

FUNDING RISK

Year 3

**NATIONAL
CREATION
FUND**

December 2020



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

NATIONAL CREATION FUND

In its first three years, the National Creation Fund has invested **\$7.4 million** in the development of **48 ambitious projects** by artists and arts organizations from across Canada.

The National Arts Centre's National Creation Fund makes investments of 2 to 3 million dollars a year in the development of 10 to 20 compelling and ambitious new Canadian works in theatre, dance, music and interdisciplinary performing arts.

The Fund is a catalyst for Canadian artists to take their projects to a new level. Our investments provide the additional time and resources that bold projects need to be successful on the national and international stage.

To be considered for an investment, a project must:

- > be led by Canadian creators in the performing arts;
- > be artistically ambitious and compelling;
- > have a strong artistic team and committed producing and presenting partners;
- > be likely to have a national or international impact;
- > have a clear plan for how our investment would enhance its development process and elevate it to a new level.

The National Arts Centre is located in the National Capital Region on the unceded territory of the Algonquin Anishinabeg Nation.

Without question, 2020 has been a year of tremendous upheaval.

The fallout from COVID-19 devastated the arts community, as doors to the world's theatres closed and stages turned dark. We are called to collective action to address systemic racism within our institutions and to make our stages and spaces more diverse, accessible, equitable and inclusive. The National Creation Fund has a critical role to play in supporting Canadian artists through these changes.

The pandemic has forced the postponement and cancellation of more than a dozen premieres and hundreds of performances by projects supported by the National Creation Fund. The first to fall was Volcano Theatre's **Scott Joplin's Treemonisha**, which was slated for its world premiere at Stanford University in April. Elsewhere, Daina Ashbee and her artistic team for **J'ai pleuré avec les chiens** found themselves scrambling for flights home from their residency in Brussels. Throughout the spring and summer, major international tours were disrupted: performances of Kid Koala's **The Storyville Mosquito** in Abu Dhabi were cancelled, as were five weeks of shows throughout Europe; and Crystal Pite's seven-country tour of **Revisor** was shut down after opening at Sadler's Wells in London. Many of these engagements have been rescheduled, and we remain hopeful that these and other projects will soon find their way back to the world's stages.



The disruption and harm COVID-19 has brought to our communities threatens the performing arts, and many artists and arts organizations face an uncertain future. With support from the National Creation Fund and other partners and funders, some artists have nevertheless been able to find ways to tell their stories and continue creating new work. For example, **Obeah Opera** from Toronto's Nicole Brooks was one of only eight musicals to be selected for presentation at the prestigious National Alliance for Musical Theatre (NAMT) in the US in November. Following the latest safety protocols, Brigitte Poupart gathered the cast and creative team for an extended residency to further develop **Jusqu'à ce qu'on meure**, an immersive interdisciplinary work. And inspired by women and the act of gathering, Nova Bhattacharya and the artists of **Svāhā** brought the creation process into their own homes, working online, together but apart.

In 2020, we are being called to see and imagine the world in different ways.

At the National Creation Fund, we commit to making antiracism a daily practice and to challenging the structures that perpetuate inequality and white supremacy. We are undertaking ongoing training and internal and external assessments to ensure the Fund operates fairly and equitably and supports the change that is being called for.

“You made me very proud to be of the Kanienkeha'ke Nation and making sure we do not forget this event in our lives.”

Cathy Rice

(Kahnawake's Quebec Bridge archivist)

Part of this change includes amplifying a diversity of voices and perspectives on the national stage.

The Fund has invested in several ambitious projects led by Indigenous, Black, and People of Colour (IBPoC) artists over the past year. ***Sky Dancers***, by choreographer Barbara Kaneratonni Diabo, depicts the 1907 Quebec Bridge disaster that killed 33 ironworkers from her Mohawk community of Kahnawake. The chamber opera ***Backstage at Carnegie Hall***, a collaboration between Bradyworks and Black Theatre Workshop, underscores the ongoing struggle of being a Black person – even a famous one – in a white society. Hiro Kanagawa's adaptation of Mark Sakamoto's award-winning memoir ***Forgiveness*** is a story of bravery, perseverance, forgiveness, and redemption. ***In My Body***, from choreographer Crazy Smooth, brings together an intergenerational team for an intensely athletic investigation of the evolution of self and the effects of aging on street dancers. Tanya Tagaq's ***Split Tooth*** combines storytelling, animation, and music to bring to life a radical vision of Arctic Futurism. And playwright Hazel Venzon's ***Everything Has Disappeared*** focuses on the Filipinx diaspora and chronicles the short- and long-term consequences that would result if this crucial globalized workforce disappeared for even one day.

The Fund is proud to invest in Canada's visionary artists, providing them with the exceptional time and resources they need to create bold, ambitious work.

We fund risk. Our **13 latest projects** bring our total investments to **\$7.4 million** in **48 projects** led by artists from coast to coast to coast. The National Creation Fund will continue to play a key role in the National Arts Centre's strategic commitment to build a vibrant and revitalized performing arts ecosystem across the country, helping to shape an even more diverse, equitable, and inclusive future for the performing arts in Canada.

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

Leah-Simone Bowen

Librettist, Scott Joplin's Treemonisha

Impact

The National Creation Fund provides Canadian artists with the additional time, space and resources they need to take their work to the next level. With the Fund's support, Canadian artists are creating bold, ambitious work that is fully realized and truly world-class.

345

Additional weeks of development

including creative workshops, technical residencies, work-in-progress showings

Artists

have participated in extended creation processes – writers, choreographers, composers, directors, dramaturgs, designers, performers, and more

1,094

\$685K

Invested

to support collaborations with international artists and designers

\$1.5 M

Invested

to bring new levels of sophistication in lighting, sound, projections and set design

Domestic and international partners

on projects that have received Fund investments

224

546

Performances

booked by presenters in 85 cities in 29 countries, from Australia to the United Arab Emirates, from Denmark to South Korea

“This project would not have been able to achieve its heights and break new creative ground without its partnerships and funders. The National Creation Fund made a significant contribution to the production, providing the range for the artistic team to realize their vision, from scenic and costume design to rehearsal time. Importantly, the Fund’s support further contributes to the reputation and credibility of *Revisor*.”

Kidd Pivot

Year 3 Investments

Bradyworks and Black Theatre Workshop

Backstage at Carnegie Hall

Composed by
Tim Brady

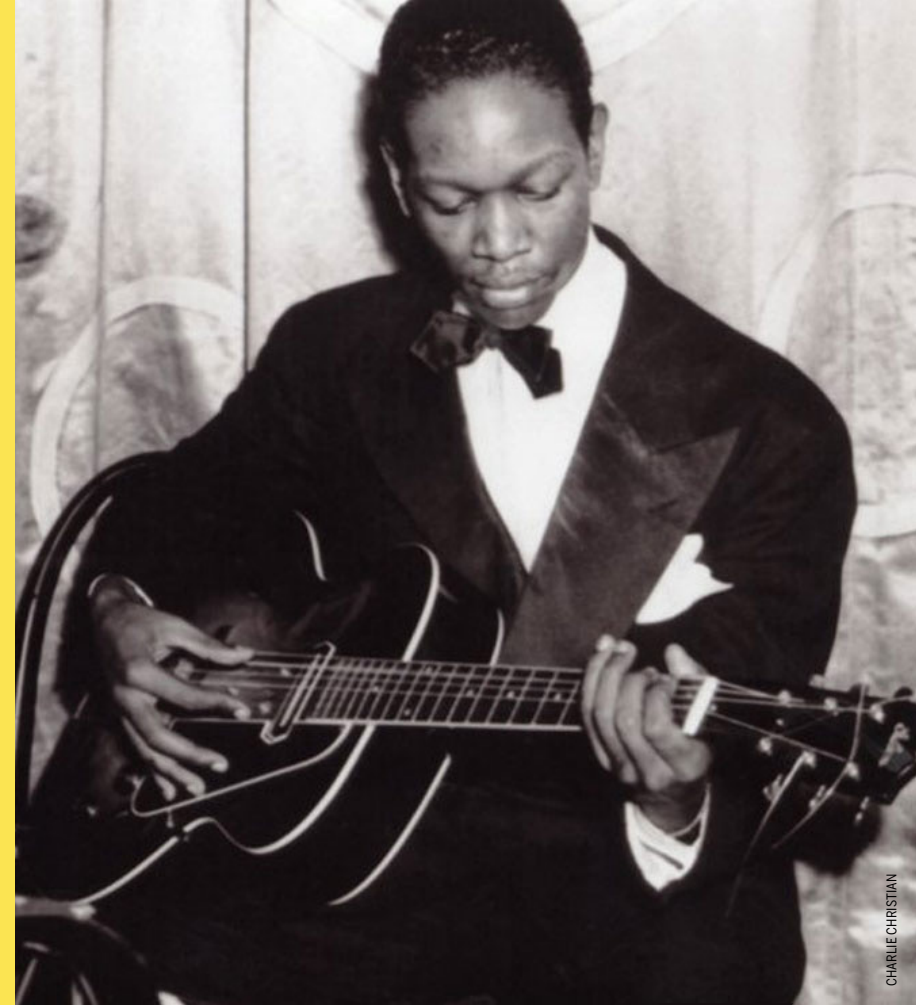
Libretto by
Audrey Dwyer

In 1939, Black jazz electric guitarist Charlie Christian joined Benny Goodman's band for a landmark concert at Carnegie Hall that was a radical artistic and social statement for both men. **Backstage at Carnegie Hall**, a new chamber opera from composer Tim Brady and librettist Audrey Dwyer, uses this historic event to examine the impact of generations of racial and class-based trauma, and the role of music in evolving discussions about racism. Jumping back and forth through time, Charlie engages with a variety of historical figures, including Rufus Rockhead, Montreal's legendary Black club owner, guitar innovator Orville Gibson, and American opera singer Marian Anderson. These interactions underscore the ongoing struggle of being a Black person – even a famous one – in a white society.

Companies

Bradyworks was originally created in 1989 to perform the music of Tim Brady, whose work as a composer combines elements of contemporary chamber music, jazz, rock and electroacoustic music. The group's instrumentation – combining electric guitar and saxophone with traditional chamber music forces and live electronics – creates a unique sound world with a vast array of timbres and performance traditions.

Black Theatre Workshop is Canada's longest-running Black theatre company. Its mission is to encourage and promote the development of a Black and Canadian Theatre, rooted in literature that reflects the creative will of Black Canadian writers and artists, and the creative collaborations between Black and other artists. Black Theatre Workshop aims to promote and produce Black theatre that educates, entertains and delights its audiences.



CHARLIE CHRISTIAN

Investment

The National Creation Fund's investment of \$150,000 will support an extended development period, including an additional workshop, extensive testing of the video and production design, and new artistic collaborations.

Co-produced by Bradyworks and Black Theatre Workshop.
Supported by the Canada Council for the Arts, Conseil des arts et lettres du Québec, Conseil des arts de Montréal, SOCAN Foundation and Placement Culture.

La Messe Basse

Dans le nuage

Co-created, written and directed by
Maxime Carbonneau and Laurence Dauphinais

Inspired by the Golden Record – a disc placed aboard the Voyager probes and launched into space in 1977 by the team of famous astrophysicist Carl Sagan, a sort of interstellar “message in a bottle” capturing some of humanity’s memories – La Messe Basse expands its interdisciplinary repertoire with an ambitious research and creation project.

Dans le nuage is a diptych: first, a participative online experience where the public is invited to contribute personal archival material (stories, sounds, images); and second, a show that questions the notion of the archiving and transmission of human culture in the digital age. Inspired by the Sagan team’s initiative, this project seeks to highlight the intertwining of human culture and technological innovation.

Company

La Messe Basse is a Montreal-based theatre company founded in 2012 by Jérémie Boucher, Dany Boudreault and Maxime Carbonneau. The company is expressly dedicated to the creation and exploration of unconventional and unprecedented theatrical material. Their plays have been translated into several languages (German, English, Portuguese) and have received numerous awards and nominations.



Investment

The National Creation Fund’s \$135,000 investment will allow the team to extend the development process, including a longer research phase and the additional time required to develop the technologies needed to support the artistic concept.

Created and produced by La Messe Basse in co-production with the Festival TransAmériques, and with funding from the Conseil des arts et des lettres du Québec, the Canada Council for the Arts and the Conseil des arts de Montréal.

Young People's Theatre

The Darkest Dark

Based on the book by
Chris Hadfield with Kate Fillion

Adapted for the stage by
Jim Millan and Ian MacIntyre

Directed by
Jim Millan

Inspired by the internationally best-selling children's book by Canadian astronaut Chris Hadfield, ***The Darkest Dark*** is a timely new play for young audiences about overcoming your fears and embracing the unknown. The story is based on Commander Hadfield's own experience as a child confronting his fear of the dark so he can one day travel to space.

From the imaginations of Commander Hadfield and acclaimed director/writer Jim Millan, this ground-breaking theatrical experience will weave magic, flight, movement and multimedia with theatre arts to create an enchanting planetary playground.

Company

Young People's Theatre (YPT) is North America's oldest – and Canada's largest – professional producer and presenter of theatre for young audiences. Over the past 55 years, YPT has staged many of the most important plays that form the canon of work for youth in Canada. YPT continues to develop new work and create partnerships with theatre companies across the country and around the world, and the enriched learning experiences of its Education & Participation Department provide young people with opportunities to develop their whole being.



Investment

The National Creation Fund's investment of \$125,000 will allow YPT to bring the full creative and production team together for a proof-of-concept workshop, and additional time with the cast and magic consultant to fully test and finalize the integration of magic elements.

Development partners: Royal Manitoba Theatre Centre, Georgie Theatre, Talk Is Free Theatre, and the Magicana Foundation.

Theatre Replacement

Do you mind if I sit here?

Created by

Theatre Replacement in collaboration with the assembled artists

Theatre Replacement has kept a small studio space in Vancouver's Russian Hall since 2011. Some years ago, in a neighbouring closet, the company came across close to 20 hours of 16mm films sent from the USSR between the 1950s and 1980s. These slowly decomposing artifacts, many of them fragments, cover everything from heavy industry to demonstrations of folk dances.

Drawing on this discovery as both a conceptual and aesthetic spark, *Do you mind if I sit here?* brings together an ensemble of artists to develop an immersive performance that combines speculative fiction and a shared meal, offering audiences a place and a moment wherein we might collectively imagine a future we could have never guessed would exist.

Company

Theatre Replacement is an ongoing collaboration between James Long and Maiko Yamamoto. Whether working together or apart, they work with a wide range of collaborators and use extended processes to create performances, events and public art projects from intentionally simple beginnings. Conversations, interviews and arguments collide with Yamamoto and Long's aesthetics, resulting in theatrical experiences that are authentic, immediate and hopeful.

Formed in 2003 and based in Vancouver, the company's work has been created and performed across Canada and internationally.



© MATT REZNEK

Investment

The National Creation Fund's investment of \$125,000 allows Theatre Replacement to immediately integrate the media artists and associated equipment in every stage of development for *Do you mind if I sit here?*

Presentation Partner: PuSh International Performing Arts Festival.
Development partner: Newworld Theatre.

Mammalian Diving Reflex and UNIT Productions

Everything Has Disappeared

Co-written and co-directed by
Hazel Venzon and Darren O'Donnell

Everything Has Disappeared tells the story of a mysterious and horrific supernatural event in which every single Filipino person in the entire world suddenly vanishes, and chronicles the short- and long-term consequences of the disappearance of this crucial globalized workforce. Collaborators Hazel Venzon and Darren O'Donnell are devising the work through extensive interviews with members of the local Filipino community and research by economists, demographers, sociologists and human geographers. Combining elements of mind-reading, mentalism, stage and video magic, **Everything Has Disappeared** is both a horrific science fiction story and a celebration of the enormous (and often overlooked) contribution of Filipino migrant labour to the global economy.

Companies

Mammalian Diving Reflex creates performances by looking for contradictions to whip into aesthetically scintillating experiences. The company creates site- and social-specific performance events, theatre productions, participatory gallery installations, videos, art objects and theoretical texts to foster dialogue and dismantle barriers between individuals of all backgrounds by bringing people together in new and unusual ways.

U 'N I Together (UNIT) Productions collaborates with artists to produce live art events, social engagements, performance art, plays, musicals, films, documentaries, animation, digital shows and any other hybrid entertainment combination imaginable. Its intent is to serve the unique interests of writers, devisers, creators and artists who desire a fresh approach to creating something new.



ILLUSTRATION BY DAVID ORO

Investment

The National Creation Fund's investment of \$170,000 will support collaborations with local Filipino performers, and several technical workshops to experiment with 360° video projections, VR, and the seamless integration of stage magic and mentalism.

Presentation Partner: Prairie Theatre Exchange.

Arts Club Theatre Company and Theatre Calgary

Forgiveness

Written by
Hiro Kanagawa

Directed by
Stafford Arima

Based on the book by
Mark Sakamoto

Forgiveness is a new work by playwright Hiro Kanagawa, adapted from the memoir *Forgiveness: A Gift from My Grandparents* by Mark Sakamoto. Mark's book, which won the CBC Canada Reads competition in 2018, tells the stories of his grandparents, their struggles during World War II, and the peace they were able to find.

Spanning three decades, traveling to several countries, and featuring dozens of characters, this expansive production will be unified by an elegant combination of animation and projection design that will conjure the myriad of physical locations and emotional landscapes, acting as a bridge between times and places.

Companies

Vancouver's **Arts Club Theatre Company** began with the belief that cultivating local artists to tell stories enlivened by our shared experiences strengthens the community. Over fifty years later, the company continues to be a national leader in the development of Canadian theatre, and provides patrons with cultural enrichment and engagement to enhance the lives of those it serves. The Arts Club stages eclectic programming throughout its three venues with a focus on developing and producing new Canadian plays in each season.

Founded in 1968, **Theatre Calgary**'s mission is to produce work which stimulates, provokes, and delights. As Calgary's first and largest professional theatre company, it strives to reflect the communities, the country, and the world we live in with ambitious programming, passionate community engagement and extraordinary productions.



Investment

The National Creation Fund's investment of \$150,000 will allow the two companies to devote considerably more time to the development process. The projection and animation artists will be integrated into each phase of the project's development, which will influence and inspire the generation of new content from all members of the creative team.

Co-commissioned and co-produced by the Arts Club Theatre Company and Theatre Calgary. Originally commissioned as a part of the Arts Club's Silver Commissions project.

Le Carrousel, compagnie de théâtre

Frontière Nord

Written by
Suzanne Lebeau

Directed by
Gervais Gaudreault

Composed by
Roland Auzet

Frontière Nord depicts a choral universe of women and children, set in an unknown location. It's a contemporary oratorio that combines the electroacoustic music of composer Roland Auzet with two texts written by Suzanne Lebeau that are united by the same narrative thread: the walls that surround and the boundaries that separate and divide territories—North and South, children and adults, the self and the other.

In this large-scale work, director Gervais Gaudreault imagines a world where choirs are omnipresent. They tell the story of the collective drama, a drama that affects everyone in a specific way, but also affects the community as a whole. In this conflict, the characters are the spokespersons of their experience, the witnesses of their pain.

Company

Convinced of the need for a true artistic encounter, **Le Carrousel** centres its creative approach on the question “What should we say to children?” and reflects deeply on artists’ self-censorship when dealing with young audiences. For 45 years, Le Carrousel has sought to decompartmentalize audiences and practices, convinced that theatre for children must also reach out to and even unsettle adults. Supported by creative research that breaks through limits and boundaries, co-founders Suzanne Lebeau and Gervais Gaudreault have channelled their passion into a repertoire of original works that are considered, in Quebec and abroad, milestones in the history of theatre for young audiences.



Investment

The National Creation Fund's investment of \$135,000 makes it possible for the creative team to collectively develop the oratorio's music and text, and supports an expanded cast during an extended research and development process.

Frontière Nord was created by Le Carrousel, compagnie de théâtre, in residence at Théâtre du Vieux-Terrebonne (Québec), and co-produced by Théâtre du Vieux-Terrebonne (Québec); Scène Nationale d'Albi; Théâtre Molière Sète, scène nationale archipel de Thau; and Théâtre des Quatre Saisons (Gradignan, France).

Developed with the support of the Canada Council for the Arts (for the co-production) and the Cole Foundation.

Artistic Fraud

I Forgive You

Written and co-created by
Robert Chafe

Directed by
Jillian Keiley

Consulted, performed
and co-created by
Scott Jones

In October 2013, Nova Scotia choral director Scott Jones was stabbed in the back and had his throat slit in a homophobic attack that left him paralyzed from the waist down. In the following days his story garnered international attention, not only for its brutality, but also for Scott's uncommonly early path to forgiveness.

I Forgive You marries Scott's own words with the music of a live children's choir to tell a story of violence, forgiveness, trauma, privilege, and the bends in the path that determine the men we become.

Company

Over the past 25 years, **Artistic Fraud** has come to be hailed as one of English Canada's most enduring and exploratory touring companies. Guided by playwright Robert Chafe and director Jillian Keiley, the company has developed a widely shared canon of work that is deeply rooted in the theatrical possibilities of ensemble performance. Though carefully plotted and meticulously assembled, the goal is the effortlessly organic; a performer-driven stage where spectacle meets story.

Investment

The National Creation Fund's investment of \$160,000 will bring the full creative team together for an extended development period, including additional music, text and choreography workshops.

I Forgive You is being developed with the assistance of the Canada Council for the Arts, ArtsNL, the City of St. John's, and Nordic Bridges.

Crazy Smooth

In My Body

Choreography by
Crazy Smooth

It's said that the bravest thing a dancer can do is grow old – for a b-boy/b-girl, the experience is approaching heroic. In keeping with hip-hop culture, b-boys/b-girls present a façade of confidence and invincibility as they engage in battles to prove their value and establish their dominance. The resulting vocabulary is one of the most physically demanding and visually impressive of the dance genres and leaves no room for the expression of vulnerability.

For *In My Body*, dancer/choreographer Crazy Smooth brings together an intergenerational group of dancers and an international creative team for an intensely athletic investigation of the evolution of self and the effects of aging on street dancers.

Company and Artist

As Executive Producer, the **Centre de Création O Vertigo – CCOV** brings a unique combination of experimentation and innovation to dance creation and production. Via its long-term artist-in-residence program, the CCOV collaborates with distinctive choreographers to produce ambitious, large-scale works that contribute to the healthy evolution of contemporary performing art practices. *In My Body* is the second production to be developed through the CCOV's long-term residency program.

Dancing since 1997, **Crazy Smooth** is one of Canada's top street dancers, performers, choreographers, instructors, judges, and community leaders. The 2020 recipient of Banff Centre for Arts and Creativity's 2020 Clifford E. Lee Choreography Award, he is the founder and creative director of Bboyizm, an award-winning street-dance company that has been instrumental in the preservation and growth of street dance in Canada and internationally.



Investment

The National Creation Fund's investment of \$175,000 supports a significantly longer research and creation process with the dancers and creative team, and the development of a ground-breaking marriage between Street Dance and multimedia design.

Executive Producer Centre de Création O Vertigo – CCOV, in association with the National Arts Centre's National Creation Fund.

In My Body is a co-production of The CanDance Network Creation Fund, Brian Webb Dance Company, Yukon Arts Centre, Banff Centre for Arts and Creativity, dance Immersion and Canadian Stage, and is supported by the Canada Council for the Arts.

Transthéâtre

Jusqu'à ce qu'on meure

**Directed by
Brigitte Poupart**

Who hasn't imagined going back in time to alter the course of history and prevent the inevitable? In this new immersive experience by Montreal's Transthéâtre, the beginning of the show is actually the end of the story, as actors and audience members share a dreamlike space in which time has stopped at a moment of chaos and destruction. Through circus arts, dance, theatre and electronic music, the events that led to the disaster unfold in reverse, ultimately bringing the characters and audience back to the moment when the evening first began.

Creator Brigitte Poupart and her team of acclaimed collaborators are creating an immersive scenography that redefines the usual conventions surrounding the audience/actor relationship, that breaks the fourth wall and draws the spectator into a unique sensory experience.

Company

Transthéâtre was founded in 1991 with the aim of creating theatre with political, social or philosophical elements. To fulfill its mission, the company produces exclusively contemporary works that explore the contradictions and failings of the Western world. Those faults can be collective or individual, psychological or philosophical. This philosophy is reflected in new works that situate the audience in relation to mass phenomena, and that break the formal conventions of the traditional audience/actor relationship. The company's multidisciplinary approach to production gives full value to collaborations involving creative people from different cultural and artistic backgrounds.



© PP CHARBONNEAU

Investment

The National Creation Fund's investment of \$180,000 will support an additional workshop, the creation of original music, and an expanded cast.

A new partnership between Transthéâtre, MONTRÉAL COMPLÈTEMENT CIRQUE and Multicolore (Piknic Electronik).

A'nó:wara Dance Theatre

Sky Dancers

Choreography and direction by
Barbara Kaneratonni Diabo

Sky Dancers is a new multidisciplinary dance piece that explores the impact of the Quebec Bridge disaster of 1907, which killed 33 ironworkers from the Mohawk community of Kahnawake. The fallout was felt around the world and the aftermath still echoes across generations.

Choreographer Barbara Kaneratonni Diabo's great-grandfather, Louis D'Ailleboust, was one of the men who perished in the tragedy. More than a century later, she explores from an Indigenous perspective the impact the loss had on her community, and shines a light on the strength of the community, the resilience of the women and the contributions the people have made to society.

Through the integration of dance, video projections, theatre, sophisticated set design and a mix of contemporary and traditional music, **Sky Dancers** puts a human face to a story that represents many of the struggles that Indigenous peoples have had to rise above.

Company

A'nó:wara Dance Theatre is led by Barbara Kaneratonni Diabo. Originally from Kahnawake and now living in Montreal, Barbara is Kanienkehaka (Mohawk) and has been a dancer and choreographer for more than 25 years. She specializes in combining traditional First Nation's dance and contemporary styles, and her goal is to inspire others, encourage cultural pride, uplift the spirit, and increase education and communication.



© JOHN LAUENER AND BRIAN MEDINA

Investment

The National Creation Fund's investment of \$120,000 will support a technical residency to fully explore the integration of the set, lighting and projections, as well as additional workshops with the dancers to further refine the choreography.

Production Partners: Harbourfront, Y2D Productions and Live Art Dance.

Developed with support from the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and the Mohawk Council of Kahnawake.

Tanya Tagaq

Split Tooth

Music and story by
Tanya Tagaq

Directed by
Kaneza Schaal

Split Tooth tells the story of an adolescent girl growing up in Nunavut whose life is dominated by the magnificence of nature. This epic new stage production is an extraordinary union of Tanya Tagaq's improvised musical performances and best-selling debut novel, created in collaboration with director Kaneza Schaal and visual artist Christopher Myers.

Combining storytelling, animation, and music, and featuring the world's first-ever Inuit throat singing choir, Tanya brings a radical vision of Arctic Futurism to life through her incisive voice and words.

Artist

Tanya Tagaq is an improvisational singer, avant-garde composer and bestselling author. A member of the Order of Canada, Polaris Music Prize and JUNO Award winner, and recipient of multiple honorary doctorates, she is one of the country's most original and celebrated artists.

Tanya's improvisational approach lends itself to collaboration across genres and forms. Her work includes numerous guest vocal appearances, original avant-garde classical compositions, commissions, and more. In its many forms, Tanya's art challenges static ideas of genre and culture, and contends with themes of environmentalism, human rights and post-colonial issues.



PHOTO COURTESY OF APTN

Investment

The National Creation Fund's investment of \$170,000 supports the work's final stage of development, which includes creation and technical residencies with the creative team and cast in Canada, the U.S. and Germany, and the exceptional costs associated with travel for the artists living in the North.

Co-produced by Theater der Welt 2021 Düsseldorf, Brooklyn Academy of Music (BAM) and PuSh International Performing Arts Festival.

Outside the March

The Trojan Girls

Written by
Gillian Clark

Directed by
Mitchell Cushman

Loosely, lovingly and irreverently adapted from Euripides' *The Trojan Women* and *The Oresteia*, **The Trojan Girls** is the latest immersive theatre experience from Outside the March. One of the company's most complex productions to date, the play will unfold simultaneously in two adjacent site-specific locations, with the cast travelling back and forth between the two different worlds to embody both a group of teenagers and their respective parents.

True to the essence of the Greek myths from which it draws inspiration, **The Trojan Girls** examines cycles of generational inheritance: how systems of patriarchy, intolerance, addiction and hopelessness can render something as pure as expressing care as a radical act.

Company

Outside the March creates unforgettable immersive encounters, redefining the experience of theatre for a new generation of audiences. Its immersive experiences are communal, site-engaged and fuse the epic with the intimate, all with the goal of implicating audiences in the stories that they share. By expanding the canvas on which its storytelling takes place, the company brings underused spaces into the public eye and welcomes audiences who don't normally find themselves at the theatre.



Investment

The National Creation Fund's investment of \$145,000 will support a multi-year development process with partners in Vancouver and Calgary, providing the additional time required to work through the complex staging requirements of an immersive, script-based theatre piece. It will also support the inclusion of a full-time Associate Director throughout the development process.

Producing partners: Newworld Theatre and Ghost River Theatre.

Our Investments

In its first three years, the National Creation Fund has invested \$7.4 million in the development of 48 ambitious projects by artists and arts organizations from across Canada.

Year 1

Counting Sheep

Mark and Marichka Marczyk

Danse Mutante

MAYDAY

Eve 2050

Van Grimde Corps Secrets

FRONTERA

Animals of Distinction

The Full Light of Day

Electric Company Theatre

Ghost Opera

The Old Trout Puppet Workshop

The Hockey Sweater: A Musical

The Segal Centre for Performing Arts

Mînowin

Dancers of Damelahamid

Obeah Opera

Asah Productions

Prison Dancer

Citadel Theatre

Le reste vous le connaissez par le cinéma

Carte Blanche

Revisor

Kidd Pivot

Skyborn: A Land Reclamation Odyssey

Savage Production Society

SOIFS Matériaux

UBU compagnie de création

The Storyville Mosquito

Kid Koala

Svāhā

Nova Dance

Scott Joplin's Treemonisha

Volcano Theatre

Unikkaaqtuat

The 7 Fingers, Artcirq, and Taqqut Productions

who we are in the dark

Peggy Baker Dance Projects

Year 2

Crypto

Guillaume Côté

Le Devisement du monde / Le Triptyque migratoire

Théâtre Humain

Draw Me Close

Jordan Tannahill

Harbinger

Ame Henderson

The Invisible - Agents of Ungentlemanly Warfare

Catalyst Theatre

J'ai pleuré avec les chiens

Daina Ashbee

Kelly v. Kelly

The Musical Stage Company

The Kosinski Project

ZOU Theatre Company

Mahabharata

Why Not Theatre

New Work

Le Patin Libre

Portrait of Restless Narcissism (P.O.R.N.)

STO Union

Rhapsodie

Sylvain Émard Danse

Universal Echoes

KUNÉ - Canada's Global Orchestra

Violence

Infrarouge

White out /

La chambre des enfants

L'eau du bain



WHITE OUT / LA CHAMBRE DES ENFANTS



VIOLENCE BY INFRAROUGE © SABRINA RATTÉ

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