

2024-2025
ANNUAL REPORT



C O M E
T O G E
T H E R



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

Canada

Land Acknowledgment

The National Arts Centre (NAC) is located on the traditional, unceded, unsundered territory of the Anishinabe Algonquin Nation. We are deeply grateful to the elders, artists and community members for their support through the exchange of protocol and knowledge. Their generosity gives meaning and context to everything we do. We are committed to honouring their language and culture in our ongoing activities and collaborations.

Role

The National Arts Centre is Canada's bilingual, multidisciplinary home for the performing arts. Situated in the heart of the Nation's Capital, 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.

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 Identity and Culture and Minister responsible for Official Languages. Each year, the Minister of Canadian Identity and Culture and Minister responsible for Official Languages tables the NAC annual report in Parliament. The Auditor General of Canada is the NAC's external auditor. The NAC's annual budget is comprised of federal funding through parliamentary appropriation; commercial and earned revenues from box office sales, food and beverage services, parking services and hall rentals; and grants from the NAC Foundation.

Structure

A Board of Trustees consisting of 10 members from across Canada, chaired by Guy Pratte, oversees the NAC. The President and CEO is Christopher Deacon. The creative leadership team is composed of Nina Lee Aquino (NAC English Theatre), Sarah Conn (National Creation Fund), Heather Gibson (Popular Music and Variety), Kenton Leier (Executive Chef at 1 Elgin), Kevin Loring (NAC Indigenous Theatre), Caroline Ohrt (NAC Dance), Alexander Shelley (NAC Orchestra) and Mani Soleymanlou (NAC French Theatre). Principal Guest Conductor John Storgårds was named Music Director Designate in September 2025 and will begin his tenure in September 2026.

Official Languages

The NAC is strongly committed to its responsibilities under the *Official Languages Act*, and to the recognition and use of both English and French within its walls and in Canadian society. As a national, bilingual arts organization, the NAC shines a spotlight on Canada's rich cultural landscape, celebrating diverse artistic voices from communities across Canada, including those from official language minority communities. This same commitment to linguistic diversity informs the NAC's efforts to protect and celebrate Indigenous languages and cultures, and to advance reconciliation and inclusion in an evolving sociolinguistic context.

Vision 2023-2026

We believe the performing arts are vital to the human experience.

A house of dreams for the Canadian performing arts, the National Arts Centre will work with artists and arts organizations from across this land to revitalize our sector.

We are on a journey, committed to ensuring that equity, diversity, inclusion, anti-racism, accessibility and reconciliation with Indigenous Peoples will guide our actions.

Values

Creativity

Inspired by artists and creators, we take risks and pursue bold ideas.

Grounded in communities

We are in constant conversation with communities, learning and listening as we go, striving to create experiences that connect and inspire.

Sense of belonging

We value the dignity and well-being of artists, partners, audiences and staff. We work to ensure that the NAC is an open, safe space where everyone knows they belong.

Generous collaboration

We are enriched by our collaborations with artists and arts organizations across the country. We commit to generous, respectful and long-lasting relationships.

Walking gently on the land

We pledge to activate the role of the performing arts to help create a green and just future.

Children of today, future of tomorrow

We aim to spark a sense of wonder and endless possibility in young people through the arts. Awakening imaginations offers hope for the future.

Cover photo: Tammy Rae, Haley Robinson, Melody McArthur, Skylene Gladue and Kayla Banks in LightningCloud's production of *Bear Grease — Holiday Special* (Curtis Perry)

Note: The edges of some images in this report have been extended to fit the page format.

The house lights go down, stage lights go up,
and the audience is drawn in.

People come together through the
performing arts. It's part of the magic.

And when we come together through the
music and plays and dances of Canadians,
it's powerful.

Joyful.

It knits us together, in all our splendid
diversity.

We are experiencing a time of great national
pride and love for our country.

That's a wonderful thing.

The National Arts Centre will keep
championing the stories of who we are and
inviting Canadians to experience them.

Come together.

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V. Tony Hauser

LETTER FROM THE PRESIDENT AND CEO

This has been, in many ways, a performance season like no other. While the National Arts Centre continued its work of presenting the performing arts, and supporting the performing arts across Canada, the feeling in the country changed.

All of us experienced an outpouring of Canadian pride unlike any we had seen in decades. As His Majesty King Charles III, King of Canada, said in his Speech from the Throne to Parliament, "...we witness Canadians coming together in a renewed sense of national pride, unity, and hope."

At the National Arts Centre, bringing people together is what we do. Whether at the NAC, or through our collaborations with arts organizations in dozens of Canadian communities, we produce, co-produce, present and invest in stories that bring us together, that express who we are. Told by Canadian artists, these stories are as diverse as Canada's landscape, and as ingenious as its people. When we come together, the results are powerful.

Coming together is the lens through which we view our 2024–2025 season, as evidenced by the many examples in our opening feature. A highlight was *Salesman in China*, an exceptional work we invested in through our National Creation Fund — a kind of "R&D" fund for developing ambitious and compelling new work. Told in Mandarin and English, and with an outstanding cast and creative team that included English Theatre Artistic Director Nina Lee Aquino as co-dramaturg, this Stratford Festival production explored many themes: artistic ambition and the role of the artist, the nature of stories, the ways in which culture helps us understand one another.

Our programming is the principal way we engage with new and more diverse audiences. In 2024–2025, we welcomed more than 21,000 new households to the NAC. This is the result of a multi-pronged approach that, beyond programming, also includes marketing, communications, community engagement, and accessible offerings. The NAC, which belongs to all Canadians, should reflect the diversity of Canada, and we are making progress toward that goal.

2024–2025 also marked the second year of our Strategic Plan, *The Journey Ahead*, and its vision to revitalize the performing arts in Canada,

working with partners across the country. In addition to the presentation and creation of new work, elevating Indigenous voices and stories, building meaningful relationships with communities, engaging with children, youth and families, and fostering best practices in management, we endeavored to strengthen the performing arts behind the scenes. Our professional development programs, including our *NACO Mentorship Program* and *La Résidence en gestion culturelle*, build skills and create networks for artists and arts professionals.

On a personal note, this annual report will be my last as President and CEO as I will be retiring in December 2025. I will miss working for the NAC, but leadership renewal is essential for a creative organization. It has been an honour to serve artists, audiences and communities, in a variety of roles at the NAC, over the last 38 years.

I thank our inspiring artistic leadership team, our superb senior management team, our dedicated staff who make working at the NAC such a pleasure, and our donors and sponsors for their generosity and steadfast belief in the greater good of the performing arts. I also send my deepest gratitude to our Board of Trustees and its Chair Guy Pratte for their leadership and partnership, and to the Federal Government for its ongoing support. Most of all, I thank our brilliant Canadian performing artists, and the audiences everywhere across this country who come out to see them.

When a performance begins, the lights dim, and magic sparks between artist and audience. Whether the show is music, theatre or dance, when the lights come back up, we have been enriched. Memories that linger with us are part of the experience. How wonderful that each time we do this, we come together.

Christopher Deacon
President and CEO



V. Tony Hauser

LETTER FROM THE BOARD CHAIR

It has been another strong year for the National Arts Centre, a year in which we watched brilliant artists shine on the NAC's stages, and in performance venues across the country and internationally.

I was very fortunate to accompany the NAC Orchestra's historic and highly successful tour to the Republic of Korea and Japan. It's where I saw — and heard — how genuinely those audiences appreciated our gifted musicians, Canadian composers and guest artists. Whether performing at the Seoul Arts Center or Tokyo's Suntory Hall, or interacting with hundreds of young people outside the concert hall, audiences were moved by and delighted with our musicians — their brilliance and talent, yes, but also their generosity, warmth, and deep desire to connect with people. These qualities were also evident at Expo 2025 in Osaka, where a lineup of inspired Canadian artists, programmed by the NAC, performed for audiences from all over the world. Bringing people together may be the arts' greatest power; certainly, this was cultural diplomacy at its best. In my humble view, we can and should be proud of those artists because they represent to the world the very best of what Canada can be and do.

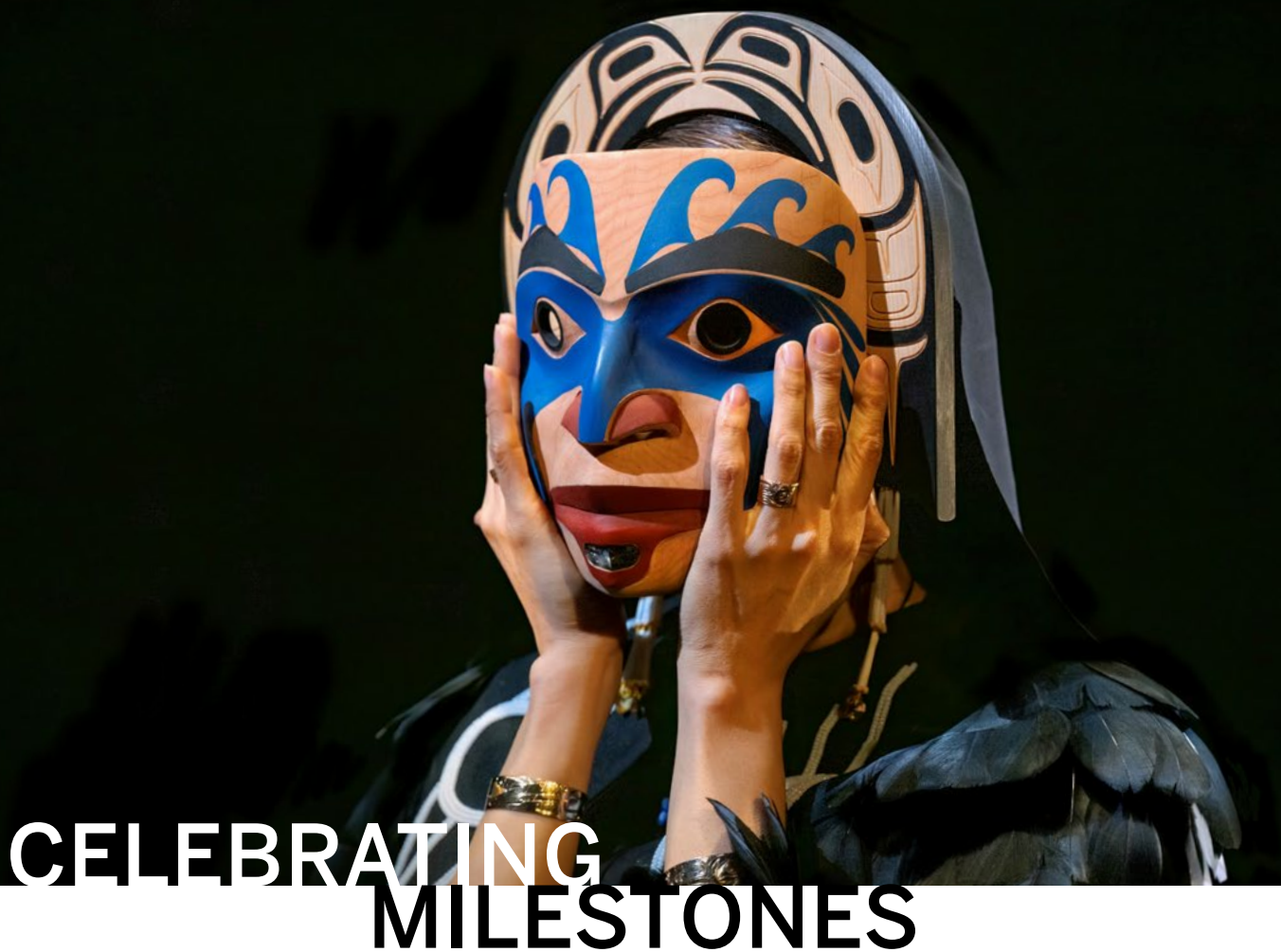
I want to take this opportunity to thank, on behalf of all Canadians, Christopher Deacon, who will retire in December 2025 after a tremendous 44-year career in the arts, with 38 of those years at the NAC. His stellar leadership has enabled the NAC to champion Canadian artists nationally and internationally, while embracing new audiences in the Nation's Capital. Since he began his tenure as President and CEO in June 2018, he has worked to ensure that all Canadians feel at home at the National Arts Centre. There is, of course, always more work to be done. But today's NAC is a welcoming place that offers a wider range of programming, builds relationships with many communities and partners, and is attracting new audiences. Of course, none of this would be possible without our remarkable senior management team and devoted staff, whom I also want to thank.

It is also timely to recognize the important work of my colleagues on the NAC's Board of Trustees, all of whom provide strong leadership and wise guidance to the organization. Three highly qualified individuals joined the team this year. Line Beauchamp of Montreal brings strong experience from government, diplomacy and the private sector. Sandy Houston, former President and CEO of the Metcalf Foundation and its current Chair, serves as an advisor to a number of charitable organizations. And Heather Edwards works hands-on at all levels with many not-for-profit organizations, and runs a large private foundation that, amongst its aims, supports excellence and innovation in music and the arts. You can read more about our Board of Trustees on page 41.

The NAC is fortunate to have many champions, and we are grateful to all of them, starting with the Government of Canada whose funding and support is critical to ensuring we can continue to serve Canadians by supporting the performing arts in communities across Canada. And I also want to thank our generous donors and sponsors, for making what we do possible; and the brilliant artists, partners and arts organizations from across the country with whom we work.

In the end, however, the NAC's *raison d'être* is to serve our enthusiastic audiences, both new to us and long-standing, without whom our work would have no meaning. On behalf of all of us at the NAC, a most sincere thank you!

Guy Pratte, C.M.
Chair, Board of Trustees



CELEBRATING MILESTONES

↑ *Raven Mother* by the Dancers of Damelahamid celebrates the legacy of Margaret Harris, a woman who held the cultural knowledge of her own Cree family, and the family and community into which she married, the Gitksan. West Coast dance traditionally incorporates gorgeous hand-carved masks, such as the one in this photo. *Raven Mother* was supported by the National Creation Fund.

We come together to mark important moments and recognize how far we've come. Indigenous Theatre marked its fifth anniversary with a celebration attended by artists, elders, patrons and community members. It recognized the host Anishinabe Algonquin Nation, unveiled the installation of the canoe built by Pinock Smith during the 2019 *Móshkamo* festival, honoured the elders with whom Indigenous Theatre has worked most closely, relived artistic highlights, and invited guests to a performance of *Raven Mother* by the Dancers of Damelahamid. The celebration was a testament to the crucial role Indigenous Theatre has played in strengthening Indigenous performing arts, and elevating Indigenous voices and stories that transform perspectives and build understanding.



FUELLING AMBITION

↑ Playwright and director Arthur Miller (far right) observes as theatre luminary Ying Ruocheng (top left) portrays Willy Loman in the scene in which his son Biff pleads with his father to accept him for who he is.

When you invest in artists' dreams, the results can be magnificent. *Salesman in China*, created by Giovanni Sy and Leanna Brodie, is a play about playwright Arthur Miller's trip to China in 1983 to mount a Mandarin-language production of *Death of a Salesman* at the Beijing People's Art Theatre, and the struggle to bridge languages, cultures and national identities. The NAC's National Creation Fund invested \$150,000 to support new surtitling technology, and an expanded development and rehearsal process for the English and Mandarin-speaking cast.

"*Salesman in China* is a **BRILLIANT** new play, fully ready to take the world's stages by storm" — Kelly Nestruck in *The Globe and Mail* review of the Stratford Festival production.



INSPIRING YOUTH

↑ Students in Manning, Alberta repeat a rhythm Walter beats on his drum. At the end of the exercise, when he asks the students to move to different beats, they erupt in laughter. The words on the board are from a school song that Samantha, Walter and the students created together.

Making music together can inspire young people, and a whole community. Trumpet player and storyteller Samantha Whelan Kotkas and Cree musician Walter MacDonald White Bear have been giving cross-cultural music and storytelling workshops throughout Alberta for more than a decade through Arts Alive, the NAC's hub for children, youth and families. The teaching artists' joyful collaboration has opened a space for discussion and questions. "Just us showing up in a room as friends, that's part of the reconciliation process," Samantha said. "When Grade 9 boys hug you, that's a big statement," Walter said. Samantha and Walter's long-term relationship with Manning Elementary School in northern Alberta led to the creation of bands and choirs in the community.



↑ In this scene, Benoît McGinnis is a guest on a *En direct de l'univers*-style TV show hosted by Louise Cardinal. Jean-Moise Martin does body expression while Julie Le Breton and Kathleen Fortin perform and sing *Noël des enfants du monde*.

There's nothing like a show that delights, moves, entertains and challenges us, all at once. *Classique(s)*, a new play by Fanny Britt and Mani Soleymanlou, is a joyful exchange of ideas, both eloquent and irreverent, about the works that we call "classics." Directed by Mani and produced by Orange Noyée in co-production with Théâtre du Nouveau Monde (Montreal) and NAC French Theatre, the show was wildly popular with audiences. Where else could you see a poignantly performed monologue from a Greek tragedy, followed by the singing of a disco classic? *Classique(s)* arrived at the NAC after playing to sold-out houses at Théâtre du Nouveau Monde (where it had an extended run) and before heading to Le Diamant (Quebec City).



ENABLING SUCCESS

↑ The performer Chi Long powerfully embodies the archetype of the woman-mother who regains her power and asserts her place within a community of offspring, symbolizing life — a life she bestows upon them with sovereign grace and transcendent dignity.

Investing in ambitious new work helps artists succeed nationally and internationally. Montreal choreographer Virginie Brunelle started to create *Fables*, a work for 10 performers and a pianist, in 2021. *Fables* received support from NAC Dance and a significant investment from the National Creation Fund, enabling the company to foster cohesion between the choreographic score and the stage elements by working extensively on the set and costumes in a large creative space. The company also established an artistic advisory committee to help deepen the thematic considerations that inform the choreography. Compagnie Virginie Brunelle has since toured *Fables* to Ontario, Quebec, the U.S., Switzerland and Italy.



ILLUMINATING HISTORY

↑ Crammed in the back of a speeding coal truck and surrounded by the chaos of the newly divided Hindustan in 1947, nine women — divided by their Muslim and Hindu faiths — are forced to summon unknown strengths to survive. As Alo (seated, second from right) pressures Sonali (centre) to help with her sister Bani's gunshot wound, the others watch, unsure of what to do.

We come together to hear stories that help us understand one another. The play *Trident Moon* by Anusree Roy, and directed by Nina Lee Aquino, paints a stark picture of India's partition, delving into the lives of women and children caught in the crossfire during a pivotal moment in world history.

"My mother was born in 1932. She used to tell me stories of her train journey from India to Pakistan. After seeing the play and feeling all the emotions, I finally realized what she had been through." — Anonymous patron



SUPPORTING COMMUNITIES

↑ Nova Scotian artist
Leanne Hoffman with bassist
Billy Taylor-Habib open the final
night of the 2025 TD Halifax Jazz
Festival ahead of St Vincent.

The performing arts help make our communities great places to live. Summer music festivals not only expose Canadian artists to new audiences; festivals drive local economies and enliven our communities. The NAC was proud to partner with 16 music festivals from across the country: in Dawson City (Yukon), Yellowknife (Northwest Territories), Prince George, Mission, Harrison Hot Springs and Vancouver (B.C.), Calgary, Canmore and Hinton (Alberta), Saskatoon and Ness Creek (Saskatchewan), Winnipeg (Manitoba), Toronto, London and Guelph (Ontario), and Halifax (Nova Scotia).



CREATING NETWORKS

↑ Participants from the *Résidence en gestion culturelle*, a new initiative developed in collaboration with the Fédération culturelle canadienne-française, gather at the NAC.

Networks can be an invaluable source of knowledge and support. The *Résidence en gestion culturelle* brought together 18 professionals working in the administration and management of Franco-Canadian and Acadian performing arts. Over six days, participants from B.C., Alberta, Saskatchewan, Manitoba, Ontario, New Brunswick and Nova Scotia met with NAC leaders and invited guests — a unique opportunity to exchange ideas and share knowledge.

“I had the chance to make some incredible contacts that will serve me well in the coming years, and allow me to be much more productive in my role and the promotion of the performing arts.” — Annie Côté, Director, Centre des arts d’Edmundston (New Brunswick)

NAC ORCHESTRA KOREA & JAPAN TOUR

7 concerts

47 community engagement events in **7** cities with **1,000+** participants

16 regional partners, including Sistema programs, universities, conservatories, and disability arts groups

84 NAC Orchestra musicians, **4** guest artists and **2** Canadian composers

12 students and **2** teaching artists from Ottawa's OrKidstra and Sistema New Brunswick

23 interpreters who ensured accessibility and cultural sensitivity

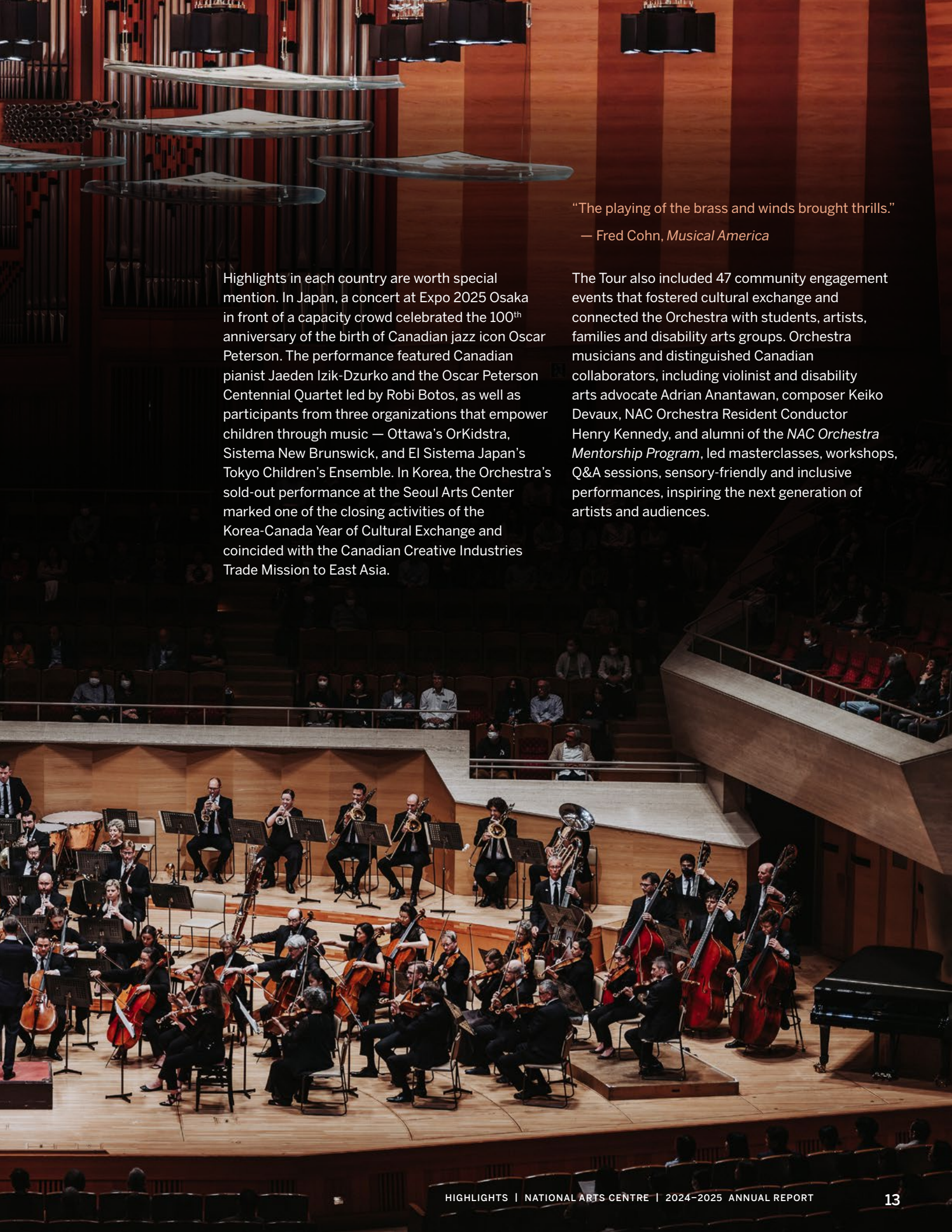
17 tour supporters whose generosity made the tour possible

143 million+ total potential audience reach through national and international media coverage

The NAC Orchestra's *Korea & Japan Tour*, led by Music Director Alexander Shelley and featuring guest artists Yeol Eum Son and Olga Scheps, dazzled audiences and showcased Canadian excellence in music on the world stage. With seven exceptional concerts in Busan, Gumi and Seoul (Korea), as well as in Tokyo, Tsu and Osaka (Japan), the Tour shone a spotlight on Canadian composers, with the international premieres of *Dark Nights*, *Bright Stars*, *Vast Universe* by Kelly-Marie Murphy and *Listening Underwater* by Keiko Devaux.

"Alexander Shelley never lets up, leading the ensemble with strength, accuracy, and a highly detailed sense of drama. The musicians in the string section complement each other wonderfully."

— Christophe Huss, *Le Devoir*



"The playing of the brass and winds brought thrills."

— Fred Cohn, *Musical America*

Highlights in each country are worth special mention. In Japan, a concert at Expo 2025 Osaka in front of a capacity crowd celebrated the 100th anniversary of the birth of Canadian jazz icon Oscar Peterson. The performance featured Canadian pianist Jaeden Izik-Dzurko and the Oscar Peterson Centennial Quartet led by Robi Botos, as well as participants from three organizations that empower children through music — Ottawa's OrKidstra, Sistema New Brunswick, and El Sistema Japan's Tokyo Children's Ensemble. In Korea, the Orchestra's sold-out performance at the Seoul Arts Center marked one of the closing activities of the Korea-Canada Year of Cultural Exchange and coincided with the Canadian Creative Industries Trade Mission to East Asia.

The Tour also included 47 community engagement events that fostered cultural exchange and connected the Orchestra with students, artists, families and disability arts groups. Orchestra musicians and distinguished Canadian collaborators, including violinist and disability arts advocate Adrian Anantawan, composer Keiko Devaux, NAC Orchestra Resident Conductor Henry Kennedy, and alumni of the *NAC Orchestra Mentorship Program*, led masterclasses, workshops, Q&A sessions, sensory-friendly and inclusive performances, inspiring the next generation of artists and audiences.



2024-2025 Highlights



John Estacio, Karen Donnelly and the NAC Orchestra (Curtis Perry)

Alexander Shelley conducts the NAC Orchestra during the *SPHERE* festival (Curtis Perry)

NAC ORCHESTRA

The NAC Orchestra, led by Music Director Alexander Shelley, opened its season with *SPHERE*, its second festival exploring our relationship with the environment (September 10-20). This time the theme was water, and performances involved all NAC programming departments. With artists from Canada, India, Colombia, Chile, and First Nations communities, the festival engaged diverse audiences — including more than 600 first-time visitors — and fostered innovative collaborations. Highlights included a sold-out performance of the Indigenous artist Jeremy Dutcher with the NAC Orchestra, in collaboration with Popular Music and Variety; *Les saumons de la Mitis*, a collaboration with NAC French Theatre, with text by playwright Christine Beaulieu and music by Indigenous composers Ian Cusson, Sonny-Ray Day Rider and Jessica McMann; and *Renée Fleming: Voice of Nature*, which also featured pianist Mahani Teave and Hindustani violinist Kala Ramnath.

The fall continued with brilliant and diverse performances. *Big Broadway* marked Jack Everly's final concerts as Principal Pops Conductor after 20 memorable seasons (October 3-5). Conductor Jessica Cottis gave an electrifying rendition of Prokofiev's Symphony No. 5, the Orchestra's first time performing this work. The program also included Jonathan Biss performing Beethoven's Piano Concerto No. 1 and Sally Beamish's *City Stanzas* (October 9-10). Canadian pianist

Jaeden Izik-Dzurko — winner of the Leeds 2024 Competition, and only the second Canadian to win this prize — made his NAC debut, conducted by Principal Guest Conductor John Storgårds (November 20-21). And Principal Trumpet Karen Donnelly performed the Trumpet Concerto, an NAC co-commission by the Alberta composer John Estacio, conducted by Anna Sulkowska-Migoń in her NAC debut (November 27-28).

In the new year, Principal Guest Conductor John Storgårds led a program featuring the internationally acclaimed Montreal pianist Marc-André Hamelin performing Beethoven's Emperor Concerto, and the Canadian premiere of Ukrainian composer Victoria Poleva's *White Interment* (February 5-6). Later that month, a concert showcased three classical music stars on the rise: composer Andrea Tarrodi with her work *Lucioles*, German-Korean violinist Clara-Jumi Kang performing Beethoven's Violin Concerto in her NAC Orchestra debut, and conductor Ryan Bancroft (February 19). Principal Youth Conductor and Creative Partner Daniel Barthlomew-Poyser led the NAC Orchestra in a special NAC Pops project called *Steelpan Symphony* that featured renowned Calypso vocalists and the steel pan band Pan Fantasy, part of the North York Inter-Community Youth Group (February 28, 29 and March 1). Daniel and the artists also performed a student matinee called *Calypso Magic*, developed in partnership with the Toronto Symphony Orchestra. [Read more on page 27.](#)



NAC Orchestra third horn Lauren Anker leads a workshop for students in the Heart to Heart Orchestra in Seoul (Greggory Clark)



Ian Cusson (John Arano)



Clara-Jumi Kang and the NAC Orchestra (Curtis Perry)

Other NAC Orchestra highlights included the NAC debut of German conductor Christian Reif (March 5-6); a presentation of the Vancouver Symphony Orchestra with pianist Stewart Goodyear as part of their national tour (March 17); internationally renowned Canadian pianist Angela Hewitt performing Mozart, conducted by Alexander Shelley (March 19-20); and *NACO Playlist*, a Canadian-themed program of orchestral music curated and hosted onstage by long-time CBC Music host Tom Allen (April 16).

The NAC Orchestra continued to release recordings, enabling it to reach a broad national and international audience. *Poema: Ad Astra*, the first of four new recordings by the NAC Orchestra and Alexander Shelley that fuse Strauss's creative brilliance with contemporary works by leading Canadian composers, was released in January. The release coincided with the livestreamed world premieres of new works by Canadian composers Alexina Louie and John Estacio as part of the Orchestra's Strauss and Strauss-inspired cycle (January 16).

The NAC Orchestra's *Korea & Japan Tour*, led by Music Director Alexander Shelley, was a triumphant success, showcasing the excellence of Canadian artists and music on the world stage, engaging meaningfully with multiple communities, and promoting cultural exchange (May 27-June 8). With seven performances, three recitals and 47 community engagement events in six cities, the tour included the Orchestra's debut in Korea, and concerts in some of the world's most renowned concert halls, such as the Seoul Arts Center and Tokyo's Suntory Hall. Guest artists included star pianists Yeol Eum Son (in Korea) and Olga Scheps (in Japan). The tour included the international premieres of works by Canadian composers Kelly-Marie Murphy and Keiko Devaux, and a special concert at Osaka Expo 2025

featuring the premiere of a new arrangement of Oscar Peterson's *Trail of Dreams* performed by the Orchestra and the Oscar Peterson Centennial Quartet. The concert closed with a moving rendition of *Hymn to Freedom* that included young singers from El Sistema Japan, OrKidstra and Sistema New Brunswick.

A diverse team of creative partners and teaching artists played a vital role in the tour's community engagement activity. They included violinist and disability arts advocate Adrian Anantawan, Kelly-Marie Murphy and Keiko Devaux, Canadian pianist Jaeden Izik-Dzurko; four alumni from the *NAC Orchestra Mentorship Program*; Korean cellist and teaching artist SeungAh Hong; and 24 members of the NAC Orchestra. Together with partner organizations, such as El Sistema Japan, SunDukWon, Ottawa's OrKidstra and Sistema New Brunswick, community engagement reached more than 1,000 individuals, reflecting the Orchestra's commitment to building connections through music, cultural diplomacy, accessibility and artistic exchange. The *Korea & Japan Tour* was an unqualified success, marked by critical and audience acclaim, meaningful connections with young people and multiple communities, and relationships with national and international partners that will extend the tour's impact for years to come. *Read more on pages 12-13.*

In June, Alexander Shelley conducted two concerts in which members of the *NAC Orchestra Mentorship Program* performed alongside the Orchestra. The first included Stravinsky's *The Rite of Spring* and *Become Desert* by John Luther Adams, featuring the Capital Chamber Choir (June 18-19). The second concert featured *La mer* by Debussy, *Also Sprach Zarathustra* by Strauss, and the NAC commission *IQ84* by Ian Cusson, part of the *Poema* recording project.



UAQUE featuring Andrea Peña & Artists, Edward Burtynsky and the NAC Orchestra (Curtis Perry)



Caroline Namts and Danny De Matos in *Interlude* by Compagnie Virginie Brunelle (Jen Derbach Photography)



BOLERO X by Ballet BC (Jen Derbach Photography)

Orchestra musicians and guest artists also performed in chamber music settings, including the *Music for a Sunday Afternoon* series at the Carleton Dominion-Chalmers Centre, curated by Concertmaster Yosuke Kawasaki, and the 21st century music series *WolfGANG Sessions* at Club SAW — livestreamed, curated and hosted by Second Clarinet Sean Rice.

Throughout the season, the NAC Orchestra offered highly engaging concerts for children, youth and families. [Learn more on pages 26-27.](#)

DANCE

NAC Dance, led by Executive Producer Caroline Ohrt, opened with a strong statement about its commitment to new artistic creation — the world premiere of *UAQUE*, a multidisciplinary work co-commissioned by NAC Dance and the NAC Orchestra. Created by the Canadian-Colombian choreographer Andrea Peña in collaboration with the internationally renowned Canadian photographer Edward Burtynsky and Music Director Alexander Shelley (September 10-11), this ambitious production was a centrepiece of the Orchestra's multidisciplinary *SPHERE* festival. Caroline Ohrt led two pre-performance chats with the creators.

"I have always dreamed on a large scale, knowing that my work finds its fullest expression in expansive formats," Andrea Peña said. *"The commission from the NAC affirmed this, validating our ability to realize our collective imagination ... it transformed my artistry."*

NAC Dance presented a triple bill by Ballet BC in Southam Hall — *Chamber* and *Silent Tides* by Medhi Walerski, and Shahar Binyamini's *BOLERO X* accompanied by the NAC Orchestra that included an invaluable professional development component (October 17-18). Thirty pre-professional dancers

from Arts Umbrella Dance (Vancouver), The School of Dance (Ottawa), École de danse contemporaine de Montréal and École supérieure de ballet du Québec (Montreal) performed in Shahar Binyamini's *BOLERO X* — a tremendous opportunity to dance at both Place des Arts (Montreal) and the NAC. *"Our students are still raving about the experience and how much they learned throughout all of it,"* said Andrea Boardman, Associate Director of the College Program, École supérieure de ballet du Québec.

NAC Dance presented *BLKDOG* by the British company Far From The Norm in the Babs Asper Theatre (October 23-24), and *Les jolies choses*, co-produced with Montreal's Compagnie Catherine Gaudet in their NAC debut in the Babs Asper Theatre (November 6-7). NAC Dance and NAC Indigenous Theatre also co-presented two evening and two student matinee performances of *Raven Mother* by the Dancers of Damelahamid, a work supported by the National Creation Fund, in the Azrieli Studio (November 21-22). As the holidays drew near, Les Grands Ballets Canadiens gave six sold-out Southam Hall performances of *The Nutcracker* (December 5-8). Engagement activities included the ever-popular *Sugar Plum Parties* and movement workshops in Le Salon before every matinee (200 young people participated).

In the new year, Dance presented four sold-out Southam Hall performances of *Giselle* by The National Ballet of Canada (January 30-February 1). Montreal's Compagnie Virginie Brunelle presented *Fables* in the Babs Asper Theatre, an ambitious group work made possible by the National Creation Fund and NAC Dance (February 26-27). The company also presented *Interlude*, a beautiful and intimate new work commissioned by Dance to be performed in public spaces, five times at the National Gallery of Canada and four times at the NAC. *"Thank you to NAC Dance and the public for*



C La Vie by Faso Danse
Théâtre (Sophie Deiss)



Alice by MOMIX
(Sharen Bradford)



Eponine Lee and Donna Soares in
Snow in Midsummer. Set Design
Camellia Koo, Costume Design Joanna
Yu, Lighting Design Michelle Ramsay
(Dahlia Katz)



Matthew MacKenzie and
Mariya Khomutova in *First Métis
Man of Odesa*. Production Design
Daniela Masellis, Projection Design
Amelia Scott (Dahlia Katz)

being there and bringing art to life with us,”
Virginie Brunelle said. *“Your presence and
commitment give full meaning to our work.”*

NAC Dance presented *Silent Legacy* by French
choreographer Maud Le Pladec, featuring
Jr Maddripp and krump prodigy Adeline Kerry Cruz
(February 20-22). Gatineau choreographer Crazy
Smooth gave a post-show chat after the first show,
and a free *Dance For All* workshop in the Canal
Foyer featured the performers. In March, Dance
co-produced the large-scale work *Murmuration*
by the ice dancing company Le Patin Libre,
performed in the Aréna Stade-Pierre-Lafontaine
in Gatineau, Quebec (March 27-29). Co-presented
by NAC Dance and the City of Gatineau, the
work received an investment from the National
Creation Fund.

In April, Canada’s Royal Winnipeg Ballet presented
Jekyll & Hyde, choreographed by Val Caniparoli, in
Southam Hall (April 3-5), and the Belgian company
Peeping Tom enjoyed a tremendous debut in the
Babs Asper Theatre with *Diptych: The missing
door and The lost room* (April 10-11). *“The company
met with thunderous applause at the curtain call
and encore, proving that Ottawa audiences have
an appetite for avant-garde performances such as
Diptych,”* Broadway World wrote. *“I hope that NAC
Dance will continue to invite groundbreaking artists
to this city.”*

The Belgian Burkinabe company Faso Danse Théâtre
also had its NAC debut in the Babs Asper Theatre
with the effervescent ensemble work *C la vie* by
Serge Aimé Coulibaly, an important African voice
(May 1-2). Dance invited opening night audience
members to a party in Le Salon with Canadian
Burkinabe singer-songwriter Faso Kenzow and
percussionist Ralami. The season closed with a
captivating production of *Alice* by the company
MOMIX in Southam Hall (May 9-10).

ENGLISH THEATRE

English Theatre’s season began with the Shaw
Festival production of *Snow in Midsummer* by
Frances Ya-Chu Cowhig, directed by English Theatre
Artistic Director Nina Lee Aquino. The run was
virtually sold out, exceeded revenue goals, and
prompted a number of high-profile media interviews
of Nina Lee Aquino, including with *The Globe and
Mail*, CBC Radio’s *Q*, *Esquire Magazine* (Philippines),
and *The New York Times*, which named her “one of
the most significant figures in Canadian theater.”

In September, the NAC Orchestra *SPHERE* festival
included *Walking on Water*, the second edition of
English Theatre’s *Irresistible Neighbourhoods* radio
play development project centred on climate and
sustainability. The sold-out event in the Fourth
Stage featured two new plays — *cicadas* by David
Yee, composed by Chris Thornborrow and directed
by Nina Lee Aquino, and *The Woman of One
Thousand Years* by Berni Stapleton, with music by
Duane Andrews and directed by Sarah Kitz.

English Theatre presented *First Métis Man of Odesa*
in the Azrieli Studio, written and performed by
Métis playwright Matthew MacKenzie and Ukrainian
actress Mariya Khomutova, and produced by
Edmonton’s Punctuate! Theatre (September 18-28).
Set against the backdrop of the pandemic and
the war in Ukraine, this intercontinental love story
charmed audiences.

Following its triumph at the Stratford Festival,
Salesman in China arrived in the Babs Asper Theatre
(January 16-25). Written by Leanna Brodie and
Jovanni Sy and presented in English and Mandarin
with subtitles, it was hailed by *The Globe and Mail*
as a “brilliant new play, fully ready to take the
world’s stages by storm.” Developed with support
from the National Creation Fund, the production
virtually sold out the entire run and vastly exceeded
box office goals.



Deborah Castrilli, Cameron Grant and Julie Martell in *Controlled Damage*. Set and costumes Rachel Forbes, lighting Leigh Ann Vardy, projections Aaron Collier (stoomezphoto)



Mirza Sarhan, Zorana Sadiq, Imali Perera, Afroza Banu, Muhaddisah and Anusree Roy in *Trident Moon*. Set and Props Jawon Kang, Lighting Michelle Ramsay, Costumes Ming Wong (Dahlia Katz)



La traversée du siècle (Marlene Gelineau Payette)



Faire le bien (David Ospina)

Controlled Damage by Andrea Scott, an English Theatre co-production with Neptune Theatre (Halifax), graced the Babs Asper stage with the story of trailblazing Canadian civil rights activist Viola Desmond (February 13-22). English Theatre also co-produced *Trident Moon* by Anusree Roy, directed by Nina Lee Aquino, with Crow's Theatre of Toronto (April 2-12). Set in August 1947, the work paints a stark picture of India's partition, delving into the lives of women and children caught in the crossfire during a pivotal moment in world history. Audience response was very strong, with many new patrons of South Asian origin expressing their appreciation of this piece of their history being explored on the NAC stage. To accompany *Trident Moon*, English Theatre hosted an art exhibit called *From Wounds to Blooms*, featuring the work of Pakistani artist Salima Hashmi and Indian artist Tanya Momi.

English Theatre closed its season with Why Not Theatre's epic *Mahabharata*, which drew rave reviews both at the NAC and at Canadian Stage (Toronto), before going to Lincoln Center in June. The contemporary adaptation of a 4,000-year-old foundational text of South Asian culture was written and adapted by Ravi Jain and Miriam Fernandes, co-artistic directors of Why Not Theatre, with poetic contributions from Carole Satyamurti's book "*Mahabharata: A Modern Retelling*." Originally commissioned and presented by the Shaw Festival Theatre in association with Barbican, London (U.K.), the work received significant investment and support from the National Creation Fund.

In conjunction with *Mahabharata*, English Theatre hosted *Khana and Kahani*, an Indian community meal and storytelling session, for audience members seeing both Parts 1 and 2 of the play on the two Saturdays of the run. The department also

organized *Desi Dhamaka*, a celebration of South Asian arts and culture that was attended by more than 1,200 people.

FRENCH THEATRE

The third season programmed by Artistic Director Mani Soleymanlou opened in grand style with a single sold-out performance of *La traversée du siècle*. Conceived by Alice Ronfard in collaboration with the late André Brassard, and developed with support from the National Creation Fund, this 13-hour epic showcased the full power of the work of eminent playwright Michel Tremblay. The season continued with *Faire le bien*, featuring French Theatre's second *Collective*, a flagship initiative designed to raise the profile of recent theatre school graduates. Written specifically for this demographic by François Archambault and Gabrielle Chapdelaine, the play comprised a series of caustic yet touching sketches about the failings of our era. Eight dynamic twentysomethings, together with renowned actor Eve Landry, were directed by the incomparable Claude Poissant, who passed away on June 6, 2025, leaving the entire theatre community in mourning.

In keeping with its ongoing commitment to the creation of new work and supporting as many artists as possible, French Theatre co-produced six major artistic projects. In addition to *Faire le bien*, produced in association with Théâtre du Rideau Vert, the department provided financial support for *Peau d'âne*, a brilliant adaptation by the actor Sophie Cadieux and the director Félix-Antoine Boutin of the popular fairy tale; *Surveillée et punie*, a powerful theatrical and musical creation by Philippe Cyr, developed with support from the National Creation Fund, and based on the persistent stream of hateful comments about singer-songwriter Safia Nolin; *Au cœur de la rose*



The Rise of the BlingBling — Le diptyque
(Ludovic photographie)



Au coeur de la rose
(Fabrice Gaetan)



Kevin Loring and Lori Marchand
(Curtis Perry)

(*Généalogie d'une tristesse*), a spellbinding maritime fable directed by Jérémie Niel, based on the dramatic masterpiece by filmmaker Pierre Perrault; *Classique(s)*, a playful new show by Fanny Britt and Mani Soleymanlou about our sometimes ambivalent relationship with the classics; and *The Rise of the BlingBling — Le diptyque*, a mystical and exuberant fresco by creator Philippe Boutin, developed with support from the National Creation Fund, that borrows as much from the story of Jesus as from pop culture, and features about 20 performers from various backgrounds.

In order to continue engaging with patrons and offering insights into the productions, French Theatre organized a number of outreach initiatives, such as post-show discussions between artists and audiences, and the *Mani in conversation with ...* interview series, in which Mani Soleymanlou chatted with visiting artists, including Claude Poissant, Philippe Cyr, Catherine Bourgeois, Jérémie Niel and Fanny Britt (Fanny Britt was interviewed by the journalist Aïda Semlali). The interviews are also available in video and audio format on the NAC's various platforms.

In response to the shortage of professional audio describers in the Ottawa-Gatineau region, and to strengthen ties with its blind and visually impaired patrons, French Theatre implemented an audio description training program. The writer and actor Lionel Lehouillier completed his basic training under the guidance of professional Letizia Binda-Partensky.

Finally, French Theatre invited Marie-Ève Fontaine to spend the year in residence with the department. During her residency, she organized several work stages for her project, *Giant Mine*. Originally from Manitoba, this versatile artist was recently appointed artistic director of Théâtre Cercle Molière in Winnipeg.

INDIGENOUS THEATRE

NAC Indigenous Theatre, whose mission statement is "Our Stories are Medicine," elevates Indigenous voices and stories, aiding in the retention, resurgence and resilience of multiple and diverse Indigenous cultures.

Led by Artistic Director Kevin Loring and Managing Director Lori Marchand, Indigenous Theatre celebrated its fifth anniversary on November 20. Special events included a ceremony honouring the host Anishinabe Algonquin Nation; a celebration attended by patrons, artists, Elders and community members; the installation of the canoe built by Pinock Smith during the 2019 *Móshkamo* festival; and a feast created by NAC Sous-Chef Chris Commandant. The anniversary recognized Indigenous Theatre's meaningful work in elevating Indigenous voices and stories, its engagement with Indigenous communities, and its profound influence on Indigenous performing arts throughout the land.

In the fall, *Homelands* by Six Nations of the Grand River artist Santee Smith celebrated the timeless kinship between Indigenous women, their lands and waterways (September 19-20). NAC Dance and Indigenous Theatre co-presented *Raven Mother* by the Dancers of Damelahamid (Vancouver) in the Azrieli Studio (November 21-22). Supported by the National Creation Fund, this NAC co-production honours Elder Margaret Harris and the role of women in preserving Indigenous cultural knowledge.

Bear Grease — Holiday Special, an Indigenous take on the musical *Grease* infused with the holiday spirit, entertained audiences of all ages (December 10-14). *Qaumma*, created by Iqaluit artists Vinnie Karetak and Laakkuluk Williamson Bathory, and which received an investment from the National Creation Fund, recounts the inspiring journey of Inuit women



Charlotte Qamaniq and Vincent Karetak in *Qaumma* (Curtis Perry)



The Secret to Good Tea (Dahlia Katz)



Tomson Highway during the workshop for *Rose* at the Banff Centre for Arts and Creativity (Rita Taylor)



Catherine Dagenais-Savard in the Festival d'Avignon presentation of *Marguerite : le feu* (Nathalie Sternalski)

who, despite colonization, carve out their own legacies with language, guts and culture (January 15-17). *The Secret to Good Tea*, an intimate and cheeky family portrait based on playwright Rosanna Deerchild and her mother, co-produced with the Grand Theatre in London, moved and delighted audiences (March 20-29).

Indigenous Theatre presented *Marguerite: le feu* by the Algonquin artist Émilie Monnet, the story of an Indigenous woman who fought for her rights through the judicial system in Quebec to avoid being enslaved, sold and sent to Martinique (June 12-13 in the Babs Asper Theatre). Developed with support from the National Creation Fund, the production entranced audiences with its gorgeous movement, intricate vocal harmonies and powerful storytelling. Performed predominantly in French with the presence of Anishinabemowin, Indigenous Theatre supported the creation of surtitles, making the play more broadly accessible.

Indigenous Theatre is a catalyst for the creation of new Indigenous work. In April, with generous support from the National Creation Fund, the Banff Centre for Arts and Creativity, and TOLive, Indigenous Theatre organized a two-week workshop of *Rose*, the final chapter of Tomson Highway's acclaimed "Rez" cycle. Twenty-three artists, including designers, performers, and Tomson himself, traveled to Banff to start working on this piece, which has never before been produced professionally due to its complexity, scope and scale. At the end of the workshop, Indigenous Theatre invited national colleagues and artists who were present and working at Banff to attend a presentation, in an effort to interest partners in the production. Both the workshop and presentation have helped dispel the notion that *Rose* is "unproduceable." There is now archival material,

production photographs, and the experience of respected members of the theatre community that can speak to the brilliance of the work. Indigenous Theatre has completed the first step of its efforts to ensure the production of *Rose* is world-class, guaranteeing its rightful place in Canadian theatre.

Indigenous Theatre continued to support works appearing on stages across the country. *Little Red Warrior and His Lawyer* by Kevin Loring, a co-production with Savage Society in Vancouver, The Belfry Theatre in Victoria and Theatre Calgary, toured to Western Canada Theatre in Kamloops, to The Cultch for a second presentation in Vancouver, and to the Venables Theatre in Oliver, B.C.

Throughout the year, Indigenous Theatre continued to provide a wide range of community engagement opportunities. Year-round *Pow Wow Workouts* and *Pow Wow Life Drawing Classes*, beading workshops, special exhibits and artist talks, the annual Indigenous art market, and a variety of programming activities for both National Indigenous History Month in June, and the National Day for Truth and Reconciliation in September, help audiences connect with Indigenous voices, cultures, stories and languages, and provide context for the work on the stage.

POPULAR MUSIC AND VARIETY

Popular Music and Variety, led by Executive Producer Heather Gibson, had another very successful season, presenting more than 100 emerging and established artists from across the country and around the world. The department also created opportunities for Canadian artists to perform internationally with partners at major international events in front of global audiences. There were many highlights.



Jeremy Dutcher with
the NAC Orchestra
(Curtis Perry)



Begonia



Jully Black



Les Hay Babies

Jeremy Dutcher, the JUNO and two-time Polaris Prize-winning Indigenous performer, composer, activist and ethnomusicologist, opened Popular Music and Variety's season with a heart-stopping performance in Southam Hall with the NAC Orchestra as part of the *SPHERE* festival (September 13). The Ottawa Latin Jazz Conference and Festival included three sold-out performances in the Fourth Stage by local, national and international artists, curated and led by local jazz artist Miguel De Armas (September 20-22). JUNO and Polaris Prize nominee Begonia performed at the NAC for the first time, giving a sold-out show in the Azrieli Studio that attracted both long-time and new fans (October 3).

In the new year, Cuban GRAMMY-nominated piano virtuoso Omar Sosa and multi-award winning harp-lute artist Seckou Keita of Senegal, joined by Montreal percussionist Aldo Mazza, gave an outstanding performance in Southam Hall (January 24). During Black History Month, PMV presented the Malian guitar legend Samba Touré, who gave a sold-out show in the Fourth Stage (February 27), as well as Jully Black, who had the audience dancing in the Babs Asper Theatre (February 28). Mado Lamotte, Francophone drag queen and star of Montreal's 2SLGBTQ+ community, brought her lively comedy show to the Babs Asper Theatre (March 6). The following week, the Acadian band Les Hay Babies presented their sold-out show to an enthusiastic audience in the Azrieli Studio (March 13).

From March to May, PMV presented a number of extraordinary female Indigenous artists. The renowned singer-songwriter Susan Aglukark performed in Southam Hall as part of the 30th anniversary tour of her album *This Child* (March 1); the multi-talented artist Elisapie gave a sold-out show in the Babs Asper Theatre (April 5); vocalist

and songwriter Celeigh Cardinal debuted at the NAC with an intimate performance in the Azrieli Studio (April 26); and Amanda Rheame opened the Axé Worldfest "Empowering Women in the Music Industry" conference with an electrifying, sold-out show in the Azrieli Studio (May 8).

Finally, from May 17 to 27, in partnership with Music Estonia and the Embassy of Estonia in Canada, PMV presented four exceptional touring bands — Vox Clamantis (in a sold-out concert of Gregorian chant and early polyphony and contemporary music), Curly Strings (an acoustic four-piece band, also sold-out), Estonian Voices, and Tuulikki Bartosik.

THE NAC ON THE WORLD STAGE

The NAC had a busy year working on major international events that showcased Canadian artists to the world. Through a partnership with Global Affairs Canada, Popular Music and Variety Executive Producer Heather Gibson curated the performing arts programming for Expo 2025 Osaka, a world fair that anticipated more than 28 million visitors during its six-month run. Featuring an eclectic mix of genres and disciplines, and representing different regions of the country, artists included DJ Kookum, Dominique Fils-Aimé, Erin Costello, Pierre Lapointe, Jill Barber, Digging Roots, Kelly Bado, Fortunate Ones and many more. In addition, as part of its *Korea & Japan Tour*, the NAC Orchestra performed a special concert at Expo 2025 Osaka featuring the premiere of a new arrangement of Oscar Peterson's *Trail of Dreams* performed by the Orchestra and the Oscar Peterson Centennial Quartet. The concert closed with a moving rendition of *Hymn to Freedom* featuring young singers from El Sistema Japan, OrKidstra and Sistema New Brunswick.



Digging Roots at Expo 2025 Osaka



Rhino by Out Innerspace
(Mark Kelly)



Toddy, Teiya-Kasahara-笠原-貞野 and
Leo-D.E-Johnson in *Eurydice Fragments*
(Chelsey Stuyt)

And for the third year in a row, in partnership with Celebrate Canada Worldwide and the British High Commission, the NAC curated music programming for the 2025 Canada Day London Festival at Trafalgar Square in London, U.K., the largest Canada Day celebration outside the country, with Arkells as the headliner.

NATIONAL CREATION FUND

The National Creation Fund, led by Artistic Producer Sarah Conn, reached a milestone in January by making its 100th investment with *Empire of Wild*, an Indigenous-led opera commissioned by the Canadian Opera Company and co-produced by the NAC Orchestra and Indigenous Theatre. The opera is based on Cherie Dimaline's best-selling novel, and led by the composer Ian Cusson, librettist Cherie Dimaline, and director Yvette Nolan. Thanks to the support of generous donors, the Fund has now invested a total of \$16.7 million in 109 major productions in theatre, music, dance and inter-disciplinary performing arts that have been presented on stages across Canada and around the world.

Empire of Wild is one of several Indigenous productions that was supported by the Fund in 2024–2025. Ondinnok, the first French-speaking Indigenous theatre company in Canada, received an investment for *Tupqan | Nos territoires intérieurs*, a collaborative new production that brings together theatre, poetry, projections and ceremonial elements. *She Holds Up the Stars* by Red Sky Performance is a genre-defying production that combines storytelling, theatre, orchestral music, visual design, and life-size puppetry.

The Fund also came on board as a major partner on *It's a Good Life If You Don't Weaken*, a highly anticipated new musical by musician and writer Ahmed Moneka, and featuring music from Canadian icons The Tragically Hip. With support from the Fund, the musical was workshopped extensively at Toronto Metropolitan University's Chrysalis in August 2025. The musical will premiere at Hamilton's Theatre Aquarius in the 2025–2026 season.

Other productions that received Fund investments this season include Christian Lapointe's contemporary opera *Hiroshima mon amour; 2par2*, the newest creation from hip-hop choreographer Alexandra 'Spicey' Landé; and *2021*, a live narrated video game and collaborative storytelling event created by Cole Lewis, Patrick Blenkarn, and Sam Ferguson; Jenn Grant's multimedia performance *Queen of the Strait: Cradled by the Waves; L'Orestie*, an epic production by Théâtre du Nouveau Monde that features 50 performers; and *A a | a B : B E N D*, an exciting collaboration between choreographer Aszure Barton and composer Ambrose Akinmusire.

A total of eight Fund-supported productions premiered this season, including three from Vancouver-based companies. Out Innerspace's *Rhino* debuted at Agora de la danse in Montreal, *Raven Mother* by the Dancers of Damelahamid premiered in Vancouver before touring across Canada, and re:Naissance Opera's *Eurydice Fragments* opened IndieFest, a gathering that celebrates imaginative forms of storytelling.

Prominent presenters from across Canada and around the world continue to book productions supported by the Fund, with performances taking place in 16 Canadian cities, as well as 24 cities in eight countries. Why Not Theatre's *Mahabharata*



Meher Pavri as the Opera Singer, with Neil D'Souza as Krishna and Anaka Maharaj-Sandhu as Arjuna in Why Not Theatre's *Mahabharata* (Shaw Festival, 2023). Set Lorenzo Savoini, Costumes Gillian Gallow, Lighting Kevin Lamotte, Projections Hana S. Kim (David Cooper)



Noli timere by Rebecca Lazier (Marie Andrée Lemire)



Jessica Campbell-Maracle

was a hit at this year's Perth Festival, and following successful stops in Toronto and at the NAC, where it was presented by NAC English Theatre, it enjoyed a sold-out run at Lincoln Center.

"The NAC has played such a monumental role in bringing this epic to reality, and to be able to present it in Ottawa on the Babs Asper, felt like a kind of homecoming," said Ravi Jain, co-artistic director of Why Not Theatre. *"This partnership with the NAC has allowed our company to grow in a way that not many companies (if any) get to. For me, as an artist in this country, that offered me a place; a 'room of my own' that allowed me to continue to push on my own terms, without compromise, and to be surrounded by generous collaborators and partners. Thank you for making that space."*

Mahabharata was one of four productions that was presented in and around New York City this season: *Frontera* was presented at the Brooklyn Academy of Music; Ian Kamau's *Loss* was on stage at the legendary Apollo Theatre as part of the Under the Radar Festival; and Rebecca Lazier's *Noli Timere* premiered in Princeton. NAC audiences also got to see the impact of the Fund's investment as a record 10 productions were programmed as part of the 2024–2025 season.

A number of productions received significant awards. Kidd Pivot's *Assembly Hall* received the 2025 Olivier Award for Best New Dance Production, while Leanna Brodie and Giovanni Sy, the writers of *Salesman in China*, received the Quebec Writers Federation Playwrighting Award. *Mahabharata* won five Dora Mavor Moore Awards, including Outstanding Production and Outstanding New Play, as well as three Toronto Theatre Critics' Awards. HAU's *Aportia Chrytych: A Black Opera for Portia White*, also received Dora Awards for Outstanding New Opera/New Musical, and Outstanding Performance by an Ensemble.

PROFESSIONAL DEVELOPMENT

The NAC provided transformational experiences for the more than 500 artists and arts professionals who took part in professional development programs over the past year. Designed for early- and mid-career artists, producers, designers, technicians and administrators from across Canada, and produced in collaboration with many national and international partners, these programs offer participants an opportunity to expand, deepen and refine their arts and leadership practice.

To address a critical gap in experienced producers, particularly from equity-deserving groups, the National Creation Fund and Professional Development teams created the *Creative Producer Fellowship*. This two-year program equips three performing arts producers with the opportunities, resources and skills to develop and tour vital, culture-changing productions, establish sustainable careers, and meaningfully contribute to the dissemination of Canadian productions. After receiving an overwhelming response to the call for applications, Autumn Coppaway (Vancouver), Erin Clark (London) and Morgane Lachance (Montreal) were invited to be the program's inaugural Fellows. To further support producers, the Fund launched *Producing Fundamentals*, an online series of conversations with leading Canadian and international experts about key areas of producing bold and ambitious projects. Hosted and facilitated by Camilla Holland, Executive Director of Young People's Theatre, more than 30 early- and mid-career producers had an opportunity to engage with industry leaders such as Chris Abraham from Crow's Theatre, Anthony Ross Costanzo from Opera Philadelphia, and Tracy Gentles from the SICK! Festival in the U.K.

Jessica Campbell-Maracle concluded her placement as the NAC's inaugural Resident Producer in January. A mixed Kanien'kéha:ka / settler theatre



Jasmine Catudal and the participants of *Les laboratoires* (Émilie Camiré-Peck)



Troy Stephenson and NAC Orchestra violist David Thies-Thompson in the NAC Orchestra Mentorship Program (Curtis Perry)



Digi60 Filmmakers' Festival (Luniverse Photography)

artist from Toronto, Jessica began her placement with the NAC's Indigenous Theatre team immediately after graduating from the National Theatre School of Canada's *New Pathways Program*. Working closely with members of the Indigenous Theatre team, she was deeply involved in the department's day-to-day operations, and worked on a number of productions and projects, including a co-production of *You used to call me Marie* with Vancouver's Savage Society.

The NAC also invited performing arts organizations from across Canada to collaborate on a new apprenticeship program in technical production, producing and design. More than 30 companies applied to be part of this year's program, and the NAC invited eight to participate: Vertigo Theatre (Calgary); Royal Manitoba Theatre Centre (Winnipeg); Grand Theatre (London); YES Theatre (Sudbury); dance Immersion (Toronto); Festival TransAmériques and Onishka (Montreal); and Theatre Newfoundland Labrador (Corner Brook).

The NAC also developed programs for Francophone artists and arts leaders this year. The first *Résidence en gestion Culturelle*, produced in partnership with the Fédération culturelle canadienne-française, brought together 10 early- and mid-career professionals working in the administration and management of Canada's French-language performing arts for conversations with NAC leadership and invited guests. Several months later, a second cohort of eight leaders of Francophone theatre companies from outside Quebec gathered at the NAC.

French Theatre's second edition of *Le Collectif* offered recent graduates of theatre training programs a chance to work on a professional

production. With the support of Théâtre du Rideau Vert, one of the oldest professional French-language theatres in North America, the cast of nine young actors worked with renowned director Claude Poissant on a memorable production of *Faire le bien*.

French Theatre is especially proud to have revived *Les Laboratoires*, a series of masterclasses originally created by former Artistic Director Denis Marleau and that continued under his successor Wajdi Mouawad. Entitled *Looking At Things Differently: Theatres of Possibilities* and directed by Jasmine Catudal, nine artists with seven years or fewer of professional experience participated in the 2025 edition, which took place in various locations in Ottawa-Gatineau (May 12-17).

Departments across the NAC provided meaningful professional development opportunities for artists throughout the season. In July, Popular Music and Variety welcomed members of the *Global Network for Women Music Producers* to Calgary and Banff for a week of studio sessions and network building. PMV continued its successful series *Le Projecteur*, a residency for Franco-Canadian musicians that matches artists with an industry professional to work with them on their live show, culminating with a concert in the Fourth Stage. Participants included Ponteix (St. Denis, Saskatchewan), Étienne Fletcher (Regina), Moonfruits (Ottawa) and the Acadian group Baie.

And in June, the NAC Orchestra hosted 47 Canadian and international musicians for the fourth edition of its highly successful *NAC Orchestra Mentorship Program*. Over three weeks, these early-career musicians refined their skills through side-by-side rehearsals and performances, as well as masterclasses and workshops. This year's program also included two conductors, a librarian, a personnel manager, and an administrator.



SoulRhythms (Catherine Wilkie)



Empress Nyiringango
(Dany Pépin)



Collected Strands perform during
the NAC's Summer Programming
(Curtis Perry)

PUBLIC SPACES

The NAC's Public Spaces team works with a wide range of artists and community partners to offer dozens of free events to the public.

In October, Public Spaces hosted 2024 *ArohaFest Diwali Royale* (October 14-19). Presented by Aroha Fine Arts, the celebration included four pop-up performances in Peter Herrndorf Place showcasing a Malayalam choir, classical and folk dances of India, and a day of family activities and concerts. The Kipnes Lantern displayed an NAC-commissioned video, bringing the celebration to the Nation's Capital for a month.

Throughout the year, Public Spaces offers weekly programming to help children and young people engage with the arts. For the second year, NAC Public Spaces hosted children's recreation classes led by Propeller Dance, an innovator in the field of contemporary inclusive dance, in the Shenkman Atelier. The ever-popular *Toddler Tuesdays* and *Les lundis des tout-petits* continued to delight little ones in Peter Herrndorf Place throughout the season. And MAX Ottawa, which runs health and wellness services and programs for queer men, trans and non-binary people, held ballroom classes for community youth in the Shenkman Atelier.

SoulRhythms, a weekly Afro-Caribbean folklore-based movement workshop and a popular mainstay in the Public Spaces, provided some added excitement in the winter months. In December, facilitator Suzan Richards treated participants to a special class of Soca Parang, the traditional holiday music of Trinidad and Tobago. In February, Suzan invited master percussionist Roger Hope to lead a meaningful Black History Month edition of the class.

Public Spaces hosted the Digi60 Filmmakers' Festival, which celebrated women and gender-

diverse creatives working in film, television and broadcast media (March 8), as well as the 35th Anniversary Gala for MASC — Multicultural Arts for Schools and Communities (May 7).

Rounding out the season, in May and June, Public Spaces once again offered the free, weekly *Jukebox Lunch Concerts* featuring mostly local emerging artists in Peter Herrndorf Place. Artists included singer-songwriter Val d'Avalon, rocker Felix Beaudoin, and Rwandan-Canadian singer-songwriter Empress Nyiringango, among many others. The series attracted large, enthusiastic crowds, enlivening the downtown core.

SUMMER PROGRAMMING

For the fourth season in a row, the NAC's Summer Programming, curated by Popular Music and Variety Executive Producer Heather Gibson, included more than 70 performance and events in music, dance and theatre, many of them free and accessibly priced, in the NAC's performance halls, on the rooftop Wood Terrace, and along the Rideau Canal (July 2 to August 22).

The musical lineup included a wide array of Canadian artists, including Aviva Chernick, Les Rats d'Swompe, Mimi O'Bonsawin, the NAC Orchestra conducted by the French conductor Marie Jacquot, and the New Brunswick Youth Orchestra; and a diversity of international artists, including SARĀB of Paris, De Mar Y Río of Colombia, and Daoirí Farrell of Dublin. Theatre offerings included the children's play *Léon le nul* by the Montreal theatre company La Pire Espèce, and free theatre workshops led by interdisciplinary artist and educator Chancz Perry and the actor and teacher Sherry Lee Hunter. Summer Programming also included *Camp for Creative Kids* — day camps that were offered over eight weeks, in both official languages, for children ages five to 11.



Les rats d'Swompé perform on the NAC's Wood Terrace (Curtis Perry)



Joséphine et les grandes personnes (Louis-Philippe Cusson)



Batailles (Robert Etcheverry)

Live, noon-hour performances delighted audiences in the O'Brien Atrium every Tuesday and Wednesday, and on the Wood Terrace in the evening. The NAC's Summer Programming even extended onto the Rideau Canal: on Thursdays at 6:30 p.m. and Saturdays at 4:30 p.m., musicians on a boat performed as they cruised down the canal all the way to Lansdowne Park — the perfect accompaniment for a summertime picnic, stroll or bike-ride. All in all, the NAC's family-friendly programming was packed with fun, energy, and wonderful memories for people all ages.

LEARNING AND ENGAGEMENT HIGHLIGHTS

In 2024–2025, the NAC offered outstanding programming for young people on the NAC's stages, and engaged with students in communities across Canada through Arts Alive, the NAC's hub for children, youth and families.

FAMILY AND YOUTH PROGRAMMING AT THE NAC

French Theatre's *Enfance/jeunesse* series

Thanks to its diverse programming, French Theatre connects with audience members from their early years into adulthood, allowing them to grow along with French Theatre throughout their lives. Mélanie Dumont's final season as Associate Artistic Director of Youth Programming moved and delighted audiences of all ages.

The season opened in October with two performances by Elie Marchand, inviting young children (18 months and up) to immerse themselves in the hushed space of *Racines* in the Azrieli Studio before experiencing the sound and light installation

Les eaux in the Salon. Then, for the holiday season, Théâtre des Confettis visited the NAC to present its first production under its new artistic direction: *Les musiciens de l'orage*, a stage adaptation of Céline Person's fantastic picture book.

In February, as part of the *BIG BANG* festival, four African performers travelled to Ottawa to present *Maputo-Mozambique*, an astonishing juggling show by French company Thomas Guérineau. In March, DynamO Théâtre presented *Batailles*, an acrobatic theatre show featuring five characters, but a sofa with only four seats. Thanks to director Andréanne Joubert, about 60 adults and children had the opportunity to participate in philosophical discussions after the performance, allowing them to explore the many issues raised in the show in greater depth.

In May, Le Carrousel returned to the NAC with its latest production, *Joséphine et les grandes personnes*. Joséphine, a children's life coach, humorously and confidently examines the species "grown-ups" in 10 lessons, holding up a mirror to parents and children alike. A number of outreach activities complemented the show, including an intergenerational project, audio-described performances, school workshops, and post-show discussions. The season concluded in June with the revival of *Le Potager* by Le Petit Théâtre de Sherbrooke, a rock concert for toddlers created by renowned artists Érika Tremblay-Roy and Karine Sauvé.

NAC Orchestra

In 2024–2025, the NAC Orchestra's Family and Youth programs welcomed thousands of children, students and families to inspiring and imaginative bilingual performances, reflecting the Orchestra's commitment to learning, community engagement, and nurturing future generations of music lovers.



Pan Fantasy and the NAC Orchestra (Curtis Perry)



Resident Conductor Henry Kennedy leads the *Superheroes Family Adventures* concert (Curtis Perry)

In February, the sold-out student matinee *Calypso Magic* — part of the NAC Pops *Steelpan Symphony* — was conducted by Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser. Co-commissioned by the NAC Orchestra and the Toronto Symphony Orchestra, the performance featured Toronto's Pan Fantasy steelband and celebrated the rich history of Afro-Caribbean calypso music. More than 1,600 students danced in their seats during this high-energy experience, which was further supported by digital learning resources on ArtsAlive.ca and a dance workshop in partnership with Multicultural Arts in Schools and Communities (MASC).

"Daniel Bartholomew-Poyser's belief in this project was a life-changing moment for our steelpan group of veteran players and high school students," said Wendy Jones, director of Pan Fantasy.

The *Family Adventures* series presented three sold-out concerts in Southam Hall, drawing nearly 5,500 attendees. In November, *Presto, Mambo!*, a co-commission with Platypus Theatre, was conducted by Cuban maestro Cosette Justo Valdés and featured vibrant performances by Latinx dancers Orlando Martínez and Yadira Monzon Mila. January's *Mad. Sad. Glad: A Symphony of Emotions* was led by Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser, and featured the Nova Scotia artist Holly Carr painting an eight-foot mural live on stage, exploring emotion, creativity and well-being. In May, *Superheroes*, conducted by Resident Conductor Henry Kennedy, capped a year-long mentorship with the Ottawa Youth Symphony Orchestra, offering young musicians a rare and formative chance to perform alongside professionals in Southam Hall. Rehearsals, coaching and concert access throughout the season prepared

them for this milestone experience, inspiring lasting memories and a glimpse into their musical futures. Prior to each *Family Adventures* performance, themed pre-concert activities led by guest artists and community partners extended the experience with dance workshops, instrument demonstrations, crafts, sensory-friendly stations, and artist meet-and-greets.

The *Kinderconcerts* series welcomed nearly 2,500 attendees to nine sold-out performances in the NAC's Azrieli Studio in partnership with Jeunesses Musicales Canada and MASC. Designed for children ages 3 to 8, the season featured *Opera Candy: The Gourmet Adventure of Hansel and Gretel*, *The Story of Babar the Little Elephant* and Junkyard Symphony's *Circo-Eco*. Each combined live chamber music, storytelling and interactive moments, nurturing early musical awareness and creativity.

SPHERE festival

As part of the NAC Orchestra's *SPHERE* festival, the NAC Orchestra and Arts Alive welcomed nearly 2,700 children, youth and adults to a wide range of free, bilingual activities. They included *Reflections H₂O*, a collaborative art project with visual artist Emily Rose Michaud, and the premiere of *Navigating Tides*, an Arts Alive commission for viola, loop pedal and dancer by Kathryn Patricia Cobbler and Elizabeth Emond-Stevenson. Activities also took place at the Canadian Museum of History, including a story time with the Anishinaabe author and water-activist Sunshine Tenasco, and a concert by members of the NAC Orchestra and OrKidstra, a charitable social development program that teaches children life skills through music.



Bryce Morin and Melody McArthur in LightningCloud's production of *Bear Grease — Holiday Special* (Curtis Perry)



BIG BANG Ambassadors (Jonathan Lorange)



Jaime Vargas, Rehearsal Director of Canada's Royal Winnipeg Ballet, works with students from Canterbury High School's dance program (Sióned Watkins)

***BIG BANG* festival**

On February 15 and 16, the NAC was abuzz with the musical adventures of the *BIG BANG*. This year's festival welcomed artists from Montreal, Gatineau, Quebec City and Toronto, and from Mozambique, Benin, France, Belgium and Germany. Despite back-to-back snowstorms, about 3,000 people attended the eight shows, four sound installations, and a host of free activities. In addition, 10 bilingual young people aged 10 to 14 acted as *BIG BANG* ambassadors, introducing artists, welcoming the audience, generating enthusiasm, and speaking to media.

"Stella met some incredible, like-minded people and gained some incredibly valuable skills," said Jena Nordenstrom, mother of *BIG BANG* ambassador Stella Hua. *"What an incredible program for youth to learn in a safe, inclusive, and creative environment."*

LEARNING AND ENGAGEMENT ACTIVITIES IN THE NATION'S CAPITAL

Student matinees

Arts Alive, the NAC's hub for children, welcomed more than 11,500 youth and educators from across the National Capital Region to 38 performances of 20 student matinees and open rehearsals. Those matinees included concerts and dress rehearsals by the NAC Orchestra, performances by NAC Dance, and theatrical productions by NAC English, French and Indigenous Theatre. Time and again, teachers spoke about how memorable and formative these experiences are for children and young people, igniting imaginations, provoking questions about art

or the issues of the day, providing joy and laughter, and opening minds. One example: during the post-performance talkback of *Bear Grease — Holiday Special*, a student of Cree and Mohawk background said he felt inspired by the show because it was the first time he had seen his community represented on a stage.

NAC Dance masterclasses

Throughout the year, NAC Dance arranges for professional visiting artists from Canada and abroad to work with local dancers and students. In partnership with the Ottawa Dance Directive, NAC Dance offered a series of five workshops for professional dancers, along with masterclasses for students at The School of Dance and Canterbury High School. Additionally, the general public could join the free *Dance For All* events in Peter Herndorf Place to complement the dance forms, styles and techniques guest artists brought to the stages.

Special projects for school children

In collaboration with Arts Alive, French Theatre launched *Le sentier des confidences*, a project based on the play *Joséphine et les grandes personnes*. Led by the play's director Marie-Eve Huot and the multidisciplinary artist Marie-Ève Fontaine, seniors (who were NAC volunteers) wrote a secret or memory addressed to a child. The confidences were shared with Grade 6 students at Marie Curie Elementary School, who, during two classroom workshops, illustrated them through drawing and collage. The final work was unveiled to the participants during the April 30 performance.



Arts Alive teaching artist David Serkoak leads a workshop at Qarmartalik School in Resolute Bay, Nunavut



A Share Dance Program workshop at the Yukon Arts Centre (Mike Thomas)

CONNECTING WITH STUDENTS, TEACHERS AND ARTISTS ACROSS CANADA

The NAC's learning and engagement opportunities reach young people in communities across the country, especially in remote areas.

In Northern Alberta, long-time Arts Alive teaching artists Samantha Whelan Kotkas and Walter MacDonald White Bear led a songwriting residency for students at Manning Elementary School in Manning — a school Arts Alive has supported for multiple years (May 12-15). The residency culminated with the creation of a new school song, which the entire school performed in front of more than 120 parents and community members.

"The support from the National Arts Centre has changed lives for our students here in Manning," said teacher Melody Taylor. "Because of this programming, the community has been encouraged to support student music programs. We now have bands and choirs, and community members are enthusiastically involved. Much of this is attributed to the annual visits from Walter and Sam, who bring music to us with such joy and enthusiasm. Having their own professional careers, they demonstrate for the students both the importance of the arts, and the possibilities that await them as musicians. They also exhibit core values and beliefs that resonate with our students, and make them more eager to grow up to be the very best version of themselves."

In Nunavut, Inuit drummer and long-time Arts Alive teaching artist David Serkoak, whose visits over the years have helped establish drumming programs at Qarmartalik School in Resolute Bay and Umimmak School in Grise Fiord, returned to both schools for a five-day residency (April 22-27). David worked with more than 40 students, and donated two hand-made drums to each school.

About 50 parents and community members across the two communities came to watch presentations by the students and David. *"David inspired me to embrace my culture through storytelling and drumming,"* one student said.

Through its partnership with Connected North, the NAC has significantly increased its presence in northern schools, serving many Indigenous students with virtual arts learning opportunities. Through this partnership, Arts Alive supported 47 online workshops for approximately 933 students in remote northern communities in the Northwest Territories, Yukon, Nunavut, Alberta, Saskatchewan and Ontario. Furthermore, the artists leading those workshops are from across the country: they included JUNO-nominated throat-singers Charlotte Qamaniq and Cynthia Pitsiulak, and the legendary Inuk performer Susan Aglukark (Nunavut), Anishinaabe singer-songwriter Ila Barker (Manitoba), actor Omari Newton (Quebec), and the percussionist and creativity researcher Ryan Elliot Drew (Prince Edward Island).

Finally, Arts Alive and NAC Dance partnered with the New Performance Works Society (Vancouver) to support its Share Dance program, which brings workshops to underserved youth in schools and communities across British Columbia and the Yukon. In total, 271 youth and seven local dance artists participated in 13 workshops and four mentorship sessions, all led by professional dancers.

To read about the NAC's learning and engagement highlights, please see the Report on Strategic Goals on pages 38-39.

STRATEGIC GOALS AT A GLANCE

DEVELOP THE CANADIAN PERFORMING ARTS THROUGH THE WORK ON THE STAGE

Presenting a broad range of exciting work	1,925 Canadian artists on the NAC's stages 137 Francophone programming events
Providing professional development	527 participants in 35 initiatives (57% from equity-deserving groups (based on self-identification))
Investing in creation	\$1.9 M National Creation Fund investment commitments \$3.8 M investment in commissions, co-commissions and co-productions

ELEVATE INDIGENOUS VOICES AND STORIES AT THE NAC AND ACROSS THE LAND

Strengthening Indigenous Theatre	139 Indigenous Theatre events
Elevating Indigenous voices, stories and languages	190 Indigenous programming events across the NAC 14 Indigenous languages represented

ENGAGE MEANINGFULLY WITH AUDIENCES AND COMMUNITIES

Connecting with arts lovers everywhere	278,965 attendees at ticketed programming 3,677,607 visitors to the NAC website (51% from outside the Nation's Capital) 6,088 donors to the NAC Foundation 320,080 social media followers
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SUPPORT ENGAGEMENT IN THE ARTS FOR CHILDREN, YOUTH AND FAMILIES

Offering exceptional and unique programming at the NAC

29,786 attendees to youth and family programming

11,544 attendees to **38** student matinees and open rehearsals

Working with communities and partners across Canada

29,542 participants in learning and engagement activities offered to students from **51** Canadian communities

FOSTER BEST PRACTICES IN MANAGEMENT

Leading ecological change

23% reduction in greenhouse gas emissions since 2017-2018 baseline year

Stewarding the NAC through prudent fiscal management

41% NAC budget is from earned revenues

More than **\$8.9 M** raised by the NAC Foundation from generous donors and sponsors

REPORT ON STRATEGIC GOALS

DEVELOP THE CANADIAN PERFORMING ARTS THROUGH THE WORK ON THE STAGE

Present a broad range of exciting work by diverse artists and arts organizations.

- The NAC Orchestra season, led by Music Director Alexander Shelley, featured Renée Fleming, Angela Hewitt, Jonathan Biss, Marie Jacquot and Jessica Cottis, among many others; the Orchestra's *Korea & Japan Tour* which included seven concerts in Busan, Gumi, Seoul, Tokyo, Tsu, Osaka, and at Expo 2025 Osaka, showcased guest artists Yeol Eum Son, Olga Scheps, and Canadian pianist Jaeden Izik-Dzurko
 - NAC Dance, led by Executive Producer Caroline Ohrt, featured an exciting lineup of 14 Canadian and international companies, including Ballet BC (Vancouver), Compagnie Catherine Gaudet (Montreal), The National Ballet of Canada (Toronto), Far From The Norm (U.K.), Peeping Tom (Belgium) and Faso Danse Théâtre (Belgium and Burkina Faso)
 - NAC Indigenous Theatre, led by Artistic Director Kevin Loring and Managing Director Lori Marchand, offered exciting work by diverse artists and arts organizations representing the stories of First Nations, Inuit and Métis Peoples from across the land (*See full details in the following section*)
 - The NAC French Theatre season, led by Artistic Director Mani Soleymanlou, included *La traversée du siècle*, celebrating the work of Michel Tremblay, adapted by Alice Ronfard; *Classique(s)* by Mani Soleymanlou and Fanny Britt; *The Rise of the BlingBling – Le Diptyque* by Philippe Boutin; and *Surveillance et punie* by Jean-Philippe Baril Guérard and Safia Nolin (*Details of French Theatre's Enfance/jeunesse series can be found on page 40*)
 - The NAC English Theatre season, led by Artistic Director Nina Lee Aquino, included *Salesman in China* by Jovanni Sy and Leanna Brodie (Stratford Festival), *Snow in Midsummer* by Frances Ya-Chu Cowhig (Shaw Festival) and *Mahabharata* by Miriam Fernandes and Ravi Jain (Why Not Theatre)
 - NAC Popular Music and Variety, led by Executive Producer Heather Gibson, presented more than 100 artists from across Canada, including Jeremy Dutcher, Kellylee Evans, Begonia, Mado Lamotte and Jully Black, among many others
 - The NAC's *Resident Chef Program*, which showcases Canadian chefs who create menus in collaboration with NAC Executive Chef Kenton Leier, featured Chris Commandant (Kanien'keha:ka of the Wahta Mohawks First Nations), Resa Solomon-St Lewis (Ottawa), Ross Larkin (St. John's) and Celeste Mah (Vancouver); and the *Chef's Table* series of meals created by world-class chefs, paired with live music on the 1 Elgin Terrasse, included Chef Kris Kurus (Winnipeg) and Chef Amy Pelletier (Wolastoqiyik community of the Madawaska First Nation, Edmundston, New Brunswick)
 - In partnership with the Governor General's Performing Arts Awards Foundation, the Canada Council for the Arts and the National Film Board of Canada, the NAC produced the *Governor General's Performing Arts Awards* show, which paid tribute to Jeremy Dutcher, Bob Ezrin, Denis Gougeon, Graham Greene, Patrick Huard, April Hubbard and Sandra Laronde
 - The Broadway Across Canada lineup included *The Lion King*, *Hamilton*, *Beetlejuice*, *Tina: The Tina Turner Musical* and *MJ The Musical*
- Invest in the creation and development of ambitious new work through the National Creation Fund and the programming of our artistic leadership*
- The NAC invested \$3.8 M in commissions, co-commissions and co-productions
 - The National Creation Fund, led by Artistic Producer Sarah Conn, invested \$1.9 million in 11 ambitious projects in music, theatre, dance and inter-disciplinary performing arts, bringing its total investments to date to \$16.7 million in 109 projects led by many of Canada's most creative artists
 - Eight shows supported by the National Creation Fund premiered across the country, including *Rhino* (Out Innerspace) in Montreal and *Eurydice Fragments* (re:Naissance Opera) in Vancouver; Why Not Theatre's *Mahabharata* received critical and audience acclaim at the Perth Festival (Australia), Canadian Stage (Toronto), NAC English Theatre, and at Lincoln Center (New York)

- In August, NAC English Theatre hosted the *NAC Creators' Intensive* at the Banff Centre for Arts and Creativity, in which four musical theatre/dance theatre projects in development convened for a 14-day intensive workshop process culminating in two days of presentations of the works. The 90 participating artists focused their extraordinary talents during daytime workshop hours, and in the evenings and at mealtimes, mingled in an environment perfect for cross-pollination and artistic camaraderie. Extracurricular professional development activities, curated and led by Sarah Conn and Chris Dearlove of the National Creation Fund, added an invaluable layer of learning, inspiration and networking for the participants
 - English Theatre presented *Salesman in China* by Leanna Brodie and Giovanni Sy in the Babs Asper Theatre, developed with support from the National Creation Fund; and co-produced *Controlled Damage* by Andrea Scott with Neptune Theatre (Halifax) and *Trident Moon* by Anusree Roy with Crow's Theatre (Toronto)
 - Indigenous Theatre co-produced *The Secret to Good Tea* with the Grand Theatre (London), and held an extensive workshop for *Rose*, a large-scale musical by Tomson Highway, in partnership with the Banff Centre for Arts and Creativity and TO Live, with development support from the National Creation Fund
 - French Theatre co-produced *Faire le bien* (Théâtre du Rideau Vert), *Peau d'âne* (Théâtre Denise Pelletier and Création dans la chambre), *Classique(s)* (Orange noyée), *Surveillée et punie*, (Prospero, L'homme allumette and Les Plateaux Sauvages), *Au coeur de la rose (Généalogie d'une tristesse)* (Petrus), and *The Rise of the BlingBling – Le Diptyque* (Empire panique)
 - NAC Dance co-productions included *UAQUE* by Columbian-Canadian choreographer Andrea Peña, *Les jolies choses* by Compagnie Catherine Gaudet, *Fables* by Compagnie Virginie Brunelle, and *Murmuration* by Le Patin Libre; Dance also commissioned *Interlude* from Compagnie Virginie Brunelle, which was performed in the public spaces of the NAC and the National Gallery of Canada
 - The NAC Orchestra season included the world premiere of works by Canadian composers Alexina Louie and John Estacio, and the *Korea & Japan Tour* included works by Canadian composers Keiko Devaux, Kelly-Marie Murphy, and a newly commissioned arrangement of Oscar Peterson's *Trail of Dreams*.
- Partner with Francophone artists and arts organizations to support the expression of Francophone culture and the French language across Canada**
- The NAC presented more than 80 artists from Francophone minority language communities, including Ponteix and Etienne Fletcher (Saskatchewan), Moskitto Bar (Ontario) and Les Hay Babies (New Brunswick)
 - NAC Popular Music and Variety presented more than 25 Francophone artists, including Boogat, Bel and Quinn, Bermuda, Djely Tapa, Céleste Lévis and Safia Nolin
 - Over and above its regular programming, French Theatre collaborated with 12 Francophone companies from across the country for the writing portion of its *Nuits claires* project, and presented a free reading of *La reine se recompose*, a new play by the acclaimed Franco-Ontarian playwright Michel Ouellette
 - Indigenous Theatre presented the French-language play *Marguerite : le feu* by Émilie Monnet
 - NAC Dance presented works by Compagnie Catherine Gaudet, Compagnie Virginie Brunelle and Le Patin Libre (in Gatineau)
 - The NAC Orchestra presented *Les Saumons de la Mitis*, a collaboration with NAC French Theatre, with text by playwright Christine Beaulieu and music by Indigenous composers Jessica McMann and Sonny-Ray Day Rider
 - The National Creation Fund invested in work by Francophone creators, including Ondinnok, Christian Lapointe and Alexandra "Spicey" Landé
 - In partnership with Arts Alive, Le Centre culturel franco-manitobain programmed a workshop-performance for the National Week of Francophone Immigration in Winnipeg, organized by the Réseau d'Immigration Francophone, which supports the integration of newcomers into Winnipeg's Francophone socio-cultural life, especially those from French-speaking African countries

Create professional development experiences for artists and arts professionals, notably from equity-deserving groups, at the NAC and in partnership with arts organizations from across the country

- 527 artists and arts professionals took part in 35 professional development initiatives developed and supported by the NAC; 57% of participants represented equity-deserving groups (based on self-identification)
- *Le Projecteur*, a professional development program for Franco-Canadian musical artists that combines training with experts from the Canadian music industry with an artist residency, worked with four artists, including Ponteix (St. Denis, Saskatchewan), Étienne Fletcher (Regina), Moonfruits (Ottawa) and the Acadian group Baie
- In collaboration with the NAC's Professional Development team, French Theatre revived *Les Laboratoires*, a long-standing series of masterclasses about theatre, inviting nine young artists to participate, directed by Jasmine Catudal
- French Theatre, with the support of Théâtre du Rideau Vert, produced the second edition of *Le Collectif*, which enables recent theatre school graduates to be part of a professional production steered by top-level creators; this year's production was *Faire le bien* directed by Claude Poissant
- The new *Résidence en gestion culturelle*, produced in partnership with the Fédération culturelle canadienne-française, brought together 18 professionals who work in the administration and management of Canada's French-language performing arts across Canada for conversations with NAC leadership and invited guests
- Informed by industry-wide research and outreach, the NAC launched an *Apprenticeship Program for Technical Production, Producing and Design* to address the significant challenges early-career arts professionals encounter as they begin their careers. Collaborating companies include Vertigo Theatre (Calgary), Royal Manitoba Theatre Centre (Winnipeg), Grand Theatre (London), YES Theatre (Sudbury); dance Immersion (Toronto), Festival TransAmériques and Onishka (Montreal); and Theatre Newfoundland Labrador (Corner Brook). The program is made possible through the generous support of Scotiabank
- Autumn Coppaway (Vancouver), Erin Clark (London, Ontario) and Morgane Lachance (Montreal) were the inaugural fellows of the *Creative Producer Fellowship*, a two-year initiative to equip producers with the opportunities, resources and skills to develop and tour culture-changing productions, establish sustainable careers, and contribute to the dissemination of Canadian productions
- More than 30 producers from across Canada took part in *Producing Fundamentals*, an online series of conversations with leading Canadian and international experts about key areas of producing bold and ambitious projects, hosted and facilitated by Camilla Holland, Executive Director of Young People's Theatre
- The *Global Network for Women Producers*, which helps women and non-binary music producers from Canada and around the world overcome barriers in the music industry, met at the Banff Centre for Arts and Creativity and in Calgary from July 19 to 29 for their fourth annual summit
- The NAC continued its partnership with Why Not Theatre (Toronto) on *ThisGen Fellowship*, a national program that supports women and non-binary performing arts professionals moving to the next stage in their careers
- Janis Mayers and Brefny Caribou, participants from the *Indigenous Producer Training Program* developed by Native Earth Performing Arts (Toronto), took part in a residency at the NAC, working with Indigenous Theatre; and the Indigenous theatre professional Jessica Campbell-Maracle (Toronto) concluded her placement as the NAC's inaugural Resident Producer in January 2025; later that year the NAC hired her on a full-time contract as Assistant Technical Director for Indigenous Theatre
- The NAC Orchestra invited Canadian conductors Kelly Lin and Léa Moisan-Perrier as guest assistant conductors for two programs, thanks to Tapestry Opera's Women in Musical Leadership program; and Henry Kennedy, the NAC Orchestra's inaugural Resident Conductor, worked with visiting guest conductors, and led reading sessions of a new NAC-commissioned arrangement of Oscar Peterson's *Trail of Dreams*, which premiered on tour at Expo 2025 Osaka
- The fourth edition of the *NAC Orchestra Mentorship Program* brought together 47 Canadian and international musicians to rehearse and perform with the NAC Orchestra, network and participate in career-enhancing workshops; four former participants performed alongside the Orchestra during the *Korea & Japan Tour*

- 30 pre-professional dancers from Arts Umbrella Dance (Vancouver), The School of Dance (Ottawa), École de danse contemporaine de Montréal and École supérieure de ballet du Québec (Montreal) performed in Shahar Binyamini's *BOLERO X*, alongside the dancers of Ballet BC on the main stages at the NAC (with the NAC Orchestra) and at Place des Arts in Montreal
- 97 emerging and professional dancers attended masterclasses led by visiting dance artists, including from Compagnie Catherine Gaudet, Andrea Peña & Artists, Peeping Tom and Faso Danse Théâtre, at Ottawa Dance Directive
- The third edition of the *NAC Leadership Exchange* paired 10 NAC staff members with senior NAC leaders for a series of one-on-one exchanges to build connections and leadership capacity

ELEVATE INDIGENOUS STORIES AT THE NAC AND ACROSS THE LAND

Strengthen and support the Indigenous Theatre department at the NAC

- NAC Indigenous Theatre, led by Artistic Director Kevin Loring and Managing Director Lori Marchand, presented 139 programming events
- Indigenous Theatre celebrated its fifth anniversary with a special ceremony and events attended by patrons, artists and community members
- The Indigenous Theatre season included *Bear Grease — Holiday Special* (LightningCloud), *Qaumma* (by Inuit artists Vinnie Karetak and Laakkuluk Williamson Bathory), *The Secret to Good Tea* by Rosanna Deerchild (co-produced with the Grand Theatre, London) and *Margeurite : le feu* (by Émilie Monnet), as well as *Raven Mother* (Dancers of Damelahamid), co-presented with NAC Dance
- *Little Red Warrior and His Lawyer*, a Belfry Theatre (Victoria) and Savage Society (Vancouver) co-production in association with NAC Indigenous Theatre (Ottawa) and Theatre Calgary, toured to The Cultch (Vancouver), Western Canada Theatre (Kamloops) and the Venables Theatre (Oliver, B.C.)
- Indigenous Theatre's community engagement events included beading and moccasin workshops, *Pow Wow Life Drawing Classes*, the annual *Indigenous Women's Art Market*, and a range of programming in conjunction with the National Day for Truth and Reconciliation and National Indigenous History Month

Develop, create, co-produce and present Indigenous programming, ensuring the ongoing presence of Indigenous stories, culture and languages on the national stage

- The NAC presented 190 Indigenous programming events across the NAC, featuring work in 14 Indigenous languages
- NAC Indigenous Theatre held a two-week workshop attended by 23 artists for *Rose*, the final chapter of Tomson Highway's acclaimed "rez" cycle — a work that has never been professionally produced, and whose development is supported by the National Creation Fund — at the Banff Centre for Arts and Creativity
- Indigenous Theatre contributed to the digital sharing of *Echoes of the Homesick Heart* by Laura Michel, a play based on research she conducted on a generational response to the Secwepemc language
- Indigenous Theatre contributed to the development of Susan Aglukark's first play in Inuktitut, which was showcased in a reading at the Huron Playhouse (Grand Bend, Ontario); commissioned a French translation of Ken Williams' *Café Daughter*; and adapted the design for Émilie Monnet's play *Nigamon / Tunai* — a multilingual piece (Anishinabemowin, English and French) — to accommodate audio description
- The National Creation Fund's 100th investment is *Empire of Wild*, an Indigenous-led opera commissioned by the Canadian Opera Company, co-produced by NAC Orchestra and Indigenous Theatre, based on Cherie Dimaline's best-selling novel. The work is led by composer Ian Cusson and librettist Cherie Dimaline, and directed by Yvette Nolan
- The National Creation Fund invested in *Tupqan | Nos territoires intérieurs* by Ondinnok, the first French-speaking Indigenous theatre company in Canada; and *She Holds Up the Stars* by Red Sky Performance, written and directed by Sandra Laronde
- The National Creation Fund-supported work *Raven Mother* by the Dancers of Damelahamid debuted at the Cultch in Vancouver, was co-presented at the NAC by Indigenous Theatre and NAC Dance, and toured to Montreal, Toronto and Peterborough

- Popular Music and Variety presented Elisapie, Celeigh Cardinal, Susan Aglukark and Amanda Rheame as part of its season, and co-presented Jeremy Dutcher with the NAC Orchestra as part of the *SPHERE* festival
- NAC English Theatre presented *First Métis Man of Odesa* in the Azrieli Studio, written and performed by Métis playwright Matthew MacKenzie and Mariya Khomutova, produced by Punctuate! Theatre (Edmonton)
- 1 Elgin Sous-Chef Chris Commandant hosted the culinary event *Kaie:ri Niwekenhnheke: Four Seasons* in partnership with Organic Ocean and Nk'Mip Cellars, the first Indigenous-owned winery in North America; Chef Commandant also created a special menu as part of National Indigenous History Month and in celebration of Indigenous Theatre's fifth anniversary

Facilitate Indigenous-led knowledge-sharing in the performing arts throughout the land

- Kevin Loring and Lori Marchand participated in a consultation with a Norwegian Parliamentary Committee in Canada to investigate the outcomes of the Truth and Reconciliation process for reference within Norway
- Lori Marchand participated in a national discussion on "Radical Hospitality," emphasizing care and consultation when producing and hosting work from Indigenous and diverse communities
- Indigenous Theatre hosted an international online discussion on Indigenous-led audio description in November with artists and experts from Canada and New Zealand

Continue to consult with Indigenous leaders and the host Anishinabe Algonquin Nation to advance reconciliation with Indigenous Peoples through the arts

- The fifth anniversary celebrations of Indigenous Theatre began with a ceremony honouring the Anishinabe Algonquin Nation
- The NAC Anishinabe Algonquin Advisory Council meets with NAC leaders throughout the year; the two Anishinabe Algonquin Grand Chiefs, Grand Chief Lisa Robinson (Algonquin Nation Programs and Services Secretariat) and Grand Chief Savanna McGregor (Algonquin Anishinabeg Nation Tribal Council), who represent 10 of the 11 host nation communities, regularly attend Council meetings

ENGAGE MEANINGFULLY WITH AUDIENCES AND COMMUNITIES

Provide an exceptional and accessible experience to our visitors, both at the NAC and online

- In response to the shortage of professional audio describers in the Ottawa-Gatineau region, and to strengthen ties with blind and visually impaired patrons, French Theatre, with the support of Arts Alive, implemented an audio description training program. Through that program, the writer and actor Lionel Lehouillier completed his basic training under the guidance of professional Letizia Binda-Partensky
- French Theatre offered two audio-described performances of *Joséphine et les grandes personnes* to students from the Jules-Léger Centre and local families. French Theatre sent introductory audio notes in advance, and offered a pre-show tactile tour of the main set elements. Nearly 30 blind or partially sighted patrons and their companions attended the show
- In conjunction with *Cispersonnages en quête d'auteurice*, French Theatre welcomed blind and visually impaired audiences to a performance featuring audio description, and neurodivergent audiences to an accessible, relaxed performance with sensory adaptation; French Theatre continues to cultivate its relationships with various partners and associates, including the University of Ottawa, Mosaïque interculturelle, the Association des personnes handicapées visuelles de l'Outaouais, and a number of associations working with neurodivergent people
- NAC Dance offered a relaxed performance of *Murmuration*, and partnered with Fostering Forever Friendships, an organization for adults with exceptionalities, to enable 30 people with disabilities to attend the student matinée
- More than 430 participants with autism or other sensitivities from 15 local schools and organizations attended 55 *Music Circle* workshops, in collaboration with the Lotus Centre for Special Music Education, representing a 112% increase in the number of workshops and a 44% rise in attendance compared to last season
- The NAC Orchestra's *Korea & Japan Tour* featured 47 learning and community engagement events that reached more than 1,000 in-person participants, and

included 23 interpreters who ensured accessibility and cultural sensitivity. In Korea, Canadian violinist and disability arts advocate Adrian Anantawan led adaptive workshops and a special post-concert performance with Heart to Heart Orchestra and ArtWeCan — two Korean organizations supporting artists with disabilities. In Japan, the Orchestra presented a relaxed, sensory-friendly chamber performance at BiG-i, Osaka's International Communication Center for Persons with Disabilities, and collaborated with El Sistema Japan's Tokyo Children's Ensemble — including blind and visually impaired members — for inclusive performances in Tokyo and at Expo 2025 Osaka

Through the lens of equity, diversity, inclusion, accessibility and anti-racism, continue to build meaningful relationships with all communities so they know that they belong at the NAC

- The NAC continued to celebrate the historical contribution and heritage of diverse communities to Canadian society through programming, partnerships with local community organizations, and all-staff messages from the President and CEO and members of the Senior Management Team
- The NAC continued to invite key communities to the NAC through the *Under30* program, with 35,437 tickets sold to people under the age of 30, and the *All My Relations* program (an invitation to members of Indigenous communities), with 5,091 tickets sold
- For the fourth season in a row, the NAC's Summer Programming, curated by Popular Music and Variety Executive Producer Heather Gibson, included more than 70 performance and events in music, dance and theatre, many of them free and accessibly priced, in the NAC's performance halls, on the rooftop Wood Terrace, and along the Rideau Canal
- The NAC's Public Spaces team worked with a range of community partners on a wide range of events, including *ArohaFest Diwali Royale* and the Digi60 Filmmakers' Festival, and the *Jukebox Lunch Concerts* series offered free noon-hour performances by Canadian artists in Peter Herrndorf Place
- English Theatre undertook extensive community engagement for *Salesman in China*; activities included an *Asian Community Arts Market* featuring many local vendors and artists, and the translation of program notes into traditional and simplified Chinese, available on the NAC website

- In conjunction with *Mahabharata*, English Theatre hosted an Indian community meal and storytelling session for audience members seeing both Part 1 and 2 on the two Saturdays of the run, and *Desi Dhamaka*, a celebration of South Asian arts and culture, which was attended by more than 1,200 people; during *Trident Moon*, English Theatre hosted an art exhibit entitled *From Wounds to Blooms*, featuring the work of Pakistani artist Salima Hashmi and Indian artist Tanya Momi
- NAC Dance Executive Producer Caroline Ohrt led free pre-performance chats with artists and/or leaders of visiting companies, including from Andrea Peña & Artists, Ballet BC, and Compagnie Catherine Gaudet, among many others; and the *Dance for All* workshop series invited people of all ages and abilities to participate in workshops led by visiting dance artists

Leverage technology to connect with Canadians and arts lovers everywhere

- The NAC attracted 320,080 social media followers among multiple social media channels, including Facebook, Instagram, Youtube and LinkedIn
- The NAC attracted a broad online audience, with 3,677,607 visitors to the NAC website, 51% of whom came from outside the National Capital Region
- The NAC Orchestra livestreamed six *NACO Live* and *WolfGang Sessions concerts*, attracting more than 11,000 online views
- Recordings of *Mani reçoit...*, French Theatre's lively pre-show conversations with theatre artists, hosted by Artistic Director Mani Soleymanlou, are shared on the NAC's website in video and podcast form
- The Canadian record label Analekta released *Poema: Ad Astra*, a new recording by the NAC Orchestra and Alexander Shelley of music by Richard Strauss and NAC-commissioned works by Canadian composers Kevin Lau and Kelly-Marie Murphy
- The NAC widely shared its research on shifts in consumer behaviour and demand post-pandemic (in partnership with the arts research and planning consultancy WolfBrown) by presenting at a wide range of conferences, webinars and symposia in Canada and the U.S.

- The NAC is a contributing member of the national Artsdata cultural knowledge graph, a sophisticated network of contextually interlinked information that allows performing arts creators and presenters to openly exchange information about Canadian artistic works, their creators, and where to experience them first-hand

SUPPORT ENGAGEMENT IN THE ARTS THROUGH CHILDREN, YOUTH AND FAMILIES

Offer exceptional and unique programming for children and youth

- Arts Alive, the NAC's hub for children, youth and families, welcomed more than 11,500 youth and educators from across the National Capital Region to 38 performances of 20 student matinees and open rehearsals
- NAC French Theatre's *Enfance/jeunesse* series, led by Associate Artistic Director Mélanie Dumont, included *Racines* (La Minoterie and Petits bonheurs), *Les musiciens de l'orage* (Théâtre des Confettis), *Batailles* (DynamO Théâtre), *Maputo-Mozambique* (Cie Thomas Guérineau), *Joséphine et les grandes personnes* (Théâtre du carrousel) and *Le Potager* (Le Petit Théâtre de Sherbrooke)
- The NAC Orchestra's *Family Adventures* series welcomed more than 5,500 children and families to three sold-out, bilingual concerts – *Presto, Mambo!* (a co-production with Platypus Theatre) featuring conductor Cosette Justo Valdés and Latinx dancers Orlando Martinez and Yadira Monzon Mila; *Mad. Sad. Glad: A Symphony of Emotions* with Daniel Bartholomew-Poyser and live painter Holly Carr; and *Superheroes* conducted by Henry Kennedy that included the Ottawa Youth Symphony Orchestra; and the Orchestra's sold-out *Calypso Magic* student matinee showcased Afro-Caribbean music and dance with renowned vocalists and the Pan Fantasy steel band, led by Principal Youth Conductor Daniel Bartholomew-Poyser
- The Orchestra's *Kinderconcert* series, which included *Opera Candy: The Gourmet Adventures of Hansel and Gretel*, *The Story of Babar*, and *Junkyard Symphony's Circo-Eco*, presented in French and English in partnership with Jeunesses Musicales Canada and MASC, welcomed nearly 2,500 attendees

- More than 4,000 people attended *BIG BANG*, a two-day festival of music and sound for children and families that included six shows, four sound installations, and a wide range of free activities, and featured artists from Canada, Germany, France, Mali, Benin and Mozambique
- NAC Public Spaces hosted *Les lundis des tout-petits* and *Toddler Tuesdays*, two free weekly series for toddlers and their families and caregivers, as well as inclusive recreation classes led by Propeller Dance

Develop and support educational content through Arts Alive for students, teachers and learners of all ages across Canada

- 95,266 visitors accessed the Arts Alive website
- Arts Alive and the NAC Orchestra offered a range of video-on-demand programming for students and teachers, including *Reggae Roots*, which has received more than 500 registrations from across Canada
- Arts Alive launched its revitalized library of online pedagogical materials for teachers, including lesson plans, teacher guides and videos, following two years of consultation and development
- Arts Alive supported a pilot mentorship program by Sistema Canada that offered seven online events for 17 teaching artists from Sistema Winnipeg, Sistema Toronto, Youth Orchestra of Northern Alberta (Edmonton), and Sistema New Brunswick (Elsipogtog, Saint John, St. Stephen and Chaleur)

Work with communities and partners across the country to support learning and engagement in the performing arts

- The NAC's learning and engagement activities extended to 26,542 students in 51 communities across the country
- Through its ongoing partnership with Connected North, the NAC supported 47 online workshops in music, theatre and dance for 933 students in remote communities in the Northwest Territories, Yukon, Nunavut, Alberta, Saskatchewan, Manitoba and Ontario
- The NAC enjoys a decades-long partnership with MusicFest Canada, a national organization that annually brings together more than 7,000 of Canada's finest young musicians to perform for recognition

- Inuit drummer and long-time Arts Alive teaching artist David Serkoak, whose visits over the years have helped establish drumming programs at Qarmartalik School in Resolute Bay and Umimmaq School in Grise Fiord in Nunavut, returned to both schools for a five-day residency
- Long-time Arts Alive teaching artists Samantha Whelan Kotkas and Walter MacDonald White Bear led a three-day songwriting residency for students at Manning Elementary School in Manning, Northern Alberta — a school Arts Alive has supported for multiple years
- Arts Alive partnered with Nunavut Sivuniksavut, an Ottawa-based post-secondary program for students from across Nunavut, to support 13 music instruction sessions led by Ottawa musician Greg Brown
- The NAC Orchestra's *Korea & Japan Tour* included children and youth from Ottawa's OrKidstra and Sistema New Brunswick, as well as from the National Orchestra of Dream (El Sistema Korea) and El Sistema Japan in Tokyo, who engaged in performances and cultural exchange activities
- The New Brunswick Youth Orchestra celebrated its 60th anniversary with a sold-out Southam Hall performance led by Antonio Delgado (who also participated in the NAC Orchestra's *Korea & Japan Tour* with Sistema New Brunswick), highlighting the NAC Orchestra's ongoing national commitment to youth music excellence and artistic development
- Arts Alive and NAC Dance partnered with the New Performance Works Society (Vancouver) to support its Share Dance program, which brings workshops led by professional dancers to underserved youth in schools and communities across British Columbia
- NAC Dance offered workshops led by artists performing at the NAC (including from The National Ballet of Canada and Ballet BC) for selected high school students
- French Theatre's *Step Into Creation* program, which enables students to learn from performing artists in the classroom, offered 21 workshops in 12 schools throughout the National Capital Region, reaching nearly 500 participants. Workshop leaders included Catherine Bourgeois, Edon Descollines, Paul Patrick Charbonneau, Marie-Eve Huot, and Marie-Ève Fontaine
- In October and November, NAC French Theatre offered 15 workshops led by theatre artists in Ottawa, Montreal and Vancouver; throughout the year, French Theatre and Arts Alive offered a number of local school groups backstage tours and workshops led by NAC employees from various departments
- As part of French Theatre's *L'école à l'œuvre* program, Franco-Manitoban teaching artist Marie-Ève Fontaine held an artist residency at Grande-Rivière High School (Aylmer) from October to December 2024, working with students to develop a music video for Acadian artist Sylvie Boulianne, which was then published on the NAC's YouTube channel
- The *NOMAD* project featured a week-long collaboration between the renowned German artist Ceren Oran and 22 Grade 6 students in Ottawa, resulting in the creation of a piece they performed during the *BIG BANG* festival

FOSTER BEST PRACTICES IN MANAGEMENT

Prioritize the health and well-being of staff, and promote anti-racism, equity, diversity, inclusion and accessibility

- The NAC appointed Kimberly Bennett as the NAC's new Director of Diversity and Inclusion. Over the course of her 18-year career, Kimberly has worked towards promoting sustainability, diversity, equity and inclusion in public, private and non-governmental sectors, and advocated for racial and ethnic equality and human rights
- The NAC hired Joël Dazé as its first-ever Accessibility Coordinator, a role that will focus on assessing and improving accessibility issues throughout the institution's built environment, collaborating with staff to provide training on attitudinal matters, and updating the Accessibility Action Plan for the years 2026–2029
- The NAC continued to make progress on the commitments of its Equity, Diversity, Inclusion and Anti-Racism Action Plan, published on the NAC website. The NAC's Diversity and Inclusion team initiated interviews with staff in order to assess progress and obtain feedback in advance of updating the Plan, set to expire in 2026
- The NAC's Wellness Committee offered a range of activities for staff during Mental Health Week, including lunchtime workshops on a number of topics

Create, enhance and sustain a modern workplace that responds to the evolving digital landscape and fosters innovation, creativity and collaboration

- In keeping with the NAC's Digital Modernization project, starting on September 3, 2024, all users transitioned to the newly launched Finance system (Sparkrock 365), allowing the NAC to leverage robust and secure financial systems and modern ways of working
- The NAC's Information Management (IM/IT) team continued to improve employees' knowledge of cybersecurity and accessibility through Lunch and Learn training sessions
- IM/IT published a revised Information Security Directive that outlines a comprehensive framework for protecting the NAC's technology assets in terms of confidentiality, integrity, availability, management and compliance

Lead ecological change in the Canadian performing arts sector through environmentally sustainable approaches

- Since 2017–2018, the NAC has reduced its annual greenhouse gas emissions by 23%, thanks to energy management efficiencies. Emissions will be further reduced over the coming years as more building upgrades are implemented, and as the National Capital Region District Energy System's Energy Services Acquisition Program (ESAP), which provides heating and cooling to the NAC, is modernized
- The NAC created a sustainable transportation program for its employees, which includes the addition of secure bike facilities, staff carpooling spaces in its parking garage, and a ride matching initiative through Ottawa Ride Match
- The NAC undertook a comprehensive waste audit and is developing a waste management plan that aims to double its landfill diversion rate to 50 percent by the end of the decade
- The NAC Production Scene Shop reuses materials from old theatre sets whenever possible in an effort to divert waste from landfill
- A number of NAC performances addressed sustainability issues, including the NAC Orchestra's *SPHERE* festival, and *cicadas* and *The Woman of One Thousand Years* — two plays developed as part of the *Irresistible Neighbourhoods* radio play development project centered on themes of climate and sustainability

Steward the NAC through prudent financial management and diversified revenue strategies

- NAC ticketed attendance was 278,965
- The NAC welcomed 752,365 visitors to performances, events and commercial activities at the NAC
- The NAC continued prudent financial management to maximize investment in the performing arts and aid in the recovery of the sector
- Sparkrock, the newly launched Finance system, has implemented robust internal and access controls to effectively safeguard sensitive financial information
- The NAC insurance portfolio has undergone renewal to maintain an adequate risk management framework, reflecting the organization's commitment to minimizing financial exposure and safeguarding resources
- More than 6,000 individual donors, corporate partners and foundations from across the country gave essential support to the NAC, contributing more than \$8.9 million to support the revitalization of the Canadian performing arts

BOARD OF TRUSTEES



Guy Pratte, C.M. (Ottawa, Ontario)

Chair (appointed in January 2023 for a four-year term)

An award-winning and highly sought-after lawyer, Guy Pratte has experience in complex commercial litigation (including class actions), administrative law and constitutional law cases. Guy is one of the most frequent advocates to appear before the Supreme Court of Canada, pleading in French or English, in cases involving either common law or Quebec civil law. He also pleads before the Superior and Appeal Courts of Ontario and Quebec, the Federal Court and Federal Court of Appeal. Guy Pratte was appointed Member of the Order of Canada in 2022 in recognition of his contributions as a lawyer, notably to pro bono work, and for his volunteer commitments to the performing arts. He was the first Chair of the NAC Foundation and a member of the Stratford Festival Board of Governors for several years.



Line Beauchamp (Saint-Bruno-de-Montarville, Quebec)

(appointed in December 2024 for a four-year term)

With an illustrious career in politics and diplomacy, Line Beauchamp embodies leadership and strategic vision. Her extensive ministerial experience with the Quebec Government, including with the culture, environment and education portfolios, as well as her international postings to UNESCO, the International Organisation of La Francophonie and in France, underscore her commitment to excellence. As a strategic consultant, she carries out assignments in the fields of land use planning, real estate, innovation, culture and governance. She is a director of the National Theatre School of Canada, the Paul Gérin-Lajoie Foundation, the Angus Louis Roquet Land Trust, and the Fusion Jeunesse organization for academic perseverance.



Angela Birdsell (Winnipeg, Manitoba)

Chair, Governance Committee (appointed in June 2019 and reappointed for a second term ending June 2027)

Angela Birdsell leads the Winnipeg Symphony Orchestra as its Executive Director. Prior to taking on this role in July 2021, she was an arts management consultant who provided 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.



Heather Edwards (Calgary, Alberta)

(appointed in September 2024 for a four-year term)

Heather Edwards worked for 12 years as a Director of Communications (Revenue, Fisheries and Oceans, Energy) under the government of The Right Honourable Jean Chrétien. Heather is a co-author and editor and has produced several award-winning arts documentaries. She is a partner at Adara Venture Capital whose focus is investing in Western Canadian life-science startups. She works hands-on at all levels with many types of not-for-profit organizations, and currently runs a large private foundation that has amongst its aims the creation of events to inspire excellence and innovation in music and the arts.



Sandy Houston (Toronto, Ontario)

(appointed in September 2024 for a four-year term)

Sandy Houston is a philanthropic leader and the Chair of the Metcalf Foundation, after serving as its first President and Chief Executive. Under his leadership, Metcalf became a leading force in advancing the arts, supporting climate solutions, and strengthening communities. Prior to joining Metcalf, Sandy practised corporate litigation at Osler's and was a founding partner at Stitt Feld Handy Houston, Canada's first law firm to focus predominately on alternative dispute resolution. Sandy was the founding chair of Community Food Centres Canada and Ontario's Greenbelt Foundation, chaired Philanthropic Foundations Canada and served on the board of directors of MakeWay Foundation, the Toronto Foundation, and *The Walrus*, among many others. He continues to be an active director and advisor to several charities and is a Senior Fellow at Massey College.



Yazmine Laroche (Ottawa, Ontario)

Chair, People and Culture Committee (appointed in February 2023 for a four-year term)

Yazmine Laroche was the first person with a visible disability to become a federal Deputy Minister in Canada and was Canada's first Deputy Minister for Public Service Accessibility. She is the Chair of the Disability Screen Office, and a member and past Chair of the Board of Muscular Dystrophy Canada. Recognized as a Champion for inclusion, collaboration and diversity, she was awarded an honorary doctorate from Carleton University in 2019, and received the Queen Elizabeth II Diamond Jubilee Medal in 2012. She helped shape the *Accessible Canada Act* and led the "Nothing Without Us" strategy. Her advocacy, mentorship, and board leadership drive systemic change, inspiring a more equitable future across public service, media, and disability communities.



Derral Moriyama (West Vancouver, British Columbia)

Vice-Chair and Chair, Audit and Finance and Capital Planning Committees (appointed as Trustee in July 2021 for a three-year term, and appointed as Vice-Chair for a term ending October 2027)

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. Derral has served on multiple boards, from the BC Arts Council, the Bard on the Beach and The Arts Club Theatre, and including the Canadian Forces Liaison Council and the BC Honorary Colonel's Group. He is currently Honorary Aide de Camp to the Lieutenant Governor of B.C.

**Sherry Porter, C.M. (Halifax, Nova Scotia)**

Chair, Strategy and Engagement Committee
(appointed in November 2023 for a four-year term)

Sherry Porter is an experienced board member of many organizations. She is board member of Organigram Inc., the Halifax International Airport Authority, and the QEII Health Sciences Centre Foundation (she chairs its \$100 million capital campaign, WE ARE), and the Symphony Nova Scotia Foundation. She is the former chair of the Nova Scotia Liquor Corporation board and was an independent member of the Pharmasave Atlantic board. Sherry was a Governor of Dalhousie University for 10 years, and held leadership roles with many not-for-profit organizations, including Chair of the boards of the Pier 21 Society and the QEII Foundation, and board roles at Symphony Nova Scotia, Canadian Breast Cancer Foundation, the United Way, Runnymede Hospital and the Working Miracles campaign. Sherry's work experience includes senior roles with Sobeys Inc., Nova Scotia Power, Shoppers Drug Mart and The Caldwell Partners.

**Maude Marquis-Bissonnette**

Ex-officio
Mayor of Gatineau

**Mark Sutcliffe**

Ex-officio
Mayor of Ottawa

OUTSIDE BOARD MEMBERS**Gail Asper, OC, OM, LL.D. (Winnipeg, Manitoba)**

Finance and Capital Planning Committee

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

Graham Bird (Ottawa, Ontario)

Finance and Capital Planning Committee

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

Susan Cartwright, C.M. (Ottawa, Ontario)

Governance, Nominating and Ethics Committee
(until February 28, 2025)

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

John McNee (Ottawa, Ontario)

Governance, Nominating and Ethics Committee

John McNee is a highly experienced strategic advisor to government and the not-for-profit sector, board member, mentor and, formerly, senior Ambassador of Canada. Since completing his term in 2019 as inaugural Secretary General of the Global Centre for Pluralism, he has undertaken a portfolio of advisory roles. In 2018, he was awarded the Meritorious Service Medal by the Governor General for bringing the Global Centre for Pluralism to life.

Cathy Frederick (Ottawa, Ontario)

People and Culture 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.

Lisa Samson (Ottawa, Ontario)

Strategy and Engagement Committee

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

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

Finance and Capital Planning Committee

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

BOARD OF TRUSTEES APPOINTMENT PROCESS

The Board of Trustees of the National Arts Centre is composed of 10 Trustees — a Chairperson, Vice-Chairperson and six eligible Canadians from various regions of the country who are appointed by the Governor-in-Council (GIC), as well as the Mayors of Ottawa and Gatineau (ex officio). The Chair, Vice-Chair and Trustees of the Board are appointed for a term not exceeding four years. They can be re-appointed for a second term. Board and Committee 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:

\$8,400 Chair

\$4,200 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:

\$375 Chair

\$325 Vice-Chair, Trustees and Outside Members

BOARD OF TRUSTEES BOARD COMMITTEES

People and Culture Committee (Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee, and one Outside Member with expertise in the field)

The People and Culture 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 resources strategies, directions and policies. It can review industry best practices related to human resource management, and recommends policies and strategies to the Board. The Committee is involved in reviewing the President and CEO's goals and objectives, and ensuring the effective evaluation of the President and CEO's performance annually against those goals and objectives. The Committee also looks into succession planning, skills profiling and development plans, performance and compensation policies, recruitment, retention, learning (training and development), measures of employee satisfaction and related matters. The Committee is seized with labour relations, including a review of negotiations and settlements, and makes recommendations to the Board with regards to matters being dealt with by the Corporation and its unions.

Yasmine Laroche, Committee Chair (Trustee) • Guy Pratte (Chair of the Board) • Derral Moriyama (Vice-Chair of the Board) • Sherry Porter (Trustee) • Cathy Frederick (Outside Member)

Strategy and Engagement Committee (Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee and one Outside Member with expertise in the field)

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

Sherry Porter, Committee Chair (Trustee) • Guy Pratte (Chair of the Board) • Derral Moriyama (Vice-Chair of the Board) • Heather Edwards (Trustee) • Angela Birdsell (Trustee) • Lisa Samson (Outside Member)

Audit Committee (Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee and one Outside Member with expertise in the field)

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.

Derral Moriyama, Committee Chair and Vice-Chair of the Board (Trustee) • Guy Pratte (Chair of the Board) • Yasmine Laroche (Trustee) • Anthony Tattersfield (Outside Member)

Finance and Capital Planning Committee (Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee and a minimum of two Outside Members with expertise in the field)

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

Derral Moriyama, Committee Chair and Vice-Chair of the Board (Trustee) • Guy Pratte (Chair of the Board) • Yasmine Laroche (Trustee) • Sandy Houston (Trustee) • Graham Bird (Outside Member) • Anthony Tattersfield (Outside Member) • Gail Asper (Outside Member)

Governance, Nominating and Ethics Committee (Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee and one Outside Member with expertise in the field)

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

Angela Birdsell, Committee Chair (Trustee) • Guy Pratte (Chair of the Board) • Derral Moriyama (Vice-Chair of the Board) • Line Beauchamp (Trustee) • Sherry Porter (Trustee) • Susan Cartwright (Outside Member) until February 28, 2025 • John McNee (Outside Member) as of February 28, 2025

ARTISTIC AND CREATIVE LEADERSHIP



Nina Lee Aquino
Artistic Director
English Theatre



Sarah Conn
Artistic Producer
National Creation Fund



Heather Gibson
Executive Producer
Popular Music and Variety



Kenton Leier
Executive Chef
1 Elgin Restaurant



Kevin Loring
Artistic Director
Indigenous Theatre



Caroline Ohrt
Executive Producer
NAC Dance



Alexander Shelley
Music Director
National Arts Centre Orchestra



Mani Soleymanlou
Artistic Director
French Theatre

SENIOR MANAGEMENT

Christopher Deacon
President and CEO

David Abel
Managing Director
English Theatre

Nelson Borges
General Manager
Food and Beverage

Asha-Rani Boucher-Sharma
Executive Director
Operations and Security Services

Annabelle Cloutier
Executive Director
Strategy and Communications, and Corporate Secretary

Mike D'Amato
Executive Director
Production

Chris Dearlove
Managing Director
National Creation Fund and Professional Development

Robert Gagné
Managing Director
French Theatre

Robyn Gilchrist
Executive Director
People and Culture

Juniper Locilento
Chief Executive Officer
National Arts Centre Foundation & Executive Director Development

Sarah MacKinnon
Chief Information Officer

Lori Marchand
Managing Director
Indigenous Theatre

Nelson McDougall
Managing Director
NAC Orchestra

Kondwani Mwase
Executive Director
Audience Engagement

Anna Thornton
Senior Director
Visitor Experience

Ikram Zouari
Chief Financial Officer

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 Anishinabe Algonquin Nation. The Board of Trustees, which reports to Parliament through the Minister of Canadian Identity and Culture and Minister responsible for Official Languages, oversees the NAC. 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 JOURNEY AHEAD: OUR 2023–2026 STRATEGIC PLAN

Beginning on September 1, 2023, and over the next three years, the NAC will work with artists and arts organizations from across Canada to revitalize the performing arts sector. *The Journey Ahead* will pursue five strategic goals:

1. Develop the Canadian performing arts through the work on the stage
2. Elevate Indigenous voices and stories at the NAC and across the land
3. Engage meaningfully with audiences and communities
4. Support engagement in the arts for children, youth, and families
5. Foster best practices in management

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, accessible and inclusive future for the performing arts in Canada. While the performing arts sector responds to profound challenges flowing from changes from the tumultuous events of the past five years, it has also witnessed an extraordinary burst of creativity from artists and arts organizations, and realized new opportunities presented by the changed landscape.

The following six values will guide the NAC priorities and actions:

1. Creativity
2. Grounded in Communities
3. Sense of Belonging
4. Generous Collaboration
5. Walking Gently on the Land
6. Children of Today, Future of Tomorrow

PHYSICAL RESOURCES

The Corporation owns and operates the NAC, 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, 2,065 seats; Babs Asper Theatre, 897 seats; Azrieli Studio, 300 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 President and Chief Executive Officer, supported by 22 directors, including 7 artistic and creative leaders. On August 31, 2025, the Corporation has 349 full-time-employees and 286 part-time employees.

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

FINANCIAL OVERVIEW

The 2024–2025 season presented diverse performances featuring artists in music, theatre and dance across Canada.

Livestreamed concerts and on-demand performances allowed the organization to partner with artists and artistic organizations across Canada, further supporting the performing arts sector.

The NAC has been entrepreneurial, diversifying and increasing revenues earned through commercial activities: Box Office, Halls Rentals, Food and Beverages sales, and Parking fees. In addition, the NAC has continued to develop revenue streams through the fundraising activities of the NAC Foundation with philanthropy and sponsorships.

Earned revenue increased by \$1.1 million to \$44 million in 2024–2025, from \$42.9 million in 2023–2024. The \$1.1 million increase is mainly due to increased commercial operations surpassing budgetary expectations, as well as grants from the NAC Foundation.

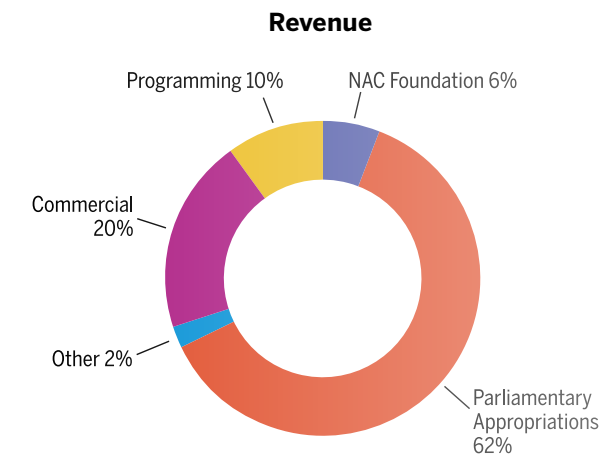
COMMERCIAL OPERATIONS

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

Commercial revenue was \$22.8 million in 2024–2025 from \$21.8 million in 2023–2024. The \$1 million increase is due to higher parking revenue of \$0.7 million, and \$0.5 million higher hall rental revenue partially offset by a decline in food and beverage revenues of \$0.2 million.

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 (orchestral 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 composers, singer-songwriters, dancers, playwrights, actors and directors from across the country. The NAC is widely regarded as a vital developer and promoter of Canadian performing artists.

The National Creation Fund, largely funded by private donors, invested \$1.6 million in Canadian-led productions that help artists and arts organizations across Canada create ambitious new work in theatre, music, dance and interdisciplinary arts.

Revenue associated with programming ticket sales increased to \$12.1 million in 2024–2025 from \$12 million in 2023–2024. The modest increase is mainly due to higher attendance, artistic decisions, show run and scale of productions.

GRANTS FROM THE NATIONAL ARTS CENTRE FOUNDATION

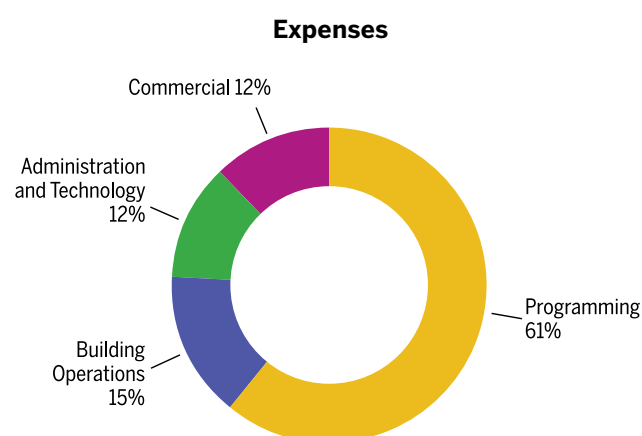
For the fiscal year 2024–2025, the National Arts Centre Foundation (the “Foundation”) granted \$7.1 million to the Corporation for designated programs, including the National Creation Fund. The Foundation is a key element of the Corporation’s strategy of increasing earned revenues through philanthropy and giving.

With the pandemic period concluded, the Foundation has transitioned from recovery to sustainable growth. It continues to refine its fundraising strategies to strengthen donor engagement amid evolving economic conditions. The NAC Foundation is advancing a major national campaign to support the Corporation and the performing arts in Canada.

PARLIAMENTARY APPROPRIATIONS

Parliamentary appropriations of \$73.1 million comprise base funding for operations, artistic programming, limited capital repairs and maintenance as well as amortization and recognition of deferred capital funding. The total also reflects the timing of appropriation drawdowns for the NAC’s 2024–2025 fiscal year and additional funding related to Expo Osaka.

The Corporation received \$86.7 million in 2023–2024, which included base funding for operations, artistic programming, limited capital repairs and maintenance, amortization and recognition of deferred capital funding, timing difference of drawdowns of appropriations for the NAC 2024–2025 fiscal year, and one time funding for compensation adjustment to be settled over the next three years.



The NAC has been constantly reallocating resources internally while developing new programming streams, diversifying artistic programming, engaging new audiences and investing in the arts across Canada through co-productions, commissions and touring.

Expenses excluding amortization and loss on disposal of capital assets increased by \$10 million to \$106.2 million in 2024–2025 from \$96.2 million in 2023–2024. The \$10 million increase is mainly due to increased expenses related to commercial activities, programming events, and information technology.

COMMERCIAL OPERATIONS

Commercial expenses were \$12.8 million in 2024–2025, decreasing from \$13 million in 2023–2024. The \$0.2 million decrease is due to lower demand in catering activities.

PROGRAMMING

In 2024–2025, programming expenses increased by \$8.4 million to \$65 million from \$56.6 million in 2023–2024. The \$8.4 million increase is due to increased number of performances, higher attendance, artistic decisions, show run and scale of productions.

BUILDING OPERATIONS

Expenses related to building operations increased by \$1 million to \$15.3 million in 2024–2025 from \$14.3 million in 2023–2024. This was mainly due to higher costs in salaries and wages, impacted by overtime and collective agreement increases.

In 2022–2023, 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 project was substantially completed in February 2025.

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

ADMINISTRATION AND TECHNOLOGY

Administration and technology expenses increased by \$0.8 million in 2024–2025, to \$13.1 million from \$12.3 million in 2023–2024. This increase reflects both the internal restructuring of the organization and various corporate expenses, additional costs related to environment sustainability, accessibility action plans, and recognition of digital modernization related projects.

STATEMENT OF OPERATIONS

The net result of operations for 2024–2025 was a planned deficit of \$4.1 million, reflecting the Corporation's appropriation funding returning to its usual level. This deficit is being absorbed by the accumulated unrestricted surplus from the prior year.

FINANCIAL SITUATION

Assets

Cash and cash-equivalents amounted to \$46.4 million, included in the Cash and Cash-Equivalents \$12.9 million of advanced ticket sales and unearned revenue. The decrease of \$10.9 million compared to 2023–2024 level is mainly due to timing difference in the drawdown of parliamentary appropriations received in 2023–2024 to be spent in this fiscal year, unplanned compensation adjustment received in 2023–2024 to be settled over the next three years, and timing difference in the payments of payables.

Capital assets decreased by \$12.9 million to \$175.7 million in 2024–2025, from \$188.6 million in 2023–2024 due to amortization of \$14.7 million, a net addition of \$2 million and a disposal of \$0.2 million.

Liabilities

Accounts payable and accrued liabilities decreased by \$3.4 million due to lower advanced ticket sales and reduced trade payables.

Deferred capital funding decreased by \$13.6 million due to amortization of \$14.4 million, offset by the use of \$0.8 million to purchase capital assets.

ACCUMULATED SURPLUS

Accumulated surplus includes \$10 million non-cash surplus related to the accounting treatment of capital assets to be offset in future years with the increase in capital projects amortization. The decrease from the 2023–2024 level is mainly due to parliamentary appropriations that were received and recognized in 2023–2024 but allocated for spending in the current fiscal year, as well as an unplanned compensation adjustment from 2023–2024 that will be settled over the next three years.

RISKS

The Corporation's Corporate Risk Profile identifies five top 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. Addressing Infrastructure Renewal and Facility Compliance – There is a risk that delays in addressing critical repairs and upgrades to NAC building facilities and infrastructure may impact the organization's ability to meet health and safety, accessibility, and compliance requirements, potentially disrupting programming and service delivery.
2. Managing Strategic Priorities in a Shifting Political and Economic Environment – There is a risk that ongoing political, economic, and societal uncertainty may undermine the NAC's ability to remain focused on its strategic priorities and deliver on its core mandate.
3. Managing Digital, Cybersecurity, and Emerging Technology Risks – There is a risk that the NAC's capacity to manage and protect its digital systems, applications, and data may not keep pace with evolving cybersecurity, privacy, and technology risks—particularly as new tools, including AI, introduce additional regulatory, ethical, and operational considerations.
4. Ensuring Accessible and Responsive Service Delivery – There is a risk that the NAC may not be able to meet the full range of accessibility and visitors' service delivery requirements, which could affect the NAC's ability to serve audiences, artists and employees effectively and uphold its mandate.

OUTLOOK

Through a focused approach and its 2023–2026 Strategic Plan *The Journey Ahead*, the NAC is in a unique position to support the recovery and renewal of the performing arts sector by collaborating and investing in artistic, educational and community outreach initiatives across Canada.

The Corporation currently has the capacity and resources in place to continue its core business operations in 2025–2026. The Corporation is offering a full season of live performances and audiences for its 2025–2026 season (beginning in September 2025) and will book future performances with tours and productions, thereby aiding the recovery of the performing arts in Canada.

The federal revenue loss funding allocated to the NAC allows the Corporation to address its immediate financial pressures due to the loss of commercial and programming revenue, to invest in current and future artistic programming, to bring back audiences and to grow commercial operations revenues. The Corporation is able to retain its current full-time employees and full-time musicians of the NAC Orchestra, and to once again hire part-time staff in the box office, front of house, in catering, meeting and food services, and in parking and security operations.

With \$45 million approved in the 2024 Federal Budget over fiscal years 2025–2026, 2026–2027 and 2027–2028 directed to offset NAC structural deficit and therefore, the recovery of the performing arts sector, the NAC is in a position to support the renewal of the performing arts sector in Canada and to fulfil its strategic goals as set in its 2023–2026 Strategic Plan: 1) Develop the Canadian Performing Arts Through the Work on the Stage; 2) Elevate Indigenous Voices and Stories at the NAC and Across the Land; 3) Engage Meaningfully with Audiences and Communities; 4) Support Engagement in Arts for Children, Youth and Families; and 5) Foster Best Practices in Management.

MANAGEMENT RESPONSIBILITIES

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

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

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

The Auditor General of Canada conducts an independent audit of the financial statements of the Corporation in accordance with Canadian generally accepted auditing standards and on an annual basis report on the results of that audit to the Minister of Canadian Identity and Culture and Minister responsible for Official Languages, and also to the Chair of the Board of Trustees of the National Arts Centre Corporation.



Christopher Deacon
President and Chief Executive Officer



Ikram Zouari, CPA
Chief Financial Officer

November 27, 2025



INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Identity and Culture 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 2025, and the statement of operations, statement of changes in accumulated surplus and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Corporation as at 31 August 2025, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

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

Other Information

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

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

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

Report on Compliance with Specified Authorities

Opinion

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

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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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



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

Ottawa, Canada
27 November 2025

STATEMENT OF FINANCIAL POSITION

As at August 31, 2025

(in thousands of dollars)

	2025	2024
Assets		
Current		
Cash and cash equivalents (Note 3)	\$ 46,381	\$ 57,324
Restricted cash held for specified capital projects (Note 4)	2,774	2,294
Investments (Note 5)	661	291
Accounts receivable (Note 6)	4,699	2,875
Inventories	205	162
Prepaid expenses	2,760	2,697
	57,480	65,643
Investments (Note 5)	1,184	1,291
Capital assets (Note 7)	175,692	188,637
	\$ 234,356	\$ 255,571
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 17,428	\$ 20,817
Deferred parliamentary appropriations (Note 9)	482	2,030
Unearned revenue (Note 10)	6,748	5,631
Deferred parliamentary appropriations, specified capital projects (Note 4)	2,707	2,292
	27,365	30,770
Deferred capital funding (Note 11)	170,691	184,280
Asset retirement obligations (Note 12)	1,637	1,612
Long-term portion of provision for employee future benefits (Note 13)	1,630	1,762
	201,323	218,424
Accumulated Surplus		
Unrestricted	33,033	37,147
	\$ 234,356	\$ 255,571

The accompanying notes form an integral part of these financial statements.

Contingencies and contractual obligations and contractual rights (Notes 17 and 18)

Approved by the Board of Trustees:



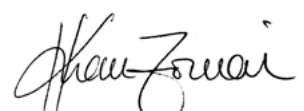
Guy Pratte, C.M.
Chair
NAC Board of Trustees



Derral Moriyama
Chair
Audit Committee



Christopher Deacon
President and CEO



Ikram Zouari, CPA
Chief Financial Officer

STATEMENT OF OPERATIONS

For the year ended August 31, 2025

<i>(in thousands of dollars)</i>	2025	2024
Revenues		
Commercial operations	\$ 22,815	\$ 21,812
Programming	12,060	11,997
Grant from the National Arts Centre Foundation (Note 14)	7,071	6,727
Other income	1,930	2,272
Investment income	75	109
	43,951	42,917
Parliamentary appropriations (Note 15)	73,072	86,654
	117,023	129,571
Expenses (Note 20)		
Commercial operations	13,247	13,449
Programming	70,976	62,623
Building operations	23,264	21,918
Administration and technology	13,650	12,716
	121,137	110,706
Net results of operations	\$ (4,114)	\$ 18,865

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CHANGES IN ACCUMULATED SURPLUS

For the year ended August 31, 2025

<i>(in thousands of dollars)</i>	2025	2024
Unrestricted, beginning of the period	\$ 37,147	\$ 18,282
Net results of operations	(4,114)	18,865
Unrestricted, end of the period	\$ 33,033	\$ 37,147

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CASH FLOWS

For the year ended August 31, 2025

<i>(in thousands of dollars)</i>	2025	2024
Operating activities		
Net results of operations	\$ (4,114)	\$ 18,865
Items not affecting cash		
Amortization of capital assets (Note 7)	14,895	14,438
Amortization of deferred capital funding (Note 11)	(14,343)	(13,965)
Loss on disposal of capital assets (Note 7)	31	51
Adjustments of capital assets (Note 7)	691	171
Change in non-cash operating assets and liabilities	(6,454)	10,226
Change in long-term portion of provision for employee future benefits	(132)	(100)
Cash flow used for operating activities	(9,426)	29,686
Capital activities		
Additions to capital assets (Note 7)	(1,631)	(3,914)
Cash flow used for capital activities	(1,631)	(3,914)
Investing activities		
Purchase of investments	(465)	(1,479)
Sales of investments	274	1,128
Cash flow from investment activities	(191)	(351)
Financing activities		
Restricted cash used for specified capital projects	(480)	(1,534)
Parliamentary appropriations used for the acquisition of capital assets	785	2,410
Cash flow from financing activities	305	876
(Decrease) increase in cash position	(10,943)	26,297
Cash and cash equivalents at beginning of period	57,324	31,027
Cash and cash equivalents at end of period	\$ 46,381	\$ 57,324

The accompanying notes form an integral part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

August 31, 2025

1. Authority, objectives and operations

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

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

In furtherance of its objectives, the Corporation may arrange for and sponsor performing arts activities at the Centre; encourage and assist in the development of performing arts companies resident at the Centre; arrange for or sponsor radio and television broadcasts and the screening of films in the Centre; provide accommodation at the Centre, on such terms and conditions as the Corporation may fix, for national and local organizations whose objectives include the development and encouragement of the performing arts in Canada, and at the request of the Government of Canada or the Canada Council for the Arts, arrange for performances elsewhere in Canada by performing arts companies, whether resident or non-resident in Canada, and arrange for performances outside of 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 which are not restricted to a specific purpose are recognized as revenue in the Statement of Operations in the period in which the parliamentary appropriation is authorized.

Parliamentary appropriations 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.

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) Grants and Contributions

Unrestricted grants and 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. Grants and 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 revenue

Commercial revenue is recurring source of revenue related to food and beverage sales, short-term parking, and short-term hall rentals, all contain performance obligations that are satisfied at a point in time. These revenues are recognized when goods and services are delivered to the customer.

Commercial revenue related to long-term parking and long-term hall rentals include a continuing performance obligation that is satisfied over a period of time since the Corporation has a continuing obligation to provide access to the Corporation's facility over the term of the arrangements. Payments received in advance are recorded as unearned revenue and recognized on a straight-line basis as the performance obligation is satisfied.

iv) Programming revenue

Programming revenue is recurring source of revenue related to ticket sales, subscription packages and workshops; all contain performance obligations that are satisfied at a point in time. Payments received in advance are recorded as unearned revenue and recognized when services are delivered to the customer.

v) Other income

Other income consists primarily of bank interest. Bank interest is recognized as revenue when earned.

vi) Investment income

Investment income is recognized in the period earned, using the effective interest rate method.

b) Cash and cash equivalents

Cash and cash equivalents are measured at cost. Cash and cash equivalents consist of deposits with financial institutions that can be withdrawn without notice, and of investments in money market instruments, as well as guaranteed investment certificates, with terms to maturity of 90 days or less.

c) Investments

Investments are measured at amortized cost. A gain or loss is charged to investment income when realized. All investments are assessed for impairment on an annual basis. When a decline is determined to be other than temporary, the amount of the loss is reported on the statement of operations.

The assets of this portfolio may be sold, either in response to a change in the Corporation's liquidity requirements, or at the discretion of the Corporation's external investment counsel, within the limits of the Investment Policy established by the Board of Trustees.

d) Accounts receivable

Accounts receivables 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 or 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) Asset retirement obligations

The asset retirement obligations represent the amount required to retire capital assets on a permanent basis and in accordance with the corresponding legal obligations.

An asset retirement obligation is recognized when all of the following criteria are satisfied:

- i. there is a legal obligation to incur retirement costs in relation to a capital asset;
- ii. the past transaction or event giving rise to the liability has occurred;
- iii. it is expected that future economic benefits will be given up; and
- iv. a reasonable estimate of the amount can be made.

The cost of an obligation is recognized as a liability, as is the carrying amount of the related capital asset by the same amount as the liability. Liabilities are adjusted annually over the estimated useful life of the asset through accretion expenses recognized in the statement of operations and accumulated surplus. Capitalized asset retirement costs are amortized using the straight-line method over the estimated useful life of the asset.

The balance of the liability is the best estimate of the amount required to retire a capital asset at the financial statements date. When the future cash flows required to settle or otherwise extinguish a liability are estimable, predictable, and expected to occur over extended future periods, a present value technique is used. The discount rate used is the Bank of Canada's zero-coupon rate yield curve at the end of the year, associated with the estimated number of years to complete the retirement. The recorded liabilities are adjusted each year, as required, for present value adjustments, inflation, new obligations, and changes in management estimates and actual costs incurred.

Changes to underlying assumptions, the timing of the expenditures, the technology employed, or changes in regulatory requirements could result in significant changes to the liabilities recorded.

i) 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 19, and the Corporation does not engage in the use of derivatives.

All financial instruments are initially measured at fair value and are subsequently measured at cost, or amortized cost.

j) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

k) Employee future benefits

i) Pension plans

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

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

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

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

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

ii) Employee severance and sick leave benefits

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

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

l) 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 service charges on the Statement of Operations. The NAC will make use of an irrevocable election on all its instruments denominated in foreign currencies. Therefore, any foreign currency exchange gains and losses will be recognized in the Statement of Operations instead of a statement of remeasurement gains and losses.

m) Use of estimates

The preparation of financial statements 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 statements in the period they become known. Other estimates include the useful lives of capital assets, asset retirement obligations, the amount of accrued liabilities, the assessment of employee future benefits, and contingencies.

n) Inter-entity transactions

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

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

Related party transactions, other than inter-entity transactions, are recorded at the exchange amount.

3. Cash and cash equivalents

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

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

<i>(in thousands of dollars)</i>	2025	2024
Operating	\$ 33,053	\$ 43,572
Advanced ticket sales (Note 8)	7,842	9,484
Unearned revenue (Note 10)	5,012	4,043
Employee benefits (Note 13)	474	225
Balance at end of year	\$ 46,381	\$ 57,324

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.

Architectural Rejuvenation

<i>(in thousands of dollars)</i>	2025	2024
Balance at beginning of year	\$ –	\$ (17)
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	–	–
Funds transferred from building refurbishment	–	17
Balance at end of year	\$ –	\$ –

Production Renewal

<i>(in thousands of dollars)</i>	2025	2024
Balance at beginning of year	\$ –	\$ 30
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	–	(33)
Funds transferred from building refurbishment	–	3
Balance at end of year	\$ –	\$ –

Digital Project

<i>(in thousands of dollars)</i>	2025	2024
Balance at beginning of year	\$ 2,050	\$ 225
Appropriations received during the year	633	2,962
Appropriations invested in specified capital projects	(53)	(1,137)
Balance at end of year	\$ 2,630	\$ 2,050

Air Filtration

<i>(in thousands of dollars)</i>	2025	2024
Balance at beginning of year	\$ 244	\$ 522
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	(100)	(278)
Balance at end of year	\$ 144	\$ 244

Total restricted cash held for specified capital projects	\$ 2,774	\$ 2,294
Total restricted cash held for specified capital projects	\$ 2,774	\$ 2,294
Liabilities related to specified capital projects, net of sales tax	(67)	(2)
Deferred parliamentary appropriations, specified capital projects	\$ 2,707	\$ 2,292

5. Investments

Under its Investment Policy, the Corporation may invest in money market securities, fixed income securities, preferred shares, equities, and alternative investments in accordance with guidelines. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. Investments are managed by professional investment counsel, in accordance with the Investment Policy established by the Board of Trustees. This Investment Policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria. Interest income from these investments, net of management fees, amounted to \$54 thousand (\$92 thousand in 2024) and is disclosed as investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2025 Carrying value	2025 Fair value	2024 Carrying value	2024 Fair value
Canadian GICs	\$ 100	\$ 100	\$ 100	\$ 100
Government bonds	1,642	1,642	1,134	1,134
Corporate bonds	103	103	348	348
Total investments	\$ 1,845	\$ 1,845	\$ 1,582	\$ 1,582
Portion maturing in the next fiscal year	\$ 661	\$ 661	\$ 291	\$ 291
Long-term portion	1,184	1,184	1,291	1,291
Total investments	\$ 1,845	\$ 1,845	\$ 1,582	\$ 1,582

6. Accounts receivable

Accounts receivable include amounts collectible from commercial operations or programming partners, and recoverable sales taxes. Fifty percent 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 \$106 thousand (\$135 thousand in 2024) has been made based on an account-by-account analysis that considers the aging of the account and the probability of collection.

7. Capital assets

<i>(in thousands of dollars)</i>	2025			2024		
	Cost	Accumulated amortization	Net carrying value	Cost	Accumulated amortization	Net carrying value
Land	\$ 78	\$ –	\$ 78	\$ 78	\$ –	\$ 78
Buildings	115,753	63,498	52,255	115,753	61,266	54,487
Building improvements and infrastructure	191,184	97,746	93,438	179,609	89,603	90,006
Equipment	54,992	29,383	25,609	48,101	25,439	22,662
Computer equipment	11,479	9,200	2,279	11,485	8,792	2,693
Assets under construction	2,033	–	2,033	18,711	–	18,711
	\$ 375,519	\$ 199,827	\$ 175,692	\$ 373,737	\$ 185,100	\$ 188,637

For the year ended August 31, 2025, net capital additions amounted to \$2 million (\$2.9 million in 2024). Additionally, a net accounts payables adjustment of -\$0.4 million (\$1 million in 2024) was included to account for timing differences between accruals and payments of capital additions, bringing total capital additions in the cash flow statement to \$1.6 million (\$3.9 million in 2024).

During the year, amortization expenses amounted to \$14.9 million (\$14.4 million in 2024). Assets subject to amortization with a carrying value of \$0.2 million (\$0.4 million in 2024) and with an accumulated amortized cost of \$0.2 million (\$0.4 million in 2024) were disposed of, resulting in a loss on disposal of \$31 thousand (\$51 thousand in 2024) and an adjustment of \$0.7 million (\$0.2 in 2024) to expenses.

8. Accounts payable and accrued liabilities

<i>(in thousands of dollars)</i>	2025	2024
Advanced ticket sales	\$ 7,842	\$ 9,484
Trade payables and accrued liabilities	9,112	10,892
Employee benefits (short-term)	474	441
Balance at end of year	\$ 17,428	\$ 20,817

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, 2025 (nil in 2024).

9. Deferred parliamentary appropriations

Deferred parliamentary appropriations represent amounts for building refurbishment or specific programs, as follows:

<i>(in thousands of dollars)</i>	Building Refurbishment	Specific Programs	Total 2025	Total 2024
Balance at beginning of year	\$ 30	\$ 2,000	\$ 2,030	\$ 1,245
Appropriations received	6,417	640	7,057	9,350
Appropriations used	(6,447)	(2,158)	(8,605)	(8,565)
Balance at end of year	\$ –	\$ 482	\$ 482	\$ 2,030

10. Unearned revenue

Unearned revenue includes amounts received from the box office for programs not yet presented and other amounts received in advance of services to be rendered.

<i>(in thousands of dollars)</i>	Advanced ticket sales	Programming in progress	Deposits from commercial operations	Total 2025	Total 2024
Balance at beginning of year	\$ 4,043	\$ –	\$ 1,588	\$ 5,631	\$ 5,183
Funds received (used)	969	–	148	1,117	448
Balance at end of year	\$ 5,012	\$ –	\$ 1,736	\$ 6,748	\$ 5,631

11. Deferred capital funding

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

Changes in the deferred capital funding balance are as follows:

<i>(in thousands of dollars)</i>	2025	2024
Balance at beginning of year	\$ 184,280	\$ 195,820
Appropriations and funding used for depreciable capital assets	785	2,425
Recognition of deferred capital funding	(14,374)	(13,965)
Balance at end of year	\$ 170,691	\$ 184,280

12. Asset retirement obligations

Asset retirement obligations represent the present value of estimated future cash flows required to settle the Corporation's legal obligations associated with the retirement of capital assets. The Corporation has recorded asset retirement obligations associated with the removal of asbestos from the NAC buildings.

Changes in asset retirement obligations during the year are as follows:

<i>(in thousands of dollars)</i>	2025	2024
Asset retirement obligations at beginning of the year	\$ 1,612	\$ 1,598
Liabilities settled	(26)	(37)
Accretion expenses ¹	51	51
Asset retirement obligations at the end of the year	\$ 1,637	\$ 1,612

¹ The accretion expense is the amount corresponding to the increase in the carrying amount of an asset retirement obligation attributable to the passage of time.

The undiscounted expenditure total on which the liability is based represents approximately \$2.6 million as at August 31, 2025. Key assumptions used in determining the present value of the obligation are as follows:

	2025	2024
Discount rate	3.17%	3.17%
Discount period and timing of settlement	1 year to 14 years	1 year to 15 years
Long-term inflation rate	2%	2%

13. Employee future benefits

a) Public Service Pension Plan

The majority of employees of the Corporation are covered by the Public Service Pension Plan (the "Plan"), a contributory defined benefit plan established by legislation and sponsored by the Government of Canada.

Contributions are required by both the employees and the Corporation. The President of the Treasury Board of Canada sets the required employer contributions based on a multiple of the employees' required contribution.

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

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

<i>(in thousands of dollars)</i>	2025	2024
Corporation	\$ 2,877	\$ 2,635
Employees	2,792	2,567

b) Other pension plans

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

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

<i>(in thousands of dollars)</i>	2025	2024
Corporation	\$ 1,114	\$ 1,014
Employees	251	223

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>	2025	2024
Accrued benefit liability, beginning of year	\$ 2,203	\$ 2,363
Cost for the year	39	47
Benefits paid during the year	(138)	(207)
Accrued benefit liability, end of year	\$ 2,104	\$ 2,203
Short-term portion (included in accounts payable and accrued liabilities)	\$ 474	\$ 441
Long-term other	1,234	1,366
Total cash obligation (Note 3 and 5)	\$ 1,708	\$ 1,807
Long-term leave	396	396
Accrued benefit liability, end of year	\$ 2,104	\$ 2,203

14. Grant from the National Arts Centre Foundation

<i>(in thousands of dollars)</i>	2025	2024
Grant from the National Arts Centre Foundation	\$ 7,071	\$ 6,727

The National Arts Centre Foundation (the "Foundation") was incorporated in July 2000 and is a registered charity. Although the Foundation is a separate legal entity from the Corporation, it is closely related because the Corporation exercises significant influence over the operations, financing and strategic planning of the Foundation.

The Foundation raises funds from individuals, foundations and corporations to support the National Arts Centre's programs. During this fiscal year, direct expenses related to fundraising costs, in the amount of \$2.7 million (\$2.6 million in 2024) 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 \$0.5 million (\$0.4 million in 2024) 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:

Financial position

<i>(in thousands of dollars)</i>	2025	2024
Total assets	\$ 23,005	\$ 21,457
Total liabilities	(1,954)	(1,140)
Total net assets	\$ 21,051	\$ 20,317

An amount of \$9.5 million (\$11.1 million in 2024) of the Foundation's net assets are restricted for special purposes, and an additional \$4.8 million (\$4.7 million in 2024) represents endowment funds and is to be maintained in perpetuity.

Results of operations

<i>(in thousands of dollars)</i>	2025	2024
Total revenues	\$ 10,876	\$ 9,964
Total expenses	3,070	2,777
Grant to the National Arts Centre Corporation	7,071	6,727
Excess of revenues over expenses and grants	\$ 735	\$ 460

At August 31, 2025, the balance receivable from the Foundation was \$1.9 million (\$1.1 million receivable in 2024).

15. 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>	2025	2024
Appropriations received and receivable:		
Main estimates amount provided for operating	\$ 41,448	\$ 53,123
Modernization of NAC's digital infrastructure	633	2,962
Supplementary funding	15,640	20,865
Appropriations approved	57,721	76,950
Parliamentary appropriations deferred for building refurbishment or specific projects to be completed in the next fiscal year	(3,191)	(4,593)
Previous year's appropriations used in current year to complete specific projects	4,324	2,005
Appropriation used to purchase depreciable capital assets	(156)	(1,673)
Deferred capital funding – amortization and write down (Note 11)	14,374	13,965
Parliamentary appropriations	\$ 73,072	\$ 86,654

In 2025, the Corporation received \$15.6 million (\$20.9 million in 2024) funding to address financial pressures, maintain program integrity and for specific projects.

16. Related party transactions

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

In addition to related party transactions disclosed in Note 14 of the financial statements, the Corporation had the following transactions:

<i>(in thousands of dollars)</i>	2025	2024
Revenues from related parties		
Commercial operations	\$ 2,907	\$ 3,017
Programming	328	140
	\$ 3,235	\$ 3,157
Expenses with related parties		
Commercial operations	\$ 215	\$ 349
Programming	1,699	1,523
Building operations	1,656	1,361
Administration and technology	768	584
	\$ 4,338	\$ 3,817

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

	2025	2024
Due from related parties	\$ 287	\$ 376
Due to related parties	933	617

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 and utilities. 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.

17. Contingencies

In the normal course of business, various claims and legal actions have been brought against the Corporation. In the view of Management, the outcome of these actions is not likely to result in any material amounts. However, in the event that such losses were likely to be incurred and the costs were reasonably estimable, a liability would be accrued and an expense recorded in the Corporation's financial statements. No amount has been accrued for contingent liabilities at year-end in either of 2025 or 2024.

18. Contractual obligations and contractual rights

As at August 31, 2025, \$13.9 million (\$19.1 million in 2024) is to be paid and \$3.3 million (\$5 million in 2024) is to be received pursuant to long-term contracts. The contractual obligations relate primarily to programming, building maintenance and new construction. Contractual rights pertain primarily to the rental of performance spaces and parking contracts.

The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	Contractual Obligations	Contractual rights
2024–25	\$ 13,251	\$ 1,450
2025–26	533	505
2026–27	117	505
2027–28	22	505
2028–29	9	314

19. 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 \$49.2 million (\$59.6 million in 2024), 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 \$4.7 million (\$2.9 million in 2024). 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, 2025, unimpaired accounts receivable over 120 days were \$106 thousand (\$135 thousand in 2024).

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

iii) Investments

The Corporation has investments of \$1.8 million (\$1.6 million in 2024). The Investment Policy limits the Corporation to investment in money market securities, fixed income securities, preferred shares, equities and alternative investments in accordance with established asset allocation requirements, minimum credit ratings, and diversification criteria, which significantly lowers credit risk.

The maximum credit risk exposure of the Corporation is represented by the value of cash deposits and cash equivalents, accounts receivable net of tax and investments.

Liquidity risk:

Liquidity risk is the risk that the Corporation will encounter difficulty in meeting obligations associated with financial liabilities that are settled by the delivery of cash or another financial asset as they become due. The Corporation is highly dependent on parliamentary appropriations for its ongoing operations.

The Corporation manages this risk by establishing realistic budgets, and adapting to changing environments from year to year. The Corporation also manages its cash flow by maintaining sufficient cash balances to meet current obligations, and investing in high quality government and corporate bonds that can be liquidated should an unexpected obligation materialize.

As at August 31, 2025, 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 2024). 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.

20. Summary of expenses by object

For the year ended August 31, 2025

<i>(in thousands of dollars)</i>	2025	2024
Salaries and benefits	\$ 49,818	\$ 46,135
Artistic fees	20,647	17,928
Amortization of capital assets	14,895	14,438
National Arts Centre Orchestra fees	8,384	7,340
Advertising	3,980	3,752
Maintenance and repairs	2,918	3,075
Professional fees	2,874	2,521
Utilities	2,577	2,306
Cost of sales	2,461	2,786
Payments to municipalities	2,358	2,286
Production	1,479	1,497
Software & Licenses	1,386	766
Service charges	1,179	1,154
Staff travel	1,068	618
Promotion	1,042	663
Education and training	707	565
Insurance	576	590
Rental of facilities	561	137
In-kind contributions of goods and services	515	448
Equipment rental	437	366
Telecommunications	412	309
Supplies	344	430
Office	188	235
Board	152	125
Miscellaneous	93	68
Accretion of asset retirement obligations	51	51
Loss on disposal of capital assets	31	51
Uncoded credit cards	4	66
	\$ 121,137	\$ 110,706

21. Comparative figures

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



NATIONAL
ARTS CENTRE
FOUNDATION

FONDATION DU
CENTRE NATIONAL
DES ARTS

Canada is our stage. Le Canada en scène.

Your impact



At the National Arts Centre Foundation, we believe in the power of the performing arts to inspire, connect, and create lasting change. Our generous donors support all facets of the National Arts Centre's work. From creation to performance, learning to training, to the essential work of reconciliation, your support enriches Canadian culture.

For 25 years, thousands of donors have gifted almost \$200 million to the performing arts in Canada through the NAC Foundation. Thank you!



A message to our donors

Juniper Locilento and Susan Glass (Catherine Wilkie)

You bring creativity to life at the NAC and across the country!

This season, you championed bold, new Canadian works and brought world-class performances to national and international stages. Together, you gave more than \$8.9 million to support the performing arts across Canada.

You provided career-enhancing training opportunities for emerging and mid-career artists and arts professionals, and you helped introduce thousands of young people to the performing arts both in Ottawa and in communities throughout the country.

You also brought vital Indigenous stories to the national stage through your generosity, strengthening reconciliation through the power of live performance.

Discover more about your impact in the pages ahead. Here are just a few highlights:

- Fred and Elizabeth Fountain from Halifax donated \$1 million to give the next generation of performing artists and arts professionals exceptional training opportunities.
- Montreal's Hewitt Foundation made a generous donation to Arts Alive. Their three-year grant will help celebrate Indigenous culture with Indigenous youth and communities across the country, and enhance the careers of Indigenous artists.
- The NAC Orchestra's *Korea & Japan Tour* was a resounding success and was made possible by generous donors:

Earle O'Born & Janice O'Born, C.M., O.Ont., Dasha Shenkman, OBE, Hon RCM, Adrian Burns, LL.D. & Gregory Kane, K.C., R.N.C. Tennant, Carthy Foundation, Margaret Fountain, C.M., D.F.A. (h.c.), D.H.L. (h.c.) & David Fountain, C.M., Susan Glass, C.M. & Arni Thorsteinson, O.M., M. Ann McCaig, C.M., A.O.E., LL.D. & the McCaig Family, Diane L. McCurdy, and Karen Prentice, K.C.

We'd also like to extend our appreciation to our dedicated volunteers. We sincerely thank our Board of Directors, our Campaign Cabinet members, led by Nancy McCain and the Honourable Bill Morneau, and the GGPA National Committee whose time, insight, and leadership strengthen our work.

Thanks as well to our retiring Board directors, Marjolaine Hudon, Susan Peterson d'Aquino and Alan Rossy.

Because of you, our stages are alive with creativity.

Warmly,

Juniper Locilento, MPNL, CFRE
CEO
National Arts Centre Foundation

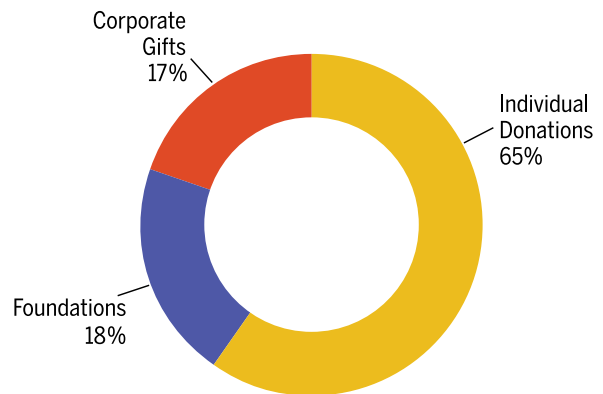
Susan Glass, C.M.
Chair
National Arts Centre Foundation

FINANCIAL SNAPSHOT

Donors contributed more than

\$8.9 million
in 2024–2025

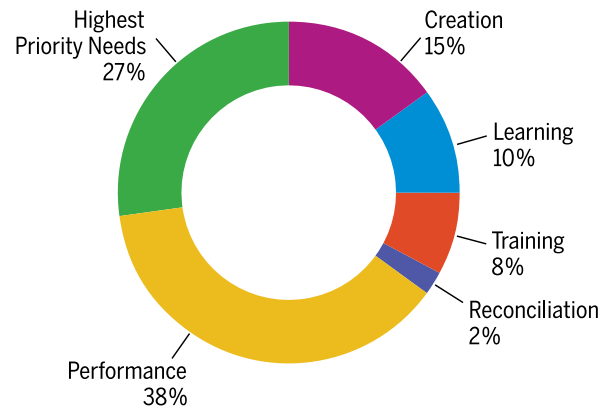
Where do the gifts originate?



More than

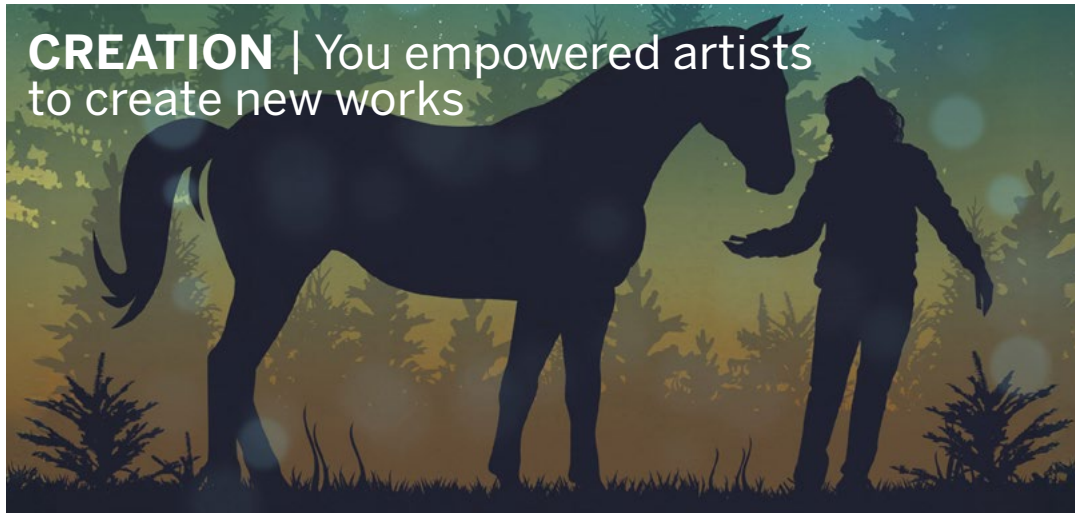
6,000
supporters
in 2024–2025

How do our donors direct their gifts?



You brought the arts to life!

More than 6,000 supporters from across Canada provided essential support to the National Arts Centre, giving more than \$8.9 million to help revitalize the performing arts nationwide.



She Holds Up the Stars, courtesy of Red Sky Performance

Generous donors continue to invest in the creation and development of new Canadian works through the National Creation Fund.

- \$1.9 million invested in bold new performances through the National Creation Fund.
- 11 ambitious projects received support from the Fund.
- 8 National Creation Fund supported shows premiered on stages across Canada.



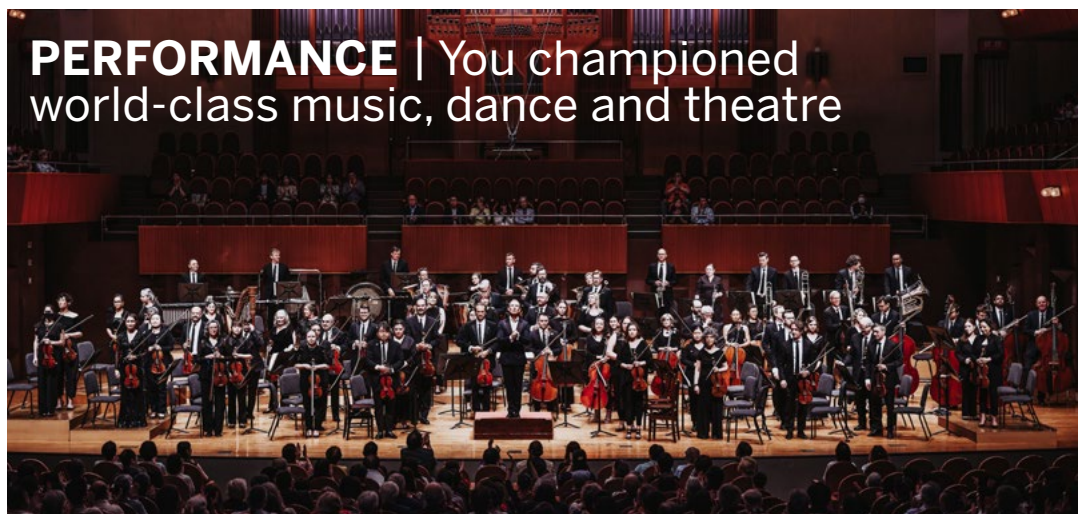
Gail Asper

You Help Artists Dream Out Loud

From stunning dance to uplifting theatre, the National Creation Fund brings bold dreams to life. Dedicated donors like Gail Asper, hailing from Winnipeg, were drawn to this vision from the start: *"I loved the idea of helping more Canadian musical theatre works reach the stage."*

Artists have told us that the National Creation Fund has also been a beacon of hope at a time when the performing arts are struggling with rising costs. As Cole Lewis, Patrick Blenkarn and Sam Ferguson, the co-creators of a new play, *2021*, explain, *"This investment has given us permission to pursue the impossible: to build something theatrically ambitious, technologically complex, and deeply human."*

Thanks to you, thousands of artists can dream big and bring their creations to stages for audiences near and far.



The NAC Orchestra at The Symphony Hall in Osaka as part of the Korea & Japan Tour (Curtis Perry)

Bringing the arts to life — on stage at the NAC and for audiences across the country and internationally — is at the heart of the NAC Foundation's work, made possible by your support.

- 1,925 Canadian artists on the NAC's stages.
- 137 Francophone shows and events.
- More than 70 Summer Programming events, many of them free and affordable.



Andreas, Vincent, Michael and Liza Mrak of Mark Motors

Moving Audiences, One Performance at a Time

For more than 25 years, Mark Motors of Ottawa has transported audiences to moments of joy, beauty and reflection through its generous support of the NAC Orchestra. Liza Mrak, who runs the family-owned luxury car dealership with her brothers Michael, Andreas and Vincent, shares: *"Growing up, attending the NAC was a family affair. For my parents, the NAC was a peaceful place, a place that held the spirit of music and the arts."*

The siblings' parents, the late Margarete and Louis Mrak, were just two of the many devoted supporters who found comfort and meaning at the NAC. As one concertgoer put it, a recent orchestra performance felt like *"a deep tissue massage for the soul."*

A resounding thanks to Mark Motors and the many donors who champion such moving experiences at the NAC.



NAC Orchestra Concertmaster Yosuke Kawasaki leads a masterclass as part of the NAC Orchestra Mentorship Program (Curtis Perry)

With your support, early- and mid-career artists and arts professionals from across Canada took part in NAC professional development programs.

- 527 participants in 35 professional development initiatives for artists, producers, designers, technicians and administrators.
- 57% of participants represented equity-deserving groups (based on self identification).
- 47 early-career musicians participated in the *NAC Orchestra Mentorship* program.



Erin Clark (Mariam Waliji)

Building the Future of Performance

“At RBC, we know that artists are an essential part of a thriving community, both culturally and economically,” says Gayle Corcoran, Senior Director, Social Impact.

That’s why RBC is proud to support the *Creative Producer Fellowship*, giving people who are passionate about great art the chance to create powerful performances and lasting careers. In its first year, the Fellowship is already making waves. Erin Clark, a performing arts curator, facilitator and consultant, shares, *“The Creative Producer Fellowship is blowing the minds of everyone that I connect with through it ... As a disabled person, I really appreciate the skilled combination of being taken seriously as a professional while also having the gaps in my practice addressed with learning and experience.”*

A big thank you to RBC and the generous donors who champion artists like Erin as they grow, thrive and share their talents with the world.



LEARNING | You enriched the lives of children and youth through the arts

L'école à l'oeuvre program at École secondaire Grande-Rivière in Aylmer, Quebec (Samuel Coombes)

Your generosity enabled exceptional learning and engagement opportunities for children and youth through Arts Alive.

- 29,786 attendees enjoyed youth and family programming.
- 26,542 students participated in learning and engagement activities.
- These activities took place in 51 communities in the Nation's Capital and across the country.



Shawn Tupper and Michael Birmingham

Sparking a Lifelong Love for the Arts

Many donors just like you are thinking about how to leave a legacy to the performing arts. Michael Birmingham and Shawn Tupper, longtime donors based in Ottawa, chose to leave a gift in their wills in support of music programming for youth across the country.

"We're really enthusiastic about supporting youth and encouraging young people's participation in music, dance and opera," says Michael.

Their thoughtful decision will have a lasting impact on children and youth for generations to come.

After NAC Teaching Artists Samantha Whelan Kotkas and Walter MacDonald White Bear visited a school in Manning, Alberta, Samantha reflected, *"There was one student today. He got up and drummed, and for that moment, drumming was the most important thing...That changed his life forever. He'll never forget that."*

A huge thanks to Michael and Shawn, and to the almost 200 donors whose legacies will help ensure a vibrant future for the performing arts.

RECONCILIATION | You elevated Indigenous artists and stories



Raven Mother by the Dancers of Damelahamid (Chris Randle)

Your donations brought powerful Indigenous stories to the stage, from the languages of the North to the traditions of the West Coast.

- 190 Indigenous performances and events across the NAC.
- Work presented in 14 Indigenous languages.
- NAC Indigenous Theatre shows were performed in four cities and one town across Canada.



Margaret Grenier

Celebrating Five Years of Indigenous Theatre at the NAC

When Shail Verma and Myles Kirvan learned that the NAC would be home to a new Indigenous Theatre department, they were eager to support it. *"The limited offering of Indigenous-led performing arts on Canada's national stage was striking,"* says Shail. *"We wanted to help foster understanding and celebrate the rich traditions of Indigenous Peoples."*

Five years on, Indigenous artists are continuing to share powerful stories that honour tradition and push creative boundaries. Margaret Grenier, choreographer and Executive and Artistic Director of the Dancers of Damelahamid explains: *"The creation of Raven Mother is not just about developing new work, it is about building upon the culture that has been passed on and continuing to innovate in our artistic practices to ensure the longevity of our arts."*

Thank you to Shail, Myles, and all those who are making space for Indigenous voices to thrive on Canada's national stage.

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THE NEXT ACT \$100 million Campaign

The NAC Foundation's \$100 million Campaign in support of the performing arts in Canada is led by a cabinet of volunteers from across the country. The award-winning Canadian actor Sandra Oh, who acted on the NAC stage early in her career, is the Honorary Chair of the Campaign.



Nancy McCain,
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The Hon. Bill Morneau,
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