



THE **NEW** NAC

2017-2018 ANNUAL REPORT



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

Canada 

Role

Created by the Parliament of Canada as a Centennial project during the 1960s, the National Arts Centre raised its curtains for the first time in 1969. Today the NAC collaborates with artists and arts organizations across Canada to help create a national stage for the performing arts, and acts as a catalyst for performance, creation and learning across the country. A home for Canada's most creative artists, the NAC strives to be artistically adventurous in each of its programming streams — the NAC Orchestra, Dance, English Theatre, French Theatre and NAC Presents. The NAC's *National Creation Fund* invests up to \$3 million of privately raised funds every year in 15 to 20 ambitious new works by Canadian artists and arts organizations from across Canada. The NAC is at the forefront of youth and educational activities, offering artist training, programming, and national programs to support children, youth, teachers and emerging artists in communities across Canada. The NAC is also a pioneer in new media, showcasing the performing arts across the country through the Kipnes Lantern, the largest transparent LED installation in North America; using technology to teach students and young artists around the globe; creating top-rated podcasts; and providing a wide range of NAC Orchestra concerts on demand. The NAC is the only bilingual, multidisciplinary performing arts centre in Canada, and one of the largest in the world.

Accountability And Funding

The NAC reports to Parliament through the Minister of Canadian Heritage. Of the NAC's total revenue, half is derived from an annual parliamentary appropriation, while the other half comes from earned revenue — box office sales, the NAC Foundation, food and beverage services, parking services and hall rentals. Each year, the Minister of Canadian Heritage tables the NAC annual report in Parliament. The Auditor General of Canada is the NAC's external auditor.

Structure

A Board of Trustees consisting of 10 members from across Canada, chaired by Adrian Burns, oversees the NAC. Until June 2, 2018, the President and CEO was Peter A. Herrndorf. Christopher Deacon was appointed to the position on June 12, 2018. The creative leadership team is composed of Alexander Shelley (NAC Orchestra), Cathy Levy (Dance), Jillian Keiley (English Theatre), Brigitte Haentjens (French Theatre), Kevin Loring (Indigenous Theatre), Heather Moore (*National Creation Fund*), Heather Gibson (NAC Presents and Variety Programming), and Executive Chef Kenton Leier.

Official languages

As North America's only bilingual, multidisciplinary performing arts centre, the NAC is committed to promoting linguistic duality and enhancing the vitality of English and French linguistic minority communities in Canada. There were many highlights in 2017–2018. The NAC partnered with three Franco-Canadian companies to create *Gabriel Dumont's Wild West Show*, an ambitious new play showcasing French, English, Aboriginal and Métis talents on stages across the country; the NAC Orchestra's *Canada 150 Tour* included visits to Francophone schools in Winnipeg, Edmonton and Iqaluit; *Zones Théâtrales* brought together some 200 theatre artists and practitioners from Francophone communities across Canada; the Fransaskois group La Raquette à claquettes played for hundreds of Francophone students in Regina as part of the *Music Alive Program*; NAC Presents hosted new and emerging artists from coast to coast, including Acadian Caroline Savoie and Franco-Ontarian Yao, and took part in the Franco-Canadian festival Les Rencontres qui chantent, offering a dozen creation residencies in collaboration with the Alliance nationale de l'industrie musicale; and many more.

THE **NEW** NAC

This place is new.
You can tell from the moment you step through the door.
It's luminous, inspiring,
a place where people feel welcome and at home.
Come further in, into our performance halls – there's renewal there too,
just as there is in the essence of who we are, and what drives us:
To bring exciting, diverse voices to the national stage,
To help ambitious new works come to life,
To be a catalyst for learning across the land.
And on the eve of celebrating 50 exceptional years,
we welcome a new leader who guides us to imagine 50 more.
Welcome to the new NAC.

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NEW PUBLIC SPACES

Our Public Spaces have allowed us to welcome the community in a whole new way. 2017–2018 was the first full year of free programming in those spaces. Children (and their parents) sang and danced at *Toddler Tuesdays*. Seniors created art at *Pop-up Painting*, and the public relished free talks and performances. Community groups held hundreds of events – book launches, speaker nights, choir workshops and more. And every day, people from all walks of life met friends for coffee, studied for exams, attended meetings, and enjoyed the view through the floor-to-sky windows. Everyone is welcome here.



Photo: Children on the Susan Glass & Arni Thorsteinson Staircase
(Luther Caverly)



NATIONAL CREATION FUND

The *National Creation Fund* officially opened on November 1, 2017. It will invest up to \$3 million a year in 15 to 20 ambitious new works by artists and arts organizations from across Canada. “The fund gives new work the time and resources it needs so it can achieve its full potential, and be presented widely beyond its premiere,” said Artistic Producer Heather Moore. On June 14, 2018, the NAC announced the first nine projects to receive a total of \$1.4 million, and will announce a second round in the fall of 2018.




Photo: *Eve 2050* by VanGrimde Corps Secrets, one of the first projects to receive an investment from the *National Creation Fund* (DAVAI).



NEW PRESIDENT AND CEO

Christopher Deacon is an adventurous arts administrator who knows the NAC inside out. Before being appointed President and CEO on June 12, 2018, he spent 22 years as Managing Director of the NAC Orchestra where he led some of its most ambitious projects, including international tours and the multimedia work *Life Reflected*. He led the steering committee overseeing the Architectural Rejuvenation and Production Renewal projects, which are revitalizing not only the building, but also the institution itself. "I love what the NAC means to Canadians, and I have a passion for what it could become in the next chapter of its development."

Photo: Christopher Deacon (Serge Gouin)



INDIGENOUS THEATRE

When the NAC's new Department of Indigenous Theatre launches in the fall of 2019, audiences will see stories through the lens of Indigenous people, with Indigenous artists at the core of the creative team. By presenting Indigenous stories on the national stage, the department will help promote Indigenous culture and languages through collaboration and co-productions with theatre artists and organizations throughout the land. Indigenous Theatre will also nurture talent, said Artistic Director Kevin Loring. "We want to be a beacon to young Indigenous artists across the country, and inspire them to imagine their stories on our stages."

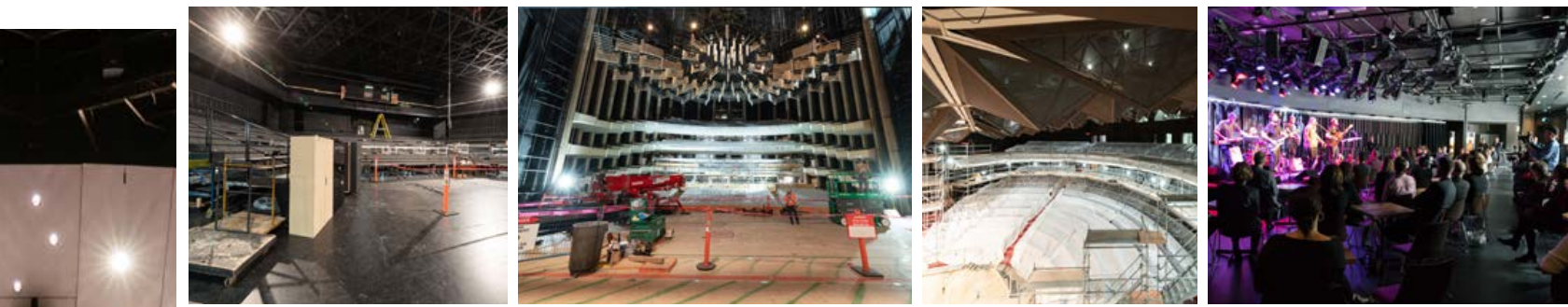
Photo: Kevin Loring (Shin Sugino)



RENEWING OUR PERFORMANCE HALLS

The renewal of our performance halls and production facilities is a major investment in the NAC by the Government of Canada. The project is bringing the NAC back to contemporary standards, allowing artists to do their best work on our stages, and our audience to experience it. The fully renovated Fourth Stage re-opened in October 2017, and major improvements were made in Southam Hall, the Babs Asper Theatre and the Azrieli Studio in time for the 2018–2019 season. The most dramatic change is the new orchestra shell in Southam Hall that has fundamentally improved its acoustics.





DESIGNED BY Diamond Schmitt Architects, Fisher Dachs Associates, Threshold Acoustics and Engineering Harmonics, and manufactured by Wenger & JR Clancy, the orchestra shell took more than 18 months to design and manufacture, and three months to install. Threshold Acoustics and Crossey Engineering also worked on the overall project, which was overseen by PCL Constructors.



Photos: Above, l to r: The Azrieli Studio. Southam Hall. The Babs Asper Theatre. The new Fourth Stage. Full page: The audience experiences a whole new sound in Southam Hall as Alexander Shelley and the NAC Orchestra perform their first concerts with the orchestra shell in September 2018 (all photos Roy Grogan).

LETTER FROM THE BOARD CHAIR



Recruiting a new CEO is the most important task for the Board and its Chair in all organizations. This past year, it was the top priority as we undertook a search for the next President and CEO of the National Arts Centre. I'm very grateful to the Search Committee – an outstanding group of leaders from the NAC, from Ottawa, and from across Canada – for the care and consideration they brought to this process.

We began in November 2017 with an extensive Canadian search process that attracted many impressive candidates. We believe the person we selected is highly qualified to author the next chapter in the exciting story of this unique organization.

That person is Christopher Deacon.

Christopher was the Managing Director of the NAC Orchestra for more than two decades, a period in which the Orchestra rose to new artistic heights, resumed national and international touring and commissioned dozens of new works from Canadian composers. He has championed musical education and community engagement in Ottawa and across the country. Having led the Orchestra to become a leader in distance learning and online content, he is well equipped to take the NAC into a digital future. He introduced several initiatives to attract younger, more diverse audiences to the Orchestra, notably *Casual Fridays* and the *WolfGANG Sessions*.

Christopher also has a deep knowledge of the NAC as a whole. As lead of the Architectural Rejuvenation and Production Renewal Steering Committee, he played a key role in two of the most complex projects in our history. We are proud that we managed our budget, and re-opened our renewed building and performance halls on time, with dazzling results. We continue to receive overwhelmingly positive feedback from artists and the public about “the new NAC.”

Christopher began as President and CEO at the end of our remarkable 2017–2018 season. Artistic excellence was alive on our stages, and on stages across the country. We welcomed Canadians to our beautiful new public spaces, and continued to renew our performance halls and production facilities at the highest standard. We sincerely thank the Government of Canada for their generous investment in the NAC. In addition, the *National Creation Fund* opened in November 2017, allowing us to invest in ambitious new work by artists and arts organizations from across the country. Throughout the year, Kevin Loring and his team were laying the groundwork for the NAC's new Department of Indigenous Theatre, launching next September in our 50th anniversary year.

A special thank you to our exceptional Board of Trustees for their hard work and commitment to the NAC. It is also my pleasure to thank Peter Herrndorf, our former President and CEO, who pioneered so many of the NAC's most significant national initiatives. Peter transformed the NAC into a thriving national organization that makes a difference to artists, arts organizations and communities across the country. As Chair of the Board, it was an honour to serve with him.

Finally, I would like to thank Christopher Deacon for accepting this next great challenge with such energy and enthusiasm. He is a gifted leader who delivers on big ideas, and I have no doubt he will lead the NAC to deliver on many more. We are truly thrilled that he is our new President and CEO.

A handwritten signature in dark ink, appearing to read 'Adrian Burns'.

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

LETTER FROM THE PRESIDENT AND CEO



It's an honour and privilege to serve as President and CEO of the National Arts Centre. I was appointed in June, near the end of a 2017–2018 season filled with remarkable initiatives that took place both at the NAC and across Canada.

The performing arts are thriving in this great country of ours. From Newfoundland to Nunavut to Nanaimo and everywhere in between, artists are telling stories through music, theatre and dance, and through newer and more diverse forms. The National Arts Centre stands for all of those artists – and their audiences – whether or not their work appears on our stages.

As the NAC enters its next half-century, we will build on the values and vision that have brought us to where we are today. We will renew and redouble our commitment to performance, creation and learning. We will keep championing Canadian artists, new creation, and adventurous programming. We will push our national role even further, reaching out our arms to Canadians everywhere – live and through digital platforms. We will strive to be a beacon for inclusiveness and diversity, and attract younger audiences. Our *National Creation Fund*, supported by generous donors from across the country, will invest up to \$3 million a year in the development of ambitious new work by Canadian creators.

Our stories define us. Kevin Loring, Artistic Director of NAC Indigenous Theatre, says that stories are medicine. That's why I am so proud that the NAC is creating the Department of Indigenous Theatre that will put the voices of Indigenous artists – and their stories – on the national stage. It is one of the greatest initiatives in the NAC's history.

We will deepen our relationships with Francophone communities, and ensure that Francophone programming enjoys a more prominent place on our stages. And as we look to our future audiences, NAC Presents, our all-Canadian series of singer-songwriters and contemporary music, will be a growing part of our future.

It was always our dream to renew this institution by renewing the building. Our transparent new atrium, created as part of our Architectural Rejuvenation project, symbolizes our future – bright and beautiful. I invite all Canadians to come and be dazzled by the brilliant artists on our renewed stages, or to experience the NAC in new ways by enjoying a free event in our public spaces. This wonderful place belongs to everyone.

Many of our new public spaces bear the names of donors to the NAC Foundation, who come from all across Canada. We are so grateful to them, and know they will continue to play a major role in bringing many of the NAC's future initiatives to life.

I'm profoundly grateful to the artists who taught me so much over the years during my tenure leading the NAC Orchestra. My greatest teacher was Peter Herrndorf, who has done so much for the arts in this country. I thank him for sharing his guidance and wisdom with me so generously over the years. I also thank our exceptional Board Chair Adrian Burns for her vote of confidence, and for her outstanding leadership and devotion to the National Arts Centre. And I feel very fortunate to be working with arguably the best arts leadership team in North America – Alexander Shelley, Cathy Levy, Jillian Keiley, Brigitte Haentjens, Kevin Loring, Heather Moore, Heather Gibson and Kenton Leier.

We will soon begin shaping our next Strategic Plan to take us to 2025. As we prepare to celebrate our 50th anniversary season, the NAC team is brimming with ideas and a passionate desire to work with artists, arts organizations and educators to strengthen the performing arts in communities across Canada.

A handwritten signature in black ink, reading "Christopher Deacon". The signature is fluid and cursive, with a large, stylized "C" at the beginning.

Christopher Deacon
President and CEO

2017–2018 HIGHLIGHTS

MUSIC

Alexander Shelley and the NAC Orchestra had an enormously successful year that included a festival exploring the idea of the North, a roster of superstar performers and sensational debuts, and the completion of an ambitious tour through every province and territory.

The season began on September 13 and 14, with music by Richard Strauss and Ravel conducted by Alexander Shelley, and Itzhak Perlman performing some of the most beautiful pieces from the cinema. That same week the Orchestra performed at the *NAC Gala* with the legendary singer-songwriter k.d. lang, as well as Kalolin Johnson, the powerful young M'ikmaw singer from Eskasoni, Nova Scotia who first performed with the Orchestra in Eskasoni in May 2017 during the Atlantic Canadian leg of the *Canada 150 Tour*.

From October 3 to 14, the *Ideas of North* festival examined our relationship with the North, and celebrated two important milestones – Canada 150 and Finland 100. There were many highlights. They included a mini-cycle of symphonic works by the seminal Finnish composer Jean Sibelius, and the first North American performance of the Lapland Chamber Orchestra, featuring violinist and conductor John Storgårds, Principal Guest Conductor of the NAC Orchestra. Audiences enjoyed two Canadian NAC Orchestra co-commissions – a triple violin concerto by Alexina Louie showcasing the concertmasters of the NAC Orchestra (Yosuke Kawasaki), the Toronto Symphony Orchestra (Jonathan Crow) and the Orchestre symphonique de Montréal (Andrew Wan); and the world premiere of *Nameless Seas* by Matthew Whittall, written

for and performed by the renowned Canadian pianist Angela Hewitt.

The Orchestra's *Canada 150 Tour* continued into western Canada from October 17 to November 6, with nine performances and 130 education events in Winnipeg, Saskatoon, Calgary, Edmonton, Victoria, Vancouver and Whitehorse. Calgary pianist Jan Lisiecki joined the all-Canadian roster of soloists that included soprano Erin Wall and actor Monique Mojica. Highlights included *Life Reflected* – the multimedia NAC commission about four remarkable Canadian women – in Calgary and Vancouver, and a brilliant performance by Associate Concertmaster Jessica Linnebach in her hometown of Edmonton. From December 4 to 9, the Orchestra completed the final leg of the *Canada 150 Tour* with two sold-out concerts and more than 20 education and community events in Iqaluit and Yellowknife.

On November 23 and 24, Conductor Emeritus and violinist Pinchas Zukerman returned to the Southam Hall stage, bringing his burnished sound and incomparable expressivity to Haydn's Violin Concerto No. 1, and conducting a superb interpretation of Beethoven's Symphony No. 2. The first concert paid tribute to the Right Honourable Beverley McLachlin, retiring Chief Justice of the Supreme Court of Canada, a keen supporter of classical music.

On December 20, the virtuoso violinist Joshua Bell performed *The Man with the Violin* with the NAC Orchestra, conducted by Alexander Shelley, as part of the Orchestra's holiday concert. Co-commissioned by the NAC and the Kennedy Center in Washington, D.C., the work was composed by the Grammy Award-winning composer



Jessica Linnebach performs with the NAC Orchestra in Edmonton during the *Canada 150 Tour* (Fred Cattroll)



Branford Marsalis
(Palma Kolansky)



Karina Canellakis
(Mathias Bothor)



Telemetry by Shay Kuebler
(David Cooper)

Anne Dudley, with animation by Montreal's Normal studio. *The Man with the Violin*, which is based on Bell's experience busking outside a Washington metro station, was adapted from the popular Canadian children's book written by Kathy Stinson and illustrated by Dušan Petričić.

On January 10 and 11, the rising young American conductor Karina Canellakis made her NAC debut, with Jessica Linnebach performing Bartók's Second Violin Concerto. On February 20 and 21, the celebrated Quebec pianist Alain Lefèvre performed Quebec composer Walter Boudreau's monumental *Concerto de l'asile*, conducted by Alexander Shelley. It's a tribute to the Quebec author and poet Claude Gauvreau, one of 16 young Québécois artists and intellectuals behind *Refus Global*, a 1948 manifesto that has been called one of the most important and controversial artistic and social documents in modern Quebec society. The program also included *Scheherazade* by Rimsky-Korsakov, and was recorded for future release by Montreal label Analekta.

On March 1 and 2, the renowned American jazz saxophonist Branford Marsalis performed Glazunov's Saxophone Concerto with the Orchestra. He also played chamber music as part of the *Music for a Sunday Afternoon* series at the National Gallery of Canada. On April 4 and 6, the exciting young Italian pianist Beatrice Rana made her NAC debut performing Brahms's passionate First Piano Concerto. This program was then taken to Montreal, marking Alexander Shelley's debut with the NAC Orchestra at Maison Symphonique, in a concert presented by Orchestre symphonique de Montréal.

Two remarkable conductors made their NAC debuts in the spring. Xian Zhang, Music Director of the New Jersey

Symphony Orchestra – and one of the few women in the world to hold this position with a major orchestra – led a program on April 18 and 19 featuring Quebec pianist Louis Lortie. And on May 2 and 3, the 22-year-old Finnish conductor Klaus Mäkelä performed an all-Russian program with the acclaimed British pianist Stephen Hough.

The season concluded on May 23 and 24 with Alexander Shelley conducting Beethoven's *Emperor* concerto featuring the exceptional American pianist Emanuel Ax, and Richard Strauss's *Ein Heldenleben* (A Hero's Life). The first concert was dedicated to Peter Herrndorf, the NAC's former President and CEO, who stepped down on June 2, 2018 after an extraordinarily successful tenure of nearly 19 years.

DANCE

NAC Dance, led by Executive Producer Cathy Levy, featured 48 performances by 20 companies, including three Canadian exclusives, two co-productions, 11 artists and companies making their NAC debuts, and a strong commitment to Canadian dance and new Canadian creation.

The season kicked off in September with one of the biggest events of the year – three performances in Southam Hall by the internationally acclaimed contemporary dance company Tanztheater Wuppertal Pina Bausch. This exclusive Canadian presentation began with the riveting *Café Müller*, followed by Bausch's masterpiece *The Rite of Spring*, which featured 34 dancers on an earth-covered stage, fiercely driven by Stravinsky's groundbreaking score, performed by the NAC Orchestra led by Joana Carneiro. On October 4–5, Finland's Tero Saarinen Company took the stage of the Babs Asper Theatre with *Morphed*, a work that examines themes of male identity.



The Rite of Spring by Tanztheater
Wuppertal Pina Bausch (Ulli Weiss)



Dance Me by BJM–Les Ballets Jazz de
Montréal (Jeremy Coachman)



Company of *Onegin*. Denyse Karn,
Set Design: John Webber, Lighting
Design: Alex Amini, Costume Design
(Racheal McCaig Photography)

Many international companies and artists made their NAC debuts. They included Germany's Semperoper Ballett Dresden with its exclusive Canadian presentation of *Swan Lake* (November 9–11); Legend Lin Dance Theatre of Taiwan with *The Eternal Tides* (January 20) and Australia's contemporary circus company Circa with *Opus* (May 5) in Southam Hall; and the French circus artist and choreographer Yoann Bourgeois with his ensemble work *Celui qui tombe/He Who Falls* (March 9–10), and Spain's La Veronal with *Siena* (February 2–3), both in the Babs Asper Theatre.

Canadian companies and artists also took the spotlight. A particular highlight was *Nijinsky* by The National Ballet of Canada (January 25–27), John Neumeier's powerful ballet about the art and life of the legendary dancer and choreographer Vaslav Nijinsky. Its three Southam Hall performances sold out. Another work inspired by an iconic artist captivated dance lovers – *Dance Me*, the multimedia homage to poet and singer-songwriter Leonard Cohen (February 23–24). Created by BJM – Les Ballets Jazz de Montréal in collaboration with choreographers Annabelle Lopez Ochoa, Andonis Foniadakis and Ishan Rustem, the two Southam Hall performances also sold out.

Rising stars Joshua Beamish, Belinda McGuire, Cie Mossoux-Bonté, Laurie Young and Daina Ashbee had their NAC debuts during *Face 2 Face* (October 26–28). The series celebrated a new partnership with La Nouvelle Scène Gilles Desjardins, and continued its partnership with Ottawa Dance Directive's Series Danse 10, both of which co-presented these performances. Other Canadian companies and artists this season included Vancouver wunderkind Shay Kuebler/Radical System Art with *Telemetry* (April 26–28) in the Azrieli Studio, Canada's

Royal Winnipeg Ballet with *Dracula* (April 12–14), and seven December performances of *Nutcracker*, both in Southam Hall.

NAC Dance has a long-standing history of supporting new Canadian creation, and the season included two co-productions by Montreal dance artists – *Some Hope for the Bastards* by Frédéric Gravel (April 20–21 in the Babs Asper Theatre), and *Solitudes Duo* by Daniel Léveillé (February 15–17 in the Azrieli Studio). NAC Dance was also proud to launch its *Visiting Dance Artist* program, supported by the Canada Council for the Arts, with Ottawa-born, Montreal-based choreographer and performer Dana Michel as its first resident.

ENGLISH THEATRE

Since the beginning of her tenure, Artistic Director Jillian Keiley has proactively engaged in questions of diversity on the stage and in the stories we tell. This season, five of the eight productions in the English Theatre subscription series were stories by and about persons of colour.

The season opened in September in the Babs Asper Theatre with the stunning new musical *Onegin* by Amiel Gladstone and Veda Hille. Based on a poem by Pushkin and an opera by Tchaikovsky, the show was directed by Amiel Gladstone and produced by The Musical Stage Company (Toronto) in collaboration with English Theatre. In October in the Azrieli Studio, English Theatre produced the world premiere of *Sir John A: Acts of a Gentrified Qjibway Rebellion*, commissioned from Drew Hayden Taylor. Also in October, audiences in the Asper Theatre enjoyed *King of the Yees* (Gateway Theatre, Richmond B.C.), which explored the tension between generations and cultures in a modern North American Chinatown.



Darrell Dennis and Herbie Barnes in *Sir John A: Acts of a Gentrified Rebellion*. Anna Treusch, Set and Costume Design; Martin Conboy, Lighting Design; Nick Bottomley, Projection Design (Andrew Alexander)



Company of *Up to Low*. Brian Smith, Set and Props Design; Martin Conboy, Lighting Design; Sarah Waghorn, Costume Design (David Hou)



Gabriel Dumont's *Wild West Show* (Jonathan Lorange)

Two innovative productions captivated audiences in January. *Mr. Shi and His Lover*, an opera-theatre piece from Macau Experimental Theatre/Music Picnic/Point View Art Association, written by Njo Kong Kie and Wong Teng Chi, came to the Azrieli Studio. The show was performed mainly in Mandarin with English surtitles. And in the Asper Theatre, *887* by Robert Lepage (Ex Machina, Quebec City), an autobiographical work about growing up in 1960s Quebec, was both moving and breathtaking.

In March in the Asper Theatre, the English Theatre production of *carried away on the crest of a wave* by David Yee, directed by Kim Collier, explored the impact of the 2004 tsunami. In April, *Sal Capone: The Lamentable Tragedy of*, the story of a hip-hop crew whose DJ becomes a victim of police violence, was performed in the Azrieli Studio by Boldskool (Vancouver) in association with Holding Space Productions. That same month, English Theatre was proud to present *Betroffenheit*, the acclaimed co-production by Electric Company Theatre and Kidd Pivot, co-produced by NAC Dance, in the Asper Theatre. The season closed with *Up to Low*, a funny and deeply felt coming-of-age story based on the book by Ottawa's own Brian Doyle, directed by Janet Irwin, also in the Asper Theatre.

English Theatre plays a national role in Canadian theatre. In October 2017, the department executed its first tour in nearly 20 years, taking Jillian Keiley's 2013 production of *Tartuffe*, adapted by comedian and writer Andy Jones, to five communities in Newfoundland. Through The Collaborations, English Theatre supported theatre companies developing new work across the country. And English Theatre continued to lead on issues of accessibility and inclusion: its production of *A Christmas Carol* featured Deaf artist Jack Volpe and blind artist Bruce Horak in

key roles, and included an ASL performance, an audio-described performance, and a “touch tour” of costume pieces, props and set models.

FRENCH THEATRE

French Theatre audiences discovered 17 original and daring productions in 2017–2018. Among the highlights was the world premiere of the season opener, *Gabriel Dumont's Wild West Show*, a flamboyant epic about the struggle of the Métis of Western Canada. This ambitious collective creation brought together 10 playwrights, 10 performers and an impressive team of designers, all representing different territories and cultures across the country. After its opening run at the NAC, the show toured to Montreal, Winnipeg, Saskatoon and Quebec City.

Artistic director Brigitte Haentjens directed two mesmerizing creations. In December, she collaborated with the composer and musician Denis Plante and the actor Sébastien Ricard to present *La Bibliothèque-interdite*, an intimate and lyrical opera-tango inspired by the world of Argentinian writer Jorge Luis Borges. And in February, she directed the premiere production of *Dans la solitude des champs de coton*, a sizzling verbal sparring match between a dealer (played by Hugues Frenette) and a client (Sébastien Ricard), written by Bernard-Marie Koltès.

French Theatre also presented the exclusive Canadian engagement of two major shows from Europe. In November, following an American tour, the large-scale production of Albert Camus's *L'état de siège*, directed by Emmanuel Demarcy-Mota and performed by the illustrious troupe from the Théâtre de la Ville in Paris, took the Babs Asper Theatre by storm. In April, the iconic Flemish



Dans la solitude des champs de coton
(Jean-François Héту)



La Cerisaie (Koey Broos)



Kevin Loring (Fred Cattroll)

Belgian collective tg STAN delivered a refreshing version of Chekhov's mythical *La cerisaie* (The Cherry Orchard).

The plays in the Enfance/jeunesse series for young audiences were just as entertaining. For example, in March, children from 18 months to five years old were introduced to the mysteries of the creation of the universe in *Magie lente*, by the Montreal-based company Des mots d'la dynamite. For older children, French Theatre presented *Et si Roméo et Juliette...*, a reimagining of the Shakespeare classic by the acrobatic movement company DynamO Théâtre in May; and *Romanzo d'infanzia*, a breathtaking show created by Italian artists that has been touring internationally for more than 20 years, in May. As well, French Theatre reached out to the deaf and hearing-impaired community with a show featuring a deaf actress (*Traversée*, produced by Voyageurs immobiles), and shone the spotlight on the many facets of adolescence by casting local teenagers alongside professional actors (*Impatience*, produced by L'eau du bain).

INDIGENOUS THEATRE

In 2017–2018, the NAC's historic new Indigenous Theatre department began to lay the foundation for its first season in 2019 with the recruitment of an extremely talented team.

Kevin Loring, an award-winning playwright, actor and director, began his tenure as the first-ever Artistic Director. A Nlaka'pamux from the Lytton First Nation in British Columbia, Kevin is perhaps best known for having won a Governor General's Literary Award for his 2009 play, *Where the Blood Mixes*. Kevin travelled broadly throughout the year, sharing his plans, cultivating support, speaking with Indigenous artists, leaders and allies, and seeing work

by Indigenous artists. He also shared his vision in a number of powerful speeches at the NAC, including at the Institute on Governance's Nation-to-Nation National Summit; at the annual conference of the Professional Association of Canadian Theatres; and at a dinner in honour of former NAC President and CEO Peter Herrndorf that raised more than \$1.1 million (net) for Indigenous Theatre. To date, more than \$2 million has been raised from donors across the country to support the new department.

Lori Marchand, a highly respected national leader in professional theatre, joined the team in April as Managing Director. She brings more than a decade of experience as the former Executive Director of Western Canada Theatre in Kamloops. She is Syilx and grew up in Algonquin and Secwepemc Territory. Artist and scholar Lindsay Lachance, who holds a PhD in Indigenous dramaturgy from UBC, began as Artistic Associate in February. Mairi Brascoupé, with a MA in Design from Central Saint Martins in the U.K., coordinates community outreach and rounds out the team. Both Lindsay and Mairi are Algonquin Anishinaabeg.

NAC PRESENTS

NAC Presents, led by Executive Producer Heather Gibson, once again showcased some of the most exciting performers on the Canadian music scene, with more than 130 concerts and total attendance of more than 41,000.

There were many highlights. Canadian icon Bruce Cockburn kicked off the season on September 22. In October, singer-songwriters Oh Susanna and Sarah MacDougall, performed in the Fourth Stage, and Halifax's David Myles performed in the Azrieli Studio.



Blackie and the Rodeo Kings



Alanis Obomsawin



Calypso Rose (Aldo Paredes)

Thirty-five artists and bands performed in November. They included Francophone artists Beyries and Philippe B in the Fourth Stage, Klô Pelgag and Kellylee Evans with Petr Cancura in the Azrieli Studio, and Blackie and the Rodeo Kings in Southam Hall.

On February 9, NAC Presents collaborated with the Ottawa music conference MEGAPHONO to present two shows. The Native North America Gathering featured veteran Indigenous artists who appear on the GRAMMY-nominated *Native North America (Vol. 1)* album, including Duke Redbird, Willie Thrasher and Linda Saddleback, as well as Alanis Obomsawin paying tribute to poet and songwriter Willie Dunn. The second show featured singers Trails, Keturah Johnson and LUKA.

Performers in March included African-Canadian artist Laetitia Zonzambé in the Fourth Stage, east coaster Rose Cousins in the Babs Asper Theatre, and the legendary Randy Bachman in Southam Hall. In April, Quebec group Avec pas d'casque played the Fourth Stage, and JUNO award nominee Donovan Woods and the Opposition performed in the Asper Theatre. And in May, the LYNNes, a duo of Lynn Miles and Lynne Hanson, launched their new album in the Fourth Stage with two sold-out shows.

NAC Presents created *Fridays at the Fourth*, an upbeat music series in the newly renovated NAC Fourth Stage that was extremely popular with audiences. NAC Presents also launched *NAC Presents Across Canada*, an initiative that supported nearly 40 concerts in 10 cities across Canada. The goal is to build a network of music organizations and community promoters that promote talent, help artists develop audiences across Canada, and create touring opportunities that will build national networks for both the artists and the organizations involved.

VARIETY AND COMMUNITY PROGRAMMING

A number of legendary artists performed in the NAC's Variety season. GRAMMY award-winning saxophonist Kenny G played his best-known songs in Southam Hall on December 1. On January 21, Calypso Rose, the queen of Calypso music, took to the Southam Hall stage with local JUNO award winners Kobotown. And on May 26, the American soul singer-songwriter Betty Lavette gave an outstanding performance in the Babs Asper Theatre.

The NAC is also a home for local artists and arts organizations. Highlights included a showcase performance by Rock Camp For Girls+ (November 5); *La Chanson Française* by Les Contes Nomades (December 9), and an evening of music from the show *Grievous Angel: the Legend of Gram Parsons*, presented by local promoter Michael Bate (March 31).

NATIONAL CREATION FUND

The *National Creation Fund*, a major initiative to help Canadian artists and arts organizations create ambitious new work, officially opened on November 1, 2017. Led by Artistic Producer Heather Moore, the Fund aims to change the game for creation in Canada by investing up to \$3 million a year in 15 to 20 compelling new works of music, theatre, dance and inter-disciplinary performing arts. The Fund is fuelled by money raised from generous donors across the country who responded to the National Arts Centre Foundation's *Creation Campaign*, which exceeded its \$25 million goal.

The Fund team initiated more than 80 meetings with artists from across Canada to learn about upcoming



The 7 Fingers (Guillaume Saladin)



who we are in the dark
(Peggy Baker Dance Projects)



Minowin by Dancers of Damelahamid
(Chris Randle Photography)

projects, and to encourage artists to consider the Fund in their planning. The team attended performances, workshops, pitch sessions and industry events, all the while building relationships with artists and arts organizations. Staff consulted frequently with members of the NAC's artistic leadership team, and twice met with the Fund's National Advisory Committee, a group of experienced artists and arts professionals who do not make investment decisions but provide insights and feedback.

On June 14, the NAC announced the first nine projects in which the Fund has invested approximately \$1.4 million:

- *Eve 2050* (Van Grimde Corps Secrets, Montreal)
- *The Full Light of Day* (Electric Company Theatre, Vancouver)
- *The Hockey Sweater: A Musical* (The Segal Centre for Performing Arts, Montreal)
- *Minowin* (Dancers of Damelahamid, Vancouver)
- *Le reste vous le connaissez par le cinéma* (Carte Blanche, Quebec)
- *The Storyville Mosquito* (Kid Koala, Montreal)
- *Treemonisha* (Volcano Theatre, Toronto)
- *who we are in the dark* (Peggy Baker Dance Projects, Toronto)
- *Unikkaaqtuat* (The 7 Fingers, Montreal, Artcirc, Igloolik and Taqqu Productions, Iqaluit)

The NAC will announce a second round of investments in the fall of 2018.

PUBLIC SPACES

2017–2018 marked the first full year of the NAC's inspiring new atrium, an addition made possible thanks to the NAC's Architectural Rejuvenation Project, funded by the Government of Canada.

The new Public Spaces allowed the NAC to welcome the community in a whole new way. Free programming, led by Associate Producer Amanda Baumgarten, included *Toddler Tuesdays* animated by local artist and teacher Jesse Kahat, and *Seniors Pop-Up Painting* on Wednesday afternoons. Both took place in Peter A. Herndorf Place, a space that was also used for performances, pre-concert talks, podcast interviews and more.

The Public Spaces team also hosted events in partnerships with a variety of community organizations. The monthly *In Conversation with Paul Wells* speaker series, in partnership with *Maclean's* magazine and CPAC in the Alan & Roula Rossy Pavillion, was a particular highlight.

2017-2018 LEARNING HIGHLIGHTS

MUSIC

NAC Music Education did extensive education and outreach across Canada in 2017–2018, with 700 unique events that reached nearly 70,000 Canadians.

The biggest example was the western and northern portions of the NAC Orchestra's *Canada 150 Tour*. With more than 130 events that celebrated collaboration and reconciliation, Orchestra musicians and guest artists connected with more than 6,000 students, teachers, community leaders and local artists in 11 communities in Manitoba, Saskatchewan, Alberta and British Columbia. The diverse events included a three-day residency at the University of Manitoba; an artists' summit and concert with Indigenous musicians in Winnipeg; a workshop on sharing music and culture at the Calgary Centre for Newcomers; and a masterclass led by the renowned Calgary pianist Jan Lisiecki at the University of Saskatoon.



Maclean's Senior Writer Paul Wells in conversation with Katie Telford, Chief of Staff to Prime Minister Justin Trudeau (Blair Gable)



Seniors Pop-Up Painting (Fred Cattroll)



NAC Orchestra Principal Trumpet Karen Donnelly at Winnipeg's Collège Jeanne-Sauvé during the Canada 150 Tour (Fred Cattroll)

In addition, there were 20 events in northern Canada, including an Indigenous songwriting workshop with the acclaimed singer-songwriter Leela Gilday at Inuksuk High School in Iqaluit; and Alexander Shelley leading a choral workshop with teachers in Yellowknife and Whitehorse.

The *Music Alive Program*, which sends local and visiting artists to rural and remote communities, continued to be active in western and northern Canada. This year the program increased its activity in Atlantic Canada after a pilot year in 2017. Events included workshops for Indigenous youth at the St. John's Native Friendship Centre, and for the Saint John Schools Music Program featuring composer Andrew Miller and Indigenous collaborators Deantha Edmunds-Ramsay and Sheila Croteau, in partnership with Symphony New Brunswick.

At the NAC, Music Education programmed exceptional concerts for young audiences through its KinderNACO and TD Family Adventures series. And throughout the NAC Orchestra's *Community Week* (February 12–15), students from six local schools and adult amateur musicians performed alongside the Orchestra's wind, brass and percussion sections, led by Alexander Shelley.

DANCE

NAC Dance provided invaluable opportunities for professional dancers, aspiring dancers and students in 2017–2018.

Every year, some of the most acclaimed artists in the world grace the NAC's stages, and Dance helps ensure their expertise is shared with the next generation through masterclasses and initiatives such as *Tea with a Ballerina*

and *Coffee with a Choreographer*. On October 3, Tero Saarinen led a two-hour contemporary dance workshop with students from The School of Dance. Other teaching artists this year included dancer Belinda McGuire, world-renowned ballet master Olga Kostritzky, Jonathan Renna (The National Ballet of Canada), Kennedy Kraeling (BJM – Les Ballets Jazz de Montréal), French circus artists Yoann Bourgeois and Marie Varedin, Yayoi Ban (Canada's Royal Winnipeg Ballet) and west coast dancer and choreographer Shay Kuebler.

Education Associate and Teaching Artist Siõned Watkins organized numerous workshops, special events with choreographers and local dancers, and collaborations with partner schools and companies in Ottawa throughout the year. Highlights include the performance of Pina Bausch's *Nelken-Line* at the NAC, and choreography workshops with students in 10 Ottawa-Gatineau schools.

ENGLISH THEATRE

English Theatre's largest national education initiative took place during the tour of *Tartuffe*, the 2013 NAC production adapted by comedian Andy Jones and directed by Jillian Keiley that travelled to five communities in Newfoundland.

There were 20 distinct education and outreach events, and 54 individual workshops led by artists in the company. Events included three professional learning days with teachers and students from the Newfoundland and Labrador English School District in the eastern, western and central regions of the province; numerous visits to schools, libraries and community groups; and a full day with theatre students from Memorial University of Newfoundland's Grenfell Campus in Corner Brook.



Jamaal the Poet and Earl of March
Secondary School students at the NAC
(Siôn Watkins)



Andy Jones leads a workshop with
Smallwood Academy students in Gambo,
Newfoundland (Judi Pearl)



Brigitte Haentjens, Julien
Morissette and artists from *La
Bibliothèque-interdite* record a
podcast in the Hexagon Studio
(Capucine Péchenart)

The company also visited three correctional facilities in Stephenville, Bishop's Falls and Clarendville, the latter being the only women's prison in the province. The sessions were profound and memorable for both artists and inmates.

Back at the NAC, English Theatre delighted young people with imaginative performances. From February 14 to 19, SNAFU Dance Theatre performed *Table Top Tales* in the Alan & Roula Rossy Pavillion, one of the NAC's beautiful new spaces. The show invited children as young as three to share stories of growing up, which the performers instantly brought to life through puppetry.

FRENCH THEATRE

French Theatre organized a series of outreach and education activities for audience members. There were many highlights.

Several artists featured in the *Enfance/jeunesse* series interacted with local students as part of two projects – *Visits by Creative Artists* and *Putting Your School to Work*. Twenty-four workshops were offered to more than 400 primary and secondary school students. During the fourth edition of *De plain-pied*, 50 teenagers invaded the public spaces of the NAC, transformed for the occasion into a national campground.

With the help of the NAC's Digital Engagement department, French Theatre produced a bilingual website dedicated specifically to the creation of *Gabriel Dumont's Wild West Show* and its historical context. In addition, the team produced 10 podcasts of interviews with artists by host Julien Morissette, recorded in the new Hexagon Studio.

And as always, the essays and articles published in the *Cahiers du Théâtre français* sparked curiosity and reflection among French Theatre audiences, and allowed them to learn more about the season's productions.

DIGITAL ENGAGEMENT

2017–2018 marked the first year of the NAC's new Hexagon Studio, newly built as part of the Architectural Rejuvenation Project. The studio, home base for the NAC's distance learning, digital content creation and outreach programs, features glass frontage and a location that opens to the public; studio-grade soundproofing and lighting; and integration with the Atelier Belle Shenkman & Desmond Smith. And thanks to the NAC's partnership with Rogers, the studio has best-in-class conferencing services, enabling the NAC to push the boundaries of what's possible in distance learning, telematic music-making and digital engagement.

There were many distance learning events throughout the winter and spring. For example, NAC Orchestra clarinetist Sean Rice taught 12 master classes to students at Memorial University in St. John's. And in March, in partnership with Blues in the Schools, the studio hosted a week-long series of connections between Ontario musicians Rick Fines and Catriona Sturton with students of Kildala Elementary School in Kitimat, B.C.

THANK YOU, PETER HERRNDORF



Left to right: With *National Creation Fund* Artistic Producer Heather Moore at the unveiling of Peter A. Herrndorf Place on May 28, 2018 (Tony Idone) • At the Governor General's Performing Arts Awards on June 2, 2018 (Ernesto di Stefano, George Pimentel Photography) • With Eva Czigler and Ottawa Mayor Jim Watson to receive the Key to the City on May 17, 2018 (Fred Cattroll)

On June 2, 2018, the day of the National Arts Centre's 49th anniversary, Peter Herrndorf was honoured for lifetime artistic achievement at the Governor General's Performing Arts Awards. It was also his last day at the NAC, stepping down as President and CEO after nearly 19 years.

Through Peter's extraordinary leadership, the NAC became a vital national organization that makes a difference to artists, arts organizations and communities nationwide.

He brought groundbreaking ideas to life – the NAC Foundation, *Scene* festivals, NAC Presents, the *National Creation Fund*, the new Department of Indigenous Theatre and the Architectural Rejuvenation of the NAC building, among many others. All are signature Peter Herrndorf ideas – bold, visionary, and designed to help Canadian artists tell the stories of this country.

He transformed the NAC, allowed countless artists and arts organizations to fulfil their creative aspirations, and enabled the performing arts to thrive across Canada.

Thank you, Peter.

REPORT ON STRATEGIC GOALS

PRIORITIES / RESULTS	PRIORITIES / RESULTS
CREATION <p>Invest in Canadian creation to help artists and arts organizations across Canada create and develop ambitious new work for national and international audiences</p> <ul style="list-style-type: none"> The <i>National Creation Fund</i>, which invests in ambitious new works by performing artists and arts organizations from across Canada, officially opened on November 1, 2017, and on June 14, 2018 the NAC announced the first nine projects – including works by English, French and Indigenous artists – to receive a total of \$1.4 million The NAC Dance season included two new co-productions by Canadian choreographers – <i>Some Hope for the Bastards</i> by Frédérick Gravel and <i>Solititudes duo</i> by Daniel Léveillé – and a two-week creation residency and five performances of <i>Love and Other Things: a drama for flower, clay and bone</i> by Associate Dance Artist Tedd Robinson and 10 Gates Dancing NAC English Theatre Collaborations included <i>THE INVISIBLE – Agents of Ungentlemanly Warfare</i> (Catalyst Theatre, Edmonton), <i>The Pigeon King</i> (Blyth Festival) and <i>The Bridge</i> (2b Theatre Company, Halifax), among many others Composer Jocelyn Morlock won a 2018 JUNO Award for Classical Composition of the Year for <i>My Name is Amanda Todd</i>, part of the NAC multimedia commission <i>Life Reflected</i>; and Andrew Staniland, composer of <i>Phi</i>, <i>Caelestis</i> (part of the NAC Music-Dance commission <i>ENCOUNT3RS</i>), received a JUNO nomination <p>Place a stronger focus on new Canadian work in all our programming areas</p> <ul style="list-style-type: none"> The NAC Orchestra season included NAC co-commissions by Alexina Louie and Matthew Whittall; <i>Earworms</i> by Vivian Fung (which was also performed at Roy Thomson Hall in Toronto); and <i>Concerto de l'Asile</i> by Walter Boudreau, which was recorded for future release on Montreal-based label Analekta The NAC Dance season included <i>Dance Me</i> by BJM – Les Ballets Jazz de Montréal; the NAC co-production <i>Some Hope for the Bastards</i> by Frédérick Gravel; <i>radios</i> by Associate Dance Artist Ame Henderson; <i>Concerto</i> by Joshua Beamish; <i>Unrelated</i> by Daina Ashbee; <i>How is Now</i> by Laurie Young; and <i>Telemetry</i> by Shay Kuebler (Radical System Art) 	CREATION (continued) <ul style="list-style-type: none"> English Theatre featured the world premiere of the NAC commission <i>Sir John A: Acts of a Gentrified Ojibway Rebellion</i> by Drew Hayden Taylor; <i>Up to Low</i> (English Theatre); 887 (Ex Machina, Quebec City); <i>Betroffenheit</i> (Kidd Pivot/Electric Company Theatre, Vancouver, co-produced by NAC Dance); and <i>carried away on the crest of a wave</i> (English Theatre) <i>Gabriel Dumont's Wild West Show</i>, <i>La Bibliothèque-interdite</i>, <i>Le dire de Di</i>, <i>Tapage et autres bruits sourds</i>, <i>Fendre les lacs</i>, <i>Ma petite boule d'amour</i>, <i>Traversée</i>, <i>Histoires à plumes et à poils</i>, <i>Comment j'ai appris à parler aux oiseaux</i>, <i>Magie lente</i>, <i>Et si Roméo et Juliette ...</i> and <i>Impatience</i> all appeared on the French Theatre season <i>Zones Théâtrales</i> presented seven Canadian creations, six public readings of unpublished work, and two workshops of works in progress <p>Develop and support creative partnerships and multi-disciplinary work, nationally and internationally</p> <ul style="list-style-type: none"> Violinist Joshua Bell, the actor Manon St-Jules and the NAC Orchestra conducted by Alexander Shelley gave the Canadian premiere of <i>The Man with the Violin</i>, a multimedia co-commission by the NAC and the Kennedy Center (Washington, D.C.) The revival of Stan Douglas's groundbreaking work <i>Helen Lawrence</i>, directed by English Theatre Associate Artistic Director Sarah Garton Stanley, and produced by Canadian Stage in collaboration with English Theatre, was performed at UCLA PERFORMANCE <p>Develop a new Department of Indigenous Theatre that will launch its first full season in 2019</p> <ul style="list-style-type: none"> Nlaka'pamux playwright, actor and director Kevin Loring began his tenure as the first Artistic Director of Indigenous Theatre Lori Marchand, former Executive Director of Western Canada Theatre and member of the Syilx Nation, was appointed Managing Director, and Algonquin artist and scholar Lindsay Lachance was named Associate Artistic Director

PRIORITIES / RESULTS

PERFORMANCE (continued)

- Mairi Brascoupé joined Indigenous Theatre and Music Education as Indigenous Cultural Resident, in partnership with the Canada Council for the Arts
- In preparation for Indigenous Theatre's first season in 2019–2020, Kevin Loring met with Indigenous artists, leaders and arts organizations throughout the land; spoke at the Indigenous Governance Conference, the Professional Association of Canadian Theatres conference, and a fundraising dinner at the NAC; and hosted a panel featuring the national leaders of the Métis, Inuit and Assembly of First Nations

Weave more adventurous programming into NAC performance seasons

- English Theatre presented a sold-out performance of *Daughter* in the Fourth Stage, produced by QuipTake and Pandemic Theatre (Toronto), and the reprise of *Betroffenheit* by Electric Company Theatre/Kidd Pivot (co-produced by NAC Dance)
- The Dance season included the *Face 2 Face* series, *Opus* by contemporary circus company Circa, and Legend Lin Dance Theatre (Taiwan) in its first-ever Canadian appearance
- The NAC Orchestra's *WolfGANG Sessions* attracted capacity crowds in its fourth season of presenting innovative contemporary work at the Mercury Lounge nightclub
- French Theatre's co-production of *Dans la solitude des champs de coton*, written by Bernard-Marie Koltès and directed by Brigitte Haentjens, put the audience in bleacher-style seating on either side of the stage

Extend our commitment to touring in communities across Canada and around the world

- The NAC Orchestra completed the western and northern portions of its *Canada 150 Tour*, with nine concerts in Manitoba, Saskatchewan, Alberta, British Columbia, Nunavut, Yukon and the Northwest Territories; and also performed in Toronto, Kingston and Montreal
- *Gabriel Dumont's Wild West Show*, an ambitious multilingual theatre work by a diverse group of Canadian playwrights, premiered at the NAC and toured to Montreal, Winnipeg and Saskatoon
- English Theatre toured its production of *Tartuffe*, adapted by Newfoundland actor, writer and comedian Andy Jones and directed by Jillian Keiley, to five communities in Newfoundland – St. John's, Stephenville, Corner Brook, Grand Falls-Windsor and Gander

PRIORITIES / RESULTS

PERFORMANCE (continued)

- The NAC launched *NAC Presents Across Canada*, a collaboration with 10 music organizations to produce concerts by Canadian musicians in Whitehorse, Vancouver, Calgary, Regina, Winnipeg, Toronto, Montreal, Halifax, Charlottetown and St. John's
- The NAC Dance co-production *Betroffenheit* by Crystal Pite and Jonathon Young toured internationally, and a number of Dance co-productions, including *Some Hope for the Bastards* by Frédérick Gravel and *Solitudes duo* by Daniel Léveillé, toured nationally and internationally
- English Theatre's new model for touring, which involves sharing a production's original direction and design with a new local cast, resulted in a new production of English Theatre's 2016 *Twelfth Night* – directed by Jillian Keiley and imagined by Old Trout Puppet Workshop – at Theatre Calgary
- Three productions supported through The Collaborations – *huff* (Native Earth Performing Arts), *Century Song* (Volcano Theatre) and *Daughter* (QuipTake) – were selected to be part of the 2018 Edinburgh Fringe

Engage Canadians with the NAC's major artistic projects through digital technology

- The Kipnes Lantern, which was first lit on New Year's Eve 2017, projected digital imagery created by Moment Factory (Montreal) of the major artistic initiatives of the NAC and 12 partner arts organizations across Canada; and marked a number of national celebrations, such as projecting artwork by Métis artist Christi Belcourt on National Indigenous Peoples Day
- *A/R_V*, a national research laboratory that explored the potential of live arts in the digital world and that launched during *Zones Théâtrales*, was developed by Théâtre du Trillium in association with *Zones Théâtrales* and the National Film Board of Canada
- NAC Dance produced seven podcasts with Canadian and international artists – three in French and four in English
- Montreal label Analekta released two recordings of the NAC Orchestra conducted by Alexander Shelley in 2017–2018: the music from *ENCOUNT3RS*, and *New Worlds*, which includes the NAC commission *Golden slumbers kiss your eyes* by Ana Sokolović

PRIORITIES / RESULTS
PERFORMANCE (<i>continued</i>)
<p>Play a leading role in celebrating the 150th anniversary of Confederation with special performances, events and new commissions in partnership with leading Canadian performing arts organizations</p>
<ul style="list-style-type: none"> The NAC Orchestra completed the northern and western portions of its nation-wide <i>Canada 150 Tour</i> which included the NAC commissions <i>Life Reflected</i> (Zosha Di Castri, Jocelyn Morlock, Nicole Lizée, John Estacio), <i>Snow Falling Eventually</i> (Daniel Janke) and <i>Ama Anaana</i> (Sylvia Cloutier and Leela Gilday, arranged by Christopher Mayo) French Theatre led the creation of <i>Gabriel Dumont's Wild West Show</i>, an ambitious multilingual theatre work that brought together some of the most gifted artists in English, French, Indigenous and Métis theatre from various parts of the country English Theatre toured its production of <i>Tartuffe</i>, adapted by Newfoundland actor, writer and comedian Andy Jones, and directed by Jillian Keiley, to five communities in Newfoundland
LEARNING
<p>Expand our education activities across the country in music, dance and theatre</p>
<ul style="list-style-type: none"> English Theatre's Newfoundland tour of <i>Tartuffe</i> included 20 education and outreach events, and 54 individual workshops led by artists in the company The western and northern portion of the <i>Canada 150 Tour</i> included more than 130 education and community events that reached more than 6,000 students, educators, community leaders and local artists in 11 communities The <i>Music Alive Program</i> visited communities in Alberta (16), Saskatchewan (21), Manitoba (8) and Nunavut (10), and Atlantic Canada (12) For the fourth straight year, the NAC welcomed two Chinese arts administrators for a three-month residency as part of the <i>Canada-China Arts Administration Cultural Residency</i> The new NAC Dance <i>Visiting Artist Program</i>, a joint initiative of the Canada Council for the Arts, hosted Dana Michel (Montreal) as its first artist-in-residence in May and June 2018 The NAC Production team welcomed 36 students from John Abbott College (Sainte-Anne-de-Bellevue, Quebec), and eight students from the National Theatre School of Canada (Montreal) for mentoring NAC New Media connected instructors with students in Kitimat, B.C. (in partnership with Blues in the Schools and Bluesfest), and acclaimed duo Twin Flames with students on the North Spirit Lake First Nation in Northern Ontario (in partnership with Taking IT Global) Thanks to the support of the Canada Council for the Arts, <i>Zones Théâtrales</i> welcomed 16 young artists from across Canada

PRIORITIES / RESULTS
LEARNING (<i>continued</i>)
<p>Partner with local organizations, artists, and educators to extend the <i>Music Alive Program</i> to Atlantic Canada</p>
<ul style="list-style-type: none"> The <i>Music Alive Program</i> was active in 12 Atlantic Canadian communities, in partnership with Symphony New Brunswick (Saint John), the Mi'kmaq Confederacy of PEI and the PEI Symphony (Charlottetown), Music Nova Scotia (Halifax), the Ross Creek Centre for the Arts (Canning, NS), Soundbone Traditional Arts Foundation (Ladle Cove, NL), People of the Dawn Indigenous Friendship Centre (St. George's, NL) and the St. John's Native Friendship Centre (St. John's, NL)
<p>Offer exceptional artist training to young classical musicians from across Canada and around the world</p>
<ul style="list-style-type: none"> The 20th edition of the <i>Young Artists Program</i> led by Artistic Director Pinchas Zukerman provided three weeks of training to 65 students from Canada and around the world Five young musicians participated in the NAC's <i>Institute for Orchestral Studies</i> The <i>Canada 150 Tour</i> included residencies with the University of Manitoba, the Calgary Youth Orchestra, the University of Calgary; masterclasses at the University of Saskatchewan, the University of Victoria and the Victoria School of Music; and Alexander Shelley coaching the Saskatoon Youth Orchestra The NAC Orchestra's <i>Carrefour</i> program for diverse, emerging composers, in partnership with the Canada Council for the Arts, hosted Métis composer Ian Cusson (Toronto) and Remy Siu (Vancouver) for residencies in the spring of 2018
<p>Develop a long-term, digital strategy to integrate digital technology into everything we do</p>
<ul style="list-style-type: none"> The NAC's Kipnes Lantern and digital screens throughout the building brought awareness of NAC programming and initiatives through imagery and video Through a partnership with Facebook Canada, the NAC shared digital stories and video content about NAC productions and initiatives to a wider online audience
<p>Recreate <i>ArtsAlive.ca</i> as a cutting-edge, digital learning platform</p>
<ul style="list-style-type: none"> Consultations on best practices for online learning is ongoing as the NAC moves to expand its digital engagement in 2018–2019

PRIORITIES / RESULTS

ARCHITECTURAL REJUVENATION

Shepherd the Architectural Rejuvenation of the NAC

- The Architectural Rejuvenation of the NAC, which was completed on time, won a number of awards, including an Ottawa Urban Design Award
- The fully renovated Fourth Stage, with new production equipment, backstage amenities, bar and gender-neutral washrooms, re-opened in October 2017
- The second level of the NAC's new Gail & David O'Brien Atrium, including the Alan & Roula Rossy Pavillion, the Janice & Earle O'Born Room, the Julia Foster Gallery and the Lantern Room, opened in October 2017
- The NAC opened the Canada Room, an expanded event space in March 2018, and Equator Coffee Roasters in the NAC atrium opened in April 2018

Animate the NAC's new public spaces with a wide range of community programming

- The Public Spaces team hosted a number of recurring free events, including *Movement in Meditation*, *Toddler Tuesdays* and *Seniors Pop-Up Painting*
- Public Spaces partnered on two political speaker series – "In Conversation with Paul Wells" in partnership with *Maclean's* magazine and CPAC, and "Before the Bell" by the Sixth Estate
- Dozens of events took place throughout the year in partnership with a wide range of community organizations, including the Ottawa Swing Society, the Ottawa Art Gallery and Capital Pride

PRODUCTION RENEWAL

Oversee the renewal of the NAC's production equipment and performance spaces

- Extensive upgrades to Southam Hall, the Babs Asper Theatre and the Azrieli Studio took place on a tight schedule in the summer of 2018, and were completed in time for the 2018–2019 season
- Upgrades were made to theatrical and technical infrastructure, such as theatre lighting and audio-visual equipment; reducing sound and light transfer between performance halls and foyers (work that began in 2017); upgrades to the NAC's system for the hearing impaired; and electrical/mechanical work
- Project oversight and governance is provided by the Capital Planning Committee of the NAC Board of Trustees, as well as the Architectural Rejuvenation and Production Renewal Steering Committee

PRIORITIES / RESULTS

PRODUCTION RENEWAL (*continued*)

Renovate Southam Hall to enhance the customer experience and improve accessibility

- Southam Hall's new Orchestra Shell, designed by Canadian architecture firm Diamond Schmitt Architects, Fisher Dachs Associates, Theatre Acoustics and Engineering Harmonics, and manufactured by Wenger & JR Clancy, was installed and completed in the summer of 2018, resulting in significantly improved acoustics and a fresher appearance. Threshold Acoustics and Crossey Engineering also worked on the overall project, which was overseen by PCL Constructors

BECOMING A NATIONAL, FRANCOPHONE ORGANIZATION

Ensure that Francophone programming enjoys a more prominent place on our stages

- French Theatre showcased Groupe de la Veillée, Sibyllines, Théâtre français de Toronto, members of Les Poids Plumes, Théâtre Jésus, Shakespeare et Caroline, Théâtre Bouches Décousues, Voyageurs Immobiles, Le Petit Théâtre de Sherbrooke, Les Filles électriques, Des mots d'la dynamite, Dynamo Théâtre and L'eau du bain
- Francophone companies and artists in the NAC Dance season included BJM – Les Ballets Jazz de Montréal, Frédéric Gravel and Daniel Léveillé Danse
- NAC Presents featured 22 Francophone artists, including Matt Holubowski, Avec pas d'casque and Amylie
- The NAC Orchestra season included Quebec conductor Bernard Labadie and La Chapelle de Québec, pianists Louis Lortie and Alain Lefèvre, and composer Walter Boudreau
- The Orchestra's bilingual *Family Adventures* series is conducted by Principal Family and Youth Conductor Alain Trudel
- The western and northern leg of the Orchestra's *Canada 150 Tour* included French school performances in Winnipeg, Edmonton and Iqaluit

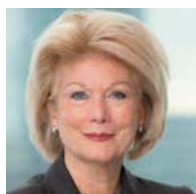
PRIORITIES / RESULTS
BECOMING A NATIONAL, FRANCOPHONE ORGANIZATION <i>(continued)</i>
<p>Commission, co-produce and partner with artists, arts organizations and major Quebec festivals on important new work</p>
<ul style="list-style-type: none"> The NAC co-produced the seventh edition of <i>Zones Théâtrales</i>, presenting seven Francophone productions from British Columbia, Saskatchewan, Manitoba, Ontario, Quebec and New Brunswick The Carrefour international de théâtre (Quebec City) presented five performances of <i>Dans la solitude des champs de coton</i>, an NAC French Theatre co-production directed by Brigitte Haentjens, and two performances of <i>Gabriel Dumont's Wild West Show</i>, an ambitious multi-lingual creation led by French Theatre French Theatre co-produced and partnered with Nouveau Théâtre Expérimental, Théâtre d'Aujourd'hui, Théâtre Cercle Molière, La Troupe du Jour and Sibyllines, and collaborated with Les Filles électriques The <i>National Creation Fund</i> invested in <i>Eve 2050</i> (Van Grimde Corps Secrets, Montreal), <i>Le reste vous le connaissez par le cinéma</i> (Carte Blanche, Quebec City) and <i>Unikkaaqtuat</i> (The 7 Fingers, Montreal; Artcirq, Igloolik; and Taqqut Productions, Iqaluit)
<p>Strengthen partnerships with national Francophone arts organizations, and partner with them on national celebrations and initiatives</p>
<ul style="list-style-type: none"> French Theatre contributes to the Prix Marcus, given by the Fondation pour l'avancement du théâtre francophone au Canada French Theatre and <i>Zones Théâtrales</i> partner with ATFC, Réseau Ontario, RADARTS, Réseau des grands espaces, and Réseau Scènes for Les Passeurs de sens, and <i>Zones Théâtrales</i> is part of the Table nationale sur la diffusion franco-canadienne Brigitte Haentjens, who co-chairs the Conseil québécois du Théâtre, took part in a live interview in Montreal as part of the <i>Rencontres d'écrivains</i> series by the Centre de recherche interuniversitaire sur la littérature et la culture québécoises, and gave a workshop organized by the Union des artistes and the Conseil Québécois du théâtre

PRIORITIES / RESULTS
BECOMING A NATIONAL, FRANCOPHONE ORGANIZATION <i>(continued)</i>
<p>Build on our relationships with Francophone arts organizations in Ottawa-Gatineau</p>
<ul style="list-style-type: none"> French Theatre partnered with the Librairie du soleil bookstore to offer books about Gabriel Dumont, Louis Riel and Métis identity at the premiere of <i>Gabriel Dumont's Wild West Show</i> French Theatre partnered with the annual Salon du livre de l'Outaouais book fair to present a staged reading from Brigitte Haentjens' novel <i>Un jour je te dirai tout</i> French Theatre welcomed the local theatre community to the NAC on World Theatre Day
<p>Develop an internal culture that is equally welcoming to both Francophones and Anglophones</p>
<ul style="list-style-type: none"> The NAC's Francophone Committee is studying best practices of bilingual workplaces and helping staff and the public feel welcome in the language of their choice
INCREASING OUR EARNED REVENUES
<p>Generate new levels of fundraising revenue to invest in artists and arts organizations across the country who are creating ambitious new work</p>
<ul style="list-style-type: none"> Approximately \$1.4 million from the <i>National Creation Fund</i> was invested in nine ambitious new works from across Canada; the funds originated from the NAC Foundation's <i>Creation Campaign</i> that raised more than \$25 million from donors across Canada
<p>Support the NAC's major national initiatives, including the new Indigenous Theatre department and the expansion of the <i>Music Alive Program</i> to Atlantic Canada</p>
<ul style="list-style-type: none"> A tribute dinner for Peter Herrndorf on March 1 raised more than \$1.1 million (net) for NAC Indigenous Theatre An anonymous couple gave a leadership gift to Indigenous Theatre, joining BMO Financial Group and Frank and Debby Sobey to support the new discipline, and bringing total fundraising for Indigenous Theatre to more than \$2 million The <i>NAC Gala</i>, presented by Rogers, raised \$780,000 (net) in support of the <i>National Youth and Education Trust</i>, which benefits arts education programs across Canada, such as the <i>Music Alive Program</i>

PRIORITIES / RESULTS
INCREASING OUR EARNED REVENUES (continued)
Increase the NAC's catering activity through a full range of catering services
<ul style="list-style-type: none"> The NAC's Food and Beverage department dramatically increased the number of events it hosts, including weddings, conferences and meetings from a wide range of clients, thanks to the NAC's new catering spaces – the Lantern Room, the Janice & Earle O'Born Room and the Canada Room, which can hold up to 1,500 people
Be on the forefront of the digital marketplace in all areas, including marketing, sales, communications and patron engagement
<ul style="list-style-type: none"> The NAC integrated the Canopy Labs platform (analytics, sales and marketing) with Ticketmaster (NAC Box Office) and the NAC Foundation's "Raiser's Edge" platform, allowing the NAC to send automatic post-purchase and post-event emails and reminder emails to patrons who have not completed a purchase online
AUDIENCES AT THE CENTRE
Develop and implement a full Customer Relationship Management approach to NAC business to offer exceptional service, strengthen loyalty and target new audiences
<ul style="list-style-type: none"> The NAC hired Visitor Experience hosts to welcome the public, answer questions and assist with wayfinding All staff are now trained on the NAC's Five Core Values – Be Considerate, Be Knowledgeable, Be Welcoming, Be Sincere and Go Above and Beyond – and a new program recognizes and rewards NAC colleagues who demonstrate those values in action
Give audiences more flexibility to customize their NAC experience
<ul style="list-style-type: none"> NAC Presents launched a Create-Your-Own subscription that allows patrons to purchase three or more shows at a discount and receive subscriber benefits The NAC Orchestra made all concerts available for its Create-Your-Own subscriptions NAC Marketing revamped the pricing model to provide escalating discounts for patrons purchasing larger packages

PRIORITIES / RESULTS
AUDIENCES AT THE CENTRE (continued)
Continue to evolve our performance models to further engage with our audience
<ul style="list-style-type: none"> NAC Presents launched <i>Fridays at the Fourth</i>, a new series in the early evening that showcases emerging Canadian artists The NAC Orchestra's <i>Casual Fridays</i>, which pair a concert with food, wine and friends, and the <i>WolfGANG Sessions</i> featuring new music at the Mercury Lounge nightclub, continued to attract large audiences The NAC expanded its <i>Drinks in the Hall</i> initiative as a result of positive feedback from patrons
Engage with our patrons and audiences nationally and internationally through a blend of traditional and digital channels
<ul style="list-style-type: none"> 2017–2018 saw an 11.9% increase in Facebook followers, a 10% increase in Twitter followers, and a 51% increase in Instagram followers, with the NAC's total social media following currently sitting at 133,145 The NAC marked International Dance Day with a video of Shay Kuebler and Danny Nielsen dancing on the NAC's Susan Glass & Arni Thorsteinson Staircase that attracted more than 4,000 views within days

BOARD OF TRUSTEES



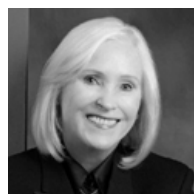
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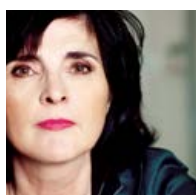
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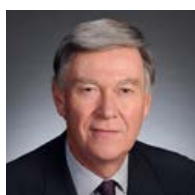
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- 1 Adrian Burns, LL.D., Chair – 1, 2, 3, 4, 5, 6
Ottawa, Ontario
- 2 Kimberley Bozak – 3*, 6
Toronto, Ontario
- 3 Susan Glass, Vice-Chair – 1, 2, 3, 4, 5, 6
Winnipeg, Manitoba
- 4 Gail O'Brien, LL.D. – 1, 2, 6*
Calgary, Alberta
- 5 Enrico Scichilone – 4*, 5*
Moncton, New Brunswick
- 6 Louise Sicuro, C.M. – 4*
up until April 21, 2018
Montreal, Quebec
- 7 Tracee Smith
Toronto, Ontario
- 8 Donald Walcott – 1*, 2*
Montreal, Quebec
- 9 Jim Watson (ex officio)
Mayor, *Ottawa, Ontario*
- 10 Maxime Pedneaud-Jobin (ex officio)
Mayor, *Gatineau, Quebec*

Outside Members

- Michael Allen – 6
Ottawa, Ontario
- Gail Asper, O.C., O.M., LL.D. – 2
Winnipeg, Manitoba
- Susan M.W. Cartwright, C.M. – 5
Ottawa, Ontario
- Norman Dionne – 4
Montreal, Quebec
- Toby Greenbaum – 6
Ottawa, Ontario
- Grant McDonald, FCPA, FCA – 2
Ottawa, Ontario
- Mark Monahan - 3
Ottawa, Ontario
- John O'Keefe - 6
Toronto, Ontario
- Elizabeth Roscoe – 3
Chelsea, Quebec
- Anthony M. Tattersfield – 1, 2
Ottawa, Ontario
- Robert Tennant – 6
Ottawa, Ontario

Committees of the Board

1. Audit Committee
 2. Finance Committee
 3. Marketing and Communications Committee
 4. Human Resources and Compensation Committee
 5. Governance, Nominating and Ethics Committee
 6. Capital Planning Committee
- * Committee Chair

ARTISTIC AND CREATIVE LEADERSHIP

Alexander Shelley
Music Director
National Arts Centre Orchestra

Cathy Levy
Executive Producer
Dance

Jillian Keiley
Artistic Director
English Theatre

Brigitte Haentjens
Artistic Director
French Theatre

Kevin Loring
Artistic Director
Indigenous Theatre

Heather Moore
Artistic Producer
National Creation Fund

Heather Gibson
Executive Producer
NAC Presents and Variety Programming

Kenton Leier
Executive Chef

SENIOR MANAGEMENT

Peter A. Herrndorf, C.C., O.Ont.
President and CEO (until June 2, 2018)

Christopher Deacon
President and CEO (as of June 12, 2018)

Nelson Borges
General Manager
Food and Beverage

Geneviève Cimon
Director
Music Education and Community
Engagement

Annabelle Cloutier
Executive Director
Communications and Public Affairs, and
Corporate Secretary (as of May 7, 2018)

Debbie Collins
Executive Director
Human Resources

Mike D'Amato
Director
Production

Christopher Deacon
Managing Director
National Arts Centre Orchestra
(until June 11, 2018)

Douglas Eide
Director
Information Technology
and Administrative Services

Robert Gagné
Administrative Director
French Theatre

Alex Gazalé
Co-Director, Production Renewal Project

Diane Landry
Executive Director
Marketing

Andy Lunney
Acting Managing Director
English Theatre (as of August 13, 2018)

James MacNeil
Acting Director
Operations
(until July 8, 2018)

Lori Marchand
Managing Director
Indigenous Theatre
(as of April 16, 2017)

Carl Martin
Acting Director
Communications
(December 16, 2017 until May 7, 2018)

Nathan Medd
Managing Director
English Theatre
(until August 10, 2018)

Nadim Missaghian
Director
Operations (as of July 9, 2018)

Jane Moore
Chief Advancement Officer
National Arts Centre Foundation

Maurizio Ortolani
Senior Director
Digital Engagement

Daniel Senyk
Chief Financial Officer

Marc Stevens
Acting Managing Director
National Arts Centre Orchestra
(as of June 19, 2018)

Rosemary Thompson
Executive Director
Communications and Public Affairs
and Corporate Secretary
(until December 15, 2017)

Jayne Watson
CEO
National Arts Centre Foundation

Andrew Wisniowski
Director, Architectural Rejuvenation Project
Co-Director, Production Renewal Project

MANAGEMENT DISCUSSION AND ANALYSIS

The National Arts Centre Corporation (the “Corporation”) regularly presents subscription seasons in music, theatre and dance in both of Canada’s official languages. In addition, the Corporation presents a variety of other programming and makes its facilities available to other presenters and artists. The Corporation also offers educational opportunities for students across Canada through its *Music Alive Program*, and over the past decade the NAC Orchestra has become known as one of Canada’s leading teaching orchestras, offering masterclasses and school performances across Canada and internationally. The Corporation also engages young people through dance workshops, theatre classes and student matinees in Ottawa.

The Corporation remains committed to the fulfillment of its strategic goals published in its Strategic Plan, *Canada is our Stage*:

Creation: Helping artists and arts organizations across Canada create ambitious new work for national and international audiences;

Performance: Developing a new Department of Indigenous Theatre, and strengthening the NAC’s national performance role;

Learning: Extending the *Music Alive Program* to Atlantic Canada, and our education activities across the country;

Architectural Rejuvenation: Shepherding the architectural rejuvenation of the NAC;

Production Renewal: Overseeing the renewal of the NAC’s performance halls and production facilities;

A National Francophone Organization: Becoming just as national in French as we are in English by renewing our commitment to Francophone artists, arts organizations and audiences;

Increasing Our Earned Revenue: Increasing our earned revenues to support our national initiatives;

Audiences at the Centre: Building relationships with our audiences.

These strategic goals support the Corporation’s legislative mandates, which are to maintain and operate the National Arts Centre (the “Centre”), to develop the performing arts in the National Capital Region, and to assist the Canada Council for the Arts in developing the performing arts elsewhere in Canada.

PHYSICAL RESOURCES

The Corporation owns and operates the National Arts Centre, the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares in downtown Ottawa, bordering on the Rideau Canal, a UNESCO World Heritage Site. The Centre’s performance facilities include four halls (Southam Hall, 2,076 seats; Babs Asper Theatre, 897 seats; Azrieli Studio, 305 seats; Fourth Stage, 160 seats), dressing rooms, workshops and rehearsal halls. A box office, restaurant, interior parking and intermission bars provide services to patrons. The NAC’s Public Spaces host free events and programming. In addition, several multi-purpose rooms are available for education, performances and receptions.

In 2015, the Government of Canada approved funding of \$110.5 million for the Architectural Rejuvenation of the National Arts Centre to revitalize its facility, including, notably, “enhancing public spaces, performance venues, and patron services.” In a separate but complementary initiative, in 2016, the Government of Canada announced a grant of \$114.9 million for Production Renewal, citing the “renewal of the National Arts Centre’s performance venues and related infrastructure.”

The National Arts Centre’s Board of Trustees, Senior Management, and the Office of the Comptroller General of Canada share the view that the NAC spending on Production Renewal conforms to the spending authority granted by Treasury Board. Furthermore, this view is supported by an independent legal opinion.

HUMAN RESOURCES

The Corporation is comprised of a 10-member Board of Trustees and led by a Chief Executive Officer, supported by 17 directors and eight artistic and creative leaders. The Corporation has 259 full time-employees and 562 part-time employees, averaging to approximately 403 full-time equivalent employees.

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

FINANCIAL OVERVIEW

2017–2018 was the third year in a particularly complex period for the National Arts Centre. Dislocation costs associated with the Architectural Rejuvenation and Production Renewal projects, along with Canada 150 programming, resulted in a planned deficit of \$787,000 for this fiscal year and an accumulated deficit of \$5,860,000 for the three years of construction. The NAC is planning a balanced budget for 2018–2019, followed by a series of planned surpluses to reduce the accumulated deficit that has grown during the construction process. The new and improved Public Spaces and multi-purpose rooms have resulted in renewed excitement at the Centre, and significant increases in commercial revenues.

The NAC staged 1,411 performances last season. Total box office revenue for all performances was \$19,520,664. The total 2017–2018 box office for NAC programming (subscription and ticket sales) was \$10,746,109. The NAC attracted 933,794 patrons to performances, events and commercial activities at the NAC.

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 an evening's performance, and provides additional financial support for the Corporation's activities.

For this fiscal year, construction activities prevented the NAC from achieving normal revenue levels. Now that construction is substantially complete, there will be enhanced opportunities for commercial operations.

Programming

Programming activities consist mainly of the five disciplines – Music, English Theatre, French Theatre, Dance and *NAC Presents* – plus a variety of other programs such as galas and festivals. Box Office, Marketing, Production, Digital Engagement and Public Spaces departments support these activities. The type of programming varies each season. There were also a number of major national initiatives this year. *Gabriel Dumont's Wild West Show*, a new creation by English, French, Indigenous and Métis artists, led by French Theatre, premiered at the NAC and toured to Montreal, Winnipeg and Saskatoon. The NAC Orchestra completed the western and northern leg of the *Canada 150 Tour*. And the *National Creation Fund*, which annually invests up to \$3 million of privately raised funds in the development of ambitious new work from across Canada, officially opened on November 1, 2017. On June 14, 2018, it announced the first nine projects to receive a total of \$1.4 million.

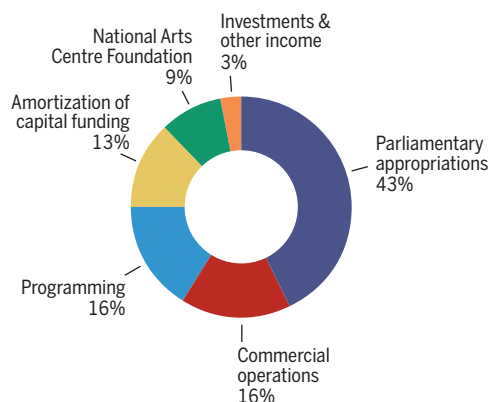
Grants from the National Arts Centre Foundation

The Board of Directors of the National Arts Centre Foundation (the "Foundation") authorized a grant of \$7,938,000 to the Corporation for designated programs. The Foundation is a key element of the Corporation's strategy of increasing earned revenues. The Foundation concluded their *Creation Campaign* this year, raising more than \$25 million to help artists and arts organizations across Canada create ambitious new work in theatre, music and dance.

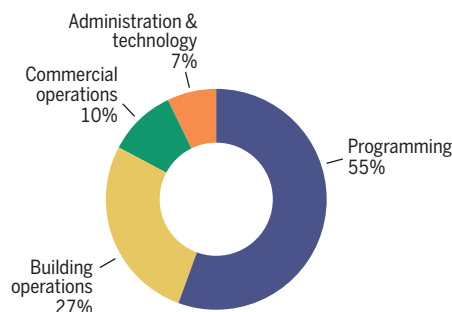
Parliamentary Appropriations

Parliamentary appropriations include base funding for operations, special programming, capital repairs and maintenance, and the amortization of deferred capital funding. Investment in capital repairs over the past few years has been significant, including the Architectural Rejuvenation and

REVENUES



EXPENSES



Production Renewal projects. However, as part of the measures adopted in the 2012 Federal Budget, the Corporation's base funding for operations was reduced by \$1,935,000 annually and has been subject to freezes on appropriations for salary and wage increases. There has not been an increase to funding for programming inflation since 2004. In addition, the new Indigenous Theatre Department begins its first season of programming in 2019.

RISKS

The Architectural Rejuvenation and Production Renewal projects have resolved the Centre's immediate capital needs. An independent engineering consultant produced a 30-year capital plan that outlines the work required to maintain the Centre's physical infrastructure, which will be addressed in the near future.

The Corporation continues to review its security processes and emergency response preparedness to ensure the safety of its patrons, artists and employees. Architectural Rejuvenation and Production Renewal have provided an opportunity to modernize some safety systems.

Local and global economic conditions may have an impact on government funding, ticket sales, commercial revenue, sponsorship and donations. The Corporation regularly monitors economic conditions in order to mitigate current and future funding risks.

OUTLOOK

Architectural Rejuvenation and Production Renewal resulted in many short-term financial and managerial challenges. Now that the construction is substantially complete, the NAC's new public spaces and renewed performance halls will provide additional programming, social and commercial opportunities for the NAC.

The popularity of the Corporation's national, educational, touring, Indigenous and outreach programs continues to grow. The Corporation will pursue its goals of artistic expansion, excellence and relevance on the national stage in the performing arts.

The NAC's historic new Indigenous Theatre department, led by the renowned playwright, actor and director Kevin Loring, has begun to lay the foundation for its first season in 2019. Planning is also underway to celebrate the NAC's 50th anniversary that same year.

The NAC is in a unique position to support artistic, educational and community outreach initiatives across Canada. The Corporation will be working with its artistic partners and stakeholders to create and support exciting new opportunities for Canadian artists, arts organizations and Canadians across the country.

FINANCIAL STATEMENTS

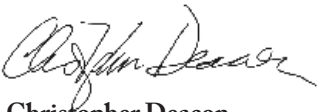
MANAGEMENT RESPONSIBILITIES

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

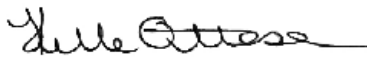
Management maintains books and records, financial and management control and information systems designed in such a manner as to provide reasonable assurance that reliable and accurate information is produced on a timely basis and that the transactions are in accordance with the applicable provisions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

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

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



Christopher Deacon
President and Chief Executive Officer



Helle Ottosen, CPA, CA
Chief Financial Officer

February 28, 2019



Office of the
Auditor General
of Canada

Bureau du
vérificateur général
du Canada

INDEPENDENT AUDITOR'S REPORT

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

Report on the Financial Statements

I have audited the accompanying financial statements of the National Arts Centre Corporation, which comprise the statement of financial position as at 31 August 2018, and the statement of operations, statement of changes in accumulated deficit and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these 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.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Arts Centre Corporation as at 31 August 2018, and the results of its operations and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

As required by the *Financial Administration Act*, I report that, in my opinion, the accounting principles in Canadian public sector accounting standards have been applied on a basis consistent with that of the preceding year.

Further, in my opinion, the transactions of the National Arts Centre Corporation that have come to my notice during my audit of the financial statements have, in all significant respects, been 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, with the exception of a non-compliance with a Treasury Board decision, recognized as an authority instrument per subsection 7(1)(c) of the *Financial Administration Act*, as described in the following paragraph.

The Treasury Board decision received on the Production Renewal Project precluded the use of funds for other projects. Contrary to conditions specified by the Treasury Board decision, the National Arts Centre Corporation used \$15 million of funds from the Production Renewal Project to cover cost overruns of the Architectural Rejuvenation Project.

Etienne Matte, CPA, CA
Principal
for the Auditor General of Canada

28 February 2019
Ottawa, Canada

STATEMENT OF FINANCIAL POSITION

As at August 31

<i>(in thousands of dollars)</i>	2018	2017
ASSETS		
Current		
Cash and cash equivalents (Note 4)	\$ 5,588	\$ 5,955
Restricted cash held for specified capital projects (Note 5)	44,713	75,863
Investments (Note 6)	1,108	1,466
Accounts receivable (Note 7)	3,732	3,842
Inventories	117	108
Prepaid expenses	1,770	2,731
	57,028	89,965
Investments (Note 6)	8,125	7,571
Capital assets (Note 8)	216,473	159,717
	\$ 281,626	\$ 257,253
LIABILITIES		
Current		
Accounts payable and accrued liabilities (Note 9)	\$ 23,639	\$ 31,494
Deferred parliamentary appropriations (Note 10)	3,850	4,495
Deferred revenue (Note 11)	6,868	6,726
Deferred parliamentary appropriations, specified capital projects (Note 5)	34,696	57,559
	69,053	100,274
Deferred capital funding (Note 12)	215,844	159,717
Long-term portion of provision for employee future benefits (Note 13)	2,589	2,335
	287,486	262,326
ACCUMULATED DEFICIT		
Unrestricted	(5,860)	(5,073)
	\$ 281,626	\$ 257,253

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

Approved by the Board of Trustees:



Adrian Burns, LL.D.
Chair



Donald Walcot
Chair of the Audit Committee

STATEMENT OF OPERATIONS

For the year ended August 31

<i>(in thousands of dollars)</i>	2018	2017
REVENUES		
Commercial operations (Schedule 1)	\$ 13,487	\$ 9,491
Programming (Schedule 2)	13,385	11,965
Grant from the National Arts Centre Foundation (Note 14)	7,938	7,703
Other income	2,559	1,579
Investment income (Note 6)	256	263
	37,625	31,001
Parliamentary appropriations (Note 15)	47,799	43,707
	85,424	74,708
EXPENSES (Schedule 3)		
Commercial operations (Schedule 1)	8,611	6,245
Programming (Schedule 2)	47,773	46,811
Building operations	23,512	19,313
Administration and technology	6,315	6,030
	86,211	78,399
NET RESULTS OF OPERATIONS	\$ (787)	\$ (3,691)

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

STATEMENT OF CHANGES IN ACCUMULATED DEFICIT

For the year ended August 31

<i>(in thousands of dollars)</i>	2018	2017
Unrestricted, beginning of year	\$ (5,073)	\$ (1,382)
Net results of operations	(787)	(3,691)
Unrestricted, end of year	\$ (5,860)	\$ (5,073)

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

STATEMENT OF CASH FLOWS

For the year ended August 31

<i>(in thousands of dollars)</i>	2018	2017
Operating activities		
Net results of operations	\$ (787)	\$ (3,691)
Items not affecting cash		
Amortization and write-down of capital assets	10,888	6,097
Amortization of deferred capital funding	(10,888)	(6,097)
	(787)	(3,691)
Change in non-cash operating assets and liabilities	530	3,259
Change in long-term portion of provision for employee future benefits	254	138
Cash flow used for from operating activities	(3)	(294)
Capital activities		
Additions to capital assets	(75,557)	(78,198)
Cash flow used for capital activities	(75,557)	(78,198)
Investing activities		
Purchase of investments	(759)	(329)
Sale of investments	650	127
Cash flow used for investment activities	(109)	(202)
Financing activities		
Transfer – restricted cash used (held) for specified capital projects	31,150	(22,111)
Parliamentary appropriations received for the acquisition of capital assets	44,152	100,133
Cash flow from financing activities	75,302	78,022
Decrease in cash position	(367)	(672)
Cash and cash equivalents at beginning of year	5,955	6,627
Cash and cash equivalents at end of year	\$ 5,588	\$ 5,955
Supplementary disclosure of cash flow information		
Interest received	\$ 1,417	\$ 730

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

NOTES TO THE FINANCIAL STATEMENTS

August 31, 2018

1. AUTHORITY, OBJECTIVES AND OPERATIONS

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

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

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

2. SIGNIFICANT ACCOUNTING POLICIES

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

a) Revenue recognition

i) Parliamentary appropriations

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

Parliamentary appropriations for operating expenditures are recognized as revenue in the Statement of Operations in the fiscal period for which they are approved. Parliamentary appropriations received in advance, or for 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 on 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 and over the same period as the related capital assets acquired.

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.

Donations in kind are recorded at their estimated fair value when they are received, if they would otherwise have been purchased. 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 performances is recognized in the year in which services are provided or the performance takes place. Funds received in return for future services are recorded in deferred revenue.

iv) Other income

Other income consists primarily of bank interest and facility fees. Facility fees are recognized in the period that the performance takes place.

v) Investment income

Investment income is recognized in the period in which it is 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 investments in money market instruments as well as guaranteed investment certificates with terms of 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, or when a decline in value is considered to be a permanent impairment of value. The assets of this portfolio may be sold 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

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.

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

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 5 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, if any.

h) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

i) Cost allocation

The Corporation has presented expenses by function. The commercial operations and programming expenses are further described in schedules 1 and 2. The costs associated with building operations, administration and information technology are not allocated to commercial operations or programming expenses. These functions are important for the achievement of the Corporation's objectives and management believes that allocating such costs to other functions would not add additional information value. Amortization of capital assets is attributed to the function in which the assets are primarily utilized. Direct costs incurred in fundraising activities are charged to the National Arts Centre Foundation.

j) Employee future benefits**i) Pension plans**

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

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

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

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

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

ii) Employee severance and sick leave benefits

Prior to September 1, 2013, certain employees were entitled to severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. The cost of severance benefits was recognized in the periods in which employees rendered services to the Corporation. The Corporation has withdrawn this benefit at different times for all groups of employees. The liability for this benefit ceased to accumulate as of the negotiated date for each type of employee. When the severance benefit ceased to accumulate, 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 and the liability for the benefits is recognized based on the probability of usage by employees, using historical data.

k) Foreign currency translation

Monetary assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the exchange rate at year end. Non-monetary items are translated at historical exchange rates. Revenues, expenses, and capital acquisitions are translated at exchange rates in effect at the time of the transaction. Realized foreign currency exchange gains or losses for the year are included in financial charges and bad debts.

l) Measurement uncertainty

The preparation of financial statements in accordance with PSAS requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the amounts of revenue and expenses for the year. The most significant estimates involve the determination of the provision for employee future benefits, the estimated useful life of capital assets, deferred parliamentary appropriations, and the allocation of overhead costs to assets under construction. Actual results could differ significantly from those estimates.

m) Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. If the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is recognized and an expense is recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

n) Inter-entity transactions

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

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

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

3. ADOPTION OF NEW ACCOUNTING STANDARDS

The Public Sector Accounting Board issued new accounting standards effective for fiscal years beginning on or after April 1, 2017.

As a result, the Corporation adopted an accounting policy for Inter-entity transactions (PS 3420). This new Section establishes standards on how to account for and report transactions between public sector entities that comprise a government's reporting entity for both a provider and recipient perspective. The adoption of this new standard did not result in any financial impact on the Corporation's financial statements. See Note 2(n) for the inter-entity transaction accounting policy.

The Corporation also adopted the following new accounting standards: Related party disclosures (PS 2200); Assets (PS 3210); Contingent assets (PS 3320); Contractual rights (PS 3380). The adoption of PS 3210 did not result in any changes to the financial statements but might in future years. The remaining new accounting standards only impact note disclosure. The adoption of PS 2200 and PS 3320 did not result in a significant impact on the disclosures included in the Corporation's financial statements. The adoption of PS 3380 required additional information to be disclosed. See Note 18 for contractual obligations and contractual rights disclosure.

4. 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>	2018	2017
Cash	\$ 5,550	\$ 5,446
Money market and short-term investments	38	509
Balance at end of year	\$ 5,588	\$ 5,955

5. RESTRICTED CASH HELD FOR SPECIFIED CAPITAL PROJECTS AND DEFERRED PARLIAMENTARY APPROPRIATIONS, SPECIFIED CAPITAL PROJECTS

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

In 2015, the Government of Canada approved funding of \$110.5 million for Architectural Rejuvenation to improve the public spaces of the Centre. All of these funds have been received as of August 31, 2018 and the project is substantially completed.

In 2016, the Government of Canada approved funding of \$114.9 million for Production Renewal, to modernize the theatrical spaces of the Centre. All of these funds have been received as of August 31, 2018, and the project is expected to be concluded in the next fiscal year.

In 2017, the Government of Canada approved the reallocation of \$3.8 million from the Production Renewal budget to complete some elements of the Architectural Rejuvenation Project.

Changes in the fund balance are as follows:

Architectural Rejuvenation

<i>(in thousands of dollars)</i>	2018	2017
Balance at beginning of year	\$ 4,891	\$ 41,239
Appropriations received during the year	10,300	34,700
Appropriations invested in specified capital projects	(15,191)	(71,048)
Balance at end of year	\$ –	\$ 4,891

Production Renewal

<i>(in thousands of dollars)</i>	2018	2017
Balance at beginning of year	\$ 70,972	\$ 12,513
Appropriations received during the year	34,000	66,270
Appropriations invested in specified capital projects	(60,259)	(7,811)
Balance at end of year	\$ 44,713	\$ 70,972
Total restricted cash held for specified capital projects	\$ 44,713	\$ 75,863
Total restricted cash held for specified capital projects	\$ 44,713	\$ 75,863
Liabilities related to specified capital projects, net of sales tax	(10,017)	(18,304)
Deferred parliamentary appropriations, specified capital projects	\$ 34,696	\$ 57,559

6. INVESTMENTS

Under its Investment Policy, the Corporation may invest in fixed income securities. To minimize credit risk, all investments purchased are rated “BBB” (investment grade) or better by a recognized bond-rating agency. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. One of the bonds matures in December 2108 (December 2108 in 2017) however that bond is expected to be called by the issuer in December 2019. 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 \$256,000 (\$263,000 in 2017) and is disclosed as Investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2018 Carrying Value	2018 Fair Value	2017 Carrying Value	2017 Fair Value
Government secured bonds	\$ 4,487	\$ 4,485	\$ 4,240	\$ 4,332
Corporate bonds	4,746	4,819	4,797	4,910
Total investments	\$ 9,233	\$ 9,304	\$ 9,037	\$ 9,242
Portion maturing in the next fiscal year	\$ 1,108	\$ 1,154	\$ 1,466	\$ 1,535
Long-term portion	8,125	8,150	7,571	7,707
Total investments	\$ 9,233	\$ 9,304	\$ 9,037	\$ 9,242

7. ACCOUNTS RECEIVABLE

Accounts receivable include amounts collectible from commercial operations, recoverable taxes, and programming partners. The majority of accounts receivable are unsecured, and are subject to credit risk. Management regularly reviews the account balances 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 \$11,000 (\$116,000 in 2017) has been made based on an account by account analysis that considers the aging of the account and the probability of collection.

8. CAPITAL ASSETS

<i>(in thousands of dollars)</i>	Cost	Accumulated amortization	2018 Net carrying value	2017 Net carrying value
Land	\$ 78	\$ –	\$ 78	\$ 78
Buildings	114,723	48,327	66,396	30,570
Building improvements and infrastructure	130,593	49,070	81,523	81,221
Equipment	13,305	8,871	4,434	3,294
Computer equipment	8,332	2,011	6,321	6,695
Assets under construction	57,721	–	57,721	37,859
	\$ 324,752	\$ 108,279	\$ 216,473	\$ 159,717

During the year, assets subject to amortization with an original carrying value of \$2,448,000 (\$1,644,000 in 2017) and with an accumulated amortized cost of \$2,392,000 (\$1,256,000 in 2017) were disposed of, resulting in a write down of \$57,000 (\$388,000 in 2017).

No assets under construction were written down in 2018 (\$399,000 in 2017).

Amortization has been allocated as follows in the statement of operations:

<i>(in thousands of dollars)</i>	2018	2017
Commercial operations	\$ 165	\$ 172
Programming	518	481
Building operations	10,063	4,580
Administration and technology	85	77
Total amortization	\$ 10,831	\$ 5,310

9. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

<i>(in thousands of dollars)</i>	2018	2017
Operating accounts payable and accrued liabilities	\$ 12,612	\$ 12,133
Liabilities related to specified capital projects	11,027	19,361
Balance at end of year	\$ 23,639	\$ 31,494

10. DEFERRED PARLIAMENTARY APPROPRIATIONS

Deferred parliamentary appropriations represent approved parliamentary appropriations received for programs and projects to be completed in the next fiscal year, as follows:

<i>(in thousands of dollars)</i>	Building Refurbishment	Programming & Operations	Specific Programs	Total 2018	Total 2017
Balance at beginning of year	\$ 2,091	\$ 2,254	\$ 150	\$ 4,495	\$ 5,181
Appropriations received	7,000	28,768	350	36,118	36,047
Appropriations used	(7,566)	(28,697)	(500)	(36,763)	(36,733)
Balance at end of year	\$ 1,525	\$ 2,325	\$ –	\$ 3,850	\$ 4,495

11. 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>	2018	2017
Advanced ticket sales - programming	\$ 5,889	\$ 5,999
Deposits from commercial operations and other	979	727
Deferred revenue	\$ 6,868	\$ 6,726

All prior year deferred revenue was recognized as revenue during the current year.

12. 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:

(in thousands of dollars)	2018	2017
Balance at beginning of year	\$ 159,717	\$ 81,287
Appropriations used to purchase depreciable capital assets	67,015	84,527
Write-down of capital assets	(57)	(787)
Amortization	(10,831)	(5,310)
Balance at end of year	\$ 215,844	\$ 159,717

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:

Public Service Pension Plan

(in thousands of dollars)	2018	2017
Corporation	\$ 2,229	\$ 2,238
Employees	2,064	1,862

b) Other pension plans

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

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

Other Pension Plans

(in thousands of dollars)	2018	2017
Corporation	\$ 797	\$ 784
Employees	191	172

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, 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. The 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>	2018	2017
Accrued benefit liability, beginning of year	\$ 2,585	\$ 2,447
Cost for the year	557	325
Benefits paid during the year	(303)	(187)
Accrued benefit liability, end of year	\$ 2,839	\$ 2,585
Short-term portion (included in accounts payable and accrued liabilities)	\$ 250	\$ 250
Long-term portion	2,589	2,335
Accrued benefit liability, end of year	\$ 2,839	\$ 2,585

14. GRANT FROM THE NATIONAL ARTS CENTRE FOUNDATION

<i>(in thousands of dollars)</i>	2018	2017
Grant from the National Arts Centre Foundation	\$ 7,938	\$ 7,703

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 \$2,384,000 (\$2,383,000 in 2017) 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 accounting firm and are available upon request.

The grant includes \$1,258,000 (\$1,116,000 in 2017) 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>	2018	2017
Total assets	\$ 15,403	\$ 13,107
Total liabilities	(697)	(740)
Total net assets	\$ 14,706	\$ 12,367

An amount of \$7,830,000 (\$5,933,000 in 2017) of the Foundation's net assets is subject to donor-imposed restrictions, and an additional \$4,034,000 (\$3,912,000 in 2017) represents endowment funds and is to be maintained in perpetuity.

Results of operations

<i>(in thousands of dollars)</i>	2018	2017
Total revenues	\$ 12,744	\$ 12,410
Total expenses	2,467	2,475
Total Grant to the National Arts Centre Corporation	7,938	7,703
Excess of revenues over expenses and grants	\$ 2,339	\$ 2,232

At August 31 the balance owing to the Foundation from the Corporation was \$2,088,000 (\$1,029,000 in 2017).

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>	2018	2017
Main estimates amount provided for operating and capital expenditures	\$ 79,128	\$ 95,735
Supplementary estimates	1,290	41,282
Appropriations approved	80,418	137,017
Portion of parliamentary appropriations used (deferred) for specific projects	23,508	(14,880)
Appropriation used to purchase depreciable capital assets	(67,015)	(84,527)
Deferred capital funding – amortization and write down	10,888	6,097
Parliamentary appropriations	\$ 47,799	\$ 43,707

In 2018 supplementary estimates of \$1,290,000 was for the annual reference level update for salary increases.

In 2017 supplementary estimates \$23,370,000 for Production Renewal, \$17,762,375 for Architectural Rejuvenation and \$150,000 for festivals.

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 to those adopted if the entities were dealing at arm's length, and 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. This includes the Senior Management Team and all members of the Board of Trustees and parties related to them.

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

<i>(in thousands of dollars)</i>	2018	2017
Revenues from related parties		
Commercial operations	\$ 1,838	\$ 890
Programming	570	330
	\$ 2,408	\$ 1,220
Expenses with related parties		
Commercial operations	\$ 278	\$ 219
Programming	2,062	1,891
Building operations	1,816	1,727
Administration and technology	755	453
	\$ 4,911	\$ 4,290

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

	2018	2017
Due from related parties	\$ 185	\$ 613
Due to related parties	449	487

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

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. The amount accrued for contingent liabilities as at August 31, 2018 was nil (nil in 2017).

18. CONTRACTUAL OBLIGATIONS AND CONTRACTUAL RIGHTS

As at August 31, 2018 \$40,515,000 (\$34,033,000 in 2017) is to be paid and \$1,762,000 is to be received pursuant to long-term contracts. The contractual obligations relate primarily to programming, building maintenance and new construction. Contractual rights pertain primarily to the rental of performance spaces and food services contracts. The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	Contractual Obligations	Contractual Rights
2018–19	35,992	1,762
2019–20	1,384	–
2020–21	1,130	–
2021–22	1,061	–
2022–23	948	–

19. FINANCIAL INSTRUMENTS

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 \$50,301,000 (\$81,818,000 in 2017), with reputable 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 \$3,732,000 (\$3,842,000 in 2017). 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, 2018 unimpaired accounts receivable over 120 days were \$3,000 (\$5,000 in 2017).

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

iii) Investments

The Corporation has investments of \$9,233,000 (\$9,037,000 in 2017).

The Investment Policy limits the Corporation to investment grade fixed income securities and cash equivalents, which significantly lowers credit risk.

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

Liquidity risk:

Liquidity risk is the risk that an entity 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, 2018, the Corporation's accounts payable and accrued liabilities are due within 365 days (365 days in 2017). 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 portfolio is invested in bonds with a variety of maturity dates which reduces the effect of interest rate risk.

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. The Corporation had \$2,332,000 (\$55,000 in 2017) in currency and \$1,411,000 (\$31,000 in 2017) in accounts payable denominated in American currency at August 31, 2018.

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.

SCHEDULE 1**Schedule of revenues and expenses - Commercial operations**

For the year ended August 31

<i>(in thousands of dollars)</i>	2018		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 6,943	\$ 6,124	\$ 819
Parking Services	4,482	988	3,494
Rental of Halls	2,062	1,499	563
	\$ 13,487	\$ 8,611	\$ 4,876

<i>(in thousands of dollars)</i>	2017		
	Revenues	Expenses	Net
Food and Beverage Services	\$ 3,330	\$ 3,869	\$ (539)
Parking Services	4,175	951	3,224
Rental of Halls	1,986	1,425	561
	\$ 9,491	\$ 6,245	\$ 3,246

SCHEDULE 2**Schedule of revenues and expenses - Programming**

For the year ended August 31

<i>(in thousands of dollars)</i>	2018	2017
REVENUES		
Music	\$ 4,087	\$ 3,872
English Theatre	2,171	1,922
Dance	2,749	2,000
Other programming	2,483	2,971
Programming support	974	894
French Theatre	921	306
	13,385	11,965
EXPENSES		
Music	17,449	17,280
English Theatre	4,812	4,188
Dance	3,763	3,341
Other programming	7,823	9,659
Programming support	10,618	10,402
French Theatre	3,308	1,941
	47,773	46,811
EXCESS OF EXPENSES OVER REVENUES	\$ 34,388	\$ 34,846

SCHEDULE 3

Schedule of expenses

For the year ended August 31

<i>(in thousands of dollars)</i>	2018	2017
Salaries and benefits	\$ 32,350	\$ 30,499
Artistic fees	14,955	14,206
Amortization and write down of capital assets	10,888	6,097
National Arts Centre Orchestra fees	7,195	6,998
Advertising	3,680	4,365
Utilities	2,787	2,773
Payments to municipalities	2,043	2,042
Maintenance and repairs	2,012	2,194
Professional fees	1,846	2,021
Cost of sales	1,609	1,096
Production	1,259	1,174
In-kind contributions of goods and services	1,258	1,116
Financial charges and bad debts	736	574
Equipment	701	286
Promotion	514	546
Staff travel	473	445
Rental of facilities	392	563
Supplies	325	227
Insurance	289	267
Telecommunications	271	295
Education and training	262	276
Office	246	232
Board	108	80
Miscellaneous	12	27
	\$ 86,211	\$ 78,399

NATIONAL ARTS CENTRE FOUNDATION

Message from the Chief Executive Officer and Chair of the Board of Directors

Dear Friends,

In 2017–2018, 6,932 individual donors, corporate partners and foundations from across the country gave essential support to the National Arts Centre, raising more than \$12.7 million to support performance, creation, and learning across Canada. This amounted to an increase 3% over the previous year.

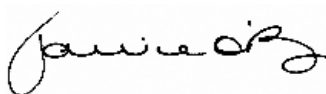
You helped theatre artists create the landmark production of *Gabriel Dumont's Wild West Show*, which premiered at the NAC and toured to Montreal, Winnipeg and Saskatoon. You brought *Music Alive Program* teaching artists to remote regions in Nunavut, Alberta, Saskatchewan, Manitoba and Atlantic Canada. You saw your support in action as the NAC announced the first nine ambitious projects that will receive investment from the *National Creation Fund*. And you helped us raise more than \$2 million for the NAC's new Indigenous Theatre Department, which will launch its first season in September 2019.

We thank our dedicated Board of Directors, and welcome Matthew Azrieli (Montreal), Reena Bhatt (New York), Bonnie Buhler (Winnipeg), Margaret Fountain (Halifax), Emechete Onuoha (Ottawa), and Gregory Pope (Oakville) to our Board. We also thank outgoing Board member Dale Godsoe for nine years of service.

We are on the cusp of a new era. Next season, which marks the NAC's 50th anniversary, will be led by our new President and CEO, Christopher Deacon. It is with immense gratitude that we thank all of our donors and sponsors for supporting performance, creation and learning across Canada.



Jayne Watson
Chief Executive Officer
National Arts Centre Foundation



Janice O'Born
Chair
National Arts Centre Foundation



Jayne Watson, CEO and Janice O'Born,
Chair of the National Arts Centre
Foundation
(George Pimentel Photography)

Financial snapshot

Amount raised in 2017–2018

More than
\$12.7 million

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

More than
\$7.9 million*

Number of supporters in 2017–2018

More than
6,900

2017–2018 Annual Fund gift range

\$1-\$10,000

Estimated future value of the Planned Giving Program at August 31, 2018

\$5,026,271

Number of Planned Giving Program bequest expectancies and life insurance policies

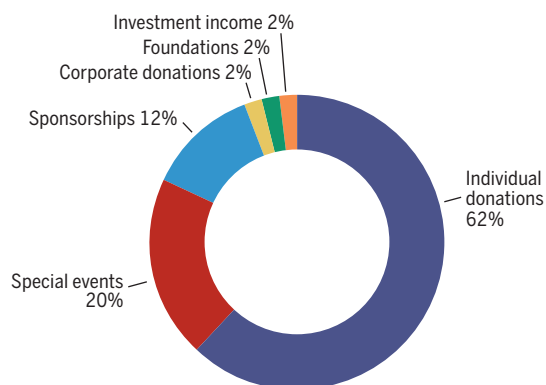
108

Approximate cost of performances covered by ticket sales

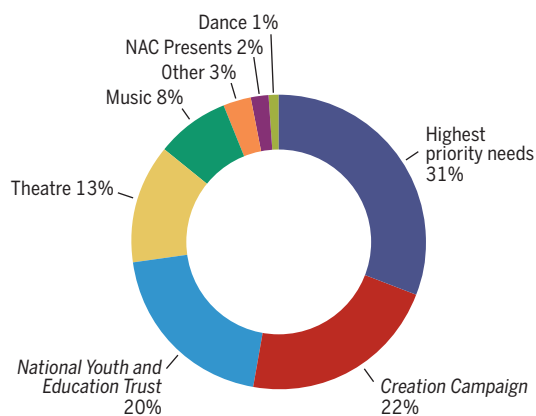
40%

* Including *Creation Campaign*.

Where does the money originate?



How did our donors direct their gifts?





Left to right, top to bottom: David and Gail O'Brien (Adrian Shellard) • Participants of the *Institute for Orchestral Studies* (Fred Cattroll) • Host Heather Hiscox and NAC artistic leaders pay tribute to Peter Herrndorf at the Governor General's Performing Arts Awards (George Pimentel Photography) • Iskwé performed as part of NAC Presents (Cassandra Rudolph) • Kevin Loring (Ian Redd) • Mark Motors celebrates 20 years of partnership with the NAC Orchestra (Kara Taylor Photography) • Honorary NAC Gala Chair Sophie Grégoire Trudeau and NAC Foundation CEO Jayne Watson (George Pimentel Photography)

2017–2018 Highlights

The National Arts Centre Foundation sincerely thanks the donors, sponsors and foundations from across Canada who support performance, creation and learning nationwide. Below are just a few highlights from the 2017–2018 season.

- On September 16, the *NAC Gala*, presented by Rogers, featured Alexander Shelley, the NAC Orchestra, and a stunning performance by k.d. lang. The event raised more than \$780,000 (net) for the National Arts Centre's *National Youth and Education Trust*, which supports performing arts education across Canada.
- The *National Creation Fund* opened on November 1, 2017. The Fund invests up to \$3 million each year in the development of 15 to 20 ambitious new works by artists and arts organizations from across Canada. The Fund is supported by generous donors to the *Creation Campaign*.
- The Slaughter Family Foundation renewed its gift of \$500,000 to bring emerging artists to the NAC as part of the NAC Presents series over the next five years. NAC Presents, in partnership with BMO Financial Group, features an all-Canadian lineup of emerging and established musicians.
- In 2017–2018, 82 donors named individual seats in Southam Hall, pledging more than \$445,000. Special thanks to Honorary Campaign Chairs Susan Peterson d'Aquino and Thomas d'Aquino, as well as everyone who named a seat in support of the performing arts.
- English Theatre's tour of *Tartuffe* to Newfoundland from September 28 to October 14 opened to a capacity crowd at the Arts and Culture Centre in St. John's. The Tour was made possible with support from Elinor Gill Ratcliffe C.M., O.N.L., LL.D. (h.c.), and Penney Group, as well as Rick Mercer and Gerald Lunz.
- Donor support helped English, French and Indigenous artists create the landmark, multilingual production *Gabriel Dumont's Wild West Show*, which premiered at the NAC and toured to Montreal, Winnipeg and Saskatoon.
- Joan and Jerry Lozinski supported The National Ballet of Canada's production of *Nijinsky* in January 2018. This is the sixth consecutive year the Lozinskis have supported the company's NAC performances.
- The NAC Orchestra's *Canada 150 Tour* wrapped up with visits to Iqaluit and Yellowknife from December 4 to 9. The Tour was made possible with leadership support from Tour Patrons Gail O'Brien, LL.D., and David O'Brien, O.C.;



Left to right, top to bottom: Allison Woolridge, Greg Malone, Lois Brown, Amelia Manuel and Courtney Brown in *Tartuffe* (Richard Blenkinsopp) • Susan Peterson d'Aquino and Thomas d'Aquino (George Pimentel Photography) • Assembly of First Nations National Chief Perry Bellegarde honours former NAC President and CEO Peter Herrndorf (Fred Cattroll) • Kalolin Johnson of Eskasoni First Nation performs with Alexander Shelley and the NAC Orchestra at the *NAC Gala* (George Pimentel Photography) • Participants of the *Young Artists Program* thank donors for their support (Kara Taylor Photography) • *Nijinsky* by The National Ballet of Canada (Erik Tomasson) • Presenting Sponsor Birks with guests at the Governor General's Performing Arts Awards (George Pimentel Photography)

Janice and Earle O'Born, Tour Patrons of *Life Reflected* at Luminato; Presenting Supporters Alice and Grant Burton; Supporting Partners Peng Lin & Yu Gu; Education Partner Dasha Shenkman, OBE, Hon RCM; Digital Partner Facebook; and First Air, Travel Partner in the North.

- On March 1, a tribute dinner for Peter Herrndorf, outgoing President and CEO of the National Arts Centre, took place in the Canada Room with performances by Angela Hewitt, Molly Johnson and Chantal Kreviazuk. The event raised more than \$1.1M (net) for Indigenous Theatre.
- An anonymous couple gave a leadership gift to Indigenous Theatre, joining BMO Financial Group and Frank and Debby Sobey in support of the new discipline, and bringing total fundraising to more than \$2 million.
- The NAC produced the Governor General's Performing Arts Awards show, presented by Birks, on June 2. Amoryn Engel and Ben Smith were the Co-Chairs of the National Committee of volunteers, and Emmanuelle Gattuso was the Honorary Chair.

- The NAC's *Share the Spirit* program, presented by Sun Life Financial, provided more than 2,000 complimentary tickets, allowing deserving families and community groups across the National Capital Region to experience the wonder of live performance. A total of 627 donors and sponsors contributed to the program.
- The 20th edition of the *Young Artists Program* was a great success. The program is made possible by the wonderful generosity of individual donors and corporations, the NAC's *National Youth and Education Trust*, and its Lead Partner Rogers. We also thank Honorary Patron Sara Vered.
- The *Institute for Orchestral Studies*, presented by RBC for a third year, welcomed five apprentices for six weeks of intense training and performance opportunities with the NAC Orchestra.
- 2017–2018 marked the 20th year of partnership between the NAC Orchestra and Mark Motors of Ottawa as title sponsor of the *Audi Signature Series*. The NAC Foundation is grateful for their longstanding and generous support.

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We gratefully acknowledge these members of the Donors' Circle for their sustaining annual gifts, and we extend our thanks to those too numerous to list.

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Emeritus Circle

Planning today for a gift tomorrow

The Emeritus Circle pays tribute to those who have left a legacy through a bequest in their Will or gift of life insurance.

Cavaliere Pasqualina Pat Adamo	Erdelyi Karpati Memorial Fund	Huguette Jubinville	The Elizabeth L. Pitney Estate
The Estate of Dr. & Mrs. A.W. Adey	In memory of Carol Etkin	Marcelle Jubinville	Samantha Plavins
Edward & Jane Anderson	Estate of Sorel Etrog	Colette Kletke	Michael Potter
The Bluma Appel National Arts Centre Trust	Randall G. Fillion	Rosalind & Stanley Labow	The Betty Riddell Estate
John Arnold	The Estate of Claire Watson Fisher	David & Susan Laister	Maryse F. Robillard
The Morris & Beverly Baker Foundation	E.A. Fleming	Frances and Mildred Lazar Fund	Patricia M. Roy
Daryl M. Banke & P. Mark Hussey	Audrey and Dennis Forster Endowment	for the Young Artists Program	Gunter & Inge E. Scherrer
David Beattie	for the Development of	Sonia & Louis Lemkow	Daniel Senyk & Rosemary Menke
Mary B. Bell	Young Musicians from Ottawa	Estate of Wilna Macduff	The Late Mitchell Sharp, P.C., C.C.
In memory of Bill Boss	Estate of A. Fay Foster	Dr. Paul & Mrs. Elsje Mandl	& M ^{me} Jeanne d'Arc Sharp
Vic & Flo Boyko	Paul Fydenchuk & Elizabeth Macfie	Paul & Margaret Manson	Sandra Lee Simpson
Erika & Geoffrey F. Bruce	Sylvia Gazsi-Gill & John Gill	Suzanne Marineau Endowment	Marion & Hamilton Southam
Ann Buchanan	The James Wilson Gill Estate	for the Arts	Victoria Steele
M. G. Campbell	The Estate of Marjorie Goodrich	Claire Marson - Performing Arts	Natalie & Raymond Stern
Brenda Cardillo	Rebecca & Gerry Grace	for All Endowment	Hala Tabl
Renate Chartrand	Darrell Howard Gregersen Choir Fund	Dr. Kanta Marwah Endowment	Elizabeth (Cardoza) Taylor
The Estate of Kate R. Clifford	Ms. Wendy R. Hanna	for English Theatre	Dino Testa
Michael & Beryl Corber	Estate of Joan Harrison	Dewan Chand and Ratna Devi Marwah	Linda J. Thomson
Patricia Cordingley	Lorraine Hartglas	Family Endowment for Music	Bruce Topping & Marva Black
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The Ann Diamond Fund	Dorothy M. Horwood	Barbara Newbegin	Jayne Watson
Amoryn Engel & Kevin Warn-Schindell	Barbara Irving	Gail O'Brien, LL.D.	In memory of Thomas Howard Westran
	Sarah Jennings & Ian Johns	Estate of Arthur Palmer	Anonymous (33)

Endowments

At August 31, 2018

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

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



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