grand Re-Opening of the NAC on July 1, 2017.

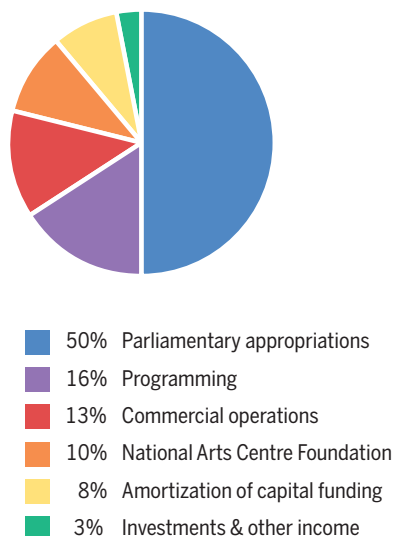
Grants from the National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the "Foundation") authorized a grant of \$7,703,000 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 *Creation Campaign* this year and it was enormously successful, raising more than \$25 million to help artists and arts organizations across Canada create ambitious new work in theatre, music and dance. This resulted in additional funding for new works such as a remount of the opera *Louis Riel*, co-produced with the Canadian Opera Company, and *ENCOUNT3RS*.

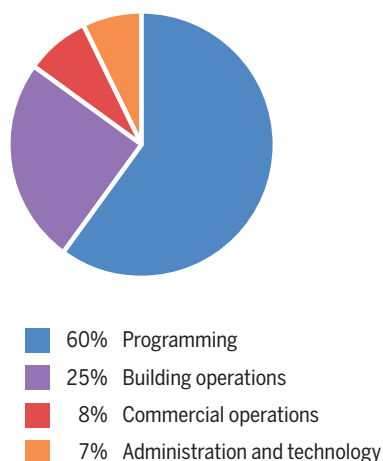
Parliamentary Appropriations

Parliamentary appropriations include base funding for operations, special purposes, capital repairs and maintenance, and the amortization of deferred capital funding. Investment in capital repairs over the past few years has been significant, including the Architectural Rejuvenation Project and the Production Renewal Project. However, as part of the measures adopted in the 2012 Federal Budget, the Corporation's base funding for operations was reduced by \$1,935,000 annually. In addition, for five of the last seven 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. The reduction in programming support will have a significant impact on future programming for the Corporation if not addressed in the near future.

REVENUES



EXPENSES



RISKS

The Architectural Rejuvenation Project and the Production Renewal Project are in progress, and as with all large construction projects, there are inherent financial and managerial risks. The Centre has remained 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 Project and the Production Renewal Project 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 near future.

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

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

OUTLOOK

The Architectural Rejuvenation Project and the Production Renewal Project 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 continues to grow. The Corporation will pursue its goals of artistic expansion, excellence and relevance on the national stage in the performing arts.

The Corporation will continue to celebrate Canada 150 in the fall of 2017 with a tour of English Theatre's production of *Tartuffe* to Newfoundland; *Gabriel Dumont's Wild West Show*, a major theatrical production that will premiere at the NAC and also be performed in Montreal, Winnipeg and Saskatoon in 2017–2018; and the continuation of the NAC Orchestra's *Canada 150 Tour* to western Canada.

The NAC is also creating its first-ever Department of Indigenous Theatre. Led by the renowned playwright, actor and teacher Kevin Loring, it will begin its first full season of programming in 2019. Planning is also underway to celebrate the NAC's 50th anniversary that same year.

The NAC is in a unique position to support artistic and social initiatives across Canada. The Corporation will be working with its artistic partners and stakeholders to fund and create exciting new opportunities for Canadian artists.

FINANCIAL STATEMENTS

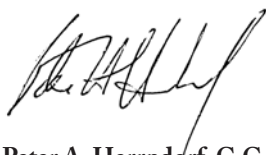
MANAGEMENT RESPONSIBILITIES

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

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

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

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



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



Daniel Senyk, CPA, CA
Chief Financial Officer

November 22, 2017



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

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 2017, 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 2017, 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

22 November 2017
Ottawa, Canada

STATEMENT OF FINANCIAL POSITION

As at August 31

<i>(in thousands of dollars)</i>	2017	2016
ASSETS		
Current		
Cash and cash equivalents (Note 3)	\$ 5,955	\$ 6,627
Restricted cash held for specified capital projects (Note 4)	75,863	53,752
Investments (Note 5)	1,466	109
Accounts receivable (Note 6)	3,842	2,766
Inventories	108	93
Prepaid expenses	2,731	2,093
	89,965	65,440
Investments (Note 5)	7,571	8,796
Capital assets (Note 7)	159,717	81,287
	\$ 257,253	\$ 155,523
LIABILITIES		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 31,494	\$ 20,956
Deferred parliamentary appropriations (Note 9)	4,495	5,181
Deferred revenue (Note 10)	6,726	5,291
Deferred parliamentary appropriations, specified capital projects (Note 4)	57,559	41,993
	100,274	73,421
Deferred capital funding (Note 11)	159,717	81,287
Long-term portion of provision for employee future benefits (Note 12)	2,335	2,197
	262,326	156,905
ACCUMULATED DEFICIT		
Unrestricted	(5,073)	(1,382)
	\$ 257,253	\$ 155,523


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, LL.D.
Chair



Donald Walcot
Chair of the Audit Committee

STATEMENT OF OPERATIONS

For the year ended August 31

<i>(in thousands of dollars)</i>	2017	2016
REVENUES		
Commercial operations (Schedule 1)	\$ 9,491	\$ 10,174
Programming (Schedule 2)	11,965	10,231
Grant from the National Arts Centre Foundation (Note 13)	7,703	8,094
Other income	1,579	1,204
Investment income (Note 5)	263	256
	31,001	29,959
Parliamentary appropriations (Note 14)	43,707	41,547
	74,708	71,506
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	6,245	6,186
Programming (Schedule 2)	46,811	40,662
Building operations	19,313	17,986
Administration and technology	6,030	6,879
	78,399	71,713
NET RESULTS OF OPERATIONS	\$ (3,691)	\$ (207)

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>	2017	2016
Unrestricted, beginning of the year	\$ (1,382)	\$ (1,175)
Net results of operations	(3,691)	(207)
Unrestricted, end of the year	\$ (5,073)	\$ (1,382)

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>	2017	2016
Operating activities		
Net results of operations	\$ (3,691)	\$ (207)
Items not affecting cash		
Amortization and write-down of capital assets	6,097	6,306
Amortization of deferred capital funding	(6,097)	(6,306)
	(3,691)	(207)
Change in non-cash operating assets and liabilities	3,259	316
Change in long-term portion of provision for employee future benefits	138	208
Cash flow (used for) from operating activities	(294)	317
Capital activities		
Additions to capital assets	(78,198)	(22,635)
Cash flow used for capital activities	(78,198)	(22,635)
Investing activities		
Purchase of investments	(329)	(347)
Sale of investments	127	219
Cash flow used for investment activities	(202)	(128)
Financing activities		
Transfer - restricted cash held for specified capital projects	(22,111)	(49,543)
Parliamentary appropriations received for the acquisition of capital assets	100,133	72,627
Cash flow from financing activities	78,022	23,084
Increase (decrease) in cash position	(672)	638
Cash and cash equivalents at beginning of period	6,627	5,989
Cash and cash equivalents at end of period	\$ 5,955	\$ 6,627
Supplementary disclosure of cash flow information		
Interest received	\$ 730	\$ 390

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

NOTES TO THE FINANCIAL STATEMENTS

August 31, 2017

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 this *Act* do not apply to the Corporation, except for sections 89.8 to 89.92, subsections 105(2) and sections 113.1, 119, 131 to 148 and section 154.01, which do apply to the Corporation. The Corporation is 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	20 to 40 years
Building improvements and infrastructure	3 to 40 years
Equipment	3 to 20 years
Computer equipment	3 to 5 years

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

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

h) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

i) Cost allocation

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

j) Employee future benefits**i) Pension plans**

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

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

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

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

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

ii) Employee severance and sick leave benefits

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

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

k) Foreign currency translation

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

l) Measurement uncertainty

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

m) Contingent liabilities

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

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>	2017	2016
Cash	\$ 5,446	\$ 6,123
Money market and short-term investments	509	504
Balance at end of year	\$ 5,955	\$ 6,627

4. RESTRICTED CASH HELD FOR SPECIFIED CAPITAL PROJECTS AND DEFERRED PARLIAMENTARY APPROPRIATIONS, SPECIFIED CAPITAL PROJECTS

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

In 2015, the Government of Canada approved funding of \$110.5 million for Architectural Rejuvenation to improve the public spaces of the Centre. Of this amount, \$100.2 million was received as of August 31, 2017. An additional \$10.3 million will be received in the next fiscal year.

In 2016, the Government of Canada approved funding of \$114.9 million for Production Renewal, to modernize the theatrical equipment of the Centre. \$80.9 million was received as of August 31, 2017. An additional \$34 million will be received in the next fiscal year.

In 2017, the Government of Canada approved the reallocation of \$3.8 million from the Production Renewal budget to the Architectural Rejuvenation budget. This change will be implemented in the next fiscal year.

Changes in the fund balance are as follows:

Architectural Rejuvenation

<i>(in thousands of dollars)</i>	2017	2016
Balance at beginning of year	\$ 41,239	\$ 4,209
Appropriations received during the year	34,700	58,940
Appropriations invested in specified capital projects	(71,048)	(21,910)
Balance at end of year	\$ 4,891	\$ 41,239

Production Renewal

<i>(in thousands of dollars)</i>	2017	2016
Balance at beginning of year	\$ 12,513	\$ -
Appropriations received during the year	66,270	14,630
Appropriations invested in specified capital projects	(7,811)	(2,117)
Balance at end of year	\$ 70,972	\$ 12,513
Total restricted cash held for specified capital projects	\$ 75,863	\$ 53,752
Total restricted cash held for specified capital projects	\$ 75,863	\$ 53,752
Liabilities related to specified capital projects, net of sales tax	(18,304)	(11,759)
Deferred parliamentary appropriations, specified capital projects	\$ 57,559	\$ 41,993

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 2016). Investments are managed by professional investment counsel, in accordance with the Investment Policy established by the Board of Trustees. This Investment Policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria. Interest income from these investments, net of management fees, amounted to \$263,000 (\$256,000 in 2016) and is disclosed as Investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2017 Carrying Value	2017 Fair Value	2016 Carrying Value	2016 Fair Value
Government secured bonds	\$ 4,240	\$ 4,332	\$ 4,240	\$ 4,514
Corporate bonds	4,797	4,910	4,665	4,819
Total investments	\$ 9,037	\$ 9,242	\$ 8,905	\$ 9,333
Portion maturing in the next fiscal year	\$ 1,466	\$ 1,535	\$ 109	\$ 109
Long-term portion	7,571	7,707	8,796	9,224
Total investments	\$ 9,037	\$ 9,242	\$ 8,905	\$ 9,333

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 \$116,000 (\$188,000 in 2016) 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	2017 Net carrying value	2016 Net carrying value
Land	\$ 78	\$ –	\$ 78	\$ 78
Buildings	77,039	46,469	30,570	856
Building improvements and infrastructure	125,363	44,142	81,221	42,895
Equipment	11,923	8,629	3,294	2,370
Computer equipment	7,294	599	6,695	339
Assets under construction	37,859	–	37,859	34,749
	\$ 259,556	\$ 99,839	\$ 159,717	\$ 81,287

During the year, assets subject to amortization with an original carrying value of \$1,644,000 (\$4,461,000 in 2016) and with an accumulated amortized cost of \$1,256,000 (\$3,755,000 in 2016) were disposed of, resulting in a write down of \$388,000 (\$706,000 in 2016).

Assets under construction were written down by \$399,000 (\$192,000 in 2016) 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>	2017	2016
Commercial operations	\$ 172	\$ 156
Programming	481	526
Building operations	4,580	4,650
Administration and technology	77	76
Total amortization	\$ 5,310	\$ 5,408

8. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

<i>(in thousands of dollars)</i>	2017	2016
Operating accounts payable and accrued liabilities	\$ 12,133	\$ 7,669
Liabilities related to specified capital projects	19,361	13,287
Balance at end of year	\$ 31,494	\$ 20,956

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 2017	Total 2016
Balance at beginning of year	\$ 2,927	\$ 2,254	\$ –	\$ 5,181	\$ 4,717
Appropriations received	7,000	27,047	2,000	36,047	34,763
Appropriations used	(7,836)	(27,047)	(1,850)	(36,733)	(34,299)
Balance at end of year	\$ 2,091	\$ 2,254	\$ 150	\$ 4,495	\$ 5,181

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>	2017	2016
Advanced ticket sales - programming	\$ 5,999	\$ 4,571
Deposits from commercial operations and other	727	720
Deferred revenue	\$ 6,726	\$ 5,291

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:

(in thousands of dollars)	2017	2016
Balance at beginning of year	\$ 81,287	\$ 52,750
Appropriations used to purchase depreciable capital assets	84,527	34,843
Write-down of capital assets	(787)	(898)
Amortization	(5,310)	(5,408)
Balance at end of year	\$ 159,717	\$ 81,287

12. EMPLOYEE FUTURE BENEFITS

a) Public Service Pension Plan

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

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

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

Public Service Pension Plan

(in thousands of dollars)	2017	2016
Corporation	\$ 2,238	\$ 2,172
Employees	1,862	1,638

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

(in thousands of dollars)	2017	2016
Corporation	\$ 784	\$ 732
Employees	172	149

c) Employee severance and sick leave benefits

In prior years, certain employees earned severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. Effective September 1, 2013, years of service have ceased to accumulate, however employees continue to be eligible for the benefits that have been earned to that date. Eligible employees may also elect to receive payment for a portion of the benefit that has vested. The obligation is calculated based on years of service, 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>	2017	2016
Accrued benefit liability, beginning of year	\$ 2,447	\$ 2,389
Cost for the year	325	310
Benefits paid during the year	(187)	(252)
Accrued benefit liability, end of year	\$ 2,585	\$ 2,447
Short-term portion (included in accounts payable and accrued liabilities)	\$ 250	\$ 250
Long-term portion	2,335	2,197
Accrued benefit liability, end of year	\$ 2,585	\$ 2,447

13. GRANT FROM THE NATIONAL ARTS CENTRE FOUNDATION

<i>(in thousands of dollars)</i>	2017	2016
Grant from the National Arts Centre Foundation	\$ 7,703	\$ 8,094

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 \$2,383,000 (\$2,385,000 in 2016) were charged to the Foundation. The financial statements of the Foundation have not been consolidated in the Corporation's financial statements. The Foundation's financial statements are audited by an independent accounting firm and are available upon request.

The grant includes \$1,116,000 (\$900,000 in 2016) of in-kind contributions such as travel, accommodations and promotional services.

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>	2017	2016
Total assets	\$ 13,107	\$ 10,627
Total liabilities	(740)	(492)
Total net assets	\$ 12,367	\$ 10,135

An amount of \$5,933,000 (\$5,564,000 in 2016) of the Foundation's net assets is subject to donor-imposed restrictions, and an additional \$3,912,000 (\$3,878,000 in 2016) represents endowment funds and is to be maintained in perpetuity.

Results of operations

<i>(in thousands of dollars)</i>	2017	2016
Total revenues	\$ 12,410	\$ 12,428
Total expenses	2,475	2,454
Total Grant to the National Arts Centre Corporation	7,703	8,094
Excess of revenues over expenses and grants	\$ 2,232	\$ 1,880

At August 31 the balance owing to the Foundation from the Corporation was \$1,029,000 (\$690,000 in 2016).

14. PARLIAMENTARY APPROPRIATIONS

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

<i>(in thousands of dollars)</i>	2017	2016
Main estimates amount provided for operating and capital expenditures	\$ 95,735	\$ 79,589
Supplementary estimates	41,282	28,744
Appropriations approved	137,017	108,333
Portion of parliamentary appropriations deferred for specific projects	(14,880)	(38,249)
Appropriation used to purchase depreciable capital assets	(84,527)	(34,843)
Deferred capital funding – amortization and write down	6,097	6,306
Parliamentary appropriations	\$ 43,707	\$ 41,547

In 2017 supplementary estimates \$23,370,000 for Production Renewal, \$17,762,375 for Architectural Rejuvenation and \$150,000 for festivals.

In 2016 supplementary estimates includes \$14,630,000 for Production Renewal, \$13,940,000 for Architectural Rejuvenation and \$174,000 for the Annual Reference Level Update.

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>	2017	2016
Revenues from related parties		
Commercial operations	\$ 890	\$ 598
Programming	330	4
	\$ 1,220	\$ 602
Expenses with related parties		
Commercial operations	\$ 219	\$ 217
Programming	1,891	1,779
Building operations	1,727	1,330
Administration and technology	453	424
	\$ 4,290	\$ 3,750

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

	2017	2016
Due from related parties	\$ 613	\$ 6
Due to related parties	487	293

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, 2017 was nil (nil in 2016).

17. CONTRACTUAL OBLIGATIONS

As at August 31, 2017 \$34,033,000 (\$67,369,000 in 2016) 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:

(in thousands of dollars)

2017–18	31,130
2018–19	2,790
2019–20	87
2020–21	20
2021–22	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 \$81,818,000 (\$60,379,000 in 2016), 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 \$3,842,000 (\$2,766,000 in 2016). 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, 2017 unimpaired accounts receivable over 120 days were \$5,000 (\$2,000 in 2016).

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 \$9,037,000 (\$8,905,000 in 2016).

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, 2017, the Corporation's accounts payable and accrued liabilities are due within 365 days (365 days in 2016). The Corporation has determined that risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short-term investments that can be redeemed as needed.

Market risk:

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

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

The Corporation is subject to foreign currency exchange rate risk on its cash, accounts receivable, accounts payable and accrued liabilities denominated in foreign currencies, primarily U.S. dollars. Periodically, the Corporation will mitigate this risk by hedging a portion of its foreign currency obligations. At August 31, 2017 and 2016 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.

19. COMPARATIVE FIGURES

Certain figures for 2016 have been reclassified to conform to the presentation adopted this year.

SCHEDULE 1**Schedule of revenues and expenses - Commercial operations**

For the year ended August 31

<i>(in thousands of dollars)</i>	2017		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 3,330	\$ 3,869	\$ (539)
Parking Services	4,175	951	3,224
Rental of Halls	1,986	1,425	561
	\$ 9,491	\$ 6,245	\$ 3,246

<i>(in thousands of dollars)</i>	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

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

For the year ended August 31

<i>(in thousands of dollars)</i>	2017	2016
REVENUES		
Music	\$ 3,872	\$ 3,919
English Theatre	1,922	1,719
Dance	2,000	2,033
Other programming	2,971	1,182
Programming support	894	944
French Theatre	306	434
	11,965	10,231
EXPENSES		
Music	17,280	16,811
English Theatre	4,188	4,072
Dance	3,341	2,872
Other programming	9,659	4,989
Programming support	10,402	9,651
French Theatre	1,941	2,267
	46,811	40,662
EXCESS OF EXPENSES OVER REVENUES	\$ 34,846	\$ 30,431

SCHEDULE 3**Schedule of expenses**

For the year ended August 31

<i>(in thousands of dollars)</i>	2017	2016
Salaries and benefits	\$ 30,499	\$ 28,420
Artistic fees	14,206	11,003
National Arts Centre Orchestra fees	6,998	6,640
Amortization and write down of capital assets	6,097	6,306
Advertising	4,365	4,125
Utilities	2,773	2,376
Maintenance and repairs	2,194	2,409
Payments to municipalities	2,042	2,041
Professional fees	2,021	1,324
Production	1,174	1,096
In-kind contributions of goods and services	1,116	900
Cost of sales	1,096	1,251
Financial charges and bad debts	574	868
Rental of facilities	563	388
Promotion	546	496
Staff travel	445	403
Telecommunications	295	266
Equipment	286	310
Education and training	276	259
Insurance	267	276
Office	232	212
Supplies	227	202
Board	80	135
Miscellaneous	27	7
	\$ 78,399	\$ 71,713

NATIONAL ARTS CENTRE FOUNDATION



Jayne Watson, CEO and Janice O'Born, Chair of the National Arts Centre Foundation (Ernesto Di Stefano, George Pimentel Photography).

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

Dear Friends,

The 2016–2017 season was an exceptional year for the National Arts Centre Foundation. A remarkable 6,626 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.

Over the course of Canada's sesquicentennial year the NAC Foundation celebrated a number of milestones, including our first-ever national fundraising campaign, which raised more than \$25 million from philanthropic leaders across the country in support of Canadian creation. You can read about the *Creation Campaign* and other highlights in the following pages.

Thanks to outgoing NAC Foundation Board members Dianne Kipnes, Scott Shepherd, Joe Canavan and Eli Taylor for their years of service, and a special thanks to Gail Asper who completed her final year as Chair in March 2017. A very warm welcome to new members Alex Graham and Christine Armstrong.

The following pages document just a portion of the incredible impact NAC Foundation supporters have had on Canadian performing artists, students, educators and communities over the past year. We are deeply grateful to each and every one of you for your generous contributions toward performance, creation and learning across Canada.

Jayne Watson
Chief Executive Officer
National Arts Centre Foundation

Janice O'Born
Chair
National Arts Centre Foundation

Financial snapshot

Amount raised in 2016–2017

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
\$7.7 million*

Number of supporters in 2016–2017

MORE THAN
6,600

2016–2017 Annual Fund gift range

\$1-\$10,000

Estimated future value of the Planned Giving Program at August 31, 2017

\$5,891,271

Number of Planned Giving Program bequest expectancies and life insurance policies

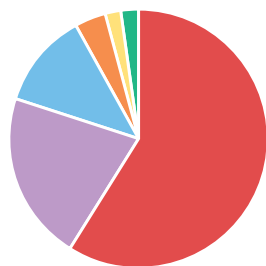
103

Approximate cost of performances covered by ticket sales

40%

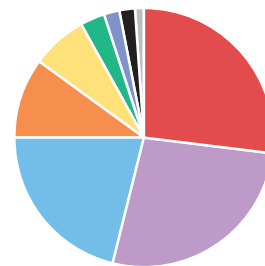
* Including *Creation Campaign*.

Where does the money originate?



■ 59% Individual Donations ■ 4% Foundations
■ 21% Special Events ■ 2% Corporate Donations
■ 12% Sponsorships ■ 2% Investment Income

How did our donors direct their gifts?



■ 27% Highest Priority Needs ■ 7% Canada Scene
■ 27% Creation Campaign ■ 3% Theatre
■ 21% National Youth and Education Trust ■ 2% Other
■ 10% Music ■ 2% NAC Presents
■ 1% Dance



Left to right, top to bottom: *Creation Campaign* launch (Fred Cattroll) // Music Director Alexander Shelley, Karen Kain, Artistic Director of The National Ballet of Canada, and Christopher Deacon, Managing Director of the NAC Orchestra, at *ENCOUNT3RS* (Kara Taylor Photography) // Diana Krall at the *NAC Gala* (Ernesto Di Stefano, George Pimentel Photography) // Honorary Gala Chair Sophie Grégoire Trudeau and Jayne Watson at the *NAC Gala* (Ernesto Di Stefano, George Pimentel Photography) // *NAC Gala* (Ernesto Di Stefano, George Pimentel Photography)

THE CREATION CAMPAIGN

On September 28, 2016, the National Arts Centre celebrated the public launch of a national fundraising campaign – the first in its 47-year history. The transformative *Creation Campaign*, chaired by NAC Foundation Emeritus Chair Gail O'Brien, has now raised more than \$25 million, which will be used to invest in ambitious new works of theatre, dance and music across Canada.

The funds were raised primarily from philanthropic leaders from across the country who believe in investing in Canadian creators, including a NAC record-breaking \$5 million gift from former NAC Foundation Chair Gail Asper and her husband Dr. Michael Paterson of Winnipeg. This generous gift was followed by another leadership gift of \$5 million from NAC Emeritus Director Dr. Dianne Kipnes and Mr. Irving Kipnes of Edmonton, a portion of which was directed to the Campaign.

Enthusiasm for the *Creation Campaign* was so positive that the original goal was increased from \$15-20 million to \$25 million, and the generous contributions from across the country are already bearing fruit. *Life Reflected*, *ENCOUNT3RS* and the re-imagined *Louis Riel* (co-produced with the Canadian Opera Company) are outstanding new Canadian works that have recently premiered on our nation's stages, while *Gabriel Dumont's Wild West Show* will open French Theatre's next season and be performed across Canada.

Funds raised from the *Creation Campaign* will fuel the *National Creation Fund* which, beginning in the fall of 2017, will invest up to \$3 million a year in 15 to 20 compelling and ambitious new Canadian works in theatre, dance and music — works that have strong artistic teams and strong producing partners, and that are likely to have national or international impact. These works will come from artists and arts organizations across the country. Thanks to the generous donors of the *Creation Campaign*, the future of the performing arts in Canada looks brighter than ever.

THE NAC'S ARCHITECTURAL REJUVENATION AND NAMING

We had a lot to celebrate at the National Arts Centre on July 1. In the heart of the historic Canada Day festivities, we officially opened the NAC's spectacular new glass atrium, part of the first phase of the NAC's Architectural Rejuvenation Project.

We also celebrated the naming of NAC spaces in honour of visionary donors who have supported performance, creation and learning across Canada through their generous contributions to the NAC. Named spaces that took effect on July 1 include:

- Kipnes Lantern
- Alan & Roula Rossy Pavilion
- Atelier Belle Shenkman & Desmond Smith
- Susan Glass & Arni Thorsteinson Staircase
- Babs Asper Theatre
- Azrieli Studio
- Janice & Earle O'Born Room
- Atrium Gail & David O'Brien
- Yulanda M. Faris Stage
- Julia Foster Gallery
- Buhler Family Box
- Ruddy Lounge
- Jenepher Hooper Prop Shop

The named spaces mark a new era for the NAC, one that is full of life, creativity and community engagement. We are thankful to all NAC Foundation supporters who champion the performing arts, and who contribute to cultural vitality both in the Nation's Capital, and across the country.

NAME YOUR SEAT IN SOUTHAM HALL CAMPAIGN

In October, the National Arts Centre Foundation launched the *Name Your Seat in Southam Hall Campaign* in support of the NAC's work in performance, creation and learning across Canada. The Campaign was announced the same week as the re-opening of the newly renovated Southam Hall.

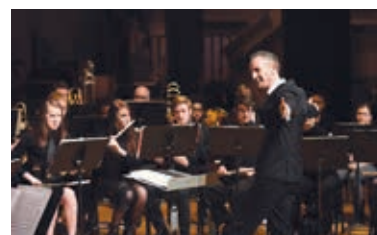
Since then, 129 donors — 93% of whom are from the Ottawa area — have pledged more than \$735,000 to the Campaign, well exceeding the original \$500,000 goal. In fact, *Name Your Seat in Southam Hall* was so popular with donors and subscribers that we will re-launch the campaign in the fall of 2017.

Special thanks to Honorary Campaign Chair Barbara Crook, an outstanding Ottawa philanthropist, community volunteer and long-time supporter of the NAC, and to her husband Dan Greenberg, as well as everyone who named a seat in support of the performing arts.

OTHER 2016–2017 HIGHLIGHTS:

Many other exciting programs, performances and initiatives took place at the NAC and in communities across the country, thanks to individual donor, sponsor and foundation support. Here are just a few highlights:

- On October 22 the NAC hosted the 20th anniversary of the *NAC Gala*, featuring the National Arts Centre Orchestra led by Music Director Alexander Shelley, with guest star Diana Krall. The *NAC Gala* raised \$724,500 (net) in support of the *National Youth and Education Trust*;
- For an eighth year, 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 *Share the Spirit*, presented by Sun Life Financial. The NAC provided more than 775 complimentary tickets to community partners in the National Capital Region, and 1,212 gifts were given to the program;
- The Slight Family Foundation generously committed to five years of support for Indigenous programming at the NAC through the *Music Alive Program*, the NAC Orchestra, NAC Presents and *Canada Scene*;
- Jerry and Joan Lozinski of Toronto helped bring The National Ballet of Canada's production of *Onegin* to the NAC through a generous donation;
- The NAC Orchestra kicked off its *Canada 150 Tour* in Atlantic Canada. From April 25 to May 6, the Orchestra performed concerts in St. John's, Newfoundland; Charlottetown, Prince Edward Island; Saint John, New Brunswick; and Eskasoni and Halifax, Nova Scotia. The Tour, which included 80 education and community events, was made possible by Tour



Left to right, top to bottom: Alexander Shelley works with students in Eskasoni, Nova Scotia during the *Canada 150 Tour* // *Fête à carreaux*, part of French Theatre's *Enfance/Jeunesse* series (Marnie Richardson) // The *Music Alive Program* in Nunavut // *Anishinabekwe*, part of *Canada Scene* (Stéphanie Houle, petitecamerarouge.com) // Alexander Shelley and student musicians at *NACO Remix* (Fred Cattroll) // *Dance Machine*, part of *Canada Scene* (Trevor Lush) // Visitors enjoy *CLOUD* by Caitlind r.c. Brown and Wayne Garrett, part of *Canada Scene* (Trevor Lush)



Patrons Gail and David O'Brien, Tour Patrons: *Life Reflected* Earle and Janice O'Born, Presenting Supporters Alice and Grant Burton, Supporting Partners Peng Lin and Yu Gu, Education Partner Dasha Shenkman OBE, Hon RCM, and Digital Partner Facebook;

- The 19th annual *Young Artists Program*, supported by generous donors and championed by Honorary Patron Sara Vered, brought outstanding private instruction and chamber music coaching, career mentoring, and performance opportunities to 64 exceptional young musicians from eight countries including Canada;
- 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 program has worked with elementary schools across Alberta and Saskatchewan, then later expanded to Nunavut and Manitoba. The NAC launched it to the Atlantic provinces during the NAC Orchestra's *Canada 150 Tour*. First Air is the Official Airline of the *Music Alive Program* in Nunavut;
- From June 15 to July 23, *Canada Scene*, presented by TD, brought together 1,500 of our country's most exciting artists to the National Capital Region. The Honorary Patrons of *Canada Scene* were Margaret and David Fountain, and Major Partners were Bonnie and John Buhler;
- The NAC was honoured to once again co-produce the *Governor General's Performing Arts Awards* gala in partnership with the Governor General's Performing Arts Awards Foundation. The NAC Foundation was thrilled to welcome Birks as the new Presenting Sponsor. The Keg Spirit Foundation, which has supported the Mentorship Program for nine consecutive years, paired choreographer Robert Binet with mentor Karen Kain, Artistic Director of The National Ballet of Canada. For the sixth year, McDonald's Restaurants of Canada hosted the Inspiration Seats, giving 263 deserving youth the opportunity to attend the Awards. Suzanne Rogers, Honorary Chair of the National Committee, and committee co-Chairs Kate Alexander Daniels and Salah Bachir, helped make the evening a great success;
- Coca-Cola Canada and McDonald's Restaurants of Canada were the official Celebration Partners of Canada Day 2017 at the NAC. The Honourable Hilary M. Weston and W. Galen Weston were the Honorary Patrons of the NAC's Grand Re-Opening celebrations.

Left to right, top to bottom: *Young Artists Program* (Fred Cattroll) // Angela Cheng with students from the *Young Artists Program* (Fred Cattroll) // Tribute to French Theatre Artistic Director Brigitte Haentjens at the *Governor General's Performing Arts Awards* (Ernesto Di Stefano, George Pimentel Photography) // Luisana Lopilato and laureate Michael Bublé at the *Governor General's Performing Arts Awards* (Ernesto Di Stefano, George Pimentel Photography) // Laureate Yves Sioui Durand at the *Governor General's Performing Arts Awards* (Ernesto Di Stefano, George Pimentel Photography) // NAC Orchestra musicians perform as part of *Musical Adventures in My School*

BOARD OF DIRECTORS

- 1 Janice O'Born
Chair
Toronto, Ontario
- 2 Christine Armstrong
Calgary, Alberta
- 3 Joe Canavan
Toronto, Ontario
- 4 Susan Peterson d'Aquino
Ottawa, Ontario
- 5 Amoryn Engel
Toronto, Ontario
- 6 Dale Godsoe, C.M.
Halifax, Nova Scotia
- 7 Alex Graham
Toronto, Ontario
- 8 James Ho
Richmond, British Columbia
- 9 D'Arcy Levesque
Calgary, Alberta
- 10 M. Ann McCaig, C.M.,
A.O.E., LL.D.
Calgary, Alberta
- 11 Grant J. McDonald,
FCPA, FCA
Ottawa, Ontario
- 12 Karen Prentice, Q.C.
Calgary, Alberta
- 13 Alan P. Rossy
Montreal, Quebec
- 14 Barbara Seal, C.M.
Montreal, Quebec
- 15 J. Serge Sasseville
Montreal, Quebec
- 16 C. Scott M. Shepherd
Vancouver, British Columbia
- 17 Eli Taylor
Toronto, Ontario
- 18 Gary Zed
Ottawa, Ontario

Emeritus Directors

- 19 Gail Asper, O.C., O.M., LL.D.
Winnipeg, Manitoba
- 20 Grant Burton
Toronto, Ontario
- 21 Catherine (Kiki) A. Delaney,
C.M., LL.D.
Toronto, Ontario
- 22 Dianne Kipnes
Edmonton, Alberta
- 23 Gail O'Brien
Calgary, Alberta /
Toronto, Ontario

Ex officio

- 24 Adrian Burns, LL.D.
Chair, NAC Board of Trustees
Ottawa, Ontario
- 25 Peter A. Herndorf, C.C., O. Ont.
President and CEO
National Arts Centre
Ottawa, Ontario

Chief Executive Officer

- 26 Jayne Watson
Ottawa, Ontario

Treasurer

- 27 Daniel Senyk
Ottawa, Ontario



DONOR CONTRIBUTIONS

SEPTEMBER 1, 2016 TO AUGUST 31, 2017

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

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.

NATION BUILDERS

Gail Asper, O.C., O.M., LL.D.
& Michael Paterson
The Azrieli Foundation
Alice & Grant Burton
Mohammed A. Faris
The Dianne & Irving Kipnes
Foundation
The Honourable
Margaret Norrie McCain, C.C., O.N.B.
Janice & Earle O'Brien
Gail & David O'Brien
Roula & Alan P. Rossy
John & Jennifer Ruddy
Dasha Shenkman, OBE, Hon RCM

CHAMPION'S CIRCLE

Crabtree Foundation
Anonymous (1)

LEADER'S CIRCLE

Bonnie & John Buhler
Margaret & David Fountain
Susan Glass & Arni Thorsteinson,
Shelter Canadian Properties Limited
Harvey & Louise Glatt
Peng Lin & Yu Gu
The Slight Family Fund for
Emerging Artists
Frank & Debby Sobey
The Vered Family
The Honourable Hilary M. Weston
& Mr. W. Galen Weston
The Zed Family
Anonymous (1)

PRESIDENT'S CIRCLE

Arel Capital
Robert & Sandra Ashe
The Asper Foundation
Sharon Azrieli Perez
The Renette and David Berman Family
Foundation
Kimberley Bozak & Philip Deck
Earlaine Collins
Barbara Crook & Dan Greenberg,
Danbe Foundation
Ian & Kiki Delaney
Estate of Sorel Etrog
Fred & Elizabeth Fountain
Elinor Gill Ratcliffe, C.M., O.N.L., LLD(hc)
Shirley Greenberg, C.M., OOnt

Irving Harris Foundation
Peter Herrndorf & Eva Czigler
The Keg Spirit Foundation
The Leacross Foundation
Joan & Jerry Lozinski
Dr. Kanta Marwah
Estate of Arthur Palmer
Michael Potter
Alexander Shelley & Zoe Shelley
Eli & Philip Taylor
Jayne Watson

PRESENTER'S CIRCLE

Christine Armstrong & Irfhan Rawji
Cynthia Baxter & Family
Sheila Bayne
Erika & Geoffrey F. Bruce
Adrian Burns, LL.D.
& Gregory Kane, Q.C.
Christina Cameron & Hugh Winsor
M.G. Campbell
The Canavan Family Foundation
The Right Honourable
Joe Clark, P.C., C.C., A.O.E.
& Maureen McTeer
Liane & Robert Clasen
Michel Collette
The Craig Foundation
Robert & Marian Cumming
Daugherty and Verma Endowment for
Young Musicians
Thomas d'Aquino
& Susan Peterson d'Aquino
A Donor-Advised Fund at the
Community Foundation of Ottawa
Amoryn Engel & Kevin Warn-Schindel
Julia & Robert Foster
Friends of the National Arts Centre
Orchestra
Jean Gauthier & Danielle Fortin
Stephen & Jocelyne Greenberg
James & Emily Ho
Donald K. Johnson
& Anna McCowan Johnson
Rosalind & Stanley Labow
Dennis & Andrea Laurin
D'Arcy L. Levesque
The Honourable John Manley, P.C., O.C.
& Mrs. Judith Manley
M. Ann McCaig, C.M., A.O.E., LL.D.
Grant J. McDonald, FCPA, FCA
& Carol Devenny

Jane E. Moore
Penney Group
Sarah Ryan & Molly Ryan
Emmelle & Alvin Segal, O.C., O.Q.
Daniel Senyk & Rosemary Menke
The Late Mitchell Sharp, P.C., C.C.
& M^{me} Jeanne d'Arc Sharp
Mr. & Mrs. Calvin A. Smith
Robert Tennant
The Turnbull Family Community Building
Foundation
Anthony and Gladys Tyler Charitable
Foundation
Donald T. Walcott
Mohammed & Najla Al Zaibak
Anonymous (2)

PRODUCER'S CIRCLE

David & Robyn Aaron
Frank & Inge Balogh
W. Geoffrey Beattie
J.P. Bickell Foundation
Edward Burtynsky & Julia Johnston
Diane & Wesley Campbell
John M. Cassaday
La famille Cousineau
Henry B. Curtis
Christopher Deacon
& Gwen Goodier
À la mémoire de Elsa Theunis Doom
et de Xavier Doom
Dale Godsoe, C.M.
Sheila & Peter Gorman
Martha Lou Henley
Sarah Jennings & Ian Johns
David & Susan Laister
Frances & Mildred Lazar Fund for the
Young Artist Program
Joyce Lowe
Katharine McClure
The McKinlays: Kenneth, Jill
& the late Ronald
Rick Mercer & Gerald Lunz
Christopher Millard
Barbara Newbegin
John Osborne
Dr. Suren Phansalker
Guy & Mary Pratte
Karen Prentice, Q.C.,
& the Honourable Jim Prentice,
P.C., Q.C.
J. Serge Sasseville

Enrico Scichilone
Barbara Seal
The Thomas Sill Foundation Inc.
Dawn Sommerer
Sarah Garton Stanley
William & Jean Teron
Vernon G. & the late Beryl Turner
Michael & Jacqui Wilson
Anonymous (3)

DIRECTOR'S CIRCLE

Kristina Allen
Stefan F. & Janina Ann Baginski
Michael Bell & Anne Burnett
Sandra & E. Nelson Beveridge
Barry M. Bloom
Frits Bosman
Hayden Brown & Tracy Brooks
Graham & Maureen Carpenter
Glyn Chancey
Cintec Canada Ltd.
Christopher & Saye Clement
Vincent & Danielle Crupi
Roland Dimitriu
& Diane Landry
Mr. Arthur Drache, C.M., Q.C.
& Ms. Judy Young
Carol Fahie
Douglas Frosst & Lori Gadzala
Toby Greenbaum & Joel Rotstein
Michael Harkins
Kathleen & Anthony Hyde
Ron & Elaine Johnson
Dr. David & Mrs. Glenda Jones
Dr. Frank A. Jones
Huguette & Marcelle Jubinville
Diana & David Kirkwood
Cathy Levy & Martin Bolduc
Jean B. Liberty
Louis & Jeanne Lieff Memorial Fund
Brenda MacKenzie
Donald MacLeod
William & Hallie Murphy
Jacqueline M. Newton
Eileen & Ralph Overend
Eric & Lois Ridgen
Go Sato
Southam Club
Donna & Henry Watt
For you with love in every note I play ~
Milana Zilnik, Pianist & Comp
Anonymous (2)

Donors' Circle *(continued)*

MAESTRO'S CIRCLE

Cavaliere Pasqualina Pat Adamo
Sheila Andrews
Kelvin K. Au
Pierre Aubry & Jane Dudley
Paul & Rosemary Bender
Andrew Bennett
Dr. François-Gilles Boucher
& Annie Dickson
In Memory of Donna Lee Boulet
Peter & Livia Brandon
Dr. Nick Busing
& Madam Justice Catherine Aitken
Canadian National Autism Foundation
Claude Chapdelaine
Tom & Beth Charlton
Rev. Gail & Robert Christy
Geneviève Cimon & Rees Kassen
Deborah Collins
Dr. Gretchen Conrad
& Mr. Mark G. Shulist
Carlos & Maria DaSilva
Dr. B. H. Davidson
Douglas A. Dawson Architecture
& Design
Christopher & Bronwen Dearlove
Gladys & Andrew Dencs
Nadia Diakun-Thibault
& Ron Thibault
Norman Dionne
Robert P. Doyle
Robert S. & Clarisse Doyle
Colonel-Maitre Michel
& Madame Nicole Drapeau
Yvon Duplessis
Catherine Ebbs & Ted Wilson
Edward A. Tory Fund at Toronto
Foundation
James & Deborah Farrow
E.A. Fleming
Denis Gagnon
Dr. Pierre Gareau
John Graham
Dr. David & Rochelle Greenberg
Ms. Wendy R. Hanna
Gregg & Mary Hanson
Stephen & Raymonde Hanson
John Hilborn & Elisabeth Van Wagner
Jacquelin Holzman & John Rutherford
Margie & Jeff Hooper
Marilyn Jenkins & David Speck
Mary Johnston
Ms. Lynda Joyce
Anatol & Czeslawa Kark
Beatrice Keleher-Raffoul
Brian & Lynn Keller
Dr. John Kerzman
& Ms. Sabina Wasserlauf
Carlene & J-P Lafleur
Lisette Lafontaine
Denis & Suzanne Lamadeleine
Marie Louise Lapointe & Bernard Leduc
Gaston & Carol Lauzon
Janis Lawson & Don Dalziel
Dr. & Mrs. Jack Lehrer

Aileen Letourneau
Niloo Madani
John & Alexandra Marcellus
André McArdle & Lise Paquin
John McPherson & Lise Ouimet
Alain Millette
Andrea Mills & Michael Nagy
David Monaghan & Frances Buckley
Sylvie Morel
Charles & Sheila Nicholson
Sunny & Nini Pal
Mary Papadakis & Robert McCulloch
Russell Pastuch & Lynn Solvason
Matthew & Elena Power
Chris & Lisa Richards
Jeffrey Richstone
Marianne & Ferdinand Roelofs
Elizabeth Roscoe
In memory of Gloria Roseman
Esther P. & J. David Runnalls
Shawn Scromeda
& Sally Gomery
Mr. Peter Seguin
David Selzer & Ann Miller
John P. Shannon & Andrée-Cybèle
Bilinski
Carolyn & Scott Shepherd
Moishe Shiveck
Dr. Farid Shodjaee & Mrs. Laurie Zrudlo
Jacques & Donna Shore
Arlene Stafford-Wilson & Kevin Wilson
Eric & Carol Ann Stewart
Dr. Matthew Suh & Dr. Susan Smith
Hala Tabl
Sunao Tamaru
Elizabeth Taylor
Dino Testa
Gordon & Annette Thiessen
Ann Thomas & Brydon Smith
Rosemary Thompson & Pierre Boulet
Janet Thorsteinson
In Memory of Frank A.M. Tremayne, Q.C.
Dr. Derek Turner & Mrs. Elaine Turner
William & Donna Vangool
Ms. Frances A. Walsh
Hans & Marianne Weidemann
Dr. Margaret White & Patrick Foody
Paul Zendrowski & Cynthia King
Anonymous (8)

PLAYWRIGHT'S CIRCLE

Cavaliere Pasqualina Pat Adamo
Michael-John Almon
George Anderson & Charlotte Gray
Andréa Armijo Fortin & Kevin Chan
Robert & Amelita Armit
Daryl Banke & Mark Hussey
Catherine Barry & Christian Pilon
David Beattie
Suzanne Bédard
Leslie Behnia
Marion & Robert Bennett
Marva Black & Bruce Topping
Margaret Bloodworth
Heidi Bonnell

Nelson Borges
Madam Justice Carole Brown
& Mr. Donald K Piragoff
Richard Burgess & Louise Stephens
Janet Campbell
Susan & Brad Campbell
Vinay & Jack Chander
Spencer & Jocelyn Cheng
Margaret & John Coleman
Marjorie Cook
Michael & Beryl Corber
Lise & Pierre Cousineau
Marie Couturier
Duart & Donna Crabtree
Robert J. Craig
Dr. David Crowe
Brent H. Cunningham
Dr. Gudrun Curri
Beth Cybulski
Andrew Davies
Thomas Dent
Diane & Yvan Desrochers
Céline d'Etcheverry
Dr. Mark & Mrs. Nina Dover
Clement & Trish Dupuis
Steven W. Dwyer
& Sandra Laughren
Dr. Heiko Fettig & Isabelle Rivard
Dr. David Finestone
& Mrs. Josie Finestone
Hans & Alice Foerstel
Nadine Fortin & Jonathan McPhail
Anthony Foster
Gloria Fox
Dr. Steven & Rosalyn Fremeth
Robert Gagné & Manon St-Jules
Carey & Nancy Garrett
Matthew Garskey & Laura Kelly
Sylvia Gazsi-Gill & John Gill
Louis Giroux
Adam Gooderham
Beric & Elizabeth Graham-Smith
Christine Grant & Brian Ross
Lawrence R. Grant & Barbara Duggan
Darrell & D. Brian Gregersen
Robert Guindon & Diane Desrochers
Suren & Junko Gupta
Tara Hall
John & Greta Hansen
The Haridwar-Om Family
Christopher Harnett
John & Dorothy Harrington
Mischa Hayek
Bruce & Diane Hillary
David Holdsworth & Nicole Senécal
Jackman Foundation
Anikó G. Jean
Ross Jewell
Gabriel Karlin & Andrea Rosen
Daniel Keene
Jillian Keiley & Don Ellis
Laureen Kinney
Denis Labrie
Denis Laflamme - Cliniques Mots
et Gestes

Réal Lalande
Thérèse Lamarche
Christine Langlois & Carl Martin
Sarah Lauzon
Joseph D. Law
Nicole Leboeuf
Conrad L'Ecuyer
Dr. Giles & Shannon Leo
Christopher Mark LeSauvage
L.Cdr. (Ret'd) Jack Logan
& Mrs. Ruth Logan
Christine L. MacDonald
Therese M. Maclean
Allen & Marina MacLeod
Jack & Hélène Major
Marianne's Lingerie
Jack & Dale McAuley
Elizabeth McGowan
Keith McKewen
Tamas Mihalik
Bruce R. Miller
Dr. J. David Miller
Nadim Missaghian
Jane Morris & Robert Hicks
Thomas Morris
David Nahwegahbow & Lois Jacobs
Ritika Nandkeolyar
Barbara E. Newell
Kathryn Noel
Cedric & Jill Nowell
Franz Ohler
Maxine Oldham
Maureen P. O'Neil
Mr. Eme Onuoha
M. Ortolani & J. Bergeron
Sherrill Owen
Joanne Papineau
Diana Pepall & Cameron Pulsifer
Mrs. Dorothy Phillips
Monique Prins
Christophe René
Maura Ricketts & Laurence Head
Karl & Sheila Ruban
Pierre Sabourin & Erin Devaney
Olga Streltchenko & Joel Sachs
David & Els Salisbury
Kevin Sampson
Mr. & Mrs. Brian Scott
J. Sinclair
George Skinner & Marielle Bourdages
Mike Smith & Joy Ells
Howard Sokolowski
& Senator Linda Frum
Judith Spanglett & Michael R. Harris
Robert & Carole Stelmack
Dr. Derry G. Timpleck
James Tomlinson
Dr. & Mrs. Kenneth & Margaret Torrance
Nancy & Wallace Vrooman
Dave & Megan Waller
In memory of Thomas Howard Westran
Alexandra Wilson & Paul André Baril
Linda Wood
Pinchas Zukerman
Anonymous (15)

Emeritus Circle

Planning today for a gift tomorrow

We proudly recognize and thank these individuals and families who have provided a future gift to the National Arts Centre through a bequest, gift of life insurance or other planned giving arrangement.

Jackie Adamo	E.A. Fleming	Frances and Mildred Lazar Fund for the	The Elizabeth L. Pitney Estate
Cavaliere Pasqualina Pat Adamo	Audrey and Dennis Forster Endowment	Young Artists Program	Samantha Plavins
The Estate of Dr. & Mrs. A.W. Adey	for the Development of Young	Leighton Talent Development	Michael Potter
Edward & Jane Anderson	Musicians from Ottawa	Endowment	Aileen S. Rennie
The Bluma Appel National Arts Centre	Estate of A. Fay Foster	Sonia & Louis Lemkow	The Betty Riddell Estate
Trust	Paul Fydenchuk & Elizabeth Macfie	Estate of Wilna Macduff	Maryse F. Robillard
John Arnold	Sylvia Gazsi-Gill & John Gill	Paul & Margaret Manson	Patricia M. Roy
The Morris & Beverly Baker Foundation	The James Wilson Gill Estate	Suzanne Marineau Endowment	Gunter & Inge E. Scherrer
Daryl M. Banke & P. Mark Hussey	The Estate of Marjorie Goodrich	for the Arts	Daniel Senyk & Rosemary Menke
David Beattie	Rebecca & Gerry Grace	Claire Marson - Performing Arts for All	The Late Mitchell Sharp, P.C., C.C.
Mary B. Bell	Darrell Howard Gregersen	Endowment	& M ^{me} Jeanne d'Arc Sharp
Dr. Ruth M. Bell, C.M.	Choir Fund	Dr. Kanta Marwah Endowment for	Sandra Lee Simpson
In memory of Bill Boss	Ms. Wendy R. Hanna	English Theatre	Marion & Hamilton Southam
Ann Buchanan	Estate of Joan Harrison	Dewan Chand and Ratna Devi Marwah	Victoria Steele
M.G. Campbell	Lorraine Hartglas	Family Endowment for Music	Natalie & Raymond Stern
Brenda Cardillo	Sharon Henhoeffter	The Honourable	Hala Tabl
Renate Chartrand	Peter Herrndorf & Eva Czigler	Margaret Norrie McCain, C.C., O.N.B.	Elizabeth (Cardoza) Taylor
The Estate of Kate R. Clifford	Bill & Margaret Hilborn	& G. Wallace F. McCain, C.C., O.N.B.	Dino Testa
Michael & Beryl Corber	Jenepher Hooper Endowment for	Kenneth I. McKinlay	Linda J. Thomson
Patricia Cordingley	Theatre	Jean E. McPhee and Sylvia M. McPhee	Bruce Topping & Marva Black
Robert & Marian Cumming	Dorothy M. Horwood	Endowment for the Performing Arts	Dr. & Mrs. Kenneth & Margaret Torrance
Vicki Cummings	Barbara Irving	Samantha Michael	Elaine K. Tostevin
Daugherty and Verma Endowment for	Sarah Jennings & Ian Johns	Robert & Sherissa Microys	Vernon & Beryl Turner
Young Musicians	Huguette Jubinville	Heather Moore	Anthony & Gladys Tyler Charitable
Rita G. de Guire	Marcelle Jubinville	Barbara Newbegin	Foundation
The Ann Diamond Fund	Erdelyi Karpati Memorial Fund	Gail O'Brien	Jayne Watson
Amoryn Engel & Kevin Warn-Schindel	Colette Kletke	Johan Frans Olberg	The Estate of Claire Watson Fisher
Estate of Sorel Etrog	Rosalind & Stanley Labow	& Jetje (Taty) Oltmans-Olberg	In memory of Thomas Howard Westran
Randall G. Fillion	David & Susan Laister	Estate of Arthur Palmer	Anonymous (30)

Corporate Supporters

Accenture Canada	Corus Entertainment Inc.	Harvard Developments Inc.	Quebecor Media Inc.
A&E Television Networks	The Craig Foundation	Insurance Bureau of Canada	Residence Inn by Marriott Ottawa
AirSprint	Diamond Schmitt Architects	KPMG	Rogers TV
Amazon.ca	District Realty	The Metcalfe Hotel	Sakto Corporation
Arnon Corporation	Doherty & Associates Investment	Mitel Networks Corporation	Scotia Wealth Management
The Asper Foundation	Counsel	Mizrahi Corporation	Shelter Canadian Properties Ltd.
Bassi Construction Ltd.	Ensign Canada Inc.	MNP	Telesat Canada
Bell	EY	National Music Centre	Tomlinson
Bloomex Canada	Ferguslea Properties Limited	Osler, Hoskin & Harcourt LLP	Trinity Development Group Inc.
BMO Private Banking	Great-West Life, London Life and	PCL Constructors Canada Inc.	Urbandale Corporation
Cleland Jardine Engineering Ltd.	Canada Life	PearTree Financial Services Ltd.	Anonymous (1)

Corporate Circle

The Corporate Circle is made up of generous business leaders in the Ottawa area. We gratefully acknowledge the support of these members who believe in the importance of the arts and the future of young talent in Canada.

CORPORATE PRESENTER

Rob Marland, Royal LePage
Performance Realty
Julie Teskey RE/MAX Hallmark
Realty LTD. Brokerage

CORPORATE PRODUCER

Auerbach Consulting Services
Marina Kun/Kun Shoulder Rest
WALL SPACE GALLERY

CORPORATE DIRECTORS

ALPHA ART GALLERY
Canada Retirement Information
Centre
Capital Gain Accounting Services
1994 Inc.
Colliers Project Leaders
Finlayson & Singlehurst
Groupe TIF Group Inc.
Homestead Land Holdings Ltd.
Ms. Valerie A. Nixon
Tartan Homes Corporation
TPG Technology Consulting Ltd

CORPORATE MAESTRO

2Keys Corporation
AFS Consulting (Doug Jordan)
Ambico Ltd.
Anne Perrault & Associates-
Trustee in Bankruptcy
ArrowMight Canada Ltd
BBS Construction Ltd.
Allan & Annette Bateman

Canopy Insurance Services
Carling Animal Hospital
Cintec Canada Ltd.
Comtest Communications Products Ltd.
Conroy Optometric Centre
Les Constructions Lovail Inc.
Deerpark Management Limited
Del Rosario Financial Services-
Sun Life Financial
Dufferin Research Inc.
Epicuria
Dr. Alfredo Formoso
& Dr. Ruby L. de Guzman Formoso
Founddesign
Janet Geiger, Stone Gables Investment/
HollisWealth
Norman Genereaux
The Gifted Type
The Green Door Restaurant
Henderson Furniture Repair/
Colleen Lusk-Morin
IntelliSyn Communications Inc.
Keller Engineering Associates Inc.
Kessels Upholstering Ltd.
Mr. Michael Kolberg
Gary Kugler & Marlene Rubin
L.W.I. Consulting Partners Inc.
David Lacharity & Andrea MacQueen
Liberty Tax Services - Montreal Road
McMillan LLP
Michael D. Segal Professional
Corporation
Moneyvest Financial Services Inc
Moore Wrinn Financial

Multishred Inc.
Muriel Dombret Clothes
Nortak Software Ltd.
Ottawa Business Interiors
Ottawa Dispute Resolution Group Inc.
Performance Management Consultants
Project Services International
The Properties Group Ltd.
Mr. Waleed G. Qirbi & Mrs. Fatoom Qirbi
REMISZ Consulting Engineers Ltd.
Richmond Nursery
Robertson Martin Architects
Rockwell Collins
Sam's Kitchen at Fairmont
Confectionery
SaniGLAZE of Ottawa
Sur-Lie Restaurant
Systematix IT Solutions Inc.
WEDECOR
Westboro Flooring & Décor
Anonymous (1)

CORPORATE PLAYWRIGHT

2 H Interior Design Ltd. -
Danielle L Hannah
Abacus Chartered Accountant
Acart Communications Inc
Andrex Holdings
Angelo M. Spadola Architect Inc.
Ashbrook Collectibles -
We Buy & Sell
Auto Racks Inc
Dr. Beaupré Vein / Varices Clinique
Blumenstudio

Yves Bourdages Évaluateur
Carducci's Shoes & Leather Goods
Coconut Lagoon Restaurant
Entrepôt du couvre-plancher
G. Brunette
Denzil FEINBERG CFP R.F.P.
Green Thumb Garden Centre
Hampton Paints
The Haridwar-Om Family
Linda Jamieson School of Dance
Long & McQuade Musical
Instruments
Merkburn Holdings Ltd
Misty River Introductions -
Professional Matchmaking
New Generation Sushi Freshness
Made to Order
ORMTA - Ontario Registered Music
Teachers Association
Ottawa Asset Management Inc.
P3 Physiotherapy
Dr. Jeff Sherman
Steve Sicard, SRES®, Realtor -
Always Putting Your Needs First
StageRite Home Staging
Mr. Mario Staltari B Comm, CPA
Brian Staples - Trade Facilitation
Services
SuzyQ Doughnuts
Symphony Senior Living Orleans
Torrance Microfit
Upper Canada Elevators
Welch LLP
Wild Pigments Art Studio

Endowments

AT AUGUST 31, 2017

The following endowments have been established by generous donors to support the National Arts Centre.

Morris and Beverly Baker Foundation Endowment for Young Musicians
Daugherty and Verma Endowment for Young Musicians
Audrey and Dennis Forster Endowment for the Development of Young Musicians
from Ottawa
The Julia Foster Endowment Fund
Jenepher Hooper Endowment for Theatre
Huguette and Marcelle Jubinville Endowment for The Performing Arts
Leighton Talent Development Endowment
Suzanne Marineau Endowment for the Arts
Claire Marson - Performing Arts For All Endowment
Dr. Kanta Marwah Endowment for English Theatre
Dewan Chand and Ratna Devi Marwah Family Endowment for Music

Kenneth I. McKinlay Legacy for the Next Generation of Artists
Jean E. McPhee and Sylvia M. McPhee Endowment for the Performing Arts
Samantha Michael Endowment Fund
NACO Trust Fund - Endowment
John and Barbara Poole Family Endowment
Mitchell Sharp Endowment for Young Musicians
Marion and Hamilton Southam Music Endowment
Tabl Family Endowment
Cairine and Norman Wilson Young Performers Endowment
Wrenshall Family Endowment
Anonymous (1)



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

Canada is our stage. Le Canada en scène.

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