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

Canada 

Role

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

Mandate

The NAC is governed by the *National Arts Centre Act*, which defines its mandate as follows: to operate and maintain the Centre; to develop the performing arts in the National Capital Region; and to assist the Canada Council for the Arts in the development of the performing arts elsewhere in Canada.

Accountability and Funding

As a Crown Corporation, the NAC reports to Parliament through the Minister of Canadian Heritage. Each year, the Minister of Canadian Heritage tables the NAC annual report in Parliament. The Auditor General of Canada is the NAC's external auditor. 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), Heather Gibson (Popular Music and Variety), Kenton Leier (Executive Chef at 1 Elgin), Kevin Loring (NAC Indigenous Theatre), Caroline Ohrt (NAC Dance), Sarah Garton Stanley (National Creation Fund), Alexander Shelley (NAC Orchestra) and Mani Soleymanlou (NAC French Theatre). Cathy Levy, NAC Dance Producer Emerita, stepped down as Executive Director of NAC Dance on April 28, 2023.

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Official Languages

The NAC is a national, bilingual arts organization that plays a key role in showcasing artists from Canada's language minority communities, and in promoting initiatives that foster the diversity of cultural expression. The NAC is strongly committed to its legislative obligations under the Official Languages Act, and proudly supports the full recognition and use of both English and French within its walls and in Canadian society. The NAC's artistic departments continuously strive to enhance the vitality of Francophone and Anglophone minorities across the country by celebrating the wealth of artistic talent from these communities. The recognition and promotion of linguistic diversity internally, and in its dealings with the public, are essential to the NAC's success and to the execution of its mandate to shine a spotlight on Canada's rich cultural landscape. It's these same values that make clear the importance of taking immediate action to protect, promote and celebrate Indigenous languages and cultures, and that help guide the NAC in its commitment to reconciliation and inclusion in an evolving sociolinguistic climate.

Vision 2020–2023

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

Values

Inclusion

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

Creativity

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

Generosity

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

Sustainability

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

Engagement

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

The performing arts

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peoples' ideas and experiences

We connect to the performing arts in many different ways.

Artists communicate with the audience through the stories they tell, whether in music, theatre or dance. Artists can sense that connection: it's that strong, and it's different every night.

The stories themselves, in all their diversity, are vehicles for connection. They help us learn about other cultures, traditions and points of view, but also what binds us together.

Those of us in the audience know how fortunate we are when we are united by the power of the art on the stage. At once we are connected to the artist, to our emotions, to our deepest selves, to each other.

When we connect with the performing arts, we are renewed as individuals and as communities.

In this fractured world, that may be what we need most of all.



V. Tony Hauser

LETTER FROM THE PRESIDENT AND CEO

It's been a memorable season at the National Arts Centre — our first full season “fully back” with the pandemic in the rearview mirror. Artists returned to our stages, and to stages across Canada, performing extraordinary work. Audiences came back to experience it. And the magic that takes place between those two groups reminded us why we do what we do. The arts inspire and delight us. They bring us together. And they have the power to change us as individuals, and as communities.

This year we welcomed exciting new leadership at the NAC. Guy Pratte, a lawyer who frequently appears before the Supreme Court of Canada, was appointed as the Chair of the NAC's Board of Trustees. Guy's history with the NAC goes back to 2000 when Peter Herrndorf, our former President and CEO, appointed Guy as the first-ever Chair of the NAC Foundation. We are grateful for his leadership and look forward to working with him in the years to come.

Nina Lee Aquino, a highly regarded theatre artist and former Artistic Director of Toronto's Factory Theatre, was appointed Artistic Director of English Theatre, following Jillian Keiley's tenure. The renowned Montreal dance producer Caroline Ohrt succeeded Cathy Levy as Executive Producer of Dance. The highly esteemed theatre director Sarah Garton Stanley, who first joined us in 2012 as Associate Artistic Director of English Theatre, became Artistic Producer of the *National Creation Fund*, formerly led by Heather Moore.

We also bid a fond farewell to Jayne Watson, who retired as CEO of the NAC Foundation in May. Under her leadership, the Foundation raised more than \$125 million to support some of the NAC's most important initiatives. On August 21, we welcomed Juniper Locilento, a seasoned fundraising professional who has worked across the charitable sector for two decades. We know she will lead the NAC Foundation to new heights in advancing the performing arts in Canada.

Sadly, on February 18, 2023, Peter Herrndorf passed away, sparking a tremendous outpouring of grief and admiration from across Canada. Peter made an indelible mark on the cultural life of this country. His visionary leadership of the NAC from 1999 until 2018 transformed the organization to become truly national. We miss him, but I know we will continue to be inspired by his legacy.

Looking to the future, in May, the Board of Trustees passed our new Strategic Plan, *The Journey Ahead* (2023–2026). It recommits us to revitalizing the Canadian performing arts, and to ensuring that equity, diversity, inclusion, anti-racism, accessibility and reconciliation with Indigenous peoples guide our actions.

These are complicated times for the performing arts in Canada, which continue to need support as they recover from the chaos of the past three years. As the title of our Strategic Plan suggests, we know we are on a journey. We don't have all the answers. But we are listening and learning as we go. We will keep collaborating with our partners nationwide, whose brilliant work enriches everything we do.

As always, we remain incredibly grateful to our audiences and stakeholders from across the country for their steadfast support. We encourage all Canadians to join us on our journey.

Christopher Deacon

President and CEO



V. Tony Hauser

LETTER FROM THE BOARD CHAIR

This is the first annual report I have the honour to present to the Government and the people of Canada. I believe it shows that the National Arts Centre has managed to come through the pandemic very well, and indeed has helped Canadian artists and the public to cope with this human tragedy as best they could. For the pandemic did not only threaten our physical health, but also our mental health.

The programming that the NAC was able to produce during that time — online at first, then in-person as artists and audiences slowly and cautiously returned to its stages in the last year or so — has proven how important the arts are to our individual and collective well-being.

Performing arts venues, such as the National Arts Centre, serve as an oasis where we can find enlightenment, discovery, peace. The NAC is committed to opening its doors to all those who seek such artistic rejuvenation or who, for the first time, are drawn to its promise as a place of self-fulfilment. To that end, we are also enthusiastically working with myriad partners to bring the best of the performing arts onto Canada's many stages, and beyond.

As I was appointed Chair of the NAC Board of Trustees only a few months ago, I cannot claim much, if any, credit for the NAC's many achievements. That rightly belongs to the many outstanding artists who have performed at the NAC; our exceptional staff under the inspired leadership of President and CEO Christopher Deacon; the dedicated group of Trustees I was given the privilege to lead; and, critically, to the Government of Canada for its essential and continuing support.

Finally, it has been rewarding to join the Board at a time when the NAC was developing its Strategic Plan for 2023–2026. In that Plan, we recommit to the revitalization of the Canadian performing arts, in partnership with artists and arts organizations from across Canada. My Board colleagues and I will ensure that the NAC follows that path, so that all Canadians — artists, audiences, and communities — can experience the very best our performing arts have to offer.

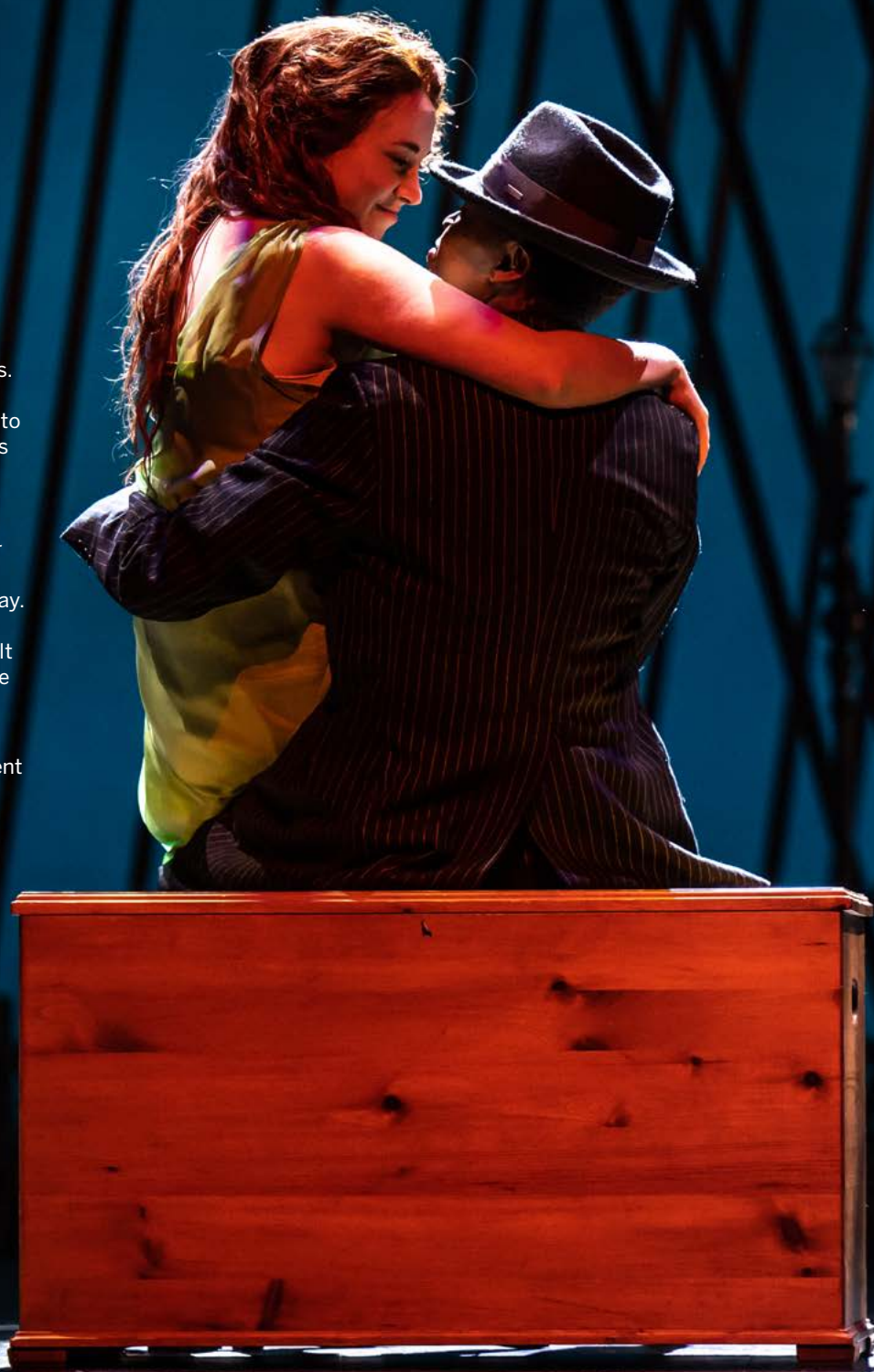
Guy Pratte, C.M.

Chair, Board of Trustees



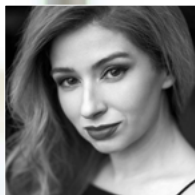
"I had never had any appreciation of the arts. One day I stepped into the NAC, and decided to buy a ticket to Handel's *Messiah*. I experienced such a level of beauty. I started seeing more shows, like *Fall On Your Knees*. It was the first time I teared up at a play. What an inspirational journey this has been. It has changed me for the better."

Devang Ghosh,
industrial design student



Samantha Hill and Amaka Umeh in *Fall On Your Knees*. Adapted for the stage by Alisa Palmer and Hannah Moscovitch. Set Camellia Koo, Costumes Judith Bowden, Lighting Leigh Ann Vardy (Dahlia Katz). Inset photo by Greg MacKay.

**Fall
On
Your
Knees** *Fall On Your Knees*, based on the novel by Ann-Marie McDonald, was a partnership between NAC English Theatre, Vita Brevis Arts and Canadian Stage (Toronto), Neptune Theatre (Halifax) and the Grand Theatre (London), supported by Margaret Fountain, C.M., D.F.A. (hc), D.H.L (hc) and David Fountain, C.M., the National Creation Fund, the Canada Council for the Arts and the Toronto Arts Council.



"You're connected to the most awesome people from across the globe. You get to hear about their process, their history, their art-making, case studies of how previous projects have gone for them, their philosophies, and their entry points into who they are as directors."

Natércia Napoleão (Directing Fellow, Edmonton)



The 2022 *ThisGen Fellowship* cohort (Greg MacKay). Inset photo by Brandon Hart.

ThisGen Fellowship, produced by Why Not Theatre in partnership with the NAC, is a national initiative that supports IBPoC (Indigenous, Black, People of Colour) women and non-binary performing arts practitioners getting to the next stage in their careers through training, mentorship, hands-on work placements, and peer-to-peer connection. This year's cohort gathered at the NAC in October for workshops, meetings and mentorship with NAC leadership.

**ThisGen
Fellowship**



"As a playwright based in Western Canada, I rarely get to see my work presented to Black audiences, because outreach that creates a specific welcome for Black people (but doesn't exclude anyone) has not been done. What I experienced at the NAC was a highlight of my career and one of the most transformative experiences of my life as an artist."

Cheryl Foggo, playwright



Black Out Night (Godspeed Communications). Inset photo by Mike Tan.

English Theatre presented two *Black Out Nights*, inviting Black-identifying audiences to see theatre with their community and experience a shared sense of belonging. The two productions, curated by Black Theatre Workshop, were *Is God Is* by Aleesha Harris (Obsidian Theatre/Necessary Angel/Canadian Stage) and *Heaven* by Cheryl Foggo, a revival of the Citadel Theatre (Edmonton) production.

**Black Out
Night**



"How much I connect with a show depends on what I'm doing. Backstage, I'm not experiencing what the audience is experiencing. But when I'm mixing sound there's more of an opportunity because I'm listening to the music intently. In the summer, with the smaller concerts, I can interact with the artists more. As a former musician I love that. When I get a band I really like, I enjoy it all that much more."

Rob Burgess,
sound technician
and musician

Buenrostro performs as part of the NAC's Summer Programming (Curtis Perry). Inset photo by Julie-Anne Madore.

Summer Programming

The NAC's Summer Programming featured an exciting and diverse lineup of Canadian and international artists, and more than 200 free and accessible shows. Audiences experienced spectacular dance ensembles, lunchtime performances in the NAC Atrium, outdoor concerts on the Wooden Terrace, musicians playing as they cruised down the Rideau Canal, and powerful musical and theatrical shows in the NAC's performance halls.



"It was impressive to see the dancers work because everything is like clockwork. It was difficult because we all had to play at the same time. It had to be tight, and it was hard to hear ourselves. But we practiced it over and over. The company cares so much about the spirit of Pina Bausch, it's inspiring. You could hear them talking about how she wanted things to be."

Nicolas Charette-Côté,
university music student



Palermo Palermo by Tanztheater Wuppertal Pina Bausch (Oliver Look). Inset photo by Catherine Wilkie.

Palermo Palermo

Nicolas Charette-Côté was one of six pianists in the Canadian premiere of *Palermo Palermo* by Tanztheater Wuppertal Pina Bausch. At a precise moment amidst a busy stage, each pianist pushed a piano onstage, placed their chair down, opened the top lid, sat, lifted the key lid, played the opening minutes of Tchaikovsky's Piano Concerto No. 1, then performed the same sequence in reverse to exit.



"I'm mixed settler and Mohawk heritage. I grew up without my language through the act of colonization. So to be able to be part of language revitalization — to show that it's possible to pick up and reclaim your language, and for the language to be heard — was powerful. A lot of people attended and the video is there for the community, showing them that they can be on stage. That they are visible."

Jessica Campbell-Maracle, theatre production student



Else Charlem Danielsen and Giles Lars Henriet as the polar bear in *The Breathing Hole / Aglu* ᐱᓄᓐ directed by Reneltta Arluk. Set and Puppets Daneila Maselis, Costumes Samantha McCue, Original Costumes Joanna Yu, Lighting Leigh Ann Vardy (Fred Cattroll). Inset photo by Maxime Côté.

The Breathing Hole As part of the National Theatre School of Canada's New Pathways program for marginalized and IBPoC students, Jessica Campbell-Maracle was a production assistant on *The Breathing Hole / Aglu* ᐱᓄᓐ by Colleen Murphy, a landmark Indigenous Theatre/English Theatre co-production featuring Inuit cast members speaking in the Nattilingmiutut dialect. The translation followed years of consultation with elders and community members, primarily from Gjoa Haven, Nunavut.



"Because we were an all-Black cast, we didn't have to represent the community. We could represent ourselves. We could be ourselves. We could be funny and silly and tragic all at once. Creating the show, there was a kind of artistic freedom, a non-chalance to our work. We were so connected, we wound up creating it in two weeks. Like everything was dormant in me and only had to be put in motion."

Mélanie Demers, choreographer and artistic director of MAYDAY



Cabaret Noir (Sophie El Assad). Inset photo by Julie Artacho.

Cabaret Noir

In November 2020, Mélanie Demers and a team of artists created *Cabaret Noir*, which examines the texts and ideas that shaped her understanding of the Black experience. The show's beginning and ending are fixed but the scene order is improvised. Produced by MAYDAY and co-produced with NAC French Theatre and l'Agora de la danse, *Cabaret Noir* has toured Ontario and Quebec.

"I enjoyed hearing Leslie play right up close while we were on the rooftop. With my eyes closed and her nearby, I experienced the violin in a way I never have before. I imagined the rasping of the individual hairs of the bow across the strings as the sound of many bees humming in unison, then floating away on the breeze."

Tauney Stinson, Ottawa beekeeper



Leslie Ting in *Your Temper, My Weather* (Curtis Perry). Inset photo by Janalla Scharf, Janalla Photography.

SPHERE

In *Your Temper, My Weather*, Toronto artist Diane Borsato led a silent procession of beekeepers from the Canadian Museum of Nature to the NAC's rooftop garden and apiary, as Leslie Ting performed beehive sounds on the violin. The event was part of *SPHERE*, a festival presented by the NAC Orchestra about listening to the Earth in a time of climate change.

2022–2023 HIGHLIGHTS



SPHERE (Curtis Perry).

Soprano Charlotte Siegel and guest conductor Michelle Merrill (Curtis Perry).

NAC Orchestra

The NAC Orchestra season, led by Music Director Alexander Shelley, included a festival that explored the intersection of art and climate change, a world premiere featuring the work of Margaret Atwood, an emphasis on female conductors and composers, and concerts offering an exciting and diverse range of guest artists.

The season opened with a program of music by Strauss and Rachmaninoff featuring Montreal piano soloist Bruce Liu, fresh off his International Chopin Piano Competition gold medal win. Conducted by Alexander Shelley, the program included *Polyphonic Lively* by the Sri Lankan-born conductor Dinuk Wijeratne.

From September 22 to 25, the Orchestra presented *SPHERE*, a festival about listening to the Earth in a time of climate change that featured Canadian, Indigenous and Nordic composers, musicians, visual artists, writers and scientists. Co-curated by Alexander Shelley and the Canadian-Icelandic interdisciplinary artist Dr. Angela Rawlings, the festival was part of the international cultural initiative Nordic Bridges and included the Canadian Museum of Nature and the Royal Danish Library as partners. Concerts on September 22 and 24 featured the Indigenous mezzo-soprano Marion Newman and the Norwegian violinist Mari Samuelsen, with pieces by Outi Tarkiainen, Alexina Louie, Max Richter, Anna

Clyne and John Luther Adams. On September 25, Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser led *Tune Into Nature*, a *Family Adventures* concert featuring singer-songwriter Kelly Bado and Cree cellist Cris Derksen. *SPHERE* also included many dynamic events. In *Your Temper, My Weather*, 100 beekeepers and pollinator-loving allies walked in procession from the Canadian Museum of Nature to the NAC in full beekeeping gear, ending at the NAC's apiary. The *Arctic Imagination* speaker series, co-presented with the Royal Danish Library, featured a range of prominent voices, including photographer Edward Burtynsky, geologist Minik Rosing, Jesse Wentz, Chair of the Canada Council for the Arts, Indigenous youth activist Autumn Peltier, and Greenlandic actor and businessman Svend Hardenberg. *SPHERE* was a fascinating multidisciplinary conversation about our planet and climate change.

The *NAC Gala* returned after a two-year hiatus with a program that celebrated women in the arts (November 5). In the first half, Cosette Justo Valdés led the Orchestra and the Canadian soprano Jonelle Sills and mezzo Simona Genga, while the second half, conducted by Elizabeth Baird, featured the Canadian singer-songwriter Jann Arden. The Gala raised funds for *The Adrian Burns Fund for Women Leaders in the Performing Arts*, created in honour of the former Chair of the NAC Board of Trustees who stepped down in December after more than 20 years of volunteer service to the NAC.

The Orchestra's commitment to gender balance on the podium was evident throughout the year. In the spring, conductors Elinor Rufeizen (March 1-2), Jessica Cottis (April 5-6) and Dina Gilbert (April 26) debuted with the NAC Orchestra. And in March,



Joshua Hopkins, Alexander Shelley and the NAC Orchestra perform *Songs for Murdered Sisters* (Curtis Perry).

Andrew Haji, Jane Archibald and Myriam Khalil in *Don Giovanni* (Curtis Perry).

Jah'Mila in *Reggae Roots* (Curtis Perry).

Canadian conductors Juliane Gallant and Maria Fuller were guest assistant conductors as part of Tapestry Opera's Women in Musical Leadership Program.

On February 9 and 10, the Orchestra gave the world premiere of *Songs for Murdered Sisters* for baritone and orchestra, with music by American composer Jake Heggie and libretto by Margaret Atwood, sung by the Canadian baritone Joshua Hopkins. The work commemorated Hopkins' sister Nathalie Warmerdam, as well as Anastasia Kuzyk and Carol Culleton, who were murdered by the same man in 2015. Also featured was Brahms Symphony No. 4, which was recorded for the culmination of the Orchestra's *Clara, Robert, Johannes* recording cycle, conducted by Alexander Shelley. The Orchestra toured the program to Toronto (February 11) and Kingston (February 14, also livestreamed).

Another exciting world premiere took place later that month — *Reggae Roots*, an original and ambitious live concert experience that reflected on the social, cultural and spiritual importance of the genre that has shaped Jamaica and touched the world (February 23-25). The brainchild of Jamaican-born Halifax-based vocalist Jah'Mila and Daniel Bartholomew-Poyser, *Reggae Roots* electrified the audience: people sang and danced in the aisles on all three nights and spoke about the power of seeing themselves and their music represented on stage.

The Chineke! Orchestra, Europe's first majority Black and ethnically diverse orchestra, began their North American tour in Southam Hall, presented by the NAC Orchestra (March 16). Conducted by American Black conductor Andrew Grams and featuring Canadian pianist and composer Stewart Goodyear, the program included

Samuel Coleridge-Taylor's *Othello Suite*, Goodyear's virtuosic *Callaloo – A Caribbean Suite for Piano and Orchestra*, and American Black composer Florence Price's Symphony No. 1. Chineke! and Andrew Grams also collaborated with Ottawa's OrKidstra, including a full day of learning activities at the NAC that culminated with a 70-musician side-by-side workshop. "These last days have already become one of the most memorable, inspiring, impactful and happy moments of OrKidstra's 15-plus years," said Executive and Artistic Director Tina Fedeski.

Also in March, Principal Guest Conductor John Storgårds led the NAC Orchestra in the North American premiere of Sebastian Fagerlund's Chamber Symphony, co-commissioned by the NAC Orchestra and Finland's Tapiola Sinfonietta (March 29-30). The program opened with works by American composer Ruth Crawford Seeger. Other works by women composers during the season included *CATAMORPHOSIS* by Anna Thorvaldsdóttir (May 18-19) and Overture No. 2 by Louise Farrenc (April 19-20), plus world premieres by NACO's two *Carrefour* composers: *Listening Underwater* by composer Keiko Devaux (May 10-11) and *Flowing Waters* by Alison Yun-Fei Jiang (March 8-9).

The season closed with extraordinary performances of Mozart's *Don Giovanni*, featuring an all-star lineup of soloists and next-generation artists, as well as the Ewashko Singers (June 15-17). Conducted by Alexander Shelley, directed by the acclaimed opera director Joel Ivany, and generously supported by Sarah Jennings, the production was a partnership with the Banff Centre for Arts and Creativity.



Silvia Gribaudo Performing Arts in *Graces* (Giovanni Chiarot-Zeroidee).



Gregory Maqoma | Thuthuka Sibisi in *Broken Chord* (Lolo Vasco)

Dance

The NAC Dance season featured exceptional and diverse programming performed by a blend of established and emerging artists from Canada and around the globe. There were many highlights.

The season opened with two Southam Hall performances of *Doña Perón*, a fiery portrait of Eva “Evita” Perón choreographed by Annabelle Lopez Ochoa, performed by Ballet Hispánico, the largest Latinx cultural organization in the U.S. (October 14-15). The opening night performance was preceded by a public chat between NAC Dance Executive Producer Cathy Levy and Ballet Hispánico Artistic Director Eduardo Vilario, and ended with a post-show Latin dance social.

Italy’s Silvia Gribaudo Performing Arts made its NAC debut in the Azrieli Studio with its brilliant satirical piece *Graces* about the social impact of the body (October 18-19). The following week, NAC Dance Visiting Dance Artists Justine A. Chambers (Vancouver) and Laurie Young (Berlin) performed *One Hundred More*, which was developed in residence at the NAC, at Ottawa Dance Directive (October 25-26). The work also toured to Montreal and Vancouver.

Canada’s Royal Winnipeg Ballet gave three Southam Hall performances of *The Handmaid’s Tale* featuring the NAC Orchestra in a bold retelling of Margaret Atwood’s iconic novel (October 27-29). RWB Artistic Director and CEO André Lewis and Cathy Levy spoke at an afternoon NAC donor talk on October 27, and led a public pre-show chat.

Vancouver’s Shay Kuebler | Radical System Art returned to the NAC to perform *Momentum of Isolation* in the Babs Asper Theatre (November 4-5). In December, Les Grands Ballets Canadiens delivered four sold-out performances and two matinees of *The Nutcracker* in Southam Hall (December 1-4). Every show featured the NAC Orchestra and 60 children, including 41 from the Ottawa-Gatineau region.

In February, The National Ballet of Canada presented three virtually sold-out Southam Hall performances of *Romeo and Juliet* choreographed by Alexei Ratmansky, accompanied by the NAC Orchestra (February 2-4). The second performance marked principal dancer Guillaume Côté’s last NAC performance in the role of Romeo.

A high point of the season was the return of Tanztheater Wuppertal Pina Bausch with the Canadian premiere of *Palermo Palermo*, one of the acclaimed German company’s most exquisite productions (February 16-18). The performances featured six local extras, including two young boys. TWPB’s Artistic Management Director Robert Sturm and NAC Dance Executive Producer Cathy Levy gave a pre-show chat, and Dance co-hosted a post-show reception with the Embassy of Germany.

In March, South African choreographer-dancer Gregory Maqoma and composer Thuthuka Sibisi presented their work *Broken Chord* in the Babs Asper Theatre, joined onstage by Ottawa’s Capital Chamber Choir (March 1-2). NAC Dance was also delighted to welcome Ballet Edmonton, led by Wen Wei Wang, who made a memorable NAC debut with a mixed bill presented in Southam Hall that included two of his works (March 11). Surrounding activities included a NAC Dance podcast interview with Wen Wei and a public pre-show chat.



Tanztheater Wuppertal Pina Bausch in *Palermo Palermo* (Oliver Look).



Louise Lecavalier | Fou Glorieux in *Stations* (André Cornélius).



Shay Kuebler | Radical System Art in *Momentum of Isolation* (David Cooper Photography).

Montreal-based choreographer-performer Rhodnie Désir presented her work *BOW'T TRAIL Rétrospek* in the Azrieli Studio (March 17-18). Each performance was followed by a discussion with the artist, led by journalist Barbara Laurenstin. And the iconic Louise Lecavalier presented her latest solo, *Stations*, in the Babs Asper Theatre to an ecstatic audience (March 30-31).

In April, NAC Dance and Indigenous Theatre co-presented *Matriarchs Uprising*, a series curated by Olivia C. Davies (April 13-15). Artists Sophie Dow, Jeannette Kotowich, Samantha Sutherland, Aria Evans and The Cris Derksen Quartet shared contemporary dance, music and storytelling. The public event *Talking Truths: Circle Conversation Uncovering our Roots* took place at Ottawa Dance Directive, and two Indigenous contemporary dance classes were offered to the community.

Social Tango Project of Buenos Aires performed in Southam Hall (April 22). The evening began with a bilingual pre-show chat between Caroline Ohrt and artistic director and choreographer Agustina Videla, and closed with a milonga for the public in the Canal Foyer, in collaboration with Siempre Tango Ottawa and sponsored by the Embassy of Argentina.

On April 28, Cathy Levy ended her highly successful tenure as Executive Producer of NAC Dance. For 23 years, she programmed exceptional artists from across Canada and around the world, built a strong and loyal audience, and supported the development of numerous artists and companies. She received the title of NAC Dance Producer Emerita in honour of her remarkable artistic legacy that will be felt for years to come.

Finally, on March 20, the NAC was delighted to welcome Caroline Ohrt, a highly respected cultural programmer and manager, as the NAC's new Executive Producer of Dance. Caroline has more than 20 years of experience in dance and visual art, and has served in various leadership roles, including Artistic Co-Director at Montreal's Danse Danse, one of Canada's foremost contemporary dance presenters.

English Theatre

In 2022–2023, English Theatre, led by Artistic Director Nina Lee Aquino, offered powerful Canadian stories on the stage, including a world premiere in partnership with multiple Canadian theatres, and welcomed diverse communities to engage with the productions.

English Theatre collaborated with Indigenous Theatre on *The Breathing Hole / Aglu* ᐱᓄᓄ, the story of an Inuk woman who adopts a polar bear cub. Written by Colleen Murphy with Siobhan Arnatsiaq-Murphy, and with Nattilingmiutut language direction by Nilaulaaq Miriam Aglukkaq, the co-production brought together artists and knowledge-keepers from the North, across the country and around the globe (November 30-December 10). *The Breathing Hole / Aglu* ᐱᓄᓄ featured extraordinary design, large-scale puppetry and an outstanding cast of 16 actors. The NAC was deeply involved in the show's creation, including a puppetry workshop on the design and rebuild of polar bear puppets from the 2017 Stratford Festival production. *Please see the Indigenous Theatre highlights on page 19 to learn more.*



JD Leslie and Oyini Oladejo in *Is God Is*.
Set Ken MacKenzie, Costumes Ming Wong,
Lighting Raha Javanfar, Video Laura Warren
(Julie-Anne Madore).



Nathan Carroll, Jeff Ho, Scott Jones and members of the
children's chorus in *I Forgive You*. Set and Costumes
Alison Kate Helmer, Lighting Bonnie Beecher (Fred Cattroll).



Christopher Clare and Helen Belay in *Heaven*.
Set Whittyn Jason, Costumes Leona Brausen,
Lighting Jeff Osterlin (Julie-Anne Madore).

The Obsidian Theatre / Necessary Angel / Canadian Stage co-production of *Is God Is* by Aleshea Harris had a successful run in the Babs Asper Theatre (February 9-18). This explosive, dark tragicomedy about two sisters on a quest for revenge was directed by Mumbi Tindyebwa Otu and curated by Black Theatre Workshop as part of their second season as Co-Curating Company in Residence. *Is God Is* also marked the NAC's first *Black Out Night* on February 17, an open invitation to Black audiences and their guests to experience the performance with their community. Despite an outcry on social media and in some media outlets, *Black Out Night* was a resounding success, with a sold-out house and after-party bursting at the seams with energy and pride in community.

Fall On Your Knees, a theatrical adaptation of the iconic Canadian novel by Ann-Marie MacDonald, celebrated its triumphant world premiere at Canadian Stage in Toronto (January 26-27). This epic project, 10 years in the making, was co-created and adapted by Alisa Palmer and Hannah Moscovitch, written by Hannah Moscovitch, and directed by Alisa Palmer. *Fall On Your Knees* was an unprecedented partnership between NAC English Theatre, Vita Brevis Arts and Canadian Stage (Toronto), Neptune Theatre (Halifax) and the Grand Theatre (London). Following its Toronto premiere, the show toured to Halifax, the NAC and London, playing to more than 35,000 and winning critical and audience acclaim at every stop. This immense undertaking was made possible thanks to a generous lead gift from Margaret and David Fountain of Halifax, as well as support from the NAC's *National Creation Fund*, the Canada Council for the Arts and the Toronto Arts Council.

Another powerful performance, the Artistic Fraud production of *I Forgive You* by Robert Chafe and Scott Jones, enjoyed a sold-out run in the Azrieli Studio (March 1-11). Directed by former English Theatre Artistic Director Jillian Keiley, the play told the true story of a homophobic attack in 2013 that left Scott Jones paralyzed, and his decision to publicly forgive his attacker. The show also featured a children's choir singing the music of Sigur Rós, conducted by Jones. For *I Forgive You*, English Theatre programmed the NAC's first professional live audio described performance, welcoming 17 audience members who are blind or low vision, 11 sighted companions, three guide dogs and one person in a wheelchair. English Theatre also hosted a conversation about Audio Described Performances with local artists and arts organizations to help build interest and capacity in the region.

From May 3 to 13, English Theatre presented its revival of the Citadel Theatre production of *Heaven* by Cheryl Foggo, curated by Black Theatre Workshop, a love story set in 1930s Amber Valley, Alberta. The run included English Theatre's second *Black Out Night*. Cheryl Foggo described the experience of seeing her play performed for the audience for whom she wrote it as one of the highlights of her career.

And on June 22 and 23, Black Theatre Workshop's *Artist Mentorship Program* presented their annual Industry Showcase, in partnership with NAC English Theatre. Emerging Black theatre artists from across the country were brought together to make the showcase a national event for the second year running. After a two-week rehearsal at the NAC, the participants gave two performances in the Azrieli Studio, one of which was livestreamed for a national industry audience.



Un. Deux. Trois. (Jonathan Lorange).



ROME (Maxim Paré-Fortin).



Cher Tchekhov (Yves Renaud).

French Theatre

The 2022–2023 season was the first to be programmed by French Theatre Artistic Director Mani Soleymanlou. It opened with his ambitious cycle of identity *Un. Deux. Trois.*, produced by Orange Noyée and co-produced by NAC French Theatre. A rare and unprecedented event in Canadian French-language theatre, the trilogy toured to theatres in eight Canadian cities in addition to Ottawa — Caraquet, Moncton, Quebec City, Montreal, Toronto, Sudbury, Winnipeg and Vancouver. The last play, *Trois*, featured 36 Francophone actors who performed reflections they had written about their experience as francophones in Canada.

At the NAC, French Theatre organized a number of activities surrounding *Un. Deux. Trois.*, including an open rehearsal for students and a meeting with participants from the Rencontre théâtrale pour les artistes des Premières Nations et de la diversité culturelle (a theatre symposium for First Nations and culturally diverse artists). Highly acclaimed by critics and audiences, *Un. Deux. Trois.* was generously supported by the NAC Foundation and the *National Creation Fund*.

ROME was another monumental production. The seven-and-a-half-hour marathon featured Shakespeare's four Roman plays and a stage adaptation of a narrative poem, assembled in a single production directed by Brigitte Haentjens, former Artistic Director of NAC French Theatre.

These two works stood out for their sheer scale — they featured nearly 100 artists from a wide range of backgrounds — but also because they underlined the great diversity of French Theatre's 2022–2023 programming, which also included more intimate works that were equally rich in scope and inspiration.

In the fall, French Theatre and Indigenous Theatre co-presented *Aalaapi / ᐱᐱᐱᐱ*, a radio play produced by La Messe Basse that offered audiences a sensitive portrait, punctuated by silences, of Northern communities. In the winter, Mélanie Demers' multilingual *Cabaret Noir*, a happening by six Black performers who shared their wide-ranging thoughts, made a strong case for free speech.

The 2022–2023 season also marked the return of Michel Tremblay, one of Canada's most prolific and important playwrights, with his latest play, *Cher Tchekhov*. The show was complemented by several activities, including the exhibition *Michel Tremblay, en sept temps*, which highlighted the strong connection between Michel Tremblay and the NAC since the Centre opened in 1969.

French Theatre invited a group of blind and visually impaired members of the Association des personnes handicapées visuelles de l'Ontario (APHVO) to attend two performances in the Studio: *Aalaapi / ᐱᐱᐱᐱ* and *Là où la poussière se dépose*. A number of measures were implemented to make their experience as complete and enjoyable as possible.

Recognizing the pandemic's significant impact on the next generation of theatre artists, French Theatre partnered with Théâtre du Rideau Vert to develop the *Collectif* project, an annual program that will give recent theatre school graduates the opportunity to take part in a professional production under the guidance of established artists. The 2023 *Collectif* is already underway, directed by the illustrious theatre artist Marie Brassard.

A special recurring project initiated by Mani Soleymanlou, the *NAC French Theatre Residency* is a two-year residency in which a theatre artist is invited



Zones théâtrales cross-border writing residency (Gilles Poulin-Denis).



A delegation of artists and artistic directors from French-language minority communities in Canada to France (Gilles Poulin-Denis).



Hot Brown Honey (Joel Devereux).

to explore a particular approach or style, to hone their craft or to let it soar. The first resident is director Catherine Vidal.

Finally, under the leadership of Associate Artistic Director Mélanie Dumont, French Theatre once again stood out with its original work for young audiences. Six productions reached thousands of children, students and families. It began with *Hush* by the Belgian company Zonzo, a concert/show dramaturged by Mélanie Dumont, and concluded with *Au jardin des Potiniers*, a super-intimate visual art installation that allowed spectators to contemplate a miniature landscape. In addition, the travelling show *Colis* brought theatre directly into the classroom, recalling the motto of French Theatre's *Enfance/jeunesse* series: "Theatre everywhere: at your fingertips, theatre that waits for you behind a door, or finds you wherever you are."

Zones Théâtrales

Zones Théâtrales, led by Artistic Director Gilles Poulin-Denis, held the first *OFF* event in its history, a special edition featuring free readings of four unpublished, challenging texts by Alain Doom (Ottawa), Anaïs Pellin (Vancouver), Charlotte L'Orage (Ottawa) and Art Babayants (Sherbrooke) in a translation by Mishka Lavigne (October 5-7).

In association with the Centre des auteurs dramatiques, ETC Caraïbes and Les Récréâtrales, *Zones* hosted a cross-border writing residency between Burkina Faso, Martinique and Canada. The residency culminated in a public presentation at La Nouvelle Scène Gilles Desjardins by playwrights Adeline Flaun (Martinique), Cédric Mabudu (Benin), André Gélinau (Sherbrooke) and Marie-Claire Marcotte (Toronto), who read excerpts from their works.

Every year, the Zébrures d'automne brings together Francophone artists from around the world to meet and mingle in Limoges for 10 days of theatre, dance and music. In partnership with the Canada Council for the Arts, *Zones Théâtrales* organized a delegation of five artists and artistic directors from French-language minority communities in Canada to Paris and the Zébrures d'automne to explore avenues of collaboration, exchange and dissemination between the various regions of the Francophonie (September 24-October 3).

Gilles Poulin-Denis accompanied the Canadian delegation, which included Katia Café-Fébrissy (Toronto), Esther Duquette (Vancouver), Steve Jodoin (Edmonton), Marie-Claire Marcotte (Toronto) and Karine Ricard (Toronto). They were joined by Geneviève Pelletier, artistic director of the Cercle Molière in Winnipeg and co-chair of the Commission Internationale du Théâtre Francophone, and Craig Holzschuh, interim program manager of Arts Across Canada and Arts Abroad for the Canada Council for the Arts.

Indigenous Theatre

NAC Indigenous Theatre, led by Artistic Director Kevin Loring and Managing Director Lori Marchand, shone the spotlight on compelling Indigenous stories on the national stage; supported the Indigenous performing arts ecosystem nationally and internationally through knowledge-sharing; and engaged with the public through meaningful community outreach activities.

The season featured a range of strong productions that moved, enlightened and entertained audiences. The hip-hop cabaret *Hot Brown Honey* by Quiet Riot of Australia, delayed by more than two years due to the pandemic, had the audience



Aalaapi / ᐱᐱᐱᐱ
(Anne-Marie Baribeau).



Else Charlem Danielsen and Tara Kuppaq in
The Breathing Hole / *Aglu* ᐱᐱᐱᐱ. Set and Puppets Daneila Maselis,
Costumes Samantha McCue, Original Costumes Joanna Yu,
Lighting Leigh Ann Vardy (Fred Cattroll).



Craig Lauzon and Shekhar Paleja in *Little Red Warrior and His Lawyer*. Set John Ducette, Lighting Jeff Harrison, Costumes Samantha McCue (Curtis Perry).

hollering with laughter (October 12-15). Later that month, Indigenous Theatre and French Theatre co-presented *Aalaapi* / ᐱᐱᐱᐱ, a show in French, English and Inuktitut, created by Laurence Dauphinais and Marie-Laurence Rancourt that incorporates the accounts of five young Inuit women talking about their daily lives between northern and southern Quebec (October 26-29).

The Breathing Hole / *Aglu* ᐱᐱᐱᐱ, a landmark Indigenous Theatre/English Theatre co-production in English and Inuktitut and part of Nordic Bridges, featured Inuit cast members from Canada, Greenland and Denmark who performed in the Nattiliingmiutut dialect (November 30-December 10). The *National Creation Fund* enabled a great deal of development work, including a drumming workshop in Gjoa Haven that enabled the passing of knowledge to artists and community members.

The production also helped preserve the Nattiliingmiutut dialect. Commissioned by Indigenous Theatre and English Theatre, the translation was the culmination of years of consultation with elders and community members, primarily from the community of Gjoa Haven. The script is now the largest piece of written text in the dialect. *The Breathing Hole* was captured on film and is available to the three Nattiliingmiutut speaking communities free of charge in perpetuity as reciprocation for sharing their stories, knowledge and language with the NAC.

In the new year, Indigenous Theatre presented *Sky Dancers*, an award-winning production supported by the *National Creation Fund* that explored the impacts of the 1907 Quebec Bridge disaster on the community of Kahnawake and on the families of the 33 Mohawk ironworkers who lost their lives (January 19-21). In April, Indigenous Theatre and NAC Dance

co-hosted *Matriarchs Uprising*, a festival of works curated by Olivia C. Davies for O.Dela Arts celebrating Indigenous women in music and dance (April 13-15). Artists included Cris Derkson, Aria Evans, Sophie Dow and Jeanette Kotowich, among others.

Productions supported by Indigenous Theatre come to life not only at the NAC, but on stages across the land. *Little Red Warrior and His Lawyer*, written and directed by Kevin Loring, was presented at Theatre Calgary in partnership with MT7 (January 31-February 19). A revival of the Belfry Theatre/Savage Society/NAC Indigenous Theatre premiere production, this incarnation, augmented for the larger stage, officially opened on February 3, 2023. In partnership with Savage Society (Vancouver), Belfry Theatre (Victoria) and Theatre Calgary (Calgary). Indigenous Theatre premiered and toured this raucous comedy across the country, arriving in the NAC's Babs Asper Theatre in May. In every city, Kevin's wit and artistry left audiences with understanding, insight and a lot of laughter.

Throughout the year, Indigenous Theatre helps strengthen and support Indigenous performing arts nationally and internationally. Indigenous Cultural Resident Mairi Brascoupe and Associate Producer Sage Wright participated in panels at the Talking Stick Festival, an international gathering of Indigenous artists and producers. Managing Director Lori Marchand was a jury member in the process for the reimagining of the St. Lawrence Centre, an important performing arts venue in Toronto. And Kevin Loring travelled to Greenland and visited its National Theatre as a guest of the Danish Embassy.

Indigenous Theatre is in constant conversation with Indigenous communities to help them feel welcome



#ReconcileThis Art Build, part of National Indigenous History Month activities (Julie-Anne Madore).



Tanika Charles (Taha Muharuma).



Black Umfolosi.

at the NAC. The team meets regularly with the NAC's Algonquin Advisory Committee, and Elders and community members from the Anishinabe Algonquin Nation. In December, Mairi Brascoupé and Education Coordinator Kerry Corbiere met with members of the Ottawa-Carleton District School Board's Indigenous Education team to discuss how to provide meaningful opportunities for Indigenous, Métis and Inuit students in the Ottawa-Gatineau region and foster a sense of belonging at the NAC.

In addition to supporting Indigenous voices and stories, Indigenous Theatre actively engages with the public year-round through community programming, outreach and events, often tied to days of national significance. In September, *Indigenous Theatre's Days of Truth and Reconciliation* offered a wide range of programming. A highlight was *The Story of a National Crime*, a staged reading of a radio play featuring an imagined discussion between Duncan Campbell Scott, one of the architects of the Residential School System, and Dr. Peter Henderson (P.H.) Bryce, whose 1922 report detailing how colonial policies were killing children at alarming rates was ignored.

In honour of Indigenous Languages Day, Mairi Brascoupé organized a display called *Beyond Words: Dictionaries and Indigenous Languages Pop-Up Exhibit* in the NAC's Canal Foyer, in partnership with the Canadian Language Museum (March 27-April 2). And for National Indigenous History Month, Indigenous Theatre offered a variety of programming and activities, including panel discussions, reading lists, *Pow wow Life Drawing* classes, colouring pages in multiple Indigenous languages, *Dancing the Land* videos on the NAC website, screens and the Kipnes Lantern, and more.

Popular Music and Variety

NAC Popular Music and Variety (PMV), led by Executive Producer Heather Gibson, supports brilliant and diverse popular music artists, both emerging and established, by presenting about 120 performances a year on the NAC's four stages. PMV plays a strong role in the Canadian popular music industry by providing opportunities for artists to perform internationally. Working with the community, the department co-presents and supports performances in partnership with community organizations. Finally, PMV is responsible for commercial performance rentals, which include touring musicals from *Broadway Across Canada*, *Just for Laughs*, and many others.

There were many highlights in music this year. Toronto-based Tanika Charles gave an energetic and endearing performance in the Azrieli Studio (October 14). That same evening, Caribbean-Canadian producer and artist Janette King performed at the Fourth Stage as part of the *Fridays at the Fourth* series of emerging artists. The Armenian jazz pianist Tigran Hamasayan performed a sold-out show in the Azrieli Studio (November 18). Indigenous singer-songwriter Laura Niquay presented *Waska Matisiwin*, or *Circle of Life*, in the Fourth Stage (November 24). And the renowned vocal group Black Umfolosi of Zimbabwe performed music inspired by the traditional song and dance of Southern Africa in the Azrieli Studio (December 4).

On April 28, PMV was proud to host revered Quebec singer-songwriter Daniel Bélanger in Southam Hall to a sold-out crowd. This show marked the first major release from Mr. Bélanger in nearly 10 years.



Dear Canada: Letters from World War II.



Daniel Bélanger.



Silent Tears.

Kellylee Evans brought her acclaimed album celebrating the works of Nina Simone back to the Babs Asper Theatre to a capacity crowd (May 12). And Alexandra Stréliski, one of Quebec's most sought-after composers and best-selling contemporary artists, played to a full house in Southam Hall (May 20).

Popular Music and Variety helps bring the best of Canada to the world stage by working with partners on a number of major international events. In April, in partnership with the Canada Council for the Arts, the Canadian Independent Music Association, and Conseil québécois de la musique, the NAC presented 13 Canadian jazz artists at jazzahead!, a festival and trade fair in Bremen, Germany. Working with the Embassy of Canada, the NAC helped provide valuable opportunities for the artists in Germany and across Europe through the European Jazz Network. In addition, the NAC teamed up with a film crew to capture the Canadian artists' concerts, edit the footage and package it for digital dissemination. The NAC provided these high-quality videos to the artists for their own use and dissemination, and collaborated with Jazz Festivals Canada to promote the videos through their network.

In June, PMV curated programming at the 2023 Canada Day London Festival in Trafalgar Square in London, U.K. — the largest celebration of its kind outside Canada (June 29). Working in partnership with the British High Commission, and Celebrate Canada Worldwide (the non-profit organization overseeing Canada Day London), Heather Gibson and her team programmed the alt-pop band Neon Dreams, who performed on the "NAC Music Stage" in front of a crowd of thousands.

PMV also presented programming centred on days of national significance. As part of the NAC's Remembrance Day activities, Miranda Mulholland and her band returned to the NAC Fourth Stage with *Dear Canada – Letters from WWII* (November 11). Presented as a 1940s-era radio play, the performance was attended by veterans as part of a partnership with the Royal Canadian Legion. In the new year, to mark International Holocaust Remembrance Day, Lenka Lichtenberg presented *Silent Tears: The Last Yiddish Tango*, sung in Yiddish with lyrics translated in English on-screen (January 24).

The ever-popular Broadway Across Canada series in Southam Hall included *Mean Girls* (October 18-23), *Pretty Woman* (November 15-20), *Disney's Aladdin* (March 21-26) and *Jagged Little Pill* (March 30-June 4). Finally, the Canadian Improv Games, a long-standing presenting partnership, invited hundreds of high school students to compete for the national title (April 5-8). The Games is a key connection between the NAC and the next generation of actors in Canada.

Public Spaces

The NAC's Public Spaces gathers diverse communities to engage with the arts, offers a range of accessible programming, and works with a variety of partners on community events.

Public Spaces showcased many 2SLGBTQ+ artists, reaffirming the NAC's dedication to supporting the community. *Family Drag Storytime*, co-presented with Capital Pride and the Ottawa Public Library, featured local drag celebrities and drew large crowds (February 8 and June 28). The events attracted protests and counter-protests, as have similar events



Pan-Canadian Disability, Dance, Digital Project
(Propeller Dance).



2023 Cranium Conference and Showcase
(Flee Normality).



Buenrostro, part of Summer Programming
(Curtis Perry).

across Canada. Public Spaces also co-presented the Pride Pageant in Southam Hall for the second year running and hosted Capital Pride's Human Library. And for the first time, the NAC entered a float in the Capital Pride parade that included NAC staff and their families (August 27).

Public Spaces was thrilled to support Propeller Dance, Ottawa's nationally recognized inclusive dance company, by co-presenting, for a second time, a week-long residency of the *Pan-Canadian Disability, Dance, Digital Project* (April 17-22). The project, which aimed to expand knowledge, build capacity, and experiment with inclusive digital technology, was attended by 25 dance and disability artists from across Canada, including NAC Dance teaching artist Sióned Watkins. Participants also received mentorship hours for new works and works-in-progress, and the week culminated in a showcase performance.

"The collaborations that have emerged between dance, theatre and media artists in this project, and across art mediums, have been fundamentally career-changing for many," said Shara Weaver, Artistic Co-Director of Propeller Dance.

Developing and fostering relationships with artists from diverse practices and communities is fundamental to the NAC's efforts to help renew the Canadian performing arts sector. That's why Public Spaces and Popular Music and Variety were thrilled to partner with Cranium Arts Project, a local not-for-profit professional music presenter that acknowledges hip-hop, R&B, soul, dancehall and EDM as Black culture and prioritizes engagement with IBPoC professionals and beneficiaries. The

NAC co-presented the 2023 Cranium Conference and Showcase (May 4-6), which included meetings, professional training programs and two nights of live music and showcases.

Finally, Public Spaces launched *Jukebox Lunch Concerts*, a free series that ran from May through June. With more people returning to the workplace, the concerts added vibrancy to the downtown core, and audience numbers increased every week. The artists, most of whom were local, included King Kimbit, Sofia Duhaime, Sophie D'Orleans, Aspects, Lyle Odjick and the Steam, and Hannah Vig.

"I am on disability and a fixed income," one patron said. "I have marked these concerts on my calendar. It is a great opportunity for me to be able to get out and see great shows."

Summer Programming

The NAC's Summer Programming, curated by Heather Gibson, Executive Producer of Popular Music and Variety, featured an exciting lineup of Canadian and international artists, and more than 200 free and accessible shows. Locals and visitors experienced spectacular dance ensembles, lunchtime performances in the NAC Atrium, outdoor concerts on the Wooden Terrace, musicians playing as they cruised down the Rideau Canal, and powerful musical and theatrical shows in the NAC's performance halls.

There were many highlights. The stage series included *Clementine*, a play for young audiences featuring Anaïs Pellin, told the story of a young girl whose parents are going through a divorce. Music-lovers could pick from a wide variety of genres, including contemporary renditions of Flamenco dance, Arabic folk, and many more vibrant classics from Canada and around the globe.



Joaquin Diaz.



Meher Pavri, Neil D'Souza and Anaka Mahaj-Sandhu in *Mahabharata*, produced in association with the Barbican. Originally directed by Ravi Jain with Associate Director Miriam Fernandes. Set Lorenzo Savoini, Costumes Gillian Gallow, Lighting Kevin Lamotte, Projections Hana S. Kim (David Cooper).



The Darkest Dark. Set and Costumes Anna Treusch, Lighting Bonnie Beecher, Video Danela Guevara (Dahlia Katz).

Musical artists included Joaquin Diaz, whose repertoire blends original tunes with Afro-Caribbean beats and exhilarating folk rhythms from the Dominican Republic; Josyara, considered to be one of the most promising young musicians on the Brazilian scene; Al Qahwa, who perform original material inspired by music from North Africa, Greece, Iran and the Middle East, with influences from jazz, folk and Irish music; and Aviva Chernick, an award-winning, Toronto-based performer who sings in Hebrew, Ladino, and English, accompanied by La Serena Quartet.

"Summer 2023 is all about celebrating Canadian artists, our culture and the many communities of Canada," Heather Gibson said. "Each performance is unique and evocative of rich lived experiences from coast to coast to coast."

National Creation Fund

The sixth year of the *National Creation Fund* was exceptional as 23 projects supported by the Fund premiered on stages across Canada and abroad to great acclaim. It was also the first year for new Artistic Producer Sarah Garton Stanley, who led an expanded curatorial team to make game-changing investments totaling \$2 million in 11 exciting new projects in theatre, music, dance and interdisciplinary performing arts.

The Fund was an important partner on many of the largest and most ambitious productions produced in Canada this year. In September, Mani Soleymanlou's epic trilogy *Un. Deux. Trois.* opened at the NAC before touring to eight cities. Why Not Theatre's extraordinary production *Mahabharata*, which featured a cast comprised entirely of performers from the South Asian diaspora, opened at the Shaw Festival in March, and will tour to the Barbican in

London in October 2023. And Volcano Theatre's much-anticipated reimagining of *Scott Joplin's Treemonisha*, led by an exceptional creative team of Black women, premiered as part of the Luminato Festival Toronto in June.

Works supported by the Fund also picked up a number of notable awards over the course of the season. *The Darkest Dark* by Young People's Theatre was named Outstanding Production in the Theatre for Young Audiences category at the Dora Awards. *Forgiveness*, a co-production by Arts Club Theatre Company and Theatre Calgary, received the Betty Mitchell Award for Outstanding Production, while *Prison Dancer*, directed by NAC English Theatre Artistic Director Nina Lee Aquino, received five Sterling Awards, including Outstanding Production of a Musical. Kid Koala's *The Storyville Mosquito* was also named Outstanding Touring Production at the Dora Awards, and Tapestry Opera's *RUR — A Torrent of Light* became the first Canadian production to be named Best New Opera by the Music Critics Association of North America.

In addition to investing in new works, the Fund also embarked on a number of experiments in creation this season. This included a pilot project around sustainable practices in the development of new work, an expansion of the Fund's curatorial team to include disability artists Shay Erlich, Syrus Marcus Ware and Erin Clark, and deeper engagement with artists and companies throughout the investment process. Sarah Garton Stanley and Sarah Conn, the Fund's Senior Manager of Artist Engagement, also co-edited *Materials for Creation*, a beautiful book that celebrates the first five years of the Fund, with artist essays and exchanges that highlight the importance of creation itself.



ThisGen Fellowship residency
(Greg MacKay).



National Producer Gathering
(Chris Dearlove).



Patrick Paradine and Delia Li,
participants in the *NAC Orchestra*
Mentorship Program (Curtis Perry).

Professional Development

The National Arts Centre launched a number of new professional development programs this season in partnership with companies from across Canada. Through apprenticeships, internships, residencies and mentorship, the NAC worked with 339 participants to expand, deepen, and refine their arts and leadership practice.

The NAC collaborated with Why Not Theatre on the 2022 edition of *ThisGen Fellowship*, a national initiative that supports IBPoC women and non-binary performing arts practitioners moving to the next stage in their careers through training, mentorship, hands-on work placements, and peer-to-peer connection. In October, 10 directing and producing fellows gathered at the NAC for a residency, which included workshops with artists from *Hot Brown Honey*, classes with guest faculty Nicole Brewer, and one-on-one meetings with members of the NAC's leadership team.

The following month, the NAC hosted the first *National Producer Gathering*, developed in partnership with Toronto Metropolitan University. Thirteen producers working on projects supported by the *National Creation Fund* came together to take part in workshops led by a trio of international producers, and to examine the critical role producers play in bringing large and increasingly complex productions to the stage.

The NAC also partnered with the National Theatre School of Canada to host participants in their New Pathways and Artistic Leadership Residency programs, with Black Theatre Workshop to present the company's *Artist Mentorship Program* workshop,

and with L'Association des théâtres francophones du Canada on its new training program for Francophone arts professionals.

The second edition of the *NAC Orchestra Mentorship Program* brought together more than 40 Canadian and international musicians for a unique side-by-side program. Over three weeks, these emerging and early-career artists joined the orchestra for rehearsals and performances, career-enhancing workshops, and networking. The Orchestra also partnered with the Banff Centre for Arts and Creativity on the 2022 edition of their Opera in the 21st Century program, which offered participants the chance to work with the cast of professional singers on an opera-in-concert production of *Don Giovanni*, directed by Joel Ivany.

Learning and Engagement

The National Arts Centre prioritizes learning and engaging with young people at the NAC and across the country, encouraging participation in the arts and nurturing a sense of wonder and imagination for the future.

Arts Alive, the NAC's learning and engagement platform, deepened its relationship with the Inuit post-secondary organization Nunavut Sivuniksavut, an organization dedicated to providing Inuit youth with the best possible post-secondary academic and cultural learning experiences. Forty-five students came to the NAC in advance of seeing the Indigenous Theatre/English Theatre co-production of *The Breathing Hole / Aglu ᐱᓕᓕᓐ*. On November 22, they met Nattilingmiutut language and drumming consultants Attima Hadlari and Elisabeth Jansen-Hadlari and participated in a drum-dancing workshop. On November 29, the students watched



Principal Youth Conductor
and Creative Partner
Daniel Bartholomew-Poyser.



Royal Winnipeg Ballet Ballet Master Jaime Vargas
masterclass at Canterbury High School (Siônéd Watkins).



BIG BANG festival (Jonathan Lorange).

a rehearsal and met the cast and creative team. And on December 12, Nunavut Sivuniksavut presented a series of performances and a fashion show that featured students, as well as Inuit designers and musicians, in front of an audience of more than 100.

In September and October, *Arts Alive* partnered with the Manitoba Arts Network's RBC Emerging Artist Mentorship Program to support three virtual, professional development events, facilitated by artist MJ Dandeneau, for eight diverse artists. There were sessions on marketing and branding led by the entertainment publicist RoseAnna Schick; funding and sponsorship with Alan Greyeyes, who leads an artist and project management company; and a song-sharing circle with the blind music producer and recording artist Mattmac.

In April, the NAC Orchestra unveiled *The Great Canadian Orchestra Field Trip*, a free video-on-demand learning series on the *Arts Alive* website featuring Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser, youth climate activist Aliénor Rougeot, and performances by renowned singer-songwriters, beatboxers, instrumental soloists and a host of Canada's leading orchestras. Geared towards students between the ages of 9 to 14, the series explores how the natural world has inspired artistic works, how musicians and composers are reflecting on land that is changing beneath their feet, and the role of creative people in combatting the climate emergency.

Throughout the year, NAC Dance facilitates masterclasses and other exceptional learning opportunities led by visiting artists. On October 18, in advance of her performance at the NAC that evening, Silvia Gribaudo led a free workshop for the

students in the contemporary professional program at The School of Dance. On October 28, Jaimie Vargas, Ballet Master and Community Outreach Coordinator for Canada's Royal Winnipeg Ballet, gave a masterclass for dance students at Canterbury High School, an Ottawa school with a specialized arts program. On November 5, Shay Kuebler of Radical System Art led a free contemporary dance workshop at the NAC. And on March 1, the South African choreographer-dancer Gregory Maqoma gave a masterclass at Ottawa Dance Directive.

The fifth edition of the *BIG BANG* festival, led by French Theatre Associate Artistic Director Mélanie Dumont, attracted thousands of children and families to a celebration of music and sound. By the numbers: 32 performances in all, including six free and 18 priced at \$5; more than 40 artists; 10 bilingual student ambassadors from various backgrounds, acting as hosts and reporters; and more than 3,000 people in attendance with most of the indoor performances sold out. This dazzling edition of the *BIG BANG* marked a brilliant return to what makes this festival unique: allowing as many people as possible to take part in this musical celebration in a welcoming and inclusive setting to enjoy beautiful and delightfully daring creations for young audiences.

UN. DEUX. TROIS.

"[Soleymanlou] explores the meaning of identity itself and the place of French speakers in Canada, an otherwise overwhelmingly Anglophone country... Collectively the three plays raise difficult questions that go to the heart of Québécois identity."

– Norimitsu Onishi, *The New York Times*

"*Un.Deux.Trois.* is an ambitious performance that satirizes and subverts our notions of language, diaspora, and identity."

– Emma Jeffrey, *Stir* (Vancouver)

Un. Deux. Trois., French Theatre Artistic Director Mani Soleymanlou's ambitious cycle about identity, opened at the NAC in September 2022. It began with Mani's solo work *Un.* In *Deux* he is joined by the actor Emmanuel Schwartz. For *Trois*, Mani assembled a diverse cast of 36 Francophone actors from across the country. The show's national tour was unprecedented, with stops in Caraquet, Moncton, Quebec City, Montreal, Sudbury, Toronto, Winnipeg and Vancouver, drawing audience and critical acclaim, and attracting the attention of the New York Times.

"I've always wanted to work collectively, to engage in dialogue, to reach out," Mani said. "I want to make the NAC a meeting place, to create a sense of a national theatre community. *Un. Deux. Trois.* is all of these things at once. It's the community taking its place on stage."

In advance of creating *Trois*, Mani sent the actors a questionnaire about identity. Rehearsals, particularly early on, generated intensely heated debates. A scribe in the rehearsal hall noted what was said, sometimes even during breaks. All of it fed the script.



Un. Deux. Trois. was created by Orange Noyée in partnership with NAC French Theatre, Théâtre du Nouvel-Ontario, Théâtre français de Toronto, Duceppe, Théâtre du Trident, Théâtre l'Escaouette, Théâtre populaire d'Acadie, Théâtre la Seizième and Théâtre Cercle Molière. *Un. Deux. Trois.* was supported by the *National Creation Fund*, the NAC Foundation, the Cole Foundation, the Conseil des arts et lettres du Québec, the Canada Council for the Arts, the Conseil des arts de Montréal and Power Corporation. *Trois* was created in Montreal in 2014 by Orange Noyée in coproduction with the Centre du Théâtre d'Aujourd'hui and the Festival TransAmériques.

Photo (Jonathan Lorange)

"Some of the rage, the heat, the deep-down rooted emotion on stage was real," performer Cory Haas said. "It speaks to the desire to speak about these things, to share our experiences as Francophones across Canada."

Now Artistic Director of Théâtre la Seizième in Vancouver, Cory says *Un. Deux. Trois.* connected the Francophone theatre community and will pave the way for more creative projects.

"It shows that in this large of a country, it's possible to collaborate, that we're not so isolated from each other. It's created relationships and opportunities for us to further those relationships."

Cory also said the experience was meaningful to him personally.

"It will remain one of my most beloved memories in my artistic career. I salute the NAC for supporting projects like this. It gives meaning to the importance of representing the whole country."

STRATEGIC PILLARS AT A GLANCE

1. Support renewal through dynamic artistic leadership

Investment in sector partners	<div>\$5.7 M invested in co-productions</div> <div>\$2 M in <i>National Creation Fund</i> investment commitments</div>
Indigenous Theatre on the national stage	<div>76 offerings in Indigenous Theatre programming</div> <div>16 Indigenous languages represented</div>

2. Build community through expanded engagement

NAC digital communities	<div>3,216,164 Canadian website visitors (59% outside the Nation's Capital)</div> <div>231,978 social media followers</div>
NAC in-person programming reach	<div>375,636 ticketed onsite attendance</div> <div>98% of attendance is in-person (2% online)</div>

3. Foster long-term resiliency through learning and innovation

Participation in learning and engagement programs

12,136 participants in learning programs

482 participants in pre-professional artist training

Professional development

46 professional development opportunities

339 participants

4. Maximize impact through operational sustainability

Equity, Diversity, Inclusion and Anti-Racism (EDIAR)

71% completion of 2022–2023 EDIAR initiatives

27 commitments identified in the NAC's first EDIAR 2023–2026 Action Plan

Greenhouse gas emissions

2,745 tons of CO²e* annual GHG emissions in 2022–2023

34% reduction from 2017–2018 baseline

* Carbon Dioxide Equivalent

REPORT ON STRATEGIC PILLARS

Support renewal through dynamic artistic leadership

Amplify historically excluded voices on the national stage

- *Un. Deux. Trois.*, a trilogy of plays by French Theatre Artistic Director Mani Soleymannlou featuring a cast of 36 Francophone artists, premiered at the NAC and toured to Caraquet, Moncton, Quebec City, Montreal, Toronto, Sudbury, Winnipeg and Vancouver
- *The National Creation Fund*, led by Artistic Producer Sarah Garton Stanley, invested in works by numerous artists and arts organizations from equity-deserving groups, such as *Raven Mother* by Dancers of Damelahamid, *Qaumma* by Laakkuluk Williamson Bathory and Vinnie Karetak, and *Waiting for Eastman*, by Toronto's Wind in the Leaves Collective. The Fund also partnered on many of the most ambitious shows produced in Canada this year, including Why Not Theatre's *Mahabharata*, which featured a cast comprised entirely of performers from the South Asian diaspora, and *Scott Joplin's Treemonisha* by Volcano Theatre, a production led by a creative team of Black women
- Indigenous Theatre, led by Artistic Director Kevin Loring and Managing Director Lori Marchand, completed its first full in-person season, which featured ambitious storytelling on the stages and meaningful outreach and education activities representing the stories of First Nations, Inuit and Métis Peoples from across the land (see full details in section below)
- Led by Music Director Alexander Shelley, the NAC Orchestra season included works by Carlos Simon, Samuel Coleridge-Taylor, Anna Thorvaldsdóttir, Louise Farrenc, Brian Raphael Nabors, Keiko Devaux, Alison Yun-Fei Jiang, Freya Waley-Cohen and Ian Cusson; guest artists Stewart Goodyear, Jah'Mila, Norman Garrett, Charlotte Siegel, Gabriela Montero, Jonelle Sills and Chineke! Orchestra; and female conductors Michelle Merrill, Cosette Justo Valdés, Elizabeth Baird, Elinor Rufeizen, Jessica Cottis and Dina Gilbert
- The Orchestra performed the world premiere of *Reggae Roots*, an original live experience created by Nova Scotia singer-songwriter Jah'Mila and Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser
- The NAC Dance season, crafted by Executive Producer Emerita Cathy Levy, included *Doña Perón* by Ballet Hispánico, *Broken Chord* by Gregory Maqoma and Thuthuka Sibisi, and *BOW'T Trail Retrospek* by Rhodnie Désir; and Dance presented the premiere screening of Visiting Dance Artist Josée Bourgeois's film *The Sickness: Earth*
- NAC English Theatre, led by Artistic Director Nina Lee Aquino, featured two productions curated by Black Theatre Workshop, English Theatre's Co-Curating Company in Residence — *Is God Is* by Aleshea Harris (Obsidian Theatre, Necessary Angel and Canadian Stage) and *Heaven* by Cheryl Foggo (a NAC English Theatre revival of the Citadel Theatre production); and with NAC Indigenous Theatre co-produced *The Breathing Hole / Aglu ᐱᓐᓴᓐ* by Colleen Murphy with Siobhan Arnatsiaq-Murphy, with Nattilingmiutut translation by Janet Tamalik McGrath
- In partnership with Celebrate Canada Worldwide and the British High Commission, and under the leadership of Heather Gibson, Executive Producer of Popular Music and Variety, the NAC programmed Neon Dreams, the headliner who performed on the "NAC Music Stage" at the 2023 Canada Day London Festival in London, U.K., the largest Canada Day celebration outside Canada
- NAC Popular Music and Variety offered a diverse lineup of artists, including Tanika Charles, Janette King, Tigran Hamasyan, Laura Niquay and Black Umfolosi of Zimbabwe, among many others
- The NAC Summer Programming lineup showcased a variety of diverse Canadian and international artists, including The Lionyls, Shauit, Les Fireflies and Okavango, among many others
- Teaching artists leading workshops and performances through *Arts Alive* learning and engagement programming included MJ Dandeneau, Jacqui Du Toit, Jah'Mila, Omari Newton, YAO, Silla and Suba Sankaran, among many others
- Led by Executive Chef Kenton Leier, 1 Elgin Restaurant's *Resident Chef Program* featured a diverse lineup of chefs from across Canada, including Stacy Johnston and Minette Lotz, Jenni Lessard, Charlotte Langley and Latoya Fagon

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

- Indigenous Theatre presented *The Breathing Hole / Aglu ᐱᓄᓂ*, an Indigenous Theatre/English Theatre co-production by Colleen Murphy with Siobhan Arnatsiaq-Murphy, with Nattilingmiutut translation by Janet Tamalik McGrath; *Hot Brown Honey* (Quiet Riot, Australia); the Indigenous Theatre/French Theatre co-production of *Aalaapi / ᐱᓄᓂ*, created by Laurence Dauphinais et Marie-Laurence Rancourt; *Sky Dancers* (A'nó:wara Dance Theatre); and *Little Red Warrior and His Lawyer* by Kevin Loring (Belfry Theatre/Savage Society/Theatre Calgary/NAC Indigenous Theatre)
- Dance and Indigenous Theatre co-presented *Matriarchs Uprising*, a series curated by Olivia C. Davies that featured contemporary dance, music and storytelling with artists Sophie Dow, Jeanette Kotowich, Samantha Sutherland, Aria Evans and The Cris Derksen Quartet
- Indigenous Theatre offered a broad range of programming in association with the National Day of Truth and Reconciliation and Orange Shirt Day about the effects of colonialism on Indigenous culture, the repercussions of residential schools, and contemporary Indigenous cultural resurgence through the arts
- Indigenous Theatre worked with the First Nations Caring Society to mark the 100th anniversary of the publication of *The Story of a National Crime* by Peter Bryce with a live reading of a radio play, activation on the Kipnes Lantern, a web story and more
- On Indigenous Languages Day, Indigenous Theatre Artistic Director Kevin Loring hosted a panel that featured linguist Marie Odile-Junker and arts worker and curator Danielle Printup (Hodinohso:ni (Onondaga)/Anishinaabe (Algonquin); and Cultural Resident Mairi Brascoupé organized *Beyond Words: Dictionaries and Indigenous Languages Pop-Up Exhibit*, in partnership with the Canadian Language Museum
- Indigenous Theatre's community engagement activities included monthly *Pow wow Life-Drawing* classes, facilitated by Sarah Marie Lacy; multiple beading workshops hosted by Mairi Brascoupé in honour of the National Day of Awareness for Missing and Murdered Indigenous Women and Girls; and a number of *#ReconcileThis* art builds, hosted by Simon Brascoupé and Mariah Meawasige

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

- *The National Creation Fund* invested \$2 million in 11 ambitious projects in music, theatre, dance and interdisciplinary performing arts, bringing its total investments to date to \$12.9 million in 85 projects led by many of Canada's most creative artists
- *Fall On Your Knees*, the world premiere stage adaptation of Ann-Marie MacDonald's novel by Alisa Palmer and Hannah Moscovitch, was an unprecedented partnership between NAC English Theatre, Vita Brevis Arts, Canadian Stage Neptune Theatre and Grand Theatre, and played to more than 35,000 people in Toronto, Halifax, Ottawa and London. *Fall On Your Knees* was made possible with support from lead donors Margaret Fountain, C.M., D.F.A. (hc), D.H.L. (hc), and David Fountain, C.M., as well as the *National Creation Fund*, the Canada Council for the Arts and the Toronto Arts Council
- NAC French Theatre co-produced *Là où la poussière se dépose* by Julien Morrisette and Karina Pawlikowski; *ROME*, a performance of Shakespearean history plays in a new translation by Jean Marc Dalpé; and *Cabaret Noir* by Mélanie Demers (MAYDAY); and presented *Cher Tchekhov* by Michel Tremblay (Théâtre du Nouveau Monde) and *Le partage* by Emmanuel Schwartz
- Theatre director Catherine Vidal is the first resident of the *French Theatre Residency*, a new two-year residency in which a theatre artist is invited to explore a particular approach or style, hone their craft, or let it soar
- The NAC Orchestra partnered with the Canadian Museum of Nature and the Royal Library of Denmark to present the *SPHERE* festival as part of Nordic Bridges, an international cultural initiative. The festival featured pieces by Outi Tarkiainen, Alexina Louie, Max Richter, Anna Clyne and John Luther Adams, and a wide range of diverse artists, including pianist Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser, Cris Derksen, Kelly Bado and Marion Newman, among others

NAC Dance partnered with DanceHouse (Vancouver) and Harbourfront Centre (Toronto) on the Canadian tour of *Broken Chord* by Gregory Maqoma and Thuthuka Sibisi; with Ottawa Dance Directive on the presentations of *One Hundred More* by NAC Visiting Dance Artists Justine A. Chambers and Laurie Young; with Olivia C. Davies/O.Dela Arts on the *Matriarch Uprising* series; with Propeller Dance on the co-production of their *This is Happening* program; and with Nordberg Movement (Stockholm) on the *Nordic Screendance* festival presented on the Kipnes Lantern

- The NAC worked with the Canada Council for the Arts, the Canadian Independent Music Association and Conseil québécois de la musique to present 13 Canadian jazz artists at jazzahead!, a premier trade fair and festival, and, working with the Embassy of Canada in Germany, helped promote those artists through the European Jazz Network
- 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 Gala*, which paid tribute to John Kim Bell, Michel Marc Bouchard, Molly Johnson, James Kudelka, Rosemarie Landry, k.d. lang and Paul Sun-Hyung Lee

Build community through expanded engagement

Work collaboratively to strengthen relationships with historically excluded communities

- NAC Indigenous Theatre worked with the community of Gjoa Haven, Nunavut to create elements of *The Breathing Hole / Aglu* ᐱᓐᓐ, including a drum-building workshop and language resources, and disseminated the streamed version of the show, complete with surtitles in Nattiliingmuitut, to classes in three communities in Nunavut at no charge in perpetuity. Indigenous Theatre also partnered with Nunavut Sivuniksavut to offer opportunities for Inuit students to engage with the artists in the production
- English Theatre organized *Black Out Nights*, inviting Black audiences the unique opportunity to experience performances with their community, and take part in a joyful event designed to cultivate a shared sense of belonging, for the productions *Is God Is* and *Heaven*
- English Theatre programmed the NAC's first live audio described performance in connection with *I Forgive You*, welcoming 17 audience members who are blind or low vision, as well as 11 sighted companions
- Indigenous Theatre and French Theatre partnered with the Association des personnes handicapées visuelles de l'Outaouais to enable visually impaired people attend a performance of *Aalaapi* / ᐱᓐᓐ and *Là où la poussière se dépose*
- The NAC hosted the fifth annual *Adàwàning: Indigenous Women's Art Market*, showcasing the work of more than 50 First Nations, Inuit and Métis artists
- NAC Public Spaces and Popular Music and Variety co-presented the 2023 Cranium Conference and Showcase in partnership with Cranium Arts Project, a local not-for-profit professional music presenter that focuses on hip-hop, R&B, soul, dancehall and EDM, and prioritizes engagement with IBPoC professionals and beneficiaries
- The NAC's Public Spaces partnered with Aroha Fine Arts to host the Diwali edition of *ArohaFest*, a multidisciplinary bilingual festival celebrating the arts of India in the National Capital Region, and with Capital Pride on a range of programming and events in partnership with the Ottawa Public Library
- NAC Public Spaces partnered with Propeller Dance to co-present the *Pan-Canadian Disability, Dance, Digital Project*, a week-long residency attended by 25 dance and disability artists from across Canada
- NAC Public Spaces launched *Jukebox Lunch Concerts*, a free performance series featuring local musicians such as King Kimbit, Sofia Duhaime, Sophie D'Orleans, Aspects, Lyle Odjick and the Northern Steam, and Hannah Vig
- NAC Summer Programming included more than 200 free and affordable shows and activities
- *Arts Alive* partnered with a wide range of artists and organizations, including the Paprika Theatre Festival (Toronto), First Light Indigenous Friendship Centre's Spirit Song Festival (St. John's, NL), Share Dance (Vancouver and greater B.C.), and Nunavut Sivuniksavut (Ottawa, for students from Nunavut), to support arts learning, performances and events in communities across the country
- The NAC Orchestra's *Music Circle* series, in association with the Lotus Centre for Special Education, offered 13 interactive workshops for nearly 70 students with autism and other exceptionalities

Enhance the NAC's national reach through expanded digital engagement

- January 12 marked the public launch of Indigenous Theatre's *#ReconcileThis*, a \$400,000 social media initiative supported by Meta that offers funding and production equipment to Indigenous artists, enabling them to share stories, languages, histories, cultures and perspectives
- The NAC Orchestra livestreamed three concerts from Southam Hall and one from the Isabel Bader Centre for the Performing Arts in Kingston, Ontario, as well as all its *NACO at the Fourth* and *WolfGANG Sessions* performances, and completed the last symphonic recording in its Schumann/Brahms/Schumann recording cycle for release in the fall of 2023
- The NAC Orchestra received a JUNO nomination for Classical Album of the Year (large ensemble) for its March release *Clara–Robert–Johannes: Lyrical Echoes*, the third volume in Alexander Shelley's monumental recording project of music by Clara Schumann, Robert Schumann and Johannes Brahms
- NAC Popular Music and Variety's *Fridays at the Fourth* concerts by emerging Canadian artists were livestreamed for free
- NAC Dance expanded its offerings of podcast interviews with dance artists, and presented two films as part of the video-on-demand series *Digidance — Play* by Alexander Ekman, performed by the Paris Opera Ballet; and *Hora – The Movie* by Ohad Naharin, performed by Batsheva Dance Company
- *Arts Alive* produced and facilitated more than 100 in-person and digital workshops across all artistic disciplines and, through various longstanding partnerships, reached more than 3,000 students in schools across Canada
- In partnership with the Festival de théâtre jeunesse en Acadie, a filmed version of the theatre production *Chansons pour le musée* was presented at the festival for an audience of students from three elementary schools in New Brunswick
- French Theatre teamed up with Transistor Média to create and produce *Plus que du théâtre*, a five-podcast series comprising three artist profiles and two audio dramas
- As part of the jazzahead! festival, the NAC supported the filming of performances by Canadian jazz artists, provided the videos to the artists for their own dissemination, and worked with Jazz Festivals Canada network to promote them

Increase programming opportunities for youth and families

- French Theatre's Enfance/Jeunesse series included *HUSH* (Zonzo), *Archipel* (L'Illusion) and *Les mots secrets* (Théâtre Triangle Vital), and included pre-show activities such as interactive installations, collective artworks and original arts and crafts, all designed in collaboration with local artists to appeal to young audiences
- After a three-year hiatus due to the pandemic, student matinees returned to the NAC with 20 performances, including *The Breathing Hole*, *Reggae Roots*, *HUSH*, *Cher Tchekov*, *Alice Bricolé*, *Les mots secrets*, *Heaven* and *Little Red Warrior and His Lawyer*, among others. More than 3,500 students attended student matinees at the NAC, and *Arts Alive* provided funding for approximately 900 students from 27 schools who would be otherwise unable to attend
- The NAC Orchestra's bilingual family programming included three *Family Adventures* concerts featuring Daniel Bartholomew-Poyser, Kelly Bado and Cris Derksen, among others, as well as nine *Kinderconcerts* presented in association with Jeunesses Musicales Canada and MASC, including *Colores Andinos* and *Celebrate Africa!*. All performances were sold out with more than 5,800 people in attendance
- The *BIG BANG* festival for children and families attracted more than 3,000 people to the NAC for imaginative programming and interactive activities about sound, including two sold out performances of the *WolfPUP Sessions*, a kid-friendly spin on the NAC Orchestra's popular *WolfGANG Sessions* which mix contemporary and indie classical music

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

- In response to high engagement and positive feedback from the sector, the NAC, in partnership with Business/Arts, announced a two-year extension to the *Arts Response Tracking Study*, a quarterly survey that gauges Canadians' attitudes and behaviours, accompanied by a webinar featuring sector leaders
- To help inform marketing, communications and outreach strategies, the NAC conducted research to better understand the Francophone community in Ontario and Quebec

- The NAC conducted in-depth focus groups with loyal patrons and new communities to gather insights related to the NAC's new Strategic Plan and the NAC brand and messaging platform
- The NAC fielded new phases of the National Awareness and Patron Demographic tracking studies, the results of which will help evaluate progress against the Strategic Plan and other initiatives
- The NAC has engaged the arts consultancy WolfBrown to refresh consumer behaviour insights related to loyalty and affinity in the performing arts in a more modern context

Foster long-term resiliency through learning and innovation

Expand educational programming and online learning opportunities for students and teachers

- French Theatre's initiatives with regional and national school audiences included *L'école à l'œuvre* project, an artist residency led by Franco-Manitoban artist Marie-Ève Fontaine, offered in two classrooms for newcomers to Ottawa; and a collaboration with the Festival de théâtre jeunesse en Acadie, which enabled about 100 young Francophones in official-language minority communities to participate in the *Chansons pour le musée – l'expérience multifacette* project
- The NAC's *Arts Alive* website, featuring a wide range of innovative programs and engaging arts resources, reached more than 82,500 visitors from across the country
- *Arts Alive* organized and facilitated 14 *Career Exploration in the Arts* workshops for more than 400 middle and high school students from Ontario, B.C. and Nunavut
- NAC Orchestra Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser launched *The Great Canadian Orchestra Field Trip*, a video-on-demand learning series for Grades 4-8, available free through *Arts Alive* to schools across Canada, and developed with the Toronto, Montreal, Winnipeg, Vancouver and PEI Symphony Orchestras. The NAC received more than 120 registrations since launching on Earth Day (April 22)
- The NAC Orchestra's *Reggae Roots* video-on-demand learning series garnered more than 300 registrations from schools across Canada, with the majority being accessed during Black History Month
- Through the *NAC Orchestra Bursary Competition*, local aspiring orchestral musicians received more than \$21,000 in prizes
- The NAC partnered with the Canadian Improv Games to host the national championships, attended by hundreds of high school students from across Canada
- NAC Dance offered masterclasses for the local community by visiting artists Gregory Maqoma, Silvia Gribaudo, Shay Kuebler, Alejandra Perez Gomez and Tanya Howard

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

- The NAC hosted a four-day gathering of the 10 participants in this year's *ThisGen Fellowship*, a two-year professional development initiative for IBPoC women and non-binary performing arts practitioners, in partnership with Toronto's Why Not Theatre. The cohort included directors and producers from Vancouver, Calgary, Edmonton, Winnipeg, Toronto and Ottawa
- *The National Producer Gathering*, produced in collaboration with Toronto Metropolitan University, invited 13 producers working on projects supported by the *National Creation Fund* to the NAC for workshops led by three international producers, as well as peer-led sessions and networking events with NAC leadership
- The NAC is a partner on the Live Arts Centers of North America's new Executive Leadership in the Arts program, which supports the growth of future leaders through training, coaching and networking. The NAC hosted a four-day residency for Jennifer Tsukayama, the Vice-President of Education at the New Jersey Performing Arts Center, as part of the program
- The NAC's *Global Network for Women and Non-Binary Music Producers*, including Canadian producers Maia Davies, Katharine Fountain, Sarah MacDougall, Erin Costelo, Denise De'ion, Brenley MacEachern and Lisa MacIsaac, as well as producers from Sweden, Estonia and Argentina, met in Stockholm, Sweden from August 28 to September 4, 2022 for networking and collaboration
- NAC Indigenous Theatre continued its commitment to provide paid and supported learning opportunities in stage management, direction, design and producing throughout its season, on each production and in administration
- The NAC hosted two emerging arts leaders for a week of meetings as part of a mentorship program developed by L'Association des théâtres francophones du Canada. The NAC also welcomed Jasmine Chen and Milton Lim — two participants in the Artistic Leadership Residency program of the National Theatre School of Canada

- Recognizing the pandemic's significant impact on the next generation of theatre artists, French Theatre partnered with Théâtre du Rideau Vert to develop the *Collectif* project, an annual program that will give recent theatre school graduates the opportunity to take part in a professional production under the guidance of established artist. The 2023 *Collectif* is directed by Marie Brassard
- The three-week *NAC Orchestra Mentorship Program*, which aims to bridge the gap between formal studies and professional orchestral life, included 46 musicians from around the world who participated in mentorship and performance opportunities with the NAC Orchestra
- The Orchestra presented the Northern Cadence International Jazz Series in collaboration with the Manhattan School of Music (New York), Schulich School of Music of McGill University (Montreal) and Sibelius Academy of Music (Helsinki). The program featured IBPoC performers, composers and collaborators, and offered university students opportunities for networking and coaching from the faculty of the three universities
- As part of the National Theatre School of Canada's New Pathways program, which offers professional training opportunities for IBPoC and marginalized artists, NAC Indigenous Theatre hosted a six-week apprenticeship for Jessica Campbell-Maracle to work alongside the production team of *The Breathing Hole / Aglu ᐱᓄᓂ*, and return to the NAC in January for two weeks of meetings and engagement with NAC staff
- *Arts Alive*, the NAC's learning and engagement platform, partnered with the Manitoba Arts Network's RBC Emerging Artist Mentorship Program to support three virtual professional development events, facilitated by artist MJ Dandeneau and other industry professionals, for eight diverse artists
- Popular Music and Variety's *Le Projecteur*, an artist residency for Franco-Canadian musical artists, supported Céleste Lévis (Ontario), Simon Daniel (New Brunswick) and Beau Nectar (Ontario/Saskatchewan)
- English Theatre collaborated with Black Theatre Workshop to produce their annual *Artist Mentorship Program*, which features emerging artists from across Canada in all theatrical disciplines, culminating in a livestreamed showcase presentation for an industry audience of regional theatre artistic directors
- As part of a partnership with English Theatre and Vita Brevis Arts, Associate Producer Patricia Cerra worked alongside the creative team on the development, premiere and tour of *Fall On Your Knees*

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

- *Stages of Transformation*, a microsite on the NAC website curated by independent artist, researcher and facilitator Nikki Shaffeeullah, is a multi-year research project that brings together theatre artists from across the country to explore the imperatives of abolition movements and transformative justice frameworks, and investigate their applications to the theatre sector

Maximize impact through operational sustainability

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

- The NAC maintained ongoing monitoring and adherence to COVID-19 public health guidelines as full operations resumed
- Front-of-house staff received training in emergency response protocols, and NAC staff received training on emergency procedures
- The NAC updated its Workplace Violence and Harassment Policy to maintain a safe environment

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

- The *NAC Leadership Exchange* internal mentorship program matched nine early and mid-career staff with nine mentors drawn from the NAC's senior leadership
- The NAC EDI and Anti-Racism Action Plan (2023–2026), which will help create an inclusive, anti-racist, representative and welcoming performing arts centre, and which was developed with consultation from employees, is in its final phase of development
- More than 220 NAC employees and members of the NAC Board of Trustees participated in a workshop that addressed workplace tensions, issues and conflicts that affect employees' cohesion and sense of belonging, through a psychological safety, emotional citizenship and anti-racism lens
- The NAC established a Managers Network to provide middle managers with a forum for discussion, advice, mentoring, support, professional development and knowledge-sharing

- In response to a desire for increased, open communication with NAC leadership (from the 2021 Employees Survey), the NAC committed to creating more opportunities for employees and leadership to break silos and increase transparency
- 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

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

- The NAC reduced expenditures to match available resources with continuous funding from the NAC Foundation to balance the budget
- The NAC secured \$14 million in revenue loss funding from the Government of Canada for the 2022–2023 fiscal year
- The Centre had previously secured an additional \$12.1 million from the Government of Canada for supporting creation, co-production, presentation and touring of productions with Canadian commercial and not-for-profit performing arts companies over the 2022–2023 and 2023–2024 fiscal years
- The NAC Foundation launched *The Next Act*, a \$100 million fundraising campaign to support the renewal of Canada's performing arts sector
- The NAC continued prudent financial management to maximize investment in the performing arts and aid in the recovery of the sector
- More than 5,900 individual donors, corporate partners and foundations from across the country gave essential support to the NAC, raising more than \$12.6 million to support performance, creation and learning across Canada

Modernize digital infrastructure to drive organizational efficiency and support governance

- The NAC developed and launched a new Customer Relationship Management system to enable staff to sell 2023–2024 NAC season tickets in the new platform, and drive organizational efficiency in customer management
- The Centre implemented and transitioned to a new telephony system to replace its private branch exchange telephone system with a more efficient, user-friendly, robust and secure telephone platform in support of efficient administrative operations

- The NAC selected a new financial system of record following a public procurement process in preparation for system launch next year
- The Centre progressed on expansion of payroll/HR modernization scheduling and time tracking capabilities toward increased system integration and enhanced employee management

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

- Between 2017 and 2023, the NAC implemented a series of energy management efficiencies that allowed the organization to reduce its annual greenhouse gas emissions (GHG) by 34%. This represents about 1,410 tons of CO₂, or the equivalent of 432 passenger vehicles off the road for one year
- Thanks to the adoption of a digital-first approach to house programs, the NAC has printed 4.8 million fewer pages annually during the 2022–2023 season compared to 2019–2020
- The NAC continues to annually divert more than one million plastic food and drink containers from the landfill by using plant-based compostable cups and cutlery
- The Centre has adopted its first-ever Environmental Sustainability policy and begun to implement a three-year Action Plan to reduce overall Scope 2 greenhouse gas emissions by at least 50% by 2026. The plan also commits to identifying and implementing Scope 3 GHG emissions reductions during the same period. Areas of activity include energy management, waste management, artistic production and practice, engagement, monitoring and reporting, and procurement

BOARD OF TRUSTEES



Guy Pratte, C.M. (Ottawa)

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

Guy Pratte was appointed to the NAC Board of Trustees in January 2023. 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.



Alex Benay (Ottawa)

Vice-Chair (appointed in May 2022 for a three-year term. Term concluded on June 23, 2023 following a full-time appointment as Associate Deputy Minister of Public Services and Procurement)

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



Angela Birdsell (Winnipeg)

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

Angela Birdsell is an arts management consultant who provides collaborative leadership in initiatives that enhance and enrich communities in Canada and abroad. For more than 20 years, she has served in business planning, advocacy and resource development for municipal, provincial and national agencies, as well as many arts organizations and institutions. She currently leads the Winnipeg Symphony Orchestra as its Executive Director.



Yazmine Laroche (Ottawa)

Chair, Human Resources Committee as of May 2023 (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.



Derral Moriyama (West Vancouver)

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

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



Sanjay Shahani (Edmonton)

Chair, Strategy and Engagement Committee (appointed in October 2018 and reappointed for a second term ending October 2025)

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



Louise Sicuro, C.M., C.Q. (Montreal)

Chair, Human Resources Committee (second term concluded in April 2023)

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



France Bélisle

Ex-officio
Mayor of Gatineau



Mark Sutcliffe

Ex-officio
Mayor of Ottawa

Outside Board Members

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

Finance and Capital Planning Committee

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

Graham Bird (Ottawa)

Finance and Capital Planning Committee

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

Susan Cartwright (Ottawa)

Governance, Nominating and Ethics Committee

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

Cathy Frederick (Ottawa)

Human Resources and Compensation Committee

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

Lisa Samson (Ottawa)

Strategy and Engagement Committee

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

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

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 Committees

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

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

Louise Sicuro, Committee Chair until April 2023 (Trustee) • Yazmine Laroche – Committee Chair as of May 2023 (Trustee) • Guy Pratte (Chair of the Board) • Alex Benay (Vice-Chair of the Board) until June 23, 2023 • Sanjay Shahani (Trustee) • Cathy Frederick (Outside Member)

Strategy and Engagement Committee (Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee and one Outside Member 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.

Sanjay Shahani, Committee Chair (Trustee) • Guy Pratte (Chair of the Board) • Alex Benay (Vice-Chair of the Board) until June 23, 2023 • 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 (Trustee) • Guy Pratte (Chair of the Board) • Alex Benay (Vice-Chair of the Board) until June 23, 2023 • Yazmine Laroche (Trustee) • Anthony Tattersfield (Outside Member)

Finance and Capital Planning Committee (Comprised of at least three Trustees — the Chair, Vice-Chair, one Trustee and three Outside Members 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 (Trustee) • Guy Pratte (Chair of the Board) • Alex Benay (Vice-Chair of the Board) until June 23, 2023 • Yazmine Laroche (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.

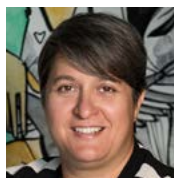
Angela Birdsell, Committee Chair (Trustee) • Guy Pratte (Chair of the Board) • Alex Benay (Vice-Chair of the Board) until June 23, 2023 • Sanjay Shahani (Trustee) • Susan Cartwright (Outside Member)

ARTISTIC AND CREATIVE LEADERSHIP



Nina Lee Aquino

Artistic Director
English Theatre



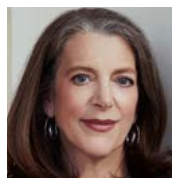
Heather Gibson

Executive Producer
Popular Music and
Variety



Kenton Leier

Executive Chef
1 Elgin Restaurant



Cathy Levy, C.M.

Executive Producer
Dance
(until April 28, 2023)



Kevin Loring

Artistic Director
Indigenous Theatre



Caroline Ohrt

Executive Producer
NAC Dance
(as of March 20, 2023)



Alexander Shelley

Music Director
National Arts Centre
Orchestra



Mani Soleymanlou

Artistic Director
French Theatre



Sarah Garton Stanley

Artistic Producer
National Creation Fund

SENIOR MANAGEMENT

Christopher Deacon

President and CEO

David Abel

Managing Director
English Theatre

Nelson Borges

General Manager
Food and Beverage

Andrea Clifford

*Executive Director,
Development*
Acting CEO, NAC Foundation
(from June 1 until
August 20, 2023)

Annabelle Cloutier

Executive Director
Strategy and Communications,
and Corporate Secretary

Debbie Collins

Executive Director
Human Resources

Mike D'Amato

Executive Director
Production

Chris Dearlove

Managing Director
National Creation Fund and
Professional Development

Robert Gagné

Administrative Director
French Theatre

Robyn Gilchrist

Senior Director
Visitor Experience

Juniper Locilento

CEO
National Arts Centre
Foundation
(as of August 21, 2023)

Sarah MacKinnon

Chief Information Officer

Lori Marchand

Managing Director
Indigenous Theatre

Nelson McDougall

Managing Director
NAC Orchestra

Nadim Missaghian

Executive Director
Operations and Security
Services
(until April 28, 2023)

Kondwani Mwase

Executive Director
Audience Engagement

Jayne Watson

CEO
National Arts Centre
Foundation
(until May 31, 2023)

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 Heritage, 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 Next Act : Our 2020–2023 Strategic Plan

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

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

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

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

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

Physical Resources

The Corporation owns and operates the National Arts Centre, the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares in downtown Ottawa, bordering on the Rideau Canal, a UNESCO World Heritage Site. The Centre's performance facilities include four halls (Southam Hall, 2,065 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

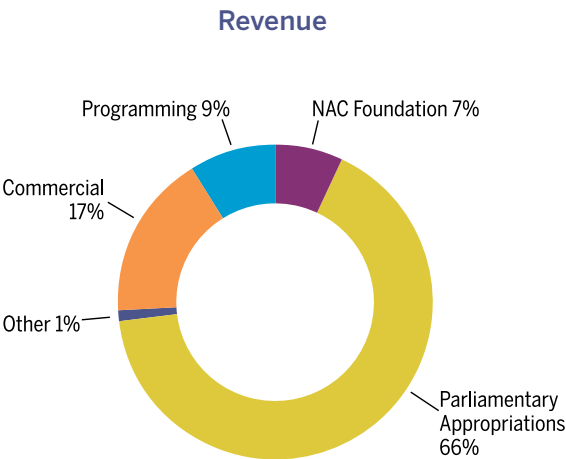
The Corporation is led by a Chief Executive Officer, supported by 23 directors and seven artistic and creative leaders. At August 31, 2023, the Corporation has 317 full-time employees and 295 part-time employees.

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

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

Financial Overview

During 2022–2023 the NAC welcomed back patrons to the building and gradually resumed normal operations. The 2022–2023 season presented diverse performances featuring artists in theatre, music 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 earned revenues 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 \$15.4 million to \$37.7 million in 2022–2023, from \$22.3 million in 2021–2022. The \$15.4 million increase is mainly due to increased programming attendance and commercial operations surpassing budgetary expectations.

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 \$19.2 million in 2022–2023, increasing from \$12 million in 2021–2022. The \$7.2 million increase is due to higher food and beverage revenue of \$4.9 million, higher parking revenue of \$1.5 million, and \$0.8 million higher hall rental revenue. The increase is also associated with the allocation of ticket fee revenue of \$0.5 million from other revenue to hall rental revenue.

Programming

Programming activities consist mainly of the six disciplines — NAC Orchestra, English Theatre, French Theatre, Indigenous Theatre, Dance, and Popular Music and Variety, plus a number of other programs such as learning and engagement, major events and festivals. Production, Audience Engagement, Strategy and Communications, Box Office and Public Spaces departments support these activities. The NAC has an integrated approach in promoting Canadian artists in the performing arts by programming, presenting, producing and co-producing in dance (contemporary and ballet), music (classic and popular) and theatre (French, English and Indigenous). The Centre invests in the creation of new works and feeds the growth of the Canadian performing arts sector. The NAC is a national hub for the performing arts ecosystem, playing a pivotal role in the career of many performing artists, including singer-songwriters, dancers, playwrights, actors and directors from across the country. The NAC is widely regarded as a vital developer and promoter of Canadian performing artists. The *National Creation Fund*, largely funded by private donors, invested \$2 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 \$9.7 million in 2022–2023 from \$4.8 million in 2021–2022. The increase is mainly due to the Centre's gradual return to full capacity, and additional programming related to the productions *Un. Deux. Trois.*, *Fall On Your Knees* and *The Breathing Hole / Aglu ᐱᓄᓄ*, covered by the National Arts Centre Foundation grant. As the performing arts sector faced unprecedented challenges due to the pandemic and the gradual re-opening of stages and the return of audiences, the National Arts Centre responded with diverse offerings, including in-person performances, livestreams, and free public programming. For the summer of 2022, the NAC presented a Summer Programming lineup that featured a broad range of artists from equity-deserving groups.

Grants from the National Arts Centre Foundation

For the fiscal year 2022–2023, the National Arts Centre Foundation (the "Foundation") granted \$7.4 million to the Corporation for designated programs, including the *National Creation Fund*. The Foundation is a key element of the Corporation's strategy of increasing earned revenues.

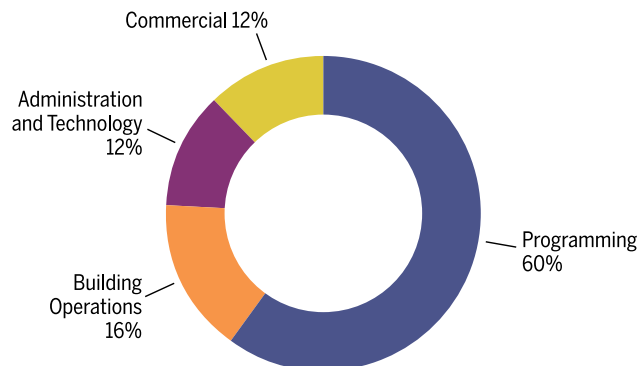
As a result of the pandemic, the Foundation re-imagined its planning and future fundraising strategies and goals in order to set a path forward for sustainability and growth. The post-pandemic and economic contexts have a significant impact on philanthropy and sponsorship and the NAC anticipates a period of uncertainty in the mid-term. That said, the NAC Foundation is pursuing a major fundraising campaign to support the performing arts in Canada.

Parliamentary Appropriations

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

Budget 2022 provided \$14 million in 2022–2023 to address anticipated revenue loss due to the impact of the pandemic on the NAC's operations and financial sustainability. This funding allowed the NAC to fulfil its mandate and keep its workforce.

Expenses



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 \$16 million to \$91.3 million in 2022–2023 from \$75.2 million in 2021–2022. The \$16 million increase is mainly due to increased programming attendance and the Centre's gradual return to full capacity.

Commercial Operations

Commercial expenses were \$11.1 million in 2022–2023, increasing from \$8 million in 2021–2022. The \$3.1 million increase is due to Centre's gradual return to fully capacity.

Programming

As the NAC returned to normal operations, the Centre increased its programming expenses as it was able to resume presenting in-person performances and welcome tours and productions from across the country. Digital performances allowed the NAC to offer work to artists and deliver performing arts experiences to Canadians, which was well received from audiences and artists alike.

In 2022–2023, programming expenses increased by \$8.4 million to \$54.5 million from \$46.1 million in 2021–2022.

Building Operations

Building operations have returned to full operations without health restrictions. Expenses related to building operations increased by \$2.8 million to \$14.7 million in 2022–2023 from \$11.8 million in 2021–2022. This was mainly due to increased programming resulting in increased building operations costs.

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

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

Administration and Technology

Administration and technology expenses increased by \$1.7 million in 2022–2023, to \$11 million from \$9.3 million in 2021–2022. This increase reflects both the internal restructuring of the organization, internal re-organization of positions from various departments to finance, increase in various corporate expenses and Universal Accessibility Audit, and digital modernization projects that are in progress.

Net Results of Operations

The net results of operations generated a surplus of \$5.8 million in 2022–2023 was primarily attributable to the timing difference in the recognition of appropriation and increase in commercial and programming revenue due to gradual return of full capacity, offset by the impact of the accounting treatment of the application of the new asset retirement obligation accounting standard PS3280.

Financial Situation

Assets

Cash and cash equivalents increased by \$9.5 million to \$31 million in 2022–2023 from \$21.6 million in 2021–2022 mainly due to deferred operating appropriation to be used in 2023–2024.

Capital assets decreased by \$6.5 million to \$195.1 million in 2022–2023, from \$201.6 million in 2021–2022 due to amortization of \$14.4 million, and loss on disposals of \$0.1 million offset by additions of \$8 million.

Liabilities

Accounts payable and accrued liabilities decreased by \$4.6 million due to lower advanced ticket sales and trade payables.

Deferred capital funding decreased by \$6 million due to amortization of \$14.2 million, offset by the use of \$8.2 million to purchase capital assets.

The retrospective application of the asset retirement obligation standard resulted in Asset retirement obligation liability of \$1.5 million in 2021–2022. The liability was adjusted in 2022–2023 to \$1.6 million through accretion expenses recognized in the statement of operations and accumulated surplus.

Detailed information regarding the application of the asset retirement obligation standard application can be found in Note 2 (o) and Note 12 of the NAC financial statements.

Accumulated Surplus

The increase in accumulated surplus is because of the \$5.8 million 2022–2023 operating surplus which is primarily attributable to the timing difference in the recognition of appropriation, and the impact of the accounting treatment of the application of the new asset retirement obligation accounting standard PS3280. Included in the accumulated surplus is a non-cash surplus of \$5 million. It will be offset in future years by the increase in self-funded capital projects amortization.

Risks

The Corporation's Corporate Risk Profile identifies five 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. **Uncertain Financial Environment** – The Corporation may not have an appropriate funding model to navigate through the changing environment. This risk is mitigated by ongoing dialogue around long-term sustainable funding, exploring additional opportunities for revenue generation through unconventional models, transformation of audience development approaches, and the gradual increase of programming traditional revenue-generating performances over time.
2. **Building infrastructure** – The NAC may be unable to undertake imperative physical infrastructure repairs required to meet basic code and statutory requirements. This risk is mitigated by the completion for a building condition report and the establishment of a long-term capital plan. The Corporation submitted both reports to the government.
3. **Equity, Diversity, and Inclusion** – The Corporation may not be able to effectively deliver on Equity, Diversity and Inclusion (EDI) engagements. This risk is mitigated by an audit of EDI practices within the Corporation, developing a strategy and prioritized action plan throughout the Corporation, and monitoring the results on an ongoing basis.
4. **Human Capital** – The Corporation might not have sufficient human resources with the necessary skills and/or training to effectively support this transformational period. This risk is mitigated by working with collective bargaining units, by adopting new recruitment strategies to diversify the workforce, by ensuring training of staff and providing professional development opportunities, and by engaging with new and diverse companies or communities across the country to obtain support and help with productions.
5. **Programming** – The Corporation may be unable to regain both its artistic programming integrity and re-engage its audience through relevance within its community. This risk is mitigated by monitoring the results of surveys to track the responses of audiences and stakeholders, working with artists and arts companies from Equity-Deserving Groups to deliver more representative and relevant programming, and by ensuring digital experiences and online content find diverse audiences.

Outlook

Through a focused approach and its newly developed 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 2023–2024. The Corporation has undertaken a full return to stage with live performances and audiences for its 2023–2024 season (beginning in September 2023) and will book future performances with tours and productions mostly in 2023 and 2024, 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, while the NAC is working to bring back audiences and 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, as ushers and in meeting operations.

With \$28 million approved in the 2023 Federal Budget over fiscal years 2023–2024 and 2024–2025 directed to offset NAC structural deficit and therefore, the recovery of the performing arts sector, the NAC is leading and supporting the renewal of the performing arts sector in Canada and fulfilling its strategic goals from its 2023–2026 Strategic Plan: Develop the Canadian Performing Arts Through the Work on the Stage; Elevate Indigenous Voices and Stories at the NAC and Across the Land; Engage Meaningfully with Audiences and Communities; Support Engagement in Arts for Children, Youth and Families; and 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 Heritage and also to the Chair of the Board of Trustees of the National Arts Centre Corporation.



Christopher Deacon
President and Chief Executive Officer



Ikram Zouari, CPA, CGA
Chief Financial Officer

November 23, 2023



INDEPENDENT AUDITOR'S REPORT

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

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the National Arts Centre Corporation (the Corporation), which comprise the statement of financial position as at 31 August 2023, 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 2023, 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, after giving retroactive effect to the change in method of accounting for asset retirement obligations as explained in Note 2 o) to the financial statements, 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
23 November 2023

STATEMENT OF FINANCIAL POSITION

As at August 31, 2023

<i>(in thousands of dollars)</i>	2023	2022 Restated Note 2 (o)
Assets		
Current		
Cash and cash equivalents (Note 3)	\$ 31,027	\$ 21,577
Restricted cash held for specified capital projects (Note 4)	760	1,575
Investments (Note 5)	889	214
Accounts receivable (Note 6)	1,988	10,298
Inventories	193	195
Prepaid expenses	1,975	1,778
	36,832	35,637
Investments (Note 5)	304	804
Capital assets (Note 7)	195,065	201,589
	\$ 232,201	\$ 238,030
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 13,033	\$ 17,680
Deferred parliamentary appropriations (Note 9)	1,245	2,575
Deferred revenue (Note 10)	5,183	3,932
Deferred parliamentary appropriations, specified capital projects (Note 4)	489	1,387
	19,950	25,574
Deferred capital funding (Note 11)	190,509	196,499
Asset retirement obligations (Note 12)	1,598	1,549
Long-term portion of provision for employee future benefits (Note 13)	1,862	1,945
	213,919	225,567
Accumulated Surplus		
Unrestricted	18,282	12,463
	\$ 232,201	\$ 238,030

The accompanying notes and schedules 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:



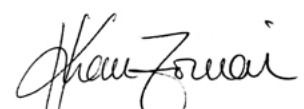
Guy Pratte, C.M.
Chair
NAC Board of Trustees



Derral Moriyama
Chair
Audit Committee



Christopher Deacon
President and CEO



Ikram Zouari, CPA, CGA
Chief Financial Officer

STATEMENT OF OPERATIONS

For the year ended August 31, 2023

<i>(in thousands of dollars)</i>	2023	2022* Restated Note 2 (o)
Revenues		
Commercial operations	\$ 19,160	\$ 11,968
Programming	9,708	4,770
Grant from the National Arts Centre Foundation (Note 14)	7,391	5,232
Other income	1,387	333
Investment income	53	16
	37,699	22,319
Parliamentary appropriations (Note 15)	73,962	78,028
	111,661	100,347
Expenses (Note 20)		
Commercial operations	11,501	8,422
Programming	60,747	52,122
Building operations	22,451	21,834
Administration and technology	11,143	9,374
	105,842	91,752
Net results of operations	\$ 5,819	\$ 8,595

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

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

STATEMENT OF CHANGES IN ACCUMULATED SURPLUS

For the year ended August 31, 2023

<i>(in thousands of dollars)</i>	2023	2022 Restated Note 2 (o)
Unrestricted, beginning of the period restated	\$ 12,463	\$ 3,868
Net results of operations	5,819	8,595
Unrestricted, end of the period	\$ 18,282	\$ 12,463

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

STATEMENT OF CASH FLOWS

For the year ended August 31, 2023

<i>(in thousands of dollars)</i>	2023	2022* Restated Note 2 (o)
Operating activities		
Net results of operations	\$ 5,819	\$ 8,595
Items not affecting cash		
Amortization of capital assets	14,435	16,211
Amortization of deferred capital funding	(14,164)	(15,961)
Loss on disposal of capital assets	153	273
Change in non-cash operating assets and liabilities	2,833	(658)
Change in long-term portion of provision for employee future benefits	(83)	(119)
Cash flow used for operating activities	8,993	8,341
Capital activities		
Additions to capital assets	(8,357)	(13,151)
Cash flow used for capital activities	(8,357)	(13,151)
Investing activities		
Purchase of investments	(875)	(1,009)
Sales of investments	700	–
Cash flow from investment activities	(175)	(1,009)
Financing activities		
Restricted cash used (held) for specified capital projects	815	(1,390)
Parliamentary appropriations used for the acquisition of capital assets	8,174	6,985
Cash flow from financing activities	8,989	5,595
Increase (decrease) in cash position	9,450	(224)
Cash and cash equivalents at beginning of period	21,577	21,801
Cash and cash equivalents at end of period	\$ 31,027	\$ 21,577

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

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

NOTES TO THE FINANCIAL STATEMENTS

August 31, 2023

1. Authority, objectives and operations

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

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

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

2. Significant accounting policies

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

a) Revenue recognition

i) Parliamentary appropriations

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

Parliamentary appropriations for operating expenditures approved in the fiscal period are recognized as revenue in the Statement of Operations in the fiscal period they were intended to cover. Parliamentary appropriations received in advance of the fiscal period they were intended to cover, or for building refurbishment, or specific projects, are recorded as deferred parliamentary appropriations in the Statement of Financial Position and recognized as revenue in the Statement of Operations in the period that the related expenditures are incurred. Similarly, parliamentary appropriations approved but not received at August 31 are recorded as a receivable.

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

ii) Contributions

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

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

iii) Commercial and programming revenue

Revenue from commercial operations and programming is recognized in the year in which services are provided, or in which the performance takes place. Funds received in return for future services are recorded as deferred revenue.

iv) Other income

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

v) Investment income

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

b) Cash and cash equivalents

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

c) Investments

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

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

d) Accounts receivable

Accounts receivable are initially recognized at fair value and are subsequently measured at amortized cost. The Corporation establishes an allowance for doubtful accounts that reflects the estimated impairment of accounts receivable. The allowance is based on specific accounts and is determined by considering the Corporation's knowledge of the financial condition of its customers, the aging of accounts receivable, and current business climate. All write-downs against accounts receivable are recorded within operating expenditures on the Statement of Operations.

e) Inventories

Inventories which consist of food and beverages are valued at the lower of cost and net realizable value. Cost is determined using the first in, first out method.

f) Prepaid expenses

Prepaid expenses include expenditures made for services to be received in the future, such as property taxes paid in advance, insurance premiums, artistic rights, and fees paid to artists in advance of the performance.

g) Capital assets

The Centre was completed in 1969 and held by the Government of Canada until ownership was transferred to the Corporation in 2000. The buildings, building improvements and infrastructure, equipment and computer equipment are recorded at their estimated historical cost, less accumulated amortization. Land transferred to the Corporation is recorded at nominal value as the historical cost could not be reasonably determined at the date of the transfer.

Acquired capital assets are recorded at cost, net of accumulated amortization. Cost includes direct costs as well as certain overhead costs directly attributable to the asset.

Building improvements that extend the useful life or service potential of buildings are capitalized and recorded at cost. Building improvements are amortized over the lesser of the remaining useful life of the building or the estimated useful life of the improvement.

Amortization is calculated using the straight-line method, over the estimated useful life of the assets as follows:

Buildings	20 to 40 years
Building improvements and infrastructure	3 to 40 years
Equipment	3 to 20 years
Computer equipment	3 to 8 years

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

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

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

o) Adoption of new accounting standard

Adoption of asset retirement obligations standard and restatement

Effective September 1, 2022, the Corporation adopted the new Public Sector Accounting Standard PS 3280 Asset Retirement Obligations. The standard PS 3280 requires public sector entities to recognize legally obligated costs associated with the retirement of capital assets on acquisition, construction or development and expense those costs systematically over the life of the asset.

The Corporation applied the modified retrospective method. Comparative figures for the previous year have been restated to conform to the presentation adopted in the current year. On initial application of the standard, the Corporation recognized:

- i. a liability for any existing asset retirement obligations, adjusted for accumulated accretion to that date;
- ii. an asset retirement cost capitalized as an increase to the carrying amount of the related capital assets;
- iii. accumulated amortization on that capitalized cost; and
- iv. an adjustment to the opening balance of the accumulated surplus.

These amounts were measured using information, assumptions and discount rates that are current at the beginning of the fiscal year. The amount recognized as an asset retirement cost is measured as of the date the asset retirement obligation was incurred. Accumulated accretion and amortization are measured for the period from the date the liability would have been recognized had the provisions of this standard been in effect to the date as of which this standard is first applied, on September 1, 2022.

A reconciliation of the restatement for the financial statement items and notes to the financial statements follows:

<i>(in thousands of dollars)</i>	2022 as previously reported	Adjustment	2022 restated
Statement of Financial Position			
Assets			
Capital assets	\$ 201,269	\$ 321	\$ 201,589
Liabilities			
Asset retirement obligations	–	1,549	1,549
Accumulated Surplus			
Unrestricted	13,692	(1,229)	12,463
Statement of Operations			
Expenses			
Building operations	21,767	67	21,834
Net results of operations	8,662	(67)	8,595
Statement of Changes in Accumulated Surplus			
Unrestricted, end of the period	13,692	(1,229)	12,463
Statement of Cash flows			
Operating activities			
Net results of operations	8,662	(67)	8,595
Amortization of capital assets	16,192	19	16,211
Change in non-cash operating assets and liabilities*	(706)	48	(658)
Capital asset - Note 7			
Building improvements and infrastructure			
Cost	173,717	755	174,472
Accumulated amortization	74,659	434	75,093
Net carrying value	99,058	321	99,379
Summary of expenses by object - Note 20			
Amortization of capital assets	16,192	19	16,211
Accretion of asset retirement obligations	–	48	48
Total	91,685	67	91,752

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

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>	2023	2022
Operating	\$ 23,477	\$ 12,811
Advanced ticket sales (Note 8)	3,606	5,385
Deferred revenue (Note 10)	3,170	2,285
Employee benefits (Note 13)	774	1,096
Balance at end of year	\$ 31,027	\$ 21,577

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

Restricted cash held for specified capital projects represents the unused portion of Parliamentary appropriations received and designated for specified capital projects within the Centre.

In 2020, the Government of Canada allocated \$9.5 million over eleven years starting in 2021–2022 for modernization of digital infrastructure.

In 2023, the Government of Canada allocated \$1.5 million to support the upgrade of the air filtration system. The funding has been received and the project is ongoing.

Architectural Rejuvenation

<i>(in thousands of dollars)</i>	2023	2022
Balance at beginning of year	\$ (17)	\$ 114
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	–	(131)
Balance at end of year	\$ (17)	\$ (17)

Production Renewal

<i>(in thousands of dollars)</i>	2023	2022
Balance at beginning of year	\$ 71	\$ 71
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	(41)	–
Balance at end of year	\$ 30	\$ 71

Digital Project

<i>(in thousands of dollars)</i>	2023	2022
Balance at beginning of year	\$ 1,521	\$ –
Appropriations received during the year	1,423	2,382
Appropriations invested in specified capital projects	(2,719)	(861)
Balance at end of year	\$ 225	\$ 1,521

Air Filtration

<i>(in thousands of dollars)</i>	2023	2022
Balance at beginning of year	\$ –	\$ –
Appropriations received during the year	1,500	–
Appropriations invested in specified capital projects	(978)	–
Balance at end of year	\$ 522	\$ –

Total restricted cash held for specified capital projects	\$ 760	\$ 1,575
Total restricted cash held for specified capital projects	\$ 760	\$ 1,575
Liabilities related to specified capital projects, net of sales tax	(271)	(188)
Deferred parliamentary appropriations, specified capital projects	\$ 489	\$ 1,387

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 \$35 thousand (\$5 thousand in 2022) and is disclosed as investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2023 Carrying value	2023 Fair value	2022 Carrying value	2022 Fair value
Canadian GICs	\$ 987	\$ 987	\$ 605	\$ 605
Government secured bonds	–	–	205	205
Corporate bonds	206	206	208	208
Total investments	\$ 1,193	\$ 1,193	\$ 1,018	\$ 1,018
Portion maturing in the next fiscal year	\$ 889	\$ 889	\$ 214	\$ 214
Long-term portion	304	304	804	804
Total investments	\$ 1,193	\$ 1,193	\$ 1,018	\$ 1,018

6. Accounts receivable

Accounts receivable include amounts collectible from commercial operations or programming partners, and recoverable sales taxes. The majority of accounts receivable are unsecured and are subject to credit risk. Management reviews the account balances quarterly and uses available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is recognized in financial charges and bad debts. A provision of \$120 thousand (\$80 thousand in 2022) 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>	2023			2022 Restated Note 2 (o)		
	Cost	Accumulated amortization	Net carrying value	Cost	Accumulated amortization	Net carrying value
Land	\$ 78	\$ –	\$ 78	\$ 78	\$ –	\$ 78
Buildings	115,753	59,034	56,719	116,191	57,241	58,950
Building improvements and infrastructure	179,193	81,649	97,544	174,472	75,093	99,379
Equipment	47,699	21,962	25,737	45,074	18,226	26,848
Computer equipment	10,766	8,439	2,327	8,714	8,271	443
Assets under construction	1,343	–	1,343	2,103	–	2,103
ESAP Assets under construction	11,317	–	11,317	13,788	–	13,788
	\$ 366,149	\$ 171,084	\$ 195,065	\$ 360,420	\$ 158,831	\$ 201,589

For the year ended August 31, 2023, capital additions amounted to \$8 million (\$8.6 million in 2022). Amortization expenses amounted to \$14.4 million (\$16.2 million in 2022).

During the year, assets subject to amortization with a carrying value of \$2.3 million (\$0.9 million in 2022) and with an accumulated amortized cost of \$2.2 million (\$0.6 million in 2022) were disposed of, resulting in a loss on disposal of \$100 thousand (\$300 thousand in 2022).

Under the Energy Services Acquisition Program (ESAP), the Corporation has signed a Memorandum of Understanding with Public Services Procurement Canada (PSPC) for refurbishing the steam under pressure to a hot water heating system. The work is estimated to be complete in 2024, with an estimated cost of \$20 million.

8. Accounts payable and accrued liabilities

<i>(in thousands of dollars)</i>	2023	2022*
Advanced ticket sales	\$ 3,606	\$ 5,385
Trade payables and accrued liabilities	8,926	11,730
Employee benefits (short-term)	501	565
Balance at end of year	\$ 13,033	\$ 17,680

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

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, 2023 (nil in 2022).

9. Deferred parliamentary appropriations

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

<i>(in thousands of dollars)</i>	Building Refurbishment	Specific Programs	Total 2023	Total 2022
Balance at beginning of year	\$ 2,575	\$ –	\$ 2,575	\$ 1,685
Appropriations received	7,000	1,341	8,341	7,583
Appropriations used	(8,520)	(1,151)	(9,671)	(6,693)
Balance at end of year	\$ 1,055	\$ 190	\$ 1,245	\$ 2,575

10. Deferred revenue

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

<i>(in thousands of dollars)</i>	Advanced ticket sales	Programming in progress	Deposits from commercial operations	Total 2023	Total 2022
Balance at beginning of year	\$ 2,285	\$ 7	\$ 1,640	\$ 3,932	\$ 2,225
Funds received (used)	885	81	285	1,251	1,707
Balance at end of year	\$ 3,170	\$ 88	\$ 1,925	\$ 5,183	\$ 3,932

11. Deferred capital funding

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

Changes in the deferred capital funding balance are as follows:

<i>(in thousands of dollars)</i>	2023	2022
Balance at beginning of year	\$ 196,499	\$ 205,475
Appropriations used to purchase depreciable capital assets	4,857	1,078
Recognition of deferred capital funding	(14,164)	(15,961)
Deferred ESAP funding (Note 7)	3,317	5,907
Balance at end of year	\$ 190,509	\$ 196,499

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. Amounts for the year ended August 31, 2022, disclosed in the table below have been restated for the adoption of PS 3280, as described in Note 2 (o).

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

<i>(in thousands of dollars)</i>	2023	2022 Restated Note 2 (o)
Asset retirement obligations at beginning of the year	\$ 1,549	\$ 1,501
Accretion expenses ¹	49	48
Asset retirement obligations at the end of the year	\$ 1,598	\$ 1,549

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, 2023. Key assumptions used in determining the present value of the obligation are as follows:

<i>(in thousands of dollars)</i>	2023	2022
Discount rate	3.17%	3.17%
Discount period and timing of settlement	1 year to 16 years	1 year to 17 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>	2023	2022
Corporation	\$ 2,556	\$ 2,374
Employees	2,502	2,243

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>	2023	2022
Corporation	\$ 924	\$ 743
Employees	193	129

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>	2023	2022
Accrued benefit	\$ 2,510	\$ 2,592
Cost for the year	93	41
Benefits paid during the year	(240)	(123)
Accrued benefit liability, end of year	\$ 2,363	\$ 2,510
Short-term portion (included in accounts payable and accrued liabilities)	\$ 501	\$ 565
Long-term other	1,466	1,549
Total cash obligation (Note 3 and 5)	\$ 1,967	\$ 2,114
Long-term leave	396	396
Accrued benefit liability, end of year	\$ 2,363	\$ 2,510

14. Grant from the National Arts Centre Foundation

<i>(in thousands of dollars)</i>	2023	2022
Grant from the National Arts Centre Foundation	\$ 7,391	\$ 5,232

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 \$2.6 million (\$2.3 million in 2022) were charged to the Foundation. The financial statements of the Foundation have not been consolidated in the Corporation's financial statements. The Foundation's financial statements are audited by an independent public accounting firm and are available upon request.

The grant includes \$1.6 million (\$0.4 million in 2022) 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>	2023	2022
Total assets	\$ 19,878	\$ 23,040
Total liabilities	(21)	(7,253)
Total net assets	\$ 19,857	\$ 15,787

An amount of \$12.4 million (\$10.1 million in 2022) of the Foundation's net assets are restricted for special purposes, and an additional \$4.5 million (\$4.2 million in 2022) represents endowment funds and is to be maintained in perpetuity.

Results of operations

<i>(in thousands of dollars)</i>	2023	2022
Total revenues	\$ 14,164	\$ 10,995
Total expenses	2,703	2,484
Grant to the National Arts Centre Corporation	7,391	5,232
Excess of revenues over expenses and grants	\$ 4,070	\$ 3,279

At August 31, 2023, the balance payable to the Foundation was \$0.4 million (\$7.1 million receivable in 2022).

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>	2023	2022*
Appropriations received and receivable:		
Main estimates amount provided for operating and capital expenditures	\$ 37,963	\$ 40,282
Modernization of NAC's digital infrastructure	1,423	2,382
Supplementary funding	23,041	22,700
Appropriations approved	62,427	65,364
Parliamentary appropriations deferred for building refurbishment or specific projects to be completed in the next fiscal year (Note 4 and 9)	(1,922)	(3,908)
Previous year's appropriations used in current year to complete specific projects	4,150	1,689
Appropriation used to purchase depreciable capital assets (Note 11)	(4,857)	(1,078)
Deferred capital funding – amortization and write down (Note 11)	14,164	15,961
Parliamentary appropriations	\$ 73,962	\$ 78,028

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

In 2023, the Corporation received \$23.0 million (\$22.7 million in 2022) funding to address financial pressures, maintain program integrity and support the performing Arts sector including Equity Seeking Groups, 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>	2023	2022
Revenues from related parties		
Commercial operations	\$ 2,782	\$ 2,510
Programming	219	999
	\$ 3,001	\$ 3,509
Expenses with related parties		
Commercial operations	\$ 373	\$ 248
Programming	1,548	1,835
Building operations	2,156	1,604
Administration and technology	732	602
	\$ 4,809	\$ 4,289

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

	2023	2022
Due from related parties	\$ 992	\$ 1,947
Due to related parties	614	985

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 2023 or 2022.

18. Contractual obligations and contractual rights

As at August 31, 2023, \$20.7 million (\$24.7 million in 2022) is to be paid and \$9.3 million (\$9.8 million in 2022) is to be received pursuant to long-term contracts. The contractual obligations relate primarily to programming, building maintenance and new construction, including ESAP. Contractual rights pertain primarily to the rental of performance spaces and food services contracts, as well as reimbursement for ESAP costs. As at August 31, 2023, ESAP costs reimbursement from PSPC, a related party, amounted to \$4.3 million (\$5.9 million in 2022). The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	Contractual Obligations	Contractual rights
2023–24	\$ 15,288	\$ 7,468
2024–25	3,296	776
2025–26	1,592	542
2026–27	477	240
2027–28	66	240

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 \$31.8 million (\$23.2 million in 2022), 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 \$2.0 million (\$10.3 million in 2022). 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, 2023, unimpaired accounts receivable over 120 days were \$120 thousand (\$292 thousand in 2022).

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

iii) Investments

The Corporation has investments \$1.2 million (\$1.0 million in 2022). 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, 2023, 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 2022). 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, 2023

<i>(in thousands of dollars)</i>	2023	2022 Restated Note 2 (o)
Salaries and benefits	\$ 43,303	\$ 35,695
Artistic fees	18,016	13,500
Amortization of capital assets	14,435	16,211
National Arts Centre Orchestra fees	6,661	6,901
Advertising	3,353	3,305
Maintenance and repairs	3,270	2,224
Utilities	2,751	2,320
Cost of sales	2,305	1,553
Professional fees	2,239	2,440
Payments to municipalities	2,218	2,158
In-kind contributions of goods and services	1,588	416
Production	885	492
Service charges	813	473
Staff travel	601	419
Promotion	576	946
Insurance	548	550
Supplies	452	409
Education and training	441	251
Equipment rental	411	423
Telecommunications	277	269
Office	201	149
Loss on disposal of capital assets	153	273
Board	137	110
Rental of facilities	86	182
Miscellaneous	74	35
Accretion of asset retirement obligations	49	48
	\$ 105,842	\$ 91,752

21. Comparative figures

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

NATIONAL ARTS CENTRE FOUNDATION

Letter from the CEO



I always knew that the NAC was special, a place where hearts and minds are transformed through the power of music, theatre and dance. But little did I know when I became Director of Communications in 2001, and then CEO of the NAC Foundation in 2009, what an amazing adventure I was embarking on, and how I

would connect with so many people through the love of the performing arts.

As you may know, I retired from my role as CEO of the NAC Foundation on May 31, 2023. It was not an easy decision to make. But I know that the Foundation will thrive under the capable hands of Board Chair Susan Glass, the Board of Directors and the NAC Foundation staff who work hard every day on behalf of performing artists and audiences nationwide. These are indeed exciting times for the arts as the NAC Foundation begins *The Next Act*, a bold new campaign to raise \$100 million in support of the performing arts in Canada.

One of the best parts of my job was meeting wonderful donors like you from across the country who share my love of the arts. You are the lifeblood of the NAC and, like you, I will always keep the NAC as part of my life and my giving priorities.

May we continue to share a love for Canada's performing artists and their power to transform us. Thank you so much for your support of the NAC Foundation; it has been an honour.

A handwritten signature in black ink, appearing to read 'J Watson'.

Jayne Watson

CEO, NAC Foundation

Letter from the Board Chair



When I was asked to become Chair of the National Arts Centre Foundation after completing my term as Vice-Chair of the NAC Board of Trustees, I knew that I would join a passionate group of directors and Foundation staff who firmly believe in the power of the performing arts.

Among the most passionate was Jayne Watson, who retired in May after leading the Foundation as CEO since 2009.

Under her leadership, the Foundation raised more than \$125 million, including support for Indigenous Theatre, the creation of ambitious new Canadian work, tours by the NAC Orchestra and of English and French Theatre productions, and arts learning and engagement across Canada.

Today we are building on Jayne's legacy with *The Next Act*, a bold new campaign to raise \$100 million in support of the performing arts in Canada. Campaign Co-Chairs Nancy McCain, who is a prolific arts supporter, along with her husband, The Honourable Bill Morneau, are leading an 18-member Campaign Cabinet of volunteers from across Canada.

I am thankful to the NAC Foundation Board of Directors. They are leaders from across the country who guide the Foundation in its mission to support the NAC's work in performance, creation and learning from coast to coast to coast. I am especially grateful for our generous donors who shine a light on the performing arts.

I truly appreciate the dedication of the directors and the Foundation staff. You have made my transition from Board Trustee to NAC Foundation Board Chair seamless. I am excited to continue our work together on behalf of the performing arts in Canada.

A handwritten signature in black ink, appearing to read 'Susan J Glass'.

Susan Glass, C.M.

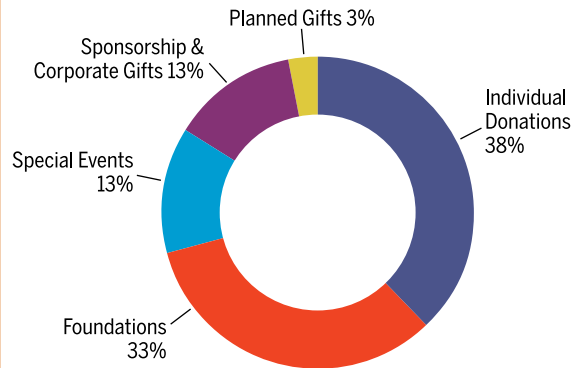
Chair, NAC Foundation Board of Directors

NAC FOUNDATION FINANCIAL SNAPSHOT

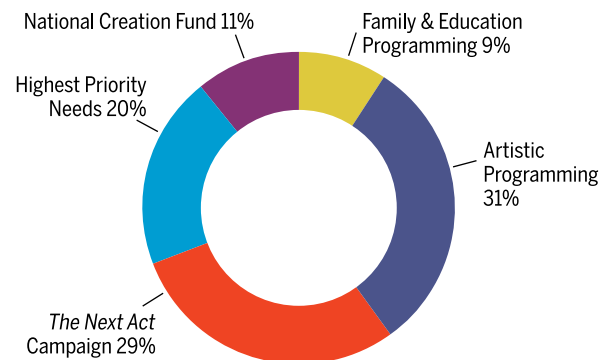
More than
\$12.6 million
raised
in 2022–2023

More than
5,900
supporters
in 2022–2023

Where does the money originate?



How do our donors direct their gifts?





Adrian Burns, former Chair of the NAC Board of Trustees, and Gregory Kane (Ernesto Di Stefano, George Pimentel Photography).

k.d.lang at the Governor General's Performing Arts Awards Gala (Ernesto Di Stefano, George Pimentel Photography).

NAC President and CEO Christopher Deacon and NAC Foundation CEO Jayne Watson (Ernesto Di Stefano, George Pimentel Photography).

NAC FOUNDATION HIGHLIGHTS

In 2022–2023, more than 5,900 individual donors, corporate partners and foundations from across the country gave essential support to the National Arts Centre, raising more than \$12.6 million to support performance, creation, and learning across Canada. Below are just a few highlights from the season.

Events

- On November 5, the Foundation marked the return of the annual *NAC Gala* after a three-year absence due to the pandemic. The event raised more than \$1 million for the *Adrian Burns Fund for Women Leaders in the Performing Arts*. The fund was created to honour Adrian for her decades of service to the NAC, including her tenure as Chair of the NAC Board of Trustees, which concluded in December 2022. The fund helps create opportunities for professional skills development in the performing arts for women.
- On May 27, the NAC produced the *Governor General's Performing Arts Awards Gala*, presented by RBC and supported by arts champions from across Canada, including lead donor Donald K. Johnson, O.C. RBC introduced a new award — the RBC Emerging Artist Award — which recognized Ralph Escamillan, a queer Canadian-Filipinx performance artist, teacher and community leader based in Vancouver. Ryan Reynolds and Blake Lively served as Honorary Chairs of the 2023 GGPA Gala National Committee, which raised funds for the Gala. The Committee was led by Co-Chairs Jim Treliving, C.M., and Sandi Treliving.

Donor Support

- The leadership support of NAC Foundation Director Margaret Fountain and David Fountain enabled five Canadian theatre companies — NAC English Theatre, Vita Brevis Arts, Canadian Stage, the Grand Theatre and Neptune Theatre — to co-produce the stage adaptation of *Fall On Your Knees*, based on the iconic Canadian novel by Ann-Marie MacDonald. The unprecedented partnership brought the dazzling new stage production to audiences in Toronto, London, Ottawa and Halifax.
- The Slight Family Foundation provided a generous gift of \$1.5 million to support theatre at the NAC over the next two years. The donation was made as part of The Slight Family Foundation's \$15 million gift announcement in support of 22 Canadian theatres.
- In honour of Jayne Watson's legacy as CEO of the NAC Foundation, the NAC Foundation created the *Jayne Watson Performing Arts Fellowship*, an endowed fund that will support aspiring artists and future arts leaders participating in professional development programs at the NAC. Foundation Board Chair Susan Glass, C.M. and Arni Thorsteinson, O.M. generously provided a lead gift to the fund.



Ron Vered, Susan Viner Vered, Sara Vered, NAC Orchestra Music Director Alexander Shelley and Gillie Vered (Curtis Perry).



The NAC Orchestra (Curtis Perry).



Alexandra Stréliski, who performed as part of the Popular Music and Variety season (Johanna Berghorn).

- Long-standing NAC Foundation donor Sara Vered provided a generous donation to artist training through the *NAC Orchestra Mentorship Program*. Other lead supporters include Presenting Partner RBC Foundation, lead donor Dasha Shenkman, OBE, Hon RCM, The Azrieli Foundation, and The Crabtree Foundation.
- More than 4,200 Donors' Circle supporters from the Ottawa-Gatineau region made largely unrestricted donations, allowing the NAC maximum flexibility in applying their generous support where it was most needed.
- Scotiabank provided a generous donation over five years to Professional Development at the NAC through its ScotiaRise program.
- 2022–2023 marked the 25th year of partnership between the NAC Orchestra and Mark Motors Group. The NAC Foundation is grateful for their longstanding and generous support.

Corporate Support

- BMO Bank of Montreal renewed their corporate support as Presenting Sponsor of Indigenous Theatre. They are also Performance Sponsor of Popular Music and Variety for the 12th consecutive season.
- Power Corporation of Canada supported NAC French Theatre's production and tour of *Un. Deux. Trois*. Created by Mani Soleymanou, Artistic Director of NAC French Theatre, the trilogy was performed in Moncton, Caraquet, Quebec City, Montreal, Sudbury, Toronto, Winnipeg and Vancouver
- Rogers Communications renewed their agreement to provide free Wi-Fi to the NAC from 2023 to 2026.

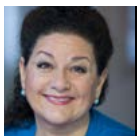
NAC FOUNDATION BOARD OF DIRECTORS



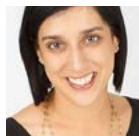
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1 Susan Glass, C.M. – Chair
Winnipeg, MB

2 Christine Armstrong
Calgary, Alberta

3 Sharon Azrieli
Montreal, Quebec

4 Reena Bhatt
New York, New York

5 Kimberley Bozak
Toronto, Ontario

6 Bonnie Buhler
Winnipeg, Manitoba

7 Susan Peterson d'Aquino
Ottawa, Ontario

8 Carol Devenny, FCPA, FCA,
CBV, CPA (Illinois), ICD.D
Ottawa, Ontario

9 Margaret Fountain, C.M.,
D.F.A. (h.c.), D.H.C. (h.c.)
Halifax, Nova Scotia

10 James Ho
Richmond, British Columbia

11 Marjolaine Hudon
Ottawa, Ontario

12 Julie L'Heureux
Mont-Royal, Quebec

13 John McCaig
Victoria, British Columbia

14 Ann McCaig, C.M.,
A.O.E., LL.D.
Calgary, Alberta

15 Diane McCurdy
Vancouver, British Columbia

16 Liza Mrak
Ottawa, Ontario

17 Diane Obam
Ottawa, Ontario

18 Erme Onuoha
Ottawa, Ontario

19 Gregory Pope
Toronto, Ontario

20 Alan P. Rossy
Montreal, Quebec

21 Sean St. John
Toronto, Ontario

22 Gregory Sanders
Ottawa, Ontario

23 Barbara Seal, C.M.
Montreal, Quebec

24 Robert Tennant
Ottawa, Ontario

25 Anisha Virani
Vancouver,
British Columbia

Emeritus Directors

26 Janice O'Born, C.M.,
O.Ont., Emeritus Chair
Toronto, Ontario

27 Gail Asper, O.C., O.M., LL.D.
Winnipeg, Manitoba

28 Grant Burton
Toronto, Ontario

29 Catherine A. (Kiki) Delaney,
C.M., LL.D.
Toronto, Ontario

30 Dianne Kipnes, C.M.
Edmonton, Alberta

31 Gail O'Brien, LL.D.
Calgary, Alberta

Ex officio

32 Adrian Burns, LL.D.
Calgary, Alberta

33 Christopher Deacon
Ottawa, Ontario

Chief Executive Officer

34 Jayne Watson
Ottawa, Ontario
(until May 31, 2023)

35 Juniper Locilento,
MPNL, CFRE
Ottawa, Ontario
(as of August 21, 2023)

Treasurer

36 Ikram Zouari
Ottawa, Ontario



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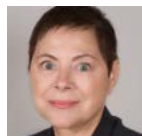
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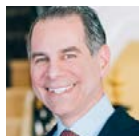
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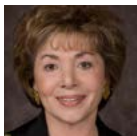
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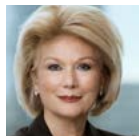
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THE NEXT ACT CAMPAIGN

On April 29, the National Arts Centre Foundation announced *The Next Act*, a bold new campaign to raise \$100 million in support of the performing arts in Canada.

"The National Arts Centre gave me my start. It's where I first sat in the audience, and first acted on a stage. The NAC develops the careers of diverse and emerging artists and makes the dreams of Canadian creators come true. I am so honoured to be part of *The Next Act*."

Sandra Oh, Honorary Chair



Nancy McCain,
Co-Chair



The Hon. Bill Morneau,
Co-Chair

CAMPAIGN CABINET

The award-winning Canadian actor Sandra Oh, who performed on the NAC stage early in her career, is the Campaign's Honorary Chair, while Nancy McCain and The Honourable Bill Morneau are Co-Chairs. The Campaign is led by an 18-member Campaign Cabinet of volunteers from across Canada who are passionate about the performing arts.

Dr. Sharon Azrieli

Reena Bhatt

Adrian Burns, LL.D.

Susan Peterson
d'Aquino

Thomas d'Aquino,
C.M., O.O., LL.M., LL.D.

Susan Glass, C.M.

Gregory Kane, K.C.

Nancy McCain

Derral Moriyama

The Hon. Bill Morneau

Liza Mrak

Earle O'Born

Janice O'Born,
C.M., O.Ont

Sandra Oh

Guy Pratte, C.M.

Sean St. John

Arni Thorsteinson, O.M.

Anisha Virani

Gary Zed

DONOR CONTRIBUTIONS

September 1, 2022 to August 31, 2023

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

Donors' Circle

The National Arts Centre Foundation gratefully acknowledges the contributions of its many supporters. List complete as of August 31, 2023. Thank you.

Nation Builders

Earle O'Born & Janice O'Born,
C.M., O.Ont
The Slight Family Foundation

Champion's Circle

Gail Asper, O.C., O.M., LL.D. &
Michael Paterson
The Azrieli Foundation
Adrian Burns, LL.D. & Gregory Kane, K.C.
Elinor Gill Ratcliffe,
C.M., O.N.L., LLD (hc)
Dr. Dianne Kipnes, C.M.
& Mr. Irving Kipnes, C.M.
Hon. Bill Morneau & Nancy McCain
Dasha Shenkman, OBE, Hon RCM
The Hilary & Galen Weston Foundation
Anonymous (1)

Leader's Circle

Bonnie & John Buhler
The Crabtree Foundation
Susan Glass, C.M. &
Arni Thorsteinson, O.M.
Donald K. Johnson, O.C.
Dr. Kanta Marwah
The Alan & Roula Rossy
Family Foundation
John & Jennifer Ruddy
The Vered Family
Anonymous (1)

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