



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

Canada

2021–2022 Annual Report

new beginnings



Role

The National Arts Centre (NAC) is Canada's bilingual, multidisciplinary 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 Anishinabe 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), Jillian Keiley (English Theatre), Kenton Leier (Executive Chef), Cathy Levy (Dance), Kevin Loring (Indigenous Theatre), Heather Moore (National Creation Fund), Alexander Shelley (NAC Orchestra) and Mani Soleymanlou (French Theatre). Nina Lee Aquino is the Incoming Artistic Director of English Theatre and began her term on August 29, 2022.

Official Languages

The NAC is a national, bilingual arts organization that plays a key role in showcasing artists from Canada's language minority communities, and in promoting initiatives that foster the diversity of cultural expression. The NAC is strongly committed to its legislative obligations under the *Official Languages Act*, and proudly supports the full recognition and use of both English and French within its walls and in Canadian society. The NAC's artistic departments continuously strive to enhance the vitality of Francophone and Anglophone minorities across the country by celebrating the wealth of artistic talent from these communities.

Vision 2020–2023

The NAC will lead and support the renewal of the Canadian performing arts sector. 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.

Values

Inclusion

We 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.

Creativity

We invest in and support artistically ambitious work, and play a multiplier role for Canadian creation in the performing arts.

Generosity

We are generous with each other, with artists, our partners and our audiences.

Sustainability

We pledge to activate the role of the performing arts to ensure a sustainable future.

Engagement

We strive to create outstanding experiences for artists, audiences and communities that connect and inspire.

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**In 2021–2022, artists returned
to the National Arts Centre.**

Through the stage door and down
the backstage corridors, they
reunited with colleagues to rehearse,
to create, and to perform. Most
poignantly, artists also reunited with
audiences, who found their way back
to the National Arts Centre and to
performance halls across the land,
taking their seats in search of beauty,
emotion, connection, and

new beginnings.

They're full of promise, new beginnings.
They beckon us to change for the better.
We're answering that call.

We're presenting extraordinary new
stories by a glorious diversity of
voices, inviting audiences of all kinds
to hear them, and making sure that
everyone — on our stages and in our
halls — feels like they belong.

Welcome back, artists and
audiences — to each other, and to
new beginnings.



Letter from

the President and CEO

You see it when you enter from the NAC's front door: a towering tree trunk, smooth to the touch, topped with the copper head of an eagle. And cascading from its neck, hundreds of copper cones, like those on a jingle dress, regalia worn by Indigenous women and girls.

We commissioned this magnificent work from the renowned artist Rebecca Belmore, a member of Lac Seul First Nation (Anishinaabe). Today it stands in conversation with the Parliament Buildings and the National War Memorial, seen outside our atrium windows. The sculpture is called "Dawn."

A dawn is a new beginning, and in so many ways, that's what this past season was about. Audiences returned to our halls, but they found much that was new.

They met Mani Soleymanlou, Artistic Director of French Theatre, who kicked off his first season with *2042* and *Bingo Cosmique* — shows that asked audiences to imagine the future.

They saw exceptional plays, including Audrey Dwyer's *Calpurnia*, programmed by Black Theatre Workshop in their first year as Co-Curating Company in Residence.

On stages across the land, three world premieres of exciting Indigenous work took audiences by storm — *The Herd* by Kenneth T. Williams, *Little Red Warrior and His Lawyer* by Kevin Loring (Artistic Director of Indigenous Theatre), and *Okinum* by Émilie Monnet.

These new beginnings found their place in a season with more diverse voices than ever before. Why? Because diversity is who we are as Canadians. The NAC must represent that diversity. On our stages and in our halls, we want everyone to feel welcome.

One thing remains unchanged: the performing arts experience. The alchemy between artists and audiences is strong as ever, creating moments that ignite our spirits, change our perspective, loosen our laughter, heal our souls. You can read more about those moments in this report.

In the midst of these new beginnings, we also marked some endings. Jillian Keiley, Artistic Director of English Theatre, completed her term in August after 10 remarkable years. A gifted artist and a leading voice for diversity, equity and inclusion, her legacy of positive change will echo for years to come.

Heather Moore, Executive Producer of the *National Creation Fund*, and before that of our national *Scene* festivals, retired after 27 years. Under her leadership, the Scenes showcased more than 5,000 Canadian artists, and the Fund invested more than \$10 million in 68 major new works.

Finally, in December 2022, Adrian Burns will conclude her term on our Board. For eight years as Chair, and more than 20 as a Trustee, Adrian has provided outstanding leadership, guidance and support to this organization. She is a true champion of the NAC and of the Canadian performing arts. We are tremendously grateful for her service.

We hope you enjoy our Annual Report.

Christopher Deacon
President and CEO



Letter from

the Board Chair

It has been a very meaningful year for the National Arts Centre — one in which we increasingly welcomed audiences back to our halls. It was absolutely glorious to see in-person performances return to our stages, and people there to experience them.

For the NAC Board of Trustees, who come from all across Canada, it was another very busy year that was once again full of uncertainty. I deeply thank each and every one of my Board colleagues for generously sharing their time and their talents to help guide the NAC.

On a personal level, 2021–2022 marks my last full season as Chair, and more than 20 years serving on the Board of this wonderful and unique organization. It has been an honour to work with my Board colleagues and with the NAC leadership over these past eight years as Chair — a period that has been nothing short of transformational. From opening our rejuvenated building in 2017, to developing our vision to support our sector through this unprecedented period, the National Arts Centre has been unwavering in its commitment to Canadian artists, audiences and communities.

I want to thank Christopher Deacon, the NAC's President and CEO, for his competent and strong leadership in an ever-challenging time. He is not only a fierce champion of Canadian artists, but also of our audiences. He is an inspiring leader who passionately believes that the NAC must welcome a broader audience, and build deeper relationships with diverse communities. It's a change that needs to happen. And over the past year, as I sat in our halls to see performances, I could see it happening already. We know we have far more work to do, but it is marvellous to think about the NAC serving an even wider public.

I was also extremely fortunate to serve with Christopher's predecessor, Peter Herrndorf, who was appointed President and CEO in 1999. Through his visionary leadership, he transformed the NAC into a truly national arts organization that makes a difference to artists, audiences and communities across Canada.

I want to thank the NAC Foundation Board for their exceptional work, attracting necessary support for the NAC nationwide. I salute their superb outgoing Board Chair, Janice O'Born. I also thank the Government of Canada for their continued support, which has been crucial over these last few years.

As this is my last annual report letter as Chair, allow me to close with a simple request. Wherever you are reading this, or wherever you live, I encourage you to support your local performing arts organizations and venues. Go and see a play, a concert, a dance performance near you. The arts feed our spirits, give life to our communities, and define this beautiful country of ours. It's something I've been privileged to witness first-hand as I've watched Canadian artists perform across the country and internationally over more than two decades. What the arts mean to us may be hard to quantify. But they are precious, life-changing, and irreplaceable. Let's make sure we keep nurturing them right across this great land.

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



The figures walked slowly downstage. Poised, confident,

emerging from the fog,

wrapped in blue light, the orchestra playing a steady beat.

This wonderful, clear voice was speaking, inviting us – *all* of us –
to come together to meet this moment.

Then the woman in the middle began to sing.

The 2022 *Governor General's Performing Arts Awards Gala*, directed by French Theatre Artistic Director Mani Soleymanlou, and hosted by Isabelle Racicot with Daniel Parent, set a new tone: theatrical, inclusive, and punctuated by comedy. In addition, a bilingual TV special directed by Joel Ivany featured the 2021 laureates in beautiful settings across Canada, generating more than 100 million views on social media.



2042 (Jonathan Lorange)

An actress records a voiceover for an unknown entity. Wearing a helmet and visor, she chats with the director through a microphone, then recording begins. She scrolls through an invisible script

as if reading it in the air,

flicking a finger to page up, spreading her hands to enlarge the text. Slowly she understands its sinister messages and stops. Outraged, she protests. But there is no way out.

2042, directed by French Theatre Artistic Director Mani Soleymanlou, and *Bingo Cosmique*, directed by Associate Artistic Director Mélanie Dumont, kicked off the NAC French Theatre season by asking 20 Ottawa-Gatineau artists to imagine what life might be like in 2042. The audience entered onto the stage and into a club-like atmosphere, sitting at tables close to the artists and the action.

Rebecca Belmore says her sculpture, *Dawn*, evokes early morning, “a beautiful time of day, full of hope after rest and dreams, a better day ahead of us.” It’s breathtaking. Its height, the smoothness of the tree trunk,

the majesty of the eagle,

the hundreds of copper cones like those on a jingle dress. *Dawn* invites us to look up, take it in, and reflect.



The NAC commissioned *Dawn* by the internationally recognized, multidisciplinary artist Rebecca Belmore, a member of Lac Seul First Nation (Anishinaabe). The work was inspired by the jingle dress, regalia worn by women and girls at pow wows. Initiated and funded by Canadian art historian Reesa Greenberg, the permanent artwork was unveiled on July 6, 2022 in the NAC’s Gail and David O’Brien Atrium.

Far left and following page: *Dawn*
(Justin Wonnacott)

Right top: Rebecca Belmore
Right bottom: Algonquin Elder Verna McGregor
(Tracey Lynne Photography)



Sam Bob in *Little Red Warrior and His Lawyer*. Set John Doucet, Lighting Jeff Harrison, Costumes Samantha McCue (Emily Cooper)

Indigenous world premieres: Kevin Loring's *Little Red Warrior and His Lawyer*, co-produced with the Belfry Theatre (Victoria) and Savage Society (Vancouver) in association with NAC Indigenous Theatre, premiered at the Belfry in January 2022. *The Herd* by Kenneth T. Williams, a Citadel Theatre (Edmonton), Tarragon Theatre (Toronto) and Indigenous Theatre co-production, premiered at the Citadel in April 2022. And the English version of *Okinum* by Émilie Monnet, co-produced by Onishka and Imago Theatre (Montreal), premiered at the Centaur Theatre (Montreal). *Okinum* was presented by Indigenous Theatre and *Zones Théâtrales* in English and French at the NAC in September 2021.

The acting and the antics
on stage generated

all kinds of loud belly laughs.

There was this warmth in the room that enveloped the actors on the stage. After all those months of being apart, that's what we craved — to laugh at ourselves, and with each other.





He was moving, grooving, singing on a large outdoor stage, looking out over the people and the massive world fair, a beautiful warm evening in Dubai. And as he sang —

in English, French, Lingala and Tshiluba —

he heard the crowd singing along.
What could be more Canadian than that?

The National Arts Centre partnered with Global Affairs Canada to curate the cultural programming for Expo 2020 Dubai from October 2021 to March 2022. More than 110 Canadian artists, including Pierre Kwenders, winner of the 2022 Polaris Prize, and a strong Indigenous delegation, performed at the world fair's many stages in front of international audiences.

2021–2022 Highlights



The NAC Orchestra, led by Dalia Stasevska, performs Ukraine's national anthem (John Arano)



Conductor Dinuk Wijeratne rehearses with the NAC Orchestra (Curtis Perry)

NAC Orchestra

The NAC Orchestra, led by Music Director Alexander Shelley, offered a season of music composed and performed by a diversity of brilliant artists.

The emotional first concert included *Prayer*, composed by Canadian composer Vivian Fung during the pandemic, and featuring the Studio de musique ancienne de Montréal, who sang from the balcony of Southam Hall (September 10). The program included *To Rise*, composed by Principal Trumpet Karen Donnelly in honour of the 20th anniversary of 9/11, as well as works by Black American composer Trevor Weston and Orchestra Creative Partner Gabriel Dharmoo. The concert was part of *NACO Live*, the Orchestra's livestream series.

The Orchestra launched *NACO Playlist*, a series curated by guest artists and Orchestra musicians. A particular highlight was *Shawnee's Playlist*, crafted by two-spirit Mohawk singer-songwriter and Orchestra Creative Partner Shawnee Kish, which featured selections from Elgar and Ravel, as well as her own original songs (November 11).

On March 9 and 10, the Orchestra performed in Southam Hall after three months of closures and disruptions. These concerts were powerful, having taken place days after the beginning of Russia's tragic invasion of Ukraine, and coinciding with International Women's Day. Ukrainian-Finnish guest conductor Dalia Stasevska, who spoke eloquently from the stage, led the Ukrainian national anthem. The concert also included Shostakovich's Piano Concerto No. 1, performed by Orchestra Creative Partner Gabriela Montero and Principal Trumpet Karen Donnelly, a work by Swedish composer Andrea Tarrodi, and a performance of Dvořák's Symphony No. 8 that many say was the Orchestra's finest-ever of that work.

In March and April, the *Truth in Our Time* tour included appearances at Roy Thomson Hall in Toronto and at Carnegie Hall — the Orchestra's first at that storied venue in 30 years. Repertoire included the world premiere of Philip Glass's Symphony No. 13, a NAC Orchestra commission in tribute to the late Canadian-American journalist Peter Jennings, made possible by the Jennings family. The program also included the Korngold

Violin Concerto (performed in New York and Ottawa by James Ehnes and in Toronto by Blake Pouliot), Shostakovich's Symphony No. 9, and *Zeiss After Dark* by the Canadian composer Nicole Lizée. In Toronto and Ottawa, the Canadian poet and songwriter YAO offered a five-minute spoken-word interpretation on the theme of truth in our time. The NAC performance of the program was livestreamed. (*Read more about the Truth in Our Time tour on page 20 and 21.*)

The Orchestra and the audience were delighted to welcome back Principal Guest Conductor John Storgårds, who had been unable to perform at the NAC for two years due to the pandemic. On October 21, he led a program that included a virtuoso performance of the John Adams Violin Concerto by Canadian-American violinist Leila Josefowicz. Storgårds returned in May to lead the Orchestra's first-ever performance of Bruckner's Symphony No. 6, the Canadian premiere of the NAC-BBC co-commission *Midnight Sun Variations* by Outi Tarkiainen, and Mozart's Piano Concerto No. 20, performed by the Quebec pianist Charles Richard-Hamelin.



Leila Josefowicz (Chris Lee)



Alexander Shelley, James Ehnes and the NAC Orchestra at Carnegie Hall (Dominick Mastrangelo)



6:58 *Manifesto* by Andrea Peña & Artists (Bobby Léon)

Marsalis and Mahler was another high point (June 16). Conducted by Alexander Shelley, it featured the Canadian premiere of a tuba concerto composed by Wynton Marsalis, co-commissioned by the NAC Orchestra and performed by Principal Tuba Chris Lee, as well as Mahler's Symphony No. 1. The Orchestra was also part of the NAC's new Summer Programming, including concerts conducted by Canadian-Sri Lankan Dinuk Wijeratne in his NAC debut, and featuring Black Canadian artists Stewart Goodyear (piano) and Jonelle Sills (soprano).

Finally, the *NACO at the Fourth* chamber music series, featuring Orchestra musicians and guest artists in the Fourth Stage, included works by lesser-known female composers from the 19th century, such as Teresa Carreño and Mélanie Bonis, Black American composers Adolphus Hailstork and Florence Price, and Japanese-American composer Paul Wiancko, as well as world premieres by Chinese-Canadian composers Alison Yun-Fei Jiang and Kevin Lau. The popular new music series *The WolfGANG Sessions*, presented as part of *NACO at the Fourth*, included

world premieres by Canadian composers Keiko Devaux and Kelly-Marie Murphy. All *NACO at the Fourth* concerts were livestreamed.

Dance

The NAC Dance season celebrated the return to in-person performances by Canadian and international artists, a sustained commitment to new creation, and the continuation of digital dance initiatives. The season included 12 Canadian and two international companies. There were many highlights.

In October, the Colombian-born, Montreal-based choreographer Andrea Peña and her company performed *6:58: Manifesto*. In November, Compagnie Flak | José Navas presented the solo work *Winterreise*. Vancouver's Out Innerspace Dance Theatre presented *Bygones*. And Ballet BC performed *GARDEN* by Medhi Walski, *The Statement* by Crystal Pite, and *Bedroom Folk* by Sharon Eyal and Gai Behar.

Mélanie Demers' Montreal contemporary dance company MAYDAY presented *La Goddam Voie Lactée* in early March. That

same month, Gatineau street dance company Bboyizm presented *In My Body*, a work about the effects of aging on the dancing body, choreographed by Crazy Smooth. Côté Danse's cutting-edge multidisciplinary work *Crypto*, choreographed and performed by Guillaume Côté and a stellar cast that included Greta Hodgkinson, was presented in April. *In My Body* and *Crypto* were developed with support from the NAC's *National Creation Fund* and NAC Dance.

Also in April, Anne Plamondon presented two of her duets — *Only You* with James Gregg, co-produced by NAC Dance, and *Counter Cantor*, co-created with Emma Portner, performed by Belinda McGuire and Amara Barner.

In May, Les Grands Ballets Canadiens gave the Canadian premiere of *Sleeping Beauty*, staged by the legendary principal dancer Marcia Haydée, and featuring the NAC Orchestra. Audiences enjoyed two international presentations, the first since the pandemic — the exclusive North American premiere of *Transverse Orientation* by Greece's Dimitris Papaioannou, supported by NAC Dance, and *Story, story, die.* created by



Sleeping Beauty by Les Grands Ballets Canadiens (Sasha Onyshchenko)



Cão Sem Plumas (Dog Without Feathers) by Companhia de Dança Deborah Colker, part of *Digidance* (Photography CAFI)



Rick Roberts, Allegra Fulton and Jesse LaVercombe in *Copenhagen*. Costumes Roger Schultz, Lighting Itai Erdal (Andrew Alexander)

internationally acclaimed Norwegian choreographer Alan Lucien Øyen and his company winter guests, and presented as part of Nordic Bridges.

Dance continues to be a catalyst of creation, investing in new works by a broad range of artists such as Alexandra “Spicey” Landé, Crazy Smooth, Tedd Robinson, Laura Taler, Christopher House, Seismic Shift Arts Society, Akram Khan Company, Rhodnie Désir, and Soundstreams/ Michael Greyeyes.

The *Visiting Dance Artist Program*, a partnership with the Canada Council for the Arts, is another important creation initiative. From mid-November until mid-December, Naishi Wang and Jean Abreu, who had collaborated online but never in person due to the pandemic, finally met at the NAC for an intense period of creation, research and performance. Their collaboration culminated with a showing of their work *Deciphers* to invited guests. (The work is also supported by PuSh Festival, Harbourfront Centre and MAI.)

When the pandemic began, NAC Dance responded with a number of digital initiatives to support dance

artists and connect with audiences. While in-person performances have now resumed, Dance has continued to support those initiatives. They include #DanceForth online dance performances in a new on-demand format, and *Digidance*, an online series of dance films presented in partnership with DanceHouse (Vancouver), Danse Danse (Montreal) and Harbourfront Centre (Toronto). *You can read more about NAC Dance’s digital activities on page 27.*

English Theatre

The English Theatre season began in November with the *Theatre and Physics Symposium*, which delved into the relationship between physics and the human psyche. *Copenhagen* by Michael Frayn, directed by Artistic Director Jillian Keiley, was presented in the Babs Asper Theatre and virtually. *Frequencies*, a HEIST production by Aaron Collier with Francesca Ekwuyasi and Stewart Legere, was livestreamed from Halifax, and Jacob Berkowitz’s *Entangled* was offered as an on-demand audio play. The Symposium also included conversations with leading physicists and thought

leaders, moderated by Nahlah Ayed, which informed two episodes of CBC Radio’s *Ideas*.

2021–2022 was a transformational season for English Theatre, as it was the first to be co-curated by Black Theatre Workshop as Co-Curating Company in Residence. Their first selection was *The Last Epistle of Tightrope Time*, written and performed by the renowned Black Canadian theatre artist Walter Borden. Directed by former English Theatre Artistic Director Peter Hinton, the play was one of the first to explore homosexuality from a Black perspective. Sadly, due to the convoy protests in downtown Ottawa in the New Year, the NAC performance was cancelled. The Neptune Theatre leg of the NAC co-production will run in Halifax in September 2022.

On March 3, the NAC announced the world premiere stage adaptation of Ann-Marie MacDonald’s critically acclaimed novel *Fall on Your Knees*, adapted by Hannah Moscovitch and Alisa Palmer. NAC English Theatre, Vita Brevis Arts, Canadian Stage, Neptune Theatre and Grand Theatre have joined forces in an unprecedented



Rochelle Kives and Emerjade Simms in *Calpurnia*.
Set Rachel Forbes, Costumes Joseph Abetria,
Lighting Hugh Conacher (Dylan Hewlett)



Jillian Keiley (Trish Lindstrom)



Bingo cosmique (Jonathan Lorange)

partnership that will bring the Canadian classic to four cities — Toronto, London, Ottawa and Halifax — beginning in 2023. The production's 10-year development was made possible with support from the NAC's *National Creation Fund*, the Shaw Festival, Citadel Theatre (Edmonton), New York Theater Workshop, Mirvish Productions (Toronto), and a lead gift from David and Margaret Fountain of Halifax.

On April 29, the English Theatre/ Royal Manitoba Theatre Centre/Black Theatre Workshop co-production of *Calpurnia* by Audrey Dwyer opened at the Babs Asper Theatre, following a successful run in Winnipeg. Directed by Sarah Garton Stanley, former Associate Artistic Director of English Theatre, the play follows its protagonist Julie as she rewrites *To Kill a Mockingbird* from the perspective of the Finch family's Black maid.

The season closed with Black Theatre Workshop's *Artist Mentorship Program Industry Showcase*, in partnership with NAC English Theatre. The program placed 13 emerging artists in all theatrical disciplines from

across Canada under the guidance of theatre professionals throughout the year, and culminated with an on-stage presentation in the Azrieli Studio.

On the digital side, the third and final set of *Grand Acts of Theatre* videos of short, outdoor productions featured some of Canada's most inventive theatre artists. *More details on page 27.*

Finally, Jillian Keiley completed her tenure on August 31, 2022. Since she began in 2012, Jillian directed and brought extraordinary productions featuring diverse voices to the national stage. During the pandemic, she commissioned *Grand Acts of Theatre* and *Grand Acts of Great Hope*, which buoyed the spirits of artists and audiences across the country. And in response to anti-Black racism, she engaged with members of the IBPoC arts community to create the Co-Curating Company in Residence initiative. Jillian will be succeeded by Nina Lee Aquino. The former Artistic Director of Factory Theatre, she is an award-winning Filipino-Canadian director, dramaturg and teacher who has advocated tirelessly for the representation and flourishing of

IBPoC voices in Canadian theatre. She began her term on August 29, 2022.

French Theatre

French Theatre's 2021–2022 season — the last to be programmed by Brigitte Haentjens — was marked by collaboration. Whether through creative residencies, the addition of precious rehearsal time in the theatre, or production and co-production, French Theatre showed its commitment to maintaining solidarity with a community weakened by the pandemic.

The reopening of theatres in the fall was celebrated with the futuristic happenings *2042* and *Bingo cosmique*, featuring some 30 artists from the Ottawa-Gatineau region under the direction of Mani Soleymanlou (*2042*) and Mélanie Dumont (*Bingo cosmique*), to the delight of audiences of all ages. This was Mani's first outreach effort as he began his tenure as Artistic Director.

French Theatre co-produced Sibyllines' *Rêve et folie*, a play inspired by the works of poet Georg Trakl and directed by Brigitte Haentjens, and *Savèches, une fragmentation contemporaine*



Rêve et folie (Valérie Remise)



Contes et légendes (Elisabeth Carecchio)



Émilie Monnet in *Okinum*. Lighting Lucie Bazzo, Set Simon Guilbault, Costumes Caroline Monnet (Andrée Lanthier)

en trois mouvements, produced by Théâtre populaire d'Acadie. Marie Brassard's *Violence*, produced by Infrarouge, co-produced by French Theatre and supported by the NAC's *National Creation Fund*, was premiered by a creative team that included members from Quebec, Japan, Finland, France and Brazil.

French Theatre offered a major creative residency to *White Out* and *La chambre des enfants* by L'eau du bain, an Ottawa-Gatineau-based company founded by Anne-Marie Ouellet, Thomas Sinou and Nancy Bussi res. The diptych, whose two components use the same stage setup of light and sound, was supported by the NAC's *National Creation Fund*. French Theatre also offered a creative residency to the team behind *G'zaagiin – Je te promets une forêt*, a play for young children (ages 18 months to 5 years) by Voyageurs Immobili res. This French Theatre co-production was presented in association with NAC Indigenous Theatre.

To close the season, French Theatre welcomed the team of French creator Jo l Pommerat with *Contes et l gendes*, a co-production with Compagnie Louis Brouillard and some 20 international partners that had been postponed from the

previous year. French Theatre also provided valuable rehearsal time for the remount of *Corps titan (titre de survie)*, produced by Centre du Th  tre d'Aujourd'hui and L'Homme allumette, and co-produced by French Theatre. This true story, a poignant account by actress Audrey Talbot and directed by Philippe Cyr, offered a profound reflection on human nature and resilience.

Zones Th  atrales

Zones Th  atrales 2021, the first major live public event presented at the NAC since the beginning of the pandemic, was a highlight of the NAC's artistic recovery. No fewer than 150 artists, programmers and arts administrators participated, thanks to the NAC's partnership with Canadian Heritage and the Canada Council for the Arts.

Over the course of six days, 45 performances and workshops (including 10 sold-out events) produced by companies from Vancouver to Moncton by way of the Saguenay, Toronto, Sudbury, Ottawa, Rouyn and Montreal were presented at the NAC and two other Ottawa venues to an audience of nearly 2,500 (capacity was reduced due to health restrictions).

Of particular note were the world premieres of *Yassama et la calebasse aux cauris* (Toronto) and *Le mus  e de la famille* (Ottawa). *Zones Th  atrales* continued its collaboration with NAC Indigenous Theatre with the co-presentation of two shows, *Mononk Jules* by Jocelyn Sioui and *Okinum* by Algonquin artist   milie Monnet.

And in association with the Canada Council for the Arts and the *Les Transfrontaliers* network, *Zones* piloted *Tout ce qui a continu  *, an online creative space bringing together 15 artists from theatre communities in the international Francophonie.

Indigenous Theatre

Indigenous Theatre celebrates First Nations, Inuit and M  tis artists on the national stage and online. Featuring representation from as many Nations and regions as possible, including the host Algonquin Nation, Indigenous Theatre foregrounds storytelling and languages in all its activities. The 2021–2022 season included extraordinary productions, two world premieres, learning and community engagement programs, and a new initiative to create digital programming and mentorship.



Sam Bob and Shekhar Paleja in *Little Red Warrior and His Lawyer*. Set John Doucet, Lighting Jeff Harrison, Costumes Samantha McCue (Emily Cooper)



The Mush Hole. Set and Original Lighting Andy Moro, Costumes Adriana Fulop, Santee Smith and Leigh Smith (David Hou).



Tomson Highway performs with his grandchildren Marek and Milena Faucher in *Tomson Highway: Kisaageetin (I love you/Je t'aime)* (Fred Cattroll)

It was an exceptional year for Indigenous plays on stages across the land. In September, Indigenous Theatre collaborated with the *Zones Théâtrales* festival to present *Mononk Jules* by Jocelyn Sioui, and *Okinum* by Emilie Monnet, produced by Onishka Productions and Imago Theatre.

Little Red Warrior and His Lawyer, written by Artistic Director Kevin Loring, had its world premiere production in Victoria, B.C. in February, then ran at the Cultch in Vancouver in March. Produced by the Belfry Theatre and Savage Society in association with NAC Indigenous Theatre, it received two Jessie Awards — one for Significant Artistic Achievement (Outstanding Empowering and Uplifting of Indigenous Artists and Narratives), and one for Outstanding Original Script. The play comes to the NAC in 2023. In addition, Indigenous Theatre collaborated with Edmonton's Citadel Theatre and Toronto's Tarragon Theatre to produce the world premiere of *The Herd* by Kenneth T. Williams. The play ran in those two cities from April to mid-June.

Also in April, Indigenous Theatre presented *The Mush Hole* by Santee

Smith and Kaha:wi Dance Theatre, a powerful story about a family affected by the Mohawk Institute Residential School and the resilience of Survivors and their families. And in July, Indigenous Theatre presented *Tomson Highway Kisaageetin (I love you/Je t'aime)*, an on-stage celebration of the trailblazing artist starring a host of superb music and theatre artists, including Tomson himself.

Indigenous Theatre actively promotes Indigenous artists on the international stage. Kevin Loring and Managing Director Lori Marchand worked with artist ShoShona Kish to curate the Indigenous programming from Canada for Expo 2020 Dubai. And Kevin, Lori and members of the Indigenous Theatre Team participated in ongoing discussions about creating an international Indigenous creation and touring network, in conjunction with the Canada Council for the Arts and the Australia Arts Council.

To celebrate Indigenous culture with online audiences, and to support Indigenous artists, Indigenous Theatre launched *Dancing the Land*, engaging 18 brilliant dancers from across the country to create videos of new or existing dance pieces with the land

as their inspiration. The works were shared on the NAC's digital platforms, including the Kipnes Lantern. One of the works, *Spirit and Tradition* by Dancers of Damelahamid, was showcased at Expo 2020 Dubai.

Indigenous Theatre is passionate about engaging with the community. The department presented a range of free and paid programming for Canada's first National Day for Truth and Reconciliation, and for Orange Shirt Day. Activities included reading lists in partnership with the Ottawa Public Library; Indigenous language colouring pages for "Every Child Matters" in various Indigenous languages; talks entitled *Beyond Land Acknowledgments* and *Artistic Responses to Residential Schools*; *Powwow Workouts*; and beaded Orange Shirt workshops.

Year after year, the *Indigenous Women's Art Market* attracts enthusiastic crowds. The fourth edition was held virtually due to the pandemic. Led by Algonquin artist and Indigenous Cultural Resident Mairi Brascoupé, the market showcased the work of more than 40 First Nations, Inuit and Métis artisans. Thousands of virtual shoppers attended and many of the



Feist (Goodchild Richardson)



Étienne Fletcher (Brandon White)



Desiire

artists sold out. *You can read more about Indigenous Theatre community engagement activities on pages 25–27.*

Finally, a core part of Indigenous Theatre's mandate is to nurture the next generation of Indigenous theatre artists and producers. That's why the department was thrilled to announce *#ReconcileThis*, a four-year, \$400,000 partnership with Meta that will foster new digital Indigenous programming and create mentorship opportunities.

Popular Music and Variety

NAC Popular Music and Variety (PMV), led by Executive Producer Heather Gibson, gave audiences a wonderful season featuring brilliant and diverse Canadian music artists on the NAC's stages.

PMV presented eight performances of *Multitudes* by the JUNO Award-winning artist Feist. Presented to a limited audience of 300 people per night who sat on the Southam Hall stage, the shows were a theatrical and musical representation of loneliness, isolation and coming together. *Multitudes* was generously supported by the *National Creation Fund*.

The department was energized by the return of touring artists and in-person performances. In November, a show by Newfoundland favourite Alan Doyle with Kelly Prescott marked the first major rental of Southam Hall since March 2020. In December, Bahamas played a nearly sold-out show in Southam Hall. PMV also presented two annual holiday concerts — *The Good Lovelies in the Babs Asper Theatre*, and a matinee performance of Natalie MacMaster and Donnell Leahy's *A Celtic Family Christmas* in Southam Hall.

Fridays at the Fourth features some of Canada's most exciting new and emerging artists in the NAC's intimate Fourth Stage. Every Friday concert was livestreamed, allowing music lovers from across the country and beyond to enjoy and discover new artists. Highlights included the Oji-Cree singer songwriter, producer and multi-instrumentalist Aysanabee; Toronto-based, queer Ethiopian/Eritrean singer-songwriter Witch Prophet; Franco-Ontario singer-songwriter Céleste Levis; avant-garde jazz musicians Steph Richards; and jazz musician Benjamin Deschamps.

In honour of Black History Month, Popular Music and Variety had planned NAC debuts for local Ottawa indie-pop folk singer-songwriter Akeem Oh, Senegal-born Kora player and singer-songwriter Zal Sissokho, and singer-songwriters AHI and Cedric Noel. Unfortunately, their shows were postponed due to the convoy protests, but all received new dates in the spring. After the NAC re-opened in late February, PMV presented the Congolese, Queer singer-songwriter Desiire, in partnership with Capital Pride. And in March, PMV hosted three artists to mark *Le Jour de la Francophonie* and *Le Mois de la Francophonie* — Beyries, Étienne Fletcher, and Belle Grand Fille.

In April, Ottawa's own Bruce Cockburn returned to Southam Hall with a memorable show celebrating 50 years since the release of his first album. Previously postponed due to the pandemic, the concert began with a standing ovation for the legendary singer-songwriter. The NAC was pleased to host a public ceremony and plaque presentation; a replica of Cockburn's star on Canada's Walk of Fame will be mounted at a later date in



Charlotte Cardin



Capital Sessions



Aishwarya Vijaykumar and
Stuti Mukherjee at ArohaFest



Moneka Arabic Jazz perform in
Peter Herrndorf Place during the
NAC's Summer Programming
(Salma Bedir)

Ottawa. Also in April, singer-songwriter Louis-Jean Cormier returned to the NAC for a sold-out concert in the Azrieli Studio.

In June, PMV was thrilled to present Quebecois multi-JUNO Award winner Charlotte Cardin to two sold-out audiences in Southam Hall. The shows marked a magical return to full houses at the NAC with one of the hottest pop artists in Canada today.

At the end of June, the TD Ottawa Jazz Festival presented shows in both the Studio and Fourth Stage as part of the NAC's ongoing partnership. And in July, after being postponed twice due to the pandemic, the multiple Tony Award-winning musical *Hamilton*, part of the Broadway Across Canada series, finally reached the Southam Hall stage for a long-awaited, virtually sold-out two and a half-week run.

Public Spaces

As part of its goal to become more welcoming and accessible, the NAC collaborates with a wide range of artists and organizations to create outstanding events and serve a diverse public in its Public Spaces.

Capital Sessions is a free, monthly community house dance practice that every month features a different DJ and dancer. To the beat of loud, soulful house music from the four corners of the globe, guest dancers teach dance moves to the public. Participating artists included DJs Trevor Walker, Trevor Mason and Tumelo Ponalo, and dancers Sarah Lee (a.k.a. Tangent), Yona Claude and Vanessa Love.

Craft markets help the NAC welcome a new community to the building. In November, 65 local makers returned to the NAC for a one-day market for the first time since March 2020, and most of them sold out of their entire stock. The NAC hosted a second, equally popular market in April.

And the NAC continued its partnership with *ArohaFest*, the only fully bilingual Indian cultural festival featuring dance, music, culinary arts, visual arts, Bollywood and Bhangra in Canada.

Summer Programming

For the first time in many years, the NAC offered a full series of Summer Programming, led by Executive Producer Heather Gibson. With more than 200 free and accessibly priced shows in the NAC's performance halls,

public spaces and outdoor areas, it was the perfect antidote to long months of limited social gatherings.

The stage series included Broadway musicals such as *Hamilton* and *Dear Evan Hansen*. It also included the *Tomson Highway: Kisaageetin* (*I love you/Je t'aime*) celebration, NAC co-commissioned work with Ballets Jazz Montréal, artists like Judy Collins and much more.

In July, there was music from The Lionlys, Andy Rual and Miguel de Armas, and members of the NAC Orchestra playing from a boat as it cruised down the Rideau Canal. There were twice-weekly evening performances on the NAC's wooden terrace, and inside the NAC, with artists such as Djely Tapa, OKAN, Moneka Arabic Jazz and Aysanabee. And almost every week, audiences could see a play in the NAC Fourth Stage, including *Bois/Wood* (Puzzle Théâtre) and *Lessons in Temperament* by James Smith, for only \$8.

Working in partnership with Ottawa Tourism, the City of Ottawa and other federal cultural institutions, the NAC's Summer Programming helped support the recovery of the National Capital Region's culture and tourism sectors.



In My Body by Crazy Smooth (Jerick Collantes)



Murmuration by Le Patin Libre (Rolline Laporte)



Tell Tale Harbour (Louise Vessey, courtesy of the Confederation Centre of the Arts)

National Creation Fund

In its fifth year, the *National Creation Fund* continued to play a critical role in supporting Canadian artists, making investments of \$1.9 million in 14 ambitious new projects. These game-changing investments provide artists with the additional time and resources required to create exceptional work, which is now being shared with audiences across Canada and around the world.

With the Fund's support, Ian Kamau brought together the creative team for his project *Loss*, which explores the trauma of loss in Afro-Caribbean communities, for a two-week residency at The Theatre Centre. And in Winnipeg, Sick + Twisted Theatre, AA Battery and The Mariachi Ghost continued their work on *Antigone* with an integrated cast of Deaf, disabled and non-disabled performers in advance of a fall premiere.

Meanwhile, after a long period of extraordinary disruption, 19 projects supported by the Fund premiered on stages at home and abroad. Crazy Smooth's *In My Body* opened in

Edmonton to kick off a cross-country tour, while *Dreaming Roots* brought together more than 50 Yukon First Nations artists for an initial run in Whitehorse as part of the Arctic Arts Summit. On the East Coast, the hit musical *Tell Tale Harbour* drew record crowds to the Charlottetown Festival, while Artistic Fraud's *I Forgive You* premiered to great acclaim in St. John's. And several productions debuted in Europe, including Virginie Brunelle's *Fables*, which was presented at the prestigious Lugano Dance Project, and *Murmurations*, the latest show from Montreal movement innovators Le Patin Libre, which was part of Théâtre de la Ville's season in Paris.

Despite the unprecedented challenges of creating and touring work during the pandemic, productions supported by the *National Creation Fund* toured to 17 cities across Canada, as well as to 17 cities in 11 countries, with many more set to premiere in the coming season. In the words of Alan Doyle, co-creator and star of *Tell Tale Harbour*, "I can't wait to open the doors, dim the lights, and count in the band. Let's go!"

Learning and Professional Development

Fostering long-term resiliency through learning and innovation is a strategic priority for the NAC. The 2021–2022 season included many highlights, including the return of in-person performances for young audiences, and new professional development initiatives.

Eased public health restrictions paved the way for the joyful return to in-person experiences. After broadcasting the three-part podcast during the 2021 *BIG BANG* festival, French Theatre presented the stage version of *Chansons pour le musée*. The Mammifères production, featuring the interdisciplinary artist Karine Sauvé and multi-instrumentalist Nicolas Letarte-Bersianik, marked the return of school matinees after a hiatus of nearly two years. Ninety-five students from three Ottawa schools attended a matinee and talkback of *The Mush Hole*, a Kaha:wi Dance Theatre production created by Santee Smith, presented by Indigenous Theatre. And more than 30 students



Chansons pour le musée (Camille Gladu-Drouin)

ThisGen Fellowship 2022 fellows and faculty

NAC Orchestra musicians Sean Rice (l) and Kimball Sykes (r) and NAC *Orchestra Mentorship Program* participant Juan Olivares (Fred Cattroll)

from Canterbury High School's specialized arts program saw *Story, story, die*, a dance production by the Norwegian director, choreographer and dramatist Alan Lucien Øyen.

Due to the convoy protests, the February edition of the *BIG BANG* festival pivoted online, offering musical vignettes by Canadian artists, stunning short films, a bilingual digital radio station hosted by young people, and a virtual dance floor. The summer edition, which took place at the NAC, was a dazzling, colourful event filled with exuberant concerts, a hip-hop band, and a forest of musical plants, giving families a weekend of memorable sound adventures.

The NAC strives to create new opportunities for skills development in the performing arts and the advancement of IBPoC arts professionals. This year, the NAC partnered with Toronto's Why Not Theatre on ThisGen Fellowship. Through training, mentorship, hands-on work placements and peer-to-peer connection, the national initiative is

supporting 10 IBPoC women and non-binary performing arts practitioners who are moving to the next stage of their careers. The Fellows, who specialize in either directing or producing, begin with 17 weeks of paid online training led by a faculty of internationally renowned arts leaders. That's followed by an in-person residency at the NAC, one-on-one mentorship with a leading industry professional, and — new this edition — a paid work placement.

Finally, in the spring, the NAC proudly launched the *NAC Orchestra Mentorship Program*, a three-week professional development initiative for early career and emerging professional musicians. Led by Alexander Shelley, the program consisted of workshops, masterclasses, orchestra rehearsals and performances in which the young professionals sat "side by side" NAC Orchestra musicians and gained skills to help propel their careers. Each of the 49 participants, who came from Canada, the U.S., Mexico, Germany, Japan, Taiwan and China, was paired

with an Orchestra musician, enabling a high degree of focus in various areas of growth. The young musicians also benefited from the guidance of guest artists, including violinists Adrian Anantawan and James Ehnes, both of whom are Creative Partners of the Orchestra.

Truth in Our Time

"The most talked about Canadian classical music event of the year."

– The Globe and Mail

Large photo: The NAC Orchestra, led by Alexander Shelley, at Carnegie Hall
Following page: Philip Glass, Alexander Shelley and the NAC Orchestra
(Dominick Mastrangelo)

On April 5, 2022, the NAC Orchestra returned to New York City's Carnegie Hall for the first time in 30 years. People lined up around the block, eager to hear the U.S. premiere of Symphony No. 13 by Philip Glass. The NAC commission was composed in tribute to Peter Jennings, the Canadian-American journalist who built an exceptional career as a reporter, foreign correspondent and long-time anchor of ABC News.

The concert marked one of four extraordinary nights of music during the Orchestra's *Truth in Our Time* tour, which included dates at Toronto's Roy Thomson Hall and at the NAC.

Music Director Alexander Shelley chose works to reflect the theme. They included Shostakovich's Symphony No. 9 and Korngold's Violin Concerto — both defiant statements toward authoritarian regimes — and Canadian composer Nicole Lizée's *Zeiss After Dark*.

The tour featured superb Canadian guest artists: in New York and Ottawa, the Korngold Violin Concerto was performed by the GRAMMY Award-winning Canadian violinist James Ehnes, and in Toronto by Blake Pouliot, an alumnus of the NAC Orchestra's *Young Artists Program*. In Toronto and at the NAC, the Canadian spoken-word poet and songwriter YAO gave a powerful performance of *Strange Absurdity*, a spoken word piece that challenges us to cultivate our common humanity.



The Philip Glass Commission was made possible thanks to The Jennings Family. The National Arts Centre Foundation wishes to acknowledge and thank the donors who made the 2022 *Truth in Our Time* tour possible: Adrian Burns, LL.D. and Gregory Kane, Q.C., Elinor Gill Ratcliffe, C.M., O.N.L., LL.D. (hc), Susan Glass, C.M. and Arni Thorsteinson, O.M., Ambassador Bruce Heyman and Vicki Heyman, John Roger McCaig, Michael F. B. Nesbitt, Gail O'Brien, LL.D. and David O'Brien, O.C., Janice O'Born, C.M., O.Ont and Earle O'Born, Dasha Shenkman, OBE, Hon RCM, R.N.C. Tennant, and The Hilary and Galen Weston Foundation.

As an encore, both violin soloists played the very moving *МІЄ*, "We do exist!" by the Ukrainian composer Yuri Shevchenko, who had died a few days earlier in Kyiv.

Panel discussions about truth in the news and in the arts engaged leading journalists in each city. In New York, the panel was chaired by David Muir, anchor of ABC World News Tonight, the most watched newscast in the U.S., which closed its April 6 edition with a story about the concert. Tour education events, such as masterclasses at the Manhattan School of Music, enabled the Orchestra to explore the theme still further, and connect with the musicians of tomorrow.

"The concert was as much a capsule presentation of the orchestra as an institution as well as a performing ensemble. The NACO has a crisp, slightly light sound, sonorous but expressive through articulation, colour, and agility rather than mass, and this suited all the pieces."

– New York Classical Review



Strategic Pillars at a Glance

1. Support renewal through dynamic artistic leadership

Investment in sector partners

\$2.9 M invested in co-productions

\$1.9 M in *National Creation Fund* investment commitments

Indigenous Theatre on the national stage

77 offerings in Indigenous Theatre programming

16 Indigenous languages represented

2. Build community through expanded engagement

NAC digital communities

2,623,886 website visitors

52% of Canadian website visitors from outside the Nation's Capital

NAC digital programming reach

2,608,911 views of online programming

214,474 social media followers

3. Foster long-term resiliency through learning and innovation

Participation in learning and engagement programs

10,775 participants in learning programs

2,217 participants in pre-professional artist training

Professional development

159 professional development opportunities

1,777 participants

4. Maximize impact through operational sustainability

Equity, Diversity, Inclusion and Accessibility training

20 anti-racism workshop sessions

200+ participating employees

Greenhouse gas emissions

2,842 tons of CO²e* annual GHG emissions in 2021–2022

32% reduction from 2017–2018 baseline

* Carbon Dioxide Equivalent

Report on Strategic Pillars

Priority: Support renewal through dynamic artistic leadership

Amplify historically excluded voices on the national stage

Results:

- The NAC unveiled *Heartbeat of Mother Earth*, a permanent visual land acknowledgment and welcome from the Algonquin People to visitors of the NAC, created by Algonquin artist Emily Brascoupé-Hoefler. The mixed media art piece was commissioned by the NAC following a call to Algonquin artists in all 11 communities
- The Expo 2020 Dubai lineup of performing artists, curated by Heather Gibson, Executive Producer of NAC Popular Music and Variety, featured a wide range of diverse artists, including Pierre Kwenders, Dominique Fils-Aimé, Ria Mae and Aviva Chernick, among many others. In addition, Indigenous Theatre Artistic Director Kevin Loring, Managing Director Lori Marchand, and Indigenous artist ShoShona Kish selected a large contingent of Indigenous artists, including Dancers of Damelahamid, Digging Roots, Celeigh Cardinal and RIIT, among many others
- The *National Creation Fund*, led by Executive Producer Heather Moore, invested in works by numerous artists and arts organizations from equity-seeking groups, such as *Intangible Adorations Caravan* by Mad and disabled artist Lisa Anita Wagner, *Aportia Chryptych: A Black Opera for Portia White* by HAUJ, *Loss* by Ian Kamau, and *Dreaming Roots*, produced by Yukon First Nations Culture and Tourism
- The NAC Orchestra, led by Music Director Alexander Shelley, announced the appointment of Daniel Bartholomew-Poyser as Principal Youth Conductor and Creative Partner — the Orchestra's first Black titled conductor
- The Orchestra season included works by Black American composers Adolphus Hailstork, Nokhuthula Ngwenyama and Florence Price; female composers, including Keiko Devaux, Alison Yon-Fei Jiang, Andrea Tarrodi, Nicole Lizée and Vivian Fung; female conductors, such as Dalia Stasevska and Michelle Merrill, and guest artists such as Michelle Cann, YAO and Shawnee Kish
- NAC English Theatre, led by Artistic Director Jillian Keiley, featured three productions curated by Black Theatre Workshop, the NAC's Co-Curating Company in Residence — *Calpurnia*, which opened at the Royal Manitoba Theatre Centre (Winnipeg); *The Last Epistle of Tighrope Time*, which was cancelled due to the convoy protests, but will run at Neptune Theatre (Halifax) in co-production with NAC English Theatre in September 2022; and Black Theatre Workshop's *Artist Mentorship Program Industry Showcase*
- NAC Dance, led by Executive Producer Cathy Levy, presented *In My Body* (Bboyizm | Crazy Smooth), *La God-dam Voie Lactée* (MAYDAY | Mélanie Demers), *6:58: Manifesto* (Andrea Peña & Artists) and *Winterreise* (Compagnie Flak | José Navas); featured Gurdeep Pandher on the Kipnes Lantern; and supported the creation of *New Monuments*, a film directed by Karen Chapman and co-curated by Director X and Umbereen Inayet that featured 40 IBPoC Toronto artists, and which was streamed on CBC Gem on October 15
- NAC Popular Music and Variety offered a diverse lineup of artists, including Leith Ross, Desiire (in partnership with Capital Pride), Yolande Laroche (Orchidae) and Clerel and Kaia Kater, among many others
- The NAC's new Summer Programming series included Moneka Arabic Jazz, Miguel de Armas, and Oji-Cree artist Aysanabee, among many others
- *Zones Théâtrales*, a biennial gathering of Francophone theatre from across Canada and the regions of Quebec, led by Artistic Director Gilles Poulin-Denis, included *Ogre* (Théâtre de la Tortue Noire and Théâtre La Rubrique, Jonquière); the Indigenous Theatre co-productions *Mononk Jules* (Jocelyn Sioui) and *Okinum* (Onishka Productions and Imago Theatre); *Yassama et la Calebasse aux cauris* (Sheyenne productions and Théâtre français de Toronto); *Tout ce qui a continué*, a digital creation with the Transfrontaliers collective; and the roundtable *Perspectives on decolonization*
- French Theatre, led by Artistic Director Mani Soleymanlou, produced *2042* and *Bingo cosmique* with local artists, including Le R Premier, Jessica Malutama, YAO and Émilie Séguin

- 1 Elgin Restaurant's *Resident Chef Program* featured an all-woman lineup of chefs from across Canada, including Christie Peters (Saskatoon), Jenni Lessard (Qu'Appelle Valley, SK), Minette Lotz and Stacy Johnston (Naramata, B.C.) and Sabrina Lemay (Quebec City)
- Teaching artists leading workshops and performances through *Arts Alive*, the NAC's learning and engagement platform, included the Indian fusion trio Autorickshaw, Inuit drum-builder and drum dancer David Serkoak, and South African storyteller Jacqui Du Toit, among many others

Continue to develop NAC Indigenous Theatre, showcasing Indigenous stories, and promoting the work of Indigenous artists

Results:

- Indigenous Theatre, led by Artistic Director Kevin Loring, presented *The Mush Hole* created by Santee Smith (Kahnien'kehàka Nation) and performed by Kaha:wi Dance Theatre; *TRACE* by Red Sky Performance, created by Anishinaabe artist Sandra Laronde with choreography by Métis artist Jera Wolfe, in collaboration with NAC Dance; and *Tomson Highway: Kisaageetin*, a theatrical and musical event in celebration of the artist's 70th birthday
- The world premiere of *The Herd*, co-produced by Indigenous Theatre, Tarragon Theatre (Toronto) and Citadel Theatre (Edmonton), had successful runs in Edmonton and Toronto
- The world premiere of *Little Red Warrior and His Lawyer* by Kevin Loring, an Indigenous Theatre co-production with the Belfry Theatre (Victoria) and Savage Society Productions (Vancouver), had successful runs at the Belfry and the Cultch (Vancouver), and will be part of Indigenous Theatre's 2022–2023 season
- Indigenous Theatre launched *Dancing the Land*, engaging 18 Indigenous dancers from throughout Turtle Island to create videos of new or existing dance pieces inspired by the land; one of the works, *Spirit and Tradition* by Dancers of Damelahamid, was showcased at Expo 2020 Dubai
- In collaboration with the National Film Board of Canada, the Inuit Film Festival *Qaummatitsiniq nunarjuamit qaujimaikkanik*, curated by Inuk artist Asinnajaq, included six short films that played three times per night on the Kipnes Lantern

Diversify the artists and organizations the NAC works with to create, produce, co-produce and disseminate artistic work

Results:

- The *National Creation Fund* invested \$1.9 million in 14 ambitious projects in music, theatre, dance and interdisciplinary performing arts, bringing its total investments to date to \$11.2 million in 74 projects led by many of Canada's most creative artists
- The NAC, in partnership with Global Affairs Canada, curated the performing arts programming for Expo 2020 Dubai, which featured performances by more than 110 Canadian artists in the United Arab Emirates from October 2021 to March 2022
- The NAC Orchestra's *Truth in Our Time* tour to Roy Thomson Hall (Toronto), Carnegie Hall (New York) and the NAC (Ottawa) included the world premiere of the NAC commission *Symphony No. 13* by Philip Glass and *Zeiss After Dark* by Canadian composer Nicole Lizée, and showcased Canadian guest artists Blake Pouliot, James Ehnes and YAO
- The Orchestra's Creative Partners include Odawa composer Barbara Assiginaak; composer, vocalist, improviser, interdisciplinary artist and researcher Gabriel Dharmoo; violinist and accessibility advocate Adrian Anantawan; violinist and Artist-in-Residence James Ehnes; Venezuelan pianist Gabriela Montero; conductor and Baroque specialist Bernard Labadie; conductor Daniel Bartholomew-Poyser; and Mohawk singer-songwriter Shawnee Kish
- The *National Creation Fund* invited theatre artist Jivesh Parasram, conductor Daniel Bartholomew-Poyser, Anishinaabekwe producer and singer-songwriter ShoShona Kish, dance curator Joyce Rosario and disability advisors Shay Erlich and Erin Clark to join its curatorial team

- NAC French Theatre produced *2042* (directed by Mani Soleymannlou) and *Bingo cosmique* (directed by Mélanie Dumont); co-produced *Rêve et folie* (Sibyllines), *Savèches, une fragmentation contemporaine en trois mouvements* (Théâtre populaire d'Acadie), *Violence* (Infrarouge) and *Corps titan (titre de survie)* (L'Homme allumette); and supported the creation of *White Out / La chambre des enfants* (L'eau du bain)
- NAC Dance's in-person performances included *6.58: Manifesto* (Andrea Peña & Artists, Montreal), *Transverse Orientation* (Dimitris Papaioannou, Greece), *Only You* and *Counter Cantor* (Anne Plamondon, Montreal), *La Goddam Voie Lactée* (MAYDAY | Mélanie Demers, Montreal), *Sleeping Beauty* (Les Grands Ballets Canadiens, Montreal), *Bygones* (Out Innerspace Dance Theatre, Vancouver), *Crypto* (Côté Danse, Toronto), *Story, story, die.* (Alan Lucien Øyen | winter guests, Norway), a mixed program by Ballet BC (Vancouver), and *The Nutcracker* by Canada's Royal Winnipeg Ballet
- Dance invested in new works by Laura Taler, Alexandra "Spicey" Landé, Crazy Smooth, Tedd Robinson, Christopher House, Seismic Shift Arts Society, Akram Khan Company, Rhodnie Désir and Soundstreams/Michael Greyeyes, and supported Visiting Dance Artists Jean Abreu, Naishi Wang, Josée Bourgeois, Dana Michel, Laurie Young and Justine A. Chambers
- NAC English Theatre announced the world premiere stage adaptation of Ann-Marie MacDonald's *Fall on Your Knees*, adapted by Hannah Moscovitch and Alisa Palmer, in an unprecedented partnership with Vita Brevis Arts and Canadian Stage (Toronto), Neptune Theatre (Halifax) and Grand Theatre (London)
- NAC Popular Music and Variety presented *Multitudes* by Feist (supported by the *National Creation Fund*), Mother Mother, Bruce Cockburn, Bahamas, Les Beyries, Laila Biali, Louis-Jean Cormier, Étienne Fletcher, Luca Fogale, Andrea Ramolo, Steph Richards, Benjamin Deschamps, Alan Doyle and Kelly Prescott, among many others
- The *Governor General's Performing Arts Awards Gala*, directed by Mani Soleymannlou, paid tribute to Fernand Dansereau, David Foster, Tomson Highway, Crystal Pite, Linda Rabin, Rita Shelton Deverell and Michelle Smith
- The NAC's Public Spaces team worked with a variety of

hip-hop and dance artists, including Sarah "Tangent" Lee, Yona Claude and DJ MELO-T (Tumelo Panolo) through *Capital Sessions* free dance events, and with more than 100 local artisans at craft markets in the fall and spring

- *Arts Alive*, the NAC's learning and engagement platform, partnered with more than 20 organizations across the country, including the St. John's Indigenous Friendship Centre, Connected North, le Centre culturel franco-Manitobain, and the Centre for Newcomers (Calgary), to support programming for schools and communities

Priority: Build community through expanded engagement

Work collaboratively to strengthen relationships with historically excluded communities

Results:

- Indigenous Theatre offered a broad range of free and paid digital programming in association with the National Day for Truth and Reconciliation and Orange Shirt Day, including talks, workshops, reading lists in partnership with the Ottawa Public Library, and colouring pages for "Every Child Matters" in various Indigenous languages
- Popular Music and Variety partnered with Aroha Fine Arts on the digital edition of *ArohaFest*, which celebrates the arts of India in Canada; with Capital Pride to present Desiire as part of the *Queer, Black, Trans and Proud* series; and with Axé WorldFest on their Women in Music and the Arts conference
- More than 50 per cent of teaching artists for the *Music Alive Program*, which encourages participation in the arts in rural and remote regions of Canada, identified as IBPoC; the program was active in 75 communities in all regions of Canada, including all three territories
- The fourth annual *Indigenous Women's Art Market*, which was held virtually, featured the work of more than 40 First Nations, Inuit and Métis artisans
- In collaboration with NAC Dance, Public Spaces partnered with Propeller Dance, an Ottawa-based company that features dancers with disabilities, to host a residency with wheelchair dancer Laurel Lawson, which was attended by dancers from National accessARTScentre (Calgary) All Bodies Dance (Vancouver) and Propeller Dance

- The NAC Orchestra's *Music Circle* series, in association with the Lotus Centre for Special Education, offered interactive workshops for more than 50 students with autism and other exceptionalities
- English Theatre welcomed its first Community Connections Lead, a position to create meaningful relationships with Black communities in Ottawa and the rest of Canada
- In collaboration with Indigenous Theatre, French Theatre presented *G'zaagiin – Je te promets une forêt* (Voyageurs Immobiles), a co-production for children aged 18 months and older

Enhance the NAC's national reach through expanded digital engagement

Results:

- Indigenous Theatre announced *#ReconcileThis*, a four-year, \$400,000 initiative in partnership with Meta that will create digital programming and mentorship opportunities with Indigenous artists and producers
- The NAC shared videos from Indigenous Theatre's *Dancing the Land* series on the NAC's digital platforms, including the Kipnes Lantern
- *Our Stories: Indigenous Book Club* featured podcast discussions with Indigenous authors, including Drew Hayden Taylor (Curve Lake First Nation), Frances Koncan (Anishinaabe and Slovene) and Larry Audlaluk (Inuk), in collaboration with Goodminds.com, a First Nations family business of Six Nations
- NAC English Theatre posted and shared its final set of *Grand Acts of Theatre* videos — *Entre-temps* by L'orchestre d'hommes-orchestres (Quebec City), *Deluge* by Skeleton Key Theatre (Ottawa), *Black and Blue Matters, Track 1: No One Gives a F**k About a Cop* by Black Theatre Workshop (Montreal) and *The Party (La Fiesta)* by Puente Theatre (Victoria)
- Two episodes of CBC Radio's *Ideas* featured highlights from English Theatre's *Theatre and Physics Symposium* comprised of three plays — the English Theatre production of *Copenhagen* by Michael Frayn; *Frequencies* (a HEIST production livestreamed from Halifax); and the audio play *Entangled* by Jacob Berkowitz
- NAC Dance's digital programming included a series of *#DanceForth* video-on-demand performances; the streaming of four international film events through *Digidance*, in partnership with Harbourfront Centre (Toronto), DanceHouse (Vancouver) and Danse Danse (Montreal); co-producing *NEXT: New Dance in Development*, a residency and streaming initiative for new works in progress, in partnership with DanceHouse and 149 Arts Society; a special feature with Gurpeet Pandher (Yukon) for International Dance Day; and the projection of *REBO(U)ND*, created and produced by Montreal choreographer Caroline Laurin-Beaucage, Montréal Danse, L'organisme and HUB Studio, on the NAC's Kipnes Lantern
- NAC Popular Music and Variety's *Fridays at the Fourth* concerts by emerging Canadian artists, and performances in partnership with the Ottawa Jazz Festival, were livestreamed for free, and the *Arts, Medicine and #Life* online speaker series featuring Dr. Jillian Horton continued to attract between 10,000 and 20,000 views
- The NAC Orchestra livestreamed 11 concerts from Southam Hall, as well as all of its *NACO at the Fourth* performances, and completed the last symphonic recording in its Clara/Robert/Johannes recording cycle for release in the winter of 2023
- *Arts Alive* produced 93 live digital workshops across all artistic disciplines and, in partnership with Connected North, three live concerts reaching 5,000 students in schools across the country
- NAC French Theatre's *Plus que du Théâtre* podcast series featured interviews with artists from *Violence*, *Les dix commandements*, *White Out / La chambre des enfants* and *Corps Titan (titre de survie)*, hosted and produced by Julien Morissette
- The winter edition of *BIG BANG*, which featured musical vignettes by artists from across Canada, a digital radio program hosted by bilingual young hosts, short films and a virtual dance floor, was entirely digital, accessible and free to families across the country

- The Friday night performance of *2042* was streamed live, and families could watch Saturday's *Bingo cosmique* online for free or at the NAC
- French Theatre recorded a performance of *Chansons pour le musée* (Mammifères) for viewing by schools

Increase programming opportunities for youth and families

Results:

- The French Theatre Enfance/Jeunesse season included *Bingo cosmique* (French Theatre), *Kalédiscope* (Bouge de là), *Chansons pour le musée* (Mammifères), *G'zaagiin — Je te promets une forêt* (Voyageurs Immobiles in collaboration with Indigenous Theatre) and *White Out/La chambre des enfants* (L'eau du bain)
- The NAC featured two editions of the *BIG BANG* festival for children and families — online (February 19 and 20) and in-person (July 2 and 3)
- The French Theatre project *Nos ébranlements*, which featured a web page and compilation video, gathered teenagers and artistic curators for a thoughtful and sensitive evening at Galerie AXENÉO7
- The NAC Orchestra performed the bilingual *Family Adventures* concert *Songs My Mother Taught Me: A Musical Tribute to Moms*, featuring Canadian conductor Naomi Woo and singer-songwriter Kelly Bado
- The Orchestra offered three in-person performances each of *The Great Rhythmable Adventure* by Jeunesses Musicales Canada, *The Story of Babar, the Little Elephant* and *Rhythm Explosion with Junkyard Symphony* as part of the Orchestra's bilingual *Kinderconcert* series in association with Jeunesses Musicales Canada and MASC
- The NAC participated in a number of family-friendly virtual and in-person events during Culture Days (September 24 to October 24), the national celebration of arts and culture

Deepen our understanding of audiences to inform best practices in visitor experience, digital engagement, accessibility, and inclusion

Results:

- The NAC continued to partner with Business/Arts and Nanos Research on the *Arts Response Tracking Study*, which gauges Canadians' attitudes on returning to arts and culture events across Canada; results are shared with the arts sector on a quarterly basis, and supplemented by webinars featuring industry experts
- The NAC conducted a number of patron surveys throughout the season about the return to in-person performances
- The NAC drew from its research on demographics, national awareness of the NAC, and equity-seeking group consultation, to create an Audience Development Plan, which aims to make the NAC audience more representative of the Canadian population
- The Centre is engaging in ongoing collaborations and partnerships with equity-seeking groups with the goal of welcoming a more diverse audience. For example, the NAC held a "meet and greet" with leaders in the Black community from the National Capital Region
- The NAC is building relationships with media outlets such as CHUO and Shifter Magazine, which have a strong following from equity-seeking groups
- To help meet its obligations under the *Act to Ensure a Barrier-free Canada*, the NAC undertook a universal accessibility audit in June and July 2022, with the resulting report to be delivered in September 2022
- The NAC initiated an in-depth study into the motivations and barriers of the francophone community in the National Capital Region

Priority: Foster long-term resiliency through learning and innovation

Expand educational programming and online learning opportunities for students and teachers

Results:

- *Arts Alive*, the NAC's learning and engagement platform, featured a wide range of innovative programs and engaging arts resources in digital and in-person formats, reaching 117,000 across the country and internationally
- NAC Dance offered masterclasses by visiting artists, including Tiffany Tregarthen, Andrea Peña and Laura Toma, to local dance students
- Dance offered digital workshops for students and teachers at both the elementary and high school level, including three workshops led by Saskatchewan teaching artist Chancz Perry for Grade 7 to 12 Ottawa students on the occasion of Black History Month
- Dance shared the *Digidance* digital presentation of Gregory Maqoma's *Via Kanana* (Via Katilehong Dance) and a documentary to seven dance education institutions
- The NAC's *Music Alive Program* supported more than 400 events across Canada, reaching approximately 13,000 participants in person and online
- The NAC Orchestra launched *Reggae Roots*, a six-part video learning series featuring Jamaican-born, Halifax-based vocalist Jah'mila performing alongside the NAC Orchestra, led by Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser
- The Orchestra presented the 2022 Northern Cadence International Jazz Series, which featured virtual concerts by students and faculty from the Schulich School of Music of McGill University, Sibelius Academy (Finland) and Manhattan School of Music, and highlighted IBPoC artists and composers
- As part of its partnership with MusicFest Canada, the Orchestra sponsored a conducting workshop led by Naomi Woo, awarded \$3,500 in bursaries, and offered masterclasses led by Orchestra musicians

- Through the *NAC Orchestra Bursary Competition*, eight aspiring classical artists received more than \$21,000 in prizes
- NAC Indigenous Theatre offered a wide range of learning programming, including workshops led by Indigenous artists on hoop dancing, beading, rapping and First Nations music and culture

Create new opportunities for skills development in the performing arts and the advancement of IBPoC professionals

Results:

- The NAC partnered with Why Not Theatre on ThisGen Fellowship 2022, a national initiative that offers training, mentorship, hands-on work placements and peer-to-peer connection to 10 IBPoC women and non-binary performing arts practitioners who are moving to the next stage of their careers
- The NAC is a partner on the Live Arts Centers of North America's new BIPOC Executive Leadership in the Arts program, which supports the growth of future leaders through training, coaching and networking
- The first year of the *NAC Orchestra Mentorship Program* offered exceptional learning opportunities, including rehearsals and performances of major contemporary and classic symphonic works with the NAC Orchestra, to 49 participants from Canada, the U.S., Mexico, Germany, Japan, Taiwan and China
- Popular Music and Variety's *Le Projecteur*, an artist residency for Franco-Canadian musical artists, supported YAO (Ontario), Kelly Bado (Manitoba), Simon Daniel (New Brunswick) and Beau Nectar, a project with Marie-Clo (Ontario) and éemi (Saskatchewan)
- The *Global Network for Women Music Producers* for women and non-binary music producers, supported 28 participants from Canada, Argentina, Australia, Estonia and Sweden
- English Theatre collaborated with Black Theatre Workshop to produce their annual *Artist Mentorship Program*, which features 13 emerging artists from across Canada in all theatrical disciplines, culminates in an on-stage showcase presentation, and results in auditions for several regional theatre Artistic Directors for all performers

- With Vita Brevis theatre company, English Theatre created a two-year apprenticeship position for an IBPoC theatre producer to work alongside the creative team on the development, premiere and tour of *Fall on Your Knees*
- Music Director Alexander Shelley and NAC Orchestra musicians led online masterclasses for 80 primarily LantinX fellows of OAcademy — an organization that offers online training to the next generation of classical musicians — and led virtual masterclasses with the Royal Danish Academy of Music and Manhattan School of Music

Build collaborative partnerships to support research on the impact of the performing arts

Results:

- The NAC's *Learning and Engagement Advisory Panel*, composed of elementary and high school teachers from across Canada, offered feedback on the NAC's *Arts Alive* learning programs and resources
- Indigenous Theatre Artistic Director Kevin Loring gave a keynote speech at the Canadian Association for Theatre Research Conference

Priority: Maximize impact through operational sustainability

Ensure the health and safety of employees, artists and audiences at the NAC

Results:

- The NAC worked to deliver an exceptional visitor experience, with a strict adherence to public health protocols
- The COVID-19 Response Team, composed of senior NAC leaders, met weekly to interpret ongoing changes to provincial health restrictions, and to ensure they were communicated to staff, artists and the public in a timely manner
- The Reopening Team, which included a cross-section of NAC staff, worked in collaboration with the NAC's Health and Safety Team to assess the NAC's backstage, public and office spaces with respect to building requirements, such as plexiglass, increased sanitation, physical distancing measures and circulation routes

Foster an equitable work culture that increases access to opportunities to join and grow within the NAC

Results:

- The *NAC Leadership Exchange*, a pilot program based on two-way professional sharing and learning, paired nine NAC staff demonstrating leadership potential with nine senior staff for one-on-one mentorship and network-building
- The NAC undertook a survey of its employees to better understand their perceptions about the NAC's organizational culture, and the extent to which it is conducive to the expression of each employee's potential, professional and personal growth, and to uncover determining factors driving the NAC's future Equity, Diversity, Inclusion and Accessibility strategy
- As part of the Co-Curating Company in Residence initiative, Interlocutor ahdri zhina mandiola is available to Black Theatre Workshop as a resource to whom the company can relate any issues they may encounter over the course of their work with English Theatre and the NAC

Respond to the financial impacts of the pandemic through prudent financial management and diversified revenue strategies

Results:

- The National Arts Centre secured \$14 million in emergency funding from the Government of Canada for fiscal 2022–2023
- The NAC reduced expenditures to match available resources with continuous funding from the NAC Foundation to balance the budget
- The Centre secured an additional \$12.1 million from the Government of Canada for supporting creation, co-production, presentation and touring of productions with Canadian commercial and not-for-profit performing arts companies over fiscal years 2022–2023 and 2023–2024
- The NAC continued prudent financial management to maximize investment in the performing arts and aid in the recovery of the sector

- The Centre streamlined the finance and procurement department through process simplification and digitization to allow more time to make accurate analyses for data-driven decision-making
- The NAC Foundation is in the early “quiet” phase of a major fundraising campaign to raise transformational private support for the NAC’s strategic priorities, including the renewal of Canada’s performing arts sector after the devastation of the pandemic
- More than 6,500 individual donors, corporate partners and foundations from across the country gave essential support to the NAC, raising more than \$10.8 million to support performance, creation and learning across Canada
- The NAC has begun work on a corporation-wide Green Action Plan to further reduce its carbon footprint in energy management, waste management and production practices, as well as monitoring and engagement of audiences, artists and employees
- The Centre continues to work with partners such as the Government of Canada and EnviroCentre, a non-profit organization that helps organizations conserve energy, improve environmental health and act more sustainably, and that last year bestowed its 2021 Emerging Excellence Award to the NAC

Modernize digital infrastructure to drive organizational efficiency and support governance

Results:

- The NAC implemented phase one of its human resource payroll system renewal, and advanced the modernization of finance, telephony and client relationship management systems
- The NAC supported a new flexible work model by upgrading bandwidth and hardware devices, providing state-of-the-art videoconferencing, and securing hybrid-work solutions

Lead change in the performing arts sector by championing environmentally sustainable practices

Results:

- The NAC has reduced its annual greenhouse gas emissions by 32% since 2017–2018, representing about 1,312 tons of CO₂, thanks to energy management efficiencies. Emissions will be further reduced over the coming years as more building upgrades are implemented
- The Centre is in the process of finalizing its Environmental Sustainability Policy to align the NAC’s actions with its values and with the broader long-term sustainability goals of the Government of Canada, and to foster sustainable practices at the NAC and throughout the sector

Board of Trustees



Adrian Burns, LL.D. (Calgary/Ottawa)

Chair (appointed December 11, 2014, term ending December 10, 2022)

Adrian Burns has dedicated her career to Canadian broadcasting and the arts, education, corporate and public governance, and community involvement. As a businesswoman, she 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 (three-year term concluded in February 2022)

Chair, Audit and Finance and Capital Planning Committees, and member of all committees

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



Alex Benay (Ottawa)

Vice-Chair (appointed in May 2022 for a three-year term)

Alex Benay is a global leader in digital transformation in the public and private sector. He is Global Lead, Government Azure Strategy at Microsoft, where he helps governments around the world adopt cloud technologies. Previously, he has held various senior positions within the federal government and with the private sector, including Deputy Minister of the Treasury Board of Canada, Chief Information Officer of Canada, and President and CEO of the Canada Science and Technology Museums Corporation, and more recently as a partner at KPMG, focusing on digital economy.



Angela Birdsell (Ottawa)

Chair, Governance Committee (appointed in June 2019 for a four-year term)

Angela Birdsell is an arts management consultant who provides 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, as well as many arts organizations and institutions.



Susan Glass (Winnipeg)

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

Susan Glass is a long-time supporter of the NAC who 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, and the University of Manitoba President's Front and Centre campaign team. She also co-chaired the campaign to raise funds to build Kenora's new Douglas Family Art Centre.



Derral Moriyama (West Vancouver)

Chair, Audit and Finance and Capital Planning Committees as of February 2022 (appointed in July 2021 for a three-year term)

Derral Moriyama, MBA, is President and CEO of Moriyama Consulting Inc. With more than 40 years in banking and private industry, he has a wealth of knowledge and strong contacts in the Canadian business community. Before retiring in 2017, he was with BMO Financial Group for 31 years, where he held a number of senior executive positions. Co-Chair of the First West Theatre Capital Campaign for The Arts Club Theatre and Bard on The Beach, and board member of Bard on the Beach.



Sanjay Shahani (Edmonton)

Chair, Strategy and Engagement 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, he has contributed to the growth and development of arts organizations. He 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, C.M., C.Q. (Montreal)**

Chair, Human Resources Committee
(re-appointed on April 2019 for a four-year term)

Louise 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.

**France Bélisle**

Ex-officio
Mayor of Gatineau

**Jim Watson**

Ex-officio
Mayor of Ottawa

Outside Board Members**Gail Asper, OC, OM, LL.D. (Winnipeg)**

Finance and Capital Planning Committee

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

Graham Bird (Ottawa)

Finance and Capital Planning Committee

Graham Bird has managed multidisciplinary, complex projects for the public and private sectors such as Lansdowne Revitalization, Bank of Canada Renewal, Ottawa Convention Centre and The Ottawa Hospital. An avid volunteer, he has participated on many boards, and has received the Sovereign's Medal for Volunteers from the Governor General of Canada.

Susan Cartwright (Ottawa)

Governance, Nominating and Ethics Committee

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

Cathy Frederick (Ottawa)

Human Resources and Compensation Committee

Cathy 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.

Anthony Tattersfield, FCPA, FCA, CFE, TEP, CA (BZ), (Ottawa)

Finance and Capital Planning and Audit Committees

Anthony Tattersfield 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 Raymond Chabot Grant Thornton LLP, he has worked with and advised many non-profit organizations, registered charities and owner-managed businesses in the National Capital Region.

Lisa Samson (Ottawa)

Strategy and Engagement Committee

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

Board of Trustees Appointment Process

The Board of Trustees of the National Arts Centre is composed of 10 trustees — a Chairperson, Vice-Chairperson and six private citizens from various regions of the country who are appointed by the Governor-in-Council (GIC), as well as the Mayors 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 — the 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.

Éric Fournier, Committee Chair until February 2022 (Vice-Chair of the Board) • Derral Moriyama, Committee Chair as of February 2022 (Trustee) • Adrian Burns (Chair of the Board) • Anthony Tattersfield (Outside Member)

Finance and Capital Planning Committee

(Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee and three Outside Members)

The Finance and Capital Planning Committee assists the Board in fulfilling its oversight responsibilities with respect to financial planning, risk management and progress of the Corporation, as well as the planning, development and management of the NAC's real property and physical facilities. The Committee reviews financial and capital risks, policies and issues, monitors financial results, and makes recommendations to the Board on any other financial, capital and compliance matters. The Committee oversees the investment of funds and banking arrangements by the Corporation, including signing authorities and policies on banking matters.

Éric Fournier, Committee Chair until February 2022 (Vice-Chair of the Board) • Derral Moriyama, Committee Chair as of February 2022 (Trustee) • Adrian Burns (Chair of the Board) • Susan Glass (Trustee) • Graham Bird (Outside Member) • Anthony Tattersfield (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, Vice-Chair, Trustees and Outside Members. The Committee considers any ethical issues regarding conflict of interest that may arise in the course of operations.

Angela Birdsell - Committee Chair (Trustee) • Adrian Burns (Chair of the Board) • Éric Fournier (Vice-Chair of the 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 goals and objectives, and ensuring the effective evaluation of the President and CEO's performance annually against those goals and objectives. The Committee 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 - Committee Chair (Trustee) • Adrian Burns (Chair of the Board) • Éric Fournier (Vice-Chair of the Board) • Sanjay Shahani (Trustee) • Cathy Frederick (Outside Member)

Strategy and Engagement Committee

(Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee and one Outside Member)

The Strategy and Engagement Committee assists the Board in fulfilling its oversight responsibilities with respect to the Corporation's strategic planning and priorities, including reporting and monitoring of key performances indicators and measurements. The Committee oversees the development and diversification of audiences through the Corporation's audience engagement and communications strategies; monitors progress through tracking surveys and revenue-generating results; reviews any public relations or reputational risk that may impact the Corporation; and recommends and reviews related policies.

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

Artistic and Creative Leadership



Heather Gibson

*Executive Producer
Popular Music and
Variety*



Jillian Keiley

*Artistic Director
English Theatre*



Kenton Leier

Executive Chef



Cathy Levy

*Executive Producer
Dance*



Kevin Loring

*Artistic Director
Indigenous Theatre*



Heather Moore

*Executive Producer
National Creation Fund
(until June 3, 2022)*



Alexander Shelley

*Music Director
National Arts Centre
Orchestra*



Mani Soleymanlou

*Artistic Director
French Theatre*



Sarah Garton Stanley

*Artistic Producer
National Creation Fund
(as of July 18, 2022)*

Senior Management

Christopher Deacon
President and CEO

David Abel
*Managing Director
English Theatre*

Nelson Borges
*General Manager
Food and Beverage*

Martin Carboneau
*Chief Information Officer
(until April 1, 2022)*

Geneviève Cimon
*Senior Director
Learning and Community
Engagement
(until May 31, 2022)*

Andrea Clifford
*Director
Development Operations
(as of February 14, 2022)*

Annabelle Cloutier
*Executive Director
Strategy and Communications,
and Corporate Secretary*

Debbie Collins
*Executive Director
Human Resources*

Mike D'Amato
*Executive Director
Production*

Chris Dearlove
*Managing Director
National Creation Fund and
Professional Development
(as of June 6, 2022)*

Arna Einarsdóttir
*Managing Director
NAC Orchestra
(until January 31, 2022)*

Robert Gagné
*Administrative Director
French Theatre*

Robyn Gilchrist
*Senior Director
Visitor Experience*

Sarah MacKinnon
*Chief Information Officer
(as of April 19, 2022)*

Lori Marchand
*Managing Director
Indigenous Theatre*

Nelson McDougall
*Managing Director
NAC Orchestra
(as of February 24, 2022)*

Nadim Missaghian
*Executive Director
Operations and Security
Services*

Jane Moore
*Chief Advancement Officer
National Arts Centre
Foundation (on leave)*

Kondwani Mwase
*Executive Director
Audience Engagement*

Helle Ottosen
*Chief Financial Officer
(until November 30, 2021)*

Jayne Watson
*CEO
National Arts Centre
Foundation*

Ikram Zouari
*Chief Financial Officer
(as of December 1, 2021)*

Management Discussion and Analysis

The National Arts Centre (NAC) is Canada's bilingual, multidisciplinary 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 Anishinabe Nation.

The 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 is leading and supporting the performing arts sector in Canada by focusing on its renewal, long-term resiliency and impact through dynamic artistic leadership, building community, 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 is shaping a more diverse, equitable and inclusive future for the performing arts in Canada.

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

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 16 directors and eight artistic and creative leaders. At August 31, 2022, the Corporation has 323 full time-employees and 248 part-time employees.

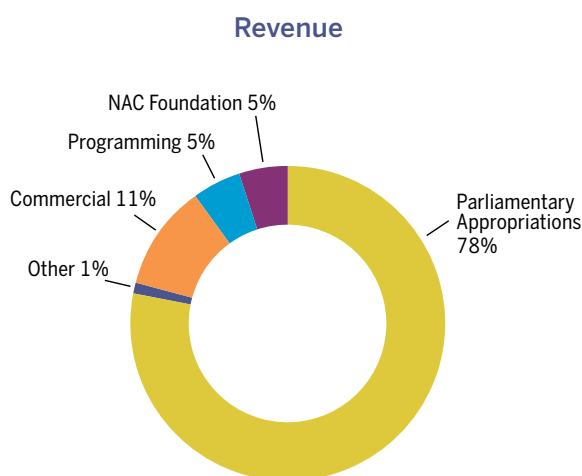
The Corporation operates with no restrictions on performances or restaurant operations. All staff, including part-time, have returned to work.

Performances are labour-intensive and rely on a large number of behind-the-scenes and front-of-house 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 2021–2022 was a challenging year, as the NAC welcomed back patrons to the building and gradually resumed to normal operations, in accordance with public health authority guidance.

The NAC continued to pivot between online streaming to resuming in-person performances. Livestreamed concerts and on-demand performances allowed the organization to partner with artists and artistic organizations across Canada to support the performing arts sector through changing pandemic restrictions which were all lifted by the summer of 2022.



The NAC has been entrepreneurial, diversifying and increasing earned revenues through commercial activities: Box Office, Halls Rentals, Food and Beverage sales, and Parking fees. In addition, the NAC developed new revenue streams through philanthropy and sponsorships through the fundraising activities of the NAC Foundation. Earned revenue increased by \$10 million to \$22.3 million in 2021–2022, from \$12.3 million in 2020–2021. The \$10 million increase is mainly due to increased programming attendance and activities as restrictions eased.

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 a performance and provides additional financial support for the Corporation's activities.

Commercial operations slowly returned to normal operations in 2021–2022. Commercial revenue was \$11.5 million, increasing from \$3.6 million in 2020–2021 as pandemic restrictions eased. The \$7.9 million increase is due to higher Food and beverage revenue of \$4.3 million, higher parking revenue of \$1.6 million, mainly from additional guaranteed parking contracts and \$1.9 million higher Hall Rental revenue.

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 learning and engagement, major events and festivals. Production, Audience Engagement, Strategy and Communications, Box Office and Public Spaces departments support these activities.

The NAC has an integrated 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). The Centre invests in the creation of new works and feeds the growth of the Canadian performing arts sector.

The NAC is a national hub for the performing arts ecosystem, playing a pivotal role in the career of many performing artists, including 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.

The *National Creation Fund*, funded by the NAC Foundation, invested \$1.7 million in Canadian-led productions that help artists and arts organizations across Canada create ambitious new work in theatre, music, dance and interdisciplinary arts.

Revenue associated with programming ticket sales increased to \$4.6 million in 2021–2022 from \$0.7 million in 2020–2021. This increase is due to increased activity as pandemic restrictions eased.

As the performing arts sector faced unprecedented challenges due to the pandemic, the gradual reopening of stages and the return of audiences, the National Arts Centre responded with diverse offerings, from in-person concerts and shows, livestreams, public and free programming. For the summer of 2022, the NAC presented Summer Programming that focused on artists from Equity-Seeking Groups.

The NAC actively contributes to the development of Canada’s performing arts ecosystem and the careers of countless performing artists, singer-songwriters, dancers, playwrights, choreographers, actors and directors from across the country.

Grants from the National Arts Centre Foundation

For the fiscal year 2021–2022, the National Arts Centre Foundation (the “Foundation”) granted \$5.2 million to the Corporation for designated programs, including the *National Creation Fund*. The Foundation is a key element of the Corporation’s strategy of increasing earned revenues.

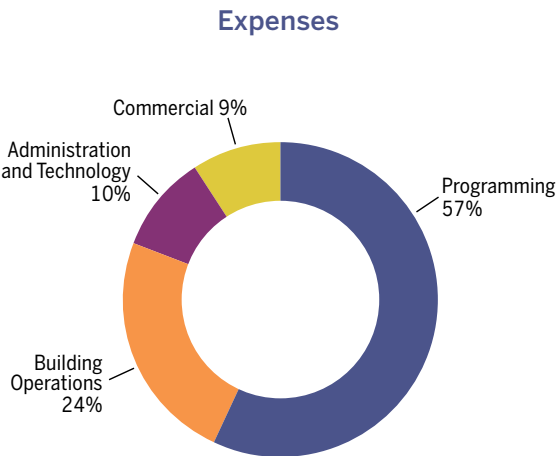
As a result of COVID-19, the Foundation is re-imagining its planning and future fundraising strategies and goals in order to set a path forward for sustainability and growth. The pandemic is projected to have a significant impact on philanthropy and sponsorship and the NAC anticipates a period of uncertainty in the mid-term. That said, the NAC Foundation is developing a major fundraising campaign to be able to meet its annual goals in the coming years.

Parliamentary Appropriations

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

In the 2021 Federal Budget, \$17.2 million in revenue loss funding was allocated to the NAC for ongoing operations support in the year 2021–2022. Another \$6 million was allocated to support Equity-Seeking Groups over two years, by March 31, 2023. After closures to the public since March 2020, largely without in-person performances, this funding allowed the NAC to maintain its operations, continue to employ its full-time workforce, and support re-opening with artistic programming and the planning of future performances. The funding to be directed to Equity-Seeking Groups is one-time funding that will allow the NAC to support programming and collaborations and help relaunch the performing arts sector.

The Corporation has been awarded \$9.5 million over 11 years for the modernization of digital infrastructure. The draw down of funds commenced in September 2021.



The return to normal operations, post pandemic, has significantly impacted the NAC’s expenses by increasing many areas of expenses, including the scheduling of part-time and contractual workers, and increasing programming, building maintenance, office overhead and travel. The NAC has been constantly reallocating resources internally while developing new programming streams, diversifying artistic programming, engaging new audiences and investing in the arts across Canada through co-productions, commissions and touring.

Expenses excluding amortization and loss on disposal of capital assets increased by \$20.1 million to \$75.2 million in 2021–2022 from \$55.1 million in 2020–2021. The \$20.1 million increase is mainly due to increased programming attendance and activities as restrictions eased.

Commercial Operations

With the return to normal commercial operations in 2021–2022, expenses were \$8.4 million, increasing from \$3.8 million in 2020–2021. These expenses were mainly comprised of salary expenses.

Programming

As a result of the lifting of pandemic health measures, the NAC increased its programming expenses as it was able to present live performances with an audience in attendance, and resume welcoming tours and productions from across the country. Where there were restrictions on live performances including limited audience, performances were also offered as livestreams. Digital performances allowed the NAC to offer work to artists and deliver performing arts experiences to Canadians, which was well received from audiences and artists alike.

In 2021–2022, programming expenses increased by \$13.7 million to \$52.1 million from \$38.4 million in 2020–2021.

Building Operations

Building operations have returned to full operations without health restrictions. Despite building closures in response to COVID-19, the corporation was required to maintain certain building operations. The overall expenses related to building operations decreased by \$4.9 million to \$21.8 million in 2021–2022 from \$26.7 million in 2020–2021. This was mainly due to the loss on disposal of assets in 2020–2021 of \$5.2 million and the resulting decrease in amortization expense of \$0.5 million in 2021–2022, offset by higher costs due to the return to operations within the facility.

The Corporation signed a Memorandum of Understanding with Public Services Procurement Canada (PSPC) for converting the steam under pressure heating system to hot water, under the Energy Services Acquisition Program (ESAP). The work is to take place over three years, with an estimated cost of \$20 million.

The Corporation continues its investments to improve the NAC experience subject to available funding.

Administration and Technology

Administration and technology expenses increased by \$0.8 million in 2021–2022, to \$9.4 million from \$8.6 million in 2020–2021. This increase reflects both the internal restructuring of the organization, transferring existing roles between the Audience Development Department and the Strategy and Communications Department, combined with newly created positions to meet demands for digital skills and transformation, and the organization's strategic priority on Equity, Diversity and Inclusion.

Net Results of Operations

The net results of operations generated a surplus of \$8.7 million in 2021–2022, which was primarily attributable to the timing difference in the recognition of appropriation and costs deferral due to the closure of the NAC during the convoy protests in downtown Ottawa.

Financial Situation

Assets

Cash and cash equivalents decreased by \$0.2 million to \$21.6 million in 2021–2022 from \$21.8 million in 2020–2021.

Capital assets decreased by \$8.2 million to \$201.3 million in 2021–2022, from \$209.5 million in 2020–2021 due to amortization of \$16.2 million, and loss on disposals of \$0.3 million offset by additions of \$8.3 million.

Liabilities

Deferred capital funding decreased by \$9.0 million due to amortization of \$15.8 million, and loss on disposal of assets of \$0.2 million, offset by the use of \$7.0 million to purchase capital assets.

Deferred Parliamentary appropriations increased by \$0.9 million. These funds will be used next fiscal year on building refurbishment, which was impacted this fiscal year by supply chain and labour shortages.

Accumulated Surplus

The increase in accumulated surplus is because of the \$8.7 million 2021–2022 operating surplus, which was primarily attributable to the timing difference in the recognition of appropriation and costs deferral due to closure of the NAC during the convoy protests in downtown Ottawa. Included in the accumulated surplus is a non-cash surplus of \$5 million. It will be offset in future years by the increase in self-funded capital projects amortization.

Risks

The Corporation's Corporate Risk Profile identifies five risks and their related mitigation strategies. The mitigation step involves the identification of strategies designed to manage, eliminate or reduce risk to an acceptable level.

1. COVID-19 as a Transformational Event – The Corporation might not be prepared to address the potentially transformational impacts of COVID-19 over the long run. This risk is mitigated by the implementation of policies and procedures in response to evolving public health advice, continuous review of revenue and expenditure planning, and tracking of responses from audiences and stakeholders.
2. Uncertain Financial Environment – The Corporation may not have an appropriate funding model to navigate through the changing environment. This risk is mitigated by ongoing dialogue around long-term sustainable funding, exploring additional opportunities for revenue generation through unconventional models, transformation of audience development approaches, and the gradual increase of programming traditional revenue-generating performances over time.
3. Equity, Diversity and Inclusion – The Corporation may not be able to effectively deliver on Equity, Diversity and Inclusion engagements. This risk is mitigated by an audit of Equity, Diversity and Inclusion (EDI) practices within the Corporation, developing a strategy and prioritized action plan throughout the Corporation, and monitoring the results on an ongoing basis.
4. Human Capital – The Corporation might not have sufficient human resources with the necessary skills and/or training to effectively support this transformational period. This risk is mitigated by working with collective bargaining units, by adopting new recruitment strategies to diversify the workforce, by ensuring training of staff and providing professional development opportunities, and by engaging with new and diverse companies or communities across the country to obtain support and help with productions.
5. Programming – The Corporation may be unable to regain both its artistic programming integrity and re-engage its audience through relevance within its community. This risk is mitigated by monitoring the results of surveys to track the responses of audiences and stakeholders, working with artists and arts companies from Equity-Seeking Groups to deliver more representative and relevant programming, and by ensuring digital experiences and online content to find diverse audiences.

Outlook

Through a focused approach and its 2020–2023 Strategic Plan, *The Next Act*, the NAC is in a unique position to support the recovery and renewal of the performing arts sector by collaborating and investing in artistic, educational and community outreach initiatives across Canada.

The Corporation currently has the capacity and resources in place to continue its core business operations in 2022–2023. The Corporation has undertaken a full return to stage with live performances and audiences for its 2022–2023 season (beginning in September 2022), and will book future performances with tours and shows mostly in 2022 and 2023, thereby aiding in the recovery of the performing arts in Canada, through tours and productions on its stages.

The federal revenue loss funding allocated to the NAC allows the Corporation to address its immediate financial pressures due to the loss of commercial and programming revenue, while the NAC is working to bring back audiences and regain commercial operations revenues at pre-pandemic levels. The Corporation is able to retain its current full-time employees and full-time musicians of the NAC Orchestra, and to hire once again part-time staff in the Box Office, as ushers and in catering/meeting operations.

With \$6 million in federal funding in 2021–2022/2022–2023 directed to Equity-Seeking Groups, the NAC is leading and supporting the renewal of the performing arts sector in Canada and fulfilling three of its 2020–2023 Strategic Plan goals — to amplify historically excluded voices on the national stage; to continue to showcase Indigenous stories and promote the work of Indigenous artists; and to diversify the artists and organizations that the NAC works with to create, produce, co-produce and disseminate artistic work.

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 report on the results of that audit to the Minister of Canadian Heritage and also to the Chair of the Board of Trustees of the National Arts Centre Corporation.



Christopher Deacon
President and Chief Executive Officer



Ikram Zouari, CPA, CGA
Chief Financial Officer

November 17, 2022



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 2022, and the statement of operations, statement of changes in accumulated surplus 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 2022, 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.



Catherine Lapalme, CPA, CA
Principal
for the Auditor General of Canada

Ottawa, Canada
17 November 2022

Statement of Financial Position

As at August 31, 2022

(in thousands of dollars)

	2022	2021
Assets		
Current		
Cash and cash equivalents (Note 3)	\$ 21,577	\$ 21,801
Restricted cash held for specified capital projects (Note 4)	1,575	185
Investments (Note 5)	214	–
Accounts receivable (Note 6)	10,298	5,192
Inventories	195	140
Prepaid expenses	1,778	1,630
	35,637	28,948
Investments (Note 5)	804	–
Capital assets (Note 7)	201,269	209,456
	\$ 237,710	\$ 238,404
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 17,680	\$ 21,868
Deferred parliamentary appropriations (Note 9)	2,575	1,685
Deferred revenue (Note 10)	3,932	2,225
Deferred parliamentary appropriations, specified capital projects (Note 4)	1,387	57
	25,574	25,835
Deferred capital funding (Note 11)	196,499	205,475
Long-term portion of provision for employee future benefits (Note 12)	1,945	2,064
	224,018	233,374
Accumulated Surplus		
Unrestricted	13,692	5,030
	\$ 237,710	\$ 238,404

The accompanying notes and schedules form an integral part of the financial statements.
Contingencies and contractual obligations and contractual rights (Notes 16 and 17)

Approved by the Board of Trustees:



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



Derral Moriyama
Chair
Audit Committee



Christopher Deacon
President and CEO



Ikram Zouari, CPA, CGA
Chief Financial Officer

Statement of Operations

For the year ended August 31, 2022

<i>(in thousands of dollars)</i>	2022	2021
Revenues		
Commercial operations	\$ 11,480	\$ 3,592
Programming	4,567	688
Grant from the National Arts Centre Foundation (Note 13)	5,232	7,883
Other income	1,024	141
Investment income	16	–
	22,319	12,304
Parliamentary appropriations (Note 14)	78,028	69,399
	100,347	81,703
Expenses (Note 19)		
Commercial operations	8,422	3,847
Programming	52,122	38,357
Building operations	21,767	26,664
Administration and technology	9,374	8,576
	91,685	77,444
Net results of operations	\$ 8,662	\$ 4,259

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

Statement of Changes in Accumulated Surplus

For the year ended August 31, 2022

<i>(in thousands of dollars)</i>	2022	2021
Unrestricted, beginning of the period	\$ 5,030	\$ 771
Net results of operations	8,662	4,259
Unrestricted, end of the period	\$ 13,692	\$ 5,030

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

Statement of Cash Flows

For the year ended August 31, 2022

<i>(in thousands of dollars)</i>	2022	2021*
Operating activities		
Net results of operations	\$ 8,662	\$ 4,259
Items not affecting cash		
Amortization of capital assets	16,192	16,937
Amortization of deferred capital funding	(15,961)	(22,122)
Loss on disposal of capital assets	273	5,393
Change in non-cash operating assets and liabilities	(370)	1,917
Change in long-term portion of provision for employee future benefits	(119)	(429)
Cash flow used for operating activities	8,667	5,965
Capital activities		
Additions to capital assets	(13,487)	(4,918)
Cash flow used for capital activities	(13,487)	(4,918)
Investing activities		
Purchase of investments	(1,009)	–
Cash flow from investment activities	(1,009)	–
Financing activities		
Restricted cash used for specified capital projects	(1,390)	505
Parliamentary appropriations used for the acquisition of capital assets	6,985	8,763
Cash flow from financing activities	5,595	9,268
(Decrease) increase in cash position	(224)	10,315
Cash and cash equivalents at beginning of period	21,801	11,486
Cash and cash equivalents at end of period	\$ 21,577	\$ 21,801

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

* Certain comparative figures have been reclassified to conform to the presentation adopted in the current year

Notes to the Financial Statements

August 31, 2022

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 His 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 programming 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 ticket fees. Ticket 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. All investments are assessed for impairment on an annual basis. When a decline is determined to be other than temporary, the amount of the 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

The Centre was completed in 1969 and held by the Government of Canada until ownership was transferred to the Corporation in 2000. The buildings, building improvements and infrastructure, equipment and computer 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.

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.

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 8 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 18, and the Corporation does not engage in the use of derivatives.

All financial instruments are initially measured at fair value and are subsequently 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 severance obligation ceased to accumulate as of the negotiated date for each category of employee. At that time, 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 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 the exchange amount.

3. Cash and cash equivalents

The Corporation's management, or the investment portfolio manager, may invest funds in short-term investments for the purpose of managing cash flows.

At August 31, the cash and cash equivalents were as follows:

<i>(in thousands of dollars)</i>	2022	2021
Operating	\$ 12,811	\$ 10,114
Advanced ticket sales (Note 8)	5,385	8,714
Deferred revenue (Note 10)	2,285	777
Employee benefits (Note 12)	1,096	2,196
Balance at end of year	\$ 21,577	\$ 21,801

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.

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 substantially complete.

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

In 2020, the Government of Canada allocated \$9.5 million over eleven years starting in 2021–2022 for Modernization of Digital Infrastructure.

Architectural Rejuvenation*(in thousands of dollars)*

	2022	2021
Balance at beginning of year	\$ 114	\$ 375
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	(131)	(261)
Balance at end of year	\$ (17)	\$ 114

Production Renewal*(in thousands of dollars)*

	2022	2021
Balance at beginning of year	\$ 71	\$ 315
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	–	(244)
Balance at end of year	\$ 71	\$ 71

Digital Project*(in thousands of dollars)*

	2022	2021
Balance at beginning of year	\$ –	\$ –
Appropriations received during the year	2,382	–
Appropriations invested in specified capital projects	(861)	–
Balance at end of year	\$ 1,521	\$ –

Total restricted cash held for specified capital projects	\$ 1,575	\$ 185
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Total restricted cash held for specified capital projects	1,575	185
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Liabilities related to specified capital projects, net of sales tax	(188)	(128)
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Deferred parliamentary appropriations, specified capital projects	\$ 1,387	\$ 57
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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 \$5 thousand (nil in 2021) and is disclosed as investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2022 Carrying value	2022 Fair value	2021 Carrying value	2021 Fair value
Canadian GICs	\$ 605	\$ 605	\$ –	\$ –
Government secured bonds	205	205	–	–
Corporate bonds	208	208	–	–
Total investments	\$ 1,018	\$ 1,018	\$ –	\$ –
Portion maturing in the next fiscal year	\$ 214	\$ 214	\$ –	\$ –
Long-term portion	804	804	–	–
Total investments	\$ 1,018	\$ 1,018	\$ –	\$ –

6. Accounts receivable

Accounts receivable include amounts collectible from commercial operations or programming partners, and recoverable sales taxes. 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 \$80 thousand (\$88 thousand in 2021) 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

(in thousands of dollars)	2022			2021		
	Cost	Accumulated amortization	Net carrying value	Cost	Accumulated amortization	Net carrying value
Land	\$ 78	\$ –	\$ 78	\$ 78	\$ –	\$ 78
Buildings	116,191	57,241	58,950	116,191	55,010	61,181
Building improvements and infrastructure	173,717	74,659	99,058	174,180	66,695	107,485
Equipment	45,074	18,226	26,848	45,077	14,450	30,627
Computer equipment	8,714	8,271	443	8,421	6,667	1,754
Assets under construction	2,104	–	2,104	786	–	786
ESAP Assets under construction	13,788	–	13,788	7,545	–	7,545
	\$ 359,666	\$ 158,397	\$ 201,269	\$ 352,278	\$ 142,822	\$ 209,456

For the year ended August 31, 2022, capital additions amounted to \$8.3 million (\$11.2 million in 2021). Amortization expenses amounted to \$16.2 million (\$16.9 million in 2021).

During the year, assets subject to amortization with a carrying value of \$0.9 million (\$14.7 million in 2021) and with an accumulated amortized cost of \$0.6 million (\$9.3 million in 2021) were disposed of, resulting in a loss on disposal of \$0.3 million (\$5.4 million in 2021).

Under the Energy Services Acquisition Program (ESAP), the Corporation has signed a Memorandum of Understanding with Public Services Procurement Canada (PSPC) for refurbishing the steam under pressure to a hot water heating system. The work is to take place over 3 years with an estimated cost of \$20 million.

8. Accounts payable and accrued liabilities

(in thousands of dollars)	2022	2021
Advanced ticket sales	\$ 5,385	\$ 8,714
Trade payables	1,021	2,834
Accrued liabilities	10,709	9,791
Employee benefits (short-term)	565	528
Balance at end of year	\$ 17,680	\$ 21,868

The Corporation has available an operating line of credit of \$3 million with its bankers. The line of credit bears interest at the bank's prime rate and is unsecured. No amount is outstanding at August 31, 2022 (nil in 2021).

9. Deferred parliamentary appropriations

Deferred parliamentary appropriations represent amounts approved or received in advance of the fiscal period they were intended to cover, or for building refurbishment or specific programs, as follows:

<i>(in thousands of dollars)</i>	Building Refurbishment	Specific Programs	Total 2022	Total 2021
Balance at beginning of year	\$ 1,495	\$ 190	\$ 1,685	\$ 3,441
Appropriations received	7,583	–	7,583	7,190
Appropriations used	(6,503)	(190)	(6,693)	(8,946)
Balance at end of year	\$ 2,575	\$ –	\$ 2,575	\$ 1,685

* Certain comparative figures have been reclassified to conform to the presentation adopted in the current year

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>	Advanced ticket sales	Programming in progress	Deposits from commercial operations	Total 2022	Total 2021
Balance at beginning of year	\$ 777	\$ 98	\$ 1,350	\$ 2,225	\$ 1,676
Funds received (used)	1,508	(91)	290	1,707	549
Balance at end of year	\$ 2,285	\$ 7	\$ 1,640	\$ 3,932	\$ 2,225

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>	2022	2021
Balance at beginning of year	\$ 205,475	\$ 218,824
Appropriations used to purchase depreciable capital assets	1,078	1,218
Recognition of deferred capital funding	(15,961)	(22,112)
Deferred ESAP funding (Note 7)	5,907	7,545
Balance at end of year	\$ 196,499	\$ 205,475

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:

<i>(in thousands of dollars)</i>	2022	2021
Corporation	\$ 2,374	\$ 2,094
Employees	2,243	2,023

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:

<i>(in thousands of dollars)</i>	2022	2021
Corporation	\$ 743	\$ 549
Employees	129	37

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>	2022	2021
Accrued benefit liability, beginning of year	\$ 2,592	\$ 2,743
Cost for the year	41	67
Benefits paid during the year	(123)	(218)
Accrued benefit liability, end of year	\$ 2,510	\$ 2,592
Short-term portion (included in accounts payable and accrued liabilities)	\$ 565	\$ 528
Long-term other	1,549	1,668
Total cash obligation (Note 3 and 5)	\$ 2,114	\$ 2,196
Long-term leave	396	396
Accrued benefit liability, end of year	\$ 2,510	\$ 2,592

13. Grant from the National Arts Centre Foundation

<i>(in thousands of dollars)</i>	2022	2021
Grant from the National Arts Centre Foundation	\$ 5,232	\$ 7,883

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 \$2.3 million (\$1.8 million in 2021) 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 \$420 thousand (\$260 thousand in 2021) 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 follow:

Financial position

<i>(in thousands of dollars)</i>	2022	2021
Total assets	\$ 23,040	\$ 12,905
Total liabilities	(7,253)	(398)
Total net assets	\$ 15,787	\$ 12,507

An amount of \$10.1 million (\$6.6 million in 2021) of the Foundation's net assets are restricted for special purposes, and an additional \$4.2 million (\$4.1 million in 2021) represents endowment funds and is to be maintained in perpetuity.

Results of operations

<i>(in thousands of dollars)</i>	2022	2021
Total revenues	\$ 10,995	\$ 8,063
Total expenses	2,484	1,887
Grant to the National Arts Centre Corporation	5,232	7,883
Excess (Deficiency) of revenues over expenses and grants	\$ 3,279	\$ (1,707)

At August 31, 2022, the balance receivable from the Foundation was \$7.1 million (\$144 thousand payable in 2021).

14. Parliamentary appropriations

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

<i>(in thousands of dollars)</i>	2022	2021
Appropriations received and receivable:		
Main estimates amount provided for operating and capital expenditures	\$ 40,282	\$ 35,228
Digital Infrastructure	2,382	–
Supplementary estimates	1,500	5,768
Statutory Equity Seeking Groups	4,000	–
Statutory COVID-19	17,200	5,200
Appropriations approved	65,364	46,196
Parliamentary appropriations deferred for building refurbishment or specific projects to be completed in the next fiscal year (Note 4 and 9)	(3,908)	1,756
Previous year's appropriations used in current year to complete specific projects	1,689	553
Appropriation used to purchase depreciable capital assets (Note 11)	(1,078)	(1,218)
Deferred capital funding – amortization and write down (Note 11)	15,961	22,112
Parliamentary appropriations	\$ 78,028	\$ 69,399

Through its 2020 Fall Economic Statement, entitled “Supporting Canadians and Fighting COVID-19”, the Government of Canada allocated \$9.5 million over eleven years starting in 2021-2022 for Modernization of Digital Infrastructure. As of August 31, 2022, the Corporation had received \$2.4 million of this funding.

In 2022, the Corporation received \$17.2 million in statutory funding to address financial pressures caused by COVID-19 and to ensure the NAC will continue to support artists and celebrate Canadian culture.

In 2022, the Corporation received \$4.0 million of the \$6 million awarded in statutory funding to address financial pressures caused by COVID-19 and to support the recovery of the performing arts sector over two years with a focus on Equity Seeking Groups.

15. Related party transactions

The Corporation is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities that are undertaken on similar terms and conditions 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 in Note 13 of the financial statements, the Corporation had the following transactions:

<i>(in thousands of dollars)</i>	2022	2021
Revenues from related parties		
Commercial operations	\$ 2,510	\$ 1,610
Programming	999	423
	\$ 3,509	\$ 2,033
Expenses with related parties		
Commercial operations	\$ 248	\$ 220
Programming	1,835	1,227
Building operations	1,604	1,565
Administration and technology	602	978
	\$ 4,289	\$ 3,990

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

	2022	2021
Due from related parties	\$ 1,947	\$ 4,035
Due to related parties	985	558

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

16. Contingencies

In the normal course of business, various claims and legal actions have been brought against the Corporation. In the view of Management, the outcome of these actions is not likely to result in any material amounts. However, in the event that such losses were likely to be incurred and the costs were reasonably estimable, a liability would be accrued and an expense recorded in the Corporation's financial statements. No amount has been accrued for contingent liabilities at year-end in either of 2022 or 2021.

17. Contractual obligations and contractual rights

As at August 31, 2022, \$24.7 million (\$19.3 million in 2021) is to be paid and \$9.8 million (\$11.7 million in 2021) is to be received pursuant to long-term contracts. The contractual obligations relate primarily to programming, building maintenance and new construction, including ESAP. Contractual rights pertain primarily to the rental of performance spaces and food services contracts, as well as reimbursement for ESAP costs. As at August 31, 2022, ESAP costs reimbursement from PSPC, a related party, amounted to \$5.9 million (\$6.3 million in 2021). The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	Contractual Obligations	Contractual rights
2022–23	\$ 19,425	\$ 7,461
2023–24	2,122	834
2024–25	1,503	729
2025–26	1,384	535
2026–27	238	234

18. 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 \$23.2 million (\$22 million in 2021), with 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 \$10.3 million (\$5.2 million in 2021). 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, 2022, unimpaired accounts receivable over 120 days were \$292 thousand (\$97 thousand in 2021).

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 \$1 million (nil in 2021). 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 the Corporation 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, 2022, 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 2021). 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.

19. Summary of expenses by object

For the year ended August 31, 2022

<i>(in thousands of dollars)</i>	2022	2021
Salaries and benefits	\$ 35,695	\$ 26,963
Amortization of capital assets	16,192	16,937
Artistic fees	13,500	8,926
National Arts Centre Orchestra fees	6,901	6,672
Advertising	3,305	1,149
Professional fees	2,440	1,917
Utilities	2,320	2,284
Maintenance and repairs	2,224	2,481
Payments to municipalities	2,158	2,080
Cost of sales	1,553	272
Promotion	946	174
Insurance	550	472
Production	492	157
Service charges	473	216
Equipment rental	423	245
Staff travel	419	26
In-kind contributions of goods and services	416	260
Supplies	409	151
Loss on disposal of capital assets	273	5,393
Telecommunications	269	240
Education and training	251	130
Rental of facilities	182	75
Office	149	145
Board	110	67
Miscellaneous	35	12
	\$ 91,685	\$ 77,444

20. Comparative Figures

Certain comparative figures have been reclassified to conform to the current year's presentation.

21. COVID-19 and subsequent events

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

The National Arts Centre operates in a very challenging context and follows COVID-19 measures set by all level of governments. In 2022, the Corporation slowly reopened and as of August 31, 2022 and currently there are no capacity constraints nor health measures in place. The extension of its limited operations and continued closure has resulted in a significant reduction in both revenues and various expenses, which have since increased in 2022, as health measures were lifted. The full financial impact of the disruption is not yet fully known. According to national surveys, the performing arts and live entertainment sector will be one of the hardest hit and amongst the last ones to recover.

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.

National Arts Centre Foundation

Letter from the CEO



The NAC's 2021–2022 performance season saw a gradual return to full-capacity live performance after more than two years of restrictions because of the pandemic. Throughout, our loyal donors and sponsors supported and cheered on our country's musicians, dancers, actors, creators and all who work behind-

the-scenes to make magic on virtual and physical stages. And, thanks to philanthropists from across Canada, the magic of the performing arts continued to inspire children in classrooms and homes across the country through learning and engagement programs. We remain ever thankful for the generosity of NAC Foundation supporters during this challenging period.

I would like to extend a heartfelt thanks to outgoing NAC Foundation Board Chair Janice O'Born. Janice and her husband Earle's leadership gift of \$10 million to support excellence in the performing arts, her strong moral support of the Board, and her championing of unique projects like *UNDISRUPTED*, buoyed us through the pandemic.

I also thank the NAC Foundation's dedicated Board of Directors and extend a warm welcome to new directors Julie L'Heureux and Sean St. John.

As I write this letter, the pandemic is not yet fully behind us. But I am confident that with the support of our donors and volunteers, Canada's performing arts will thrive.

A handwritten signature in black ink, reading "Jayne Watson".

Jayne Watson

CEO, NAC Foundation

Letter from the Board Chair



As I prepare to step down as Chair of the Board of the NAC Foundation, I've been thinking a lot about gratitude. Over the last decade as a director (and later as Chair), I've been so fortunate to work with a great group of volunteers from all parts of Canada who believe passionately in philanthropy for the arts. Together we have

championed the NAC and its national role. I'm grateful for the friendships and connections that I have made with our Board members, and I want to thank each of them for their dedication and commitment.

I'm also profoundly grateful that I was able to serve alongside wonderful colleagues from the NAC Board of Trustees, particularly its highly effective Chair Adrian Burns. Our shared passion for the arts and the NAC cemented a personal friendship with Adrian and her husband Greg Kane that has become a lasting joy for my husband Earle and me.

I've been privileged to witness the creation of some incredible art at the NAC, as well as artistic projects in other parts of Canada and around the world where Canadian artists have made us proud. I'll never forget seeing the impact of Indigenous poet Rita Joe's powerful work *I Lost My Talk*, brought to life in music and images by the NAC Orchestra in concert halls in Europe. The NAC's commitment to Indigenous storytelling is something I will always cherish.

Finally, I want to thank the entire team at the Foundation, especially its extraordinary CEO Jayne Watson, for making our jobs as Board volunteers fun and meaningful.

A handwritten signature in black ink, reading "Janice O'Born".

Janice O'Born

Chair, NAC Foundation Board of Directors

NAC Foundation Financial Snapshot

More than

\$10.8 million raised

in 2021–2022

6,500 supporters

in 2021–2022

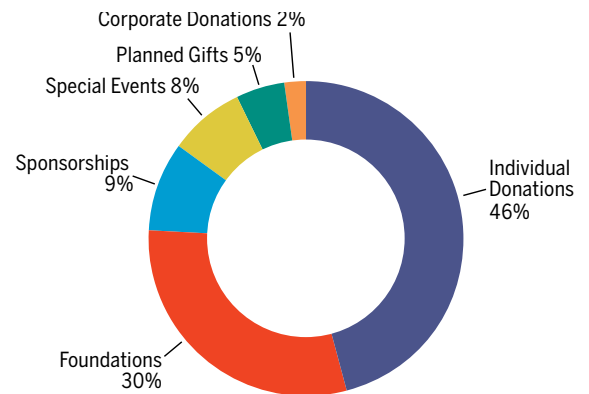
Estimated future value of the Planned Giving Program at August 31, 2022:

**\$5,950,083 of
planned giving**

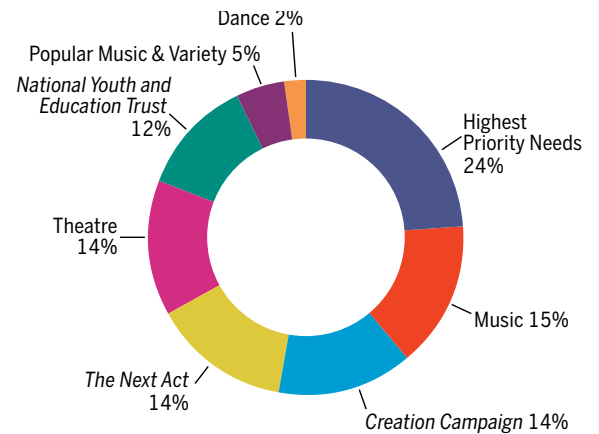
Number of Planned Giving Program expectancies:

**130 bequests
and life insurance
policies**

Where does the money originate?



How do our donors direct their gifts?





Left to right:

William Prince, whose concert was one of four supported by BMO Bank of Montreal as Performance Sponsor (Jsenft Photography)

Developer David Daniels, GGPA Lead Donor Donald K. Johnson and Stingray Chief Revenue Officer David Purdy at the Governor General's Performing Arts Awards Gala (Ernesto Di Stefano, George Pimentel Photography)

NAC Orchestra Mentorship Program participant José Juan Hernández Torres with NAC Orchestra Second Trumpet Steven van Gulik (Fred Cattroll)

NAC Foundation Highlights

In 2021–2022, more than 6,500 individual donors, corporate partners and foundations from across the country gave essential support to the National Arts Centre, raising more than \$10.8 million to support performance, creation and learning across Canada. Here are just a few highlights:

- Thanks to the generous support of donors, the NAC Foundation raised more than \$125,000 for the NAC's accessible programming, including free tickets to health care workers to enjoy *Multitudes*, a unique and intimate performance by Feist on October 16;
- NAC Indigenous Theatre and Meta co-created *#ReconcileThis – Indigenous Voices Online*. The four-year initiative will create artistic opportunities for transformative Indigenous voices by providing funding, production equipment and training for artists to share their stories, history and culture online. With an investment valued at \$400,000, *#ReconcileThis* is also creating four year-long Associate Producer positions at Indigenous Theatre, providing emerging Indigenous leaders the opportunity to shape the national program;
- BMO Bank of Montreal renewed their corporate support of NAC Popular Music and Variety and was recognized as the Performance Sponsor of four shows;
- The Canadian Medical Association in collaboration with Scotiabank and MD Financial Management, renewed their support as Presenting Sponsor of the *Arts, Medicine and #Life* speaker series. Hosted by internist, writer, musician and award-winning medical educator Dr. Jillian Horton, *Arts, Medicine and #Life* features conversations with world-renowned doctors speaking about far-ranging topics in health and wellness;



Left to right:
NAC Orchestra Music Director Alexander Shelley and Sarah Jennings at Carnegie Hall (Alex Kroke)



Music Alive Program teaching artists Ryan Drew and Richard Pellisier-Lush with Georgetown Elementary School students in Georgetown, P.E.I. (Bailey Dockendorff)



Rebecca Belmore and Reesa Greenberg at the unveiling of *Dawn* (Tracey Lynne Photography)

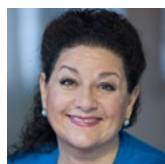
- For the first time in more than two years, the NAC Orchestra went on tour. Led by Music Director Alexander Shelley, the repertoire included the world premiere of *Symphony No. 13*, a NAC composition by the renowned composer Philip Glass that explores the theme of “Truth in Our Time.” Commissioned by the Jennings family, the work was dedicated to the legendary Canadian-American journalist Peter Jennings. The *Truth in Our Time* tour took the Orchestra to Toronto, New York City and Ottawa and was made possible with leadership support from the Jennings family and other generous supporters;
- Toronto donor Donald K. Johnson gave a historic \$1 million gift in support of the *Governor General's Performing Arts Awards Gala*, which returned to the NAC for a live celebration on May 28. The Honourable Margaret McCain, C.C., O.N.B. was Honorary Chair of the GGPA National Committee;
- The *Music Alive Program* provided access to music education in rural and remote communities across Canada with the support of National Partner The Azrieli Foundation and Major Supporter The Slight Family Foundation. The program works with elementary schools across Alberta, Saskatchewan, Manitoba, Nunavut and Atlantic Canada. The Thomas Sill Foundation provides generous support in Western Canada, and The John and Judy Bragg Family Foundation is a major supporter of the program in Atlantic Canada;
- Longstanding donor Dasha Shenkman gave a generous gift to become lead donor of the new *NAC Orchestra Mentorship Program*, which provides training to young orchestral musicians. Other lead supporters include Presenting Partner RBC Foundation, The Azrieli Foundation, The Crabtree Foundation and The Vered Family;
- Thanks to a generous gift from Reesa Greenberg, the National Arts Centre commissioned a new sculpture by Anishinaabe artist Rebecca Belmore of Lac Seul First Nation. The work, entitled *Dawn*, was unveiled on July 6, 2022 and has a permanent home in the Gail and David O'Brien Atrium.



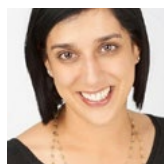
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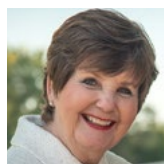
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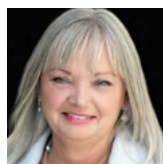
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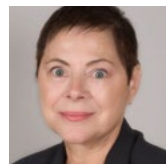
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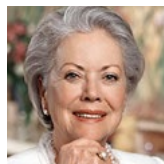
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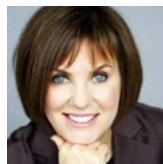
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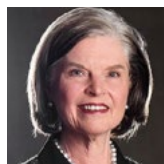
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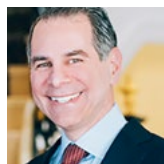
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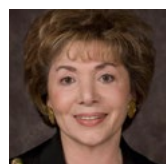
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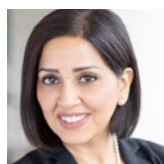
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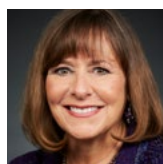
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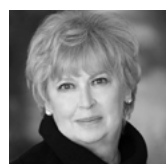
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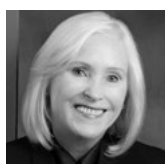
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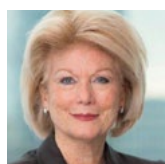
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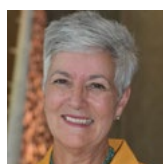
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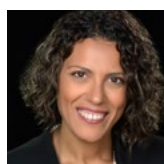
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Leighton Talent Development Endowment	Tabl Family Endowment
Suzanne Marineau Endowment for the Arts	Kenneth and Margaret Torrance Endowment for Indigenous Theatre
Claire Marson - Performing Arts for All Endowment	Cairine and Norman Wilson Young Performers Endowment
	Wrenshall Family Endowment



Kiana Whiteduck and Meiyah Whiteduck, members of the Pikwàkanagàn Wild Flowers traditional drummers and singers, perform during the unveiling of

Heartbeat of Mother Earth,

a visual land acknowledgment displayed permanently in one of the most prominent spaces at the NAC, the Canal Foyer, where hundreds of thousands of visitors come every year.

The mixed media artwork was created by Algonquin artist Emily Brascoupé-Hoefler. It serves as a welcome from the Algonquin People to visitors of the NAC, and encompasses aspects of Algonquin culture and tradition to welcome and extend teachings about Algonquin People and the geography of this region.