



Leading Renewal, **TOGETHER**

2020–2021 Annual Report



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

Canada



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), Brigitte Haentjens (French Theatre), Jillian Keiley (English Theatre), Kenton Leier (Executive Chef), Cathy Levy (Dance), Kevin Loring (Indigenous Theatre), Heather Moore (National Creation Fund) and Alexander Shelley (NAC Orchestra). Mani Soleymanlou, Incoming Artistic Director of French Theatre, began his term on September 1, 2021.

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.

Table of Contents

| | | | |
|--|----|---|----|
| Role | 2 | Board of Trustees | 31 |
| Mandate | 2 | Artistic and Creative Leadership | 34 |
| Accountability and Funding | 2 | Senior Management | 35 |
| Structure. | 2 | Management Discussion and Analysis | 36 |
| Official Languages | 2 | Management Responsibilities | 39 |
| What We Do | 3 | Auditor’s report. | 39 |
| Vision 2020–2023 | 3 | Statement of Financial Position | 41 |
| Values | 3 | Statement of Operations | 41 |
| Leading Renewal, Together | 4 | Statement of changes in Accumulated Surplus | 41 |
| Letter from the Board Chair | 13 | Statement of Cash Flows | 42 |
| Letter from the President and CEO. | 14 | Notes to the Financial Statements | 43 |
| 2020–2021 Highlights | 15 | National Arts Centre Foundation. | 52 |
| Strategic Pillars at a Glance | 25 | NAC Foundation financial snapshot | 53 |
| Report on Strategic Pillars. | 27 | NAC Foundation Board of Directors | 54 |
| | | Donors’ Circle | 55 |

What We Do

Engaging people in the performing arts is our passion. Artists tell stories that inspire and move us. We bring to light those powerful stories and make space for diversity of voices and perspectives on the national stage. Through the experience of the performing arts, we strive to inspire, challenge and entertain, and to create opportunities for dialogue and understanding that remind us of our shared humanity.

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.



Cover: Alexander Shelley and the NAC Orchestra in *UNDISRUPTED*
Photo © Freestyle Photography, André Ringuette



Leading Renewal, Together

This past year, the National Arts Centre was guided by our vision to lead and support the renewal of the Canadian performing arts sector.

From coast to coast to coast, we collaborated with hundreds of brilliant artists and innovative arts organizations. Those collaborations sparked new ideas and initiatives, enabled ambitious new works to be created, and helped deliver exceptional performances to audiences in new ways.

We offer our deepest thanks to our partners for inspiring us during this unprecedented period.

We are so grateful to be working with them as we lead renewal, together.





UNDISRUPTED

UNDISRUPTED is a groundbreaking television series that invited four Canadian visionaries — Measha Brueggergosman, Shawnee Kish, Nicole Lizée and Ana Sokolović — to each curate a 30-minute episode with the NAC Orchestra.

Under the guidance of NAC Orchestra Music Director Alexander Shelley, Managing Director Arna Einarsdóttir and Creative Producer Donna Feore, *UNDISRUPTED* immerses the audience with the orchestra and the concert hall. With multiple camera angles and mixed-reality effects by Normal Studio, the project blazes a new trail for orchestral music and storytelling in the digital realm.

Each episode is unique. Soprano Measha Brueggergosman rediscovers her Black Loyalist heritage in Nova Scotia. Mohawk and Two Spirit singer-songwriter Shawnee Kish collaborates with and offers a platform to young Indigenous artists who share their stories of strength through adversity.

Montreal-based composer Nicole Lizée takes viewers into the realm of magic realism. And Ana Sokolović, also a Montreal-based composer, creates an allegorical journey to contextualize the pandemic in the history of humanity. Available on the streaming platforms CBC Gem and ICI TOU.TV, *UNDISRUPTED* is reaching a wide national audience.

“Our society has been confronted with fundamental questions about equity, representation and accessibility,” Alexander Shelley said. “We were interested in how an orchestra can drive forward the conversation and become a catalyst for change.”

Jenny Brizard and Omari Newton in the Black Theatre Workshop and
Tableau D'Hôte Theatre co-production of *Angélique*
Lighting and stage design: Lindy Kinoshameg
Set and costume design: Eo Sharp
Lighting design: David Perreault
Photo © Dany Pépin

Co-Curating Company

In response to calls for change in the theatre industry, and in recognition of the lack of resources and opportunities for Black artists, on December 9, 2020, the NAC announced that Black Theatre Workshop, the oldest Black theatre company in Canada, will be the inaugural Co-Curating Company in Residence for English Theatre.

The unprecedented curation structure shares English Theatre's programming resources equally with Black Theatre Workshop, enabling them to envision their mandate of fostering and showcasing Black Canadian art and artists on a national scale.

Members of the IBPoC arts community, including theatre director Ravi Jain and his team from Why Not Theatre, the playwright and actor Audrey Dwyer, and Mike Payette, incoming Artistic Director of Tarragon Theatre, worked alongside English Theatre to develop the model.

The new curation model will provide more opportunities to Black artists, and bring more stories from Black communities to Canadian audiences.



Indigenous Cities

Indigenous Cities is a series of stories offered through audio files, online maps and images that take audiences on a journey through place-based memories of Indigenous community members, as interpreted by Indigenous artists.

NAC Indigenous Theatre collaborated with Savage Society in Vancouver, Gordon Tootoosis Nīkānīwin Theatre in Saskatoon, and with Brittany Johnston and Jaime Morse in Ottawa-Gatineau, to create five experiences in each of the three cities. Audiences can listen for free at Indigenoustocities.ca, either on location with their personal devices, or from anywhere in the world.

“All of our cities occupy the traditional lands of Indigenous people, and these stories will reveal the connections Indigenous people have to these places,” said NAC Indigenous Theatre Artistic Director Kevin Loring. “*Indigenous Cities* offers a space for Indigenous recollection and perspectives that can be shared with Indigenous and non-Indigenous audiences.”

Indigenous Cities will feature stories from across the country in future seasons.

Passage: Who We Are and Where We Come From,
as part of *Indigenous Cities*
Artwork by © Mary Longman, AskiPiyewisiSkwew





Prologue(s)

After months of pandemic-related closures, NAC French Theatre wanted to renew its connection with audiences. The result was *Prologue(s)*, a physically distanced project conceived by Mani Soleymanlou and produced in partnership with his theatre company Orange Noyée.

Prologue(s) involved many of French Theatre's valued artistic collaborators — Jean Marc Dalpé, Pierre Antoine Lafon Simard, Charlotte L'Orage, Julien Morissette, Blaise Ndala, Karina Pawlikowski, Louis Philippe Roy, Catherine Voyer Léger and Caroline Yergeau — who performed eight short theatrical sketches in front of small, volunteer audiences at outdoor locations in Ottawa and Gatineau.

And to connect to an even wider, national audience, French Theatre broadcast videos of the performances on the NAC's website and social networks.



Grand Acts of Theatre ... and of Great Hope

Through *Grand Acts of Theatre*, 14 of Canada's most innovative theatre companies performed new, large-scale works in front of outdoor audiences in response to our times. Commissioned by English Theatre, and curated by Artistic Director Jillian Keiley and Vancouver theatre maker Sherry J Yoon, the works were filmed and shared on the NAC website and social media channels, generating more than 6.5 million views nationally and internationally.

Jonathan Christenson, Artistic Director of Edmonton's Catalyst Theatre, said the experience left him with "renewed faith that audiences still look to the artists in our communities to creatively express what we're collectively experiencing and in doing so, find meaning or validation, or at the very least, feel a little bit less alone."

English Theatre followed up with *Grand Acts of Great Hope*, inviting five theatre companies to create a work that offers hope for the future. Performed and filmed in the summer of 2021, they were presented on the NAC's Kipnes Lantern and later shared online.



19
theatre
companies



500
participating
artists



50%+
artists
from IBPoC
communities



6.5+
million
views online



Digdance

NAC Dance partnered with leading Canadian dance presenters DanceHouse (Vancouver), Harbourfront Centre (Toronto) and Danse Danse (Montreal) to create *Digdance*, an initiative that delivers exceptional full-length dance film events online.

Digdance was developed in response to the significant hardship that the dance milieu, and particularly dance artists, have continued to face since the onset of the COVID-19 pandemic.

The initiative launched with the exclusive Canadian film premiere of *Body and Soul*, created by the internationally acclaimed Vancouver-based choreographer Crystal Pite, and performed by the legendary Paris Opera Ballet. The work streamed online for a week in February.

"It is crucial, now more than ever, to exercise creativity, adapt and think outside the box," said Cathy Levy, Executive Producer of NAC Dance. "In addition to NAC Dance's livestream series and ongoing artist support, initiatives like *Digdance* ensure that the National Arts Centre keeps dance in the hearts and minds of arts patrons."



Fridays at the Fourth

NAC Popular Music and Variety partnered with venues across Canada to co-present concerts through the *Fridays at the Fourth* series. In many cases, these partnerships helped bring venues and organizations back to work by enabling them to try new models and business approaches, while managing lowered capacities and social distancing.

The shows included a livestream concert by the award-winning artist Djely Tapa from the renowned Montreal venue Lion D'Or; and multiple livestreamed performances in partnership with the Calgary Folk Festival, such as Celeigh Cardinal, JUNO Award winner for Indigenous Artist of the Year; the emerging singer-songwriter Samantha Savage Smith; and Edmonton R&B soul singer Karimah.

Other performances included the Vancouver singer-songwriter Luca Fogale from the Fox Cabaret in Vancouver; Satellite and the Harpoonist from the Port Theatre in Nanaimo, B.C.; Catherine MacLellan from the Trailside in Charlottetown; and the JUNO Award-winning Two Spirit, transgender, Francophone and Anishinaabe/Métis artist G.R. Gritt in an album release concert co-presented with Théâtre du Nouvel-Ontario in Sudbury.



14

partnerships
with venues
across Canada



37

participating
artists

Samantha Martin and Delta Sugar at the Empire Theatre
in Belleville, Ontario as part of *Fridays at the Fourth*
Photo © Jen Squires



National Creation Fund

In 2020–2021, the *National Creation Fund* made investment commitments of \$2.8 million in 18 ambitious new Canadian works in music, theatre, dance and interdisciplinary performing arts. These game-changing investments provide artists with the additional time and resources required to create exceptional work for the world stage.

There were many highlights among these 18 projects. Gatineau choreographer Crazy Smooth's *In My Body* is drawn from his feelings of vulnerability as an aging street dancer. Produced by Montreal's Centre de Création O Vertigo — CCOV, the work will premiere in 2022 at the Banff Centre for Arts and Creativity before touring to venues across the country.

Everywhere the Edges by Halifax choreographer Rebecca Lazier is a performance installation of off-ground choreography performed within, on, under, around – and created simultaneously with – a voluminous Janet Echelman net sculpture.

Forgiveness, Hiro Kanagawa's adaptation of Mark Sakamoto's inspirational memoir, tells the story of Mark's grandparents' struggles during the Second World War, and the peace they were able to find. The work is a collaboration between Arts Club Theatre Company and Theatre Calgary. "It's been enormously gratifying to collaborate with a team of Canadian theatre practitioners," said director Stafford Arima, Artistic Director of Theatre Calgary. "I believe 2021 is a year of new beginnings and chapters, and I am abundantly excited that *Forgiveness* is part of this time of developmental awakenings."

Crazy Smooth
Photo © Becki Peckham (Bold Creative)

Letter from the Board Chair

It has been a very difficult year for the arts in Canada. For the National Arts Centre, it meant an entire season which took place during the COVID-19 pandemic. The extraordinary circumstances, which included the loss of all our earned revenues, and the continued closure — for the most part — of our halls to the public, demanded a great deal from the NAC's Board of Trustees. These remarkable individuals rose to the challenge with great dedication.

As we did after the pandemic was declared in March 2020, the Board met more frequently — virtually, of course — to help guide the organization through the financial and operational challenges of stewarding the NAC through the crisis, not to mention the difficulty of financial and artistic planning in a period of sustained uncertainty. I am extremely proud of the Board's diligence and hard work as the pandemic continued. I know they will continue to do their part by brilliantly sharing their expertise and wisdom to help the National Arts Centre continue to weather this storm.

This year we were delighted to welcome Derral Moriyama of Vancouver to the Board. Derral has more than four decades of experience in banking and in private industry. He also has a wide range of board and volunteer experience, including with cultural organizations. He will be a terrific addition to the Board of Trustees.

2020–2021 was the first season under the framework of the NAC's three-year Strategic Plan, *The Next Act*. Its vision, which has served as an anchor for the organization, is to lead and support the renewal of the performing arts sector. The Strategic Plan is helping the NAC stay on track of its commitments in four distinct areas — Supporting Renewal through Dynamic Artistic Leadership, Building Community through Expanded Engagement, Fostering Long-Term Resiliency Through Learning and Innovation, and Maximizing Impact Through Operational Sustainability.

The NAC's artistic leaders have been unfailingly creative in their work to support the performing arts sector through this difficult period. They crafted a wide range of initiatives that have helped us pursue those strategic goals, which you can read about in this Annual Report. I also want to thank the NAC's Senior Management Team for their tireless work, and for never losing sight of our mandate during these unprecedented times. I'm grateful to Janice O'Brien, Chair of the NAC Foundation, and the entire Foundation Board. Our deepest thanks go to the Government of Canada for their financial support of the National Arts Centre during the pandemic.

Finally, we are very grateful to Christopher Deacon, the NAC's President and CEO, for his leadership. It is no small thing to lead a complex organization like the National Arts Centre at the best of times. But to be doing it during a global pandemic that has severely threatened the performing arts sector is something else entirely.

From the moment the pandemic was declared in March 2020, Christopher has been a calm and steady presence, generous in his approach to helping Canadian artists, and our brother and sister arts organizations nationwide through the crisis. His devotion and care for the NAC, its patrons and its staff, is unerring. And his optimism about how we can renew the performing arts for the better is a beacon of hope to all of us.

And so, on that note, let's remember the joy the performing arts can bring to our communities. And let's hold fast to the promise that we will once again gather at the NAC, and in performance halls across the country, to enjoy live music, theatre and dance ... together.



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



Letter from the President and CEO

Since the pandemic was first declared, the National Arts Centre's focus has been to lead and support the renewal of the performing arts sector. But this kind of work can only succeed through strong partnerships. Over this past year, we were so grateful to work with gifted artists, innovative arts organizations and brilliant leaders from across the country who joined us to lead and support renewal, together.

A large part of our efforts has been geared toward helping Canadian artists and arts organizations mitigate the effects of COVID-19. But renewal is also about "building back better." It's about making the performing arts experience more accessible and inclusive for everyone, and eliminating systemic racism in our institutions.

In November, we announced that Montreal's Black Theatre Workshop, Canada's longest running Black theatre company, will become English Theatre's first Co-Curating Company in Residence, gaining half of English Theatre's financial resources and decision-making authority during the 2021–2022 season. While all of our artistic departments — particularly English Theatre — have programmed diverse artists and stories on our stages for many years, the Co-Curating Company initiative is especially meaningful as it shares power and leadership. I applaud Artistic Director Jillian Keiley for her vision, and I know that everyone at the National Arts Centre is looking forward to working with the team at Black Theatre Workshop.

In May, we appointed Germaine Chazou-Essindi as the National Arts Centre's first-ever Director of Diversity and Inclusion — another important step in helping us address the systemic racism that Indigenous peoples, Black people and people of colour face in our institutions, both as individuals and as communities. Germaine's extensive experience and knowledge will help us create a more welcoming and respectful space for everyone.

In terms of performance and creation during this past season, our Artistic Leadership team collaborated with dozens of Canadian artists and arts organizations on a variety of initiatives. You can read about their remarkable work in this Annual Report, but I'll highlight just a few.

Alexander Shelley, Music Director of the NAC Orchestra, and Creative Producer Donna Feore guided the creation of *UNDISRUPTED*. This ambitious televisual project, with augmented reality effects by Montreal's Normal Studio, invited four visionary artists — Measha Brueggergosman, Shawnee Kish, Nicole Lizée and Ana Sokolović — to use the NAC Orchestra as a creative canvas for their stories. The project shows how an orchestra can explore the digital medium to connect with audiences in new ways. We thank CBC/Radio-Canada for amplifying this work on their platforms, including CBC Gem and TOUTV.

NAC Dance, led by Executive Producer Cathy Levy, partnered with three leading presenters of contemporary dance — DanceHouse (Vancouver), Harbourfront Centre (Toronto) and Danse Danse (Montreal) — to create *Digidance*, an online initiative that allows users to watch the kind of exceptional Canadian and international dance works they would see during normal seasons.

Finally, I want to salute Brigitte Haentjens and her team at French Theatre, who continuously collaborate with some of the most exciting Francophone artists and arts organizations in the country. A particular highlight was the webcast of the Sibyllines production of *Sang* by Lars Norén, co-produced by French Theatre and directed by Brigitte. It was performed and recorded at Montreal's Usine C in February 2020, a few weeks before the pandemic was declared.

We have been extremely fortunate to have had Brigitte as Artistic Director over the past 10 years. A brilliant director and a passionate champion of Francophone theatre, her tenure came to an end in August. On behalf of everyone at the NAC, we thank her for her extraordinary contributions and wish her every success. Her successor, Mani Soleymannlou, began in September 2021. Like Brigitte, he is a gifted, highly regarded theatre artist, known for his ingenuity and attention to his craft. We eagerly anticipate watching him bring his considerable talents to the NAC.

I thank the Government of Canada for their support over the past year. I'm very grateful to our Board Chair Adrian Burns for her outstanding leadership, and to our Board of Trustees for their wisdom and guidance. I also thank the generous donors and sponsors whose support, through the NAC Foundation, has helped us deliver programming during this difficult period.

Finally, I thank our audiences — our most essential partners — for continuing to engage and explore. We look forward to warmly welcoming you back to the NAC, and to the transformative experience of the performing arts.

Christopher Deacon
President and CEO

2020–2021 Highlights



NAC Orchestra



Jonelle Sills and the NAC Orchestra
Photo © Fred Cattroll

The NAC Orchestra's 2020–2021 season was defined by the Orchestra's emotional return to the Southam Hall stage, its first foray into livestreamed concerts, and a groundbreaking multimedia initiative in response to the COVID-19 crisis and the global movement toward a more equitable society.

On October 31, after a seven-month absence due to the closure of the NAC, Music Director Alexander Shelley and the Orchestra performed a livestreamed concert in Southam Hall, minus an in-person audience. There were seven such performances from October to July (many more were planned but cancelled when public health rules changed). In addition to the exciting energy of a live broadcast, this marked the first time the Orchestra had undertaken self-produced, livestreamed concerts from Southam Hall, each with stunning multi-camera work and broadcast-quality sound. The concerts also allowed the NAC to reach a wide national and international audience and for viewers to interact live on social media, making the NAC Orchestra more accessible to audiences outside the Nation's Capital.

Crucially, the Orchestra's reimagined season championed music by composers from equity-seeking groups, in particular by women and IBPoC composers from Canada and around the world. Audiences heard powerful music by Black American composers Jessie Montgomery and Carlos Simon; Canadians Kelly-Marie Murphy, Jocelyn Morlock and Dinuk Wijeratne; and Black British composers Errollyn Wallen, Puerto Rican-born composer Angélica Negrón and Hannah Kendall, amongst many others. The next generation of Canadian classical music artists took centre stage, with soloists selected from this year's CBC's "30 under 30"—a diverse list that included cellist Olivia Cho (B.C.), saxophonist Jennifer Tran and soprano Jonelle Sills (Ontario), violinists Elizabeth Skinner (B.C./Quebec) and Marie Bégin (Quebec), pianists Jean-Luc Therrien (Quebec) and Jessica Yuma (Alberta), guitarist Christ Habib (Quebec), percussionist Bryn Lutek (Ontario/Quebec) and trombonist Hillary Simms (Newfoundland).

Moreover, the NAC Orchestra created and recorded *UNDISRUPTED*. This highly ambitious televisual project is comprised of four 30-minute episodes, each curated by four visionary Canadian artists from diverse perspectives — Measha Brueggergosman, Shawnee Kish, Nicole Lizée and Ana Sokolović — who use the Orchestra to tell their stories. Under the guidance of Alexander Shelley and Creative Producer Donna Feore, and enriched with mixed-reality effects by Normal Studio, *UNDISRUPTED* demonstrates new ways of presenting orchestras to audiences in the digital age. Filmed in Southam Hall and in locations across Canada, *UNDISRUPTED* is available on the streaming platforms CBC Gem and ICI TOU.TV.

"We've all been part of these seismic shifts in our society, these fundamental questions that are being asked about equity, about representation, about access, about creating a more equitable society," Alexander Shelley said. "We wanted to create a project that engages with that. For many communities across the world, but particularly here in Canada, their narratives, their stories have continually been disrupted, whether it's the stage they have access to, or certain rules and conditions that have been imposed. We wanted to create a project in which these stories remained "undisrupted," in which the orchestra is of service to these curators, and the curators have complete artistic license. It's changing up how we as a symphony orchestra work, but all with the aim of giving an undisrupted forum to as many different identities from across the nation as possible."



Alexander Shelley
Photo © Freestyle Photography
André Ringuette



Ana Sokolović
Photo © Freestyle Photography
André Ringuette

Dance

Ziyian Kwan in *The Odd Volume*,
as part of #DanceForth
Photo © David Cooper

NAC Dance, led by Executive Producer Cathy Levy, supported Canadian artists through the COVID-19 pandemic by developing innovative digital performance and creation initiatives that also kept dance alive in the hearts and minds of audiences. Each of these initiatives supported a wide range of extraordinary IBPoC artists.

The first was #DanceForth, a free livestream series co-presented in partnership with The Dance Centre (Vancouver), Ottawa Dance Directive and Neighbourhood Dance Works (St. John's). Choreographers and dancers were given creative residencies and resources to adapt their work for the screen, with additional support for collaborators, production staff and the presenting organizations. Engagement was strong and the broadcasts attracted dance fans from across the country.

The fall livestream series included Shay Kuebler and Ziyian Kwan (Vancouver), Bboyizm (Gatineau), Andrea Peña and Mélanie Demers (Montreal), and Louise Moyes and Charlie Tomlinson (St. John's). The spring livestream series included Christine Friday (Temagami First Nation) and Kunji Ikeda (Calgary). Due to second-wave restrictions, the final seven performances were postponed and will be broadcast in September 2021. Works from Ottawa, Montreal, Toronto and Calgary, including three special commissions, will open the 2021–2022 Dance season.

In a separate initiative, with support from the Embassy of Germany in Ottawa, NAC Dance produced a video portrait of the Canadian dancer Stephanie Troyak, a member of the famous Tanztheater Wuppertal Pina Bausch.

In partnership with DanceHouse (Vancouver), Harbourfront Centre (Toronto) and Danse Danse (Montreal), NAC Dance developed *Digidance*, a new initiative to bring high-quality dance film events to Canadians. A particular highlight was *Body and Soul*, a film adaptation of the work by the superstar Vancouver choreographer Crystal Pite that premiered at the Paris Opera Ballet to great acclaim.

"While the pandemic has brought deep challenges to artists, it has also encouraged all kinds of innovation and creativity in our industry," Crystal Pite. "I'm heartened to know that *Digidance* is providing an opportunity for people to experience dance on screen."

In close collaboration with F-O-R-M (Festival of Recorded Movement) and Dumb Instrument Dance, NAC Dance proudly hosted *CAPSULE*, a community-responsive platform for 60 short dance films created by a diverse range of Canadian dance artists. *CAPSULE* was featured in the NAC's digital video library from May 3 to August 31, 2021.

In late June and early July, six local artists were commissioned to create and perform short dance works across Ottawa-Gatineau to bring the gift of dance to front-line workers and seniors' residences. *Dancing for Joy* brought delightful, entertaining performances to both sides of the river through "dance-o-grams" delivered to private locations.

Finally, NAC Dance continued to play a crucial role in supporting new dance creation through commissions and co-productions, and through the *Visiting Dance Artist Program*, which offers professional guidance, residency time and production support to Canadian dance artists. This past season the program supported *The Deciphers*, an international collaboration between Jean Abreu and Naishi Wang, and welcomed two new artists — Brian Solomon and Josée Bourgeois.

Julie Pham and Jera Wolfe
in *More than Dance, We are a Movement*
by Red Sky Performance
Photo © Trudie Lee

English Theatre



Quincy Armorer, Lucinda Davis and ensemble in *The Adventures of a Black Girl in Search of God*, a 2015 NAC English Theatre/Centaur Theatre Company co-production in association with Black Theatre Workshop. Set and costume design: Astrid Janson. Lighting design: Jason Hand. Photo © Andrée Lanthier.

NAC English Theatre's 2020–2021 season was marked by ambitious initiatives to help support the renewal of the Canadian theatre scene, both in response to the closures of venues due to COVID-19, and to the global movement toward a more equitable society.

Grand Acts of Theatre, co-curated by NAC English Theatre Artistic Director Jillian Keiley and Vancouver theatre-maker Sherry Yoon, commissioned 14 of Canada's most innovative theatre companies to create new, large-scale works in response to our times. The works were then performed outdoors in front of live audiences in various Canadian locations, filmed, and later shared online.

From a wedding of two brides in giant plastic bubbles, to Indigenous powwow dance on a basketball court painted with a colourful mosaic, and from illuminated buffalo puppets on the prairie to a multimedia tapestry of spoken word and dance, the videos were full of originality and theatricality. Audiences responded, with videos garnering more than 6.5 million views. The productions were also a testament to the wonderful diversity of Canadian theatre — 50 per cent of the 500 artists are from IBPoC communities.

English Theatre followed up with *Grand Acts of Great Hope*. This time, the department issued a call for proposals, asking companies to create a *Grand Act* that could offer audiences hope for the future, inspiration for resilience, and ideas to help navigate new priorities in a post-pandemic world.

The five projects, selected by Jillian Keiley and Sherry J Yoon, included *A Midsummer's Daydream* by One Yellow Rabbit and The Shakespeare Company (Calgary); *First Flight* by Two Planks and a Passion Theatre in association with Theatre du Poulet (Canning, NS); *Siye'yu (friends, relatives)* by Tsatsu Stalqayu (Coastal Wolfpack) and Mortal Coil Performance (Vancouver); *Wishes in the Wind* by Theatre Direct with FIXT POINT Arts and Media (Toronto); and *Across the Back Forty* by Narrative Design Collective (Regina).

Finally, the NAC announced that Black Theatre Workshop, the oldest Black theatre company in Canada, will be the inaugural Co-Curating Company in Residence for English Theatre. This unprecedented curation structure shares the department's programming resources equally with Black Theatre Workshop, enabling them to envision their mandate of fostering and showcasing Black Canadian art and artists on a national scale.

Theatre director Ravi Jain and his team from Why Not Theatre, along with advisors Audrey Dwyer, Associate Artistic Director at the Royal Manitoba Theatre Centre, and Mike Payette, incoming Artistic Director at Tarragon Theatre, worked alongside English Theatre to develop the model, as well as the selection process for the Co-Curating Company each year.

"It has been the greatest gift to curate works for the national stage and our beloved NAC audiences," Jillian Keiley said. "While our team has used that gift to bring diverse works to our audience, we recognize that this is not enough. The next logical step is to apply the same pluralist principle to our leadership and curation structure."

Siye'yu (friends, relatives), co-created by Tsatsu Stalqayu (Coastal Wolfpack) and Mortal Coil Performance, and performed in Vancouver as part of *Grand Acts of Great Hope*. Photo © Kayla Isomura



French Theatre

Jean Marc Dalpé
in the NAC French Theatre-Orange Noyée
co-production of *Prologue(s)*.
Photo © Orange Noyée

After a months-long hiatus, French Theatre, led by Artistic Director Brigitte Haentjens, wanted to reconnect with its audiences in a dynamic and tangible way. The result was *Prologue(s)*, a physically distanced theatre project directed by Mani Soleymanlou, presented in partnership with Montreal-based theatre company Orange Noyée. Nine of French Theatre's favourite artists performed new theatrical sketches outdoors for small volunteer audiences at various locations in Ottawa and Gatineau. The performances were filmed and featured in short video vignettes on the NAC website and social media.

During this pandemic period, French Theatre supported several creators by developing or adapting projects. These included *Chansons pour le musée* by the Mammifères company; a podcast co-produced by French Theatre and broadcast at the *BIG BANG* festival; the four-part digital audio adaptation of Jean Marc Dalpé's *La Queens* as a podcast, co-produced by French Theatre and the Scène nationale du son; and *G'zaagiin — Je te promets une forêt*, a show for young children by the Voyageurs Immobiliers company, which French Theatre co-produced and supported for a summer residency. (This project was initiated at the 2020 *BIG BANG* at the invitation of Associate Artistic Director Mélanie Dumont and will premiere in the Azrieli Studio in May 2022.)

In the fall, French Theatre launched *Ersatz*, a new multidisciplinary online platform that invites children, parents and teachers to a wealth of creative projects, video vignettes, resources and fun facts, all related to theatrical productions.

Thanks to a loosening of health restrictions, in November and December French Theatre welcomed spectators and a few delighted families to the Azrieli Studio for two readings of *La Queens*, Jean Marc Dalpé's latest play, directed by Fernand Rainville; a collective listening session of the podcast *Chansons pour le musée*, enhanced by a performance by creators Karine Sauvé and Nicolas Letarte-Bersianik; and two performances of Sylvie Gosselin's play *Histoires d'ailes et d'échelles*.

French Theatre webcast a filmed performance of Lars Norén's play *Sang*, directed by Brigitte Haentjens, in March. The video was made available on demand during Francophonie Month.

And in the spring, French Theatre produced and released *Portrait(s): le théâtre à l'avant-plan* — video interviews by Brigitte Haentjens and Mani Soleymanlou with seven outstanding artists who have continued to dream and create since the onset of the pandemic. The artists will present their work at the NAC in 2021–2022. The videos, directed by Jérémie Battaglia, are on the NAC website.

Karine Sauvé in *Chansons pour le musée*
Photo © Dany Pépin

Indigenous Theatre



Cherish Violet Blood in *Deer Woman*
Designer: Andy Moro.
Photo © Prudence Upton

NAC Indigenous Theatre, led by Artistic Director Kevin Loring, spent 2020–2021 supporting new creation, presenting Indigenous plays online, enjoying powerful engagement from audiences across the country, and developing an ambitious new digital initiative focused on stories from the land.

In honour of National Indigenous History Month in June, Indigenous Theatre launched the first annual edition of *Indigenous Cities*— a series of stories about the land, gifted from the memories of Indigenous voices, and interpreted by Indigenous artists in Vancouver, Saskatoon and Ottawa. Listeners from across Canada can access the stories from their personal devices, as well as maps of the locations in each city. The project was developed in partnership with Savage Society (Vancouver), Gordon Tootoosis Nìkāniwin Theatre (Saskatoon), and local artists Brittany Johnston and Jaime Morse (Ottawa).

“*Indigenous Cities* will impact our national consciousness regarding land-based practice by highlighting stories from those communities,” said Kevin Loring (Nlaka’pamux). “The project offers a space for Indigenous recollection that can be shared with Indigenous and non-Indigenous audiences.”

Throughout the year, Indigenous Theatre actively supported new artistic creation, engaged Indigenous artists, and connected with audiences through outstanding Indigenous productions on the NAC’s digital platforms. The department commissioned the Wendat theatre artist Charles Bender to create a translation of *Thunderstick (Baton de tonnerre)* by the Cree playwright Kenneth T. Williams, and facilitated a workshop as part of its development. Indigenous Theatre also staged an online public reading of Kevin Loring’s new play *Little Red and his Lawyer*.

For a week in February, Indigenous Theatre presented a re-broadcast of a filmed performance of *Deer Woman*, an Article 11 and Downstage Theatre (Calgary) production by the Nlaka’pamux/Irish-Canadian playwright Tara Beagan. In addition, Indigenous Theatre and NAC Dance co-presented and co-hosted the digital production of *Midwinter Dreaming* by Kaha:wi Dance Theatre for general and student audiences during the month of February. The project was created by Laakkuluk Williamson Bathory (Inuit/Iqaluit), Feryn King (Kanien’kehá:ka/Akwesasne), Laura Grizzlypaws (St’át’imc/Lilloet, B.C.) and Santee Smith (Kahnien’kehàka/Six Nations of the Grand River).

Community engagement is a core value of Indigenous Theatre’s work. In partnership with the Ottawa Public Library, the department launched *Our Stories*, a monthly online book club featuring Indigenous books across many genres, as well as the opportunity to engage with Indigenous authors through live interviews. *Powwow Workouts*, which normally took place in the NAC’s public spaces, moved online and continued to be a hit with audiences. And the digital version of *Adàwàning: Indigenous Women’s Art Market* continued to be wildly popular, attracting more than 2,000 people. The market showcased 40 Indigenous women artists and artisans, and included professional development workshops hosted by Shopify.

Professional development, and the need to bring up skilled leaders in the art form, is another core value. This past year, the department supported four *Free Rein* residencies that involved the mentorship of emerging Indigenous artists. And, in partnership with Facebook Canada, Indigenous Theatre created *#ReconcileThis – Indigenous Voices Online*, a four-year initiative that will provide funding, production equipment and training to hundreds of Indigenous artists to share their stories, history, and culture online.



**Laakkuluk Williamson Bathory
in *Midwinter Dreaming***
Photo © Jamie Griffiths

National Creation Fund

Santee Smith in *SKéN:NEN*
by Kaha:wi Dance Theatre
Photo © Ian R. Maracle

In a year in which so many artistic companies faced unprecedented challenges due to COVID-19, the *National Creation Fund*, led by Executive Producer Heather Moore, played a critical role in supporting Canadian artists and companies by making investment commitments of almost \$2.8 million in 18 ambitious new projects led by Canadian creators from coast to coast.

The Fund invested in a number of projects led by IBPoC creators, supporting the NAC's goal to amplify historically excluded voices on the national stage. For example, *Marguerite: le feu* is a multidisciplinary piece by Indigenous artist Emilie Monnet based on the life of Marguerite Duplessis, the first slave in New France to legally fight for her freedom, while *In My Body* is a new large-scale work by the acclaimed hip-hop dancer and choreographer Crazy Smooth. The Fund also made a substantial investment in *The First Stone*, a new work by playwright Donna-Michelle St. Bernard that considers the exploitation of child abductees in the Ugandan civil war and their long path home.

"I cannot tell you what a difference the NAC's support means," said Yvette Nolan, director of *The First Stone*. "I was in a meeting about the design and I suddenly realized we were only talking about the art, about the vision for the piece. That is what the NAC has given us. Artistic license. Artistic integrity. Room to breathe. So chi meegwetch, all, for believing".

Other productions to receive Fund investments included:

- Mammalian Diving Reflex and Winnipeg's UNIT Productions' new show *Everything Has Disappeared*, which imagines what would happen if every Filipinx person in the world disappeared, even for just one day;
- *The Trojan Girls* is an immersive, site-specific work from Outside the March that is being produced in collaboration with Vancouver's Newworld Theatre;
- *The Darkest Dark*, an adaptation by Young People's Theatre of the best-selling children's book by Canadian astronaut Chris Hadfield;
- *Multitudes*, a new concert experience by Feist that reimagines the traditional roles of performer and audience;
- *Tell Tale Harbour*, a musical being produced by an all-star creative team of East Coast artists that includes Adam Brazier, Alan Doyle, Bob Foster, Edward Riche and Jillian Keiley;
- Halifax choreographer Rebecca Lazier's *Everywhere the Edges*, a multi-disciplinary work in which the performers dance within, on, under and around a net sculpture;
- *SKéN:NEN*, a multimedia, site-specific, intercultural, intergenerational and immersive performance led by Indigenous choreographer Santee Smith.

Since it opened in November 2017, the *National Creation Fund* has invested a total of \$9.3 million in 60 ambitious and compelling projects by Canadian artists.



In My Body by Crazy Smooth
Photo © Jerick Collantes

Popular Music and Variety



Maïa Davies
Photo © John Londono

NAC Popular Music and Variety, led by Executive Producer Heather Gibson, innovated to help support the Canadian live music industry, and to continue bringing Canadian music artists to audiences both in-person and online.

In September, the emerging artist series *Fridays at the Fourth* re-launched at the NAC Fourth Stage, welcoming artists back to the NAC for the first time in six months. The series began with livestreamed concerts by local Ottawa artists, including Musk Ox and Angelique Francis, in front of small audiences composed of the artists' families and friends, and respecting COVID-related capacity and distancing measures.

Popular Music and Variety produced shows — both livestreamed and with small, in-person audiences — in partnership with venues across the nation. These included partnering with the Calgary Folk Festival to present Mariel Buckley in Calgary; with Jazz Winnipeg to present Kelly Bado in Winnipeg; and with Forward Music Group to present Jennah Barry in Halifax, to name just a few. All concerts took place in local, integral venues with partners and artists who live in those communities. In some instances, the NAC was supporting the first shows that had taken place since public health restrictions took effect. The partnerships helped bring some of these venues and organizations back to work by enabling them to try new models and business approaches.

As restrictions on performing continued, Popular Music and Variety experimented with another new model for livestreaming. On Valentine's Day, in collaboration with presenting partners from Vancouver, Halifax and Winnipeg, the NAC presented an exclusive online show by the Toronto singer-songwriter Jill Barber in multiple

Canadian markets, all at the same time. This allowed all partners to promote to their own audiences, while coming together at one time for the show on February 14, which was livestreamed from the Vancouver East Cultural Centre's Historic Theatre.

The department also launched *Le Projecteur* (italics), an initiative specially designed to support emerging Franco-Canadian singer-songwriters. The program offers workshops with professionals from the music industry and a residency accompanied with a mentor artist. This year, Le Projecteur supported Kelly Bado (Winnipeg), YAO (Ottawa) and Simon Daniel (Moncton).

The *Arts, Medicine and #Life* speaker series, hosted by Dr. Jillian Horton, continued to attract healthy engagement online. There were many highlights, including Canadian Medical Association President-Elect Dr. Alika LaFontaine, who will become the first Indigenous CMA president in its history.

In addition, the NAC launched an initiative to support female-identifying producers. Led by Heather Gibson, *The Global Network for Female-Identifying Music Producers* provides an opportunity for up to 25 producers and beatmakers from around the globe to meet virtually, discuss ideas, tackle barriers in the industry, and right the gender imbalance in their field. The Canadian producers include Erin Costelo and Katharine Fountain (Halifax), Sarah MacDougall (London, ON), Elisa Pangsaeng (Vancouver/Calgary), Hill Kourkoutis (Toronto), Denise De'ion (Toronto) and Maïa Davies (Montreal).

Kelly Bado
Photo © Quincy Houdayer



Angelique Francis

Public Spaces

Alea de Castro and Arnaldo Betancourt Silva
of Moov Ottawa

While the NAC remained largely closed to the public during the 2020–2021 season, the NAC Public Spaces team partnered with a variety of artists, leaders and organizations to produce engaging online content and remain connected to the community.

On November 20 and 21, the NAC hosted *ArohaFest*, an online, bilingual festival celebrating the arts of India in Canada that featured dance, music, visual arts, and both yoga and Bollywood workshops. The festival's three online events included a fantastic array of Canadian talent with performances by three of Canada's foremost classical Indian dancers — Aishwarya Vijaykumar, Sonia St-Michel and Anjali Patil. *ArohaFest* attracted a large and enthusiastic viewership.

With so many Canadians working and learning from home, the Public Spaces team produced *Revive*, a video series of short movement routines led by diverse Canadian dance artists, to help break up the day. The artists included Tangent and Rise, and Moov Ottawa Dance co-founders Arnaldo "Effect" Betancourt Silva and Alea "Didi" de Castro. The English and French videos are on the NAC website.

Finally, in conjunction with Doors Open Ottawa, Public Spaces produced a virtual tour of the NAC backstage. Created entirely from security footage and graphics, the tour provides a unique look into the corridors and spaces behind Southam Hall, the Babs Asper Theatre and the Azrieli Studio, complete with interesting facts and funny anecdotes. The video is available in English and French on the Doors Open Ottawa, Doors Open Ontario and NAC websites.

Vocalist Shweta Subram,
who appeared as part
of *ArohaFest*

Photo © Fotografia Boutique Inc.



Learning and Engagement



Sylvie Gosselin in
Histoires d'ailes et d'échelles
Photo © Philippe Marois

With learning and engagement as a central part of the NAC's new Strategic Plan, the National Arts Centre strongly renewed its commitment to arts learning in 2020–2021. More than 200 NAC teaching artists led nearly 500 school and home learning events — both virtual and in-person — in music (NAC Orchestra and the *Music Alive Program*), dance and theatre (English, French and Indigenous), reaching more than 6,100 students and teachers across Canada.

In December, French Theatre took advantage of a temporary loosening of health restrictions to present two public performances in the Azrieli Studio. On December 12, families were invited to a collective listening session for the first episode of *Chansons pour le musée*, a theatrical podcast coproduced by French Theatre and the Mammifères company. This was followed by a musical performance and chat with show creators Karine Sauvé and Nicolas Letarte. On December 19 and 20, guided by the storyteller/puppeteer and creator Sylvie Gosselin, children (ages four to eight) and their families attended two performances of *Histoires d'ailes et d'échelles* in a stage format adapted to current health measures.

Over two days in February, the NAC produced an online version of the free *BIG BANG* festival, led by Mélanie Dumont, Associate Artistic Director of French Theatre. From their living rooms, young festival-goers and their families from across the country and beyond enjoyed a multitude of online music and sound adventures. They included an audiozine hosted by young people, interactive dance parties with DJs such as Kid Koala and Sixtopaz, sound workshops for schools, and lullabies from many traditions. There was also a roundtable discussion with the young-audience community, thanks to a partnership with ASSITEJ Canada and the Canada Council for the Arts. Most importantly, *BIG BANG* allowed children to lighten up, have fun and burn off some energy packed into bodies that had been

cooped up for nearly a year. *BIG BANG* attracted more than 7,500 families, and more than 35,000 visits to the website.

Finally, in August, the NAC launched *Arts Alive*, a dynamic and engaging new website for arts learning. The user-driven website offers digital programming in five sections — School and Home Learning, Family and Youth Programming, Arts Resources, Pre-Professional Artists, and Adult Learning. Teachers, students, families, pre-professional artists and adult learners can choose from interactive virtual workshops, on-demand performances and free resources, created and led by outstanding and diverse Canadian and Indigenous artists from across the country.

"The COVID-19 pandemic revealed the tremendous need for arts learning in schools, homes and communities, not only for the appreciation of the arts, but as a way to foster mental health and engage with important issues like diversity and climate change," said Geneviève Cimon, Senior Director of Learning and Community Engagement. "*Arts Alive* is a wonderfully rich resource that will allow students, teachers, young artists and arts lovers everywhere to spark their creativity and curiosity."

ARTS ALIVE

THE STAGE IS YOURS.



Strategic Pillars at a Glance

1 Support renewal through dynamic artistic leadership

Artistic collaboration on the national stage

72

artistic co-productions and co-commissions presented on the national stage in 2020–2021

Investment in creation

\$4.4M

investment by NAC in co-productions and co-commissions in 2020–2021, including from the *National Creation Fund*

Indigenous Theatre on the national stage

119
17

offerings in 2020–2021 Indigenous Theatre programming (performances and public programming)

Indigenous dialects and language families represented in 2020–2021 Indigenous Theatre programming (performances and public programming)

2 Build community through expanded engagement

NAC digital communities

1,230,987
53%

visitors to nac-cna.ca

of Canadian visitors to nac-cna.ca from outside the National Capital Region

NAC digital programming reach

3,270,716
5,917

views of online programming

viewers of paid programming (excludes paid advertising)

Strategic Pillars at a Glance

3 Foster long-term resiliency through learning and innovation

| | | |
|---|---------|--|
| Participation in learning and engagement programs | 302,243 | visitors to <i>Arts Alive</i> platform |
| | 6,888 | students participating in learning programs (online and onsite) |
| Learning and innovation partnerships | 60 | programming and research partners |
| Professional development | 95 | professional development opportunities (all artistic disciplines, as well as Production and Food and Beverage departments) |
| | 510 | participants |

4 Maximize impact through operational sustainability

| | | |
|--|-----------------------------|-----------------------------------|
| Equity, Diversity and Inclusion training | 10 | training initiatives |
| | 32 | training sessions |
| Greenhouse gas emissions | 2,998.70 tCo ² e | annual GHG emissions in 2020-2021 |
| | 28% | reduction from 2017-2018 baseline |

Report on Strategic Pillars

PILLAR: SUPPORT RENEWAL THROUGH DYNAMIC ARTISTIC LEADERSHIP

PRIORITY: Amplify historically excluded voices on the national stage

RESULTS:

- The NAC announced the appointment of Black Theatre Workshop (Montreal) as English Theatre's first-ever Co-Curating Company in Residence, sharing half of English Theatre's budget and decision-making power over the 2021–2022 English Theatre season
- The *National Creation Fund* made investment commitments of \$1.2 million in projects led by IBPoC artists, including *In My Body* (Bboyizm), *Everything Has Disappeared* (Mammalian Diving Reflex and UNIT Productions), *Forgiveness* (Arts Club Theatre Company and Theatre Calgary), *Marguerite: le feu* (Productions Onishka), *Romance ain't dead, 2Fik!* (2Fik), *SKéN:NEN* (Kaha:wi Dance Theatre), *The First Stone* (New Harlem Productions) and *UNDISRUPTED* (NAC Orchestra)
- NAC Indigenous Theatre and Facebook Canada co-created *#ReconcileThis – Indigenous Voices Online*, a four-year initiative that provides hundreds of transformative Indigenous voices with funding, production equipment and training to share their stories, history and culture online
- Measha Brueggergosman and Shawnee Kish are two of the curators of *UNDISRUPTED*, the NAC Orchestra's four-episode television series that underscores the strength, breadth and diversity of creative voices in Canada
- The NAC Orchestra's reimagined season championed music by women and IBPoC composers from Canada and around the world, including Black American composers Jessie Montgomery and Carlos Simon; Canadians Kelly-Marie Murphy, Jocelyn Morlock and Dinuk Wijeratne; and Black British composers Errollyn Wallen, Puerto Rican-born composer Angélica Negrón and Hannah Kendall, amongst many others. Soloists were selected from the 2020 CBC "30 under 30" list of classical musicians, including Olivia Cho, Jennifer Tran, Jonelle Sills, Jessica Yuma and Christ Habib
- Seventy per cent of the artists participating in the NAC Dance series *#DanceForth* were IBPoC, including Ziyian Kwan, Bboyizm, Mélanie Demers, Christine Friday, Andrea Peña, Alexandra "Spicey" Landé, Travis Knights, Kunji Ikeda and Jas Fairy J
- NAC Dance supported the co-presentation of Esie Mensah's film *TESSEL*, a national initiative of unity that brings together 14 Black dance-makers. Dance is also a co-producing partner on *New Monuments*, a 60-minute film directed by Karen Chapman with choreography by Tanisha Scott
- *CAPSULE*, a video platform of short films by Canadian dance artists, hosted by NAC Dance in collaboration with F-O-R-M (Festival of Recorded Movement) and Dumb Instrument Dance, offered 60 short films, half of which were created by IBPoC artists
- NAC Dance appointed two Indigenous dance artists — Brian Solomon (Anishinaabe and Irish heritage) and Josée Bourgeois (Algonquin First Nations, Pikwakanagan) — as *Visiting Dance Artists*, a program in partnership with the Canada Council for the Arts
- More than 50 per cent of the companies in *Grand Acts of Theatre*, an English Theatre initiative that commissioned Canadian theatre companies to create new, large-scale works to be performed outside, were IBPoC-led
- *Grand Acts of Theatre* featured a number of performances featuring Indigenous artists, including *Tauvigjuaq* (The Great Darkness) (Artcirc, Igloolik, NU), *Intramural.e* (Théâtre Cercle Molière / Synonym Art Consultation, Winnipeg, MB), *Iniskim* (Canadian Academy of Mask and Puppetry, Calgary, AB), *Trespassers Waltz* (Curtain Razors, Regina, SK), and *Continuance: Yonkwa'nikonhrakontáhkwen – Our Consciousness Continues Unchanged* (Kaha:wi Dance Theatre, Six Nations, ON)
- *Prologue(s)*, a French Theatre co-production with Orange Noyée, included the Black author Blaise Ndala, and Charlotte L'Orage and Louis-Philippe Roy from the LGBTQ2+ community
- *BIG BANG* digital programming featured more than 45 artists, artisans and collaborators, including 26 women, 13 IBPoC artists and five Indigenous artists. The artists included Daby Touré, Sheenah Ko, Silla and Rise, Cris Derksen, Kid Koala, Bonsa, Okan and Emily Marie Séguin
- *BIG BANG* presented *Berçer le temps*, 40 songs available on demand on the festival's website, 20 of which were recorded in collaboration with Julie Pellissier-Lush and the Mi'kmaq community of Lennox Island (P.E.I.), and with the Centre for Newcomers (Calgary)

- *Radio BIG BANG*, a digital radio show animated by five young people aged 11 to 14, included three IBPoC artists and two Franco-Ontarians. The youth also followed workshops by the Indigenous artist Emily Marie Séguin and the Inuit artist Nelson Tagoona, and interviewed a number of Canadian artists from diverse cultural communities
- *Fridays at the Fourth*, a series of in-person and livestreamed concerts from the NAC Fourth Stage in partnership with 14 venues and partners from across Canada, featured 37 artists, including KARIMAH, Angelique Francis, Dominique Fils-Aimé, SHAUIT, Leela Gilday, G.R. Gritt and Blakdenim
- Popular Music and Variety launched *The Global Network for Female-Identifying Music Producers*, providing an opportunity for up to 25 participants to network, collaborate and help right the gender-imbalance in their field
- More than three quarters of the NAC's *Free Rein* residencies, a program to support artists developing their projects, were for projects led by artists from equity-seeking groups (IBPoC, women, LGBTQ2S+)
- *NACO Home Delivery*, a series of video messages from Alexander Shelley paired with archival NAC Orchestra recordings, included the 2018 world premiere of Métis composer Ian Cusson's work *Where There's a Wall*, with words by the Japanese-Canadian poet Joy Kogawa
- The *Music Alive Program* created and launched two new teacher resources focused on Indigenous music and culture — *Finding the Ojibwe Horse* by Ken MacDonald, Rhonda Snow and Jodi Contin, and *Amalkay: Bringing Mi'kmaq Music and Culture into the Classroom* by Ryan Drew, Richard Pellissier-Lush and Julie Pellissier-Lush
- The *Music Alive Program* launched 12 educational video series, six of which featured Indigenous artists, including Ila Barker, Andrina Turenne and Susan Aglukark, and supported a drive-in concert in Iqaluit featuring local Inuit performers in honour of National Indigenous Peoples Day
- Fifteen of the 35 virtual *Arts Alive* workshop and residency options for schools across the country were led by IBPoC artists, and summer programming featured *Sound in Living Colour*, an interactive series for families, presented by Kathryn Cobbler, a Black musician and teaching artist

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

RESULTS:

- Indigenous Theatre launched *Indigenous Cities*, a series of 15 place-based oral stories, along with engaging online content on the NAC website, performed by Indigenous artists from Vancouver, Saskatoon and Ottawa
- Indigenous Theatre unveiled *Dancing the Land* — 18 commissioned short works from Indigenous dancers that will appear on the Kipnes Lantern and online in the 2021–2022 season
- Indigenous Theatre supported the creation of a workshop production of *The Herd*, co-produced with Persephone Theatre (Saskatoon) and Tarragon Theatre (Toronto); a new translation of Kenneth Williams' *Thunderstick* by Charles Bender (and facilitated a workshop as part of its development); and partnered with Onishka Productions and Scène nationale de son to develop and produce podcasts of *Okinum* by Emilie Monnet (Anishnaabe and French), presented in the spring of 2021
- Indigenous Theatre presented a re-broadcast of the filmed, live performance of *Deer Woman* by Tara Beagan (Ntlaka'pamux and Irish heritage), a production by Article 11 and Downstage Theatre (Calgary); and staged an online public reading of Artistic Director Kevin Loring's new play *Little Red and his Lawyer*
- *Our Stories*, Indigenous Theatre's book club in partnership with the Ottawa Public Library, showcased books by six Indigenous authors from across Turtle Island
- Indigenous Theatre shared colouring pages featuring artwork by Indigenous artists — Donna Langhorne, Mairi Brascoupé, Megan Kyak Monteith and Ryan Pooman — and Indigenous words from the regions in which the languages are spoken; and offered beading workshops led by Mairi Brascoupé and other Indigenous artists in conjunction with days of remembrance, such as Orange Shirt Day
- Programming for National Indigenous History Month included free *Powwow Workout classes* with Alex Wells (Sisqua7) and Steevi King; performance videos in music, theatre and dance; online learning workshops from Indigenous artists; and artwork from *Indigenous Cities*, as well as by Germaine Arnaktauyok (Inuit, Igloolik), Christie Belcourt (Michif [Métis]) and Simon Brascoupé (Mohawk, Algonquin Anishinabeg) on the Kipnes Lantern, as well as a partnership with the International Indigenous Music Summit

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

RESULTS:

- The *National Creation Fund* made investment commitments of \$2.8 million in 18 ambitious projects in music, theatre, dance and interdisciplinary performing arts, including projects from Arts Club Theatre Company (Vancouver) and Theatre Calgary; UNIT Productions (Winnipeg) and Mammalian Diving Reflex (Toronto); Kaha:wi Dance Theatre (Six Nations of the Grand River, Ontario), Bboyizm (Gatineau), 2Fik (Montreal), Rebecca Lazier (Halifax) and the Confederation Centre of the Arts (Charlottetown)
- More than 100 Canadian artists participated in 26 projects supported by the NAC's summer artistic residency program *Free Rein*
- NAC French Theatre co-produced with Orange Noyée to present *Prologue(s)*, a physically distanced theatre project conceived by Mani Soleylmanlou, and with Scène nationale du Son to produce the four-episode theatrical podcast *La Queens*:
- A number of French Theatre co-productions were able to take the stage: *Violence* by Marie Brassard was performed at Festival TransAmériques; *Corps titan (titre de survie)* by Audrey Talbot, directed by Philippe Cyr, was created at Centre du Théâtre d'Aujourd'hui; and *Dans le bleu* by Magali Lemèle was presented at Théâtre de l'Île (Gatineau)
- The *BIG BANG* festival was presented in collaboration with many partners, including Zonzo compagnie (Anvers), Transistor média (Gatineau), Mois Multi (Quebec), Place des Arts (Montréal), Perte de signal (Montreal), Center for newcomers (Calgary) and Centaur Theatre (Montreal); *BIG BANG* also collaborated with ASSITEJ Canada and the Canada Council for the Arts on roundtable discussions featuring diverse panelists
- Popular Music and Variety produced livestreamed and in-person shows in partnership with venues and arts organizations across the nation, including the Fox Cabaret (Vancouver), the Calgary Folk Festival, Winnipeg Jazz, and Forward Music Group (Halifax), and partnered with the Canada Council for the Arts and Germany's jazzahead! festival on a number of digital performances and events surrounding International Jazz Day

- Through *Grand Acts of Theatre*, English Theatre commissioned work from Artcirc (Igloolik), Electric Company Theatre (Vancouver), the Canadian Academy of Mask and Puppetry (Calgary), Catalyst Theatre (Edmonton), Kaha:wi Dance Theatre (Six Nations of the Grand River, Ontario), and Neighbourhood Dance Works (St. John's), among many others
- Through *Grand Acts of Great Hope*, English Theatre selected new work from One Yellow Rabbit/The Shakespeare Company (Calgary); Two Planks and a Passion, in association with Theatre du Poulet (Canning, NS), Tsatsu Stalqayu and Mortal Coil (Vancouver), Theatre Direct with FIXT POINT Arts and Media (Toronto), and Narrative Design Collective (Regina)
- Indigenous Theatre partnered with Savage Society (Vancouver), Gordon Tootoosis Nîkânîwin Theatre (Saskatoon) and the artists Brittany Johnston and Jaime Morse on *Indigenous Cities*, and with the Ottawa Public Library to present *Our Stories*, an online Indigenous book club featuring six books by Indigenous authors
- The NAC Orchestra partnered with CBC Radio to showcase artists from its "30 under 30" list of emerging classical musicians, and with CBC Gem for the televisual series *UNDISRUPTED*
- NAC Dance invested in co-productions and commissions with artists Rhodnie Désir, Akram Khan, Alexandra Spicey, Christine Friday, Christopher House, Tedd Robinson/Crazy Smooth and Laura Taler, and with partners Soundstreams (Toronto), Dancehouse (Vancouver), and Canadian Stage/Luminato (Toronto)
- NAC Dance partnered with Ottawa Dance Directive, The Dance Centre (Vancouver), Neighbourhood Dance Works (St. John's), Springboard Performance (Calgary) and Dance Immersion (Toronto) on the new livestream series *#DanceForth*
- Dance collaborated with DanceHouse (Vancouver) Harbourfront Centre (Toronto) and Danse Danse (Montreal) to create *Digidance*, a joint initiative to deliver exceptional dance content online; and collaborated with the Festival of Recorded Movement and Dumb Instrument Dance on *CAPSULE*, a video platform of short dance works created during the pandemic
- The NAC's 1 Elgin restaurant worked with Bluesfest on Chef's Table, an initiative featuring local music artists performing from a floating stage on the Rideau Canal, and menus by exceptional Canadian chefs, including participants of the NAC's Resident Chef Program — Sheila Flaherty, Nick Benninger and Renée Lavallée, in collaboration with NAC Executive Chef Kenton Leier

PILLAR: BUILD COMMUNITY THROUGH EXPANDED ENGAGEMENT

PRIORITY: Work collaboratively to strengthen relationships with historically excluded communities

RESULTS:

- English Theatre worked with Ravi Jain, Artistic Director of Why Not Theatre and his company, the playwright and actor Audrey Dwyer, and Tarragon Theatre's incoming Artistic Director Mike Payette to develop the model for the English Theatre Co-Curating Company in Residence, and the process to select the co-curating company each year
- NAC Public Spaces worked with Aroha Fine Arts to host *ArohaFest*, an online, bilingual festival celebrating the arts of India that showcased 40 Indigenous women artists and artisans, and attracted more than 2,000 views
- Public Spaces partnered with Capital Pride as the filming location for its Capital Pride Pageant that was broadcast on August 25, and participated in the virtual Pride Parade
- The NAC commissioned an animation of *Chosen Family*, a Halifax art installation by the non-binary, transgender and queer artist Margot Durling to illuminate the Kipnes Lantern in celebration of Pride Month in June and Ottawa's Capital Pride festival in August
- NAC *Music Alive Program* partners included the First Light Indigenous Friendship Centre (St. John's) to support education events as part of the 2020 online Spirit Song Festival, and the Qaggiavuut Society (Iqaluit) to sponsor an online Inuktituk song performance contest in Nunavut. The program partnered with Manitoba Music, the sakihiwe festival, and the Music for Life Program for *AIRsessions*, the NAC's online youth partnership program, and with Taking IT Global's Connected North program to produce 16 virtual workshops. Additional partnerships in 2021 included the Alianait Festival and the Iqaluit Music Society (Iqaluit), Hamlet of Gjoa Haven (Nunavut), Pang Fest (Pangnirtung, Nunavut), Saskatchewan Band Association, Frontier School Division (Northern Manitoba), Centre culturel Franco-Manitobain (Manitoba), PEI Symphony, Mi'kmaq Confederacy of PEI, and the Native Alcohol and Drug Counselling Association (Eskasoni, Nova Scotia)

- French Theatre presented eight virtual school workshops that reached nearly 600 Francophone students from five provinces – Alberta, Manitoba, Quebec, Ontario and Nova Scotia – many of whom live in minority Francophone communities
- Themes in French Theatre's new website *Ersatz* for children and youth included gender identity, immigration and deafness. Most of the plays around which web content was created were led by women (Milena Buziak, Erika Tremblay-Roy), and French Theatre worked with a Deaf actress, Imane Moussa, in collaboration with le Centre Julies-Léger

PRIORITY: Enhance the NAC's national reach through expanded digital engagement

RESULTS:

- NAC Dance engaged with a broad online audience through three new online dance initiatives – *#DanceForth*, a series of livestreamed performances by Canadian dance artists, *Digidance*, a joint initiative of Canadian dance presenters to deliver exceptional dance content, and *CAPSULE*, a video library of works created during the pandemic
- The NAC Orchestra's *UNDISRUPTED* televisual series reached a wide national and international audience through CBC Gem and ICI TOU.TV
- The NAC engaged with national audiences through *Fridays at the Fourth* livestreamed concerts in partnership with venues and partners across the country
- French Theatre webcast a pre-recorded performance of the play *Sang*, directed by Artistic Director Brigitte Haentjens, and released the video series *PORTRAIT(S): le théâtre à l'avant-plan* — interviews with seven artists who will be part of the 2021–2022 season
- Videos of *Prologue(s)*, short original theatrical sketches performed outdoors by Francophone theatre artists, allowed national audiences to engage with the productions
- French Theatre co-produced the theatre podcast *Chansons pour le musée* with Mammifères theatre company
- After two successful *BIG BANG* festivals in 2019 and 2020 that attracted more than 8,000 participants to the NAC, the 2021 *BIG BANG* was entirely virtual
- *Indigenous Cities* enables audiences to experience stories by Indigenous artists on their personal devices, and are available on the NAC website along with videos and an interactive map

- NAC Indigenous Theatre's two *Adàwàning: Indigenous Women's Art Markets* attracted 3,000 online customers for Indigenous artists and artisans
- Indigenous Theatre hosted *We're Still Here*, an in-person dance party featuring A Tribe Called Red and Silla and Rise that was livestreamed from the Fourth Stage
- Indigenous Theatre launched *Our Stories: Indigenous Book Club* in partnership with the Ottawa Public Library, featuring virtual online discussions with six Indigenous authors that attracted a national and international audience
- More than 700 people watched the filmed performance of *Deer Woman* by Tara Beagan on the NAC website
- NAC Dance and Indigenous Theatre co-presented and co-hosted the digitally disseminated production of *Mid-Winter Dreaming*
- The NAC responded quickly to the news out of the Kamloops Indian Residential School, honouring the children, survivors and their families by lowering the flag and placing the message Every Child Matters on the Kipnes Lantern as a beacon of remembrance in the core of the Nation's Capital
- Performance videos of *Grand Acts of Theatre* attracted more than 6.5 million views on social media
- The NAC partnered with the Siminovitch Prize Foundation on its first-ever digital awards ceremony, which gathered members of the Canadian theatre community nationwide online, and generated an overall media reach of 71 million
- The *Arts, Medicine and #Life* series of online conversations hosted by Dr. Gillian Horton regularly garnered between 12,000 to 20,000 views, and online International Women's Day panel discussions, featuring diverse women artists, garnered 4,300 views (English) and 5,900 views (French)
- Nearly 28,000 subscribers received *NACO Home Delivery* emails, and *NACO Lunch Break*, featuring Orchestra musicians performing from their homes on Facebook and YouTube, attracted more than 1 million views
- *NACO Live* concerts from Southam Hall garnered more than 209,000 views, and *NACO at the Fourth*, a series of chamber concerts livestreamed from the Fourth Stage, attracted more than 123,000 views
- NAC Orchestra chamber ensembles led three live virtual performances for members of Ottawa's Active Jewish Adults 50+ throughout the season
- The NAC offered five virtual *Musically Speaking* events featuring artists in conversation with Alexander Shelley. Guests included conductors Daniel Bartholomew-Poyser, Naomi Woo and Gemma New; pianists Gabriela Montero and

Stewart Goodyear; and composers Vivian Fung, Ian Cusson and Jerod Tate

- The NAC presented the Northern Cadence International Jazz Series through three virtual noon-hour performances and panels with the participation of IBPoC artists from the Manhattan School of Music, McGill University's Schulich School of Music, and the Sibelius Academy of Music in Helsinki, ending with a free livestreamed concert
- The Coalition for Music Education's Music Monday national broadcasts featured a bilingual rendition of *O Canada* performed by Alexander Shelley, the NAC Orchestra, and more than 200 students from MusicFest Canada Honour Ensembles

PRIORITY: Increase programming opportunities for youth and families

RESULTS:

- The digital *BIG BANG* festival offered a variety of free online events about music and sound, including six live interactive events, 13 artistic projects, 17 performances and more than 45 artists
- French Theatre presented two public performances of *Chansons pour le musée*, co-produced by the Mammifères company, and two performances of *Histoires d'ailes et d'échelles*, following health protocols
- The NAC collaborated with Moov Ottawa, Tangent and Rise and House Of PainT (Ottawa) on *Revive/Redémarrer*, short videos designed for teachers and parents – and for those at home or at work – to move and have fun with Canadian artists
- The NAC's new *Arts Alive* learning and engagement platform includes a wide range of digital programming for schools, home learning, families and youth
- Eight NAC Orchestra musicians and four professional musicians from the National Capital Region led more than 20 virtual *Music Circle* workshops for 130 elementary and secondary students with exceptionalities from five Ottawa schools
- More than 380 families participated in 53 bilingual workshops and concerts as part of the NAC Orchestra's *Virtual Musical Adventures for Young Audiences*, in association with Jeunesses Musicales Canada

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

RESULTS:

- The NAC continued its partnership with Business/Arts and Nanos Research on the *Arts Response Tracking Survey*, which follows Canadians' attitudes about returning to live arts and cultural events

PILLAR: FOSTER LONG-TERM RESILIENCY THROUGH LEARNING AND INNOVATION

PRIORITY: Expand educational programming and online learning opportunities for students and teachers

RESULTS:

- The NAC dramatically expanded its educational programming through *Arts Alive*, an online learning and engagement platform that contains free and paid digital programming and resources for teachers, students, parents and pre-professional artists in music, theatre and dance
- More than 200 NAC teaching artists led nearly 500 school and home learning events (virtual and in-person) in music (NAC Orchestra and *Music Alive Program*), dance and theatre (English, French, Indigenous), reaching more than 6,100 students and teachers across Canada. Of these workshops, the NAC helped cover the cost of 24 NAC Orchestra workshops for schools requiring financial assistance due to the COVID-19 pandemic
- French Theatre launched *Ersatz*, a web platform with activities and explorations about theatre and creativity for children and youth
- More than 36,000 students and community members from rural, remote and equity-seeking communities participated in more than 300 digital and in-person arts learning activities, and received more than 100 donations of instruments and equipment through the *Music Alive Program* and its partners across the country
- Alexander Shelley and the NAC Orchestra led more than 40 hours of free, virtual private instruction with MusicFest Canada honour students, and more than 500 hours of free coaching and mentoring sessions with pre-professional artists and conductors across the country

- Thirty-four Grade 7 students worked with NAC Dance teaching artists Siõned Watkins, Allison Carrier and Geoffrey Dollar, as well as the poet Fareh Malik, on six workshops of *Moving Stories*, a storytelling and dance project
- NAC Visiting Dance Artists Naishi Wang and Jean Abreu were the guests of a *Coffee with a Choreographer* online conversation, attended by 35 participants from Canada, the U.K., Cyprus and Brazil
- Dance offered two free *Teacher Training Workshops* to a total of 12 teachers
- English Theatre offered 20 online theatre workshops for elementary and high school students, led by Canadian theatre artists Kristina Watt, Kate Smith and Omari Newton, with a combined total attendance of 386 participants
- French Theatre offered more than 50 virtual school workshops that reached more than 600 Francophone students from across the country

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

RESULTS:

- NAC Indigenous Theatre and Facebook Canada co-created *#ReconcileThis – Indigenous Voices Online*, a four-year initiative that provides hundreds of transformative Indigenous voices with funding, production equipment and training to share their stories and history, and celebrate culture online. With an investment valued at \$400,000, *#ReconcileThis* will also create four one-year Associate Producer positions at Indigenous Theatre, providing emerging Indigenous leaders the opportunity to shape the national program
- Peter Lyne, Technical Director of Indigenous Theatre, mentored production manager Crystal Lee (Toronto) as part of Why Not Theatre's ThisGen Fellowship for IBPoC female-identifying artists
- The *Adàwàning: Indigenous Women's Art Market* included professional development workshops in collaboration with Shopify
- The *National Creation Fund* partnered with the Manchester International Festival to deliver an international producing intensive, with a focus on early and mid-career IBPoC producers

- *The Music Alive Program* expanded *AIRecessions*, a free youth workshop on music creation led by Winnipeg Métis singer-songwriter Ila Barker, with priority registration for Indigenous youth
- The NAC Orchestra formed a new partnership with the culturally diverse Orchestras of the Americas' OAcademy, an innovative orchestral training program that combines professional caliber artistic instruction with cultural exchange and leadership development, and offered 11 virtual instrumental masterclasses and orchestral learning sessions
- Fourteen string players, arts administrators, technicians, conductors and composers took part in 20 virtual workshops with mentors, NAC staff and guests as part of the NAC Orchestra's inaugural *Professional Development Intensive*
- Twelve young orchestral musicians from Canada, the U.S. and Germany took part in audition training sessions with NAC Orchestra musicians
- The 2021 *NACO Bursary Competition Awards* ceremony took place online. Eight string/harp students from the National Capital Region, selected from 21 applicants aspiring to orchestral careers, competed for prizes totaling \$21,700
- The *Music Alive Program* held four professional development workshops for teaching artists, 50% of whom were IBPoC, and partnered with the Manitoba Arts Network to support mentorship for five emerging Indigenous musicians in Manitoba
- 11 NAC Orchestra principal musicians participated in the Sphinx Orchestral Partners Auditions (SOPA) in February 2021. SOPA provides Black and Latinx orchestral musicians the opportunity to audition for a panel representing several orchestras across North America seeking to identify musicians for auditions and/or placement on substitute player lists

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

RESULTS:

- Six NAC Orchestra musicians took part in an online research project involving improvisation workshops with seven special needs clients from the Lotus Centre for Special Music Education Sonshine Families program and Carleton University
- The Orchestra collaborated with Ryerson University on a research workshop about innovative ways to engage online audiences

PILLAR: MAXIMIZE IMPACT THROUGH OPERATIONAL SUSTAINABILITY

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

RESULTS:

- NAC Popular Music and Variety relaunched its emerging artist series *Fridays at the Fourth* on September 11, 2020, with full health and safety protocols and a small audience of family and friends
- The NAC Orchestra's reimagined season of livestreamed concerts featured the Orchestra performing live in Southam Hall with a reconfigured stage and full health and safety protocols

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

RESULTS:

- The NAC formed a committee of employees from diverse communities to guide and offer counsel on matters related to diversity, and to initiate a dialogue with staff
- Germaine Chzou-Essindi was appointed the NAC's first Director of Diversity and Inclusion
- The Board of Trustees, Senior Management and all staff were offered anti-racism training
- 40% of Human Resources staff are from the LGBTQ2+ or IBPoC communities, and the department is undertaking a review of its hiring practices
- All selection committees include a member of the LGBTQ2+ or IBPoC communities
- As part of the Co-Curating Company in Residence program, the NAC engaged the Black poet, performer and director ahdri zhina mandiola as Interlocutor, ensuring that communications between Black Theatre Workshop (BTW) and the NAC are transparent and that BTW is independently advocated for within the NAC

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

RESULTS:

- The National Arts Centre secured \$17.2 million in emergency funding from the Government of Canada for fiscal 2021–2022
- The NAC reduced expenditures to match available resources, and increased the contribution from the NAC Foundation to achieve a balanced budget
- The Centre secured an additional \$6 million for supporting collaborations with equity-deserving groups over fiscal years 2021–2022 and 2022–2023
- The NAC continued prudent financial management to maximize investment in the performing arts and aid in the recovery of the sector

PRIORITY: Modernize digital infrastructure to drive organizational efficiency and support governance

RESULTS:

- The NAC secured \$9.5 million from the Government of Canada for the modernization of some of the NAC's aging corporate systems
- The NAC's Information Management Systems (IMS) team designed a strategy for a gradual migration to a secure Canadian Cloud, and began migrating some of the NAC's systems
- IMS implemented the modern collaboration tool Microsoft Teams for the entire organization, and continued to deploy the infrastructure, equipment and tools required to support an efficient remote workforce
- IMS made improvements to the NAC's cybersecurity and offered cybersecurity training to all staff

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

RESULTS:

- The NAC received the 2021 Emerging Excellence Award from EnviroCentre, a non-profit organization that helps organizations conserve energy, improve environmental health and act more sustainably
- The NAC has reduced its annual greenhouse gas emissions since 2017–2018 by 28% – representing about 1,176 tons of CO2 – thanks to energy management efficiencies. Emissions will be further reduced over the coming years as more building upgrades are implemented
- Since the NAC launched its composting program in 2019, which replaced plastic glasses and cutlery with the compostable variety, the NAC has diverted an estimated 1 million plastic containers from landfill

Board of Trustees



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

(Appointed December 11, 2014, term ending December 10, 2022)

Mrs. Burns has dedicated her career to Canadian broadcasting, the arts, education, corporate and public governance, and community involvement. President of Western Limited, a private real estate company; Director of Shaw Communications. Honours: Honorary Captain RCN; Queen Elizabeth II Diamond Jubilee Medal; Saskatchewan Centennial Medal and Distinguished Service Award; Order of Ottawa; honorary doctorates from Carleton University and University of Regina.



Éric Fournier (Montreal)
Vice Chair, member of all committees

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

Éric Fournier is a producer and senior manager in the 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.



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)
Chair, Capital Planning Committee

(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; and she co-chaired the campaign to raise funds to build Kenora's new Douglas Family Art Centre.



Derral Moriyama (West Vancouver)

(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, Marketing and Communications Committee

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

Sanjay Shahani is the Executive Director of the Edmonton Arts Council and has worked in the arts for more than 25 years. As a volunteer, 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.



Tracee Smith (Toronto)
Chair, Audit Committee

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

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



Maxime Pedneaud-Jobin
Ex-officio

Mayor of Gatineau



Jim Watson
Ex-officio

Mayor of Ottawa

Board of Trustees

Outside Board Members

Michael Allen (Ottawa)
Capital Planning Committee

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

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

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

Graham Bird (Ottawa)
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’s 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.

Toby Greenbaum (Ottawa)
Capital Planning Committee

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

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

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

Lisa Samson (Ottawa)
Marketing and Communications 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. Lisa is an active volunteer within the Ottawa community and currently serves on the board of the Ottawa International Writers Festival.

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 also appointed by the Governor-in-Council (GIC), as well as the Mayors of the cities of Ottawa and Gatineau (ex officio). The Chair and Vice-Chair are appointed for a term not exceeding four years, and Members of the Board are appointed for a term not exceeding four years. In both cases, Members can be re-appointed for a second term. Meetings are held at least four times per year. The NAC holds an Annual Public Meeting, typically in February, which is attended by members of the Board of Trustees.

Remuneration

The annual retainer rate for the Board is established as:

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

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

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

Board Committees

Audit Committee

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

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

The Committee also oversees the work of the internal, external and Special Examination auditors.

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

Capital Planning Committee

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

The Capital Planning Committee assists the Board in fulfilling its mandate to oversee the planning, development and management of the NAC’s real property and physical facilities, and related policies. The Committee reviews and makes recommendations on the overall monitoring of the NAC building, new major capital initiatives, capital budget, and financial oversight for major capital projects.

The Committee also has oversight on risk management associated with real property, and on annual and long-range plans for the NAC’s physical assets, including standards for the facility’s renewal and maintenance.

- **Susan Glass** - Chair of Committee (Trustee)
- **Adrian Burns** - Chair of the Board
- **Éric Fournier** - Vice-Chair of the Board
- **Toby Greenbaum** - Outside member
- **Michael Allen** - Outside member
- **Graham Bird** - Outside member

Finance Committee

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

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

The Finance Committee oversees the investment of funds and banking arrangements by the Corporation, including signing authorities and policies on banking matters.

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

Governance, Nominating and Ethics Committee

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

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

- **Angela Birdsell** - Chair of Committee (Trustee)
- **Adrian Burns** - Chair of the Board
- **Éric Fournier** - Vice-Chair 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 specific goals and objectives, 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** - Chair of Committee (Trustee)
- **Adrian Burns** - Chair of the Board
- **Éric Fournier** - Vice-Chair of the Board
- **Sanjay Shahani** - Trustee
- **Cathy Frederick** - Outside member

Marketing and Communications Committee

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

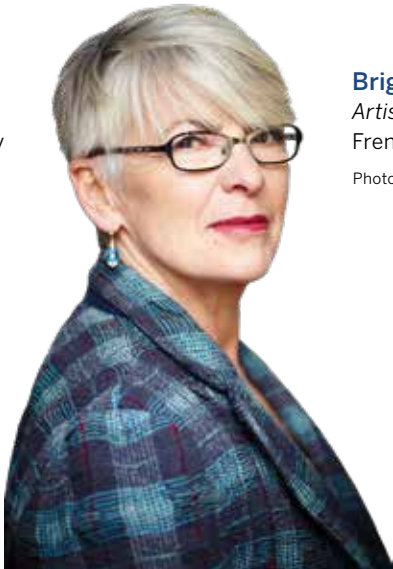
The Marketing and Communications Committee engages in dialogue regarding audience engagement, and corporate marketing and communications plans to ensure that they support the Corporation’s strategic plans, corporate goals and priorities. The Committee ensures that revenue-generating potential and commercial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

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

Artistic and Creative Leadership



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



Brigitte Haentjens
Artistic Director
French Theatre
Photo © Mathieu Rivard



Jillian Keiley
Artistic Director
English Theatre
Photo © Trish Lindström



Kenton Leier
Executive Chef
Photo © Julie-Anne Madore



Cathy Levy
Executive Producer
Dance
Photo © Rémi Thériault



Kevin Loring
Artistic Director
Indigenous Theatre
Photo © Mélissa Deschênes



Heather Moore
Executive Producer
National Creation Fund
Photo © Rémi Thériault



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

Senior Management

A view of the *Chef's Table* event at the NAC's 1 Elgin restaurant, in collaboration with Bluesfest. The event featured live local artists who performed on a floating stage, and special menus by chefs from the NAC Resident Chef Program, in collaboration with NAC Executive Chef Kenton Leier.
Photo © Dany Pépin

Christopher Deacon
President and CEO

David Abel
Managing Director
English Theatre

Nelson Borges
General Manager
Food and Beverage

Martin Carbonneau
Chief Information Officer

Geneviève Cimon
Senior Director
Learning and Community Engagement

Annabelle Cloutier
Executive Director
Strategy and Communications,
and Corporate Secretary

Debbie Collins
Executive Director
Human Resources

Mike D'Amato
Executive Director
Production

Arna Einarsdóttir
Managing Director
NAC Orchestra

Robert Gagné
Administrative Director
French Theatre

Robyn Gilchrist
Senior Director
Visitor Experience

Lori Marchand
Managing Director
Indigenous Theatre

Nadim Missaghian
Executive Director
Operations and Security Services

Jane Moore
Chief Advancement Officer
National Arts Centre Foundation

Kondwani Mwase
Executive Director
Audience Engagement

Helle Ottosen
Chief Financial Officer

Jayne Watson
CEO
National Arts Centre Foundation

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.

A 10-member Board of Trustees, which reports to Parliament through the Minister of Canadian Heritage, oversees the NAC. A Crown Corporation, the NAC is governed by the *National Arts Centre Act*, which defines its mandate as follows: to operate and maintain the Centre; to develop the performing arts in the National Capital Region; and to assist the Canada Council for the Arts in the development of the performing arts elsewhere in Canada.

The Next Act : Our 2020–2023 Strategic Plan

Beginning on September 1, 2020, and over the next three years, the NAC 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, 2021, the Corporation has 286 full time-employees and 117 part-time employees.

The pandemic has significantly impacted the NAC’s human resources, notably employees who worked in Production, Front of House, and Food and Beverage departments. With limited exceptions for a few live performances or restricted restaurant operations, the part-time staff employed in these departments have not worked since the start of the pandemic in mid-March 2020.

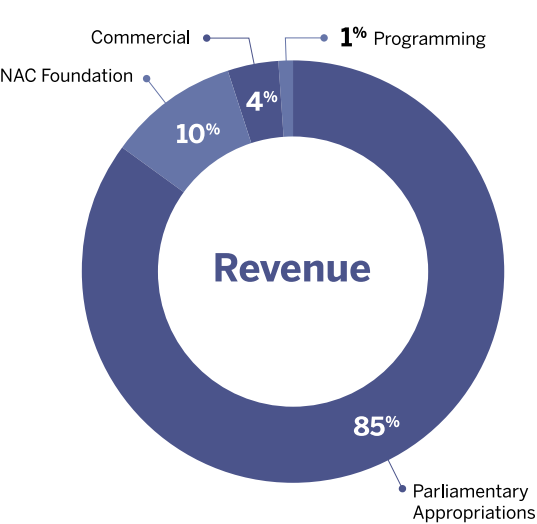
Performances are labour-intensive and rely on a large number of behind-the-scenes personnel. The Corporation employs people with varied specialized skills, including non-union staff and unionized staff who are organized into five collective bargaining units. A large number of employees, whose work is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

Financial Overview

The fiscal year 2020–2021 was a challenging year, as the NAC building was largely closed to staff and the public as a result of the COVID-19 pandemic, in accordance with public health authority guidance.

The NAC continued to pivot from in-person performances to online streaming. This change of focus allowed the organization to partner with artists and artistic organizations across Canada to support the performing arts sector through the ongoing pandemic restrictions

Revenue



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.

As a result of COVID-19, Commercial Operations, with the exception of minimal parking and outdoor Food and Beverage activities, have been closed for the year.

The Food and Beverage department was forced to cease operations in November 2020 due to changes in public health regulations. The department began limited operations in late July 2021, operating under social distancing protocol and restrictions, and following public health regulations.

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

work environment.

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

Programming

Programming activities consist mainly of the six disciplines — NAC Orchestra, English Theatre, French Theatre, Indigenous Theatre, Dance, and Popular Music and Variety, plus a number of other programs such as 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 \$2.3 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 dropped from \$8.7 million in 2019–2020 to \$0.7 million in 2020–2021. This reduction is due to the closure of live performance within the Centre in response to the ongoing COVID-19 pandemic. NAC programming shifted completely to digital performances, ranging from free and paid livestreams to on-demand offerings.

As the performing arts sector continues to face unprecedented challenges due to the COVID-19 pandemic, the National Arts Centre responded with *Grand Acts of Theatre*, an initiative to bring Canadian artists and audiences together. Fourteen theatre companies were engaged to create and perform large-

scale new works, performed outdoors in front of live audiences in various Canadian locations.

Grants from the National Arts Centre Foundation

For the fiscal year 2020–2021, the National Arts Centre Foundation (the “Foundation”) granted \$7.9 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-imaging its planning and future fundraising strategies and goals in order to set a path forward for sustainability and growth. The pandemic is projected to have a significant impact on philanthropy and sponsorship and the NAC anticipates a period of uncertainty in the mid-term.

Parliamentary Appropriations

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

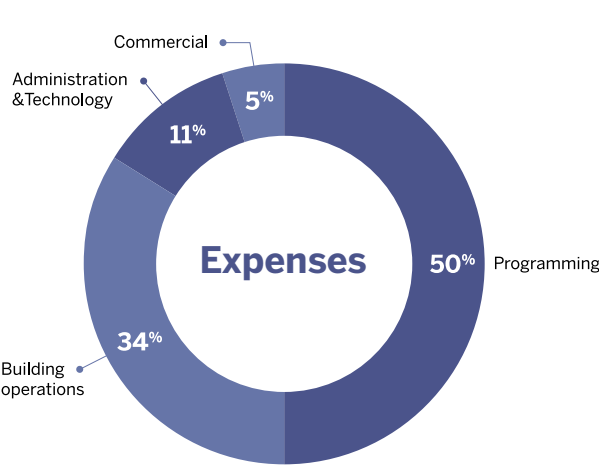
In July 2020, the Corporation received approval to access statutory funding of up to \$18.2 million from the Government of Canada under the *Public Health Events of National Concern Payments Act* by September 30, 2020 to support operational costs and cover projected re-opening costs related to the COVID-19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

In the 2021 Federal Budget, \$17.2 million in revenue loss funding was allocated to the NAC for ongoing operations support in year 2021–2022. Another \$6 million was allocated to support Equity-Seeking Groups over two years, by March 31, 2023. After more than 18 months of being closed to the public, largely without in-person performances, this funding will allow the NAC to maintain its operations, continue to employ its full-time workforce, and to be ready for re-opening with artistic programming and the planning of future performances. The funding to be directed to Equity-Seeking Groups is new funding

that will allow the NAC to support programming and collaborations and help relaunch the performing arts sector.

A one-time payment of \$5.6 million for payroll adjustments was made as part of Supplementary Estimates (C) in March 2021, with an ongoing annual increase of \$2.6 million. In addition, the Corporation has been awarded \$9.5 million over 11 years for a modernization digital infrastructure. These funds will be drawn down commencing in September 2021.

Expenses



Due to the continued impact of the pandemic, the NAC rapidly made financial adjustments by reducing many areas of expenses, including internal reallocations by not scheduling part-time and contractual workers, and reducing programming, building maintenance, office overhead and travel.

Commercial Operations

With minimal commercial operations in 2020–2021, expenses were \$3.8 million, dropping from \$8.5 million in 2019–20. These expenses were mainly comprised of salary expenses.

Programming

As a result of the pandemic, the NAC reduced its programming expenses as it was unable to present live performances with an audience in attendance, with a few live performances offered through livestream or where limited audience was allowed by Ontario regulations in-between lockdowns. Digital performances

allowed the NAC to offer work to artists and provide some entertainment to Canadians, which was well received from audiences and artists alike.

Building Operations

Despite the necessity to close the building in response to COVID-19, the corporation was required to maintain certain building operations. The overall expenses related to building operations increased by \$5.1 million to \$26.7 million in 2020–2021 from \$21.6 million in 2019–2020. This was mainly due to the loss on disposal of assets, offset by utilities costs that were \$0.3 million lower due to less heat, air conditioning and water consumption, combined with lower salary costs due to the reduced 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 3 years, with an estimated cost of \$12.1 million.

In addition, the Corporation invested \$ 5.8 million primarily towards a new terrace structure for the 1 Elgin restaurant, the replacement of air filtration filters, and a touchless pay system in the parking garage. All of these investments will improve the NAC experience.

Administration and Technology

Administration and technology expenses increased by \$2.0 million in 2020–2021, to \$8.6 million from \$6.6 million in 2019–2020. 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.

Financial Situation

Assets

Cash has increased by \$10.3 million to \$21.8 million in 2020–2021. This increase is primarily attributable to receiving \$5.6 million in unplanned Parliamentary appropriations that the Corporation used to implement a tighter cash management strategy, as well as an increase in accounts payable and accrued liabilities as a result of timing of payments.

Capital assets decreased by \$11.2 million to \$209.5 million in 2020–

2021, from \$220.6 million in 2019–2020 due to amortization of \$16.9 million, and disposals of \$8.9 million offset by additions of \$14.6 million.

Liabilities

Deferred capital funding decreased by \$13.3 million due to amortization of \$16.7 million, and loss on disposal of assets of \$5.4 million, offset by the use of \$8.8 million used to create capital assets.

Deferred Parliamentary appropriations decreased by \$1.8 million, as these funds were used throughout the fiscal year to support operating costs.

Accumulated Surplus

The increase in accumulated surplus is as a result of receiving \$5.6 million in unplanned Parliamentary appropriations for prior years of salary increases that had been absorbed by the Corporation. This funding allowed the Corporation to adopt a cash management strategy for self-funded capital projects.

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 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 restart its core business operations in 2021–2022. The NAC will work its way back to regaining commercial operations revenues at pre-pandemic levels (currently estimated to be in the NAC’s 2025–2026 fiscal year). The Corporation can retain its current full-time employees and full-time musicians of the NAC Orchestra (who continued to offer performances and professional training digitally). As more concerts, productions and events are presented at the NAC, it also puts

the Corporation in a position to gradually provide work again to hundreds of part-time employees in the box office, as ushers, and in catering/meeting operations.

The performing arts industry plans and commits one to three years out. The federal emergency and 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. The Corporation announced a return to stage with live performances and audiences for its 2021–2022 season (beginning in September 2021), 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.

Over the next two years, through \$6 million in new federal funding directed to Equity-Seeking Groups, the NAC will lead and support the performing arts sector in Canada and fulfill 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.

The Equity-Seeking Groups funding will allow the NAC to further its engagement with artists who self-identify as Indigenous, Black, People of Colour, LGBTQ2+ and Differently-Abled, and with groups and arts organizations that represent under-represented groups in the arts sector. The NAC will collaborate with artists, creators and arts organizations from Equity-Seeking Groups and will work alongside to co-curate programming, productions and initiatives that will be presented at the NAC or in locations across Canada in the coming years.

Management Responsibilities

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

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

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

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



Christopher Deacon
President and CEO



Helle Ottosen, CPA, CA
Chief Financial Officer

Auditor's report



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage and to the Chair of the Board of Trustees of the National Arts Centre Corporation

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Arts Centre Corporation (the Corporation), which comprise the statement of financial position as at 31 August 2021, and the statement of operations, statement of changes in accumulated surplus (deficit) and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Corporation as at 31 August 2021, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

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

Other Information

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

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

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Corporation to cease to continue as a going concern.

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

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

Report on Compliance with Specified Authorities

Opinion

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


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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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



Firyal Awada, CPA, CA
Principal
for the Auditor General of Canada
Ottawa, Canada
18 November 2021

Statement of Financial Position

As at August 31, 2021

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|--|-------------------|------------|
| Assets | | |
| Current | | |
| Cash and cash equivalents (Note 3) | \$ 21,801 | \$ 11,486 |
| Restricted cash held for specified capital projects (Note 4) | 185 | 690 |
| Account receivable (Note 5) | 5,192 | 5,601 |
| Inventories | 140 | 166 |
| Prepaid expenses | 1,630 | 1,420 |
| | 28,948 | 19,363 |
| Capital Assets (Note 6) | 209,456 | 220,635 |
| | \$ 238,404 | \$ 239,998 |
| Liabilities | | |
| Current | | |
| Accounts payable and accrued liabilities (Note 7) | \$ 21,868 | \$ 12,182 |
| Deferred parliamentary appropriations (Note 8) | 1,685 | 3,441 |
| Deferred revenue (Note 9) | 2,225 | 1,676 |
| Deferred parliamentary appropriations, specified capital projects (Note 4) | 57 | 611 |
| | 25,835 | 17,910 |
| Deferred capital funding (Note 10) | 205,475 | 218,824 |
| Long-term portion of provision for employee future benefits (Note 11) | 2,064 | 2,493 |
| | 233,374 | 239,227 |
| Accumulated Surplus (deficit) | | |
| Unrestricted | 5,030 | 771 |
| | \$ 238,404 | \$ 239,998 |

The accompanying notes and schedules form an integral part of the financial statements.
Contingencies, contractual obligations and contractual rights (Notes 15 and 16)

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 | Helle Ottosen, CPA, CA Chief Financial Officer |

Statement of Operations

For the year ended August 31, 2021

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|---|-----------------|-----------|
| Revenues | | |
| Commercial operations | \$ 3,592 | \$ 11,048 |
| Programming | 688 | 8,744 |
| Grant from the NAC Foundation (Note 12) | 7,883 | 9,781 |
| Other income | 141 | 1,417 |
| Investment income | — | 190 |
| | 12,304 | 31,180 |
| Parliamentary appropriations (Note 13) | 69,399 | 58,863 |
| | 81,703 | 90,043 |
| Expenses (Schedule 1) | | |
| Commercial operations | 3,847 | 8,496 |
| Programming | 38,357 | 46,872 |
| Building operations | 26,664 | 21,587 |
| Administration and technology | 8,576 | 6,551 |
| | 77,444 | 83,506 |
| Net results of operations | \$ 4,259 | \$ 6,537 |

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

Statement of Changes in Accumulated Surplus (Deficit)

For the year ended August 31, 2021

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|---------------------------------------|-----------------|------------|
| Unrestricted, beginning of the period | \$ 771 | \$ (5,766) |
| Net results of operations | 4,259 | 6,537 |
| Unrestricted, end of the period | \$ 5,030 | \$ 771 |

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

Statement of Cash Flows

For the year ended August 31, 2021

| <i>(in thousands of dollars)</i> | 2021 | 2020* |
|---|------------------|-----------|
| Operating Activities | | |
| Net results of operations | \$ 4,259 | \$ 6,537 |
| Items not affecting cash | | |
| Amortization of capital assets | 16,937 | 16,421 |
| Amortization of deferred capital funding | (16,718) | (9,861) |
| Loss on disposal of capital assets | (5,393) | (166) |
| Change in non-cash operating assets and liabilities | 8,150 | (21,267) |
| Change in long-term portion of provision for employee future benefits | (429) | 28 |
| Cash flow used for operating activities | 6,806 | (8,308) |
| Capital Activities | | |
| Additions to capital assets | (5,758) | (6,394) |
| Cash flow used for capital activities | (5,758) | (6,394) |
| Investing Activities | | |
| Sale of investments | — | 8,268 |
| Cash flow from investment activities | — | 8,268 |
| Financing Activities | | |
| Restricted cash used for specified capital projects | 505 | 11,494 |
| Parliamentary appropriations used for the acquisition of capital assets | 8,762 | — |
| Cash flow from financing activities | 9,267 | 11,494 |
| Increase in cash position | 10,315 | 5,060 |
| Cash and cash equivalents at beginning of period | 11,486 | 6,426 |
| Cash and cash equivalents at end of period | \$ 21,801 | \$ 11,486 |

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

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

Notes to the Financial Statements

1. Authority, objectives and operations

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

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

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

2. SIGNIFICANT ACCOUNTING POLICIES

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

a) Revenue recognition

i) Parliamentary appropriations

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

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

Parliamentary appropriations received in advance of the fiscal period they were intended to cover, or for building refurbishment, or specific projects are recorded as deferred Parliamentary appropriations in the Statement of Financial Position and recognized as revenue in the Statement of Operations in the

period that the related expenditures are incurred. Similarly, Parliamentary appropriations approved but not received at August 31 are recorded as a receivable.

Parliamentary appropriations received and restricted for the purchase of amortizable capital assets are initially recorded as deferred Parliamentary appropriations in the Statement of Financial Position. When a purchase is made, the portion of Parliamentary appropriations used to make the purchase is recorded as deferred capital funding and is amortized on the same basis, over the same period, as are the acquired related capital assets.

ii) Contributions

Unrestricted contributions are recognized as revenue on the Statement of Operations when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Contributions externally restricted for specific purposes are deferred on the Statement of Financial Position and recognized as revenue on the Statement of Operations in the period in which the related expenditures are recognized.

If they would otherwise have been purchased, donations in-kind are recorded at their estimated fair value when received. Volunteers contribute a significant number of hours each year. Because of the difficulty of determining fair value, contributed services from volunteers are not recognized in these financial statements.

iii) Commercial and programming revenue

Revenue from commercial operations and 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 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 17, and the Corporation does not engage in the use of derivatives.

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

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

i) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

j) Employee future benefits

i) Pension plans

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

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

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

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

established by the collective bargaining process between the Corporation and the International Alliance of Theatre Stage Employees.

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

ii) Employee severance and sick leave benefits

Prior to September 1, 2013, certain employees were entitled to severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. The 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 the entities dealing at arm’s length, measured at the exchange amount;
- b) Transactions relating to allocated costs and recoveries which are measured at the exchange amount; and
- c) Services provided free of charge that are not recorded.

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

3. Cash and cash equivalents

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

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

| (in thousands of dollars) | 2021 | 2020 ¹ |
|--------------------------------|-----------|-------------------|
| Operating | \$ 10,114 | \$ 989 |
| Advanced ticket sales (Note 7) | 8,714 | 7,702 |
| Deferred revenue (Note 9) | 777 | 448 |
| Employee benefits (Note 11) | 2,196 | 2,347 |
| Balance at end of year | \$ 21,801 | \$ 11,486 |

¹ Certain comparative figures have been amended to conform to the current year’s presentation in notes disclosure

4. Restricted cash held for specified capital projects and deferred Parliamentary appropriations, specified capital projects

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

In 2015, the Government of Canada approved funding of \$110.5 million for Architectural Rejuvenation to improve the public spaces of the Centre. The funding has been received and the project is close to completion.

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

In 2017, the Government of Canada approved the reallocation of \$3.8 million from the Production Renewal budget, to complete certain elements of the Architectural Rejuvenation Project. In 2021, nil (\$1.1 million in 2020) was transferred from Production Renewal to Architectural Rejuvenation for completion of improvements to public spaces.

Changes in the fund balance are as follows:

Architectural Rejuvenation

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|---|--------|---------|
| Balance at beginning of year | \$ 375 | \$ 562 |
| Appropriations received during the year | — | — |
| Funds transferred from the Production Renewal Project | — | 1,147 |
| Appropriations invested in specified capital projects | (261) | (1,334) |
| Balance at end of year | \$ 114 | \$ 375 |

Production Renewal

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|---|--------|-----------|
| Balance at beginning of year | \$ 315 | \$ 11,622 |
| Appropriations received during the year | — | — |
| Funds transferred to the Architectural Rejuvenation Project | — | (1,147) |
| Appropriations invested in specified capital projects | (244) | (10,160) |
| Balance at end of year | \$ 71 | \$ 315 |
| Total restricted cash held for specified capital projects | \$ 185 | \$ 690 |
| Total restricted cash held for specified capital projects | 185 | 690 |
| Liabilities related to specified capital projects, net of sales tax | (128) | (79) |
| Deferred parliamentary appropriations, specified capital projects | \$ 57 | \$ 611 |

5. Accounts receivable

Accounts receivable include amounts collectible from commercial operations, recoverable sales taxes, and programming partners. The majority of accounts receivable are unsecured, and are subject to credit risk. Management reviews the account balances quarterly and uses available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is recognized in financial charges and bad debts. A provision of \$88 thousand (\$57 thousand in 2020) has been made based on an account-by-account analysis that considers the aging of the account and the probability of collection.

6. Capital assets

| (in thousands of dollars) | 2021 | | | 2020 | | |
|--|------------|--------------------------|--------------------|------------|--------------------------|--------------------|
| | Cost | Accumulated amortization | Net carrying value | Cost | Accumulated amortization | Net carrying value |
| Land | \$ 78 | — | \$ 78 | \$ 78 | — | \$ 78 |
| Buildings | 116,191 | 55,010 | 61,181 | 116,191 | 52,778 | 63,413 |
| Building improvements and infrastructure | 174,180 | 66,695 | 107,485 | 193,836 | 66,975 | 126,861 |
| Equipment | 45,077 | 14,450 | 30,627 | 37,012 | 10,253 | 26,759 |
| Computer equipment | 8,421 | 6,667 | 1,754 | 8,550 | 5,193 | 3,357 |
| Assets under construction | 786 | — | 786 | 167 | — | 167 |
| ESAP assets under construction | 7,545 | — | 7,545 | — | — | — |
| | \$ 352,278 | \$ 142,822 | \$ 209,456 | \$ 355,834 | \$ 135,199 | \$ 220,635 |

During the year, assets subject to amortization with a carrying value of \$14.7 million (\$1.6 million in 2020) and with an accumulated amortized cost of \$9.3 million (\$1.4 million in 2020) were disposed of, resulting in a loss on disposal of \$5.4 million (\$0.2 million in 2020).

For the year, ended August 31, 2021, capital transactions for a total amount of \$5.8 million (\$6.4 million in 2020) required the use of cash or cash equivalents, and are shown as capital activities on the statement of cash flows.

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 \$12.1 million.

7. Accounts payable and accrued liabilities

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|----------------------------------|-----------|-----------|
| Advanced ticket sales | \$ 8,714 | \$ 7,702 |
| Trade payables | 2,834 | 2,523 |
| Accrued liabilities | 9,791 | 1,707 |
| Employee benefits (short-term) | 528 | 250 |
| Balance at end of year | \$ 21,868 | \$ 12,182 |

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, 2021 (\$nil in 2020).

8. 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 | 2021 Intended for Next Fiscal | Specifics Programs | Total | 2020 ¹ Total |
|--|----|---------------------------|-------------------------------------|-----------------------|----------|----------------------------|
| Balance at beginning of year | \$ | 1,201 | \$ 2,240 | \$ — | \$ 3,441 | \$ 510 |
| Appropriations received this year to be deferred for next year | | 294 | — | 190 | 484 | 2,931 |
| Appropriations used this year | | — | (2,240) | — | (2,240) | — |
| Balance at end of year | \$ | 1,495 | \$ — | \$ 190 | \$ 1,685 | \$ 3,441 |

¹ Certain comparative figures have been amended to conform to the current year's presentation in notes disclosure

9. 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 | 2021 Programming in Progress | Deposits from Commercial Operations | Total | 2020 Total |
|----------------------------------|----|--------------------------|------------------------------------|---|----------|---------------|
| Balance at beginning of year | \$ | 448 | \$ 15 | \$ 1,213 | \$ 1,676 | \$ 6,626 |
| Funds received (used) | | 329 | 83 | 137 | 549 | (4,950) |
| Balance at end of year | \$ | 777 | \$ 98 | \$ 1,350 | \$ 2,225 | \$ 1,676 |

10. 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> | 2021 | 2020 |
|--|------------|------------|
| Balance at beginning of year | \$ 218,824 | \$ 228,925 |
| Appropriations used to purchase depreciable capital assets | 1,218 | 6,277 |
| Recognition of deferred capital funding | (22,112) | (16,378) |
| Deferred ESAP funding (Note 6) | 7,545 | — |
| Balance at end of year | \$ 205,475 | \$ 218,824 |

11. Employee future benefits

a) Public Service Pension Plan

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

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

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

Public Service Pension Plan

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|----------------------------------|----------|----------|
| Corporation | \$ 2,094 | \$ 2,238 |
| Employees | 2,023 | 2,114 |

b) Other pension plans

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

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

Other Pension Plans

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|----------------------------------|--------|--------|
| Corporation | \$ 549 | \$ 693 |
| Employees | 37 | 127 |

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> | 2021 | 2020 |
|---|----------|----------|
| Accrued benefit liability, beginning of year | \$ 2,743 | \$ 2,715 |
| Cost for the year | 67 | 258 |
| Benefits paid during the year | (218) | (230) |
| Accrued benefit liability, end of year | \$ 2,592 | \$ 2,743 |
| | | |
| Short-term portion (included in accounts payable and accrued liabilities) | \$ 528 | \$ 250 |
| Long-term portion | 1,668 | 2,097 |
| Total cash obligation (note 3) | \$ 2,196 | \$ 2,347 |
| | | |
| Long-term leave | 396 | 396 |
| Accrued benefit liability, end of year | \$ 2,592 | \$ 2,743 |

12. Grant from the National Arts Centre Foundation

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|--|----------|----------|
| Grant from National Arts Centre Foundation | \$ 7,883 | \$ 9,781 |

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 \$1.8 million (\$2.1 million in 2020) 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 \$260 thousand (\$1.4 million in 2020) of in-kind contributions such as travel, accommodations and promotional services.

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

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|----------------------------------|-----------|-----------|
| Total assets | \$ 12,905 | \$ 19,308 |
| Total liabilities | (398) | (5,093) |
| Total net assets | \$ 12,507 | \$ 14,215 |

An amount of \$6.6 million (\$8.8 million in 2020) of the Foundation's net assets are restricted for special purposes, and an additional \$4.1 million (\$4.1 million in 2020) represents endowment funds and is to be maintained in perpetuity.

Results of operations

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|---|------------|-----------|
| Total revenues | \$ 8,063 | \$ 11,213 |
| Total expenses | 1,887 | 2,218 |
| Grant to the National Arts Centre Corporation | 7,883 | 9,781 |
| Deficiency of revenues over expenses and grants | \$ (1,707) | \$ (786) |

At August 31, 2021, the balance payable to the Foundation was \$144 thousand (\$4.8 million receivable in 2020).

13. 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> | 2021 | 2020 ¹ |
|--|------------------|-------------------|
| Appropriations received and receivable: | | |
| Main estimates amount provided for operating and capital expenditures | \$ 35,228 | \$ 32,360 |
| Supplementary estimates | 5,768 | — |
| Statutory COVID 19 | 5,200 | 13,000 |
| Appropriations approved | 46,196 | 45,360 |
| | | |
| Portion of parliamentary appropriations received in advance of next fiscal year or deferred for building refurbishment or for specific projects to be completed in the next fiscal year (note 8) | 1,756 | 2,931 |
| Previous year's appropriations used in current year to complete specific projects | 553 | 6,333 |
| Appropriation used to purchase depreciable capital assets (Note 10) | (1,218) | (6,277) |
| Deferred capital funding – amortization and write down (Note 10) | 22,112 | 16,378 |
| Parliamentary appropriations | \$ 69,399 | \$ 58,863 |

¹ Certain comparative figures have been amended to conform to the current year's presentation in notes disclosure

In 2021, supplementary estimates of \$5.6 million were received to fund salary increases.

Through its 2020 Fall Economic Statement, entitled “Supporting Canadians and Fighting COVID-19,” the Government of Canada allocated \$9.5M over eleven years starting in 2021–2022 for Modernization of Digital Infrastructure.

Budget 2021 p. 204 proposes to provide \$17.2 million in 2021–22 to the National Arts Centre to address financial pressures caused by COVID-19 and to ensure the NAC will continue to support artists and celebrate Canadian culture.

Budget 2021 p. 204 also proposes to provide \$6 million over two years, starting in 2021–22, to the National Arts Centre to support collaborations with equity deserving groups to help relaunch the performing arts sector.

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

Corporation received and used the remaining \$5.2 million in September 2020.

14. Related party transactions

The Corporation is related in terms of common ownership to all Government of Canada departments, agencies and Crown corporations. The Corporation enters into transactions with these entities that are undertaken on similar terms and conditions as those adopted for entities dealing at arm's length. These transactions are measured at exchange amounts which is the consideration established and agreed upon by the related parties. Related parties also include key management personnel having authority and responsibility for planning, directing and controlling the activities of the Corporation, including the Senior Management Team, all members of the Board of Trustees, all outside member on the committees of the Board and parties related to them.

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

| <i>(in thousands of dollars)</i> | 2021 | 2020 |
|--------------------------------------|-----------------|----------|
| Revenues from related parties | | |
| Commercial operations | \$ 1,610 | \$ 1,862 |
| Programming | 423 | 710 |
| | \$ 2,033 | \$ 2,572 |
| | | |
| Expenses with related parties | | |
| Commercial operations | \$ 220 | \$ 313 |
| Programming | 1,227 | 1,476 |
| Building operations | 1,565 | 1,391 |
| Administration and technology | 978 | 634 |
| | \$ 3,390 | \$ 3,814 |

| | | |
|--|-----------------|--------|
| The following balances were outstanding at the end of the year: | 2021 | 2020 |
| Due from related parties | \$ 4,035 | \$ 178 |
| Due to related parties | 558 | 428 |

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

15. Contingencies

In the normal course of business, various claims and legal actions have been brought against the Corporation. In the view of Management, the outcome of these actions is not likely to result in any material amounts. However, in the event that such losses were likely to be incurred and the costs were reasonably estimated, 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 2021 or 2020.

16. Contractual obligations and contractual rights

As at August 31, 2021, \$19.3 million (\$8.2 million in 2020) is to be paid and \$11.7 million (\$3.4 million in 2020) 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. The future minimum payments are as follows:

| <i>(in thousands of dollars)</i> | Contractual Obligations | | Contractual Rights | |
|----------------------------------|-------------------------|--------|--------------------|-------|
| 2021–22 | \$ | 15,773 | \$ | 6,628 |
| 2022–23 | | 3,340 | | 3,094 |
| 2023–24 | | 135 | | 729 |
| 2024–25 | | 44 | | 725 |
| 2025–26 | | 6 | | 500 |

17. Financial risk management

Credit risk:

Credit risk is the risk of financial loss to the Corporation associated with a counterparty's failure to fulfill its financial obligations.

The Corporation is subject to credit risk as follows:

i) Cash and cash equivalents (including restricted cash)

The Corporation has deposited cash and cash equivalents of \$22 million (\$12.2 million in 2020), 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 \$5.2 million (\$5.6 million in 2020). 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, 2021, unimpaired accounts receivable over 120 days were \$97 thousand (\$180 thousand in 2020).

For accounts receivable that are neither past due nor impaired, the Corporation has assessed the credit risk as low.

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, 2021, 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 2020). The Corporation has determined that risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short-term investments that can be redeemed as needed.

Market risk:

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

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

Fair value:

Due to the short-term maturity of these financial instruments, the carrying value of cash and cash equivalents, restricted cash, accounts receivable, accounts payable and accrued liabilities approximate their fair value.

18. Impact of COVID-19

On March 11, 2020, the World Health Organization declared the Coronavirus (COVID-19) 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. As of August 31, 2021, the building was closed to live or recorded performances, with only essential staff present, per the Government of Ontario lockdown measures. The extension of its limited operations and continued closure has resulted in a significant reduction in both revenues and various expenses. There may also be a negative impact on the values of assets, accounts receivable, inventory and pre-paid expenses, as well as some liabilities. As the situation extends and evolves, 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. Regular operations and return of audience and artists will only gradually come back depending on vaccine roll out, permitted hall capacity and additional provincial regulations.

Subsequent events related to COVID-19:

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

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

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

Schedule of expenses

For the year ended August 31, 2021

| <i>(in thousands of dollars)</i> | 2021 | 2020* |
|---|------------------|-----------|
| Salaries and benefits | \$ 26,963 | \$ 31,995 |
| Amortization and write down of capital assets | 16,937 | 16,421 |
| Artistic fees | 8,926 | 11,583 |
| National Arts Centre Orchestra fees | 6,672 | 6,734 |
| Loss on disposal of capital assets | 5,393 | 166 |
| Maintenance and repairs | 2,481 | 1,996 |
| Utilities | 2,284 | 2,227 |
| Payments to municipalities | 2,080 | 2,043 |
| Professional fees | 1,917 | 1,627 |
| Advertising | 1,149 | 2,327 |
| Insurance | 472 | 373 |
| Cost of sales | 272 | 1,295 |
| In-kind contributions of goods and services | 260 | 1,318 |
| Equipment rental | 245 | 549 |
| Telecommunications | 240 | 250 |
| Service charges | 216 | 782 |
| Promotion | 174 | 297 |
| Production | 157 | 556 |
| Supplies | 151 | 286 |
| Office | 145 | 184 |
| Education and training | 130 | 53 |
| Rental of facilities | 75 | 100 |
| Board | 67 | 115 |
| Staff travel | 26 | 227 |
| Miscellaneous | 12 | 2 |
| | \$ 77,444 | \$ 83,506 |

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

National Arts Centre Foundation



Over the course of the COVID-19 pandemic, generous support from individual donors, sponsors and foundations from across the country has helped the NAC bring livestream concerts, dance performances, play readings, performing arts education and more to audiences and arts lovers through digital technology.

The National Arts Centre Foundation supporters have helped the NAC tackle the challenges of executing art in non-traditional formats and thanks to those supporters, the NAC has been able to provide a creative lifeline to artists and other arts organizations.

In 2020–2021, more than 6,000 individual donors, corporate partners and foundations from across the country gave essential support to the National Arts Centre, raising more than \$8 million for performance, creation and learning across Canada. We are grateful that some of our good friends agreed to shift their commitments from project-specific funding, which had to be put on hold due to the pandemic, to highest-priority needs in the short term, and other friends pledging additional support.

In a year of twists and turns, performing artists and arts organizations have given us many reasons to admire their creativity and resilience. Here are some of the new creations, collaborations, performances and initiatives that were made possible with donor support during the 2020–2021 season:

- Some of the NAC Foundation's most loyal and generous donors — Dasha Shenkman, OBE, Hon RCM, The Hon. Hilary M. Weston & the late Mr. W. Galen Weston, donors to the NAC *National Creation Fund* and The Janice and Earle O'Born Fund for Artistic Excellence — joined forces to support the creation of the NAC Orchestra's *UNDISRUPTED*, a ground-breaking new series of televisual episodes that redefines the orchestral experience on screen. The work is curated by four female curators — soprano Measha Brueggergosman, singer-songwriter Shawnee Kish and, composers Nicole Lizée and Ana Sokolović — who harness the diverse perspectives of today's finest musical and visual creative artists to provide bold artistic reflections on our unprecedented times. The four-part series can be streamed on CBC Gem and on ICI TOU.TV;

- *Grand Acts of Theatre*, presented by RBC Foundation, engaged 14 of Canada's most innovative theatre companies to create and perform new, large-scale works in response to these times. Performed and filmed outdoors in front of live audiences in various Canadian locations, *Grand Acts of Theatre* was also made possible thanks to the support from The Jenepher Hooper Fund for Theatre, established from a generous gift from the estate of Jenepher Margaret Hooper;
- BMO Financial Group became Presenting Sponsor of *Fridays at the Fourth*, NAC Popular Music and Variety's weekly emerging music series. The concerts were livestreamed online for free as part of *#CanadaPerforms* by Founding Partner Facebook Canada. For the ninth year in a row, The Slaight Family Foundation provided valuable support for Canadian emerging artists;
- Leacross Foundation provided the first gift in support of the newly created *Global Network for Female-Identifying Producers* in February of 2021;
- We would also like to acknowledge that, thanks to the unrestricted support of so many of our Donors' Circle Supporters, many projects were created and launched in response to changing needs.

We thank the NAC Foundation's dedicated Board of Directors: your commitment is central to our success. Thank you to outgoing board members Matthew Azrieli, Amoryn Engel and Serge Sasseville for your years of service, and a warm welcome to Sharon Azrieli, Diane Obam Dallaire and Anisha Virani.

In a year in which we mainly relied on technology for connecting with one another, we are grateful that hundreds of NAC Foundation supporters joined us for our virtual *Donor Town Hall* series. They provided an opportunity for members of the Donor's Circle to connect and engage with NAC artistic directors, who shared their initiatives and provided some insight on their future plans.

Thanks to each and every NAC Foundation supporter, we are confident the future of performing arts in Canada is bright.

Warmly,

Jayne Watson
Chief Executive Officer,
National Arts Centre Foundation

Janice O'Born
Chair,
National Arts Centre Foundation

NAC Foundation financial snapshot

Amount raised in 2020–2021:

More than
\$8 million



Number of supporters in 2020–2021:

More than
6,000



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

More than
\$7.8 million*



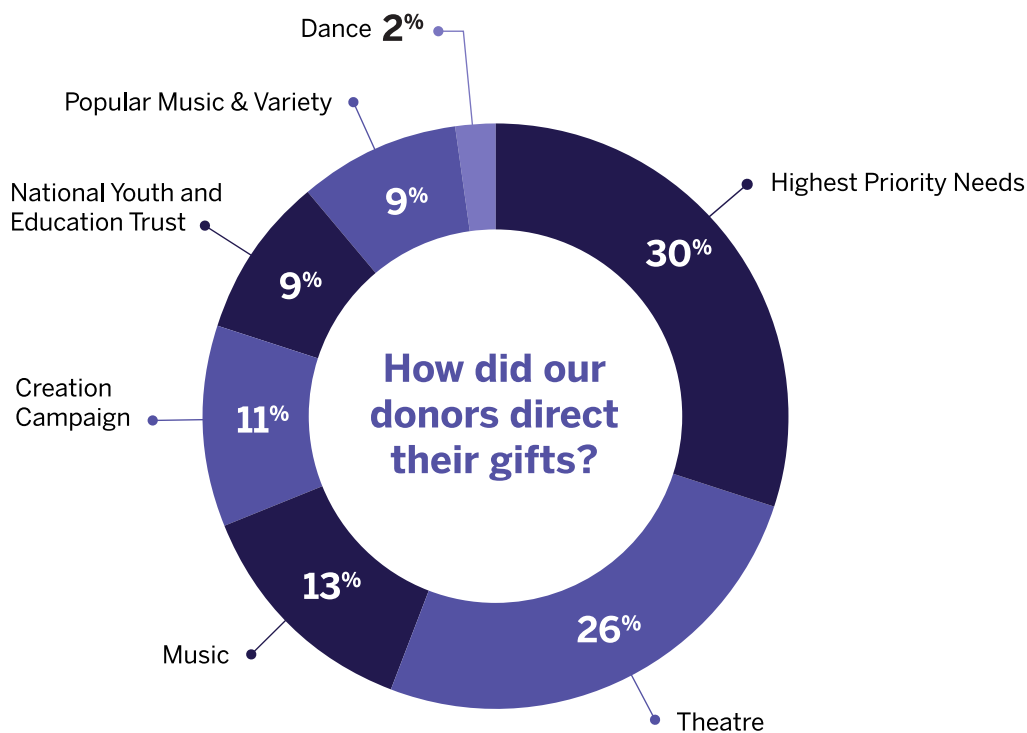
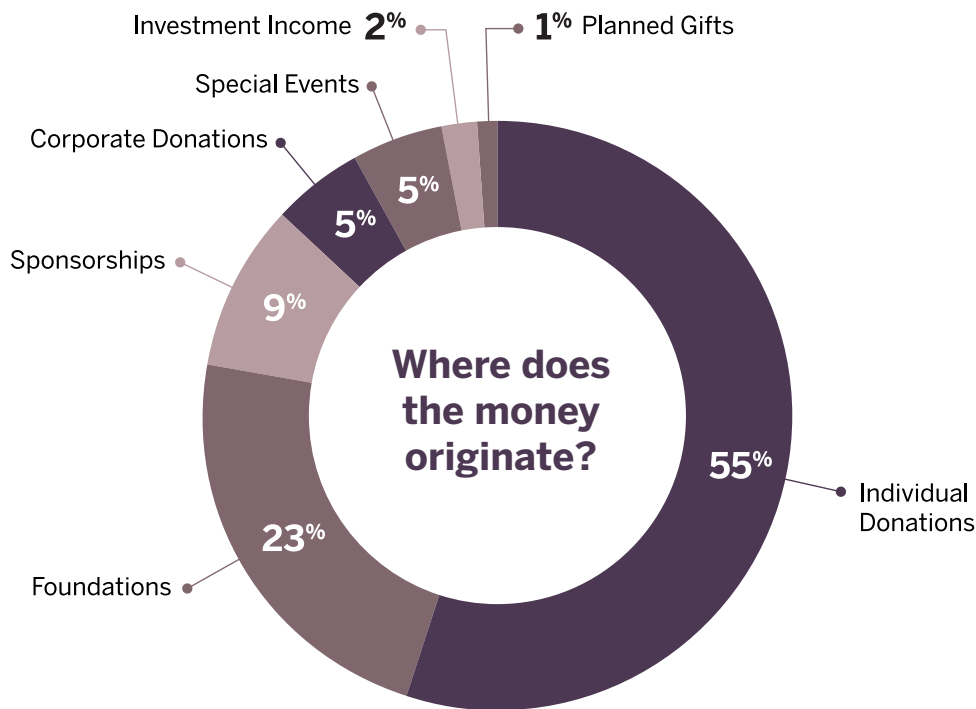
Estimated future value of the Planned Giving Program at August 31, 2021:

\$6,490,083

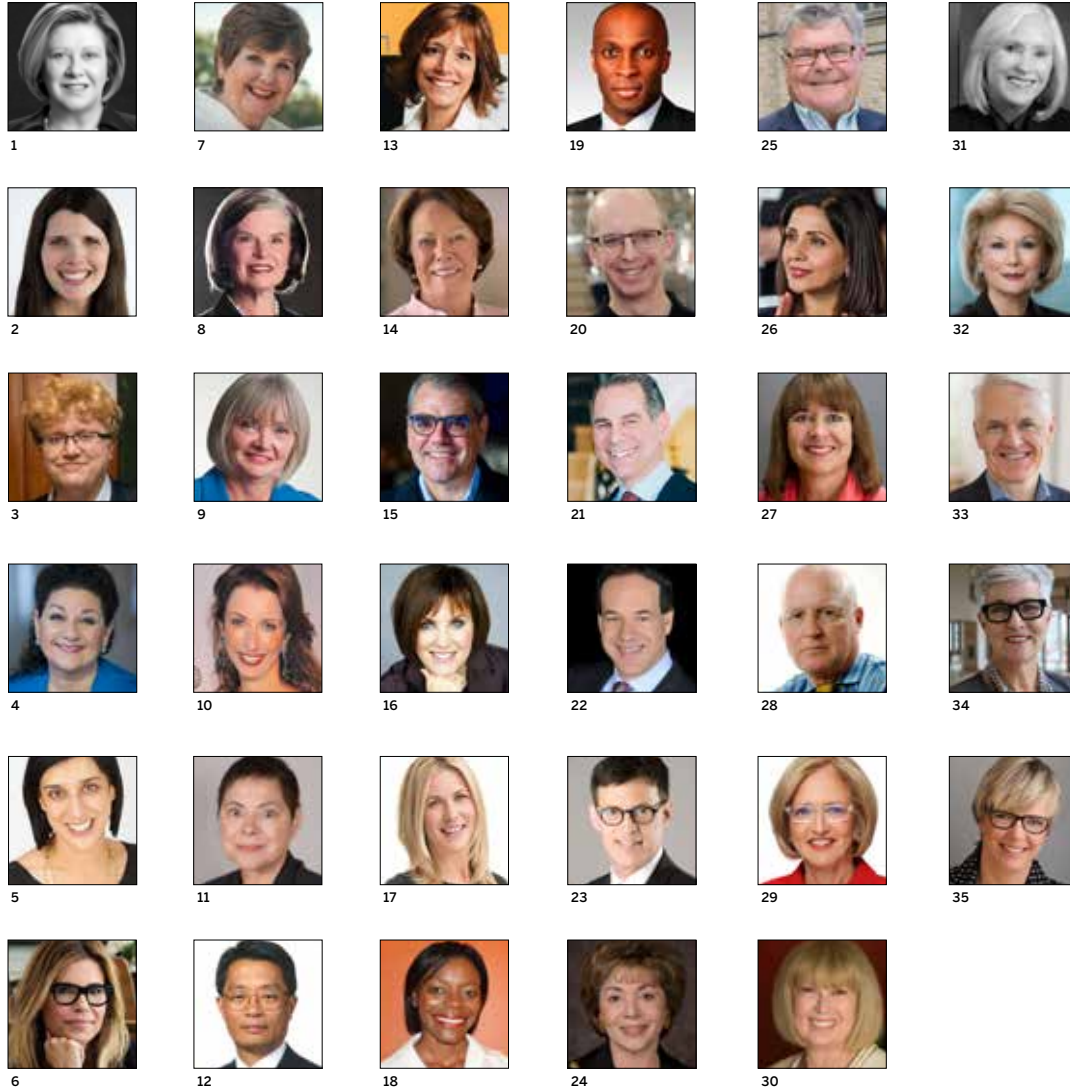


Number of Planned Giving Program bequest expectancies and life insurance policies:

128



NAC Foundation Board of Directors



1. **Janice O'Born**
Chair
Toronto, Ontario
2. **Christine Armstrong**
Calgary, Alberta
3. **Matthew Azrieli**
Montreal, Quebec
4. **Sharon Azrieli**
Montreal, Quebec
5. **Reena Bhatt**
New York, New York
6. **Kimberley Bozak**
Toronto, Ontario
7. **Bonnie Buhler**
Winnipeg, Manitoba
8. **Susan Peterson D'Aquino**
Rockcliffe, Ontario
9. **Carol Devenny, FCPA, FCA, CBV, CPA (Illinois), ICD.D**
Ottawa, Ontario
10. **Amoryn Engel**
Toronto, Ontario
11. **Margaret Fountain, C.M., DFA (h)**
Halifax, Nova Scotia
12. **James Ho**
Richmond, British Columbia
13. **Marjolaine Hudon**
Ottawa, Ontario
14. **M. Ann McCaig, C.M., A.O.E., LL.D.**
Calgary, Alberta
15. **John Roger McCaig**
Victoria, British Columbia
16. **Diane McCurdy**
Vancouver, British Columbia
17. **Liza Mrak**
Ottawa, Ontario
18. **Diane Obam Dallaire**
Ottawa, Ontario
19. **Emechete Onuoha**
Ottawa, Ontario
20. **Gregory Pope**
Toronto, Ontario
21. **Alan P. Rossy**
Montreal, Quebec
22. **Gregory Sanders**
Ottawa, Ontario
23. **J. Serge Sasseville**
Montreal, Quebec
24. **Barbara Seal, C.M.**
Montreal, Quebec
25. **Robert Tennant**
Ottawa, Ontario
26. **Anisha Virani**
Vancouver, British Columbia

EMERITUS DIRECTORS

27. **Gail Asper, O.C., O.M., LL.D.**
Winnipeg, Manitoba
28. **Grant Burton**
Toronto, Ontario
29. **Catherine (Kiki) A. Delaney, C.M., LL.D.**
Toronto, Ontario
30. **Dianne Kipnes, C.M.**
Edmonton, Alberta
31. **Gail O'Brien, LL.D.**
Calgary, Alberta/Toronto, Ontario

EX OFFICIO

32. **Adrian Burns, LL.D.**
Chair, NAC Board of Trustees
Calgary, Alberta/Ottawa, ON
33. **Christopher Deacon**
President and CEO
National Arts Centre

CHIEF EXECUTIVE OFFICER

34. **Jayne Watson**
Ottawa, Ontario

TREASURER

35. **Helle Ottosen, CPA, CA**
Ottawa, Ontario

Donors' Circle

The National Arts Centre Foundation gratefully acknowledges the contributions of its many supporters.
List complete as of August 31, 2021. Thank you!

NATION BUILDERS

Margaret Fountain, C.M., DFA (h) & David Fountain, C.M.
Janice & Earle O'Born

CHAMPIONS' CIRCLE

Gail Asper, O.C., O.M., LL.D. & Michael Paterson
The Azrieli Foundation
Elinor Gill Ratcliffe, C.M., O.N.L., LLD (hc)
Michel Collette
Dr. Dianne Kipnes, C.M. & Mr. Irving Kipnes, C.M.
The Alan & Roula Rossy Family Foundation
Dasha Shenkman, OBE, Hon RCM
The Honourable Hilary M. Weston & the late Mr. W. Galen Weston
Anonymous (2)

LEADER'S CIRCLE

Bonnie & John Buhler
Susan Glass & Arni Thorsteinson
Sarah Jennings & Ian Johns
Dr. Kanta Marwah
John Ruddy
The Slight Family Foundation
R.N.C. Tennant
The Vered Family

PRESIDENT'S CIRCLE

Mohammad and Najla Al Zaibak (Bay Tree Foundation)
Christine Armstrong & Irthan Rawji
Mr. Robert Ashe & Ms. Sandra Herrick
The Craig Foundation
Ian & Kiki Delaney
Mohammed A. Faris
The Leacross Foundation
Gail O'Brien, LL.D. & David O'Brien, O.C.

PRESENTER'S CIRCLE

Calamor Fund at Toronto Foundation
Cynthia Baxter and Family
Sheila Bayne
The John and Judy Bragg Family Foundation
Margaret Campbell
Nigel & Sonia Chippindale
The Right Honourable Joe Clark, P.C., C.C., A.O.E. & Maureen McTeer
Barbara Crook & Dan Greenberg, Danbe Foundation
Thomas d'Aquino & Susan Peterson d'Aquino
Daugherty and Verma Endowment for Young Musicians
Christopher Deacon & Gwen Goodier
Fred & Elizabeth Fountain
Jean Gauthier & Danielle Fortin
Ambassador Bruce Heyman and Vicki Heyman
James & Emily Ho
The Honourable John Manley, P.C., O.C. & Mrs. Judith Manley
Alexander Shelley & Zoe Shelley
Chris & Mary Taggart
Jean and the late William Teron
Dr. & Mrs. Kenneth & Margaret Torrance
The Turnbull Family Community Building Foundation
Anthony and Gladys Tyler Charitable Foundation
Elizabeth & Arnon Vered
Gilad Vered & Susan Viner Vered
The Wesley M Nicol Foundation
Hugh Winsor & Christina Cameron

PRODUCER'S CIRCLE

Elizabeth Abel
Frank & Inge Balogh
Colin & Jane Beaumont
Reena Bhatt
Fondation Sandra et Alain Bouchard
Erika & Geoffrey F. Bruce
Annabelle Cloutier & Sébastien Carrière
Michel Collette
The Crabtree Foundation
Marian & Robert Cumming
Mr. Arthur Drache, C.M., Q.C. & Ms. Judy Young
Sheila & Peter Gorman
Alex E. Graham
In Memory of Teena Hendelman
Martha Lou Henley Charitable Foundation
Huguette & Marcelle Jubinville
Sharon Kuder
David & Susan Laister
Frances and Mildred Lazar Fund for the Young Artists Program
Langevin-Desrochers Family
D'Arcy L. Levesque
Joyce Lowe
John Roger McCaig
Diane McCurdy
Grant J. McDonald, FCPA, FCA and Carol Devenny, FCA, FCPA
Jane E. Moore
The Estate of Dorothy Phillips
Brianna Porter
Dawn Sommerer
Gordon & Annette Thiessen
Vernon G. Turner
Ariel Vered
Anisha Virani
Jayne Watson
The Zed Family
Anonymous (3)

DIRECTOR'S CIRCLE

Frits Bosman
Hayden Brown & Tracy Brooks
Marisia Campbell
Cheryl & Douglas Casey
Dr. Gudrun Curri
Catherine Ebbs & Ted Wilson
Toby Greenbaum & Joel Rotstein
Dr. David Greenberg
Michael Harkins
Dr. David & Mrs. Glenda Jones
Huguette & Marcelle Jubinville
Jean B. Liberty
Louis and Jeanne Lieff Memorial Fund
Brenda MacKenzie
Cathy J. Maron
M. Ann McCaig
Andrea Mills & Michael Nagy
William & Hallie Murphy
Eileen & Ralph Overend
Dr. Suren Phansalker
Go Sato
The Venerable David Selzer & Ms. Ann E. Miller
Artyom Tchebotaryov & Milana Zilnik
Mary Lynn Turnbull
Susan Vornier Kirby
Anonymous (2)

MAESTRO'S CIRCLE

Sheila Andrews
Kelvin K. Au
Pierre Aubry & Jane Dudley
David Beattie
Paul & Rosemary Bender
Andrew Bennett
Michael Boese & Cara Gilbertson-Boese
Peter & Livia Brandon
Daphne Burt & Craig Wong
Dr. Nick Busing & Madam Justice Catherine Aitken
Tom & Beth Charlton
Christopher & Saye Clement
Margaret & John Coleman
Debbie Collins
Dr. Gretchen Conrad & Mr. Mark G. Shulist
Michael & Beryl Corber
La famille Cousineau
Vincent & Danielle Crupi
H. Barrie Curtis
Don Dalziel & Janis Lawson
Carlos & Maria DaSilva
Dr. B. H. Davidson
Alexandra A. De Freitas
Chris & Bronwen Dearlove
Gladys & Andrew Dences
Roland Dimitriu & Diane Landry
Robert P. Doyle
Carol Fahie
James & Deborah Farrow
Garrett & Megan Foley
Douglas Frosst & Lori Gadzala
Dr. Pierre Gareau
Robyn Gilchrist
Louis Giroux & Claire Paris
Tara Hall
Elizabeth & Carl Hamacher
Ms. Wendy R. Hanna
Stephen & Raymonde Hanson
The Honourable Peter Harder, P.C. & Molly Seon
Margie & Jeff Hooper
Marilyn Jenkins & David Speck
Ms. Lynda Joyce
Anatol & Czeslawa Kark
Dr. Daniel Keene
Brian & Lynn Keller
Diana & David Kirkwood
Vera & Leslie Klein
Friederike Knabe
Lisette Lafontaine
Gaston & Carol Lauzon
Dr. Jack Lehrer & Agnes Laing
Aileen Letourneau
Donald MacLeod
John Marcellus
Katharine McClure
John McPherson & Lise Ouimet
Alain Millette
The Minto Foundation
David Monaghan & Frances Buckley
Robert J. Mundie & Nicholas Galambos
Charles & Sheila Nicholson
Kathryn Noel
Maxine Oldham
M. Ortolani & J. Bergeron
Sunny & Nini Pal
Joanne Papineau

Russell Pastuch & Lynn Solvason
Matthew & Elena Power
Chris & Lisa Richards
Jeffrey Richstone
Marianne & Ferdinand Roelofs
Esther P. & J. David Runnalls
Pierre Sabourin & Erin Devaney
Shawn Scromeda & Sally Gomery
Mr. Peter Seguin
John P. Shannon & Andrée-Cybèle Bilinski
Moishe Shiveck
Dr. Farid Shodjaee & Mrs. Laurie Zrudlo
Howard Sokolowski & Senator Linda Frum
Patricia Solomon & David Elder
Arlene Stafford-Wilson & Kevin Wilson
Eric & Carol Ann Stewart
Dr. Matthew Suh & Dr. Susan Smith
Sunao Tamaru
Elizabeth Taylor
In Memory of Frank A.M. Tremayne, Q.C.
Dr. Derek Turner & Mrs. Elaine Turner
William & Donna Vangool
F. A. Walsh
Homer Yang & Kristine Wilson-Yang
Paul Zendrowski & Cynthia King
Anonymous (5)

PLAYWRIGHT'S CIRCLE

Ruth & Irving Aaron
David Abel
Dr. Charles Agbi
Michael-John Almon
George Anderson & Charlotte Gray
Pamela & Paul Anderson
Robert & Amelita Armit
Edward Atraghji & Mary Ellen Flood
Carol R. Bachelu
Daryl Banke & Mark Hussey
Catherine Barry & Christian Pilon
Renée Beaudoin
Guy Bellemare
Mrs. Nicole Bergh
Carolee Birchall & Dr. Per Mokkelbost
Barry M. Bloom
Muriette Boisvert
Nelson Borges
Dr. François-Gilles Boucher & Annie Dickson
In Memory of Donna Lee Boulet
Peter Bowie
M. Ian Bowmer
Gudrun Boyce
Madame Marie Breton
Madam Justice Carole Brown & Mr. Donald K. Piragoff
Richard Burgess & Louise Stephens
Geneviève Cimon & Rees Kassen
Janet Campbell
Susan & Brad Campbell
Jim & Lorraine Cantlie
Brigitte Caron
David Monaghan & Frances Buckley
Graham & Elaine Cawadias
Elaine Cawadias
Vinay & Jack Chander
Claude Chapdelaine
Guyline Charette
Spencer & Jocelyn Cheng
Dr. Yoko Chiba
Dr. Sandra Chong, Dentistry P.C.

Rev. Gail & Robert Christy
John Comba
Sue & Walt Conrad
Marjorie Cook
Robert & Myrna Corley
Lise & Pierre Cousineau
Marie Couturier
Duart & Donna Crabtree
Richard & Melanie Cuellar
Theresa Cull
Brent H. Cunningham
Francine Cyr
Susannah Dalfen
Andrew Davies
Mary & Peter Dawson
Danielle Delorme
Céline d'Etcheverry
Brian R. Dixon
Dan & Penny Dodge
André Dorion
Edmundo & Lydia Dos Santos
Mrs. Nina & Dr. Mark Dover
Judith M. Dowler
Louise Downing
Colonel-Maitre Michel & Madame Nicole Drapeau
David Drinkwater
Annie Duplessis
Magali Duval
Kathryn Ferris
Dr. Heiko Fetting
Dr. David Finestone & Mrs. Josie Finestone
E. A. Fleming
Linda M. Fletcher
Hans & Alice Foerstel
Catherine Manion Lewis
Nadine Fortin and Jonathan McPhail
Marjolaine Fournier
James Ross Francis
Ross & Ardath Francis
Dr. Steven & Rosalyn Fremeth
Boyd Fuller
Robert Gagné & Manon St-Jules
Denis Gagnon
Victor Gallant
Carey & Nancy Garrett
Matthew Garskey & Laura Kelly
Sylvia Gazsi-Gill & John Gill
Alan & Sevilla Gill
Marc-Olivier Girard
Reverend Canon Laurette Glasgow & Ross Glasgow
Adam Gooderham
Christine Grant & Brian Ross
Michel Guénette
Robert Guindon & Diane Desrochers
Sandra Haydon & Carla Jensen
Jane E. & Douglas Heintz Grove
Mrs. Joanne Heukshorst-Hatch & Mr. David Hatch
Bill & Margaret Hilborn
Mr. & Mrs. Douglas Hill
John Hilborn & Elisabeth Van Wagner
Bruce & Diane Hillary
Deborah Hilton
Jacquelin Holzman & John Rutherford
Dr. Judith Hughes
Dr. Maurice Jamieson
Boguslaw & Janina Jarosz
Anikó G. Jean

Ross Jewell
Mary Johnston
Dr. Frank A. Jones
Justix Inc
Gabriel Karlin & Andrea Rosen
Beatrice Keleher-Raffoul
Christopher & Hattie Klotz
Anne-Marie Kokinski-Corneau
Marina Kun/Kun Shoulder Rest
Thérèse Lamarche
Christine Langlois & Carl Martin
Sandra Laughren & Steven Dwyer
Nicholas & Ashley Loughton
Sarah Lauzon
June Dale Lavictoire
The Lawless Family
Jazmine & Azzi Lawrence
Lynn Le Monnier
Conrad L'Ecuyer
Bernard Leduc & Marie Louise Lapointe
Dean C. Leduc
Sandra Legault
Dr. Giles & Mrs. Shannon Leo
Elaine Leung & Bernhard Olberg
The Levison Family
L.Cdr. (Ret'd) Jack Logan & Mrs. Ruth Logan
Charles Long
Donald Love & Lynn Cross
Robert & Carol Lovejoy
Christine L. MacDonald
Gerald MacGarvie & Sandra Crabtree
Donald MacGregor
Therese M. MacLean
Joanne MacNeil & Andrew Marshall
Catherine Manion Lewis
Cindy Marsanskis
Karine Mayers
Jack & Dale McAuley
Ann McEwan
Elizabeth McGowan
Keith McKewen
The McKinlays: Kenneth, Jill & the late Ronald
Jeremy & Natalie McQuigge
Tamas Mihalik
Christopher Millard & Camille Churchfield
Dr. J. David Miller
Michelle Moore
Sylvie Morel
Jane Morris & Robert Hicks
The Honourable Richard Mosley & Lorraine Touchette
Costanza Musu
Manon Nadeau-Beaulieu
David Nahwegahbow & Lois Jacobs
Ritika Nandkeolyar
Barbara Newbegin
E. Jane Newcombe
Jacqueline M. Newton
Emma Norlen
Diane Obam Dallaire & Samuel Dallaire
Franz Ohler
Emechete Onuoha
Sherrill Owen
James & Stephanie Oxley
Mary Papadakis & Robert McCulloch
Margaret Pearcy
Diana Pepall & Cameron Pulsifer

Thi Bao Tran Phan
Heather Pigden
Gregory Pope
Maurice & Marilyn Prevost
Tara S. Renaud
Faye & Peter Rice
Maura Ricketts & Laurence Head
Eric & Lois Ridgen
Pierre Roger
In memory of Gloria Roseman
Karl & Sheila Ruban
David & Els Salisbury
Kevin Sampson
Tim & Janice Saunders
Henry Schultz & Jennifer Pepall
André Scialom & Gila Sperer
Mr. & Mrs. Brian Scott
Tom & Joyce Scott
Susan Scotti
Robin Sears & Robin Harris
Aaron Seilis
Carolyn & Scott Shepherd
J. Sinclair
Jill & Donald Sinclair
Mr. Harvey A. Slack in honour of the late
Honourable Senator Dr. Laurier L. LaPierre, OC
Mike Smith & Joy Ellis
Mr. & Mrs. Calvin A. Smith
Jon David Snipper
Judith Spanglett & Michael R. Harris
Heather & James Steele
Victoria Steele
Carole & Robert Stelmack
Raymond & Natalie Stern
Olga Streltchenko & Joel Sachs
Hala Tabl
Sarah Taylor
Dino Testa
Ann Thomas & Brydon Smith
Rosemary Thompson & Pierre Boulet
James Tomlinson
Michel Trahan
Linda Tremblay
Jean Van Loon
Nancy & Wallace Vrooman
Anita Walden
Dave & Megan Waller
Kathleen Warner
Shirley Westeinde, C.M.
In memory of Thomas Howard Westran
Evelyn Weynerowski
Alexandra Wilson & Paul André Baril
Linda Wood
Anonymous (23)

Corporate Circle

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

CORPORATE PRODUCER

Glenview Management Limited

CORPORATE DIRECTORS

Mr. Frits Bosman - BBS Construction Ltd.
Bulger Young
Capital Gain Accounting Services 1994 Inc.
Colliers Project Leaders
Finlayson & Singlehurst
Homestead Land Holdings Ltd.
TASKE Technology
TPG Technology Consulting Ltd

CORPORATE MAESTRO

2H Interior Design Ltd - Danielle Hannah
A Martin & Associates Professional Corporation
Allan & Annette Bateman
Aries Contracting (Ottawa Inc.)
ArrowMight Canada
CANOPY Insurance Services
Carey Law Office
Conroy Optometric Centre
David J. Wallace
Deerpark Management Limited
Flynn Canada Ltd
Founddesign
Gerry Crepin Carriage Limited
THE GIFTED TYPE
iA Private Wealth, Stone Gables Investment
L.W.I. Consulting Partners Inc.
McMillan LLP
Michael Segal Professional Corporation
Mr. & Mrs. Kenneth Larose
Mr. Michael Kolberg
Norton Rose Fulbright Canada LLP
Ottawa Business Interiors
Ozerdinc Grimes Family
Plasco Conversion Technologies Inc.
The Portia Learning Centre
Project Services International
The Properties Group Ltd.
REMISZ Consulting Engineers Ltd.
Richmond Nursery
Shean Architects Inc.
Systematix IT Solutions Inc.
The Unrefined Olive
W.O. Stinson & Son Ltd. - Eric & Lori Stinson
The Weiss Clinic
Westboro Station Dental

CORPORATE PLAYWRIGHT

Advanced Engine Technology Ltd
AFFINITY Production Group
Angelo M. Spadola Architect Inc.
The Appliance Gallery on Bank
Ashbrook Collectibles - We Buy & Sell
Baldwin's Ottawa Upholstery
Baxtec Mechanical Services
Boghossian Morais LLP
BPL Évaluations Inc.
Brazeau Seller LLP
Brian Staples- Trade Facilitation Services
C. Giamberardino Contracting Inc.
Capital Office Interiors
Carling Animal Hospital
Catalyst Research and Communications
Clément Marchand Service de Gas Naturel Ltd.
Collins Aerospace
CPA Plus
Denzil Feinberg & June Wells
Desjardins Insurance-Maria Pecorella Insurance Agency Ltd.
DLS Technology Corporation
Dr. Beaupré Vein/Varices Clinique
Dr. Jeff Sherman
DWS Roofing & Waterproofing Services Inc
Gail & Stephen Victor
Gary Kugler and Marlene Rubin
GEMTEC
Golden Years Handyman Services
Green Thumb Garden Centre
The Haridwar-Om Family
Heinz Keller - Keller Engineering Associates Inc.
Kali Andrews Dance Company Inc.
Kirby IP Canada
KWC Architects Inc.
LAMPKIN Structural Services Ltd.
Larrass Translations Inc.
Les Fougères Restaurant
Lewis Auerbach Consulting Services
Long & McQuade Musical Instruments
Mark Giberson
Merkburn Holdings Limited
Michelle Paxton Professional Decal Installation Services
The Millar Corporation
Moody's Motors
ORKESTRA
Outcome Consultants Inc.
Paterson & Co.
Reliability Screening Solutions Inc.
Robertson Sharpe & Associates
Salient Marketing
Scone Witch
StageRite Home Staging
Upper Canada Elevators
Wawanesa Insurance
Westaway Law Group
Westboro Flooring & Decor
Willow Sound Records Inc.
Yves Bourdages Évaluateur

CORPORATE SPONSORS

Bell
BMO Financial Group
Calm Air International
Mark Motors Group
Canada Life
Canadian Medical Association, MD Financial Management, and Scotiabank
Canadian North
CIBC
Corus Entertainment Inc.
Emond Harnden LLP
Facebook Canada
Lord Elgin Hotel
Ottawa Embassy Hotel & Suites
RBC Foundation
Rogers Communications
Sun Life Financial
TD Bank Group
Trinity Development Group Inc.
VIA Rail Canada
Anonymous (1)

Emeritus Circle

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

Cavaliere Pasqualina Pat Adamo
The Estate of Dr. and Mrs. A.W. Adey
Edward & Jane Anderson
The Bluma Appel National Arts Centre Trust
John Arnold
Gail Asper, O.C., O.M., LL.D. & Michael Paterson
The Morris and Beverly Baker Foundation
Daryl M. Banke & P. Mark Hussey
David Beattie
Mary B. Bell
Pierre & Huguette Bernier
In memory of Bill Boss
Vic & Flo Boyko
Erika & Geoffrey F. Bruce
Ann Buchanan
Margaret Campbell
Brenda Cardillo
Carr - Mejias Fund
Renate Chartrand
Barbara J. Clark
The Estate of Kate R. Clifford
Michael & Beryl Corber
Patricia Cordingley
The Craig Foundation
Gift of the Estate of Hugh Creighton
Marian & Robert Cumming
Vicki Cummings
Daugherty and Verma Endowment for Young Musicians
Barry H. Davidson Endowment for the Creation of New Works in Dance and Music
Rita G. de Guire
Chris & Bronwen Dearlove
The Ann Diamond Fund
In memory of Carol Etkin
Estate of Sorel Etrog
Denzil Feinberg & June Wells
Randall G. Fillion
The Estate of Claire Watson Fisher
E.A. Fleming
Estate of A. Fay Foster
Audrey and Dennis Forster Endowment for the Development of Young Musicians from Ottawa
Paul Fydenchuk & Elizabeth Macfie
 Sylvia Gazsi-Gill & John Gill
The James Wilson Gill Estate
The Estate of Marjorie Goodrich
Rebecca & Gerry Grace
Darrell Howard Gregersen Choir Fund
Lynne Hammond
Ms. Wendy R. Hanna
John Hannigan
Estate of Joan Harrison
Lorraine Hartglas
Sharon Henhoeffter
Peter Herrndorf & Eva Czigler
Bill & Margaret Hilborn
Jenepher Hooper Endowment for Theatre
Dorothy M. Horwood
Barbara Irving
Sarah Jennings & Ian Johns
Huguette Jubinville
Marcelle Jubinville
Erdelyi Karpati Memorial Fund
Dr. Dianne Kipnes, C.M. & Mr. Irving Kipnes, C.M.
Jody Kitts
Colette Kletke

Rosalind & Stanley Labow
David & Susan Laister
Frances and Mildred Lazar Fund for the Young Artists Program
Louis & Sonia Lemkow
R. & T. Lucas
Estate of Wilna Macduff
Dr. Paul and Mrs. Elsie Mandl
Paul & Margaret Manson
Suzanne Marineau Endowment for the Arts
Claire Marson - Performing Arts for All Endowment
Dr. Kanta Marwah Endowment for English Theatre/
Dewan Chand and Ratna Devi Marwah Family Endowment for Music
Kenneth I. McKinlay
Jean E. McPhee and Sylvia M. McPhee Endowment for the Performing Arts
Donald E. Meakin
Heather Moore
Barbara Newbegin
Janice & Earle O'Brien
Gail O'Brien, LL.D.
The Estate of Arthur Palmer
The Estate of Elizabeth L. Pitney
The Estate of Dorothy Phillips
Samantha Plavins
Michael Potter
Maurice F. Prevost
The Estate of Patricia Richardson
Jeffrey Richstone
The Estate of Betty Riddell
Maryse F. Robillard
Patricia M. Roy
Gunter & Inge E. Scherrer
Daniel Senyk
The Late Mitchell Sharp, P.C., C.C. & Mme Jeanne d'Arc Sharp
Sandra Lee Simpson
Marion & Hamilton Southam
Victoria Steele
Natalie & Raymond Stern
Hala Tabl
Elizabeth (Cardoza) Taylor
R.N.C. Tennant
Dino Testa
Linda Thomson
Bruce Topping & Marva Black
Kenneth and Margaret Torrance Endowment for Indigenous Theatre
Elaine K. Tostevin
Vernon & Beryl Turner
Tyler Family Charitable Foundation
Robert von Microys
Donald T. Walcot
Jayne Watson
In memory of Thomas Howard Westran
In memory of Patricia Jane Whitehead
Anonymous (53)

Endowments

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

Morris and Beverly Baker Foundation Endowment for Young Musicians
Audrey and Dennis Forster Endowment for the Development of Young Musicians From Ottawa
The Julia Foster Endowment Fund
Endowment Jenepher Hooper for Theatre
Huguette and Marcelle Jubinville Endowment for The Performing Arts
Dr. & Mrs. Erwin Koranyi Endowment
Leighton Talent Development Endowment
Suzanne Marineau Endowment for the Arts
Claire Marson - Performing Arts For All Endowment
Dr. Kanta Marwah Endowment for English Theatre
Dewan Chand and Ratna Devi Marwah Family Endowment for Music
Kenneth I. McKinlay Legacy for the Next Generation of Artists
Jean E. McPhee and Sylvia M. McPhee Endowment for the Performing Arts
NACO Trust Fund - Endowment
John and Barbara Poole Family Endowment
Mitchell Sharp Endowment for Young Musicians
Marion and Hamilton Southam Music Endowment
Tabl Family Endowment
Kenneth and Margaret Torrance Endowment for Indigenous Theatre
Daugherty and Verma Endowment for Young Musicians
Cairine and Norman Wilson Young Performers Endowment
Wrenshall Family Endowment



An Ottawa Hospital employee carries out a COVID-19 test simulation as part of a media event to mark the opening of a drive-through assessment centre in the NAC parking garage on November 18, 2020. The medical team operated in all of the winter months and carried out about 21,500 tests. The NAC provided a safe, warm environment to local health care workers and ensured COVID-19 testing for the community.

Photo © Phil Renaud, City of Ottawa

