

the impact of **FUNDING RISK.**

**NATIONAL
CREATION
FUND**
December 2019



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

THE NATIONAL CREATION FUND

The National Arts Centre's National Creation Fund invests up to \$3 million a year in the development of 15 to 20 compelling and ambitious new Canadian works in theatre, dance, music and interdisciplinary performing arts.

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

To be considered for an investment, a project must:

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

**In its first two years,
the National Creation Fund
has invested**

\$5.4m

in the development of

35

**ambitious projects by
artists and arts organizations
from across Canada.**

“Mistakes are inherent to the process of discovery.”

Jonathan Christenson
Artistic Director of
Edmonton's Catalyst Theatre

There is no formula for creating bold, ambitious work in the performing arts. But certain conditions can significantly increase their chance of success.

Countless Canadian artists, like Jonathan Christenson, have told us that, simply put, bold projects demand exceptional time and resources. Giving artists access to both is why we launched the National Creation Fund. Fueled entirely by private donors, the Fund's investments help artists fully realize their vision.

Two years in, we're delighted to say that it's working.

We've invested **\$5.4 million in 35 ambitious projects** from many of Canada's finest creators. Fourteen of these projects have premiered to critical acclaim, 21 are in development heading to the stage in 2020 and 2021. And we're beginning to see how artists are putting our investments to work, and the impact these investments are having.

From spending five days attempting to suspend opera singers in mid-air (it didn't work), to devoting two weeks to a technical residency (rather than the usual two days), artists are using the Fund's investments to devote more time to creation: to innovate; to devise work collectively; to try, fail, and try again. And they all agree — this additional time is making the work better.

Our artists are integrating more sophisticated technical resources into their work, placing themselves at the forefront of innovation, and capturing the attention of partners world-wide. And they're collaborating with international creators to inject new, exciting, often provocative voices into their creative process.

More than **190 partners** — co-producers, presenters and funders — have come together to support these bold projects. The National Arts Centre has been proud to join and at times leverage partnerships to fuel the momentum these Canadian artists and projects are enjoying.

With confirmed performances in **72 cities in 24 countries**, these 35 Fund projects are having an impact in Canada and beyond. The numbers are growing each month, as the quality of Canadian work is becoming more widely recognized.

These results are just the beginning; over time, the Fund's impact will be even broader. “The Fund is creating space, not just space in the actual studio or rehearsal hall, but space in my mind, in my imagination,” says Christenson. “It's opening up an unknown. We all feed on that.”

And we can't wait.

Heather Moore
Artistic Producer

“Creating incredible works of art takes time. Time to reflect, time to make mistakes, and time to take risk, develop concepts completely.”

Marie Brassard, Infrarouge,
Violence

The Fund's investments give artists more time — for workshops with creative teams, technical residencies, in-progress showings, and more. This additional time allows artists to take risks, and to make the mistakes that are so vital to developing compelling new work. In the case of *Unikkaaquat*, artists from The 7 Fingers and Artcirq gathered in Igloolik for an extended workshop that respected cultural creation practices. In total, more than **855 artists** are participating in extended creation processes that are influencing their work both now, and for the future.

252

Additional Weeks
of Development

\$450K International Collaborators

“We have been able to secure an international team of high-calibre artists to lead the creation of the piece, and by working here in Toronto alongside local artists, the project also becomes a vehicle for cultural exchange and professional development.”

Ross Manson, Volcano Theatre,
Scott Joplin's Treemonisha

The Fund is giving Canadian artists the opportunity to work with artists and creative experts from around the world. Mélanie Demers, for example, invited choreographers from New York, Bamako and Rotterdam to collaborate on *Danse Mutante*, while The Musical Stage Company added a music supervisor and a dramaturg — both with Broadway experience — to their development team for *Kelly v. Kelly*. These international collaborations are broadening our artists' vision, and their reach.

\$1.1M Specialized Resources

“Our collective goal as a team is that the story isn’t the technology. The technology disappears and what you’re experiencing is a story, an emotional story.”

David Oppenheim, National Film Board of Canada, *Draw Me Close*

The Fund’s investments are leading to new levels of sophistication in lighting, sound, and set design, while technologies such as real-time motion capture and virtual reality are changing the nature of performance. Examples include Dana Gingras’s *Frontera*, which is set in an audio-synchronized field of light and projection created by UK-based United Visual Artists; and Electric Company Theatre’s *The Full Light of Day*, which uses more than a dozen on-stage cameras and projectors to create an intimate connection between cast and audience.

“People around the world are looking to Canada as a country that stands for social empathy, mutual respect, and hope, and our artists are at the forefront of this vision. The National Creation Fund is a key partner in bringing exciting new work to the stage, enabling Canada’s artistic luminaries to reach new heights.”

Brendan Healy, Canadian Stage

Projects that have received Fund investments are also supported by an impressive group of funders and partners in Canada and abroad. The Canada Council for the Arts and provincial and territorial funders, institutions like Banff Centre for Arts and Creativity, festivals such as Luminato and Festival TransAmériques, co-producers like CanDance and Canadian Stage, as well as international partners such as Sadler’s Wells and BIT Teatergarasjen, are all investing time and resources in the development of these bold new works.

1917
Partners

24 Countries

With the help of the Fund, Canadian artists are creating bold, ambitious work that is fully realized and truly world-class. And that work is attracting presenters and audiences across Canada and around the globe. Peggy Baker is embarking on her first major European tour with *who we are in the dark*; STO Union's *Portrait of Restless Narcissism (P.O.R.N.)* and Infrarouge's *Violence* will have their world premieres in Germany; and Kidd Pivot's *Revisor* will travel to 11 countries in the coming year. These touring networks will continue to expand, bringing Canadian stories to the world stage.

Australia
Belgium
Canada
China
Estonia
France
Germany

Italy
Japan
Mali
Mexico
Netherlands
Norway
Poland

Portugal
Russia
Singapore
South Africa
South Korea
Sweden
Switzerland

United Arab
Emirates
United Kingdom
United States
of America

**"Touring internationally opens spaces
for Indigenous artists. That's how I see
change happening on a more global level."**

Margaret Grenier, Dancers of Damelahamid, *Minowin*



72 Cities

Canadian Cities

Alma, QC	Edmonton, AB	Iqaluit, NU	Nanaimo, BC	Saint-Jean-sur-Richelieu, QC	Vancouver, BC
Banff, AB	Fort McMurray, AB	Kingston, ON	Niagara-on-the-Lake, ON	St. Catharines, ON	Victoria, BC
Calgary, AB	Hamilton, ON	Kitchener, ON	Ottawa, ON	St. John's, NL	Whitehorse, YT
Camrose, AB	Happy Valley-Goose Bay, NL	L'Assomption, QC	Québec City, QC	Toronto, ON	Winnipeg, MB
Canmore, AB		Montréal, QC	Richmond, BC		Yellowknife, NT

International Cities

Abu Dhabi	Berlin	Chilmark	's-Hertogenbosch	Moscow	Rotterdam	Torino	Singapore
Amsterdam	Brussels	Düsseldorf	Johannesburg	Munich	Sénart	Toyooka	Hong Kong
Bamako	Cardiff	Göteborg	Kraków	New York	Stamsund	Saint-Étienne	Zurich
Belém	Chapel Hill	Guanajuato	Lieusaint	Palo Alto	Sydney	Saint Petersburg	
Bergen	Châlons-en-Champagne	Hamburg	London	Paris	The Hague	Seoul	
Berkeley		Heerlen	Montpellier	Porto	Tallinn	Shanghai	



Canadian artists
are creating a buzz
with audiences, critics,
and the public alike.

**In our first two years,
14 Fund projects have
premiered to audiences
of more than 81,000.**

And 15.7 million people
have been reached
through online publicity,
media interviews
and reviews.



**“Counting Sheep
is a touching, unusual,
memorable experience.”**
The Times of London

**“Revisor is set to revise
international assumptions
of what Canadian artists
can accomplish.”**
Toronto Star



**“SOIFS Matériaux is one
of the strongest pieces
of theatre to come out
of Quebec in recent years,
something not to be missed.
A resounding success.”**
Voir

**“Ghost Opera is a visually
opulent, theatrically
mesmerizing show...
as intriguing as it was
beautiful to watch.”**
Calgary Herald





Photo: Matt Barnes

GUILLAUME CÔTÉ

Crypto

**Choreography and direction by
GUILLAUME CÔTÉ**

**Story and text by
ROYCE VAVREK**

**Music by
MIKAEL KARLSSON**

Guillaume Côté's newest full-length production is a reflection on beauty and our obstinate desire to control and transform it. Inspired by a story written by librettist Royce Vavrek, *Crypto* is a dark and complex tale that blends theatre, music, technology and gestures tinged with classicism to create a work that is free from the conventional aesthetic and storytelling needs of a traditional ballet.

ARTIST

Guillaume Côté, Principal Dancer of The National Ballet of Canada, is one of the most electrifying and in-demand dancers of his generation. He is also an accomplished choreographer, musician and composer whose choreography is characterized by a rich physicality and a complex and often suddenly shifting emotional tenor.

INVESTMENT

The National Creation Fund's investment of \$135,000 will support a technical residency to fully develop the integration of the set, lighting and projections, as well as additional workshops with the dancers to further refine the choreography.

CREDITS

An Anymotion Production, in association with the National Arts Centre's National Creation Fund.

Crypto is a co-production of The CanDance Network Creation Fund, Danse Danse, National Arts Centre, Banff Centre for Arts and Creativity, Canadian Stage and the Festival des Arts de Saint-Sauveur and is supported by the Canada Council for the Arts.

Crypto was made possible with the generous support of La fondation Emmanuelle Gattuso.



Photo: Stéphane Bourgeois



Photo: National Film Board of Canada

THÉÂTRE HUMAIN

Le Devisement du monde / Le Triptyque migratoire

**Written and directed by
KEVIN MCCOY**

Inspired by his experiences as an immigrant to Canada in the 1990s, Kevin McCoy's theatrical triptych combines personal and historical narratives to explore themes of immigration, searching for one's roots, and exchange between cultures and civilizations. With rich storytelling supported by elegant projections, *Ailleurs*, *Norge*, and the new production *Le Devisement du monde* form an intergenerational and intercultural reflection on our origins, and what separates and connects us.

COMPANY

Founded by Kevin McCoy in 2006, Théâtre Humain is dedicated to gathering together audiences from diverse backgrounds and lifestyles and to telling stories that serve as bridges between the myriad cultures of our world.

INVESTMENT

The National Creation Fund's investment of \$105,000 enhances the creation process for *Le Devisement du monde* by providing additional workshops with the creative team and cast, and allows the company to adapt the scenic and technical design of the first two parts to create a fully-integrated triptych designed for touring.

CREDITS

Ailleurs, *Norge* and *Le Devisement du monde* are creations by Théâtre Humain, supported by the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, and the Entente de développement culturel — Ville de Québec.

Norge is a co-production with the Théâtre du Trident. This play was developed in artistic residencies at the Trident, the Musée national des beaux-arts du Québec and the Théâtre l'Escaouette.

Théâtre Humain wishes to acknowledge the generous assistance it has received from Ex Machina, Ciné-Scène and many other organizations and people.

JORDAN TANNAHILL

Draw Me Close

**Written and directed by
JORDAN TANNAHILL**

Written and directed by Jordan Tannahill, *Draw Me Close* is the first major co-production between the National Film Board of Canada and the National Theatre's Immersive Storytelling Studio. Weaving theatrical storytelling with cutting-edge technology, the individual immersive experience blurs the worlds of live performance, virtual reality and animation to create a vivid memoir about the relationship between a mother and her son charting twenty-five years of love, learning and loss.

ARTIST/COMPANY

Jordan Tannahill is a novelist, playwright, and director who is widely celebrated as one of Canada's most accomplished young artists. His works have been translated into multiple languages and honoured with numerous prizes.

The National Film Board of Canada is one of the world's leading digital content hubs, creating groundbreaking interactive documentaries and animation, mobile content, installations and participatory experiences.

INVESTMENT

The National Creation Fund's investment of \$135,000 will augment the next phase of development through additional dramaturgical work, further testing and enhancement of the technology required for live motion capture, and a workshop with both the creative and technical team to fully integrate the new elements.

CREDITS

A National Film Board of Canada and The National Theatre of Great Britain co-production.



AME HENDERSON

harbinger

**Created by
AME HENDERSON in collaboration
with the creative team**

Working with an unparalleled cast of femme performers, choreographer Ame Henderson considers foundational dance techniques of lifting, carrying and weight-sharing as manifestations of care and empathy — as forms of feminized labour. In gestures of caressing, holding, cradling and entwining, the performers' bodies blur together in disarmingly sensuous ways. Conjuring an unapologetic feminine splendour, this startling exploration of intimacy and physical interdependence imagines bold new embodiments that make room for both togetherness and singularity.

ARTIST

With a practice that spans publication, performance and exhibition, Ame Henderson's work activates dance and choreography to propose experiential modes of being together. Based in Toronto, her projects have been developed and performed across Canada and internationally in galleries, theatres, found sites and outdoor public spaces.

INVESTMENT

The National Creation Fund's investment of \$140,000 allows the creative team to come together to test and refine the work's interwoven multi-sensory performance language through extended workshops and technical residencies.

CREDITS

Co-producers: L'Agora de la danse and the National Arts Centre with support from the Canada Council for the Arts. Developed in residency at L'Agora de la danse, Harbourfront Centre and Canadian Stage.

CATALYST THEATRE

The Invisible — Agents of Ungentlemanly Warfare

**Book, music, lyrics and directed by
JONATHAN CHRISTENSON**

**Production design by
BRETTA GERECKE**

Inspired by the true stories of an international team of female agents who were members of the "Ministry of Ungentlemanly Warfare" during World War II, Catalyst Theatre reimagines their struggle through a 21st century lens. Drawing upon historical research, film noir, spy fiction and graphic novels, *The Invisible* is a genre-busting, multilingual "film noir musical", a contemporary portrait of seven extraordinary women who risked their lives to fight a dangerous war of sabotage, propaganda and espionage.

COMPANY

Edmonton's Catalyst Theatre creates bold, distinctive and highly theatrical productions that are presented across Canada and around the world. Its core creative team strives for the unexpected, seeking out innovative ways to tell powerful stories through the inventive and playful use of evocative music, haunting sound, poetic text, dynamic choreography and stunning and surreal design.

INVESTMENT

The National Creation Fund's investment of \$180,000 gives Catalyst Theatre the opportunity to add a creation intensive after the first iteration of the work, and additional time for the artistic team to further refine the score, script and production design.

CREDITS

Catalyst Theatre is funded by the Canada Council for the Arts, the Alberta Foundation for the Arts, the Edmonton Arts Council, the Edmonton Community Foundation, The Dianne & Irving Kipnes Foundation, the Cinders Family Fund, and the Universiade '83 Foundation, and is also supported by the generosity of a diverse group of individual donors. Developed with support from Vertigo Theatre.



Photo: Daina Ashbee



Photo: The Musical Stage Company

DAINA ASHBEE

J'ai pleuré avec les chiens

**Created and choreographed by
DAINA ASHBEE**

A hypnotic work for five intergenerational women performers, *J'ai pleuré avec les chiens* (*I cried with the dogs*) is a durational performance by creator and choreographer Daina Ashbee. In her largest work to date, Daina explores lightness, pleasure and celebration as the result of the liberation of violence, the occupation of space and the exploration of the body from within and without. The darkness she has explored in previous works is present but challenged by the notion that the body is energy, and that energy can transform.

ARTIST

Daina Ashbee is an artist, performer and choreographer based in Montreal, known for her radical works at the edge of dance and performance. Recognized as one of the most promising young choreographers of the next generation, since 2015 her work has been presented more than 100 times in a dozen countries by some of the world's most prestigious venues and festivals.

INVESTMENT

The National Creation Fund's investment of \$125,000 makes it possible for Daina to collaborate with an international team of artists during an extended series of creation and technical residencies.

CREDITS

Co-production partners: Festival TransAmériques — FTA, Agora de la danse, Centre de Création O Vertigo — CCOV, National Arts Centre, KVS Brussels Stadstheater, Rencontres chorégraphiques internationales de Seine-Saint-Denis and BIT Teatergarasjen.

Residency partners: Banff Centre for Arts and Creativity, Harbourfront Centre, Agora de la danse, Centre de Création O Vertigo — CCOV, KVS Brussels Stadstheater, Cardiff Festival (Wales).

Funding partner: Canada Council for the Arts.

THE MUSICAL STAGE COMPANY

Kelly v. Kelly

**Book by
SARA FARB**

**Music and lyrics by
BRITTA JOHNSON**

Inspired by true events from 1915 in New York, *Kelly v. Kelly* is the latest collaboration by Britta Johnson and Sara Farb, two of Canada's most celebrated musical voices. This new full-length production reveals the story of a mother and daughter divided by passion, money and what it means to be a woman at a time of huge societal change.

COMPANY

The Musical Stage Company is the largest and leading charitable musical theatre company in Canada. Established in 2004 as Acting Up Stage Company, it strives to make Canada a leader in musical theatre by incubating Canadian musicals from development to production, investing in Canadian musical theatre writers, and building national and international partnerships.

INVESTMENT

The National Creation Fund's investment of \$151,000 makes it possible for the creative team to come together for several writing retreats to fine-tune the script, to experiment with staging and design during an extended workshop period, and to engage both a music supervisor and dramaturg.

CREDITS

Kelly v. Kelly is part of the Crescendo Series, a three-year commitment by The Musical Stage Company to produce the work of Britta Johnson and her collaborators. Commissioned by the Aubrey & Marla Dan Fund for New Musicals, funded by The Aubrey & Marla Dan Foundation.



Photo: Christine Buijs



Photo: Dahlia Katz

ZOU THEATRE COMPANY

The Kosinski Project

Created and directed by
VIKTOR LUKAWSKI

Developed in collaboration with the company

The Kosinski Project is an international physical theatre production blending puppetry and cinematic storytelling to explore the enigma that is Jerzy Kosinski, the controversial Polish-American writer. Using life-size puppets and hyper-realistic masks, four performer-puppeteers portray the story of an author confronting his demons through a hallucinatory flow of interwoven scenes, utilizing physical and visual storytelling elements to convey the fragmented and jarring images from the life of this forgotten mythmaker.

COMPANY

Based in Toronto, ZOU is an international theatre company led by Artistic Director Viktor Lukawski. The company's productions are best described as visual theatre, developed using a mixture of physical theatre and puppetry. Its creations focus on the grotesque, steering the audience towards a confrontation with difficult and uncomfortable topics, investigating ambiguous situations and individuals, with the ultimate goal being a form of understanding and enlightenment on the audience's part.

INVESTMENT

The National Creation Fund's investment of \$160,000 will provide ZOU with additional workshop time, including an international residency, to fully develop the work through a rigorous process of collective creation.

CREDITS

Co-produced with Figurteatret i Nordland (Nordland Visual Theatre). Co-presented by NUKU and NuQ TREFF, in collaboration with Sakala 3. Produced in partnership with Why Not Theatre.

Developed with support from the Canada Council for the Arts' New Chapter Program, the Toronto Arts Council, the Ontario Arts Council, and the Cultural Endowment of Estonia. Supported by and developed at the Harbourfront Centre Performing Arts Residency Program.

WHY NOT THEATRE

The Mahabharata

Directed by
RAVI JAIN

Written and adapted by
RAVI JAIN and MIRIAM FERNANDES
with the ensemble

The Mahabharata is a Sanskrit epic, the story of a divided family whose conflict results in a catastrophic war that ends the world. It is over 4,000 years old with more than 100,000 verses that shape many of the myths and philosophies of Indian culture. Why Not Theatre's large-scale retelling stars a cast that is comprised entirely of the South Asian diaspora, and highlights the hybrid of cultures through the storytelling, balancing East and West, traditional and contemporary.

COMPANY

Why Not Theatre is an agile, international theatre company based in Toronto that is rooted in the values of innovation, community and collaboration. Its work is inventive, cross-cultural, and reflects its passion for the exploration of difference. Why Not challenges the status quo, by examining what stories are being told, and who is telling them.

INVESTMENT

The National Creation Fund's investment of \$225,000 will allow Why Not Theatre to gather the international cast, musicians and creative team for several extended workshops to collectively develop the three parts of the large-scale project.

CREDITS

Canada Council for the Arts' New Chapter Program, Shaw Festival, Wuchien Michael Chan Foundation.



Photo: Rolaine Laporte



Photo: Shauna Kadyshuk

LE PATIN LIBRE

New Work

**Choreography by
LE PATIN LIBRE**

Former championship figure skaters turned movement innovators, Le Patin Libre transform the traditional hockey rink into a dramatic stage for contemporary movement. For their next project, the Montreal-based collective brings together a much larger group of 15 skaters to break new choreographic ground. Drawing inspiration from “flocking”, the complex movements exhibited by large groups of birds and fish, this new production explores what motivates creatures when they come together and separate at great speed.

COMPANY

Le Patin Libre was founded in 2005 by Alexandre Hamel, a former professional figure skater and fine arts university student. From early performances presented on frozen ponds, Le Patin Libre has evolved into an acclaimed contemporary dance company that counts international presenters such as UK's Dance Umbrella and France's Théâtre de la Ville as champions for this new performing art form.

INVESTMENT

The National Creation Fund's investment of \$160,000 supports several additional workshops with an expanded cast of skaters to explore new techniques and choreography.

CREDITS

Canada Council for the Arts, Conseil des arts et des lettres du Québec, and Conseil des arts de Montréal.

STO UNION

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

**Written, directed and performed by
NADIA ROSS and CHRISTIAN LAPOINTE**

Creators Nadia Ross and Christian Lapointe began an intense dialogue following their co-nomination for the 2016 Siminovitch Prize. Known for their unique artistic visions and creations, their discussions led to a process-based project exploring how human relationships are transformed by the virtual world. In *Portrait of Restless Narcissism (P.O.R.N.)*, two people's lives collide on the Internet in an attempt to escape the loneliness of our time. Through an intricate ballet between reality and fiction mediated by their online personas, the duo is endlessly searching for a way out of the empty reflection projected by pornoculture.

COMPANY

STO Union is a multi-arts performance company producing original new creations for presentation and engagement at home and abroad. Its projects, built through a workshop process that relies heavily on research, development and dramaturgy, take their inspiration from the ancient art form of the theatre and expand this definition into new realms of artistic practice.

INVESTMENT

The National Creation Fund's investment of \$115,000 allows STO Union to collaborate with a larger creative team through an extended workshop process, providing the time required to fully explore the integration of technology with the set and live performance.

CREDITS

A co-production with Carte Blanche, BIT Teatersgarasjen, and several national and international partners.

STO Union and Carte Blanche gratefully acknowledge the support of the Canada Council for the Arts. Carte Blanche is supported by the Conseil des arts et des lettres du Québec and the City of Québec.



Photo: Valerie Simmons

SYLVAIN ÉMARD DANSE

Rhapsodie

**Choreography by
SYLVAIN ÉMARD**

Sylvain Émard has always been fascinated by night clubs and dance halls and the people who frequent them, seeing these gatherings as a form of pagan ritual. His new work *Rhapsodie* celebrates the liberated, volatile twists and turns of bodies outside the self, plunged into fervent, swirling movement, capturing the life force and the sometimes subversive abandon of bodies in movement.

COMPANY

Sylvain Émard founded Sylvain Émard Danse in 1990. His repertoire includes more than 30 original pieces that have had a resounding impact all over the world, and the quality of his artistic work has also given him the opportunity to collaborate as guest choreographer in theatre, opera and cinema.

INVESTMENT

The National Creation Fund's investment of \$165,000 makes it possible for Sylvain Émard Danse to stage a large ensemble and collaborate with an expanded creative team during a series of longer residencies.

CREDITS

Partners: Danse Danse (Montreal), CEPRODAC/Centro de Producción de Danza Contemporánea (Mexico) and FringeArts (Philadelphia).

Sylvain Émard Danse receives support from the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, and the Conseil des arts de Montréal.



Photo: Nicola Betts

KUNÉ – CANADA'S GLOBAL ORCHESTRA

Universal Echoes

KUNÉ — Canada's Global Orchestra explores and celebrates Canada's cultural diversity through the shared language of music. Its eleven musicians hail from all corners of the globe (from Peru, Burkina Faso, China, Iran and beyond) and together, they create a sound that is at once global and uniquely local. The members of KUNÉ are collaboratively developing *Universal Echoes*, a suite that explores themes of diversity, immigration, emigration and community through music, storytelling, dance and visual projections.

COMPANY

KUNÉ — Canada's Global Orchestra was founded in 2016 by The Royal Conservatory of Music. The virtuoso musicians came to Toronto from around the world, and play instruments as diverse as they are, from the tar of Iran to the bouzouki of Greece to the sitar of Pakistan. The ensemble seeks to communicate in ways that words, politicians, and spiritual leaders cannot, and help to find a common language through music.

INVESTMENT

The National Creation Fund's investment of \$80,000 allows KUNÉ to engage an expanded creative team to re-imagine the live performance and provides additional time for the ensemble to collaboratively develop a new suite, integrate multimedia elements, and workshop new orchestral arrangements.

CREDITS

KUNÉ — Canada's Global Orchestra was created by The Royal Conservatory of Music in partnership with the Aga Khan Museum, Batuki Music Society, CBC, Diasporic Genius, Lula Music and Arts Centre, Small World Music, York University Department of Music, and 918 Bathurst Centre.

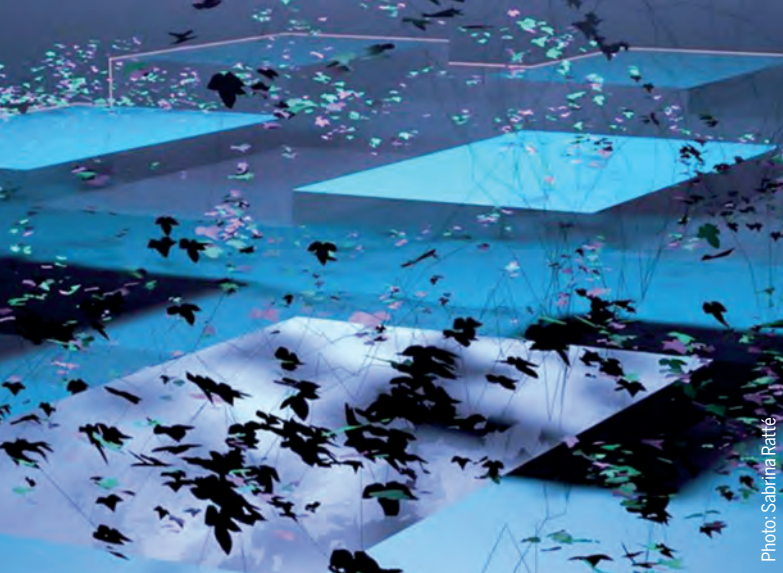


Photo: Sabrina Ratté

INFRAROUGE

Violence

**Written, directed and performed by
MARIE BRASSARD**

Violence is a work for adults inspired by the comments of a child. A reflection on the perception of time and the understanding of brutality, the show is a tribute to the unbridled imagination of childhood and the need for art as a tool for resistance and fulfillment in uncertain times. Created by Marie Brassard in collaboration with artists of various practices and diverse backgrounds, this hybrid show is a blend of visual and sonic arts, of film realism and expressionistic theatre.

COMPANY

Infrarouge is a creation and production company that was founded in 2001 as a platform for Marie Brassard, who works with musicians and visual artists to create unique productions. Blending voices and music, and crossing different levels of reality, Marie's shows carry viewers to a world in which the lines between private and public become blurred.

INVESTMENT

The National Creation Fund's investment of \$190,000 supports an extended development period with a diverse group of international artists, and more workshop time to integrate complex live sound and projections.

CREDITS

In collaboration with Usine C and Festival TransAmériques (Montreal), NAC French Theatre (Ottawa), the Göteborg Dance and Theater Festival and the Vitlycke Centre for Performing Arts (Sweden), and Theater der Welt (Düsseldorf, Germany).

With support from the Conseil des arts de Montréal, the Conseil des arts et des lettres du Québec, and the Canada Council for the Arts.



Photo: Yanick Macdonald

L'EAU DU BAIN

White Out / La chambre des enfants

**Directed by
ANNE-MARIE OUELLET**

Based on the same storyline and taking place in the same immersive environment, *White Out* is conceived for an adult audience, while *La chambre des enfants* is for children. Both pieces seek to navigate the fine line between dreams and reality, using innovative lighting and sound effects to captivate audiences in a dizzying sensory whirlwind.

COMPANY

L'eau du bain is an Ottawa-based collective led by Anne-Marie Ouellet, Thomas Sinou and Nancy Bussi res. The company uses a hybrid artistic language that combines theatre, performance and sonic installation. With each creation, new rules are devised and new machines invented to allow for true interaction between the space, the soundscape, the artists, the script, the audience and elements of real life.

INVESTMENT

The National Creation Fund's investment of \$115,000 provides L'eau du bain with more time to research the set, and allows them to enhance the lighting design and expand the creative team by adding a special effects expert and a multimedia designer.

CREDITS

A L'eau du bain production, in collaboration with Productions Recto-Verso, the University of Ottawa's Theatre Department, Hexagram-UQAM and the  cole sup rieure de th  tre.

With support from the Conseil des arts et des lettres du Qu bec and the Canada Council for the Arts.

Our Donors

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Gregory Kane, Q.C.
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Investments

Year 1

COUNTING SHEEP
Mark and Marichka Marczyk

DANSE MUTANTE
MAYDAY

EVE 2050
Van Grimde Corps Secrets

FRONTERA
Animals of Distinction

THE FULL LIGHT OF DAY
Electric Company Theatre

GHOST OPERA
Old Trout Puppet Workshop

THE HOCKEY SWEATER:
A MUSICAL
Segal Centre for Performing Arts

MÎNOWIN
Dancers of Damelahamid

OBEAH OPERA
Asah Productions

PRISON DANCER
Citadel Theatre

LE RESTE VOUS LE CONNAISSEZ
PAR LE CINÉMA
Carte Blanche

REVISOR
Kidd Pivot

SKYBORN: A LAND
RECLAMATION ODYSSEY
Savage Production Society

SOIFS MATÉRIAUX
UBU compagnie de création

THE STORYVILLE MOSQUITO
Kid Koala

SVĀHĀ
Nova Dance

SCOTT JOPLIN'S TREEMONISHA
Volcano Theatre

UNIKKAAQTUAT
The 7 Fingers, Artcirq, and
Taqqut Productions

WHO WE ARE IN THE DARK
Peggy Baker Dance Projects

Year 2

CRYPTO
Guillaume Côté

LE DEVISEMENT DU MONDE
/ LE TRIPTYQUE MIGRATOIRE
Théâtre Humain

DRAW ME CLOSE
Jordan Tannahill

HARBINGER
Ame Henderson

THE INVISIBLE – AGENTS OF
UNGENTLEMANLY WARFARE
Catalyst Theatre

J'AI PLEURÉ AVEC
LES CHIENS
Daina Ashbee

KELLY v. KELLY
The Musical Stage Company

THE KOSINSKI PROJECT
ZOU Theatre Company

THE MAHABHARATA
Why Not Theatre

NEW WORK
Le Patin Libre

PORTRAIT OF RESTLESS
NARCISSISM (P.O.R.N.)
STO Union

RHAPSODIE
Sylvain Émard Danse

UNIVERSAL ECHOES
KUNÉ – Canada's Global
Orchestra

VIOLENCE
Infrarouge

WHITE OUT / LA CHAMBRE
DES ENFANTS
L'eau du bain

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is creating
space in my
mind and
imagination

“I see this fund as a complete game changer for the performing arts in Canada. By providing the resources for extraordinarily promising individual works to meet their potential, the quality and profile of Canadian-made art is set up for an unprecedented period of expansion and development.”

Peggy Baker

Peggy Baker Dance Projects

who we are in the dark

The National Arts Centre raised its curtains for the first time in 1969. A bilingual, multi-disciplinary 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, Indigenous Theatre and NAC Presents. The Centre's national role is reflected in its motto: “Canada is our Stage.” The NAC collaborates with artists and arts organizations across the country, acts as a catalyst for performance; invests in ambitious new works by artists and arts organizations nationwide; and nurtures the next generation of audiences and artists from across Canada. Situated on the unceded territory of the Algonquin Anishinabe nation, the NAC is accessible and welcoming to all, and offers a variety of free programming and events.

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**NATIONAL CREATION FUND
CANADA'S NATIONAL ARTS CENTRE**

Heather Moore, Artistic Producer
creation@nac-cna.ca



**NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS**

Canada is our stage. Le Canada en scène.