



Embracing Change

NATIONAL ARTS CENTRE
2019-2020 ANNUAL REPORT



Role

The National Arts Centre (NAC) is Canada’s bilingual, multi-disciplinary home for the performing arts. The NAC presents, creates, produces and co-produces performing arts programming in various streams — the NAC Orchestra, Dance, English Theatre, French Theatre, Indigenous Theatre, and Popular Music and Variety — and nurtures the next generation of audiences and artists from across Canada. The NAC is located in the National Capital Region on the unceded territory of the Algonquin Anishinaabe Nation

Mandate

The NAC is governed by the *National Arts Centre Act*, which defines its mandate as follows: 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.

Accountability and Funding

As a Crown Corporation, the NAC reports to Parliament through the Minister of Canadian Heritage. Of the NAC’s total revenue, less than half is derived from an annual Parliamentary appropriation, while more than half comes from earned revenue — box office sales, food and beverage services, parking services and hall rentals – and from the NAC Foundation. Each year, the Minister of Canadian Heritage tables the NAC annual report in Parliament. The Auditor General of Canada is the NAC’s external auditor.

Structure

A Board of Trustees consisting of 10 members from across Canada, chaired by Adrian Burns, oversees the NAC. The President and CEO is Christopher Deacon. The creative leadership team is composed of Heather Gibson (Popular Music and Variety), Brigitte Haentjens (French Theatre), Jillian Keiley (English Theatre), Kenton Leier (Executive Chef), Cathy Levy (Dance), Kevin Loring (Indigenous Theatre), Heather Moore (National Creation Fund) and Alexander Shelley (NAC Orchestra). Mani Soleymanlou is the Incoming Artistic Director of French Theatre and will begin his term on September 1, 2021.

Official Languages

The NAC is a federal bilingual arts organization with legislative obligations towards the Official Languages Act, playing an important role in showcasing artists from Canada’s Francophone and Anglophone minorities, and supporting initiatives that foster artistic diversity. The NAC is proud of the many positive measures that its various artistic departments have taken over the last fiscal year to enhance the vitality of the English and French linguistic minority communities in Canada, and to support and foster the full recognition and use of both English and French in Canadian society. For example, as part of *Zones Théâtrales* in the fall of 2019, francophone artists from six Canadian provinces converged on the National Capital Region to practise their art in front of some 3,000 spectators and 40 presenters.

Embracing Change

Table of contents

Embracing Change	3
Executive Letters	12
2019 – 2020 Highlights	14
Learning Highlights	26
Report on Strategic Goals	29
Board/Management	34
Management Discussion and Analysis	39
Financial Statements/Notes.	43
National Arts Centre Foundation.	54

➤ *Kiinalik: These Sharp Tools*
Evalyn Parry and Laakkuluk Williamson Bathory
Lighting Design: Rebecca Picherack
Set Design: Kaitlin Hickey
Artistic Treatment: Heather Campbell
Photo © Jeremy Minnagh

➤ Embracing Change

The 2019 – 2020 season at the National Arts Centre was full of extraordinary change.

NAC Indigenous Theatre launched its exceptional first season, with brilliant Indigenous artists and powerful Indigenous stories on the national stage. Indigenous Theatre has changed us; it's now a fundamental part of who we are.

Through our *National Creation Fund*, we invested in change-makers — innovative artists who push the limits of what we thought possible.

We responded to dramatic changes in our world.

In light of COVID-19, we acted to help the performing arts recover. We created a digital stage to support artists, and lift the spirits of Canadians.

We stayed connected to each other, engaging with audiences in their homes and on their phones.

In witnessing the Black Lives Matter movement, we committed to making our stages and spaces more diverse, accessible, equitable and inclusive.

And through research and collaboration, we galvanized a national effort to explore how the performing arts can respond to the climate crisis.

There has been an abundance of change.

And yet we imagine the performing arts renewed, and encompassing a far wider spectrum of voices and cultures.

We believe greater opportunities for everyone to engage with the performing arts are possible.

And we envision a strong, adaptable performing arts sector — one that embraces innovation and fosters the next generation of artists, audiences and cultural leaders.

At the NAC, we embrace change and the transformational opportunities it can bring.

“ In a season focused on themes of cultural reclamation, *Mòshkamo* proudly claimed Indigenous Theatre’s rightful place at the NAC and on the national stage. *Mòshkamo* set the tone for our first season, a season filled with strong and authentic Indigenous voices. ”

– Indigenous Theatre Artistic Director Kevin Loring

› Indigenous Theatre

2019 – 2020 marked the launch of Indigenous Theatre, the most important development at the NAC in 50 years. Led by Artistic Director Kevin Loring and Managing Director Lori Marchand, the enormously successful first season featured more than 10 Indigenous languages, and celebrated the beauty, strength and resilience of Indigenous women, with most works written and created by women.

The season kicked off with *Mòshkamo: Indigenous Arts Rising* (September 11-29), a festival of 111 events in music, theatre and dance that featured 332 participants and attracted 15,000 people. It began with an emotional and uplifting *Grand Entry* featuring an Algonquin-led, three-kilometre canoe procession along the Rideau Canal.

The first play was Marie Clements’ *The Unnatural and Accidental Women*. Directed by Muriel Miguel, the opening night on September 13 in the Babs Asper Theatre attracted a capacity crowd, including Elders and prominent members of the Indigenous community from across Canada and around the world.

› *The Unnatural and Accidental Women*
Pictured: Monique Mojica
Set Design : Andy Moro
Lighting Design : Jeff Harrison.
Costumes : Sage Paul
Photo ©Justin Tang



“ This work is about the things we were told separated us and how we internalized this separation. It is about the remnants of memory and trauma, love and joy, but most of all it is about Black women and their extraordinary ability to survive. ”

– Leah-Simone Bowen, book and libretto adaptation,
Scott Joplin's Treemonisha

➤ National Creation Fund

Some artists are change-makers. Through their work, they inspire us to see the world differently.

Treemonisha is one of the world's first Black operas. Created in 1911 by Scott Joplin, it is one of the few surviving performance pieces about the immediate post-slavery era written by a Black person. Sadly, Joplin could find no backers and never saw the work fully staged.

Volcano Theatre, in association with the Moveable Beast Collective, is reimagining *Treemonisha*. Led by an international creative team consisting primarily of Black women, the new version features a new orchestration, arrangement, libretto and story that extends Joplin's feminism and politics. The project looks to restore Joplin's voice as central to a North American Black classical canon.

The NAC, with an investment from the *National Creation Fund*, is a co-commissioner of *Scott Joplin's Treemonisha*, joining an impressive group of national and international partners. Scheduled to premiere in California in April 2020, the work was postponed due to the pandemic and will be presented at a future date.

“We were so grateful to get such immediate help from our industry peers at the NAC in a time that is crushing for the arts community.”

– Melissa McClelland
of the Toronto duo Whitehorse,
who took part in #CanadaPerforms

> #CanadaPerforms

Six days after the NAC closed its doors, the NAC launched #CanadaPerforms in partnership with Facebook Canada. The initiative paid Canadian artists for online performances, and lifted the spirits of Canadians during the pandemic. #CanadaPerforms kicked off with a performance by the Jim Cuddy Band that has since been viewed more than 666,000 times. Over the next two months, audiences enjoyed more than 700 Canadian artists in music, theatre, dance and literature.

The \$700,000+ *Facebook-National Arts Centre Fund for Performing Artists* was made possible through generous contributions from founding partner Facebook Canada, Slight Music, RBC Foundation, SiriusXM Canada and the Bennett Family Foundation.

On June 1, the NAC extended #CanadaPerforms as a two-year partnership to benefit livestreamed performances, music events and festivals, made possible through an additional \$500,000 investment from Facebook Canada. It began in June with the *Road to Canada Day*, profiling Canadian performing arts festivals. And in the summer, #CanadaPerforms partnered with RBC Bluesfest to present live, drive-in performances.



5M

views from
across Canada
and around the
world



80%
NAC web traffic
from outside the
National Capital
Region



19K
increase in
NAC Facebook
and Instagram
followers



6,000

applications by
Canadian artists
to perform



700

livestreamed
Performances



Alexander Shelley and his son Sasha deliver a NACO Home Delivery message

Engaging with audiences online

In addition to *#CanadaPerforms*, the NAC increased its online engagement through a number of initiatives.

NACO Home Delivery emails included an archival NAC Orchestra concert, video message and notes from Music Director Alexander Shelley. *NACO Lunch Break* showcased Orchestra musicians who performed from their homes. And *Musically Speaking* paired Alexander with guest artists for interviews and performances.

Through *Grand Acts of Theatre*, English Theatre commissioned 12 short, large-scale outdoor theatrical events to be performed in front of a physically distanced audience, then filmed and shared online in the fall of 2020.

NAC Dance celebrated International Dance Day with performances by eight Canadian dance artists on *#Canada Performs*, and through a video, quiz and messages on social media.

And NAC French Theatre distributed four issues of *La sentinelle*, a newsletter that focused on *Les mots secrets*, *Dans le bleu*, *Sous la feuille* and *Requiem pour L.* – productions that were cancelled or postponed due to the pandemic.



NACO Lunch Break



95
videos released
from March 23 to August 31



441,309
video views on
Facebook and
YouTube



339
average Facebook
comments/likes/
shares per video

NACO Home Delivery

until August 31, 2020



20
Home Delivery
concerts
from March 25 to August 18



23,250
average number
of people who
received a Home
Delivery email



13,821
average reach
for each Home
Delivery released
on Facebook



➤ The Kipnes Lantern: A Beacon of Hope

In the weeks and months that followed public health's first stay-at-home directives, and as the downtown core of the Nation's Capital remained eerily quiet, the NAC's Kipnes Lantern continued to inspire passers-by, a beacon of hope in a time of change.

"Everything will be OK," it said, with big bright rainbows.

"Waiting in the Wings," it said in March to mark World Theatre Day.

"The next dance is for you," it declared on International Dance Day, displaying stunning imagery of a ballet dancer.

One day the Lantern shone pure blue as an homage to front-line workers.

And throughout the month of June, in honour of National Indigenous History Month, the Lantern displayed the beautiful works of acclaimed Indigenous visual artists – Germaine Arnaktauyok (Inuk), Christi Belcourt (Métis) and Simon Brascoupé (Algonquin and Haudenosaunee).

" I live down the street, and while I miss going to your shows, it has become a highlight to see the art you are displaying while walking my dog...Today's rainbow was fitting on a few levels. Ça va bien aller! Thanks to the artist. "

– via Facebook

“ With this plan, we commit to leading and supporting the growth of a renewed performing arts sector; not a resurrection of the old — a transformational change to something new. ”

– NAC President and CEO Christopher Deacon

› 3-Year Plan for the Recovery of the Performing Arts Sector

In August 2020, the NAC released *The Next Act*, the NAC’s new 3-Year-Plan. Its vision: to lead and support the recovery of the Canadian performing arts sector.

Through collaboration and investment in creation, production, co-production and dissemination, along with a renewed focus on community engagement, learning and innovation, the NAC will shape a more diverse, equitable and inclusive future for the performing arts in Canada.

The strategic goals are: Support Renewal Through Dynamic Artistic Leadership, Build Community Through Expanded Engagement, Foster Long-Term Resiliency Through Learning and Innovation, and Maximize Impact Through Operational Sustainability.

The NAC has already begun its work of helping the recovery of the performing arts sector. In addition to online initiatives like *#CanadaPerforms*, the NAC has led a partnership with Business / Arts and Nanos Research on a study tracking the attitudes of Canadian culture-goers, and made its monthly results widely available.

The NAC also consulted with more than 40 performing arts centres and venues to develop a national, online toolkit for re-opening.



» Diversity, equity and inclusion


In the spring of 2020, a worldwide movement demanded that societies work to eliminate systemic racism. It was a moment that presented individuals, institutions and communities with an opportunity for positive change.

As initial steps, the Senior Management Team participated in diversity, equity and inclusion training. And we created an internal working group to begin a dialogue with staff.

Notably, as part of *The Next Act*, the NAC's new 3-Year Plan, we identified Inclusion as a core value.

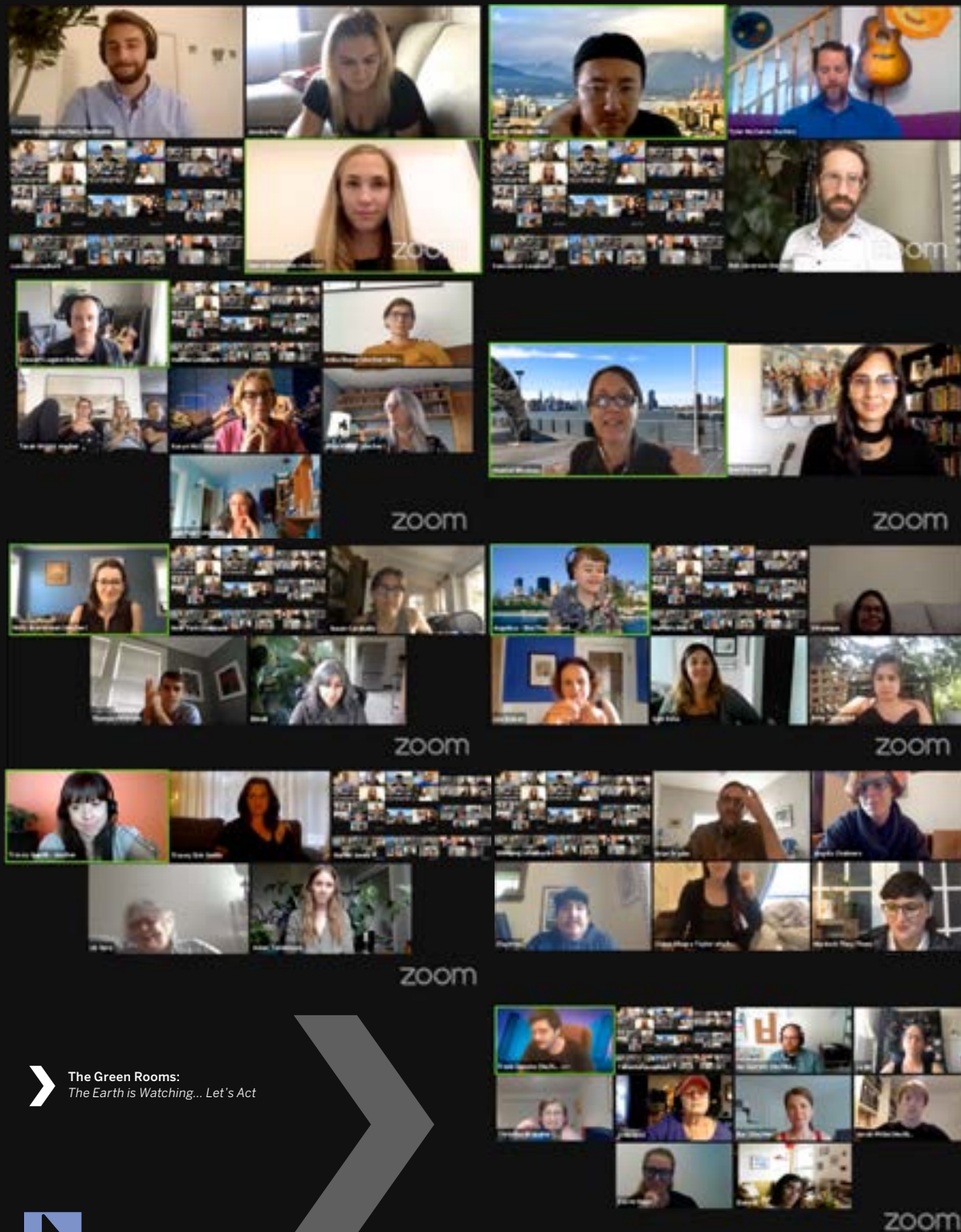
That means we will work to identify and dismantle racist structures within our institution. We commit to diversity, equity, accessibility and inclusion, and to creating a welcoming and respectful space for everyone at the NAC.

We want to create more space for historically excluded voices and a multiplicity of perspectives, and bring to light those powerful stories on the national stage.



“ We commit to diversity, equity, accessibility and inclusion, and to creating a welcoming and respectful space for everyone at the NAC ”

– *The Next Act*




The Green Rooms:
The Earth is Watching... Let's Act

The Performing Arts and Climate Change

In June 2020, NAC English Theatre led *The Green Rooms: The Earth is Watching ... Let's Act*, an innovative three-day, digital gathering that explored how artists and arts institutions can reduce their environmental impact and promote sustainability.

Described as “a raucous space that is part-picnic, part-convening and part co-creation,” this experimental international collaboration with more than 120 participants — artists, scholars and leaders — was made all the more unique by the arrival of COVID-19.

The Green Rooms was the culmination of a larger theatre research project called the *Climate Change Cycle*, co-curated by Sarah Garton Stanley, NAC English Theatre Associate Artistic Director, and Chantal Bilodeau, playwright, translator and Artistic Director of The Arctic Cycle.

The initiative was organized in partnership with the Canada Council for the Arts, Festival of Live Digital Art (FOLDA), The City of Kingston, The National Theatre School of Canada, York University and HowlRound Theatre Commons.

“ As our theatre communities struggle to keep their futures intact, so too does the earth struggle to keep its future sustainable. *The Green Rooms* hopes to be part of any of the positives that might emerge from now. ”

– Sarah Garton Stanley, Associate Artistic Director of English Theatre





» Letter from the Board Chair

This past year we have seen in a new way the crucial role that the arts play in our lives.

As the celebrated novelist Stephen King put it, “if you think artists are useless, try to spend your quarantine without music, books, poems, movies and paintings.”

The arts are what so many people depended on to lift their spirits and help them get through a time of great uncertainty and anxiety. While staying home posed many difficulties to daily life, people spoke about how the arts had become more important than ever before.

At the National Arts Centre, the performing arts are our *raison d’être*. When the pandemic was declared, what mattered to us most was clear. Firstly, we needed to protect the health and safety of our staff, the artists who performed on our stages, and our audiences. And secondly, we wanted to support the larger performing arts community nationwide: with months-long closures of stages and venues, and the temporary impossibility of large gatherings, the sector would need help.

These are the areas on which the NAC leadership has focused. And the NAC Board of Trustees has been with them every step of the way, providing expertise, oversight and guidance to help the organization follow a sure course as it navigated uncharted waters. Performing arts lovers can be thankful that the NAC has such a committed, hard-working and diverse group of individuals working on their behalf. Their contributions have been invaluable in this truly unprecedented time.

Let me speak now about some of the highlights of the first half of our successful 2019 – 2020 season. It featured the landmark launch of NAC Indigenous Theatre, including the remarkable *Mòshkamo: Indigenous Arts Rising* festival that opened the season.

There were truly outstanding performances in music, theatre and dance on the NAC’s four stages. And we continued to play an active role nationwide: our co-productions with Canadian theatre and dance companies, our digital initiatives like NAC podcasts, and our arts education activities like the *Music Alive Program* in Northern, Western and Atlantic Canada are just a few examples of how the NAC makes a difference to artists, audiences and communities nationwide.

We profoundly thank the Government of Canada for their ongoing support. I’m also very grateful to the NAC Board of Trustees and our outside advisors for sharing their time, wisdom and energy on behalf of the National Arts Centre. A huge thank you to NAC Foundation Board Chair Janice O’Born and the entire Foundation Board for their dedication and support.

Lastly, I want to thank Christopher Deacon, our President and CEO, who has handled this very intense year with steadfastness, ingenuity and strength. He has been tireless and generous in his efforts to help the Canadian performing arts sector. The NAC’s wonderfully gifted artistic team is equally committed, reaching out to Canadian artists and our sister arts organizations from across Canada.

It has been an enormously challenging year, but we know that the National Arts Centre and the performing arts in Canada will thrive once again.

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



Letter from the President and CEO

More than any other season in our history, 2019 – 2020 was about fundamental change.

In September 2019, a new era began with the launch of Indigenous Theatre, the first of its kind in the world. The new department kicked off its inaugural season with *Mòshkamo: Indigenous Arts Rising*, a two-and-a-half week festival that featured Indigenous artists and stories from throughout the land in all of the NAC's spaces.

The Grand Entry, the official start of the festival, was the most emotional day of my career. I will never forget the sight of Indigenous paddlers, representing eight of 11 Algonquin nations, coming down the Rideau Canal, finally to arrive at the NAC. The ceremony that followed was equally moving, as the Algonquin Nation welcomed us onto its unceded territory, and as Indigenous Theatre proclaimed its rightful place at the core of the National Arts Centre. Their first season, which celebrated the beauty, strength and resilience of Indigenous women, was an enormous success, with strong attendance, critical acclaim and a true spirit of engagement from both the Indigenous and non-Indigenous community. We are humbled to work with Artistic Director Kevin Loring and Managing Director Lori Marchand, and grateful for all that Indigenous Theatre has taught us and continues to teach us about Indigenous arts, culture and communities.

I'm incredibly proud of the phenomenal work on our stages this past year, particularly from our Artistic Leadership Team. The imaginative staging of *The Neverending Story* directed by Jillian Keiley, Artistic Director of English Theatre. The powerful production of *Parce que la nuit*, the latest creation by Brigitte Haentjens, Artistic Director of French Theatre. Charles Bender's deeply moving production of *Where the Blood Mixes*, the Governor General's Award-winning play by Kevin Loring. Glorious concerts by Music Director Alexander Shelley and the NAC Orchestra, particularly those featuring Gabriela Montero performing music by Clara Schumann.

NAC Dance, led by Executive Producer Cathy Levy, and *The National Creation Fund*, led by Artistic Producer Heather Moore, supported the creation and world premiere of *Minowin* by Dancers of Damelahamid from the Northwest Coast of British Columbia. The Fund also supported the creation and world premiere of the

Indigenous work *Unikkaaqtuat*, a collaboration between the 7 Fingers of Montreal, Artcirc of Igloolik and Taqut Productions of Iqaluit. Popular Music and Variety, led by Executive Producer Heather Gibson, included a remarkable 87 performances by diverse artists from across Canada and around the world. And finally, our new *Resident Chef Program* featured gifted chefs from across the country for residencies alongside Executive Chef Kenton Leier.

While all this excitement was taking place, we were working hard to finalize our new strategic plan for the next five years. After nearly two years of consultation and refinement, we were preparing to release it in the spring.

Then, on March 11, the World Health Organization declared COVID-19 a pandemic, and the world changed.

On March 13 we closed our doors. As it became clear how devastating the virus could be for the performing arts in Canada, we knew we needed to shift gears to play a leadership role in helping the sector to recover.

Six days later, in partnership with Facebook Canada, and with generous support from the private sector, we launched *#CanadaPerforms* as an artist relief fund to pay artists for their online performances. Led by Heather Gibson, the initiative attracted nearly five million viewers worldwide, dramatically increased our social media followers, and has inspired similar efforts in Ireland and in the U.S. at the Kennedy Center for the Performing Arts. *#CanadaPerforms* has since become a two-year partnership and a national platform for Canadian artists who want to experiment and innovate with live-streamed performances. All of our disciplines innovated to engage with their audiences through digital technology, which you can read about in this report.

In August, we released our 3-Year Plan called *The Next Act*, and our vision to lead and support the recovery of the Canadian performing arts sector. Through collaboration and investment in creation, production, co-production and dissemination, along with a renewed focus on community engagement, learning and innovation, we believe the NAC will shape a more diverse, equitable and inclusive future for the performing arts in Canada.

Also this past year, the Office of the Auditor General of Canada completed its 10-year Special Examination of the NAC. Their report gives a very favourable impression of the management of our programming – the heart of our core mandate – and our promotional and marketing practices. The report also identified some areas for improvement in strategic planning, governance and risk management, and recommended best practices, which we adopted shortly following the period of the exam. Our Senior Management team and our Board of Trustees agree with all of the OAG's findings, and we have already taken many steps to address the report's recommendations.

The pandemic, of course, was not the only global force for change in 2020. We witnessed the Black Lives Matter movement and its collective call to action to eliminate racism. We will work to identify and dismantle racist structures within our institution. And we are committed to diversity, equity, accessibility and inclusion, and to concrete actions to make certain that systemic racism has no place in our organization.

In this period of profound change, we believe the performing arts can emerge as something stronger, something new. We look forward to what our artists and the future may bring. Working in partnership with our performing arts colleagues nationwide, we are energized to help build that exciting future together.

Christopher Deacon
President and CEO

➤ The Grand Entry
Photo ©Tracey Lynne Photography

2019 – 2020 Highlights ➤

➤ **The Unnatural and Accidental Women**
Pictured: PJ Prudat
Set Design : Andy Moro
Lighting Design : Jeff Harrison.
Costumes : Sage Paul
Photo ©Justin Tang



Highlights ➤ Indigenous Theatre

2019 – 2020 marked the launch of Indigenous Theatre, the most important development at the NAC in 50 years. The first season, which featured more than 10 Indigenous languages, celebrated the beauty, strength and resilience of Indigenous women with most works written and created by women.

The season kicked off with *Mòshkamo: Indigenous Arts Rising* (September 11-29), a festival of Indigenous programming in music, theatre, dance and more in all of the NAC's performance and public spaces. Gifted to the NAC by Elders from the nearby community of Kitigan Zibi, *Mòshkamo* is an Algonquin word that means the act of appearing out of water, inviting others to bear witness to its arrival. The festival included 111 events and 332 participants.

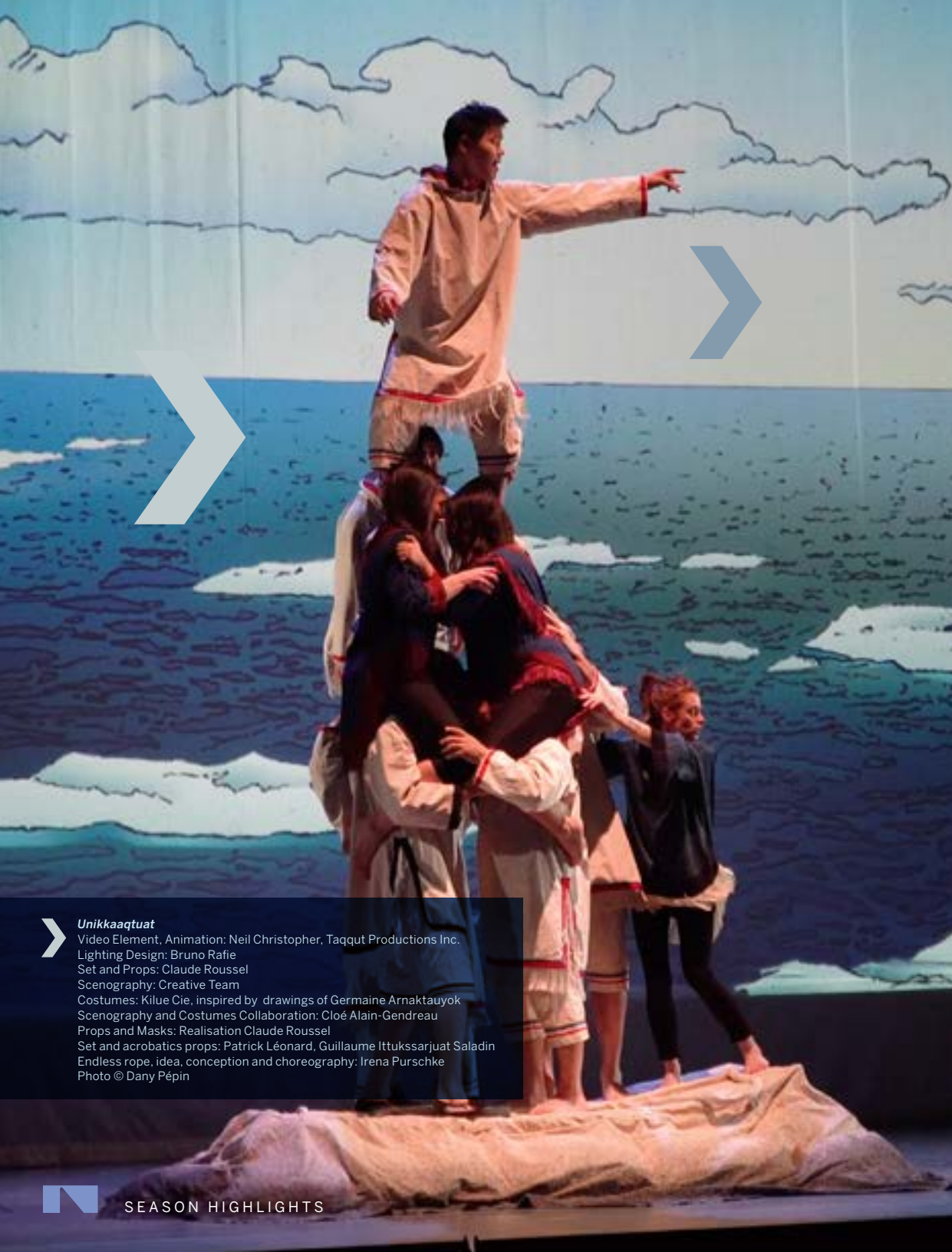
A highlight was the *Grand Entry* which included an Algonquin-led, three-km canoe procession along the Rideau Canal (September 14). Paddlers from eight of the 11 Algonquin communities took part, with many proudly waving flags of their home communities. More than 2,000 people attended the *Grand Entry* ceremonies, which were presided over by Algonquin Elders Fire Keeper Peter Decontie, Water Keeper Josephine Whiteduck and Pipe Carrier Roy Barnes. Elder Claudette Commanda welcomed the new department and visiting guests to the territory. Chief Lisa Robinson spoke on behalf of the elected leadership of the Algonquin Nation.

With the permission of the Algonquin elders, Niaka'pamux Elder Terry Aleck led an emotional blanketing ceremony that honoured legendary Indigenous artists Muriel Miguel (director, choreographer, actor, Kuna/Rappahannock), Tomson Highway (playwright, Cree, Barren Lands First Nation, MB), Margo Kane (artistic managing director, Full Circle: First Nations Performance Cree-Saulteaux) and Marie Clements (playwright, performer, director, producer and screenwriter, Dene-Métis). After the ceremonies, everyone enjoyed a community feast. Thanks to a partnership with Presenting Sponsor Facebook Canada, the *Grand Entry* was streamed live to social media audiences across Canada and the world.

Indigenous Theatre's first play was Marie Clements' *The Unnatural and Accidental Women*. Directed by Muriel Miguel, the opening night on September 13 in the Babs Asper Theatre attracted a capacity crowd, including Elders and prominent members of the Indigenous community from across Canada and around the world. Critical response was very positive. The astounding performances of 10 Indigenous women on the national stage, telling a story of hope and resilience, profoundly affected the audiences each and every night of the run.



➤ NAC Indigenous Theatre
Artistic Director **Kevin Loring** and
Managing Director **Lori Marchand**
Photo @ Fred Cattroll



Unikkaaqtuat

Video Element, Animation: Neil Christopher, Taqut Productions Inc.
Lighting Design: Bruno Rafie
Set and Props: Claude Roussel
Scenography: Creative Team
Costumes: Kilue Cie, inspired by drawings of Germaine Arnaktauyok
Scenography and Costumes Collaboration: Cloé Alain-Gendreau
Props and Masks: Realisation Claude Roussel
Set and acrobatics props: Patrick Léonard, Guillaume Ittukssarjuat Saladin
Endless rope, idea, conception and choreography: Irena Purschke
Photo © Dany Pépin

Highlights > Indigenous Theatre

Another critically acclaimed production was the Governor General's Award-winning *Where the Blood Mixes* by Kevin Loring, a transformational story of loss, redemption, tragedy and hope, and the strength of the Nlaka'pamux people (September 13-18). *Mòshkamo* featured the production in both English and French, performed by the same company. Led by Huron-Wendat actor, director and translator Charles Bender, Menuentakuan produced the virtuosic production in collaboration with Teesri Duniya and French performances were co-presented with the NAC's *Zones Théâtrales* festival. Also among *Mòshkamo*'s theatre offerings was *Finding Wolastoq Voice*, the debut work from Indigenous artist-turned playwright Samaqani Cocahq (Natalie Sappier) of Tobique First Nation, a beautiful dance-theatre hybrid about a young Wolastoqiyik woman awakened by the voices of her ancestors.

In addition to theatre, there were 12 concerts — including by Buffy St-Marie, Jeremy Dutcher, Susan Aglukark and Florent Volland — two dance performances (*Minowin* by Dancers of Damelahamid and *Mura Buai* by Force Majeure of Australia), NAC Orchestra concerts featuring works by Indigenous composers, and a wide range of other events, including talkbacks, masterclasses, culinary arts events, visual arts exhibits, free public programming, and special programming for national and international artists, producers and presenters. *Mòshkamo* was a great success, with more than 15,000 in attendance, four sold-out shows, more than 118 million online impressions, and extensive national media coverage.

The world premiere of *Unikkaaqtuat*, a collaboration between Artcirq (Igloolik), Taqut Productions (Iqaluit) and The 7 Fingers (Montreal), played to sold-out houses and rave reviews (January 9-12, 2020). Supported by the *National Creation Fund*, the stunning visuals, amazing circus feats, Inuit stories and games wowed audiences young and old. Later that month, *Kiinnalik: These Sharp Tools*, a Buddies in Bad Times Theatre production and co-presentation with the Great Canadian Theatre Company, played at the GCTC (January 22-February 9). Inuit artist Laakkuluk Williamson Bathory, Toronto artist Evalyn Parry and musician Cris Derkson engaged and challenged audiences with storytelling, song and Greenlandic mask.

After the closure of the NAC due to the COVID-19 pandemic, Indigenous Theatre cancelled the last two productions in its season — *Inner Elder* by Michelle Thrush and *Hot Brown Honey* by Australian company Quiet Riot — and shifted its focus to supporting Indigenous artists during the pandemic. The team helped assess applications for *#CanadaPerforms*, an artist relief fund which paid artists for live performances shared on Facebook. And in June, Indigenous Theatre engaged audiences through a variety of online initiatives, including web stories and artist interviews, in honour of National Indigenous History Month.

Where the Blood Mixes

Pictured: Marco Collin, Soleil Launière
Lighting Design: Geoff Levine
Costume and Set Design: Xavier Mary
Photo © Jonathan Lorange

Finding Wolastoq Voice

Pictured: Aria Evans
Set & Lighting Design: Andy Moro
Costumes: Sherry Kinnear
Photo © Fred Cattroll

Highlights > NAC Orchestra

The NAC Orchestra welcomed the launch of Indigenous Theatre, celebrated the Orchestra's 50th anniversary, performed exciting new creations, showcased an unprecedented number of women composers and conductors, launched a breathtaking new recording, and engaged with audiences through digital initiatives created in response to the COVID-19 pandemic.

During Indigenous Theatre's opening festival *Mòshkamo: Indigenous Arts Rising*, the Orchestra showcased Indigenous composers in six Southam Hall performances. Works included the world premiere of *Dodo, mon tout petit* by Métis composer Ian Cusson, co-commissioned with the Canadian Opera Company, to redress the misuse of a Nisga'a song in the opera *Louis Riel* by composer Harry Somers. Audiences also heard *Zasakwaa (There is a Heavy Frost)* by Odawa First Nations composer Barbara Croall, which featured Principal Flute Joanna G'froerer and Kwagilth and Stó:lō First Nations mezzo-soprano Marion Newman, and *Ambe* by Andrew Balfour. Performers included the Inuk singer Susan Aglukark, the actor Tom Jackson, and the New Zealand tenor Amitai Pati (Indigenous Samoan).

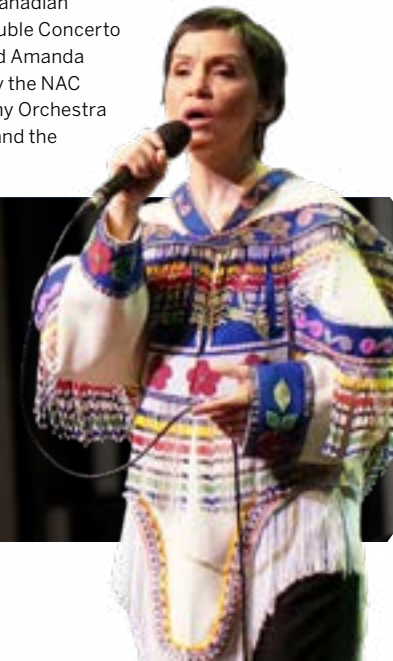
The Orchestra celebrated its 50th anniversary with concerts led by Music Director Alexander Shelley and Principal Guest Conductor John Storgårds (September 30 and October 3). Two major "concertos for orchestra" by Bartok and Lutosławski showed off the Orchestra's virtuosic musicians. The ballet by Kevin Lau, *Dark Angels*, was given concert stage treatment in a new suite commissioned for these concerts reinforcing the Orchestra's commitment to providing a stage for Canada's creative voices. Other new works included the Canadian premiere of Avner Dorman's Double Concerto featuring Pinchas Zukerman and Amanda Forsyth — a joint commission by the NAC Orchestra, the Boston Symphony Orchestra and the Adelaide Symphony — and the

world premiere of a cello concerto by Canadian composer Stewart Goodyear, written for Principal Cellist Rachel Mercer. The Orchestra was also proud to showcase women conductors and composers this year, including conductors Mélanie Léonard, Dalia Stasevska, Xian Zhang and Rei Hotoda, as well as composers Barbara Croall, Clara Schumann and Emilie Mayer.

After the pandemic forced the closure of the NAC on March 13, the Orchestra moved quickly to engage with existing and new audiences online. *NACO Lunch Breaks* featured short, noon-hour weekday performances by Orchestra musicians on Facebook as part of the wider NAC initiative called *#CanadaPerforms*. NAC Orchestra Home Delivery emails included an audio archive of an NAC Orchestra performance, accompanied by a video introduction and listening guide from Music Director Alexander Shelley. And *Musically Speaking* featured interviews by maestro Shelley with guest artists who also gave short performances.

On May 8, each of these digital initiatives supported the release of *Clara, Robert, Johannes: Darlings of the Muses* — the Orchestra's latest recording on Montreal's Analekta label. Featuring the pianist Gabriela Montero, it is the first of four CDs to be released over the next two years that will explore the connections between Clara Schumann, Robert Schumann and Johannes Brahms. The *Musically Speaking* episode featuring Gabriela Montero attracted more than 71,000 views.

> **Susan Aglukark**
Photo © Aaron Bihari



> **Dalia Stasevska**
Photo © Jarmo Katila





Battleground
 Pictured: Louise Lecavalier and Robert Abubo
 Fou Glorieux
 Photo © Andre Cornellier



Highlights > Dance

The NAC Dance season, led by Executive Producer Cathy Levy, included an Indigenous world premiere, works by seven Canadian companies (including two co-productions), works by companies and artists from around the globe, and engagement with Canadian dance artists and audiences online.

The season opened during *Mòshkamo* with the world premiere of *Minowin* by Dancers of Damelahamid, an Indigenous dance company from the Northwest Coast of British Columbia (Azrieli Studio, September 26-28). This new work was developed with support from the NAC's *National Creation Fund* and co-produced by NAC Dance.

Dance proudly presented another work supported by the *National Creation Fund* — *FRONTERA* by Montreal choreographer Dana Gingras, an ambitious, large-scale multimedia work that explores borders and boundaries (Babs Asper Theatre, February 19-20). *FRONTERA* brought together nine of Canada's foremost dancers, Montreal band Fly Pan Am, who created a score and played it live, and the U.K.-based United Visual Artists, who created light-based scenography.

Canada's daring heroine of dance icon Louise Lecavalier performed her masterful duet *Battleground* with Robert Abubo (Babs Asper Theatre, January 15-16). Canada's Royal Winnipeg Ballet sold out Southam Hall with performances of *The Nutcracker* (December 3-8) and its new ballet *The Wizard of Oz* (January 23-25). Dance was proud to co-produce *An Autopsy of an Archive* by Tedd Robinson, co-presented with the Ottawa Dance Directive (ODD Box, February 27-29).

Every year, Dance presents the most exciting dance artists and companies from around the globe. The 2019 – 2020 season showcased The New Zealand Dance Company (*The Geography of an Archipelago* by Stephen Shropshire, *In Transit* by Maori artist Louise Potki Bryant and *Sigan* by Korean choreographer KIM Jae Duk, Asper Theatre, October 8-9); Ireland's Michael Keegan-Dolan and his company Teac Damsa (*Swan Lake/Loch na hEala*, Asper Theatre, October 30); Boston Ballet (*Fancy Free* by Jerome Robbins, *ELA*, *Rhapsody in Blue* by Paulo Arrais and *Blake Works I* by William Forsythe, Southam Hall, November 7-9); and New York's tap company Dorrance Dance (*Jungle Blues*, *Three to One* and *Myelination*, Southam Hall, February 29). Due to the closure of the NAC in response to the COVID-19 pandemic, NAC Dance cancelled performances by Nederlands Dans Theater, the National Ballet of Canada, A.I.M., Compagnie Flak/José Navas, and Danza Contemporânea de Cuba.

In the remaining months of the season, Dance engaged with audiences online. In April and May, *#CanadaPerforms* livestreamed 19 performances by Canadian dance artists, including Meagan O'Shea, Jennifer Dallas, Christine Friday, Tanveer Alam, Olivia C. Davies, Angela Gladue, Tango Soul, Kathleen Rea and Ingrid Hansen. On International Dance Day on April 29, Dance offered a wide range of activity, including *#CanadaPerforms* performances, an all-ages class with street dancer Crazy Smooth, a social media dance quiz, and a striking image on the Kipnes Lantern with the message "The Next Dance is for You." For Canada Day, Dance created a *#CanadaMoves* toolkit to inspire creativity and movement. Alongside these initiatives, Dance significantly increased its presence on their Facebook page with a rich offering of content to keep dance in everyone's hearts and minds.



Minowin
 Dancers of Damelahamid
 Photo © Anna Springate-Floch



The Wizard of Oz
 Pictured: Sophia Lee
 Royal Winnipeg Ballet
 Photo © David Cooper



> **The Neverending Story**
 Pictured: Jake Runeckles
 Set and Costume Design: Brett Gerecke
 Lighting Design: Leigh Ann Vardy
 Photo © Emily Cooper



Highlights > English Theatre

English Theatre's 2019 – 2020 season showcased a diverse array of Canada's most creative theatre artists, and celebrated the ingenuity, imagination and insight it takes to make sense of Canada's place in a rapidly evolving world.

Inspired by the story of two Jewish-Romanian refugees arriving in Canada in 1908, *Old Stock: A Refugee Love Story* by 2b theatre (Halifax) ran in the Babs Asper Theatre (October 16-27). Created by Hannah Moscovitch, Christian Barry and Ben Caplan, the klezmer music-theatre hybrid enjoyed a short run as part of the NAC's *Canada Scene* festival in 2017 and has become a major international hit.

The Factory Theatre (Toronto) production of *trace* ran in the Azrieli Studio (November 12-23). Written, composed and performed by Jeff Ho and directed by Nina Lee Aquino, this minimalist and elegant work traces three generations of women in Jeff's family and the difficult choices they made, leading from occupied China to present-day Toronto, with the male characters voiced only through the piano.

Take d Milk, Nah?, written and performed by Indo-Caribbean-Hindu-Canadian theatre artist Jivesh Parasram, delighted audiences in the Azrieli Studio (January 14-25). Co-created with Tom Arthur Davis and Graham Isador and directed by Tom Arthur Davis, The Pandemic Theatre (Toronto)/Rumble Theatre (Vancouver) touring co-production deals with the struggles of living in both the margins and the mainstream.

Audiences were dazzled by *The Neverending Story*, directed by Jillian Keiley (Asper Theatre, January 29-February 15). Filled with spectacle and wondrous other-worldly creatures, this beautiful coming-of-age tale of the trials of childhood and the triumph of imagination was produced by English Theatre in association with the Stratford Festival.

Finally, the Porte Parole (Montreal) production of *The Assembly — Montreal* by Alex Ivanovici, Annabel Soutar and Brett Watson dared audiences to turn from the tribalism and polarization that threaten the civility of public discourse today (Azrieli Studio, February 25-March 7, 2020).

After the closure of the NAC on March 13, English Theatre cancelled its remaining productions — Michael Frayn's *Copenhagen* directed by Jillian Keiley, and Erin Shield's *Paradise Lost*, directed by Associate Artistic Director Sarah Garton Stanley. The team assessed applications by theatre artists to *#CanadaPerforms*, a relief fund that paid artists for live, online performances that were shared on Facebook. And to engage with theatre artists and theatre lovers across Canada, English Theatre created the English Theatre Community Group on Facebook, which quickly attracted more than 1,500 members.

From early June and throughout the summer, English Theatre joined the national theatre community in addressing issues of systemic racism in Canadian theatre, with emphasis on assessing, confronting and remediating its own practices in English Theatre at the NAC. With members of the national IBPoC theatre community in paid consultation roles, ET is redesigning the curatorial process so as to increase agency for IBPoC artists.

Finally, to aid in the recovery of the Canadian theatre community, English Theatre launched *Grand Acts of Theatre*, commissioning 12 theatre communities from across the country to create new, five-minute theatre pieces that explore the new realities of our society. The pieces will be performed for outdoor, physically distanced audiences, filmed, and shared via social media in the fall of 2020.



> **The Assembly — Montreal**
 Pictured: Tanja Jacobs
 Lighting Designer: Luc Prairie
 Scenic Designer: Simon Guibault
 Photo © Maxime Côté



> **Take d Milk, Nah?**
 Pictured: Jivesh Parasram
 Set and Costume Design: Tom Arthur Davis
 Lighting Design: Graham Isador
 Photo © Dany Pélissier



Highlights > French Theatre

“Catapulted,” French Theatre’s 2019 – 2020 season crafted by Artistic Director Brigitte Haentjens, brought renewed strength and vigour to the scope of artistic discourse that dares to combine the intimate and the political.

French Theatre co-produced five new works — *Bonne retraite, Jocelyne* by Fabien Cloutier; *Parce que la nuit*, based on the life and work of Patti Smith; *Zéro* by Mani Soleymanlou; *Un conte de l’apocalypse* by Robert Marinier; and *Dans le bleu* by Magali Lemèle.

The season opened with *Bonne retraite, Jocelyne*, a gritty play about a family consumed by things left unsaid. Brigitte Haentjens then staged *Parce que la nuit* in a transformed Azrieli Studio, where songs, electric guitars and counterculture blended together in the free spirit of 1970s New York.

French Theatre was proud to present the phenomenal *J’aime Hydro*, a documentary saga created by Christine Beaulieu and based on her citizen inquiry into Quebecers’ relationship with Hydro Québec. The show attracted close to 2,500 people. Other highlights included Mani Soleymanlou’s *Zéro* and the world premiere of *Un conte de l’apocalypse* by Franco-Ontarian author Robert Marinier.

Among the highlights of the shortened *Enfance/jeunesse* season were the remounting of Suzanne Lebeau’s classic *Une lune entre deux maisons*, brilliantly directed by Marie-Eve Huot; *Le problème avec le rose*, an exhilarating production created by Érika Tremblay-Roy and Christophe Garcia; and *Lévrriers*, Sophie Gee’s first French-language creation, a play about failure with a cast that included a businessman in his 60s, a trans rapper, and a young Rwandan immigrant. The season culminated with the epic *Pakman*, a show by the Belgian company Post Uit Hessdalen, featuring breathtaking performances by a juggler and a percussionist. Presented as part of the Quebec City-based Mois Multi international festival of multidisciplinary and electronic arts, the show was staged in a container parked in the NAC’s loading dock.



> *Bonne retraite, Jocelyne*
Photo © Suzanne O’Neill



➤ **Mokatek et l'étoile disparue**
Pictured: Elise Boucher-Degonzague
Set Design: Julie Christina Picher
Lighting Design: Chantal Labonté
Scenic Design: Pier Rodier & Manon Doran
Photo © Marianne Duval

Highlights ➤ Zones Théâtrales

More than 250 artists, artisans, presenters and managers from Vancouver to Moncton by way of Edmonton, Saskatoon, Sudbury, Toronto, Ottawa, Caraquet, Sherbrooke and Montreal took part in the biennial *Zones Théâtrales* festival, in partnership with the Department of Canadian Heritage and the Canada Council for the Arts. Led by Artistic Director Gilles Poulin-Denis, the six-day gathering included 25 performances (10 of which sold out) at the NAC and five other venues in Ottawa that reached nearly 3,000 people.

In association with the Canada Council for the Arts and the Organisation internationale de la Francophonie, *Zones Théâtrales* hosted *Les transfrontaliers*, a series of meetings that brought together 12 leaders from theatre communities in the international Francophonie. Participants adopted a manifesto about continuing to work together to promote artists and their works in the global Francophonie.

Some 15 artists participated in *Élargir les horizons*, organized in collaboration with the Association des théâtres francophones du Canada and the Carrefour international de Québec. Participants were invited to explore various ways of approaching the creative process as it relates to the public and to the performance space. A veritable experimental lab, *Élargir les horizons* sparked prototype artistic projects that may eventually see full production. Finally, in partnership with Indigenous Theatre, *Zones Théâtrales* presented Kevin Loring's *Là où le sang se mêle* (*Where the Blood Mixes*), as well as *Mokatek et l'étoile disparue* by Dave Jenniss and Elise Boucher-DeGonzague, a play for young audiences from Productions Ondinnok and Vox Théâtre.

➤ **Les transfrontaliers**
Photo © Jonathan Lorange





Highlights > Popular Music and Variety

Popular Music and Variety, led by Executive Producer Heather Gibson, was proud to present a wide range of extraordinary artists and dynamic programming in 2019 – 2020.

The department was proud to showcase outstanding Indigenous artists during *Mòshkamo*, Indigenous Theatre's opening festival. They included local hip-hop maverick Cody Coyote, emerging Nunavut electro-pop artist Riit, the acclaimed duo Silla & Rise, the Arctic soul group Josh Q and the Trade-Offs, 2018 Polaris Music Prize winner Jeremy Dutcher, award-winning Innu writer, composer and performer Florent Vollant, and the iconic Indigenous singer-songwriter Buffy Sainte-Marie.

In October, Popular Music and Variety launched its first-ever livestream through Facebook Live. The new initiative broadcast shows in the weekly *Fridays at the Fourth* series, introducing emerging Canadian artists to people in parts of the country who cannot experience the live show. The archived concerts have attracted more than 10,000 views nationwide.

Popular Music and Variety cares deeply about showcasing diversity on the NAC stages. The season included a broad range of artists, including Queer singer-songwriter Ria Mae, Francophone Canadian-Mexican musician Boogát, retro-Afro-futurist Zaki Ibrahim, Canadian-Cuban JUNO and Latin GRAMMY Award winner Alex Cuba, JUNO-nominated Indigenous artist Iskwé, and many more. Francophone artists are also fundamental to the programming each year. Performers in 2019 – 2020 included the iconic singer-songwriter Robert Charlebois, Slaight artist Caroline Savoie, 2019 Radio-Canada World Music Revelation artist and 2020 Juno Award Winner Djely Tapa, Acadian trio Vishtën, and Quebec City artist Lou-Adriene Cassidy, to name just a few.

Popular Music and Variety also launched a new, free speaker series called *Arts, Medicine, and #Life*. The five-part series, hosted by internist, writer, musician and award-winning medical educator Dr. Jillian Horton, featured world-renowned doctors speaking about their area of interest and expertise on as far-ranging topics as mindfulness, work-life balance and social accountability.



> Ria Mae



> Zaki Ibrahim



Highlights > Community Programming

The NAC is proud to partner with outstanding community organizations by hosting events in the Fourth Stage. A particular highlight took place on November 1, when Girls+ Rock Ottawa, which fosters empowerment, inclusivity and community in young girls, women, femmes, trans, non-binary, two-spirit, and gender non-conforming folk from the ages of 13 to 18, presented their yearly Rock Camp for Girls+ showcase. The sold-out, three-day music education event fosters self-confidence by showing participants that there is a place for them in Ottawa's music scene. This year, more than 60% of registrants were new, and all were from diverse backgrounds.

The NAC also partnered with the Indspire Awards, who presented their nationally broadcast show in Southam Hall on March 6. Known as one of the most anticipated events of the year, the awards honored Indigenous talent from across the land and included performances by Tom Wilson, iskwē, Leela Gilday, Wolf Saga and many more.

> **Girls+ Rock Ottawa**
Photo @ Jessica Deeks
www.jessicadeeks.com



Highlights > Public Spaces Programming

The NAC welcomes and engages with the community in its public spaces. There were many highlights in 2019 – 2020.

The NAC has quickly developed a reputation for outstanding art and craft markets. *Adàwàning: Indigenous Women's Art Market* attracted about 4,000 people to the NAC's public spaces (December 14). On March 8, the highly successful *International Women's Day Market* in the Atrium O'Brien, Peter Herrndorf Place and the Rossy Pavilion showcased Ottawa's best female and female-identifying artisans, and included an insightful panel discussion on women's entrepreneurship and leadership in 2020.

The NAC's recurring free programs, including *Toddler Tuesdays* and *Seniors Pop-up Painting*, continue to be popular. In January 2020, the NAC launched two new series. *Gyrokinesis* is a movement class led by Propeller Dance's Liz Winkelaar and NAC teaching artist Siòned Watkins that can be adapted to anyone's abilities. And *Art Walks* are guided tours that highlight the Centre's architecture and visual arts collection.

In Conversation with Paul Wells, a speaker series in partnership with *Maclean's* magazine and CPAC, and presented by the Canadian Bankers Association, continued to feature candid conversations with leading Canadian political figures in the NAC's Alan & Roula Rossy Pavilion. A particular highlight took place on November 14 when the featured guest was David Frum, a political commentator and staff writer at *The Atlantic*.

The NAC collaborated with Capital Pride's Winter Pride week by hosting *A 2 Spirit Conversation* in the Fourth Stage (February 4). The evening featured an in-depth conversation between jaye simpson, an Oji-Cree non-binary trans woman writer whose roots hail from Sapotaweyak Cree Nation, Treaty 4; and Sharp Dopler, a non-binary, niizh-manitowag person of Sauk/Fox/Cherokee and Irish ancestry.

In February, the NAC began a partnership with the Capital City Kiki Ballroom Alliance, hosting dance workshops on Friday evenings in the Shenkman Atelier (now on hold due to the pandemic). The Alliance is an incentive by the AIDS Committee of Ottawa and local dancers to bring ballroom arts to Ottawa through education, practice and application for LGBTQ+ youth.

Finally, on February 26, the NAC partnered with the Ottawa Public Library, Library and Archives Canada, the Ottawa International Writers Festival and the Pierre Elliott Trudeau Foundation to present a conversation with acclaimed author Denise Chong and rising Indigenous scholar Jesse Thistle about his widely acclaimed book *From the Ashes*.

Toddler Tuesdays
Photo @ Aaron Bihari



Gyrokinesis
Pictured: Siòned Watkins and Liz Winkelaar
Photo @ Aaron Bihari





Highlights ➤ National Creation Fund

As it approached the end of its third year, the *National Creation Fund*, led by Artistic Producer Heather Moore, has invested \$6.5 million of privately raised money in 42 ambitious projects from artists and arts organizations from coast to coast to coast. At a time when artists and arts organizations across the country are facing unprecedented challenges, the Fund remained a strong catalyst for the arts sector, investing in bold, ambitious Canadian productions.

Four dance projects that received Fund investments premiered on stages in Ottawa, Montreal and Quebec in the fall. *Danse Mutante*, a new creation led by Montreal choreographer Mélanie Demers, was presented by Agora de la danse (September 17). The following week, west coast Indigenous dance company Dancers of Damelahamid premiered its new work *Mînowin* at the NAC as part of *Môshkamo*. On October 8, *Eve 2050* by Montreal's Van Grimde Corps Secrets received its world premiere before touring to Edmonton, and on November 20, *FRONTERA* by Animals of Distinction opened at the Grand Théâtre de Québec before being presented by NAC Dance (February 19-20).

Fund projects made an impact around the world. Highlights included: *FRONTERA*, which was presented in Sydney, Berlin and Vancouver in January; and Peggy Baker's *who we are in the dark*, which was part of this year's Holland Dance Festival.

The COVID-19 pandemic arrived at a critical time for many Fund projects, and affected the premiere plans for 14 productions, including debuts scheduled for the spring in Germany, France, Estonia and California. Fortunately, most of the festivals and venues that had planned to present the premiere performances remain committed to the projects, and new dates are being secured in 2021 and beyond.

New Fund projects this year are *Split Tooth*, a theatrical adaptation of Tanya Tagaq's debut book that features her powerful vocals and the world's first throat-singing choir; *Do you mind if I sit here?* by Vancouver's innovative Theatre Replacement; choreographer Barbara Diabo's *Sky Dancers*, a dance theatre work that explores the impact of a 1907 bridge disaster on her Mohawk community; *Frontière Nord*, a large-scale oratorio being developed by Montreal's Le Carrousel; and *The Scott Jones Project* from the acclaimed St. John's theatre company Artistic Fraud.

Many other Fund projects premiered in 2019–2020:

- *Unikkaaqtuat* by Artcirq (Igloolik), the 7 Fingers (Montreal) and Taqut Productions (Iqaluit) received its world premiere at the National Arts Centre as part of Indigenous Theatre's inaugural season in January;
- Also in January, Savage Production Society's *Skyborn: A Land Reclamation Odyssey* premiered as part of Vancouver's PuSh festival;
- Catalyst Theatre's *The Invisible – Agents of Ungentlemanly Warfare* opened in Edmonton in February;
- *Théâtre Humain's Le Triptyque migratoire* debuted in February at Le Diamant in Quebec City;
- Kid Koala's *The Storyville Mosquito* enjoyed a sold-out run at Montreal's Place des Arts, and was supposed to tour to Abu Dhabi in the spring and summer;



➤ **FRONTERA**
Photo © Yannick Grandmont
Performers : Stacey Désilier, Louise Michel Jackson



➤ **Kid Koala's The Storyville Mosquito**
Photo © Frédéric Faddoul

Learning Highlights





Indigenous Theatre

Thanks to its success at the *Mòshkamo* festival, Indigenous Theatre added Odawa Friendship Centre as a monthly leader of *Toddler Tuesdays*, a series for little ones and their parents in the NAC's public spaces.

Indigenous Theatre's engagement is having a positive impact in the larger community. The City of Ottawa and the community of Kitigan Zibi have finalized arrangements to have Indigenous Cultural Resident Mairi Brascoupé's artwork as Algonquin markers in every light-rail station in Ottawa. Through Mairi's work with Artistic Associate Lindsay Lachance, Indigenous Theatre offered educational and engagement opportunities through workshops, speaking engagements and digital artistic offerings, including colouring pages featuring Mairi's artwork and the Algonquin language.

The Indigenous Theatre team also offered many learning and engagement activities during the month of June, which is Indigenous History Month. The team worked with the NAC's Digital Engagement department on Indigenous artwork for the Kipnes Lantern. Featured Indigenous artists included Métis artist Christi Belcourt, Inuk artist Germaine Arnaktauyok, and Algonquin and Haudenosaunee artist Simon Brascoupé. The team also posted interviews on the NAC website with artists who appeared during the Indigenous Theatre season.

Music

On September 21 and 22, as part of *Mòshkamo*, Canadian conductor Mélanie Léonard and the NAC Orchestra joined forces with JUNO Award-winning Inuk recording artist Susan Aglukark for *Family Adventures* concerts. Other featured artists included singer-songwriters Twin Flames, Inuit throat singing duo Silla and Rise, Inuk Elder and drum dancer David Serkoak, and eight students from Nunavut Sivuniksavut.

On February 25, as part of Black History Month, the NAC presented Dr. Richard Antoine White for a community performance and screening of his inspirational film "R.A.W. Tuba" at the Carleton Dominion-Chalmers Centre. Dr. White grew up on the streets of Baltimore, became a world-class symphony musician and professor, and was the first African-American to receive a Doctorate in Music for Tuba Performance. A wind ensemble from OrKidstra performed for attendees before the film.

The NAC's arts education programming adapted rapidly to the circumstances of COVID-19. The NAC is a partner of the MusicFest Canada Nationals, a massive gathering and competition for high school music students, and this year's event was due to take place in Calgary from May 18 to 23. In light of its cancellation, Alexander Shelley and NAC Orchestra musicians led nearly 200 private and group Zoom lessons with 80 high school students and conducting fellows from MusicFest Canada's Denis Wick Canadian Wind Ensemble, as well as the Thomastik-Infeld Canadian String Orchestra. The partnership culminated on May 28 with virtual student performances led by Alexander Shelley that were shared as part of the NAC Orchestra's popular *NACO Lunch Breaks*.

In July, Alexander Shelley and NAC Orchestra musicians provided instruction and mentorship to dozens of musicians across Canada and abroad through 80 virtual artist training events, including audition training sessions, masterclasses with the Ottawa Youth Orchestra Academy, private lessons with the New Brunswick Youth Orchestra, webinars with l'Orchestre de la Francophonie, a conducting workshop with MusicFest Canada's conducting fellows, workshops with the Parkdale Orchestra and Strings of St. John's, and with the Lotus Centre for Special Music Education for children with special needs.



Family Adventures with the NAC Orchestra
Chelsey June (from Twin Flames) &
Silla (Cynthia Pitsiulak and Charlotte Qamaniq)
Photo © Aaron Bihari

› Dance

NAC Dance facilitates the sharing of knowledge through masterclasses led by visiting artists to the NAC. During the *Mòshkamo* festival, Margaret Grenier, Artistic Director of Dancers of Damelahamid, taught a masterclass on September 28. In addition, she and her husband and artistic partner Andrew were interviewed for the NAC Dance podcast series, hosted by Executive Producer Cathy Levy.

Dance creates opportunities for audiences — both at the NAC and online — to learn about the art form. In conjunction with Boston Ballet's performances at the NAC, Dance organized a donor chat and rehearsal, a public pre-show chat, and a podcast interview with Artistic Director Mikko Nissinen, as well as a masterclass for 32 ballet students from L'école de danse de Québec.

The *Visiting Dance Artist Program*, a joint initiative with the Canada Council for the Arts, supports the creative development and advancement of selected Canadian choreographers by providing immersive, individually tailored residency experiences. Visiting Dance Artists Justine A. Chambers and Laurie Young were at the NAC the week of October 21 for the second cycle of their creative residency, and gave a showing of their new work *One hundred more* in the Alan & Roula Rossy Pavilion on October 25.



› Boston Ballet Masterclass
Photo © Sioned Watkins

› English Theatre

In 2019 – 2020, English Theatre used digital technology to engage with Canadian theatre students, and with theatre professionals nationally and internationally.

The department launched a new podcast called *Stage Advice: Artistic Directors Talk about the Dramas that Keep Us Up at Night*. Hosted by Artistic Director Jillian Keiley, this industry-specific podcast shares advice and best practices from some of Canada's most highly regarded theatre leaders.

English Theatre's two-year research project, *The Climate Change Cycle*, concluded in June 2020. Led by Chantal Bilodeau and English Theatre Associate Artistic Director Sarah Garton Stanley, *The Green Rooms: The Earth is Watching... Let's Act!* was an extraordinary three-day digital experiment that explored how artists and arts institutions can reduce their environmental impact, promote sustainability and social justice, and invest in the well-being of the planet. The event was livestreamed to the public. *The Green Rooms*, which included 120 artists, leaders and scholars, was in partnership with the Canada Council for the Arts, the Festival of Live Digital Art (FOLDA), The City of Kingston, York University, The National Theatre School of Canada, and HowlRound Theatre Commons.

In late spring, Artistic Director Jillian Keiley taught a six-week online masterclass in directing through Ghostlight.ca., in which she led a group of approximately 30 emerging directors through a process of using digital tools to enhance collaboration before and during the rehearsal process.



› Artistic Director Jillian Keiley
Photo © John Arano

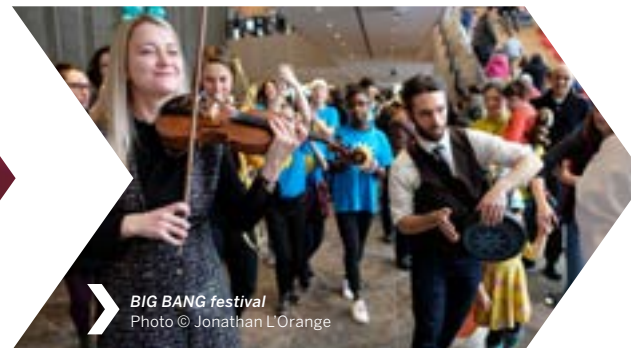
› French Theatre

Building on the extraordinary success of its North American premiere at the NAC in 2019, the *BIG BANG* festival for children and families returned to the NAC for three days in February 2020. Nearly 9,600 visitors enjoyed a dazzling array of artistic offerings, including a dozen indoor concerts, sound installations, musical performances and free activities in the NAC's public spaces. Led by French Theatre Associate Artistic Director Mélanie Dumont, this multidisciplinary event is made possible thanks to the active involvement of many NAC departments and teams.

Several learning activities were initiated to coincide with BIG BANG, including the *NOMAD* project. This year, Indigenous students from Pierre Elliott Trudeau Elementary School in Gatineau worked with Algonquin artist Josée Bourgeois and presented three performances of *Mushkiki Nibi* in a packed Azrieli Studio.

Another flagship project was the Ambassadors. Selected from among 100 candidates between the ages of 10 and 13, 10 fluently bilingual and energetic young people welcomed the public and guided them through the festival. To prepare for their role as hosts and reporters, they participated in a series of fun workshops and were supervised by NAC staff.

French Theatre provided the Francophone community opportunities to gather and exchange ideas around key events in the season. Examples included podcasts, the Cahiers publication, screening or online distribution of films, participation in World Theatre Day, pre-show craft activities, teenage roundtables, post-show discussions and more. French Theatre also created the Groupe des dix, an intergenerational club of 10 individuals who are passionate about theatre. Coordinated by Guy Warin, the program included cultural activities, meetings with artists, and discussions related to the season's shows.



› BIG BANG festival
Photo © Jonathan L'Orange

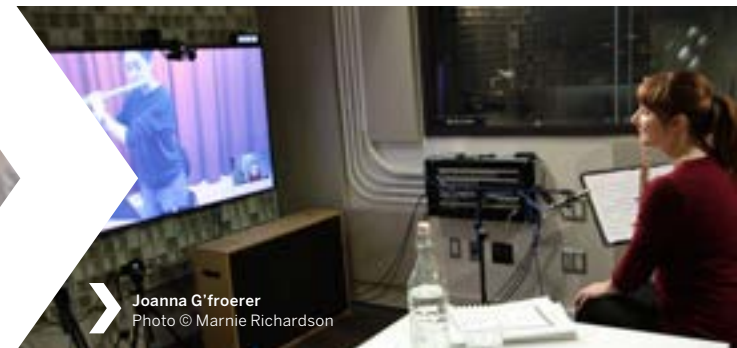
› Digital Engagement

The NAC uses its state-of-the-art videoconference technology to connect with music students in communities across Canada and internationally. In September, artist training professional Pace Sturdevant re-launched the NAC's mentorship activities with music students at Inuksuk High School in Iqaluit. Alexander Shelley led a discussion with students at Manhattan School of Music on orchestral entrepreneurship. NAC Orchestra principal flute Joanna G'froerer taught students at McGill University. Orchestra musicians also connected with the Royal Danish Academy of Music in Copenhagen for the first time.

NAC Digital Engagement worked with NAC English Theatre on *The Green Rooms: The Earth is Watching... Let's Act!* The team pushed the limits of videoconferencing technology to gather participants across three countries from eight cities — Vancouver, Winnipeg, Toronto, Kingston, Montreal, Halifax, New York and London, U.K. — in a series of free livestreams. Archives of the event are available on the NAC website.

The Digital Engagement team also works with the NAC's artistic department to create engaging online programming. A particular highlight was *Conducting 101*, a six-part video series featuring Music Director Alexander Shelley as he teaches the basics of conducting technique.

Finally, the NAC website is full of valuable and trusted resources for parents and teachers. This year, the Digital team launched an enhanced new web feature for the *Music Circle*, an initiative that offers music programming to students with autism and other exceptionalities.



› Joanna G'froerer
Photo © Marnie Richardson

Report on Strategic Goals

PRIORITY / RESULTS

CREATION

Invest in Canadian creation to help artists and arts organizations across Canada create and develop ambitious new work for national and international audiences

- As it approaches the end of its third year, the *National Creation Fund*, led by Artistic Producer Heather Moore, has invested \$6.5 million of privately raised money in 42 ambitious projects from artists and arts organizations from coast to coast to coast, including *Minowin* by Dancers by Damelahamid (presented in collaboration with NAC Dance and NAC Indigenous Theatre) and *Unikkaaqtuat* (Artcirc, the 7 Fingers and Taqqut Productions), presented by NAC Indigenous Theatre
- NAC Dance, led by Executive Producer Cathy Levy, co-produced *Minowin* by Margaret Grenier, *An Autopsy of an Archive* by Tedd Robinson, and *One Hundred More* by Justine Chambers and Laurie Young (part of the *Visiting Dance Artist Program* in partnership with the Canada Council for the Arts)
- NAC French Theatre, led by Artistic Director Brigitte Haentjens, co-produced *Parce que la nuit* by Brigitte Haentjens and Dany Boudreault in collaboration with Céline Bonnier (Sibyllines and ESPACE GO); *Un conte de l'apocalypse* by Robert Marinier (Théâtre de la Vieille 17), *Zéro* by Mani Soleymanlou (Orange Noyée), *Bonne retraite Jocelyne* by Fabien Cloutier (Théâtre de La Manufacture and Théâtre du Trident); and *Le desert mauve* by Nicole Brossard and Simon Dumas (Salon du livre de l'Outaouais). In its *Enfance/jeunesse* series, French Theatre supported the development of *La chambre des enfants* (L'eau du bain), *Chansons pour le musée* (Mammifères) and *Depuis la grève* (Les Incomplètes)
- Grand Acts of Theatre*, an initiative of NAC English Theatre, commissioned 12 theatre companies across Canada to create large-scale, short outdoor theatrical events to be performed live and captured on video in the fall of 2020
- English Theatre hosted a week-long workshop with seven actors for *Back to Methuselah* by 2018 – 2019 Artist-in-Residence Lisa Codrington, with support from the Canada Council for the Arts

PRIORITY / RESULTS

- NAC Popular Music and Variety, in collaboration with the NAC Orchestra, created and performed new orchestral arrangements of work by Dan Mangan through the *Sessions* series
- The Orchestra season included the world premiere of a new Cello Concerto commissioned from Stewart Goodyear; *Dodo, mon tout petit* by the Métis composer Ian Cusson (co-commissioned with the Canadian Opera Company); *Carrefour* commission *Le Loup de Lafontaine*, also by Cusson; *The Shaman*, an NAC co-commission by Ottawa-born composer Vincent Ho (cancelled due to the pandemic); and a newly commissioned concert treatment of *Dark Angels* by Kevin Lau, originally commissioned by the NAC Orchestra and NAC Dance for the 2017 commission *ENCOUNT3RS*
- The NAC's *Carrefour* program for emerging and culturally diverse composers, in collaboration with the Canada Council for the Arts, welcomed Keiko Devaux and Alison Yun-Fei Jiang (2020 – 2022) and offered a special commission to composer John Kameel Farah

Place a stronger focus on new Canadian work in all our programming areas

- NAC Indigenous Theatre presented the world premiere of *Unikkaaqtuat*, a co-production between Artcirc (Igloolik), Taqqut Productions (Iqaluit) and The 7 Fingers (Montreal), supported by the *National Creation Fund*; *Kiinalik: These Sharp Tools* by Laakkaluk Williamson Bathory and Evalyn Parry, co-presented with GCTC; *Minowin*, co-presented with NAC Dance and supported by the *National Creation Fund*; *Finding Wolastoq Voice* by Samanqani Cocahq (Natalie Sappier), a Theatre New Brunswick (Fredericton) production in association with Prairie Theatre Exchange (Winnipeg); and Charles Bender's new translation of *Là où le sang se mêle/Where the Blood Mixes* by Kevin Loring, in partnership with *Zones Théâtrales*
- The NAC Dance season included *The Wizard of Oz* by Septime Webre (Canada's Royal Winnipeg Ballet), *Battleground* by Louise Lecavalier (Fou Glorieux), *Minowin* by Margaret Grenier (Dancers of Damelahamid), and *FRONTERA* by Dana Gingras (Animals of Distinction), the latter two developed with support from the *National Creation Fund*

PRIORITY / RESULTS

- Zônes Théâtrales* featured eight French-language plays from across Canada, including *Jack* by Marie-Pierre Proulx (Théâtre du Nouvel-Ontario, Sudbury) and the Indigenous Theatre co-presentation of *Là où le sang se mêle*, Charles Bender's a new translation of *Where the Blood Mixes* by Indigenous Theatre Artistic Director Kevin Loring (Menuentakuan, in association with Teesri Duniya Theatre, Quebec)
- The NAC Orchestra season included works by Ian Cusson (Métis), Barbara Croall (Odawa First Nation), Andrew Balfour (Cree) and Kevin Lau, as well as Vivian Fung, whose work was not performed due to the pandemic
- The Orchestra's annual concert at Roy Thomson Hall included Jocelyn Morlock's JUNO Award-winning *My Name is Amanda Todd*, part of the NAC commission *Life Reflected*
- English Theatre's entirely Canadian season included *The Neverending Story* by Michael Ende, adapted by David S. Craig, *Old Stock: A Refugee Love Story* by Hannah Moscovitch, Christian Barry and Ben Caplan, *Take D Milk, Nah?* by Jivesh Parasram, *The Assembly — Montreal* by Alex Ivanovici, Annabel Soutar and Brett Watson, and *trace* by Jeff Ho
- New Canadian works in French Theatre's season included *Parce que la nuit* by Brigitte Haentjens and Dany Boudreault; *J'aime Hydro* by Christine Beaulieu, Annabel Soutar and Philippe Cyr; *Bonne retraite, Jocelyne* by Fabien Cloutier; *Zéro* by Mani Soleymanlou; *Un conte de l'apocalypse* by Robert Marinier; *Le desert mauve* by Nicole Brossard and Simon Dumas; *L'Iliade* by Homer, adapted by Alessandro Baricco and Marc Beaupré; the remount of *d'Une lune entre deux maisons* by Suzanne Lebeau; *Le problème avec le rose* by Érika Tremblay-Roy and Christophe Garcia; and *Lévriers* by Sophie Gee
- The NAC Popular Music and Variety season (up until March 13) featured 87 performances, including Jeremy Dutcher, Irish Mythen, Djely Tapa, Celeste Levis, Florant Vollant, Zaki Ibrahim and many more

PRIORITY / RESULTS

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

- The NAC presented the second North American edition of *BIG BANG*, a multidisciplinary festival for children and families led by French Theatre Associate Artistic Director Mélanie Dumont that included the Belgian contemporary music/theatre company *Post uit Hessdalen*, in partnership with the Canada Council for the Arts, Ottawa Tourism, Winterlude, Zonzo Compagnie, and the Creative Europe Program of the European Union
- The *Mòshkamo* Industry Series gathered more than 80 participants from around the world to discuss best practices for hosting Indigenous work, in partnership with the Indigenous Performing Arts Alliance and the Canada Council for the Arts
- Indigenous Theatre partnered with Carleton University to produce a visual art exhibit that was on display throughout *Mòshkamo*
- The NAC partnered with the Canada Council for the Arts on the *Visiting Dance Artist Program*, a joint initiative that hosted choreographer-performers *Justine A. Chambers*, *Dana Michel* and *Laurie Young* at the NAC

PRIORITY / RESULTS

PERFORMANCE

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

- The first season of Indigenous Theatre, led by Artistic Director Kevin Loring and Managing Director Lori Marchand, kicked off with the *Mòshkamo: Indigenous Arts Rising* festival, which featured Indigenous programming and events in every discipline in all the NAC’s performance halls and public spaces (September 11 to 29)
- Indigenous Theatre’s inaugural season included 11 productions that celebrated the beauty, strength and resilience of Indigenous women, and featured more than 10 Indigenous languages (two of the productions were cancelled due to COVID-19)
- The Algonquin Advisory Council continued to meet and be consulted, playing a critical role as Indigenous Theatre embarked on its first season
- Indigenous Theatre added a monthly *Toddler Tuesdays* series for young children and their parents, led by the Odawa Native Friendship Centre
- Indigenous Theatre hosted the Assembly of 7 Generations’ annual Elders and Youth Gathering on November 9 and 10 in Peter Herrndorf Place and the Alan & Roula Rossy Pavillion
- Managing Director Lori Marchand gave a keynote address to 25 Indigenous-led arts organizations about the launch of Indigenous Theatre

Weave more adventurous programming into NAC performance seasons

- Indigenous Theatre and GCTC co-presented *Kiinalik: These Sharp Tools* by Laakkalak Williamson Bathory and Evalyn Parry
- French Theatre’s season included *Parce que la nuit* created by Dany Boudreault and Brigitte Haentjens in collaboration with Céline Bonnier (Sibyllines), *J’aime Hydro* by Christine Beaulieu (Porte Parole and Champ gauche), and *Lévriers* by Sophie Gee (Nervous Hunter)

PRIORITY / RESULTS

- English Theatre presented *The Assembly — Montreal*, produced by Porte Parole (Montreal), a production that featured many convention-breaking aspects, including a stunning conclusion in which the actors broke character and invited four members of the audience to conclude the vigorous debate begun by the characters
- The NAC Orchestra season included works by Indigenous composers, including Andrew Balfour, Ian Cusson and Barbara Croall, and *The Listening Room*, an innovatively staged concert presented during the *BIG BANG* festival
- The Orchestra’s *WolfGANG Sessions* attracted capacity crowds in its sixth season of innovative contemporary music at the Mercury Lounge nightclub, programming only 21st century composers
- The Orchestra performed contemporary works by Rasmussen, Bjarnason, Dorman and Chen, 20th century classic Concertos for Orchestra by Bartok and Lutoslawski, and premieres of unheard works by women composers Emily Mayer and Lili Boulanger (many other works were not performed due to the pandemic)
- The NAC Dance season included *FRONTERA* by Dana Gingras (Animals of Distinction), *Split* by Lucy Guerin, *Battleground* by Louise Lecavalier (Fou Glorieux), *Swan Lake/Loch na hEala* by Michael Keegan-Dolan and *Spirit + Nyapanyapa* by Bangarra Dance Theatre

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

- During *Zones Théâtrales*, the participants of *Les Transfrontaliers* signed a manifesto to help artists tour through Francophonie countries and networks
- *Unikkaqtuat*, *Mînowin*, *Finding Wolastoq Voice* and *Là où le sang se mêle/Where the Blood Mixes*, which appeared in the Indigenous Theatre season, went on to tour elsewhere in Canada, and *Là où le sang se mêle/Where the Blood Mixes* was slated to be performed in the Congo but was cancelled due to the pandemic

PRIORITY / RESULTS

- The NAC Orchestra conducted by Alexander Shelley gave its annual performance at Roy Thomson Hall (Toronto) with superstar violinist Joshua Bell
- A number of *National Creation Fund* projects have secured performance engagements in 24 countries, including Kidd Pivot’s *Revisor*, and Kid Koala’s *The Storyville Mosquito*
- Dance Executive Producer Cathy Levy serves as a member of the *Canadian Arts Presenting Association’s* International Market Development Committee, which aims to develop opportunities for Canadian artists
- Mélanie Dumont, Associate Artistic Director of French Theatre, represents the NAC in the *BIG BANG* festival network comprised of 13 European centres, meeting twice a year to discuss international exchanges, partnerships and coproductions

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

- *Mòshkamo* resulted in more than 118 million print and online impressions, including hundreds of media mentions in English, French and Indigenous news outlets across Canada, and thousands of online viewers watched the livestream of the *Grand Entry and Welcome Ceremony*
- *#CanadaPerforms*, a relief short-term artist relief fund in partnership with Facebook Canada that paid Canadian artists for their live performances online, featured 700 Canadian artists that attracted nearly five million views worldwide
- The second phase of *#CanadaPerforms* included *#TheRoadtoCanadaDay —* livestreamed performances by Canadian artists who had been scheduled to perform at festivals across Canada that were cancelled due to COVID-19
- *#CanadaPerforms* partnered with RBC Bluesfest to present a series of live, drive-in performances by Canadian artists in the summer of 2020 at the Place des Festivals ZIBI

PRIORITY / RESULTS

- The NAC Orchestra engaged with a national and international online audience in *NACO Lunch Break*, a series of performances by Orchestra musicians through *#CanadaPerforms* on Facebook; *Musically Speaking*, online interviews by Music Director Alexander Shelley and performances with guest artists on Facebook; and *NACO Home Delivery*, weekly emailed video messages from Alexander Shelley accompanied by an archived NAC Orchestra performance
- NAC Dance collaborated with *#CanadaPerforms* to livestream 19 events by Canadian dance artists on International Dance Day, and engaged in a wide range of activity, including an all-ages class with street dancer Crazy Smooth, a social media dance quiz, and a striking image on the Kipnes Lantern with the message “The Next Dance is for You”
- For Canada Day, Dance created a *#CanadaMoves* toolkit to inspire creativity and movement
- Indigenous Theatre’s opening festival, *Mòshkamo: Indigenous Arts Rising* reached more than 325,000 thousand people on social media
- NAC Popular Music and Variety department launched weekly livestreams of its weekly *Friday at the Fourth* series on Facebook Live, whose archived concerts have received more than 10,000 views
- The Kipnes Lantern highlighted key NAC initiatives, including the *Mòshakmo* festival, *Zônes Théâtrales*, the *NAC Gala* and the *BIG BANG* festival, among others
- The NAC launched the *Insights* and *Stage Advice* podcasts, joining *Explore the Symphony*, the *NACOcast*, the *NAC Dance Podcasts*, *Plus que du théâtre* (French Theatre), and *We Love Canadian Music* to the NAC’s podcast offerings
- The NAC Orchestra recording *The Bounds of Our Dreams* was nominated for a 2020 JUNO Award for Classical Album of the Year (Large Ensemble)
- The NAC Orchestra released a digital only teaser, then a full album of *Clara, Robert, Johannes: Darlings of the Muses*, featuring Alexander Shelley and the pianist Gabriela Montero, on the Montreal-based record label Analekta

PRIORITY / RESULTS

LEARNING

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

- NAC Dance organized a masterclass led by Boston Ballet for students from L'école de danse de Québec in Quebec City, a workshop called *Rebound* for ages 5+, and a *Gyrokinesis* class for University of Ottawa students
- English Theatre Artistic Director Jillian Keiley taught a six-week online masterclass in directing through Ghostlight.ca., in which she led about 30 emerging directors through a process of using digital tools to enhance collaboration before and during the rehearsal process. A condensed version of the workshop was offered to Dalhousie University students (Halifax) and via Citadel Theatre to their participants (Edmonton)
- *The Green Rooms: The Earth is Watching ... Let's Act*, a three-day digital online gathering hosted by English Theatre, explored how artists and arts institutions can reduce their environmental impact, and included 120 artists, leaders and scholars
- More than 4,000 students across Nunavut, Alberta, Saskatchewan and Manitoba participated in 21 events (until March 13) for the *Music Alive Program*, which empowers Canada's rural, Indigenous, and underserved communities through music and the arts. The program replaced its events with virtual lessons and workshops after the pandemic was declared
- Students from Iqaluit's Inuksuk High School performed a free concert to a capacity crowd as part of the *Next Generation* public animation series at the Glass & Thorsteinson staircase as part of the *Music Alive Program*
- The *Music Alive Program* laid the groundwork for a multi-disciplinary NAC Digital Learning Library and developed new online teacher resource materials focusing on Mi'kmaq and Inuit music, arts, and culture

PRIORITY / RESULTS

- As part of *Music Monday@ Home*, a national day in support of music education co-presented by the Coalition for Music Education, Alexander Shelley led the NAC Orchestra, MusicFest Canada's Ellison Canadian Honour Choir and Newfoundland's Shallaway Youth Choir in a virtual performance of *O Canada*. Alexander Shelley also led a virtual choir in a performance and singalong of Oscar Peterson's "Hymn to Freedom," which was broadcast on the Coalition's website, YouTube and Facebook pages multiple times that day
- In the months following the closure of the NAC due to the pandemic, Indigenous Theatre offered online workshops, speaking engagements and digital offerings that included colouring pages featuring the Algonquin language
- The NAC posted a new video series by the NAC's *Music Circle* program for children with autism and other exceptionalities on its website, enabling other orchestras to create similar programs

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

- Prior to March 13, the *Music Alive Program* in Atlantic Canada included 10 events with more than 300 participants through partnerships with the Elizabeth Fry Society of Saint John (NB) and the First Light St. John's Native Friendship Centre (NL)
- After March 13, the Program invested in the development of new teacher resources with artists in Prince Edward Island, and supported digital workshops and the development of video materials with artists in all four Atlantic provinces

PRIORITY / RESULTS

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

After cancelling the *NAC Orchestra Bursary Competition*, the *Institute of Orchestral Studies* and the *Orchestral Double Bass Seminar* due to COVID-19, the NAC Orchestra Audition Committee gave dozens of participating students free lessons and feedback via Zoom

In light of the cancellation of the MusicFest nationals, Alexander Shelley and members of the NAC Orchestra led nearly 200 private and group Zoom lessons with 80 high school students and conducting fellows from MusicFest Canada's Denis Wick Canadian Wind Ensemble, as well as the Thomastik-Infeld Canadian String Orchestra

Music Director Alexander Shelley gave a masterclass and watched mock auditions via videoconference to students at Manhattan School of Music

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

- Through Facebook Live, Popular Music and Variety launched livestreams of its weekly *Fridays at the Fourth* concerts, which have attracted more than 10,000 views nationwide
- The NAC's Annual Public Meeting, which took place in Peter Herrndorf Place on February 27, was livestreamed to Canadians
- The NAC's Kipnes Lantern and digital screens increased awareness of NAC programming
- Through a partnership with Facebook Canada, the NAC shared stories and video about NAC productions and initiatives to a wider online audience

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

- Fostering long-term resiliency through learning and innovation is a key pillar of the *The Next Act*, the NAC's new Strategic Plan, which takes effect September 1, 2020

PRIORITY / RESULTS

ARCHITECTURAL REJUVENATION

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

- The *Architectural Rejuvenation Project*, a major investment in the NAC by the Federal Government, is now complete (since March 2018)

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

- *Adàwàning: Indigenous Women's Art Market* attracted approximately 4,000 people to the NAC's public spaces
- In addition to its popular series *Movement in Meditation*, *Toddler Tuesdays* and *Seniors Pop-Up Painting*, Public Spaces launched *Gyrokinesis*, a movement class series that can be adapted to anyone's abilities, and *Art Walks*, which tour participants through the NAC's visual art collection
- The NAC partnered on events with a broad range of partners, including Creative Mornings Ottawa, Propeller Dance, and Capital City Kiki Ballroom Alliance
- In conjunction with Remembrance Week, and in partnership with the Royal Canadian Legion and Veterans Affairs Canada, the NAC showed the national Remembrance Day ceremony on screens throughout its public spaces
- French Theatre collaborated with le Centre d'exposition l'Imagier and the Ottawa Public Library on pre-show activities for the *Enfance/jeunesse* series



PRIORITY / RESULTS

ARCHITECTURAL REJUVENATION ..CONTINUED PRODUCTION RENEWAL

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

- The *Production Renewal Project*, a major investment in the NAC by the Federal Government, has dramatically improved the performance experience for both artists and audiences

Renovate Southam Hall to enhance the customer experience and improve accessibility

- The extensive renovations of Southam Hall were finished in September 2018 with the completion of the new Orchestra Shell

BECOMING A NATIONAL, FRANCOPHONE ORGANIZATION

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

- Francophone artists in the NAC Popular Music and Variety season included Robert Charlebois, Florent Volland, Caroline Savoie, Djely Tapa, Vishtèn and Lou-Adrienne Cassidy, and many more
- NAC Dance's season included the acclaimed Montreal dance artist and choreographer Louise Lecavalier
- A number of artists associated with French Theatre participated in *#CanadaPerforms*, including Marie-Ève Fontaine, Magali Lemèle, Hélène Langevin and Francis Monty
- The French Theatre season included 15 productions (nine for adults and six for young audiences), showcasing francophone artists and companies from Ontario, Quebec and France
- Despite cancelled programming due to teacher strikes in Ontario and the closure of the NAC to the pandemic, French Theatre's 18 student matinees were attended by 2,500 students from ages four to 18

PRIORITY / RESULTS

- The NAC Orchestra season featured Métis composer Ian Cusson, Quebec pop icon Diane Dufresne, Bernard Labadie and La Chapelle de Québec, and a special concert by L'Orchestre Métropolitain conducted by Yannick Nézet-Séguin that included the music of Quebec composer Jacques Hétu
- The *Family Adventures with the NAC Orchestra* series featured 11 Francophone/bilingual artists, and six Francophone/bilingual artists were featured in the *Kinderconcert* series
- NAC Indigenous Theatre featured *Lâ où le sang se mêle*, a new translation of Kevin Loring's *Where the Blood Mixes* by Charles Bender, and *Unikkaaqtuat* featuring the Quebec circus arts company The 7 Fingers

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

- French Theatre co-produced *Bonne retraite Jocelyne* with le Théâtre de La Manufacture et le Théâtre du Trident; *Parce que la nuit* with Sibyllines and ESPACE GO; *Zéro* with Orange Noyée; *Un conte de l'apocalypse* with le Théâtre de la Vieille 17; and *Dans le bleu* with le Théâtre de l'Ile (cancelled due to COVID-19);
- French Theatre partnered with le Salon du livre de l'Outaouais to present *Désert mauve*; with Mois Multi (Québec) to present *Pakman*; and with Festival TransAmériques et Carrefour international de théâtre de Québec to present *Requiem pour L.* (cancelled due to COVID-19)
- The *National Creation Fund* invested in a number of new works by prominent Francophone artists, including *Violence* by Marie Brassard, which was scheduled to premiere at Festival TransAmériques in Montreal in May, and *Frontière Nord*, a new large-scale oratorio by Le Carrousel compagnie de théâtre

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

- *#CanadaPerforms* partnered with le Centre culturel Franco-Manitobain (Winnipeg), Mundial Montréal, le Cabaret Lion d'Or (Montreal) and Village en chanson de Petite-Vallée (Petite-Vallée) as part of the *Road to Canada Day*

PRIORITY / RESULTS

- NAC French Theatre co-chairs the theatre working group of l'Association des théâtres francophones du Canada
- French Theatre participated in a national awareness campaign for World Theatre Day in partnership with l'Association des théâtres francophones du Canada and the Professional Association of Canadian Theatre, as well as activities that were cancelled due to COVID-19
- French Theatre developed a partnership with le Festival International du Film sur l'Art for an online showing of two documentaries

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

- French Theatre partnered with Ciné Jonction, le Salon du livre de l'Outaouais, le Théâtre la Catapulte, le Théâtre de la Vieille 17 and La Nouvelle Scène Gilles Desjardins

Develop an internal culture that is equally welcoming to both Francophones and Anglophones

- A group of French language ambassadors from all parts of the NAC met on a number of occasions during the year to discuss best practices to encourage the use of French in the workplace

INCREASING OUR EARNED REVENUES

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

- As it approaches the end of its third year, the *National Creation Fund* has invested \$6.5 million of privately raised money in 42 ambitious projects from artists and arts organizations from coast to coast to coast

PRIORITY / RESULTS

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

- In 2019 – 2020, more than 5,500 individual donors, corporate partners and foundations from across Canada gave essential support to the NAC, raising more than \$11.2 million to support performance, creation and learning across Canada
- The inaugural season of Indigenous Theatre was made possible through the support of many generous individuals and organizations from across the country including BMO Financial Group, The W. Garfield Weston Foundation, Frank & Debbi Sobey, Shirley Greenberg, C.M., OOnt, the late Dr. Paul and Mrs. Elsie Mandl, and an anonymous donor
- The \$700,000+ *Facebook-National Arts Centre Fund for Performing Artists* was made possible through generous contributions from *#CanadaPerforms* founding partner Facebook Canada, and financial support from Slight Music, RBC Foundation and SiriusXM Canada, as well as the Bennett Family Foundation. Facebook Canada made an additional \$500,000 investment for the second phase of *#CanadaPerforms* as a two-year partnership exploring the future of digital engagement and livestreaming in the performing arts
- The *Music Alive Program* in Atlantic Canada, in partnership with the Canada Council for the Arts, is made possible through the support of National Partner the Azrieli Foundation, and Major Supporters The Slight Family Foundation and TD Bank
- The 50th anniversary *NAC Gala* raised \$765,000 (net) for the *National Youth and Education Trust*, which supports the NAC's education programs across Canada
- *Grand Acts of Theatre*, which provided at least \$60,000 to each of 12 Canadian theatre companies to create, perform and film new, five-minute productions in the fall of 2020, was made possible by Presenting Sponsor RBC and The Jenepher Hooper Fund for Theatre

PRIORITY / RESULTS

INCREASING OUR EARNED REVENUES ..CONTINUED

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

- NAC Food and Beverage completed its first full year of an innovative program that uses plant-based food and drink containers that are transformed into compost, then put into the NAC's herb gardens. The program is diverting 500,000 containers from the landfill annually
- The NAC's new *Resident Chef Program* provided a national stage featuring some of Canada's best and most exciting chefs, including Chef Rich Francis of Six Nations (Ontario), Chef Ryan Hotchkiss (Alberta), and Chef Helena Loureiro (Quebec). Newfoundland Chef Jonathan Gushue's residency was cancelled due to the pandemic

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

- The NAC Marketing team retained a new, digital-first agency of record
- The NAC provided advanced training on digital marketing for staff, including video production and social media training
- Marketing invested more than 80 per cent of its advertising budget in digital media
- The Box Office introduced a dynamic pricing platform to more seamlessly adjust ticket prices based on market demands

PRIORITY / RESULTS

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

- Modernizing digital infrastructure to drive organizational efficiency and support governance is a key priority of *The Next Act*, the NAC's new Strategic Plan

Give audiences more flexibility to customize their NAC experience

- Indigenous Theatre's *All My Relations* tickets, priced at \$15, are reserved exclusively for all self-identifying Indigenous people and is valid for all Indigenous Theatre performances
- The NAC-wide *Choose-Your-Own* subscription allowed patrons to mix and match their NAC performances

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

- The NAC launched a five-part speaker series called *Arts, Medicine and #Life* hosted by internist, writer, musician and medical educator Dr. Jillian Horton, featuring world-renowned doctors speaking about a variety of topics
- NAC Food and Beverage, led by General Manager Nelson Borges and Executive Chef Kenton Leier, launched the *Resident Chef Program*, which welcomes renowned chefs from across Canada for residencies at the NAC
- *Casual Fridays with the NAC Orchestra* offered pre-concert tapas and live music in the lobbies, as well as filmed interviews and close-up shots of the musicians on screens

PRIORITY / RESULTS

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

- The first phase of *#CanadaPerforms*, as an artist relief fund and online platform for live performances by 700 Canadian artists, attracted nearly five million views worldwide, and significantly increased national traffic to the NAC website, with 80 per cent of visits coming from outside the National Capital Region (March 19 to May 31)
- *NACO Lunch Break*, a series of lunchtime performances by NAC Orchestra musicians on Canada performs, attracted more than 440,000 views on Facebook and YouTube
- The NAC Orchestra sent 20 *NACO Home Delivery* emails, weekly video messages from Music Director Alexander Shelley accompanied by an archived NAC Orchestra performance, to an average of 23,250 people. Each *Home Delivery* released on Facebook reached an average of 13,821 people
- The NAC hosted an all-Canadian stage featuring 13 Canadian acts at the socially distanced and first virtual edition of the Philadelphia Folk Festival, North America's oldest continuously run outdoor music festival
- The NAC's social media continues to grow, with a 37.6% increase in Facebook followers and a 32% increase in Instagram followers, with the NAC's total social media following currently at 191,409
- Indigenous Theatre's opening festival, *Mòshkamo: Indigenous Arts Rising*, reached more than 325,000 people on social media, and generated more than 118 million print and online impressions in earned media
- The new *English Theatre Community Group*, which shares photos and stories from past productions, hosts watch parties of plays broadcasted online, and engages in rigorous discussion, has attracted more than 1,500 members, with more than 16,000 posts, comments and reactions to date
- The livestream video of Indigenous Theatre's *Grand Entry* and *Welcome Ceremony* attracted more than 1,000 unique views on YouTube and Facebook

Board of Trustees



**Adrian Burns, LL.D., Calgary/Ottawa
Chair**

(Appointed December 11, 2014, term ending December 11, 2022)

Mrs. Burns has dedicated her career to Canadian broadcasting and the arts, education, corporate and public governance, and community involvement. As a businesswoman, Ms. Burns is the president of Western Limited, a private real estate company. She is a Director of Shaw Communications. She has been a commissioner of the CRTC, a member of the Copyright Board of Canada, and Business Editor of CFCN/CTV Calgary. She has been recognized for her dedication to many organizations and causes, including being named an Honorary Captain of the Royal Canadian Navy; the Queen Elizabeth II Diamond Jubilee Medal; the Government of Saskatchewan Centennial Medal; the Government of Saskatchewan Distinguished Service Award, and the Order of Ottawa.



**Éric Fournier, Montreal
Vice Chair**

(Appointed in March 2019 for a three-year term)

Member of all committees. Mr. Fournier is a producer and senior manager in the media, telecommunications and cultural industries, with a strong background in advertising production, audiovisual production (film, television and web), as well as business management and major project development.



**Angela Birdsell, Ottawa
Chair, Governance Committee**

(Appointed in June 2019 for a four-year term)

Ms. Birdsell is an arts management consultant providing collaborative leadership in initiatives that enhance and enrich communities in Canada and abroad. For more than 20 years, she has served in business planning, advocacy and resource development, for municipal, provincial and national agencies and many arts organizations and institutions.



**Susan Glass, Winnipeg
Chair, Capital Planning Committee**

(Re-appointed in September 2019 for a three-year term)

Ms. Glass is a long-time supporter of the NAC has served on the Board of the NAC Foundation, and co-chaired the National Advisory Council for the Governor General's Performing Arts Awards. She sits on the Major Donor Campaign Cabinet for the United Way of Winnipeg; the recently completed University of Manitoba President's Front and Centre campaign team; and recently co-chaired the campaign to raise funds to build Kenora's new Douglas Family Art Centre.



**Sanjay Shahani, Edmonton
Chair, Marketing and Communications Committee**

(Appointed in October 2018 for a four-year term)

Sanjay Shahani is the Executive Director of the Edmonton Arts Council and has worked in the arts for more than 25 years. As a volunteer, Sanjay has contributed to the growth and development of arts organizations, and is the founding Chair of the Prismatic Arts Festival in Halifax. Sanjay also serves on the Board of Explore Edmonton, which is mandated to lead the City's tourism, event development and venue management services.



**Louise Sicuro, Montreal, C.M., C.Q.
Chair, Human Resources Committee**

(Re-appointed on April 2019 for a four-year term)

Ms. Sicuro has dedicated more than 40 years to the development of arts and culture. She is the founder and President and CEO of Culture pour tous, a not-for-profit that helps ensure that arts and culture are valued as essential aspects of individual and collective empowerment through awareness and education programs, such as Journées de la culture, which she launched in 1997.



**Tracee Smith, Toronto
Chair, Audit Committee**

(Appointed on September 2017 for a four-year term)

Ms. Smith is the founder and CEO of Outside Looking In, a national charitable organization that has created a Ministry of Education accredited dance program to encourage self-esteem and empowerment for Indigenous youth. OLI's goal is to reduce the high school drop-out rate of Indigenous youth in Ontario.



**Maxime Pedneaud-Jobin
Ex-officio**

Mayor of Gatineau



**Jim Watson
Ex-officio**

Mayor of Ottawa

Board of Trustees

Outside Board Members

Michael Allen (Ottawa) Capital Planning Committee

Michael Allen has served as an outside member of the NAC's Capital Planning Committee since 2011. A structural engineer, he is the President of Adjeleian Allen Rubeli Limited.

Gail Asper, OC, OM, LL.D. (Winnipeg) Finance Committee

Ms. Asper is President of The Asper Foundation, a private charitable foundation, which has been the driving force behind the creation of the Canadian Museum for Human Rights in Winnipeg. Ms. Asper has received numerous awards for her community service

Susan Cartwright (Ottawa) Governance, Nominating and Ethics Committee

Ms. Cartwright has served as an outside member of the Governance Nominating and Ethics Committee of the NAC's Board of Trustees since 2016. She retired from the federal public service in March 2012 after 31 years of public service during which she gained a broad range of management, policy, project, communications and program experience.

Norman Dionne (Montreal) Human Resources and Compensation Committee *(term ended February 2020)*

Norm Dionne became an outside member of the NAC's Board of Trustees on the Human Resources Committee in June 2015. He is a lawyer practicing in labor and employment law and has acquired a specialization in the artistic field.

Cathy Frederick (Ottawa) Human Resources and Compensation Committee *(term began June 2020)*

Ms. Frederick is a Certified Human Resources Leader with extensive experience as a senior leader in complex multi-union organizations undergoing business transformation with a focus on the employee and client experience.

Toby Greenbaum (Ottawa) Capital Planning Committee

Ms. Greenbaum has served as an outside member of the Capital Planning Committee of the NAC's Board of Trustees since 2011. She is the Executive Director of the National Executive Forum on Public Property, a non-profit affiliated with Queen's University, has extensive federal government experience as a Director General in real property for Public Services and Procurement Canada and Global Affairs Canada.

Anthony Tattersfield, FCPA, FCA, CFE, TEP, CA (BZ), (Ottawa) Audit and Finance Committees

Tony has served as an Outside Member of the Finance and Audit Committee(s) of the Board of the NAC since September, 2006. An Ottawa Founding Partner of the Raymond Chabot Grant Thornton LLP Firm, he has worked with and advised many non-profit organizations, registered charities, and owner-managed businesses in the National Capital Region.

Mark Monahan (Ottawa) Marketing and Communications Committee *(term ended June 2020)*

Mr. Monahan became an outside member of the NAC's Board of Trustees on the Marketing and Communications Committee in June 2015. He is the founder of Ottawa's Bluesfest, the most successful outdoor music festival in the capital, and one of the biggest in North America.

John O'Keefe (Toronto) Capital Planning Committee *(term ended February 2020)*

Mr. O'Keefe has been responsible for optimizing the acoustics of some of Canada's finest performing arts centres, as well as various projects internationally. He has been an Adjunct Professor at the University of Toronto's Faculty of Architecture and Landscape Design and is now with the Faculty of Mechanical Engineering.

Elizabeth Roscoe (Chelsea, QC) Marketing and Communications Committee *(term ended November 2019)*

Ms. Roscoe has been serving as an Outside Member of the Marketing, Development, and Communications Committee of the Board of the NAC since September 2006. A seasoned government relations executive, she has been closely associated with public policy, broadcasting policy, CRTC regulatory proceedings and political activities throughout her career.

Lisa Samson (Ottawa) Marketing and Communications Committee *(term began February 2020)*

Lisa Samson is the Managing Principal of StrategyCorp Ottawa, a strategic advisory firm which provides communications, management consulting, and public affairs services to organizations across Canada and internationally. Lisa is an active volunteer within the Ottawa community and currently serves on the board of the Ottawa International Writers Festival.

Robert Tennant (Ottawa) Capital Planning Committee *(term ended June 2020)*

Mr. Tennant has served as an outside member of the Capital Planning Committee of the NAC's Board of Trustees since 2011. He is a founding Partner in FOTENN Consultants Inc. and has more than 30 years of experience in planning, land development and real estate/market analysis.

Board of Trustees

Appointment Process

The Board of Trustees of the National Arts Centre is composed of 10 trustees – a Chairperson, Vice-Chairperson, six private citizens from various regions of the country who are also appointed by the Governor-in-Council (GIC), as well as the Mayors of the cities of Ottawa and Gatineau (ex officio). The Chair and Vice-Chair are appointed for a term not exceeding four years, and Members of the Board are appointed for a term not exceeding four years. In both cases, Members can be re-appointed for a second term. Meetings are held at least four times per year. The NAC holds an Annual Public Meeting, typically in February, which is attended by members of the Board of Trustees.

Remuneration

The annual retainer rate for the Board is established as:

\$7,750 . . . Chair
\$3,900 . . Vice-Chair and Trustees

The Board Chair, Trustees and Outside members are paid an honorarium for their meeting attendance, participation and representation duties on behalf of the NAC:

\$325 Chair
\$300 Vice-Chair, Trustees and Outside Members

Board Committees

Audit Committee

(Comprised of at least three Trustees – Chair, Vice Chair, one Trustee and one outside member)

The Audit Committee assists the Board in fulfilling its oversight responsibilities. The Committee oversees the Corporation’s reporting of financial information, internal control systems and policies, the process for monitoring compliance with laws and regulations, and its code of business conduct. The Committee also oversees the work of the internal, external and Special Examination auditors.

- **Tracee Smith** - Chair Committee (Trustee)
- **Adrian Burns** - Chair of the Board
- **Éric Fournier** - Vice-Chair Board
- **Tony Tattersfield** - Outside Member

Capital Planning Committee

(Comprised of at least three Trustees – Chair, Vice Chair, one Trustee and three outside members who have experience in engineering, construction and property development.)

The Capital Planning Committee assists the Board in fulfilling its mandate to oversee the planning, development and management of the NAC’s real property and physical facilities, and related policies. The committee reviews and makes recommendations on the overall monitoring of the NAC building, new major capital initiatives, capital budget, and financial oversight for major capital projects. The committee also has oversight on risk management associated with real property, and on annual and long-range plans for the NAC’s physical assets, including standards for the facility’s renewal and maintenance.

- **Susan Glass** - Chair of Committee (Trustee)
- **Adrian Burns** - Chair of the Board
- **Éric Fournier** - Vice-Chair Board
- **Toby Greenbaum** - Outside member
- **Michael Allen** - Outside member
- **Robert Tennant** - Outside member (until June 2020)

Finance Committee

(Comprised of at least three Trustees – the Chair, Vice Chair, one Trustee and one outside member)

The Finance Committee assists the Board in fulfilling its oversight responsibilities with respect to the financial plans and progress of the Corporation. It determines the extent to which current and future financial plans support current corporate goals and priorities. The committee reviews financial risk, policies and issues, monitors financial results, and makes recommendations to the Board on any other financial and compliance matters. The Finance Committee oversees the investment of funds and banking arrangements by the Corporation, including signing authorities and policies on banking matters.

- **Éric Fournier** - Chair of Committee
- **Adrian Burns** - Chair of the Board
- **Tracee Smith** - Trustee
- **Tony Tattersfield** - Outside member
- **Gail Asper** - Outside member

Governance, Nominating and Ethics Committee

(Comprised of at least three Trustees – the Chair, Vice Chair, one Trustee and one outside member)

The Governance Committee has oversight of corporate governance in light of best practices. The committee reviews and provides advice on corporate policies and By-laws of the Corporation and recommends any amendments required. It also recommends to the Board, for consideration, amendments to the *National Arts Centre Act* that would then be recommended to the Minister. The Committee monitors and anticipates Board vacancies, including the Chair and Vice-Chair, while the right of appointment rests with the Minister through the GIC. The committee periodically reviews the compensation of the Chair, the Vice-Chair, Trustees and Outside Members. The Committee considers any ethical issues of conflict of interest that may arise in the course of operations.

- **Angela Birdsell** - Chair of Committee (Trustee)
- **Adrian Burns** - Chair of the Board
- **Éric Fournier** - Vice-Chair Board
- **Sanjay Shahani** - Trustee
- **Susan Cartwright** - Outside member

Human Resources and Compensation Committee

(Comprised of at least three Trustees – the Chair, Vice Chair, one Trustee and one outside member)

The Human Resources and Compensation Committee assists the Corporation in accomplishing its aim to be an employer of choice in its community. The Committee advises the Board on succession planning, compensation of officers of the corporation and other employees, incentive plans, pension and benefit plans, training and development plans, employee health and safety, and all matters relating to human resources within the Corporation. The committee focuses on management and human resource strategies, directions and policies. It can review industry best practices related to human resource management, and recommends policies and strategies to the Board. The committee is involved in reviewing the President and CEO’s specific goals and objectives, ensuring the effective evaluation of the President and CEO’s performance annually against those goals and objectives. It also looks into succession planning, skills profiling and development plans, performance and compensation policies, recruitment, retention, learning (training and development), measures of employee satisfaction

and related matters. The committee is seized with labour relations, including a review of negotiations and settlements, and makes recommendations to the Board with regards to matters being dealt with by the Corporation and its unions.

- **Louise Sicuro** - Chair of Committee (Trustee)
- **Adrian Burns** - Chair of the Board
- **Éric Fournier** - Vice-Chair Board
- **Sanjay Shahani** - Trustee
- **Cathy Frederick** - Outside member

Marketing and Communications Committee

(Comprised of at least three Trustees – Chair, Vice Chair, one Trustee and one outside member)

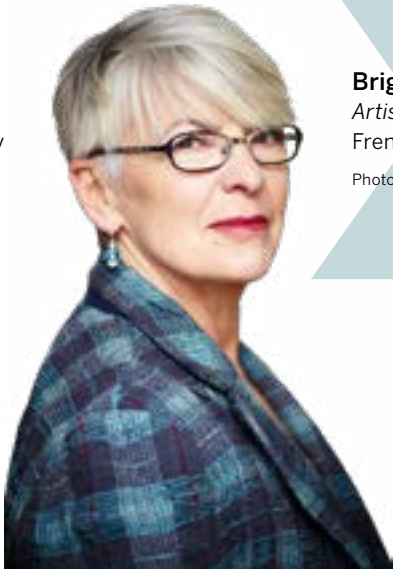
The Marketing and Communications Committee engages in dialogue regarding audience engagement, and corporate marketing and communications plans to ensure that they support the Corporation’s strategic plans, corporate goals and priorities. The Committee ensures that revenue-generating potential and commercial activities are optimized. It also develops and recommends appropriate policies and guidelines necessary for effective marketing and communications strategies.

- **Sanjay Shahani** - Chair of Committee (Trustee)
- **Adrian Burns** - Chair of the Board
- **Éric Fournier** - Vice-Chair Board
- **Angela Birdsell** - Trustee
- **Lisa Samson** - Outside member

➤ Artistic and Creative Leadership



Heather Gibson
Executive Producer
Popular Music and Variety
Photo @ Stéphanie Houle



Brigitte Haentjens
Artistic Director
French Theatre
Photo @ Mathieu Rivard



Jillian Keiley
Artistic Director
English Theatre
Photo @ Trish Lindström



Kenton Leier
Executive Chef
Photo @ Julie-Anne Madore



Cathy Levy
Executive Producer
Dance
Photo @Rémi Thériault



Kevin Loring
Artistic Director
Indigenous Theatre
Photo @ Mélissa Deschênes



Heather Moore
Artistic Producer
National Creation Fund
Photo @ Rémi Thériault



Alexander Shelley
Music Director
National Arts Centre Orchestra
Photo @ Rémi Thériault



Senior Management

Christopher Deacon

President and CEO

David Abel

*Managing Director
English Theatre*

Nelson Borges

*General Manager
Food and Beverage*

Martin Carbonneau

Chief Technology Officer

Geneviève Cimon

*Senior Director
Learning and Community Engagement*

Annabelle Cloutier

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

Debbie Collins

*Executive Director
Human Resources*

Mike D'Amato

*Executive Director
Production*

Arna Einarsdóttir

*Managing Director
NAC Orchestra*

Robert Gagné

*Administrative Director
French Theatre*

Robyn Gilchrist

*Senior Director
Visitor Experience*

Lori Marchand

*Managing Director
Indigenous Theatre*

Nadim Missaghian

*Executive Director
Operations and Security Services*

Jane Moore

*Chief Advancement Officer
National Arts Centre Foundation*

Maurizio Ortolani

*Senior Director
Digital Engagement
(until February 7, 2020)*

Helle Ottosen

Chief Financial Officer

Shannon Urie

Interim Executive Director of Marketing

Jayne Watson

*CEO
National Arts Centre Foundation*



Management Discussion and Analysis

The National Arts Centre (NAC) is Canada's bilingual, multi-disciplinary home for the performing arts. The NAC presents, creates, produces, and co-produces performing arts programming in various streams — the NAC Orchestra, Dance, English Theatre, French Theatre, Indigenous Theatre, and Popular Music and Variety — and nurtures the next generation of audiences and artists from across Canada. The NAC is located in the National Capital Region on the unceded territory of the Algonquin Anishinaae Nation.

A 10-member Board of Trustees, which reports to Parliament through the Minister of Canadian Heritage, oversees the NAC. A Crown Corporation, the NAC is governed by the *National Arts Centre Act*, which defines its mandate as follows: 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.

The Next Act – Our 2020–2023 Strategic Plan

Beginning on September 1, 2020, and over the next three years, the NAC will lead and support the performing arts sector in Canada by focusing on its renewal, long-term resiliency and impact through dynamic artistic leadership, community building, learning and innovation and operational sustainability.

Through collaboration and investment in creation, production, co-production, and dissemination, along with a heightened focus on community engagement, learning, and innovation, the NAC will shape a more diverse, equitable, and inclusive future for the performing arts in Canada.

The NAC's Strategic Plan contains four key strategic goals:

1. Support renewal through dynamic artistic leadership
2. Build Community through expended engagement
3. Foster long term resiliency through learning and innovation
4. Maximize impact through operational sustainability.

The NAC is also guided by five values — Inclusion, Creativity, Generosity, Sustainability and Engagement.

Physical Resources

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

Human Resources

The Corporation is led by a Chief Executive Officer, supported by 17 directors and eight artistic and creative leaders. At August 31, 2020, the Corporation has 278 full time-employees and 27 part-time employees.

The pandemic has significantly impacted the NAC's human resources, notably employees who worked in Production, Front of House, and Food and Beverage departments. With few exceptions, the part-time staff employed in these departments have not worked since the commencement of the pandemic in mid-March 2020.

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 fiscal year 2019–2020 had been a busy and successful year until the NAC closed its building to staff and the public response to the COVID-19 pandemic. Prior to the closure, the NAC was well on its way to meeting its planned budget for the fiscal 2019-2020.

On March 13, 2020, the NAC was forced to close its building and cancel or postpone all events and performances in response to the COVID-19 pandemic declared by the World Health Organization on March 11, 2020.

The cancellation of these performances resulted in the need to reimburse \$6.7 million of advance ticket sales with respect to 2019-2020 performances. The Corporation immediately began the process to apply for emergency funding in order to get relief from the immediate financial impact that resulted from the closure of the building and thus the shutdown of all of our activities.

In July 2020, the Corporation received approval to access statutory funding of up to \$18.2 million from the Government of Canada under the Public Health Events of National Concern Payments Act by September 30, 2020 to support operational costs and cover projected re-opening costs related to the COVID-19 pandemic. As of August 31, 2020, the Corporation had received and used \$13 million of this statutory funding. The remaining \$5.2 million was received in September 2020.

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.

As a result of COVID-19, Commercial Operations, with the exception of some minimal parking, ceased operations on March 13.

The Food and Beverage department reopened over the summer, operating under social distancing protocols and restrictions from public health authorities.

The parking facility was closed except for allowing access to monthly parking clientele. Although the parking lot has reopened, it is operating at approximately 25 percent capacity due to lack of parking demand caused by the shutdown of many downtown federal government buildings, with employees moving to a remote work environment.

Hall Rentals have not yet resumed operations. The resumption of these activities is subject to public health guidelines for performing arts centres and the return of consumer demand, as well as the ability of touring companies to travel their shows to different cities and across provincial boundaries.

Programming

Programming activities consist mainly of the six disciplines — NAC Orchestra, English Theatre, French Theatre, Indigenous Theatre, Dance, and Popular Music and Variety, plus a number of other programs such as galas and festivals. Production, Marketing, Digital Engagement, Corporate Communications, Box Office and Public Spaces departments support these activities.

The NAC has an integrated programming approach in promoting Canadian artists in the performing arts by programming, presenting, producing and co-producing in dance (contemporary and ballet), music (classic and popular) and theatre (French, English and Indigenous). It invests in the creation of new works and feeds the growth of the performing arts sector.

The NAC is a national hub for the performing arts ecosystem. It plays a pivotal role in the career of many performing artists, singer-songwriters, dancers, playwrights, actors and directors from across the country. The NAC is regarded by many as a vital developer and promoter of Canadian performing artists.

In March 2020, the NAC programming completely shifted to digital performances, from livestreams to on-demand offerings. It has created new programming series and programs in dance, theatre, music and with its Orchestra. Additionally, in the summer, the NAC collaborated in various outdoor performances for live audiences.

Grants from the National Arts Centre Foundation

For the fiscal year 2019 – 2020, the National Arts Centre Foundation (the “Foundation”) granted \$9.8 million to the Corporation for designated programs. The Foundation is a key element of the Corporation’s strategy of increasing earned revenues.

This includes \$1.7 million to the *National Creation Fund*. The fund invests in Canadian-led productions that help artists and arts organizations across Canada create ambitious new work in theatre, music and dance.

As a result of COVID-19, the Foundation is re-imaging its planning and future fundraising strategies and goals in order to set a path forward for sustainability and growth. The pandemic is projected to have a significant impact on philanthropy and sponsorship and the NAC anticipates a period of uncertainty in the mid-term.

Parliamentary Appropriations

Parliamentary appropriations include base funding for operations, artistic programming, capital repairs and maintenance, and the recognition of deferred capital funding.

In addition to its annual appropriation, in July 2020, the Corporation received approval to access statutory funding of up to \$18.2 million from the Government of Canada under the Public Health Events of National Concern Payments Act by September 30, 2020 to counter the negative impact of revenue loss and cash-flow challenges, and cover projected re-opening costs related to the COVID-19 pandemic. As of August 31, 2020, the Corporation had received and used \$13 million of this statutory funding. The remaining \$5.2 million was received in September 2020.

Risks

Local and global economic conditions are deeply impacted by the pandemic. The cultural sector, in particular the performing arts, has been profoundly disrupted and is at-risk for recovery over the next several years. The pandemic has directly impacted the operations and programming of the Corporation.

As with many cultural events, arts organizations and festivals, cancelling performances and events had a major impact on the creative workforce, leaving many artists and production crews without revenues. Suspending most of the NAC’s programming and operations for the foreseeable future is generating major revenue losses (tickets, events and venue rentals, catering, parking, donations for upcoming events). The pandemic has broken consumer habits and created anxiety in the minds of the public with respect to attending live events. The path and speed of availability of an effective vaccine and widespread inoculation are unknown factors that will impact the NAC’s programming and operations. Measures were immediately taken to reduce expenditures (part-time and contractual workers layoffs, cancellation of all travel, reduced production, utilities, marketing and parking expenditures).

The Corporation continues to review its health, safety and security processes and its emergency response preparedness plans to align with public health authorities’ guidelines and restrictions, and to ensure proper measures are in place to protect its patrons, artists and employees.

The Corporation continues to monitor the global and economic context in order to mitigate current and future funding risks in a context where the pandemic will continue to impact various economic sectors, in particular live entertainment and the performing arts sector.

Outlook

The NAC is in a unique position to support a recovery and renewal of the performing arts sector by collaborating and investing in artistic, educational and community outreach initiatives across Canada. The Corporation will be working with its artistic partners and stakeholders to create and support exciting new opportunities for Canadian artists, arts organizations and communities across the country, and to encourage public participation in the arts.

Management Responsibilities

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

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

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

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



Christopher Deacon
President and CEO



Helle Ottosen, CPA, CA
Chief Financial Officer

November 19, 2020

Auditor's report



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 Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Arts Centre Corporation (the Corporation), which comprise the statement of financial position as at 31 August 2020, and the statement of operations, statement of changes in accumulated deficit and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Corporation as at 31 August 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

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

Other Information

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

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

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Corporation to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Report on Compliance with Specified Authorities

Opinion

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

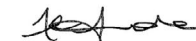
In our opinion, the transactions of the National Arts Centre Corporation that came to our notice during the audit of the financial statements have complied, in all material respects, with the specified authorities referred to above. Further, as required by the Financial Administration Act, we report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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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



Firyal Awada, CPA, CA
Principal
for the Auditor General of Canada

Ottawa, Canada

19 November 2020

Statement of Financial Position

For the year ended August 31

<i>(in thousands of dollars)</i>	2020	2019
Assets		
Current		
Cash and cash equivalents (Note 3)	\$ 11,486	\$ 6,426
Restricted cash held for specified capital projects (Note 4)	690	12,184
Investments (Note 5)	–	981
Accounts receivable (Note 6)	5,601	2,554
Inventories	166	179
Prepaid expenses	1,420	1,903
	19,363	24,227
Investments (Note 5)	–	7,287
Capital assets (Note 7)	220,635	230,738
	\$ 239,998	\$ 262,252
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 12,182	\$ 22,549
Deferred Parliamentary appropriations (Note 9)	3,441	510
Deferred revenue (Note 10)	1,676	6,626
Deferred Parliamentary appropriations, specified capital projects (Note 4)	611	6,943
	17,910	36,628
Deferred capital funding (Note 11)	218,824	228,925
Long-term portion of provision for employee future benefits (Note 12)	2,493	2,465
	239,227	268,018
Accumulated deficit		
Unrestricted	771	(5,766)
	\$ 239,998	\$ 262,252

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

Approved by the Board of Trustees:

Statement of Operations

For the year ended August 31

<i>(in thousands of dollars)</i>	2020	2019
Revenues		
Commercial operations	\$ 11,048	\$ 16,361
Programming	8,744	13,679
Grant from the National Arts Centre Foundation (Note 13)	9,781	11,110
Other income	1,417	2,234
Investment income (Note 5)	190	256
	31,180	43,640
Parliamentary appropriations (Note 9)	58,863	50,547
	90,043	94,187
Expenses (Schedule 1)		
Commercial operations	8,496	10,397
Programming	46,872	54,217
Building operations	21,587	22,859
Administration and technology	6,551	6,620
	83,506	94,093
Net results of operations	\$ 6,537	\$ 94

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>	2020	2019
Unrestricted, beginning of the period	\$ (5,766)	\$ (5,860)
Net results of operations	6,537	94
Unrestricted, end of the period	\$ 771	\$ (5,766)

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>	2020	2019
Operating activities		
Net results of operations	\$ 6,537	\$ 94
Items not affecting cash		
Amortization and write-down of capital assets	16,497	15,261
Amortization of deferred capital funding	(10,103)	(15,261)
Change in non-cash operating assets and liabilities	(21,267)	561
Change in long-term portion of provision for employee future benefits	28	(124)
Cash flow used for operating activities	(8,308)	531
Capital activities		
Additions to capital assets	(6,394)	(33,683)
Cash flow used for capital activities	(6,394)	(33,683)
Investing activities		
Purchase of investments	–	(101)
Sale of investments	8,268	1,066
Cash flow from investment activities	8,268	965
Financing activities		
Transfer – restricted cash used (held) for specified capital projects	11,494	32,529
Parliamentary appropriations (used) received for the acquisition of capital assets	–	496
Cash flow from financing activities	11,494	33,025
Increase (decrease) in cash position	5,060	838
Cash and cash equivalents at beginning of period	6,426	5,588
Cash and cash equivalents at end of period	\$ 11,486	\$ 6,426

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

Notes to the Financial Statements

1. Authority, objectives and operations

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

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

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

2. Significant accounting policies

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

a) Revenue recognition

i) Parliamentary appropriations

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

Parliamentary appropriations for operating expenditures approved in the fiscal period are recognized as revenue in the Statement of Operations in the fiscal period they were intended to cover.

Parliamentary appropriations received in advance of the fiscal period they were intended to cover, or for building refurbishment, or 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 in 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, over the same period, as are the acquired related capital assets.

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.

If they would otherwise have been purchased, donations in kind are recorded at their estimated fair value when received. 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 in which the performance takes place. Funds received in return for future services are recorded as deferred revenue.

iv) Other income

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

v) Investment income

Investment income is recognized in the period 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 of investments in money market instruments, as well as guaranteed investment certificates, with terms to 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. When a decline is determined to be other than temporary, the amount of loss is reported on the

statement of operations. The assets of this portfolio may be sold, either 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.

h) Financial instruments

Financial risks are identified, assessed and managed in order to minimize their impact on its results and financial position. Financial risks are managed in accordance with the criteria disclosed below and presented in Note 17, and the Corporation does not engage in the use of derivatives.

The measurement of financial instruments depends on their classification as follows:

- i) the Corporation has elected to measure investments at fair value, to correspond with how they are evaluated and managed.
- ii) All other financial assets and financial liabilities are measured at cost, or amortized cost.

i) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

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, at differing times, withdrawn this benefit for all groups of employees. The liability for this benefit ceased to accumulate as of the negotiated date for each category 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, with the liability for the benefits recognized, using historical data, based on the probability of usage by employees.

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 on the Statement of Operations.

l) Use of estimates

The preparation of financial statement in conformity with Public Sector Accounting Standards requires management to make estimates that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities as at the date of the financial statements and the reported amounts of revenue and expense during the reporting period. In particular, the assumptions underlying the employee future benefit calculations contain significant estimates. Actual results could differ from these estimates. These estimates are reviewed annually and as adjustments become necessary, they are recorded in the financial statement in the period they become known. Other estimates include the useful lives of tangible capital assets, the amount of accrued liabilities, the assessment of employee future benefits, and contingencies.

m) Inter-entity transactions

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

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

Related party transactions, other than inter-entity transactions, are recorded at their exchange amounts.

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>	2020	2019
Balance at end of year	\$ 11,486	\$6,426

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 were 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. The funding has been received and the project is close to completion.

In 2016, the Government of Canada approved funding of \$114.9 million for Production Renewal, to modernize the theatrical spaces of the Centre. The funding has been received and the project is close to completion.

In 2017, the Government of Canada approved the reallocation of \$3.8 million from the Production Renewal budget, to complete certain elements of the Architectural Rejuvenation Project. In 2020, \$1.1 million (\$2.7 million in 2019) was transferred from Production Renewal to Architectural Rejuvenation for completion of improvements to public spaces.

Changes in the fund balance are as follows:

Architectural Rejuvenation

<i>(in thousands of dollars)</i>	2020	2019 ¹
Balance at beginning of year	\$ 562	\$ 562
Appropriations received during the year	–	–
Funds transferred from the Production Renewal Project	1,147	2,653
Appropriations invested in specified capital projects	(1,334)	(2,653)
Balance at end of year	\$ 375	\$ 562

Production Renewal

<i>(in thousands of dollars)</i>	2020	2019
Balance at beginning of year	\$ 11,622	\$ 44,151
Appropriations received during the year	–	–
Funds transferred to the Architectural Rejuvenation Project	(1,147)	(2,653)
Appropriations invested in specified capital projects	(10,160)	(29,876)
Balance at end of year	\$ 315	\$ 11,622

Total restricted cash held for specified capital projects	\$ 690	\$ 12,184
Liabilities related to specified capital projects, net of sales tax	(79)	(5,241)

Deferred Parliamentary appropriations, specified capital projects	\$ 611	\$ 6,943
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¹ Certain comparative figures have been reclassified to conform to the presentation adopted in the current year.

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. 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 \$0.2 million (\$0.3 million in 2019) and is disclosed as Investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2020 Carrying Value	2020 Fair Value	2019 Carrying Value	2019 Fair Value
Government secured bonds	\$ –	\$ –	\$ 4,081	\$ 4,222
Corporate bonds	–	–	4,187	4,406
Total investments	\$ –	\$ –	\$ 8,268	\$ 8,628
Portion maturing in the next fiscal year	\$ –	\$ –	\$ 981	\$ 915
Long-term portion	–	–	7,287	7,713
Total investments	\$ –	\$ –	\$ 8,268	\$ 8,628

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 reviews the account balances quarterly 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 \$57 thousand (\$10 thousand in 2019) 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	2020 Net carrying value	2019 Net carrying value
Land	\$ 78	\$ –	\$ 78	\$ 78
Buildings	116,191	52,778	63,413	65,644
Building improvements and infrastructure	193,836	66,975	126,861	135,540
Equipment	37,012	10,253	26,759	23,369
Computer equipment	8,550	5,193	3,357	4,998
Assets under construction	167	–	167	1,109
	\$ 355,834	\$ 135,199	\$ 220,635	\$ 230,738

During the year, assets subject to amortization with an original carrying value of \$1.6 million (\$3.3 million in 2019) and with an accumulated amortized cost of \$1.4 million (\$3.2 million in 2019) were disposed of, resulting in a write down of \$0.2 million (\$0.1 million in 2019).

8. Accounts payable and accrued liabilities

<i>(in thousands of dollars)</i>	2020	2019
Operating accounts payable and accrued liabilities	\$ 12,103	\$ 17,308
Liabilities related to specified capital projects	79	5,241
Balance at end of year	\$ 12,182	\$ 22,549

9. Parliamentary appropriations and deferred 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>	2020	2019
Main estimates amount provided for operating and capital expenditures	\$ 32,360	\$ 32,355
Supplementary estimates	–	180
Statutory COVID 19	13,000	–
Appropriations approved	45,360	32,535
Portion of Parliamentary appropriations used for specific projects	3,402	31,093
Appropriation used to purchase depreciable capital assets	(6,277)	(28,249)
Deferred capital funding – amortization and write down	16,378	15,168
Parliamentary appropriations	\$ 58,863	\$ 50,547

In July 2020, the Corporation received approval to access statutory funding of up to \$18.2 million from the Government of Canada under the Public Health Events of National Concern Payment Act by September 30, 2020, to support operational costs and cover projected reopening costs related to the COVID-19 pandemic. As of August 31, 2020, the Corporation had received and used \$13.0 million of this statutory funding. The Corporation received and used the remaining \$5.2 million in September 2020.

In 2019, supplementary estimates of \$0.2 million was received to fund special programming and salary increases.

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 2020	Total 2019
Balance at beginning of year	\$ 405	\$ –	\$ 105	\$ 510	\$ 3,850
Appropriations received	6,417	38,593	350	45,360	32,535
Appropriations used	(5,621)	(36,353)	(455)	(42,429)	(35,875)
Balance at end of year	\$ 1,201	\$ 2,240	\$ –	\$ 3,441	\$ 510

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>	2020	2019
Advanced ticket sales - programming	\$ 463	\$ 5,624
Deposits from commercial operations and other	1,213	1,002
Deferred revenue	\$ 1,676	\$ 6,626

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

11. Deferred capital funding

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

Changes in the deferred capital funding balance are as follows:

<i>(in thousands of dollars)</i>	2020	2019
Balance at beginning of year	\$ 228,925	\$ 215,844
Appropriations used to purchase depreciable capital assets	6,277	28,249
Recognition of deferred capital funding	(16,378)	(15,168)
Balance at end of year	\$ 218,824	\$ 228,925

12. Employee future benefits

a) Public Service Pension Plan

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

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

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

Public Service Pension Plan

<i>(in thousands of dollars)</i>	2020	2019
Corporation	\$ 2,238	\$ 2,228
Employees	2,114	2,164

b) Other pension plans

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

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

Other Pension Plans

<i>(in thousands of dollars)</i>	2020	2019
Corporation	\$ 693	\$ 888
Employees	127	201

c) Employee severance and sick leave benefits

In prior years, certain employees earned severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. Effective September 1, 2013, years of service have ceased to accumulate, however employees continue to be eligible for the benefits that have been earned to that date. Eligible employees may also elect to receive payment for a portion of

the benefit that has vested. The obligation is calculated based on years of service, current salary, and the nature of the departure. Management uses estimates to determine the residual amount of the obligation using the Corporation’s historical experience and current trends. The Corporation has not segregated assets for the purpose of meeting this future obligation. Benefits will be funded as they become due from the Corporation’s assets and future operations.

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

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

<i>(in thousands of dollars)</i>	2020	2019
Accrued benefit liability, beginning of year	\$ 2,715	\$ 2,839
Cost for the year	258	100
Benefits paid during the year	(230)	(224)
Accrued benefit liability, end of year	\$ 2,743	\$ 2,715
Short-term portion (included in accounts payable and accrued liabilities)	\$ 250	\$ 250
Long-term portion	2,493	2,465
Accrued benefit liability, end of year	\$ 2,743	\$ 2,715

13. Grant from the National Arts Centre Foundation

<i>(in thousands of dollars)</i>	2020	2019
Grant from the National Arts Centre Foundation	\$ 9,781	\$ 11,110

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 \$2.1 million (\$2.4 million in 2019) 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 public accounting firm and are available upon request.

The grant includes \$1.4 million (\$1.3 million in 2019) of in-kind contributions such as travel, accommodations and promotional services.

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

<i>(in thousands of dollars)</i>	2020	2019
Total assets	\$ 19,308	\$ 15,859
Total liabilities	(5,093)	(858)
Total net assets	\$ 14,215	\$ 15,001

An amount of \$8.8 million (\$6.4 million in 2019) of the Foundation's net assets is subject to donor-imposed restrictions, and an additional \$4.1 million (\$4.1 million in 2019) represents endowment funds and is to be maintained in perpetuity.

Results of operations

<i>(in thousands of dollars)</i>	2020	2019
Total revenues	\$ 11,213	\$ 13,914
Total expenses	2,218	2,509
Total Grant to the National Arts Centre Corporation	9,781	11,110
Excess (deficiency) of revenues over expenses and grants	\$ (786)	\$ 295

At August 31, 2020 the balance receivable from the Foundation was \$4,8 million (\$0.2 million in 2019).

14. Related party transactions

The Corporation is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities that are undertaken on similar terms and conditions as those adopted for entities dealing at arm's length. 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, including the Senior Management Team, all members of the Board of Trustees, all outside member on the committees of the Board and parties related to them.

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

<i>(in thousands of dollars)</i>	2020	2019
Revenues from related parties		
Commercial operations	\$ 1,862	\$ 2,874
Programming	710	701
	\$ 2,572	\$ 3,575
Expenses with related parties		
Commercial operations	\$ 313	\$ 295
Programming	1,476	1,523
Building operations	1,391	1,573
Administration and technology	634	679
	\$ 3,814	\$ 4,070

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

	2020	2019
Due from related parties	\$ 178	\$ 292
Due to related parties	428	703

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

15. 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. No amount has been accrued for contingent liabilities at year-end in either of 2020 or 2019.

16. Contractual obligations and contractual rights

As at August 31, 2020, \$8.2 million (\$18.9 million in 2019) is to be paid and \$3.4 million (\$1.3 million in 2019) is to be received pursuant to long-term contracts. The contractual obligations relate primarily to programming, building maintenance and new construction. Contractual rights pertain primarily to the rental of performance spaces and food services contracts. The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	Contractual Obligations	Contractual Rights
2020–21	\$ 6,070	\$ 830
2021–22	1,137	805
2022–23	995	582
2023–24	6	582
2024–25	–	578

17. Financial risk management

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 \$12.2 million (\$18.6 million in 2019), 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 \$5.6 million (\$2.6 million in 2019). 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, 2020, unimpaired accounts receivable over 120 days were \$180 thousand (\$48 thousand in 2019).

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 \$nil (\$8.3 million in 2019). 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, 2020, the Corporation's accounts payable and accrued liabilities are due within 30 days of receipt of an invoice (within 30 days of receipt of an invoice in 2019). The Corporation has determined that risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short-term investments that can be redeemed as needed.

Market risk:

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

The Corporation is subject to 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

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.

18. Impact of COVID-19

On March 11, 2020, the World Health Organization declared the Coronavirus COVID-19 (COVID-19) outbreak a pandemic. This has resulted in significant financial, market and societal impacts in Canada and around the world.

From the declaration of the pandemic to the date of approval of these financial statements, the Corporation implemented the following actions in relation to COVID-19:

- a) the Corporation suspended all remaining 2019-20 performances and events, with credits issued or monies refunded;
- b) the Corporation liquidated all investments in response to anticipated cash requirements due to suspension of operations (see Note 5);
- c) the Corporation received approval to access statutory funding of up to \$18.2 million from the Government of Canada under the Public Health Events of National Concern Payment Act by September 30, 2020, to support operational costs and cover projected re-opening costs related to COVID-19. As of August 31, 2020, the Corporation had received and used \$13 million of this statutory funding. The Corporation received and used the remaining \$5.2 million in September 2020 (see Note 9).
- d) the Corporation continues to monitor the situation and plan for 2020-21 and beyond.

Subsequent events related to COVID-19:

i) Financial statements are required to be adjusted for events occurring between the date of the financial statements and the date of the auditor's report that provide additional evidence relating to conditions that existed as at year-end. Management has assessed the financial impacts and has determined there are no additional adjustments required to the financial statements.

(ii) Impact of COVID-19 on financial risks:

The ultimate duration and magnitude of COVID-19's impact on the Corporation's operations and financial position is not known at this time. These impacts could include a decline in future cash flows, changes to the value of assets and liabilities, and the use of accumulated net assets to sustain operations. An estimate of the financial effect of the pandemic on the Corporation is not practicable at this time.

Schedule of expenses

For the year ended August 31

<i>(in thousands of dollars)</i>	2020	2019
Salaries and benefits	\$ 31,995	\$ 34,277
Artistic fees	11,583	15,695
Amortization and write down of capital assets	16,587	15,261
National Arts Centre Orchestra fees	6,734	7,561
Advertising	2,327	3,739
Utilities	2,227	2,720
Maintenance and repairs	1,996	2,289
Cost of sales	1,295	2,141
Payments to municipalities	2,043	2,042
Professional fees	1,627	1,565
In-kind contributions of goods and services	1,318	1,215
Equipment rental	549	1,003
Production	556	956
Service charges	782	862
Staff travel	227	591
Promotion	297	482
Insurance	373	329
Telecommunications	250	301
Supplies	286	282
Education and training	53	261
Rental of facilities	100	192
Office	184	189
Board	115	141
Miscellaneous	2	(1)
	\$ 83,506	\$ 94,093



➤ National Arts Centre Foundation

Looking back on this past season, one word rises to the surface of our minds — gratitude. Yes, the season was unsettling, challenging and so much more, but the events of 2019 – 2020 shone a wonderful light on all that we have to be thankful for.

Almost immediately after our stages went dark in mid-March, the NAC created *#CanadaPerforms*, giving our country's artists a virtual stage to perform on, and with a partnership from Facebook Canada, financial support in the form of artists' fees. Soon after, additional support was provided by Slaight Music, RBC Foundation and SiriusXM Canada, as well as the Bennett Family Foundation and individual supporters from across Canada.

Millions of people from across Canada and around the world tuned in to the livestreams and expressed their gratitude to the artists who brought joy and solace to their homes during a difficult period.

As we continue to adapt to these changing times, we are reminded again and again how performing artists add a dimension of beauty, wonder and fullness to our lives. NAC Foundation donors and sponsors know this, and we are beyond thankful for your support.

We would also like to thank each of the members of the NAC Foundation Board of Directors for your dedication, creativity and leadership, especially during this unprecedented season. Thanks to Karen Prentice and Grant McDonald for your years of service, and a warm welcome to Carol Devenny, Marjolaine Hudon, John McCaig, Diane McCurdy, Liza Mrak, Gregory Sanders and Robert Tennant.

We are grateful to live in a time when we can find unique ways to connect to the arts through technology. But as we know, nothing can really replace the magic of live performance. We look forward to the day when stages across the country are lit and the halls are filled, but in the meantime we remain forever grateful for our artists and for wonderful supporters like you.

Jayne Watson
Chief Executive Officer,
National Arts Centre Foundation

Janice O'Born
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➤ NAC Foundation financial snapshot

Amount raised in 2019 – 2020:

More than
\$11.2 million

Number of supporters in 2019 – 2020:

Over
5,500

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

More than
\$9.7 million*

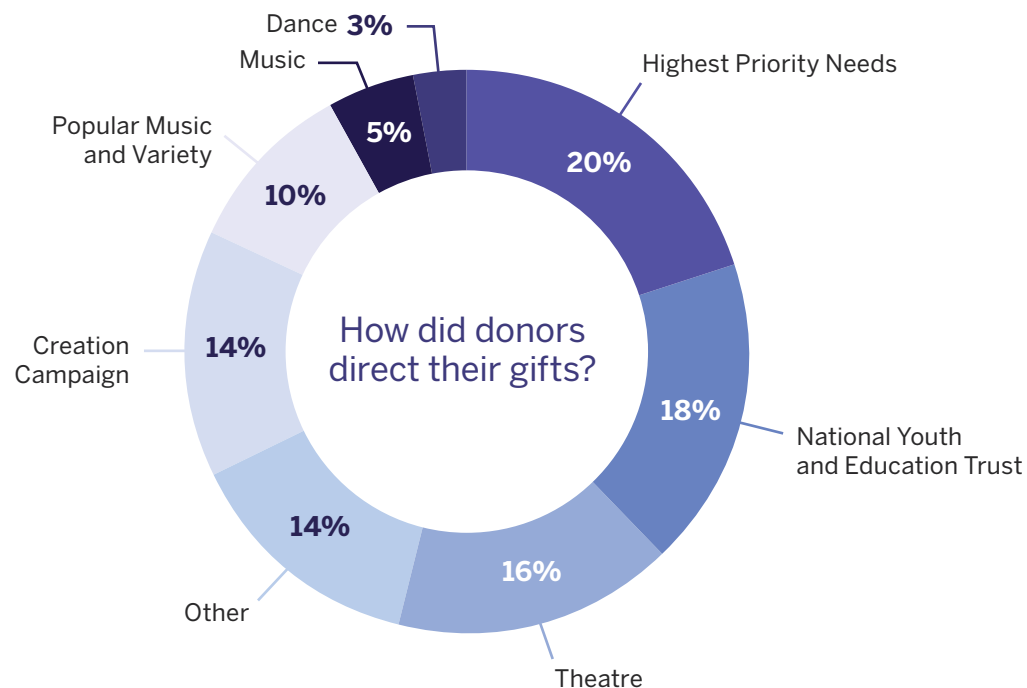
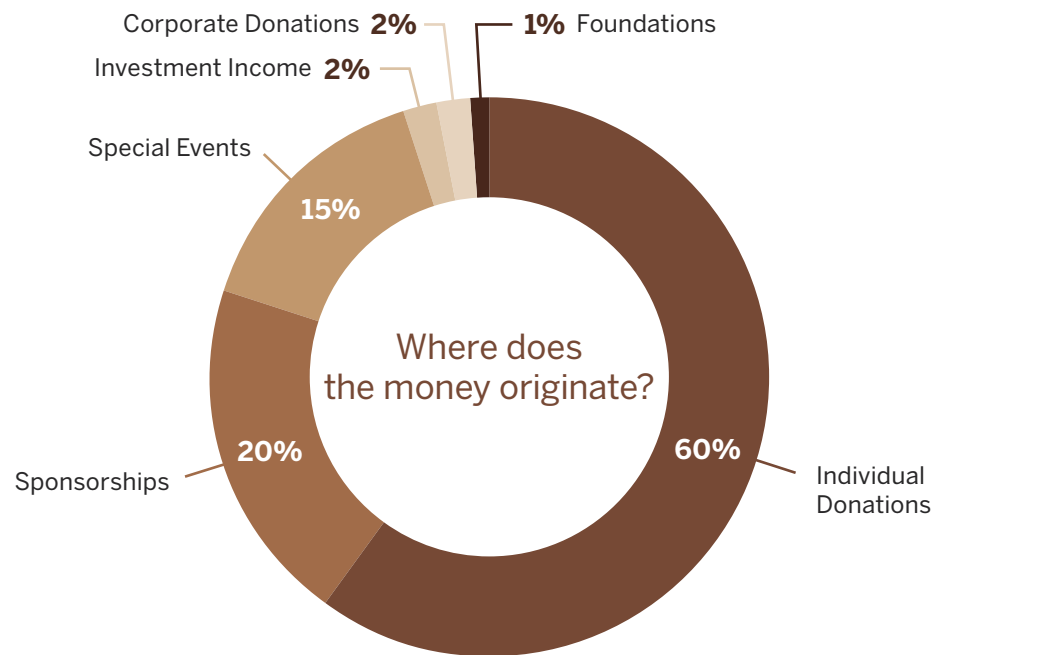
Estimated future value of the Planned Giving Program at August 31, 2020:

\$6,359,823

Number of Planned Giving Program bequest expectancies and life insurance policies:

125

* The balance of 2019–2020 Foundation revenue was held in reserve for future years' programming or designated to named endowments.



➤ National Arts Centre Foundation Highlights

In 2019 – 2020, more than 5,500 individual donors, corporate partners and foundations from across the country gave essential support to the National Arts Centre, raising more than \$11.2 million to support performance, creation, and learning across Canada.

Below are some of the highlights from the 2019 – 2020 season. The first section lists those that took place as part of regular season activities prior to the cancellation and/or postponement of public performances due to the pandemic.

The second section focuses on the evolution of #CanadaPerforms, the extraordinarily successful partnership between the NAC and Facebook Canada.

September 1, 2019 to March 13, 2020

The inaugural season of Indigenous Theatre was made possible through the support of many generous individuals and organizations from across the country, including BMO Financial Group, The W. Garfield Weston Foundation, Frank & Debbi Sobey, Shirley Greenberg, C.M., OOnt, the late Dr. Paul and Mrs. Elsie Mandl, and an anonymous donor.

The NAC 50th Anniversary Golden Gala raised \$765,000 (net) for the NAC's National Youth and Education Trust. The evening featured Sarah McLachlan who performed with the NAC Orchestra in the second half. The first half featured performances by Iskwē, Mani Soleymanlou and Greta Hodgkinson to reflect the multi-disciplinary programming of the NAC's first 50 years.

NAC Foundation Chair Janice O'Born and her husband Earle gave an historic and transformational gift of \$10 million to the NAC Foundation to promote artistic excellence. Their extraordinary gift was announced and celebrated at the NAC Gala.

The *Share the Spirit* program was presented by Sun Life Financial for its eighth consecutive year. The NAC Foundation welcomed 15 community partners including three new partners who represent the local Indigenous community. *Share the Spirit* recipients enjoyed free Dance, NAC Orchestra, Pops, French Theatre, and English Theatre performances.

The Azrieli Foundation became the new National Partner of the *Music Alive Program*, with a gift of \$500,000 over three years.

Forty-nine donors pledged more than \$315,000 to the *Name Your Seat in Southam Hall* campaign.

Mark Motors returned as the Official Car of the NAC Orchestra and NAC Popular Music and Variety (formerly known as NAC Presents). With 21 consecutive years of support, they are the NAC Foundation's longest standing corporate supporter.

The 15th and final edition of the Up Close & Unplugged event, a joint fundraiser with the Ottawa Regional Cancer Foundation, featured Tom Cochrane and raised \$222,000 (net). Since its inception in 2005, the event raised more than \$2.1M (net) for cancer care and the performing arts.

#CanadaPerforms

The NAC and founding partner Facebook Canada launched #CanadaPerforms on March 19 — six days after the NAC closed its doors due to the COVID-19 pandemic. The initiative raised more than \$700,000 to help ease the financial strain for 700 Canadian artists and published authors affected by the closure of performance venues and literary events across Canada related to the pandemic. Livestreamed performances from March 19 to May 31 were viewed by nearly five million people and lifted the spirits of Canadians during the crisis.

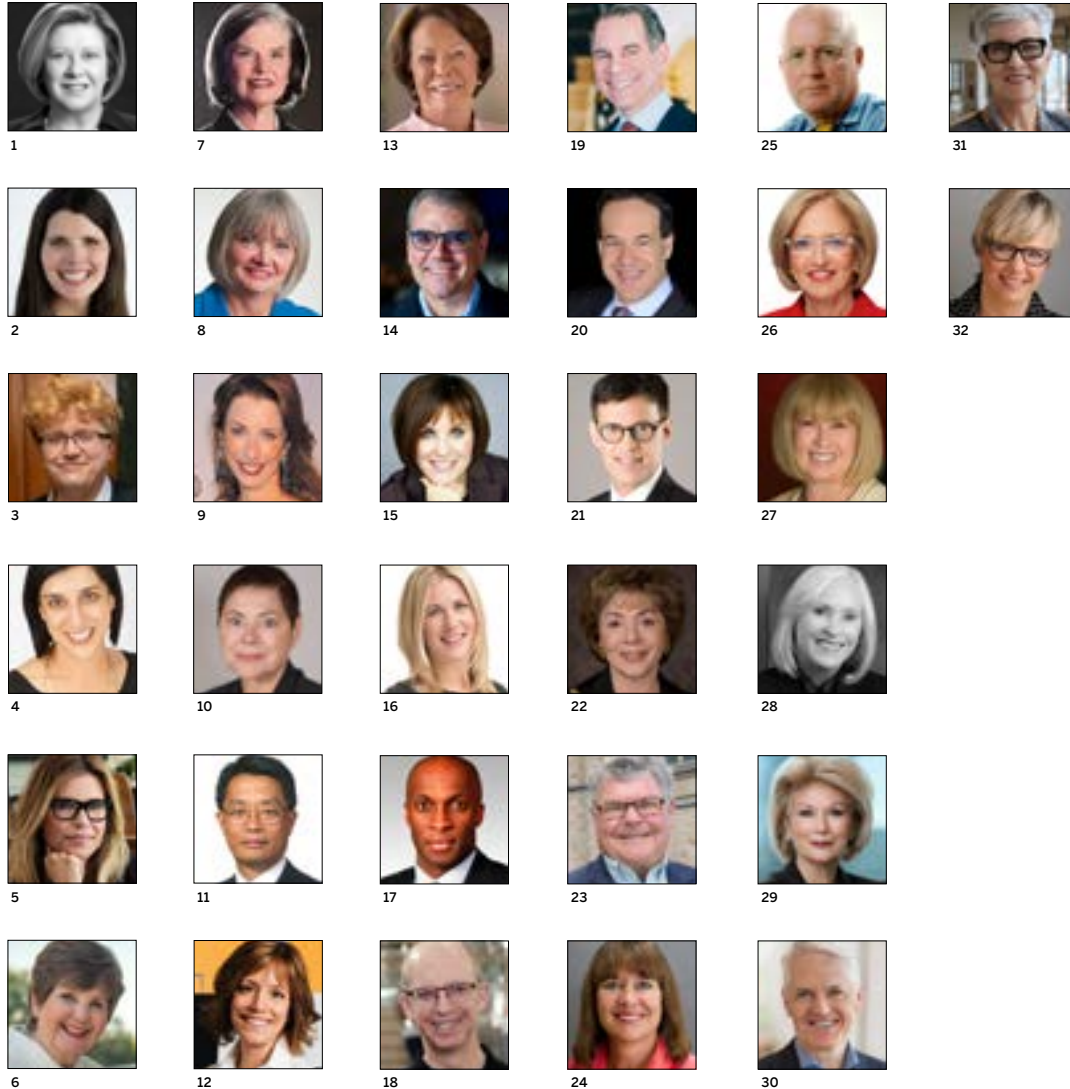
This first phase of #CanadaPerforms was made possible through financial support from Facebook Canada, Slaight Music, RBC Foundation, SiriusXM Canada, the Bennett Family Foundation and supporters from across Canada.

On June 1, the NAC and Facebook Canada extended #CanadaPerforms as a two-year partnership to benefit livestreamed performances, music events and festival, made possible through a \$500,000 investment from Facebook Canada.

Outcomes of this continued partnership included:

- The *Road to Canada Day* series, which presented and livestreamed more than 25 festivals, including the Winnipeg Folk Festival, the Dawson City Music Festival, Folks on the Rock and the Halifax Jazz Festival from June 11 to June 30.
- #CanadaPerforms at RBC Bluesfest Drive-In, a summer weekend series of live concerts at the Place des Festivals Zibi site by the Kitchissippi River (Ottawa River), a partnership with Facebook Canada and RBC Bluesfest. The concerts bridged the on-site and livestreamed experience in an effort to help the live performance and music industry gradually recover from months of disruption and cancellations in helping fight the pandemic.

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