

WHAT WE GAIN THROUGH

PARTNERSHIP



2023–2024 Annual Report



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

Canada 

Land Acknowledgment

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

Role

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

Mandate

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

Accountability and Funding

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

Structure

A Board of Trustees consisting of 10 members from across Canada, chaired by Guy Pratte, oversees the NAC. The President and CEO is Christopher Deacon. The creative leadership team is composed of Nina Lee Aquino (NAC English Theatre), Sarah Conn (National Creation Fund), Heather Gibson (Popular Music and Variety), Kenton Leier (Executive Chef at 1 Elgin), Kevin Loring (NAC Indigenous Theatre), Caroline Ohrt (NAC Dance), Alexander Shelley (NAC Orchestra) and Mani Soleymanlou (NAC French Theatre).

Official Languages

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

Vision 2023-2026

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

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

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

Creativity

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

Grounded in communities

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

Sense of belonging

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

Generous collaboration

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

Walking gently on the land

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

Children of today, future of tomorrow

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

WHAT WE GAIN THROUGH

PARTNERSHIP



There are countless brilliant artists and arts organizations across this country making art on the stage, engaging with their communities in new ways, and supporting our sector.

There is so much to gain by working together.

We learn from our partners. About making better art, and about what's really needed for the arts in their communities.

Sometimes we lead. As the National Arts Centre, that's part of our role.

More often than not, our partners blaze the trail, and we travel alongside them, providing the support they need to make their artistic vision and beautiful dreams come to life.

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V. Tony Hauser

LETTER FROM THE PRESIDENT AND CEO

The performing arts are collaborative by nature. Theatre, music and dance bring together a variety of artists and production professionals to create something greater than they could have done alone. That kind of collaborative spirit is essential to the renewal of the performing arts.

Since 2020, the National Arts Centre's work has focused on leading and supporting the renewal of the Canadian performing arts. Central to that commitment is that we do this in partnership with others — with artists and arts organizations from across the country who are highly engaged in making the performing arts more relevant and welcoming to diverse communities on stage, behind the stage, and in the audience.

One of those arts organizations is Why Not Theatre of Toronto. Their production of *Mahabharata*, which brings to life the 4,000 year-old Sanskrit epic, features a cast comprised entirely of performers from the South Asian diaspora, including from Canada. It debuted at the Shaw Festival in March of 2023, and enjoyed a triumphant run at the Barbican Centre in London, England in October with sold-out shows, rave reviews and a highly diverse audience. The foundational investment from the NAC's National Creation Fund in the show's development enabled Why Not Theatre to bring together the international cast, musicians and creative team for several extended workshops to collectively develop this large-scale project. The NAC has continued to support *Mahabharata* as it tours internationally, and we greatly look forward to presenting it at the NAC in the spring of 2025.

You will read about many other partnerships and artistic collaborations in our Annual Report. For example, our first-ever *Hip Hop Theatre Festival*, created and presented by NAC English

Theatre, received moving feedback from artists who were thrilled by the opportunity to perform in our spaces, and from new audiences, many of whom had never set foot in our building before. This initiative was a collaborative effort: English Theatre worked with NAC partners in music, digital media, education and with others in the community. It's thanks to those efforts that we have been able to build some meaningful relationships with hip hop artists and new audiences, and to let them know that they belong at the NAC.

We are keenly aware that the performing arts continue to travel through difficult terrain. For more than four years, arts organizations have been contending with rising costs, economic challenges, and attendance levels that have not yet returned to pre-pandemic levels. There is no magic formula to rectify this state of affairs. But we do know that Canadian communities need the performing arts more than ever. We must do all we can to make sure that people from all communities who come to a performance, whether at the NAC or at another venue or performing arts centre across the country, feel that they belong.

We remain very grateful for the unwavering support of our funders, donors and audiences who strongly believe in the transformative experience of the performing arts. While our sector continues to face many difficult challenges, we remain optimistic and hopeful about our future. By collaborating generously in partnership with artists and arts organizations across the country, we can grow, learn from each other, and renew the performing arts together.

Christopher Deacon
President and CEO



V. Tony Hauser

LETTER FROM THE BOARD CHAIR

In February and March of 2024, I accompanied our world-class NAC Orchestra, led by Music Director Alexander Shelley, on a tour to Quebec City, Toronto and Ottawa, as it teamed up with two great Canadian cultural organizations — l'Orchestre symphonique de Québec and the Toronto Mendelssohn Choir. The tour featured 18-year-old Alberta pianist Kevin Chen's outstanding playing of Saint-Saëns's Piano Concerto No. 2, Symphony No. 5 by the renowned Quebec composer Jacques Hétu, and a new work the NAC commissioned from the Canadian composer Kelly-Marie Murphy — *Dark Nights, Bright Stars, Vast Universe*. I witnessed first-hand the audiences' exuberant response and the excitement of the artists involved. The tour, which included professional development for aspiring musicians, and a broad range of community engagement events, was a wonderful example of the way in which the National Arts Centre partners with artists, arts organizations and communities across the country. Simply put, it was a tour de force!

The NAC Orchestra's involvement and performance on this tour is but one instance of what the NAC strives to do on its stages, whether in Dance, Popular Music, or in Indigenous, French or English Theatre — to reach out and touch people.

I am grateful to my colleagues on the NAC Board of Trustees, who come from across Canada, for sharing their time and expertise to help guide the NAC in its vision to help revitalize the Canadian performing arts sector. We bid farewell to Sanjay Shahani, who stepped down in March 2024 upon his appointment as Director General of Strategy and Public Affairs at the Canada Council for the Arts, and thank him sincerely for his years of service.

In February, we welcomed Sherry Porter of Halifax to our Board. Sherry has extensive experience with public company boards, not-for-profits, Crown corporations and independent boards, and served on the Board of Symphony Nova Scotia. We are delighted that Sherry has joined us and know she will contribute greatly to the NAC. We expect that the remaining vacancies on the Board will (if they have not already) soon be filled by highly competent trustees, following the rigorous and transparent selection process undertaken by the Government of Canada. I also want to acknowledge the important funding decisions by the Government of Canada in supporting the NAC and, by extension, the performing arts sector writ large.

The NAC is fortunate to have Christopher Deacon as its President and CEO, who continues to provide astute and steady leadership. My sincere thanks go to the NAC Foundation, helmed by its new CEO Juniper Locilento, and its board of committed volunteers chaired by Susan Glass, C.M., for their exceptional work in attracting necessary support for the NAC nationwide.

Consistent with its mandate, the National Arts Centre will continue to showcase the very best performances on its stages, while doing all it can to support Canadian artists and arts organizations across the country, so that they can continue to create and perform music, dance and theatre that touches our souls, reaches our common humanity, and thus brings us together.

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

In March, French Theatre co-produced **the world premiere of *De glace***, the latest new work by the children's theatre company L'eau du bain. Anne-Marie Ouellet and her

team orchestrated a spellbinding immersive theatre experience in which smoke and light reigned supreme, bringing to life a jewel of Nordic literature.

De glace (Camille Gladu-Drouin).



CREATION



Co-producing brings brilliant minds together, sharing artistic and financial resources to help create something magical.

The Global Network for Women Music Producers supports women and non-binary producers. In August 2024, participants from **Australia, Argentina, Estonia, Sweden, Wales and Canada** gathered in various locations around Wales, U.K.,

to share knowledge and showcase their music. The network is an NAC-led partnership with National Eisteddfod of Wales, Creative Wales, Sounds Australia, Music Estonia in collaboration with international music industry leaders.

Participants of the August 2024 Global Network for Women Music Producers event in Wales, U.K. (Jennifer Payette).



Building networks with peers and industry leaders enables knowledge-sharing, opportunities for connection and collaboration, relationship-building, and the chance to grow and further careers.

NETWORKS

Reggae star Jah'Mila and her band performed for elementary school students from seven area schools at Woodlawn High School in Dartmouth, Nova Scotia, **joyfully connecting with them and sharing new sounds, experiences and cultures.**

The concert was a partnership between Arts Alive, the Halifax Regional Centre for Education, and the board's Belle Vocci HRCE Honour Choir, who got to rehearse and perform with Jah'Mila.

Jah'Mila and her band perform for students in Dartmouth, Nova Scotia (Virallens Productions).



SHARING



We aim to spark a sense of wonder and endless possibility in young people. Working with partners creates opportunities to share performing arts experiences with young people across Canada.

The NAC Orchestra teamed up with l'Orchestre symphonique de Québec and the Toronto Mendelssohn Choir, with Alberta pianist Kevin Chen, on a tour to Quebec City, Toronto and Ottawa. **The program, recorded for future**

release to reach an even broader audience, included Symphony No. 5 by Quebec composer Jacques Hétu and the NAC commission *Dark Nights, Bright Stars, Vast Universe* by Canadian composer Kelly-Marie Murphy.

The NAC Orchestra with l'Orchestre symphonique de Québec and the Toronto Mendelssohn Choir at Le Grand Théâtre de Québec (Greggory Clark).



At the NAC, Canada is our stage. Working with our partners enables us to extend our reach to different parts of the country.

REACH

Prison Dancer, **Canada's first all-Filipino musical**, enthralled NAC audiences. Created by Romeo Candido and Carmen de Jesus, the revival of Edmonton's Citadel Theatre production was directed by Nina Lee Aquino.

Filipino Ambassador Maria Andrelita S. Austria said: "With a growing Filipino diaspora in Canada of more than 1 million, initiatives like these foster a deeper understanding and appreciation of our diverse cultures."

Dominique Briliantes, Josh Capulong, Stephen Thakkar, Julio Fuentes, Norm Alconcel, Chariz Faulmino and Pierre Angelo Bayuga in *Prison Dancer*. Set and props Joanna Yu, Costumes Joyce Padua, Lighting Michelle Ramsay (Dahlia Katz).



Working with diverse artists and arts organizations helps us share new voices and tell the many brilliant and compelling stories that express who we are as Canadians.

NEW VOICES

The *Resident Chef Program*, which showcases chefs from across the country, is a catalyst for the **ideas that spring forth when artists work together**. Resident Chef Paul Toussaint of Montreal's Kamúy restaurant created a five-

course meal in collaboration with NAC Executive Chef Kenton Leier that delighted diners. Chef Toussaint also spoke of being inspired by his NAC colleagues, and how, in the kitchen, "you're always learning something new."

NAC Executive Chef Kenton Leier with Chef Paul Toussaint (Julie Berthelot).



NEW IDEAS



When artists work together, they learn from each other, broadening their ideas of what's possible in their own work, and furthering the art form.

NAC Dance **worked with partners to help facilitate a six-city Canadian tour** of *Vástádus eana: The answer is land* by the Sámi choreographer Elle Sofe Sara, a work that conveys the Sámi people's efforts to

battle injustice and retain and celebrate their culture. Indigenous Theatre and Dance, which co-presented the NAC performance, organized many events, including a yoiking workshop, a feast, and exchanges with Indigenous artists.

Vástádus eana / The answer is land, choreographed by Elle Sofe Sara (Lars Opstad).



SUPPORT



Partnerships help us support artists by increasing their opportunities to perform and engage with wider audiences.

Native Earth Performing Arts (Toronto), the Great Canadian Theatre Company (Ottawa), and NAC Indigenous Theatre **came together to co-produce** *Women of the Fur Trade* by Frances Koncan. This funny, contemporary look

at the fur trade and the forming of the Métis Nation from the perspective of women enjoyed a sold-out run at the NAC in January 2024, and was revived in Toronto in April.

Kelsey Wavey, Cheri Maracle and Lisa Nasson in *Women of the Fur Trade* (Fred Cattroll). Lighting Jeff Harrison, Costumes Vanessa Imeson, Set Lauchlin Johnston.



COLLABORATION



Collaborations allow companies to share artistic and financial resources, and perform for multiple audiences, amplifying artists' work on stages across the country.

Alexander Shelley and Emanuel Ax with journalist Paul Wells engage with audience members during the festival *FOCUS: Clara, Robert, Johannes* (Greggory Clarke).

Emanuel Ax and the NAC Orchestra (Curtis Perry).

Alexander Shelley meets a young fan (Greggory Clark).



2023–2024 HIGHLIGHTS

NAC ORCHESTRA

The NAC Orchestra, led by Music Director Alexander Shelley, opened its season with the festival *FOCUS: Clara, Robert, Johannes*, which explored the personal and artistic connections between Clara Schumann, Robert Schumann and Johannes Brahms (September 13-21). With four orchestral programs and one chamber music concert, the festival featured GRAMMY-winners James Ehnes and Emanuel Ax and Canadian pianist Stewart Goodyear, as well as the British pianist Isata Kanneh-Mason and the German cellist Nicolas Altstaedt in their NAC Orchestra debuts. Canadian mezzo-soprano Alex Hetherington and the American-Canadian soprano Midori Marsh performed songs by Clara Schumann with pianists Liz Upchurch and Darren Creech. And the festival included the premiere of orchestral arrangements of Clara Schumann songs by Sarah Slean and Cecilia Livingston, commissioned by the NAC. The festival culminated with the release of *Clara Robert Johannes Vol. 4: Romance and Counterpoint*, as well as the complete recording project released over five seasons, *Clara, Robert, Johannes: The Complete Collection*, encompassing major works by Clara Schumann and the complete symphonies by Johannes Brahms and Robert Schumann.

In October, the celebrated Quebec pianist Louis Lortie returned to Southam Hall in a concert led by Roderick Cox in his NAC Orchestra debut (October 25-26). The program began with *Ballade in A minor for Orchestra* by the African-British composer Samuel Coleridge-Taylor, and included Rondo in D major for Piano and Orchestra, Fauré's *Ballade* for Piano and Orchestra, and Beethoven's *Symphony No. 3*.

Alexander Shelley and the Orchestra were delighted to share the stage with the renowned soprano Renée Fleming at the *NAC Gala* (November 1). That same week, the Orchestra, led by Principal Guest Conductor John Storgårds, performed the North American premiere of *Luovus* by the composer Roope Mäenpää and Indigenous Sami poet Niillas Holmberg (November 2-3). The all-Finnish program included *Symphony No. 3* by Sibelius and *Cantus Arcticus: Concerto for Birds and Orchestra* by Einojuhani Rautavaara.

Also in November, the Orchestra began its performance and recording cycle of tone poems by Richard Strauss programmed alongside new works commissioned by the NAC Orchestra as a response to each. Alexander Shelley and the Orchestra gave exhilarating performances of *Don Juan* and the world premiere of the response *Dark Nights, Bright Stars, Vast Universe* composed by Kelly-Marie Murphy. The Orchestra performed and recorded *Death and Transfiguration* by Richard Strauss alongside Kevin Lau's *The Infinite Reaches*. The program featured the North American debut of the German horn player Felix Klieser, who was born with no arms, and who performed Mozart's *Horn Concerto No. 4*.

The Orchestra offered three holiday programs — *Home Alone in Concert* conducted by Adam Johnson as part of the Pops series (December 7-9); *A Christmas Playlist* led by Jean-Marie Zeitouni, with soprano Maghan McPhee, baritone Hugo Laporte and the Ottawa Choral Society (December 12); and Handel's *Messiah*, conducted by Jeannette Sorrell and featuring soprano Sonya Headlam, mezzo-soprano Georgia Burashko, tenor Lawrence Wiliford, bass-baritone Kevin Deas, the Cantata Singers of Ottawa and the Capital Chamber Choir (December 20-21).



In the new year, Artist-in-Residence James Ehnes performed an exceptional program of J.S. Bach concertos, including the Violin Concerto for Two Violins in D minor with Concertmaster (and former Juilliard classmate) Yosuke Kawasaki, and the Concerto for Three Violins in D major with Yosuke and Associate Concertmaster Jessica Linnebach (January 10-11) that will be released as part of a double-album on the Analekta record label in spring 2025.

Another extraordinary Canadian classical music superstar returned to Southam Hall later that month — Angela Hewitt, in recital with works by Bach, Mendelssohn, Barber, Shostakovich and Schumann (January 16). Principal Flute Joanna G'froerer performed Mozart's Flute Concerto in G major, conducted by Stephanie Childress, in a program that included Mendelssohn's Scottish Symphony and *Entr'acte* by Caroline Shaw (January 17-18). Also in January, members of the Orchestra, conducted by Dinuk Wijeratne, performed at the state funeral for the Honourable Ed Broadbent, broadcast live on CBC Television (January 28).

Alexander Shelley and the Orchestra were joined by the Canadian violinist Blake Pouliot, who performed Tchaikovsky's Violin Concerto, on a program which included Rimsky-Korsakov's *Scheherazade* (February 7-8), and the Canadian premiere of *Methuselah* (In Chains of Time) by the Iranian-American composer Gity Razaz, co-commissioned by the Orchestra. And the Orchestra performed *A Valentine's Playlist* led by Jessica Cottis and featuring the mezzo-soprano Wallis Giunta (February 14).

In February and March, Alexander Shelley and the Orchestra joined forces with l'Orchestre symphonique de Québec and the Toronto Mendelssohn Choir on a tour to Quebec City, Toronto and Ottawa (February 25-March 9). The music included Symphony No. 5 by the renowned Québécois composer, the late Jacques Hétu, and *Dark Nights*, *Bright Stars*, *Vast Universe* by Kelly-Marie Murphy. The tour featured the debut of the young Albertan pianist Kevin Chen with both orchestras, included 10 professional development opportunities for aspiring musicians, and eight learning and engagement events. A unique

collaboration between three major arts organizations, the tour highlighted the NAC's support for the expression of Francophone culture, and for Canadian arts organizations post-pandemic.

Another collaboration with Quebec artists took place in March with the return of the Baroque conductor Bernard Labadie and La Chapelle de Québec, in concert with the NAC Orchestra in an all-Handel program that included four Coronation anthems, *Music from the Royal Fireworks* and Suite in G major from *Water Music* (March 20-21).

Principal Guest Conductor John Storgårds led the Orchestra's first-ever performance of Shostakovich's Symphony No. 5, plus Mozart's Symphony No. 40 in G minor and *The Lark Ascending* by Ralph Vaughan Williams, with Associate Concertmaster Jessica Linnebach as soloist (April 3-4). Later that month, the Orchestra was thrilled to present Yannick Nézet-Séguin and the Philadelphia Orchestra in their sold-out NAC debut (April 18). The Toronto Symphony made its annual visit to Southam Hall, led by Music Director Gustavo Gimeno (May 5).

Creative Partner Gabriela Montero performed her own Latin Concerto in a livestreamed program which included music by Ravel and Peruvian-American composer Jimmy López Bellido (May 8-9). Alexander Shelley led a performance of Mendelssohn's Violin Concerto in E minor featuring Ray Chen, as well as Mahler's Symphony No. 5 and *Shenanigan* by the Canadian-American composer Kati Agócs (May 15-16).

In June, the superstar Korean pianist Yeol Eum Son performed Prokofiev's Piano Concerto No. 2, conducted by Joana Carneiro (June 12-13). The program included Stravinsky's Suite from *The Firebird* and *Ciprés* by Portuguese composer Andreia Pinto Correia. Finally, Alexander Shelley and the Orchestra concluded the classical season with Beethoven's Ninth Symphony featuring the Ottawa Choral Society, *niya (I Am)* by the Cree composer Andrew Balfour, and *Glasslands* by the British composer Anna Clyne (June 19-20).

Thorgy Thor and the Thorchestra
(Curtis Perry).

Alexander Fadayiro and Isabela Coracy
in *Nina: By Whatever Means* by Cassa
Pancho's Ballet Black, choreographed
by Mthuthuzeli November (Bill Cooper).

Assembly Hall by Kidd Pivot,
choreographed by Crystal Pite
(Michael Slobodian).



During the summer, the Orchestra presented *Sensory Symphony*, its first-ever sensory-friendly performance (July 10). Juliane Gallant led a reduced orchestra in a sensory-friendly program designed for people living with autism or other sensitivities. The concert featured adjustments to both the physical environment and the audience etiquette expectations to make it more welcoming and accessible to a wide range of patrons.

Throughout the year, the *Pops* series delighted audiences with a range of popular music concerts, including *Best of Broadway* (October 5-7), *Cirque España* (January 25-27), *Jurassic Park in Concert* (June 27-29) conducted by Jack Everly, and *Thorgy Thor and the Thorchestra* conducted by Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser (April 25-27). Orchestra musicians and guest artists also performed outside Southam Hall, including the *Music for a Sunday Afternoon* chamber music series at the Carleton Dominion-Chalmers Centre, and the *WolfGANG Sessions* of indie classical music at the SAW Gallery.

Throughout the season, the NAC Orchestra offered highly engaging concerts for children, youth and families. Learn more on page 25. You can also read about the NAC Orchestra Mentorship Program for aspiring orchestra musicians on page 24, and the Orchestra's recordings on page 12.

DANCE

NAC Dance, led by Executive Producer Caroline Ohrt, opened its season with the debut and North American premiere of Ballet Black, a U.K.-based company dedicated to diversifying ballet by providing a platform for Black and Asian artists. The company danced *Then Or Now* choreographed by William Tuckett, and *Nina: By Whatever Means* by Mthuthuzeli November in the Babs Asper Theatre (October 3-4). Kondwani Mwase, the NAC's Executive Director of Audience Engagement, led a post-show chat with Artistic Director Cassa Pancho.

The internationally acclaimed Akram Khan Company returned to the NAC for the eighth time to present three performances of its latest work in Southam Hall — *Jungle Book reimagined*, an epic ensemble piece featuring impressive hand-drawn animations by the U.K.'s YeastCulture, which were also featured on the NAC's Kipnes Lantern (October 19-21). Co-produced by the NAC, the work offered a strong commentary on the dangers of climate change. NAC Dance offered its first-ever relaxed performance during the dress rehearsal, attracting 85 participants.

Vancouver's Kidd Pivot performed its greatly anticipated new group work, *Assembly Hall*, created by Crystal Pite and Jonathon Young, co-produced by NAC Dance, and supported by the National Creation Fund (November 2-4, Babs Asper Theatre). NAC Dance Producer Emerita Cathy Levy led a pre-show chat with the creators on opening night. The following week, Les Grands Ballets Canadiens presented its new production of *Cinderella* to sold-out audiences in Southam Hall, choreographed by Jayne Smeulders and featuring the NAC Orchestra (November 9-11). On opening night, Caroline Ohrt led a pre-show chat with Artistic Director Ivan Cavallari and company ballet masters Hervé Courtain and Marina Villanueva Arias.

Emerging choreographer and performer, and recipient of the inaugural 2023 RBC Emerging Artist Award, Ralph Escamillan and his Vancouver-based company FakeKnot made their NAC debut in the Azrieli Studio with two performances of *PIÑA*, a work co-produced by the NAC (November 16-17). NAC Dance offered a number of engagement events — a pre-show Filipino fiesta with food and karaoke in the Canal Foyer; a post-show discussion with Escamillan moderated by Nina Lee Aquino, Artistic Director of NAC English Theatre; and a free "Vogue Femme" workshop led by Escamillan for participants of all ages in Peter A. Herrndorf Place. The workshop was Dance's first *Dance for All* event, a series of movement classes for all ages and abilities.

Vástádus eana / The answer is land, choreographed by Elle Sofe Sara (Lars Opstad).



Symphony of hearts, choreographed by Rhodnie Désir (Kevin Calixte).



A cherished holiday tradition, Canada's Royal Winnipeg Ballet brought its Canadian-themed *Nutcracker*, which featured 76 local children, back to Southam Hall for seven sold-out performances as well as a student matinee (November 29-December 3). In January, Montreal contemporary dance company RUBBERBAND graced the stage of the Babs Asper Theatre with their 20th anniversary ensemble work *Reckless Underdog*, choreographed by Artistic Director Victor Quijada (January 25-26). NAC Dance programmed a post-show chat with Quijada on opening night.

The National Ballet of Canada presented three performances in Southam Hall of a double bill by two important female voices — Crystal Pite's award-winning *Angels' Atlas*, and the spellbinding *Emma Bovary*, choreographed by Helen Pickett to an original score by Peter Salem, performed by the NAC Orchestra (February 1-3). At the end of February, NAC Dance and Indigenous Theatre co-presented *Vástádus eana/The answer is land* by the Sami choreographer Elle Sofe Sara ([read more on page 10](#)).

Choreographers Naishi Wang and Jean Abreu performed their new cross-cultural work *Deciphers* in the Azrieli Studio (February 22-23). An NAC Dance co-production that was developed during the artists' *Visiting Dance Artist Program* residency, the piece shares a raw perspective on the challenges of the immigrant experience and is a testament to the enduring immigrant spirit. Daniel Mroz, Theatre Professor at the University of Ottawa, moderated a post-show discussion with the artists.

In March, NAC Dance welcomed Nederlands Dans Theater, led by its Canadian Artistic Director Emily Molnar, with a thrilling program that included *The Point Being* by Imre van Opstal and Marne van Opstal, *Jakie* by Sharon Eyal and Gai Behar, and *One Flat Thing, reproduced* by William Forsythe in Southam Hall (March 27-28). The highly esteemed contemporary dance company had originally been scheduled to perform in March 2020 but their dates were cancelled when the pandemic was declared. Molnar shared fascinating insights during a pre-show chat with Caroline Ohrt.

In April, NAC Dance co-presented with the Korean Cultural Centre the Canadian premiere of *Bow* by the Korean choreographer Jeon Misook, an engaging work about the Asian custom of bowing to others in greeting (April 4-5). In conjunction with the performance, a "K-Pop" workshop led by Ottawa dancer Ivy Ma took place as part of the *Dance for All* series. The following week, Canada's Royal Winnipeg Ballet performed *Snow White*, a modern take on the fairy tale choreographed by Angelin Preljocaj, accompanied by the NAC Orchestra (April 11-13). Also that month, the Margie Gillis Dance Foundation, which was celebrating the Canadian choreographer's extraordinary 50-year career, came to Southam Hall to perform *Literature of the Body* (April 20).

Two superb presentations rounded out the season — *Navy Blue*, a powerful show by the young choreographer Oona Doherty and her company OD Works (May 23-24), supported by the French Embassy in Ottawa, and *Symphony of hearts* by Rhodnie Désir, a NAC Dance co-production developed with the support of the National Creation Fund, featuring the NAC Orchestra.

The ensemble in *Bear Grease* (Curtis Perry). Showrunner Omar "Panada" Ornelas. Lead stage technician Parish Gambler.

Kelsey Wavey, Cheri Maracle and Lisa Nasson in *Women of the Fur Trade* (Fred Cattroll). Lighting Jeff Harrison, Costumes Vanessa Imeson, Set Lauchlin Johnston.



INDIGENOUS THEATRE

NAC Indigenous Theatre, led by Artistic Director Kevin Loring and Managing Director Lori Marchand, kicked off its season with programming and events reflecting experiences of First Nations, Métis and Inuit Peoples in honour of the National Day for Truth and Reconciliation. *Papakanje*, a concert in the Babs Asper Theatre and livestreamed, brought the online movement *#ReconcileThis* to life, celebrating Indigenous voices through electrifying performances of beats, rhymes and raw perspectives (September 23). The evening included an intermission feast created by NAC Sous-Chef Chris Commandant. Algonquin Elder and master storyteller Albert Dumont gave a free performance of *Bloodline* in the Fourth Stage, in partnership with the Ottawa Public Library (September 28). Community engagement events, which welcome the Indigenous community and create learning opportunities for non-Indigenous people, included a beaded heart workshop led by Emily Brascoupé-Hoefler (September 23); a *Powwow Life Drawing* class for students (September 28); and the Legacy of Hope exhibition about Northern residential school survivors (September 25-October 1).

Bear Grease, an Indigenous take on the classic musical, took the city by storm (October 11-14, Babs Asper Theatre). Standing ovations, sold-out performances, an additional student matinee, and the laughter that filled the hall reflected how well this production connected with audiences. In November, as part of the CAPACOA conference, Indigenous Theatre hosted *Red Phone Project*, an interactive installation by Vancouver's Boca Del Lupo theatre company that featured the work of five Indigenous playwrights — Tara Beagan, Yvette Nolan, Ian Ross, Keith Barker and Kevin Loring (November 3-5).

Women of the Fur Trade by Frances Koncan, a funny, contemporary look at the fur trade and the forming of the Métis Nation from the perspective of women, enjoyed a sold-out run in the Azrieli Studio (January 17-27). Co-produced with the Great Canadian Theatre Company (Ottawa) and Native Earth Performing Arts (Toronto), the production was revived in Toronto in April. Indigenous Theatre Cultural Resident Mairi Brascoupé hosted a conversation with Frances Koncan in the Fourth Stage as part of the *Our Stories: Indigenous Book Club*, which was livestreamed and recorded for further dissemination.

In February, Indigenous Theatre held the first workshop for *Rose*, a large-scale musical by Tomson Highway that has never been professionally produced due to its scope and scale. The workshop was hosted by TO Live (Toronto) as part of Indigenous Theatre's efforts to build partnerships to ensure the production has adequate resources and a life beyond its appearance at the NAC in 2025–2026. Indigenous Theatre and the NAC Orchestra co-presented *The Spirit Horse Returns* in Southam Hall (February 11-12). With an all-new orchestral score, songs, traditional teachings and stunning visual art by the Anishinabe artist Rhonda Snow, the *NACO Family Adventures* concert took the audience through time with an Indigenous knowledge keeper to meet the magnificent "small horses of the deep woods" who were helpers and spirit guides to Anishinabe and Métis peoples.

"For the first time I felt just a little bit connected to my origins," said an Indigenous two-spirited woman who saw the performance. "I'm glad I came. I'll be interested to continue this journey."

Indigenous Theatre and NAC Dance, with support from the Embassy of Norway, co-presented *Vástádus eana: The answer is land* by the Sámi choreographer Elle Sofe Sara in the Babs Asper Theatre (February 28-29). The work conveys the Sami people's efforts to battle injustice and to retain and celebrate their culture, mirroring the experience of many of the world's Indigenous peoples.

Tamara Podemski performs during *Papakanje* (Curtis Perry).

Tai Amy Grauman in *You used to call me Marie...* (bb collective).

Teyia Kasahara in *The Queen In Me*. Set and costumes Joanna Yu, lighting André du Toit, projections Laura Warren (Dahlia Katz).



In conjunction with the show, the performer Sara Marielle Gaup led a joiking lecture and demonstration for more than 50 participants, including students from Nunavut Sivuniksavut. Indigenous Theatre also arranged a lunch for the performers with the Inuit artists in the Igloolik circus company Artcirc — an important moment of international exchange from an Indigenous perspective.

In April, Michelle Thrush's *Inner Elder* graced the Azrieli Studio stage (April 11-13). The long-awaited production had originally been slated for Indigenous Theatre's inaugural season but faced postponements first due to the COVID-19 pandemic and again from its planned January 2022 performance. The play recounts one woman's transformation from a young girl navigating the shambles of her family life to becoming an award-winning actor and artist.

Indigenous Theatre offered a wide range of programming in honour of National Indigenous History Month. It included the *Summer Indigenous Art Market* featuring nearly 50 vendors (June 5); *Got Land?*, a stand-up variety show featuring headliner Janelle Niles and Sean Morrisseau, Mike Bombay and Hezron Muckpaloo, hosted by Don Kelly (June 6); an *Our Stories: Indigenous Book Club* event (livestreamed) about *Making Love with the Land* by Joshua Whitehead, in partnership with the Ottawa Public Library (June 11); *Indigenous Trivia Night* hosted by Janelle Niles in the Fourth Stage (June 17); and a *Dreamcatcher Workshop* with Bougie Birch, facilitated by Ashley Clark (June 18). Indigenous Theatre's season closed with *You used to call me Marie...* by Tai Amy Grauman (June 12-22). A Savage Society (Vancouver) and Indigenous Theatre production, the play is a love story, historical epic and celebration of Métis song and dance that tells the stories of the Callihoo women in Alberta through generations.

In addition to artistic programming and community engagement events, Indigenous Theatre helps nurture the Indigenous performing arts ecosystem in a number of ways. In the spring and summer, Kevin Loring undertook a national audition tour, meeting and connecting with

exciting new Indigenous talent in Vancouver, Saskatoon, Edmonton, Winnipeg, Toronto and Montreal. Indigenous Theatre is frequently asked to share their knowledge with a range of organizations, including in theatre, arts, education and government circles, both nationally and internationally. *Read more details in the Report on Strategic Pillars on page 30.*

ENGLISH THEATRE

English Theatre's 2023–2024 season, the first to be programmed by Artistic Director Nina Lee Aquino, kicked off with an explosive presentation of *The Queen in Me* in the Azrieli Studio by interdisciplinary trans artist Teiya Kasahara 笠原貞野 (Theatre Gargantua/Amplified Opera/ Canadian Opera Company/Nightwood Theatre). Smashing box office expectations, the show resonated deeply with local audiences, particularly Ottawa's 2SLGBTQI+ community, in its courageous and profound disruption of opera's rigid conventions around gender, race and sexuality (September 20-30). English Theatre collaborated with the Ottawa-Carleton District School Board's Trans and Gender Diverse Student Support Coordinator to offer free tickets to 17 2SLGBTQI+ youth, who also participated in a post-show Q&A and meet-and-greet with Teiya Kasahara 笠原貞野.

The Queen in Me was followed by *The Last Epistle of Tightrope Time* in the Azrieli Studio. Written and performed by the legendary Walter Borden and directed by former Artistic Director Peter Hinton-Davis, the production was a NAC English Theatre/Tarragon Theatre revival of the NAC English Theatre/Neptune Theatre co-production (November 1-11). Having premiered in 1986, the work was one of the first Canadian plays to express homosexuality from a Black perspective. The presentation was accompanied by a colourful display around the fountain outside the Studio, with a ribbon to mark each performance and award during Borden's remarkable career.

Walter Borden in *The Last Epistle of Tightrope Time*. Set, lighting, costume and projection design Andy Moro (HUAL).

Fletcher G and City Fedelia in the Hip Hop Theatre Festival.

L'ombre by Marie Brassard opened the Le Collectif project (Jean-François Hamelin).



The arrival of *Prison Dancer* at the Babs Asper Theatre marked Nina's directorial debut as Artistic Director with an artistic and box office triumph, in an NAC English Theatre revival of the Citadel Theatre premiere in May 2023 (November 23-December 7). Created by Romeo Candido and Carmen de Jesus and set in a Filipino prison, Canada's first all-Filipino musical, which was developed with support from the National Creation Fund, celebrated the resilience of the human spirit through the power of song and dance. *Prison Dancer* provided a wonderful opportunity to welcome the Filipino community, including artists, audiences and partners. Ancillary events included a reception in the O'Born Room co-hosted by the Philippines Embassy, and *Paskong Pinoy sa Ottawa*, a traditional Filipino Christmas market hosted in Peter A. Herrndorf Place in partnership with the Philippine Centre Canada. In a letter addressed to Christopher Deacon, Ambassador Maria Andrelita S. Austria thanked the NAC staff, writing: "With a growing Filipino diaspora in Canada of more than 1 million, initiatives like these foster a deeper understanding and appreciation of our diverse cultures."

In the new year, English Theatre presented the NAC's first-ever *Hip Hop Theatre Festival*, in collaboration with Popular Music and Variety (January 31-February 10). Curated by Rose-Ingrid Benjamin, Senior Strategist of Community and Partnerships, with Nina Lee Aquino, the festival featured 57 artists across 10 events, welcomed new audiences from diverse communities, and joyfully broke open some long-standing perceptions about who the NAC is for. [Read more on page 28.](#)

In May, English Theatre presented the English language premiere of *Rose in the Machine* by Montreal's Porte Parole (May 1-4). Written by Maude Laurendeau, and performed in the company's documentary-theatre style, the play follows Maude's real-life story of trying to understand her daughter's autism, and navigate the complexities of the health care and education systems for neurodiverse children.

Finally, English Theatre and Mirvish Productions (Toronto) presented the worldwide hit musical *Come From Away* (August 14-September 1). Written by the Tony Award-nominated Canadians Irene Sankoff and David Hein, the play tells the story of airline passengers who were diverted to Gander, Newfoundland on September 11, 2001, and the community that welcomed them with open arms.

FRENCH THEATRE

The second season programmed by Artistic Director Mani Soleymanlou opened with the inaugural edition of *Le Collectif*, an annual project launched in association with Théâtre du Rideau Vert. The project offers recent theatre school graduates the opportunity to work on a professional production under the guidance of a renowned artist. The nine performers performed their collective creation *L'ombre*, directed by the great Marie Brassard, who described the project as "a tribute to imagination and free thought, so precious and essential to our survival" (September 28-30).

French Theatre scored a phenomenal success with *Projet Riopelle*, an imposing fresco by Robert LePage / Ex Machina, co-produced by several partners including French Theatre (December 14-17). This sweeping production focuses on three periods in the life and work of Quebec painter Jean Paul Riopelle, a leading figure in 20th-century contemporary art. All four performances, including an additional one, were sold out; the show also provided an opportunity to collaborate with the National Gallery of Canada.

To conclude her second year as French Theatre Artist-in-Residence, director Catherine Vidal brilliantly staged Chekhov's *La mouette* (The Seagull) in an original Quebec adaptation by playwright Guillaume Corbeil (April 11-13). Both serious and quirky, the show blurred the boundaries between stage and audience as it explored human beings and their ambiguous relationships. Produced by French Theatre in co-production with Théâtre Prospero, *La mouette* played to sold-out houses in Montreal before coming to the NAC for four performances, including a student matinee.



In March, French Theatre presented the world premiere of *De glace*, the latest creation by L'eau du bain, the children's theatre company based in Chelsea, Quebec (March 13-17). Anne-Marie Ouellet and her wonderful team orchestrated a spellbinding immersive theatre experience in which smoke and light reigned supreme, bringing to life a jewel of Nordic literature.

As part of its ongoing commitment to engaging with its audiences and facilitating their connection to the works it presents, French Theatre has developed a number of outreach initiatives. These include the "*Mani reçoit...*" series, in which the artistic director invites a NAC guest artist (this season: Marie Brassard, Pierre Lefebvre, Catherine Vidal, Annabel Soutar and Édith Patenaude) to discuss cultural and philosophical issues with an ever-growing audience.

In conjunction with the presentation of *Le Virus et la proie*, French Theatre introduced an outreach project for local artists, young people and teachers — *Les voix de la génération Z*, a sound installation created by the Transistor Média team in the foyer of the Azrieli Studio. Echoing the show's rebellious spirit, the project allowed local young people to express their deep-seated grievances.

French Theatre's program for children and youth, led by the incomparable Mélanie Dumont, whose 2024–2025 season will mark her 13th and last as Associate Artistic Director of Youth Programming, kept up a lively pace, much to the delight of children and their adults. Six productions were presented, each complemented by entertaining pre-show activities to spark the imagination. [Read more about French Theatre's Enfance/jeunesse season on page 25.](#)

ZONES THÉÂTRALES

Zones Théâtrales, led by Artistic Director Gilles Poulin-Denis, kicked off the 2023–2024 season with events at the NAC and at 12 other performance spaces and venues in Ottawa-Gatineau (September 11–16). The biennial festival, which aims to promote and bring together professional theatre from Canada's French-speaking communities and the regions of Quebec, was also celebrating its 10th anniversary, marking nearly 20 years of presenting and promoting new theatre.

This year's edition attracted 189 artists and theatre professionals from seven Canadian provinces and six French-speaking countries (French Guiana, Burkina Faso, Morocco, France, Belgium and Haiti). *Zones* also welcomed 48 presenters — seven of them international — to discover Quebec and Canadian creators. The program included 29 performances, two interactive installations, and eight free professional development activities.

The opening show, *On marronne?* (Théâtre Cercle Molière, Théâtre de l'Entonnoir and Alliance française de Ziguinchor), which deals with decolonization in both its form and content, had its world premiere at *Zones Théâtrales* before flying off to France, French Guiana, Senegal and Manitoba. Three other shows had their world premieres — *Michel(le)* (Théâtre la Seizième), *Durant des années* (Théâtre du Trillium and Théâtre Catapulte), and *Murs* (Créations In Vivo).

Zones presented six projects in progress, each at a different stage of development. Among them, Théâtre populaire d'Acadie's *Vent à vendre* was already well advanced, while Katia Café-Fébrissy's very moving play *Ça rime avec vinaigre* gave the audience an insight into the playwright's struggle with systemic racism in the Ontario school system. Inuit artist Geronimo Inutiq's installation and performance were the result of a partnership between *Zones* and the Association des groupes en arts visuels francophones, together with SAW Gallery and NAC Indigenous Theatre.

Anoushka Shankar (Laura Lewis).

Anachnid (Qure Agency).

Lisa LeBlanc with the NAC Orchestra (Curtis Perry).



In partnership with Théâtre français de Toronto and Théâtre du Trillium, *Zones* also welcomed the renowned Haitian playwright and director Guy Régis, Jr., for a rewarding three-week creative residency. Bringing together artists from Haiti, Ottawa and Toronto, the residency demonstrates *Zones Théâtrales'* ambition and commitment to fostering encounters and artistic partnerships throughout the Francophonie.

POPULAR MUSIC AND VARIETY

Popular Music and Variety, led by Executive Producer Heather Gibson, had another very successful season, presenting more than 100 emerging and established artists from across the country and around the world. The department also presented touring musicals from *Broadway Across Canada*, provided professional development to emerging and mid-career artists, and created opportunities for Canadian artists to perform internationally. There were many highlights.

The season began with a Southam Hall concert by the sitar virtuoso and multiple award-winning artist Anoushka Shankar, who performed with a quintet representing the best of London's thriving music scene (October 11). Ayrad, the Montreal-based band whose cross-cultural music combines Andalusian and Berber rhythms, reggae and Moroccan Chaabi grooves, performed in the Fourth Stage (October 14). Jeremy Dutcher, winner of the 2019 JUNO Award for Indigenous Music Album of the Year, performed to a sold-out audience in the Babs Asper Theatre (November 8). And the multidisciplinary Oji-Cree artist Anachnid performed a sold-out show in the Fourth Stage, presenting her hybrid and sensual style of electro-pop, trap, indie, soul and hip hop, with sound textures that evoke her ancestral cultures (November 18).

In the new year, PMV was proud to present the Innu group Maten, who hail from Mani-Utenam on Quebec's North Shore (January 19). Deeply committed to their community, their language and their Innu roots, Maten has played hundreds of shows across Quebec since the 1990s. Japan's Drum Tao, an international act that breaks through all cultures and all ages, brought their energetic show to Southam Hall (January 23). PMV also collaborated with English Theatre on its first-ever *Hip Hop Theatre Festival*, (January 31-February 10). [Read more about the Hip Hop Theatre Festival on page 28.](#)

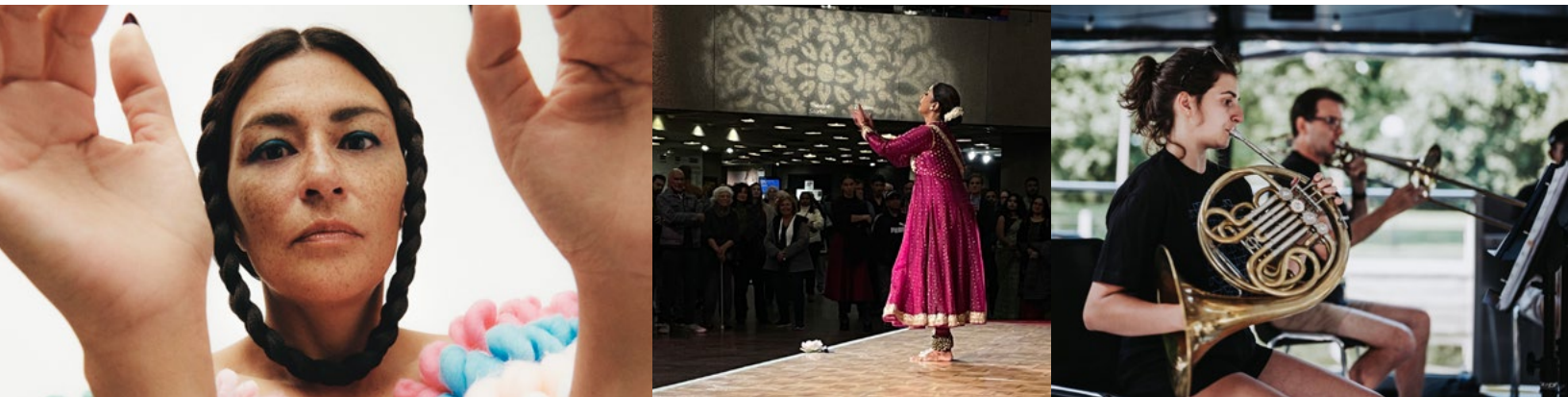
William Prince returned to the National Arts Centre with an exceptional performance as part of a sold-out show in Southam Hall (February 9). This was his first time performing in the NAC's largest venue, putting him in a select group of Canadian artists (including Céline Dion, Diana Krall and Alexandra Strélinski) who began performing in the NAC's smaller stages and grew in acclaim to sell out Southam Hall. Over the span of 10 years, William Prince has become one of the country's most respected and celebrated songwriters, and Popular Music and Variety will continue to work with him as his career continues to flourish nationally and internationally.

As part of the NAC's month of programming to celebrate *Mois de la francophonie*, the beloved Acadian artist Lisa LeBlanc teamed up with the NAC Orchestra to give a rousing and joyful performance in Southam Hall, deeply connecting to the audience with her nation-sweeping blend of roots, rock and country (March 15). And at the end of May, the iconic Ottawa-born singer-songwriter Bruce Cockburn returned to Southam Hall with a concert that featured music from his 2023 album *O Sun O Moon* (May 31).

Elisapie (Leeor Wild).

ArohaFest (Amanda Baumgarten).

Music lovers strolling by the Rideau Canal were treated to performances by members of the NAC Orchestra on a boat. (Curtis Perry).



Throughout the year, theatre audiences flocked to the highly popular *Broadway Across Canada* series. This year's lineup included five hit musicals — *Hairspray* (November 14-19), *Ain't Too Proud: The Life and Times of the Temptations* (December 26-31), *Disney's Frozen* (February 22-March 3), *Six: The Musical* (May 21-26) and *Les Misérables* (August 6-11).

Finally, Popular Music and Variety works with partners to provide opportunities for Canadian artists to perform on the international stage. For a second year in a row, in partnership with Celebrate Canada Worldwide and the British High Commission, and under the leadership of Heather Gibson, the NAC curated music programming for the 2024 Canada Day London Festival in London, U.K., the largest Canada Day celebration outside the country.

PUBLIC SPACES

NAC Public Spaces engages with diverse communities by offering a wide range of free arts programming, and by collaborating with a variety of partners on community events.

Public Spaces continued its partnership with *ArohaFest*, a festival of the arts and culture of India in Canada, by co-presenting the *ArohaFest Navratri Edition* (October 9-13). The festival featured daily workshops and showcases in Peter A. Herrndorf Place, along with a full day of family activities, including visual art, dance workshops, a henna station, a rangoli mural and concert. The highlight was a showcase of professional dancers in the Canal Foyer, resplendent in traditional Navaratri décor, prior to the Anoushka Shankar concert in Southam Hall.

Public Spaces co-presented *InnerGenerational: Becoming Ancestors*, an evening about the second-generation immigrant's experience in Canada, in the Fourth Stage (November 26). Featuring a trilogy of Asian experiences (South Asian, East Asian, Pacific Islander) shared through poetry, music, rap, comedy and storytelling, *InnerGenerational* included performances by Artistic Director Anto Chan, Toronto-area artists Siddhartha & Shqdel and Ottawa legend King Kimbit.

"As an all-Asian collective, we were celebrated not only for our diversity, but seen as artists first," Anto Chan said. "We cannot wait to return for another performance soon."

Since 2018, the AIDS Committee of Ottawa and NAC Public Spaces have partnered on its annual World AIDS Day event (December 1). Guests unfolded an AIDS Committee of Canada memorial quilt, one of about 80 that were created to commemorate the nearly 25,000 Canadians who have died of AIDS-related causes. Tears of sorrow were replaced by tears of joy as everyone moved into Peter A. Herrndorf Place for a celebration of life that included music and drag performances.

From January to April, Public Spaces hosted the Centretown Community Health Centre's Centretown Walking Group, which primarily serves seniors and those with mobility challenges, helping them stay active in winter and manage stress in a less isolating environment.

"I am a health promoter with Centretown Community Health Centre, not far from the NAC," said Laura Snow. "As part of one of my roles on our social prescribing team, I often refer folks to the free programming offered around the area, so let me start by saying thank you. The way your team has opened doors to the community is amazing."



Public Spaces hosted Cranium Arts Project's Conference and Showcase, which connects industry professionals with musicians, artists and people working in the arts and entertainment business, for the second year in a row (May 2-4). The conference featured networking sessions, panel discussions, a showcase for emerging artists, and a masterlab feedback session with the GRAMMY and Emmy Award-winning producer and songwriter FYA Man, and the GRAMMY-nominated producer Lord Quest.

Finally, in May and June, Public Spaces offered its second season of *Jukebox Lunch Concerts*, a free and accessible concert series featuring emerging and mostly local Canadian artists, including Izzy Rose, Sarah Howard, Alanna Sterling, Jana Salameh, Jessie Simmons, Sandrine Masse, Jessy Lindsay, Lucila X Maracle and Logan Staats.

NATIONAL CREATION FUND

The National Creation Fund celebrated its seventh year by making game-changing investments in 13 projects in theatre, dance, music and interdisciplinary performing arts. This was also the first season for new Artistic Producer Sarah Conn, who has developed meaningful relationships with artists and companies across the country since she started with the Fund as Artistic Associate in 2017.

The productions supported by the Fund this year feature an incredible breadth of artistic practice. The year began with a significant investment in *ICONIC+*, an artist-led, disability dance-based performance created by the National accessArts Centre's dance ensemble. The Fund also invested in *Kiuryaq*, an immersive circumpolar performance led by Akpik Theatre and Theaturtle that explores our relationship with the Northern Lights, as well as *Salesman in China*, the first production to be presented in both English and Mandarin at the Stratford Festival.

"In a time when Canadian artists are being told from all sides that the only way forward is to dream smaller — or not at all — the National Creation Fund has stepped up to support performances of grand scope and towering ambition," said Leanna Brodie, co-writer of *Salesman in China*.

Throughout the season, 14 shows supported by the Fund premiered on stages across Canada. Highlights included: the debut of Porte Parole's *Projet Polytechnique* in Montreal, which then toured to 18 cities throughout Quebec; Quote Unquote Collective's *Universal Child Care*, which was a hit at Canadian Stage; and *Aportia Chryptych: A Black Opera for Portia White*, which had a sold-out run at the Canadian Opera Company. And in May, four productions premiered as part of Festival TransAmériques — *Nigamon/Tunai* (Productions Onishka); *ODE* (Catherine Gaudet); *Surveillée et punie* (Théâtre Prospero); and *Survival Technologies* (PME-ART).

Meanwhile, productions that had received a Fund investment in previous seasons continued to tour extensively, including to some of the most important international festivals and venues. Why Not Theatre's epic *Mahabharata* earned rave reviews for its run at the Barbican Centre in London, and will continue to tour internationally in 2025. Le Patin Libre's *Murmuration* was performed on skating rinks in Sweden, Italy and France, while Crazy Smooth's *In My Body* was presented at festivals in Mexico and Colombia. And to cap off an exceptional year of touring, Kidd Pivot's *Assembly Hall* and Émilie Monnet's *Nigamon / Tunai* were both presented as part of the prestigious Edinburgh International Festival in August.

The cast of Why Not Theatre's *Mahabharata* - Shaw Festival, 2023 (David Cooper).

Métis artist Jody Bauche of the Arts Leadership Training Program participated in one of several professional development exchanges with NAC staff (Ethos Imagery).

NAC Dance facilitated masterclasses for emerging and professional dancers led by visiting dance artists, including Livona Ellis from Kidd Pivot (Sioned Watkins).



Beyond the financial investments, the Fund continues to explore ways to support artists in pursuing their creative dreams. In September, Sarah Conn collaborated with filmmaker John Greyson and composer Njo Kong Kie on the first *Creation Lounge*, an experiment in early-stage creation that was produced in collaboration with Fogo Island Arts. The first pilot project around sustainable practices in creation featured a trio of organizations working with Rhodnie Désir on the development and tour of her new work *Symphonie de coeurs*. The Fund also welcomed Ted Witzel, Darren Fung and Karla Étienne to its curatorial team, joining an outstanding group of artistic leaders and creators.

PROFESSIONAL DEVELOPMENT

The National Arts Centre's professional development programs offer transformational experiences for artists and arts professionals. Through apprenticeships, mentorships and intensives, participants have the opportunity to expand their networks, increase access to projects and roles of greater scope and scale, and expand, deepen and refine their arts and leadership practice. Over the season, nearly 360 artists and arts professionals took part in professional development activities developed and supported by the NAC.

Many of these professional development programs are produced in partnership with other companies. *ThisGen Fellowship*, which is produced by Why Not Theatre in association with the NAC, supports IBPoC women and non-binary performing arts practitioners moving to the next stage in their careers. This year's cohort featured four directors and four designers, who gathered at the NAC for a week-long residency in June, followed by a two-week exploratory lab in Toronto where the directors and designers had the opportunity to work together on a project.

The NAC and Toronto Metropolitan University collaborated on the second edition of the *National Producer Gathering*, which brought together a multi-generational group of producers working on projects supported by the National Creation Fund. During their visit to the NAC in November, the producers were inspired by a stellar faculty of Canadian and international producers who shared their experiences bringing large and complex productions to life. This was followed by *Producing Fundamentals*, a series of online sessions led by Camilla Holland, Executive Director of Young People's Theatre, on core skills such as budgets, contracts and negotiations.

"I will look back on this week as being life-changing," said Kevin Matthew Wong, Director of Producing and Creative Associate with Why Not Theatre, and a participant in the *National Producer Gathering*. "I really needed to hear from visionary, accomplished, empathetic and confident leaders. Thank you for your space-making, your trust in the producers gathered, and for putting structures in place to inspire and improve our ecosystem."

In response to the growing need for more designers, production managers and technical directors, the NAC partnered with companies across Canada to provide apprenticeship opportunities for early-career arts professionals. With support from Scotiabank, positions were created at the NAC, Manitoba Opera, Arts Club Theatre Company, The Citadel, SummerWorks, the Stratford Festival, Canadian Stage and Single Thread Theatre, providing valuable on-the-job training and mentorship with industry leaders.

Over the year, the NAC also welcomed participants from Western Canada's Arts Leadership Training Program, the National Theatre School's Artistic Leadership Residency, the Executive Leadership in the Performing Arts Fellowship Program, and members of l'Association des théâtres francophones du Canada (ATFC) for meetings with NAC staff and exchanges with fellow participants.

Guest artist Nicolas Altstaedt leads a masterclass for cellists at the University of Ottawa (Greggory Clarke).

Mexican-born singer-songwriter Quique Escamilla was part of the NAC's Summer Programming.

Free noon-hour Ottawa Chamberfest performance in the Gail and David O'Brien Atrium (Curtis Perry).



Popular Music and Variety plays a role in the professional development of popular music artists. *Le Projecteur*, an annual residency for Franco-Canadian musicians, matches artists with an industry professional to work with them on their live show, and ends with a concert in the Fourth Stage. In February, the Franco-Ontarian rapper Kimya worked with the singer-songwriter Gaële and the rapper D-Track, and PMV presented Kimya in the Fourth Stage to launch his new album “Enfer et Paradis” (February 23).

The Global Network for Women Music Producers, led by Popular Music and Variety in collaboration with international music industry leaders, supports women and non-binary music producers and helps right the gender imbalance in their field. During “Canada Week,” producers from Australia, Argentina, Estonia, Wales and Canada spent an intense and rewarding week in Montreal and Toronto, creating in renowned music studios, showcasing their work to the public and music industry professionals, networking, attending master labs, and more.

“I have learned so many new tools and tricks of the trade from exceptional producers,” said Lisa MacIsaac of the JUNO-nominated duo Madison Violet. “These women are here to learn and teach and lift each other up, and that for me is an incredible gift, feeling that support and love.”

French Theatre, with the support of the Théâtre du Rideau Vert, launched *Le Collectif*. The program offers recent theatre school graduates from Quebec and the rest of Canada the opportunity to be part of a professional production of a new play steered by top-level creators. This year's creation, *L'ombre*, which kicked off the French Theatre season, was directed by the acclaimed theatre creator Marie Brassard.

Finally, the third edition of the *NAC Orchestra Mentorship Program* brought together 49 Canadian and international musicians for a unique side-by-side program. For most of May, these talented young musicians joined Alexander Shelley and the Orchestra to rehearse and perform in two sets of concerts, network and participate in career-enhancing workshops. The Orchestra also announced the creation of a new two-year Resident Conductor position, which will focus on developing conducting and leadership skills crucial for early-career Canadian conductors. On July 4, the Orchestra announced that the 27-year-old Nova Scotian conductor Henry Kennedy has been selected as its first Resident Conductor.

SUMMER PROGRAMMING

The NAC's Summer Programming, curated by Popular Music and Variety Executive Producer Heather Gibson, included more than 200 performances and events in music, dance and theatre, many of them free and accessibly priced, in the NAC's performance halls, on its rooftop Wood Terrace, and along the picturesque Rideau Canal. The lineup included a diverse array of Canadian, Indigenous, Latin and international artists, many of whom had never performed at the NAC, or were performing in Canada for the first time.

Audiences savoured free noon-hour performances in the light-filled Gail and David O'Brien Atrium, and free nighttime shows on the NAC's Wood Terrace with its iconic views of the Nation's Capital. Artists included Mexican-born singer-songwriter Quique Escamilla, Okavango African Orchestra, Dapaah & duo Despax, Moneka Arabic Jazz, Turkwaz, Beauxmont, Les Fireflies, musicians from the NAC Orchestra, artists appearing at Ottawa Chamberfest, and many more.



Stage series artists included Argentina's Social Tango Project, Gilsons and Passarim (Brazil), Valérie Ekoume (Cameroon) and others. In Southam Hall, Alexander Shelley and the NAC Orchestra presented the world premiere of *1Q84: Sinfonietta Metamoderna* by the Canadian Métis composer Ian Cusson in a program that featured *Also sprach Zarathustra* by Richard Strauss, and a performance of Bruch's Violin Concerto No. 1 by the Ottawa violinist Kerson Leong.

The \$8 play series included three productions for young people and families in the Fourth Stage — *MixTape* by Crow's Theatre of Toronto (July 16-20); *L'Écrit* by Quebec City's Ubus Théâtre (July 29-August 3) and *Renard Doux* by Sylvie Gosselin (August 5-8). And music lovers strolling by the Rideau Canal were treated to performances by Miguel de Armas, The Lionyls, Le Flofranco and members of the NAC Orchestra cruising the canal by boat.

ENGAGING WITH CHILDREN, YOUTH AND FAMILIES

Supporting engagement in the arts for children, youth and families is one of the NAC's key strategic goals. Through performances on the stage, activities in schools and communities across the country, and online learning, the NAC aims to spark a sense of wonder and endless possibility in young people. There were many highlights in 2023–2024.

Exceptional programming on the stage

The NAC Orchestra has for decades programmed imaginative concerts to foster a love of music in young people. The bilingual *NACO Family Adventures* series this year included *Spooky Symphony* (October 29) and *Amazing Planet Earth* (April 21), conducted by Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser, and *The Spirit Horse Returns*, co-presented with Indigenous Theatre and conducted by Naomi Woo (February 11). At every *Family Adventures* concert, creative pre-concert activities encouraged further engagement.

For example, the Anishinaabe artist Rhonda Snow, whose work preserving the Ojibwe horse breed inspired *The Spirit Horse Returns*, spoke with audiences as they worked on crafts she had designed.

The NAC Orchestra's *Kinderconcert* series for children ages three to eight, presented in association with Jeunesses Musicales Canada and MASC, included three performances each of *Giggle and Stomp* (November 19), *Recorders on the Run* (March 24) and *Destination Brazil* (May 26).

Under the leadership of Mélanie Dumont, French Theatre's *Enfance/jeunesse* series once again attracted thousands of children, from two-year-olds to teens.

It got off to a joyous and cheeky start with performances of *Une petite fête — Cabaret de la dissidence*, a show celebrating the 50th anniversary of Le Carrousel children's theatre company (October 28-29). French Theatre also welcomed the interdisciplinary company Système Kangourou, whose poetic production *Dérive de nuit* took audiences of all ages on an enchanting journey, at the end of which they imagined and created an original scene together (April 5-6).

The arrival of Corpuscule Danse, the inclusive dance company behind *Quand tu me regardes*, its first-ever show for young audiences, was a major event for French Theatre, which opened wide the doors of the Azrieli Studio to all children through a variety of accessibility initiatives (December 16-17). Space was allocated for up to 10 wheelchair users at each performance. Also, thanks to a live audio description service, blind and partially sighted children were able to experience a family dance performance for the first time in their lives. The season ended as delightfully as it began, with *SCOOOOTCH!*, a Quebec/France co-production featuring a zany trio of female performers with a rock-singer vibe, who, before the very young audience's eyes, constructed a space for art and play out of sticky tape (June 1-2).

NAC Dance presented *Nutcracker* by Canada's Royal Winnipeg Ballet (Daniel Crump)

Cast members from *Prison Dancer* at pop-up performance in Ottawa's Byward Market (Greg MacKay).

Royal Winnipeg Ballet dancer Katie Bonnell leads a class with Ottawa high school students (Sióned Watkins)



NAC Dance was once again delighted to present *Nutcracker* by Canada's Royal Winnipeg Ballet, complete with the NAC's ever-popular pre-show *Sugar Plum Parties*, for seven sold-out performances, as well as a matinée (November 29-December 3). NAC Popular Music and Variety presented the legendary Canadian children's musician Raffi in Southam Hall (October 22). Public Spaces' free weekly series *Toddler Tuesdays*, led by Jesse Kahat in Peter A. Herrndorf Place, is a perennial favourite for little ones and their parents and caregivers. And NAC Summer Programming's extremely popular day camps offered children the chance to explore drama, dance and music.

Activities in the Nation's Capital

The NAC offers superb arts programming for students in Ottawa-Gatineau. Nearly 14,000 attended 37 performances of 15 unique student matinees. They included *Prison Dancer* (English Theatre), *De glace* (French Theatre), *Women of the Fur Trade* (Indigenous Theatre) *Nutcracker* (Dance), *The Spirit Horse Returns* (NAC Orchestra and Indigenous Theatre) and *Amazing Planet Earth* (NAC Orchestra). Out of the 244 groups that attended, 84 received financial assistance from Arts Alive, the NAC's hub for schools, youth and families.

NAC Indigenous Theatre hosted Inuit *Cultural Education Days*, two days of workshops (March 20-21). They included hands-on activities for elementary and high school students to learn about various aspects of Inuit culture, such as syllabics, Inuit games, traditional clothing and tools, drum dancing and throat singing. All activities were led by students from Nunavut Sivuniksavut, an organization that provides Inuit youth with post-secondary academic and cultural learning experiences.

Every year, NAC Dance offers invaluable opportunities for dance students to engage with visiting artists performing at the NAC. In advance of attending Margie Gillis Dance Foundation's *Literature of the Body* in Southam Hall on April 25, NAC Dance invited 25 dance students and their teachers from De La Salle High School to a one-hour virtual chat in French with Margie Gillis. She spoke about the works being presented and shared personal stories, creating a welcoming environment that sparked many questions. NAC Dance also facilitated two classes with the Royal Winnipeg Ballet for 21 Grade 9 students. The first was led by Ballet Master Jaime Vargas, and the second with Second Soloist Katie Bonnell (April 12).

Among English Theatre's learning activities were two initiatives for students in the specialized arts program at Canterbury High School. Zach Council facilitated make-up and special effects workshops that focused on various Halloween-themed make-up techniques. In the spring, English Theatre and Arts Alive engaged local technical director Laura Wheeler to pilot a new program on technical production for theatre. Four intensive hands-on sessions trained a group of Grade 11 and 12 students in a range of skills, including fundamentals in lighting and sound. During one session, half the students programmed lighting cues in the booth with Laura, while another local technician, Kenneth Warner, worked with the other half to mix a live student band onstage.

As part of its *Un pied dans la création* program, French Theatre offered a series of workshops, allowing nearly 600 French-speaking students in Ottawa and Gatineau to welcome artists into their classrooms throughout the school year. More than 25 workshops were offered this year, either to prepare students for a trip to the theatre, or to show them how to experiment with art and creation. In the winter, French Theatre hosted multidisciplinary

Mélanie Binette engages young students for her creative residency project called *Camions — fantômes de la liberté* (Catherine Wilkie).

BIG BANG Festival (Jonathan Lorange).

Arts Alive fiddle class at Stevenson Island School as part of Arts Alive (staff photo).



artist Mélanie Binette for a creative residency on a project entitled *Camions — fantômes de la liberté*. Mélanie visited three local schools and led about 30 acting workshops, building relationships with the students and gathering a wealth of material to help create a show in 2025–2026.

Finally, more than 6,000 people attended the *BIG BANG* festival, two days of dynamic festivities and musical adventures for all ages (February 17–18). With eight shows, four sound installations and a wide range of free activities, the festival featured artists from Toronto, Montreal, Ottawa, Quebec City, Belgium and England. A particular highlight was *roundABOUT* by Belgium's Zonzo company, featuring the Japanese-born artist Tsubasa Hori.

Learning and Engagement Across Canada

The NAC's learning and engagement activities extended to 76 communities across the country in 2023–2024. For example, Arts Alive partnered with Winnipeg's Frontier School Division to support ongoing fiddle classes at schools in two remotely located Indigenous communities in northern Manitoba — Stevenson Island School in Stevenson Island and Black River Anishinabe School on the Black River First Nation (Makadewaagamijwanong). This is the third year of Arts Alive's support for Stevenson Island and the first for Black River; multi-year school support through this partnership in the past include the communities of Brochet and Barrows, where the fiddle programs have continued.

Arts Alive also partnered with Connected North, an organization that provides live, interactive virtual learning experiences and access to educational resources for students in remote communities, on 18 events in Nunavut,

Alberta and Northern Ontario. Among those events was a virtual Inuit throat-singing workshop, facilitated by the musical duo Silla, for Ataguttaaluk Elementary School in Igloolik, Nunavut (October 17). And theatre artist Omari Newton facilitated a virtual *Hip Hop Theatre* workshop with 13 students at Mine Centre Public School in Mine Centre, Ontario (November 24).

Finally, Arts Alive provides support and resources to teachers. In September 2023, leading up to the National Day for Truth and Reconciliation, Arts Alive produced virtual workshops on cross-cultural teaching, featuring Indigenous and non-Indigenous teaching artist teams from across the country. The workshops attracted more than 300 participants.

HIP HOP THEATRE FESTIVAL



"This is like a dream come true. Performing at the NAC? It's game-changing. I'm so glad that I was even given this opportunity to be here. As a Black trans woman, this is monumental for me. And I plan on breaking barriers in music. It's something I want to do, it's something I'm passionate about, and I brought that passion on stage." — Avery "Slaverii" Frobeld, recording artist


HIP HOP THEATRE FESTIVAL

The NAC's first-ever *Hip Hop Theatre Festival* wholeheartedly welcomed new audiences from diverse communities (January 31-February 10). Curated by Rose-Ingrid Benjamin, Senior Strategist of Community and Partnerships, with English Theatre Artistic Director Nina Lee Aquino, and presented in collaboration with Popular Music and Variety, the festival featured 57 artists across 10 events in 11 days.

It opened with *The Cypher*, a high-energy extravaganza in Peter A. Herrndorf Place featuring five talented local hip hop artists and a special appearance by Canadian superstar Keysha Freshh, who spoke about the empowerment hip hop culture brings to young people, and the significance of the NAC opening its doors to hip hop.

The festival included three staged readings, two livestreamed panel discussions, an evening of spoken word, which was also the festival's *Black Out Night* (inviting to Black audiences to experience performances with their community), two *Fridays at the Fourth* shows, and *Cold Heat*, a sold-out, rollicking finale of battle rap in the Azrieli Studio featuring some of the top talent in North America.

English Theatre worked with NAC partners in music, digital media, education and with others in the community, building meaningful relationships with hip hop artists and new audiences.



"I can really feel and claim the energy being used to transform the space into being a welcoming space for racialized communities with diverse understandings for the arts — for the time we are living in now. To be any part of that is a blessing that I accept." — Adrienne Coddett, host of CHUO's "Black on Black" and a festival panel moderator

"When I moved to Ottawa in 2006, having a festival like this in the NAC of all places would have been unfathomable. So it's a real statement of growth for the city and so I'm overjoyed to be here." — Brandon Wint, poet

REPORT ON STRATEGIC PILLARS

AT A GLANCE

DEVELOP THE CANADIAN PERFORMING ARTS THROUGH THE WORK ON THE STAGE

Presenting a broad range of exciting work	1,822 Canadian artists on the NAC's stages 160 Francophone programming events
Providing professional development	359 participants in 52 initiatives (55% of participants were from equity-deserving groups)
Investing in creation	\$1.94 M National Creation Fund investment commitments \$6.26 M Investment in commissions, co-commissions and co-productions

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

Strengthening Indigenous Theatre	122 Indigenous Theatre events
Elevating Indigenous voices, stories and languages	142 Indigenous programming events across the NAC Presented work in 11 Indigenous languages

ENGAGE MEANINGFULLY WITH AUDIENCES AND COMMUNITIES

Connecting with arts lovers everywhere	258,473 attendees at ticketed programming 3,680,171 visitors to the NAC website (52% outside the Nation's Capital) 6,443 donors to the NAC Foundation 285,229 social media followers
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SUPPORT ENGAGEMENT IN THE ARTS FOR CHILDREN, YOUTH AND FAMILIES

Offering exceptional and unique programming at the NAC

45,523 attendees to youth and family programming

Developing and supporting content through Arts Alive

107,689 online visitors to Arts Alive learning portal

Working with communities and partners across Canada

27,461 participants in learning and engagement activities offered to students from 76 Canadian communities

FOSTER BEST PRACTICES IN MANAGEMENT

Leading ecological change

36% reduction in greenhouse gas emissions since 2017-2018 baseline year

Stewarding the NAC through prudent fiscal management

40% NAC budget is from earned and commercial revenues

\$7.81 M raised by the NAC Foundation from generous donors

REPORT ON STRATEGIC PILLARS

DEVELOP THE CANADIAN PERFORMING ARTS THROUGH THE WORK ON THE STAGE

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

- The NAC Orchestra season, led by Music Director Alexander Shelley, included the *Clara, Robert, Johannes FOCUS* festival featuring an array of Canadian and international guest artists performing the work of Clara Schumann, Robert Schumann and Johannes Brahms; a tour to Quebec City, Toronto and Ottawa with l'Orchestre symphonique de Québec and the Toronto Mendelssohn Choir; world premieres of NAC commissions by Canadian composers Kelly-Marie Murphy and Kevin Lau; and NAC debuts by Isata Kanneh-Mason, Nicolas Altstaedt, Felix Klierer, and the Philadelphia Orchestra led by Yannick Nézet-Séguin
- NAC Dance, led by Executive Producer Caroline Ohrt, featured works performed by international artists and companies, including *Then Or Now* and *Nina: By Whatever Means* by Cassa Pancho's Ballet Black, *Jungle Book reimagined* by Akram Khan Company, a mixed program by Nederlands Dans Theater, *Bow* by Jeon Misook Dance Company (co-presented with the Korean Cultural Centre), *Vástádu eana: The answer is land* by Elle Sofe Sara (co-presented with Indigenous Theatre); and *Navy Blue* by Oona Doherty I OD Works. Works performed by Canadian artists and companies included *Deciphers* by Naishi Wang and Jean Abreu, *Assembly Hall* by Kidd Pivot, *Nutcracker* and *Snow White* by Canada's Royal Winnipeg Ballet, *Emma Bovary* and *Angels' Atlas* by The National Ballet of Canada, *Literature of the Body* by Margie Gillis Dance Foundation, *Cinderella* by Les Grands Ballets Canadiens, *PIÑA* by Ralph Escamillan I FakeKnot, *Reckless Underdog* by RUBBERBAND, and *Symphony of hearts* by Rhodnie Désir I RD Créations
- NAC Indigenous Theatre, led by Artistic Director Kevin Loring and Managing Director Lori Marchand, offered exciting work by diverse artists and arts organizations representing the stories of First Nations, Inuit and Métis Peoples from across the land (See full details in the following section)
- NAC French Theatre, led by Artistic Director Mani Soleymannlou, offered *L'ombre*, a new production featuring recent graduates from theatre school, directed by Marie Brassard; *Le Project Riopelle* by Robert Lepage and his company Ex Machina; an original Quebec adaptation of *La mouette* by Guillaume Corbeil, directed by Catherine Vidal, co-produced by French Theatre with Prospero and Coeur Battant; *Rose et la machine* by Maude Lauren-deau (Porte Parole); and *De glace* created by Anne-Marie Ouellet, co-produced with L'eau du bain (Details of French Theatre's *Enfance/jeunesse* series can be found on page 25)
- The NAC English Theatre season, led by Artistic Director Nina Lee Aquino, included *The Queen In Me* featuring Teiya Kasahara 笠原貞野 (Theatre Garantua/Amplified Opera/Canadian Opera Company/Nightwood Theatre, Toronto); *The Last Epistle of Tighrope Time*, written and performed by Walter Borden (English Theatre/Tarragon Theatre revival of the English Theatre/Neptune Theatre production); *Prison Dancer* by Romeo Candido and Carmen Leilani De Jesus, Canada's first all-Filipino musical (English Theatre revival of the Citadel Theatre production); the *Hip Hop Theatre Festival* featuring a wide range of hip hop artists, curated by Rose-Ingrid Benjamin with Nina Lee Aquino and NAC Popular Music and Variety; *Rose in the Machine* by Maude Laurendeau, translated by Annabel Soutar (co-presented with French Theatre); and *Come From Away* (presented by English Theatre and Mirvish Productions, Toronto)
- NAC Popular Music and Variety, led by Executive Producer Heather Gibson, presented more than 100 artists, from across Canada, including Elisapie, Bruce Cockburn, Drum Tao, Jeremy Dutcher, Kellylee Evans, Dominique Fils-Aimé, The Good Lovelies, Anoushka Shankar, Lisa LeBlanc, Kat Levac, Walk off the Earth, and William Prince, among many others
- NAC Public Spaces presented a variety of artists, including those performing in the *Arohafest Navaratri Edition* festival and in the *InnerGenerational* event, as well as a range of local artists performing in the free *Jukebox Lunch Concerts* series, including Izzy Rose, Sarah Howard, Alanna Sterling, Jana Salameh, Jessie Simmons, Sandrine Masse, Jessy Lindsay, Lucila X Maracle and Logan Staats

- The NAC's *Resident Chef Program*, which showcases Canadian chefs creating menus in collaboration with NAC Executive Chef Kenton Leier, featured Paul Toussaint (Montreal), and Leah Marshall Hannon and Amanda Ray, both from Prince Edward County; and the Chef's Table series featured meals created by world-class chefs as well as live music on the 1 Elgin Terrace, with chefs Leah Marshall Hannon, Pascal Ménard, and Connor McQuay, alongside musical performances by Shawn Tavenier, Kelly Prescott, McKenzie and Friends, and Mikhail Laxton
- In partnership with the Governor General's Performing Arts Awards Foundation, the Canada Council for the Arts and the National Film Board of Canada, the NAC produced *The Governor General's Performing Arts Awards Gala*, which paid tribute to Jenny Belzberg, Measha Brueggergosman-Lee, Ronnie Burkett, Diane Juster, Andrea Martin, Wes "Maestro" Williams and Mélanie Demers

Invest in the creation and development of ambitious new work through the National Creation Fund and the programming of our artistic leadership

- The NAC invested \$6.26 M in commissions, co-commissions and co-productions
- The National Creation Fund, led by Artistic Producer Sarah Conn, invested \$1.9 million in 13 ambitious projects in music, theatre, dance and inter-disciplinary performing arts, bringing its total investments to date to \$14.8 million in 98 projects led by many of Canada's most creative artists
- Fourteen shows supported by the National Creation Fund, including *Project Polytechnique* (Porte Parole), *Universal Child Care* (Quote Unquote Collective) and *Aportia Chryptych: A Black Opera for Portia White* (Canadian Opera Company), premiered on stages across Canada, and *Nigamon / Tunai* (Productions Onishka), *ODE* (Catherine Gaudet), *Surveillée et punie* (Théâtre Prospero) and *Survival Technologies* (PME-ART) premiered at the Festival TransAmériques
- French Theatre produced an original Quebec adaptation of *La mouette* by Guillaume Corbeil, co-produced with Théâtre Prospero; produced the new work *L'ombre* as part of Le collectif; and co-produced *De glace* with L'eau du bain and *Le project Riopelle* with Ex Machina
- NAC Dance co-productions included *Assembly Hall* by Kidd Pivot, *PIÑA* by Ralph Escamillan I FakeKnot, *Jungle Book reimaged* by Akram Khan Company, *Symphony of hearts* by Rhodnie Désir I RD Créations, and *Deciphers* by Naishi Wang and Jean Abreu
- NAC Orchestra commissions and co-commissions included *Dark Nights*, *Bright Stars*, *Vast Universe* by Kelly-Marie Murphy, *The Infinite Reaches* by Kevin Lau, new orchestrations of Clara Schumann songs by Sarah Slean and Cecilia Livingston, and *Methuselah (In Chains of Time)* by Gity Razaz
- English Theatre premiered the English-language version of *Rose in the Machine* by Maude Laurendeau, translated by Annabel Soutar, and commissioned five new radio plays from both emerging and established playwrights as part of *Irresistible Neighbourhoods*, a multi-year radio play development project centered on themes of climate and sustainability
- Indigenous Theatre co-produced *Women of the Fur Trade* with Native Earth Performing Arts (Toronto) and Great Canadian Theatre Company (Ottawa), produced *You used to call me Marie...* with Savage Society (Vancouver), and held the first workshop for *Rose*, a large-scale musical by Tomson Highway

Partner with Francophone artists and arts organizations to support the expression of Francophone culture and the French language across Canada

- NAC French Theatre launched *Nuits claires*, a collective creation project in which playwrights assigned by 12 theatre companies from across Canada each write a 10-minute script, with the new works being staged in September 2025 as part of Zones théâtrales
- *Zones théâtrales*, a biennial festival of Francophone theatre from across Canada and the regions of Quebec, led by Artistic director Gilles Poulin-Denis, attracted 189 artists and theatre professionals from seven provinces and six French-speaking countries, and featured 29 performances, two installations and eight professional development activities
- The NAC presented 160 artists from Francophone minority language communities during the 2023–2024 season, including JOLY, Lisa LeBlanc, Beau Nectar, Damien Robitaille, Céleste Lévis and Kimya, presented by Popular Music and Variety
- *Le Projecteur*, a unique professional development program for Franco-Canadian musical artists that combines training with experts from the Canadian music industry with an artist residency, worked with six artists — three from Ontario, two from New Brunswick and one from Alberta

- The NAC Orchestra joined forces with l'Orchestre symphonique de Québec and the Toronto Mendelssohn Choir on a tour to Quebec City, Toronto and Ottawa, and performed Symphony No. 5 by the renowned Quebec composer Jacques Hétu, and the Orchestra's season included guest artists Louis Lortie, Bernard Labadie and La chapelle, and Yannick Nézet-Séguin
- Arts Alive partnered with Manitoba's 100 Nons on « La chicane électro », an annual electronic music contest for Franco-Manitoban youth, on a residency for the finalists with a local, professional electronic musician, and for an artist to create digital animations that will be shared with the finalists for their own use

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

- Nearly 360 artists and arts professionals took part in professional development activities developed and supported by the NAC
- The Global Network for Women Music Producers supported women and non-binary music producers from Australia, Argentina, Canada, Estonia, Sweden, Mexico and Wales, including through a week of networking and showcasing opportunities in Montreal and Toronto
- French Theatre, with the support of Théâtre du Rideau Vert, launched *Le Collectif*, a program that offers recent theatre school graduates the opportunity to be part of a professional production steered by top-level creators
- The third edition of the *NAC Orchestra Mentorship Program* brought together 49 Canadian and international musicians for a unique opportunity to rehearse and perform with the NAC Orchestra, network and participate in career-enhancing workshops
- The NAC Orchestra's tour to Quebec City, Toronto and Ottawa included 10 professional development opportunities for aspiring musicians
- The NAC continued its partnership with Why Not Theatre on *ThisGen Fellowship*, a national program that supports IBPoC and non-binary performing arts professionals moving to the next stage in their careers
- The second annual *National Producer Gathering*, in partnership with Toronto Metropolitan University, brought 12 producers from across Canada to the NAC for sessions led by an international faculty, and the *Producing Fundamentals* online series engaged with 27 early- and mid-career producers from across the country
- With support from Scotiabank, the NAC partnered with companies across Canada to provide apprenticeship opportunities for early-career arts professionals, creating positions at Arts Club Theatre Company and Out Innerspace (Vancouver); the Citadel (Edmonton); Manitoba Opera; SummerWorks, Canadian Stage and Why Not Theatre (Toronto), the Stratford Festival; Single Thread Theatre Company (Kingston), the NAC and Orange Noyée (Montreal)
- The NAC welcomed participants from Western Canada's Arts Leadership Training Program, the National Theatre School's Artistic Leadership Residency, the Executive Leadership in the Performing Arts Fellowship Program, and members of l'Association des théâtres francophones du Canada for meetings with NAC staff and exchanges with fellow participants
- The NAC collaborated with NAC Dance Producer Emerita Cathy Levy to pilot a new mentorship program, in which she worked over a six-month period with Gabrielle Martin, Director of Programming for the PuSh International Performing Arts Festival
- NAC Dance facilitated a series of 5 masterclasses for emerging and professional dancers in partnership with the Ottawa Dance Directive
- NAC Dance partnered with New Works to facilitate and host a Creative Exchange Project between Vancouver's All Bodies Dance Project, artist Adam Warren, and Ottawa's Propeller Dance. This initiative supports knowledge-sharing and skill development in dancemaking and facilitation within mixed-ability dance. The first of two residencies took place at the Scotiabank Dance Centre in Vancouver in May, with the second at the NAC in July
- Indigenous Theatre welcomed the return of Jessica Campbell-Maracle as Resident Producer, continuing the department's commitment to professional development
- Kevin Loring, Artistic Director of Indigenous Theatre, undertook a national audition tour, meeting Indigenous artists in Vancouver, Saskatoon, Edmonton, Winnipeg, Toronto and Montreal

ELEVATE INDIGENOUS STORIES AT THE NAC AND ACROSS THE LAND

Strengthen and support the Indigenous Theatre department at the NAC

- Indigenous Theatre engaged Brit Johnston as Associate Producer to replace Sage Wright who left the NAC to take a role as an artistic producer for an Indigenous festival in Australia – a statement to the success of the professional development she received at the NAC and the international relationships Indigenous Theatre has built
- Indigenous Theatre collaborated with Inuit Tapiriit Kanatami to host Tapiriit (formerly known as *A Taste of the Arctic*), enabling Indigenous Theatre to strengthen its relationships with Northern Indigenous artists
- Indigenous Theatre undertook actions, such as reviewing smudging protocols, to help familiarize new production staff working with Indigenous artists

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

- The Indigenous Theatre season included *Papakanje*, *Bear Grease* (Lightning Cloud,) *Women of the Fur Trade* (co-produced with Native Earth Performing Arts and the Great Canadian Theatre Company), *Inner Elder* by Michelle Thrush, the stand-up comedy and variety show *Got Land?*, *You used to call me Marie* by Tai Amy Grauman, (produced by Savage Society, Vancouver and Indigenous Theatre) and a concert by Susan Aglukark
- Indigenous Theatre's community engagement events included beading and dreamcatcher workshops, the *Our Stories: Indigenous Book Club* (in partnership with the Ottawa Public Library), *Powwow Life Drawing Classes*, and a range of programming in conjunction with the National Day for Truth and Reconciliation, and National Indigenous History Month
- The NAC Orchestra and Indigenous Theatre co-presented *The Spirit Horse Returns*, which featured Anishinabe artist Rhonda Snow, Anishinabe Kwe storyteller and musician Jodi Contin, and 19-year-old Cree and French Métis twin fiddlers Luc and Aidan Wrigley (a.k.a. Double the Trouble)

- Dance and Indigenous Theatre, with the support of the Embassy of Norway, co-presented *Vástádus eana: The answer is land* by Elle Sofe Sara, an Indigenous Sámi choreographer from Norway, and offered a range of ancillary activities, including a Yoiking lecture and demonstration
- Indigenous Theatre commissioned Artcirq, a company in Igloodik, Nunavut, to co-create a piece with Indigenous circus artists from Mexico and South America in Bogotá, Colombia — a first of its kind gathering of Southern hemisphere Indigenous artists applying the lens of Cirque to their traditional art forms
- Popular Music and Variety presented Indigenous artists Anachnid, Elisapie, Jeremy Dutcher, Mimi O'bonsawin and William Prince as part of its season
- The National Creation Fund invested in new works led by Émilie Monnet and Renelta Arluk
- 1 Elgin Restaurant welcomed the Indigenous resident chef and culinary television personality Siobhan Detkavich as part of the *Resident Chef Program*

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

- Managing Director Lori Marchand is a member of the core negotiating team for the Canadian Theatre Agreement, and Artistic Director Kevin Loring participates in the Public Imagination Network, a monthly public policy think-tank whose members are diverse artists
- Kevin Loring, Cultural Resident Mairi Brascoupé and former Associate Producer Sage Wright participated in the International Indigenous Symposium, in conjunction with the Canadian Association for the Performing Arts (CAPACOA) conference in Ottawa
- Indigenous Theatre knowledge-sharing activities included participating in the re-envisioning the St. Lawrence Centre in Toronto; taking part in interviews for Canada's Theatre Museum to ensure an accurate and robust presence of Indigenous performing arts; attending events such as the Talking Stick Festival in Vancouver as facilitators and participants; and co-creating an Indigenous Librarian position with the Canadian Association for the Performing Arts and the Indigenous Performing Arts Alliance
- Indigenous Theatre continued to lead a biannual national online gathering of people who work in Indigenous theatre

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

- The NAC Anishinabe Algonquin Advisory Council meets with NAC leaders throughout the year
- The two Anishinabe Algonquin Grand Chiefs, Grand Chief Lisa Robinson (Algonquin Nation Programs and Services Secretariat) and Grand Chief Savanna McGregor (Algonquin Anishinabeg Nation Tribal Council), who represent 10 of the 11 host nation communities, regularly attend meetings of the NAC's Anishinabe Algonquin Advisory Council
- NAC President and CEO Christopher Deacon visited Kitigan Zibi to meet with leaders and Elders, and Carl Martin, the NAC's liaison with the Anishinabe Algonquin Nation, was warmly received by members of the Wolflake, Kebowek and Timiskaming First Nations during a visit to the territory.
- In partnership with the local Indigenous youth group A7G, Indigenous Theatre co-hosted a stop on a downtown Reconciling History walking tour that cited the creation of Indigenous Theatre, the NAC's permanent land acknowledgement, and the Indigenous artwork at the NAC as examples of reconciliation

ENGAGE MEANINGFULLY WITH AUDIENCES AND COMMUNITIES

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

- The NAC continued to make progress on its 2022–2025 Accessibility Plan, published on the NAC website, including the redesign of the Resources section of the Arts Alive website to ensure accessibility of content; and increasing outreach and collaboration with disability organizations, recruitment agencies and job boards for persons with disabilities
- The NAC developed a new Accessible Programming Committee, led by Aimee Bouchard and Rich Coburn, to promote further inter-departmental collaboration in programming accessible performances and events across the NAC
- NAC ticketed attendance was 258,473, an increase of 30.8%
- The NAC continued its investment in the *Under30* and *All My Relations* programs, each designed to invite and welcome key communities. *Under30* focuses on people under the age of 30, while *All My Relations* is an invitation to Indigenous communities
- The NAC attracted a broad online audience, with 3,680,171 visitors to the NAC website, 52% of which came from outside the National Capital Region
- The NAC had 285,229 social media followers among multiple social media channels, including Facebook, Instagram, YouTube and LinkedIn

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

- NAC Public Spaces co-presented *ArohaFest*, a festival of the arts and culture of India in Canada, and *InnerGenerational: Becoming Ancestors*, an evening about the second-generation immigrant's experience; hosted the Centretown Community Health Centre's Centretown Walking Group, and Cranium Arts Project's conference and showcase; offered a second season of *Jukebox Lunch Concerts*, a free and accessible concert series; and partnered on a number of events during the Capital Pride festival, including a free public concert with Canadian superstars Tegan and Sara
- English Theatre, in collaboration with Popular Music and Variety, launched the NAC's first-ever *Hip Hop Theatre Festival*, attracting new audiences to the NAC, resulting in the creation of 300 new NAC email accounts
- English Theatre collaborated with the Ottawa-Carleton District School Board to offer free tickets to 17 2SLGBTQI+ youth to see *The Queen In Me*; offered a number of ancillary events to welcome the Filipino community to *Prison Dancer*; dedicated a matinee of *Rose in the Machine* to parents and caregivers of young people on the autism spectrum that included discounted tickets and a free inclusive arts workshop for children; and held audio-described performances including a pre-performance touch-tour for *Come From Away*
- The NAC hosted Black Out Nights for *The Last Epistle of Tighrope Time* and the *Hip Hop Theatre Festival*, inviting Black-identifying audiences to experience performances with their community and take part in joyful events designed to cultivate a shared sense of belonging
- Indigenous Theatre offered four performances with ASL interpretation, as well as relaxed performances (with reduced sound and lighting levels) for *Women of the Fur Trade* to accommodate people who are neurodivergent

- For *Quand tu me regardes* by the inclusive dance company Corpuscule Dance, French Theatre worked with partners to put a number of accessibility initiatives in place, including allocating space for up to 10 wheelchairs, live audio description, and a touch-tour of the set
 - NAC Dance offered its first-ever relaxed performance during the dress rehearsal of *Jungle Book reimagined*, attracting 85 participants
 - The NAC Orchestra presented *Sensory Symphony*, its first-ever sensory-friendly program designed for people living with autism or other sensitivities, which was attended by 65 participants
 - The NAC Orchestra's *Music Circle* series, in partnership with the Lotus Centre for Special Music Education, offered 28 workshops for participants living with autism or other sensitivities
 - NAC Dance's new *Dance for All* series, free movement classes for all ages and abilities, included workshops led by Ralph Escamillan and Ivy Ma
 - The NAC's Summer Programming included more than 200 free and affordable shows and activities, including MYÜZ, an experience that blends elements from escape rooms, immersive art exhibits and therapeutic sensory rooms to accommodate the diverse sensory needs of visitors
 - The National Creation Fund invested in *ICONIC+*, an artist-led, disability dance-based performance being developed by the National accessArts Centre (Calgary)
 - The National Creation Fund welcomed curators Ted Witzel, Karla Étienne and Darren Fung to its team, and continued to work with disability curators Shay Erlich, Erin Clark and Syrus Marcus Ware throughout the investment process
 - The NAC continued to celebrate the historical contribution and heritage of diverse communities to Canadian society through programming, partnerships with local community organizations, and all-staff messages from the President and CEO
- Leverage technology to connect with Canadians and arts lovers everywhere**
- The NAC Orchestra livestreamed four *NACO Live* concerts, attracting more than 6,400 live online views
 - The NAC Orchestra's *Truth In Our Time* live-concert album featuring Philip Glass's Symphony No. 13 was streamed 100K times within the first 10 days of its release and enjoyed the second highest sales for a classical album in Canada in March
 - The Orchestra recorded its performance of Jacques Hétu's Symphony No. 5 with l'Orchestre symphonique de Québec and the Toronto Mendelssohn Choir; works by Strauss and companion works by Kelly-Marie Murphy and Kevin Lau; and Bach concertos performed by James Ehnes, Yosuke Kawasaki and Jessica Linnebach, for future CD releases on the Analekta label
 - On September 6 Indigenous Theatre launched *Indigenous Cities* in Montreal, the final instalment of an online project that presents place-based memories from Indigenous community members in cities across Canada, in partnership with the National Theatre School of Canada
 - Throughout September, to mark Indigenous Theatre's National Days for Truth and Reconciliation, the Kipnes Lantern displayed the artwork of a shawl dancer by artist Mariah Meawasige
 - Indigenous Theatre's *Our Stories: Indigenous Book Club* series in partnership with the Ottawa Public Library is livestreamed to reach a broad online audience

SUPPORT ENGAGEMENT IN THE ARTS THROUGH CHILDREN, YOUTH AND FAMILIES

Offer exceptional and unique programming for children and youth

- NAC French Theatre's *Enfance/jeunesse* series, crafted by Associate Artistic Director Mélanie Dumont, presented six productions, including *Une petite fête — cabaret de la dissidence* by Martin Bellemare, co-produced by French Theatre and Société de développement culturel de Terrebonne; *Quand tu me regardes* by Corpuscule Dance, and *SCOOOOTCH!* by Amélie Poirier, produced by Synthèse Additive
- Nearly 14,000 students and teachers from the National Capital Region attended 37 student matinees of 15 shows presented by Dance, Indigenous Theatre, English Theatre, French Theatre and the NAC Orchestra. Out of the 244 groups that attended, 84 received financial assistance from Arts Alive, the NAC's learning and engagement hub for schools, youth and families
- French Theatre introduced *Les voix de la génération Z*, a sound installation and outreach project for local artists, young people and teachers, in the foyer of the Azrieli Studio

- The NAC Orchestra's *Family Adventures* series included *Amazing Planet Earth* and *Spooky Symphony*, conducted by Principal Youth Conductor and Creative Partner Daniel Bartholomew-Poyser, and *The Spirit Horse Returns*, conducted by Naomi Woo
- The Orchestra's *Kinderconcert* series presented in French and English, in partnership with Jeunesses Musicales Canada and MASC, included *Giggle and Stomp*, *Recorders on the Run* and *Destination Brazil*
- French Theatre's *Enfance/jeunesse* series and the Orchestra's bilingual *Family Adventures* series included pre-performance activities to encourage engagement in the arts
- The Orchestra offered three student open rehearsals in Southam Hall that welcomed more than 630 students and teachers from the National Capital Region
- The NAC's *BIG BANG* festival, which included many free and accessible activities, welcomed more than 6,000 visitors

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

- 107,689 visitors accessed the Arts Alive website
- Arts Alive and the NAC Orchestra offered a range of video-on-demand programming for students and teachers, including *The Great Canadian Orchestra Field Trip* about how musicians and composers are reacting to climate change, and *Reggae Roots*, about the historical, social, cultural and spiritual importance of reggae music
- Arts Alive provided free pedagogical resources and learning materials for teachers, including lesson plans, teacher guides, and interactive activities

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

- The NAC's learning and engagement activities extended to 76 communities across the country. Partners included the Saskatchewan Band Association, Theatrical Arts Education Association of Canada, Iqaluit Music Society, Vancouver-based New Works Society's Share Dance Program, 100 Nons (Winnipeg), Highland Arts Theatre (Sydney, Nova Scotia), Sistema Canada, PEI Symphony Orchestra, and more

- Through Arts Alive, Inuit drummer David Serkoak led two music events in Grise Fiord, Nunavut. At Umimaq School, David worked with each class and led a community performance with students who have been drumming since his previous visit in 2022, using drums they had built with him
- Arts Alive continued its partnership with Connected North, an organization that provides live, interactive virtual learning experiences and access to educational resources for students in remote communities, on 18 events in Nunavut, Alberta, Yukon, the Northwest Territories and Northern Ontario
- Arts Alive facilitated a range of artists to lead in-school workshops and residencies in music, theatre and dance in schools in the National Capital region
- As part of the *Two Orchestras, One Symphony Tour*, the NAC Orchestra, l'Orchestre symphonique de Québec, and the Toronto Mendelssohn Choir collaborated with a number of community organizations in Quebec City and Ottawa in 18 meaningful learning and engagement events

FOSTER BEST PRACTICES IN MANAGEMENT

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

- The NAC continued to make progress on the commitments of its Equity, Diversity, Inclusion and Anti-Racism Action Plan, published on the NAC website
- The NAC's Wellness Committee offered a range of activities for staff during Mental Health Week, including stretching and yoga classes, and an online workshop about wellness and resilience

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

- The Information Management-Information Technology team completed an external IT security assessment, and led the implementation and launch of the NAC's new payroll system
- The NAC continued to implement a new Finance System (Sparkrock) to be ready to launch on September 1, 2024 in time for the next fiscal year

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

- The NAC continued to make progress on the commitments of its Environmental Sustainability Action Plan, which is published on the NAC website. So far, the NAC has completed a comprehensive waste audit of its facilities and the first-ever staff commuter survey, and moved forward with action items that commit the Centre to sustainable practices during artistic creation and production, and that promote the importance of the arts with respect to the climate crisis
- Between 2017 and 2024, the NAC implemented a series of energy management efficiencies that allowed the organization to reduce its annual greenhouse gas emissions by 36%
- The NAC celebrated the completion of the conversion of its heating and cooling facilities to ensure it is ready to receive the clean energy from the National Capital Region District Energy System now undergoing modernization by Public Services and Procurement Canada (PSPC). Once completed in 2026, the modernized system will be one of the greenest public district energy systems in North America
- Sustainability was highlighted in every aspect of *Women of the Fur Trade*, thanks to a Toronto Alliance for the Performing Arts grant received from Native Earth Performing Arts; and in the development of *Symphony of hearts* by Rhodnie Désir I RD Créations, the first-ever participant in the National Creation Fund's new Sustainable Creation initiative, in collaboration with Écoscéno, Centre for Sustainable Practice in the Arts, and the Conseil québécois des événements écoresponsable
- A number of NAC performances and initiatives addressed sustainability and the climate crisis, such as English Theatre's *Irresistible Neighbourhoods*, a new play development project connected to a multi-partner research project about the relationship between art and climate, *Jungle Book reimagined* by Akram Khan (NAC Dance), the NAC Orchestra's performances of *Amazing Planet Earth* that took place during Earth Week, and *The Great Canadian Orchestra Field Trip* video-on-demand learning series (Arts Alive/NAC Orchestra)

- English Theatre announced a newly expanded role for Judi as Associate Producer, Artistic Programming and Environmental Projects, a portfolio that will consider environmental issues from the perspective of artistic practice
- The NAC Orchestra is working with the Centre for Sustainable Practice in the Arts on a project to measure the Scope 3 greenhouse gas emissions of the Orchestra's various activities, including touring

Steward the NAC through prudent financial management and diversified revenue strategies.

- The Government of Canada announced the funding of \$45 million over three years (\$15 million in 2025–2026, \$15 million in 2026–2027 and \$15 million in 2027–2028) to support NAC operations and the Canadian performing arts sector
- The NAC continued prudent financial management to maximize investment in the performing arts and aid in the recovery of the sector
- More than 6,400 individual donors, corporate partners and foundations from across the country gave essential support to the NAC, raising more than \$7.81 million to support the revitalization of the Canadian performing arts
- The NAC welcomed 742,343 visitors to performances, events and commercial activities at the NAC

BOARD OF TRUSTEES



Guy Pratte, C.M. (Ottawa)

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

Guy Pratte was appointed to the NAC Board of Trustees in January 2023. An award-winning and highly sought-after lawyer, Guy Pratte has experience in complex commercial litigation (including class actions), administrative law and constitutional law cases. Guy is one of the most frequent advocates to appear before the Supreme Court of Canada, pleading in French or English, in cases involving either common law or Quebec civil law. He also pleads before the Superior and Appeal Courts of Ontario and Quebec, the Federal Court and Federal Court of Appeal. Guy Pratte was appointed Member of the Order of Canada in 2022 in recognition of his contributions as a lawyer, notably to pro bono work, and for his volunteer commitments to the performing arts. He was the first Chair of the NAC Foundation and a member of the Stratford Festival Board of Governors for several years.



Angela Birdsell (Winnipeg)

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

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



Yazmine Laroche (Ottawa)

Chair, Human Resources Committee as of May 2023 (appointed in February 2023 for a four-year term)

Yazmine Laroche was the first person with a visible disability to become a federal Deputy Minister in Canada and was Canada's first Deputy Minister for Public Service Accessibility. She is the Chair of the Disability Screen Office, and a member and past Chair of the Board of Muscular Dystrophy Canada. Recognized as a Champion for inclusion, collaboration and diversity, she was awarded an honorary doctorate from Carleton University in 2019, and received the Queen Elizabeth II Diamond Jubilee Medal in 2012.



Derral Moriyama (West Vancouver)

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

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



Sherry Porter, C.M. (Halifax)

Chair, Strategy and Engagement Committee since March 2024

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



Sanjay Shahani (Edmonton)

Chair, Strategy and Engagement Committee (appointed in October 2018. Term ended in March 2024 after joining the Canada Council for the Arts)

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



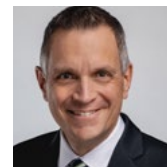
France Bélisle

Ex-officio
Mayor of Gatineau
(until February 2024)



Maude Marquis-Bissonnette

Ex-officio
Mayor of Gatineau
(as of June 2024)



Mark Sutcliffe

Ex-officio
Mayor of Ottawa

OUTSIDE BOARD MEMBERS

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

Finance and Capital Planning Committee

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

Graham Bird (Ottawa)

Finance and Capital Planning Committee

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

Susan Cartwright, C.M. (Ottawa)

Governance, Nominating and Ethics Committee

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

Cathy Frederick (Ottawa)

Human Resources and Compensation Committee

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

Lisa Samson (Ottawa)

Strategy and Engagement Committee

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

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

Finance and Capital Planning Committee, Audit Committee

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

BOARD OF TRUSTEES APPOINTMENT PROCESS

The Board of Trustees of the National Arts Centre is composed of 10 Trustees — a Chairperson, Vice-Chairperson and six eligible Canadians from various regions of the country who are appointed by the Governor-in-Council (GIC), as well as the Mayors of Ottawa and Gatineau (ex officio). The Chair, Vice-Chair and Trustees of the Board are appointed for a term not exceeding four years. They can be re-appointed for a second term. Board and Committee Meetings are held at least four times per year. The NAC holds an Annual Public Meeting, typically in February, which is attended by members of the Board of Trustees.

REMUNERATION

The annual retainer rate for the Board is established as:

\$8,400 Chair

\$4,200 Vice-Chair and Trustees

The Board Chair, Trustees and Outside Members are paid an honorarium for their meeting attendance, participation and representation duties on behalf of the NAC:

\$375 Chair

\$325 Vice-Chair, Trustees and Outside Members

BOARD OF TRUSTEES BOARD COMMITTEES

Human Resources and Compensation Committee

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

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

Yazmine Laroche, Committee Chair (Trustee) • Guy Pratte (Chair of the Board) • Derral Moriyama (Vice-Chair of the Board) • Sanjay Shahani (Trustee) until March 2024 • Sherry Porter (Trustee) as of March 2024 • Cathy Frederick (Outside Member)

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

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

Sanjay Shahani, Committee Chair (Trustee) until March 2024 • Sherry Porter, Committee Chair (Trustee) as of March 2024 • Guy Pratte (Chair of the Board) • Derral Moriyama (Vice-Chair of the Board) • Angela Birdsell (Trustee) • Lisa Samson (Outside Member)

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

The Audit Committee assists the Board in fulfilling its oversight responsibilities. The Committee oversees the Corporation's reporting of financial information, internal control systems and policies, the process for monitoring compliance with laws and regulations, and its code of business conduct. The Committee also oversees the work of the internal, external and Special Examination auditors.

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

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

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

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

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

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

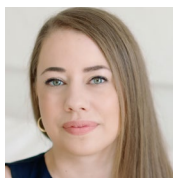
Angela Birdsell, Committee Chair (Trustee) • Guy Pratte (Chair of the Board) • Derral Moriyama (Vice-Chair of the Board) • Sanjay Shahani (Trustee) until March 2024 • Sherry Porter (Trustee) as of March 2024 • Susan Cartwright (Outside Member)

ARTISTIC AND CREATIVE LEADERSHIP



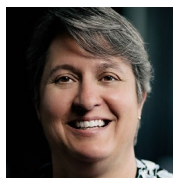
Nina Lee Aquino

*Artistic Director
English Theatre*



Sarah Conn

*Artistic Producer
National Creation
Fund*



Heather Gibson

*Executive Producer
Popular Music and
Variety*



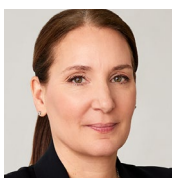
Kenton Leier

*Executive Chef
1 Elgin Restaurant*



Kevin Loring

*Artistic Director
Indigenous Theatre*



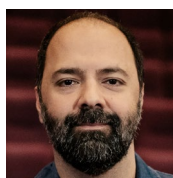
Caroline Ohrt

*Executive Producer
NAC Dance*



Alexander Shelley

*Music Director
National Arts Centre
Orchestra*



Mani Soleymanlou

*Artistic Director
French Theatre*

SENIOR MANAGEMENT

Christopher Deacon

President and CEO

David Abel

*Managing Director
English Theatre*

Nelson Borges

*General Manager
Food and Beverage*

Asha-Rani Boucher-Sharma

*Executive Director
Operations, Security and
Parking Services*

Annabelle Cloutier

*Executive Director
Strategy and
Communications,
and Corporate Secretary*

Mike D'Amato

*Executive Director
Production*

Chris Dearlove

*Managing Director
National Creation Fund and
Professional Development*

Robert Gagné

*Administrative Director
French Theatre*

Robyn Gilchrist

*Executive Director
People and Culture
(as of March 5, 2024)*

Juniper Locilento

*CEO
National Arts Centre
Foundation & Executive
Director Development*

Sarah MacKinnon

Chief Information Officer

Lori Marchand

*Managing Director
Indigenous Theatre*

Nelson McDougall

*Managing Director
NAC Orchestra*

Kondwani Mwase

*Executive Director
Audience Engagement*

Anna Thornton

*Senior Director
Visitor Experience
(as of August 6, 2024)*

Ikram Zouari

Chief Financial Officer



MANAGEMENT DISCUSSION AND ANALYSIS

The National Arts Centre (NAC) is Canada's bilingual, multidisciplinary home for the performing arts. The NAC presents, creates, produces and co-produces performing arts programming in various streams — the NAC Orchestra, Dance, English Theatre, French Theatre, Indigenous Theatre, and Popular Music and Variety — and nurtures the next generation of audiences and artists from across Canada. The NAC is located in the National Capital Region on the unceded territory of the Anishinabe Algonquin Nation. The Board of Trustees, which reports to Parliament through the Minister of Canadian Identity and Culture and Minister responsible for Official Languages, oversees the NAC. The NAC is governed by the *National Arts Centre Act*, which defines its mandate as follows: to operate and maintain the Centre; to develop the performing arts in the National Capital Region; and to assist the Canada Council for the Arts in the development of the performing arts elsewhere in Canada.

The Journey Ahead: Our 2023–2026 Strategic Plan

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

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

Through collaboration and investment in creation, production, co-production, and dissemination, along with a heightened focus on community engagement, learning and innovation, the NAC is shaping a more diverse, equitable, accessible, and inclusive future for the performing arts in Canada. While the performing arts sector responds to profound challenges flowing from changes by the tumultuous events from the past three years, it has also witnessed an extraordinary burst of creativity from artists and arts organizations, and realized new opportunities presented by the changed landscape.

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

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

Physical Resources

The Corporation owns and operates the NAC, the largest bilingual performing arts centre in Canada. The Centre is situated on 2.6 hectares in downtown Ottawa, bordering on the Rideau Canal, a UNESCO World Heritage Site. The Centre's performance facilities include four halls (Southam Hall, 2,065 seats; Babs Asper Theatre, 897 seats; Azrieli Studio, 300 seats; Fourth Stage, 160 seats), dressing rooms, workshops, and rehearsal halls. A box office, restaurant, interior parking, and intermission bars provide services to patrons. The NAC's Public Spaces host free events and programming. In addition, several multi-purpose rooms are available for education, performances, and receptions.

Human Resources

The Corporation is led by a Chief Executive Officer, supported by 23 directors, including 7 artistic and creative leaders. On August 31, 2024, the Corporation has 331 full time-employees and 284 part-time employees.

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

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

Financial Overview

The 2023–2024 season presented diverse performances featuring artists in theatre, music and dance across Canada.

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

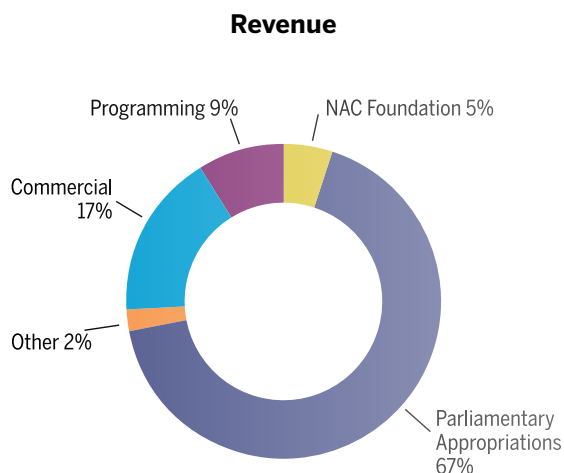
The NAC has been entrepreneurial, diversifying and increasing earned revenues through commercial activities: Box Office, Halls Rentals, Food and Beverages sales, and Parking fees. In addition, the NAC has continued to develop revenue streams through the fundraising activities of the NAC Foundation with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

Earned revenue increased by \$5.2 million to \$42.9 million in 2023–2024, from \$37.7 million in 2022–2023. The \$5.2 million increase is mainly due to increased programming offerings and overall attendance, commercial operations surpassing budgetary expectations, as well as pickup of deposit interest income.

Commercial Operations

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

Commercial revenue was \$21.8 million in 2023–2024 from \$19.2 million in 2022–2023. The \$2.6 million increase is due to higher food and beverage revenue of \$2 million, higher parking revenue of \$0.4 million, and \$0.2 million higher hall rental revenue.



Programming

Programming activities consist mainly of the six disciplines — NAC Orchestra, English Theatre, French Theatre, Indigenous Theatre, Dance, and Popular Music and Variety, plus a number of other programs such as learning and engagement, major events and festivals. Production, Audience Engagement, Strategy and Communications, Box Office and Public Spaces departments support these activities.

The NAC has an integrated approach in promoting Canadian artists in the performing arts by programming, presenting, producing and co-producing in dance (contemporary and ballet), music (classic and popular) and theatre (French, English and Indigenous). The Centre invests in the creation of new works and feeds the growth of the Canadian performing arts sector.

The NAC is a national hub for the performing arts ecosystem, playing a pivotal role in the career of many performing artists, including singer-songwriters, dancers, playwrights, actors and directors from across the country. The NAC is widely regarded as a vital developer and promoter of Canadian performing artists.

The National Creation Fund, largely funded by private donors, invested \$2.5 million in Canadian-led productions that help artists and arts organizations across Canada create ambitious new work in theatre, music, dance and interdisciplinary arts.

Revenue associated with programming ticket sales increased to \$12 million in 2023–2024 from \$9.7 million in 2022–2023. The increase is mainly due to increased number of performances, higher attendance, artistic decisions, show run and scale of productions.

Grants from the National Arts Centre Foundation

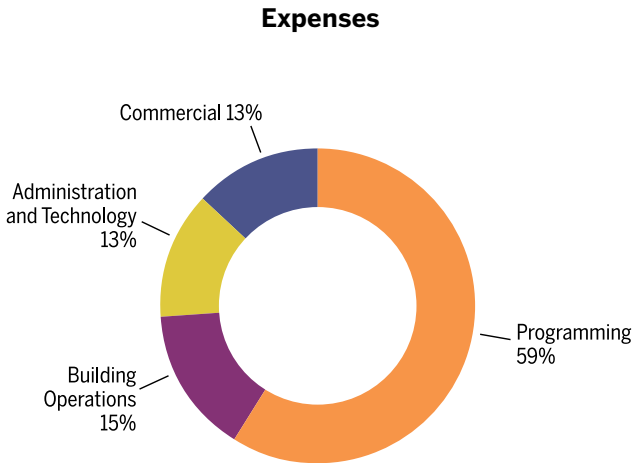
For the fiscal year 2023–2024, the National Arts Centre Foundation (the “Foundation”) granted \$6.7 million to the Corporation for designated programs, including the National Creation Fund. The Foundation is a key element of the Corporation’s strategy of increasing earned revenues through philanthropy and giving.

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

Parliamentary Appropriations

Parliamentary appropriations of \$86.7 million include base funding for operations, artistic programming, limited capital repairs and maintenance, amortization and recognition of deferred capital funding, timing difference of drawdowns of appropriations for the NAC 2024–2025 fiscal year, and one time funding for compensation adjustment to be settled over the next 3 years.

The Corporation received \$20.9 million in 2023–2024 to address anticipated revenue loss due to the impact of the pandemic on the NAC’s operations and financial sustainability and to support the performing arts sector recovery. This funding allowed the NAC to fulfil its mandate and keep its workforce.



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

Expenses excluding amortization and loss on disposal of capital assets increased by \$4.9 million to \$96.2 million in 2023–2024 from \$91.3 million in 2022–2023. The \$4.9 million increase is mainly due to increased expenses related to commercial activities and programming events.

Commercial Operations

Commercial expenses were \$13 million in 2023–2024, increasing from \$11.1 million in 2022–2023. The \$1.9 million increase is due to higher demand in meetings and event business line and related expenses.

Programming

As the NAC returned to normal operations, the Centre increased its programming expenses as it was able to resume presenting in-person performances and welcome tours and productions from across the country. Some digital performances continue to be offered as performing arts experiences accessible to Canadians from across the country, including learning opportunities.

In 2023–2024, programming expenses increased by \$2.1 million to \$56.6 million from \$54.5 million in 2022–2023. The \$2.1 million increase is due to increased number of performances, higher attendance, artistic decisions, show run and scale of productions.

Building Operations

Expenses related to building operations decreased by \$0.4 million to \$14.3 million in 2023–2024 from \$14.7 million in 2022–2023. This was mainly due to utility cost savings resulting from reduced consumption this fiscal year.

In 2022–2023, the Corporation signed a Memorandum of Understanding with Public Services Procurement Canada (PSPC) for converting the steam under pressure heating system to hot water, under the Energy Services Acquisition Program (ESAP). The work is to take place over three years, with an estimated cost of \$20 million.

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

Administration and Technology

Administration and technology expenses increased by \$1.3 million in 2023–2024, to \$12.3 million from \$11 million in 2022–2023. This increase reflects both the internal restructuring of the organization and various corporate expenses, additional costs related to environment sustainability and accessibility action plans, and recognition of digital modernization related projects.

Statement of Operations

The net results of operations amounted to \$18.9 million in 2023–2024. The positive result was primarily attributable to parliamentary appropriations received and recognized in 2023–2024 to be spent in 2024–2025, committed artistic projects to be completed in 2024–2025 & 2025–2026 and unplanned compensation adjustment received in 2023–2024 to be settled over the next three (3) years.

Financial Situation

Assets

Cash and cash-equivalents amounted to \$57.3 million, included in the Cash and Cash-Equivalents \$13.5 million of advanced ticket sales and unearned revenue. The increase from 2022–2023 level is mainly due to timing difference in the drawdown of parliamentary appropriations received this year to be spent in 2024–2025 fiscal year, deferred operating appropriation to be used in future years, unplanned compensation adjustment received in 2023–2024 to be settled over the next 3 years, and timing difference in the payments of payables of \$10.9 million.

Capital assets decreased by \$11.8 million to \$188.6 million in 2023–2024, from \$200.4 million in 2022–2023 due to amortization and loss on disposal of \$14.5 million, and an adjustment of \$0.2 million offset by additions of \$2.9 million.

Liabilities

Accounts payable and accrued liabilities increased by \$7.8 million due to higher advanced ticket sales and trade payables.

Deferred capital funding decreased by \$11.5 million due to amortization of \$13.9 million, offset by the use of \$2.4 million to purchase capital assets.

Accumulated Surplus

Accumulated surplus includes \$10 million non-cash surplus related to the accounting treatment of capital assets to be offset in future years with the increase in capital projects amortization. The increase from 2023–2024 level is primarily attributable to parliamentary appropriations received and recognized in 2023–2024 to be spent in 2024–2025, committed deferred artistic projects to be completed in 2024–2025 & 2025–2026, and unplanned compensation adjustment to be settled over the next three years.

Risks

The Corporation's Corporate Risk Profile identifies five top risks and their related mitigation strategies. The mitigation step involves the identification of strategies designed to manage, eliminate or reduce risk to an acceptable level.

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

Outlook

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

The Corporation currently has the capacity and resources in place to continue its core business operations in 2024–2025. The Corporation has undertaken a full return to stage with live performances and audiences for its 2024–2025 season (beginning in September 2024) and will book future performances with tours and productions mostly in 2024 and 2025, thereby aiding the recovery of the performing arts in Canada.

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

With \$28 million approved in the 2023 Federal Budget over fiscal years 2023–2024 and 2024–2025 directed to offset NAC structural deficit and therefore, the recovery of the performing arts sector, the NAC is in a position to support the renewal of the performing arts sector in Canada and to fulfil its strategic goals as set in *The Journey Ahead* its 2023–2026 Strategic Plan: 1) Develop the Canadian Performing Arts Through the Work on the Stage; 2) Elevate Indigenous Voices and Stories at the NAC and Across the Land; 3) Engage Meaningfully with Audiences and Communities; 4) Support Engagement in Arts for Children, Youth and Families; and 5) Foster Best Practices in Management.

MANAGEMENT RESPONSIBILITIES

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

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

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

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



Christopher Deacon
President and Chief Executive Officer



Ikram Zouari, CPA
Chief Financial Officer

November 21, 2024



INDEPENDENT AUDITOR'S REPORT

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

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of the
National Arts Centre Corporation (the Corporation),
which comprise the statement of financial position as
at 31 August 2024, and the statement of operations,
statement of changes in accumulated surplus and
statement of cash flows for the year then ended,
and notes to the financial statements, including a
summary of significant accounting policies.

In our opinion, the accompanying financial statements
present fairly, in all material respects, the financial
position of the Corporation as at 31 August 2024, and
the results of its operations and its cash flows for the
year then ended in accordance with Canadian public
sector accounting standards.

Basis for Opinion

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

Other Information

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

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

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

Report on Compliance with Specified Authorities

Opinion

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

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

Responsibilities of Management for Compliance with Specified Authorities

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

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

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



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

Ottawa, Canada
21 November 2024

STATEMENT OF FINANCIAL POSITION

As at August 31, 2024

(in thousands of dollars)

	2024	2023
Assets		
Current		
Cash and cash equivalents (Note 3)	\$ 57,324	\$ 31,027
Restricted cash held for specified capital projects (Note 4)	2,294	760
Investments (Note 5)	291	889
Accounts receivable (Note 6)	2,875	1,988
Inventories	162	193
Prepaid expenses	2,697	1,975
	65,643	36,832
Investments (Note 5)	1,291	304
Capital assets (Note 7)	188,637	200,376
	\$ 255,571	\$ 237,512
Liabilities		
Current		
Accounts payable and accrued liabilities (Note 8)	\$ 20,817	\$ 13,033
Deferred parliamentary appropriations (Note 9)	2,030	1,245
Unearned revenue (Note 10)	5,631	5,183
Deferred parliamentary appropriations, specified capital projects (Note 4)	2,292	489
	30,770	19,950
Deferred capital funding (Note 11)	184,280	195,820
Asset retirement obligations (Note 12)	1,612	1,598
Long-term portion of provision for employee future benefits (Note 13)	1,762	1,862
	218,424	219,230
Accumulated Surplus		
Unrestricted	37,147	18,282
	\$ 255,571	\$ 237,512

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

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

Approved by the Board of Trustees:




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



Derral Moriyama
Chair
Audit Committee



Christopher Deacon
President and CEO



Ikram Zouari, CPA
Chief Financial Officer

STATEMENT OF OPERATIONS

For the year ended August 31, 2024

<i>(in thousands of dollars)</i>	2024	2023
Revenues		
Commercial operations	\$ 21,812	\$ 19,160
Programming	11,997	9,708
Grant from the National Arts Centre Foundation (Note 14)	6,727	7,391
Other income	2,272	1,387
Investment income	109	53
	42,917	37,699
Parliamentary appropriations (Note 15)	86,654	73,962
	129,571	111,661
Expenses (Note 20)		
Commercial operations	13,449	11,501
Programming	62,623	60,747
Building operations	21,918	22,451
Administration and technology	12,716	11,143
	110,706	105,842
Net results of operations	\$ 18,865	\$ 5,819

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

STATEMENT OF CHANGES IN ACCUMULATED SURPLUS

For the year ended August 31, 2024

<i>(in thousands of dollars)</i>	2024	2023
Unrestricted, beginning of the period	\$ 18,282	\$ 12,463
Net results of operations	18,865	5,819
Unrestricted, end of the period	\$ 37,147	\$ 18,282

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

STATEMENT OF CASH FLOWS

For the year ended August 31, 2024

<i>(in thousands of dollars)</i>	2024	2023
Operating activities		
Net results of operations	\$ 18,865	\$ 5,819
Items not affecting cash		
Amortization of capital assets (Note 7)	14,438	14,435
Amortization of deferred capital funding (Note 11)	(13,965)	(14,164)
Loss on disposal of capital assets (Note 7)	51	153
Adjustments of capital assets (Note 7)	171	–
Change in non-cash operating assets and liabilities	10,226	2,833
Change in long-term portion of provision for employee future benefits	(100)	(83)
Cash flow used for operating activities	29,686	8,993
Capital activities		
Additions to capital assets (Note 7)	(3,914)	(8,357)
Cash flow used for capital activities	(3,914)	(8,357)
Investing activities		
Purchase of investments	(1,479)	(875)
Sales of investments	1,128	700
Cash flow from investment activities	(351)	(175)
Financing activities		
Restricted cash (held) used for specified capital projects	(1,534)	815
Parliamentary appropriations used for the acquisition of capital assets	2,410	8,174
Cash flow from financing activities	876	8,989
Increase in cash position	26,297	9,450
Cash and cash equivalents at beginning of period	31,027	21,577
Cash and cash equivalents at end of period	\$ 57,324	\$ 31,027

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

NOTES TO THE FINANCIAL STATEMENTS

August 31, 2024

1. Authority, objectives and operations

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

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

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

2. Significant accounting policies

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

a) Revenue recognition

i) Parliamentary appropriations

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

Parliamentary appropriations for operating expenditures which are not restricted to a specific purpose are recognized as revenue in the Statement of Operations in the period in which the parliamentary appropriation is authorized.

Parliamentary appropriations for building refurbishment, or specific projects, are recorded as deferred parliamentary appropriations in the Statement of Financial Position and recognized as revenue in the Statement of Operations in the period that the related expenditures are incurred.



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

ii) Grants and Contributions

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

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

iii) Commercial revenue

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

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

iv) Programming revenue

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

v) Other income

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

vi) Investment income

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

b) Cash and cash equivalents

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

c) Investments

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

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

d) Accounts receivable

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

e) Inventories

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

f) Prepaid expenses

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

g) Capital assets

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

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

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

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

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

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

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

h) Asset retirement obligations

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

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

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

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

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

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

i) Financial instruments

Financial risks are identified, assessed and managed in order to minimize their impact on its results and financial position. Financial risks are managed in accordance with the criteria disclosed below and presented in Note 19, and the Corporation does not engage in the use of derivatives.

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

j) Accounts payable and accrued liabilities

Accounts payable and accrued liabilities are measured at amortized cost.

k) Employee future benefits

i) Pension plans

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

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

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

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

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

ii) Employee severance and sick leave benefits

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

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

l) Foreign currency translation

Monetary assets and liabilities denominated in a foreign currency are translated into Canadian dollars using the exchange rate at year end. Non-monetary items are translated at historical exchange rates. Revenues, expenses, and capital acquisitions are translated at exchange rates in effect at the time of the transaction. Realized foreign currency exchange gains or losses for the year are included in service charges on the Statement of Operations. The NAC will make use of an irrevocable election on all its instruments denominated in foreign currencies. Therefore, any foreign currency exchange gains and losses will be recognized in the Statement of Operations instead of a statement of remeasurement gains and losses.

m) Use of estimates

The preparation of financial statement in conformity with Public Sector Accounting Standards requires management to make estimates that affect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities as at the date of the financial statements and the reported amounts of revenue and expense during the reporting period. In particular, the assumptions underlying the employee future benefit calculations contain significant estimates. Actual results could differ from these estimates. These estimates are reviewed annually and as adjustments become necessary, they are recorded in the financial statement in the period they become known. Other estimates include the useful lives of capital assets, asset retirement obligations, the amount of accrued liabilities, the assessment of employee future benefits, and contingencies.

n) Inter-entity transactions

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

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

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

o) Adoption of new accounting standard

The Corporation adopted PS 3400 Revenue, effective 1 April 2023, which establishes standards on how to account for and report on revenue. The Section sets out general guidance for how public sector entities recognize, measure, present and disclose revenue arising from transactions that include performance obligations. There are two approaches to recognizing revenue with performance obligations: at a point in time or over a period of time. This determination is made based on when a performance obligation is satisfied.

PS 3400 has been applied prospectively in these financial statements and, as permitted by the transitional provisions, prior periods were not restated. The implementation of this new Section did not have a material impact on the Corporation's financial statements.

3. Cash and cash equivalents

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

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

<i>(in thousands of dollars)</i>	2024	2023
Operating	\$ 43,572	\$ 23,477
Advanced ticket sales (Note 8)	9,484	3,606
Unearned revenue (Note 10)	4,043	3,170
Employee benefits (Note 13)	225	774
Balance at end of year	\$ 57,324	\$ 31,027

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

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

Architectural Rejuvenation

(in thousands of dollars)

	2024	2023
Balance at beginning of year	\$ (17)	\$ (17)
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	–	–
Funds transferred from building refurbishment	17	–
Balance at end of year	\$ –	\$ (17)

Production Renewal

(in thousands of dollars)

	2024	2023
Balance at beginning of year	\$ 30	\$ 71
Appropriations received during the year	–	–
Appropriations invested in specified capital projects	(33)	(41)
Funds transferred from building refurbishment	3	–
Balance at end of year	\$ –	\$ 30

Digital Project

(in thousands of dollars)

	2024	2023
Balance at beginning of year	\$ 225	\$ 1,521
Appropriations received during the year	2,962	1,423
Appropriations invested in specified capital projects	(1,137)	(2,719)
Balance at end of year	\$ 2,050	\$ 225

Air Filtration

(in thousands of dollars)

	2024	2023
Balance at beginning of year	\$ 522	\$ –
Appropriations received during the year	–	1,500
Appropriations invested in specified capital projects	(278)	(978)
Balance at end of year	\$ 244	\$ 522

Total restricted cash held for specified capital projects	\$ 2,294	\$ 760
Total restricted cash held for specified capital projects	\$ 2,294	\$ 760
Liabilities related to specified capital projects, net of sales tax	(2)	(271)
Deferred parliamentary appropriations, specified capital projects	\$ 2,292	\$ 489

5. Investments

Under its Investment Policy, the Corporation may invest in money market securities, fixed income securities, preferred shares, equities, and alternative investments in accordance with guidelines. Fair value is determined primarily by published price quotations. To mitigate the effect of liquidity risk, maturity dates are varied. Investments are managed by professional investment counsel, in accordance with the Investment Policy established by the Board of Trustees. This Investment Policy establishes asset allocation requirements, minimum credit ratings, and diversification criteria. Interest income from these investments, net of management fees, amounted to \$92 thousand (\$35 thousand in 2023) and is disclosed as investment income in the Statement of Operations.

<i>(in thousands of dollars)</i>	2024 Carrying value	2024 Fair value	2023 Carrying value	2023 Fair value
Canadian GICs	\$ 100	\$ 100	\$ 987	\$ 987
Government bonds	1,134	1,134	–	–
Corporate bonds	348	348	206	206
Total investments	\$ 1,582	\$ 1,582	\$ 1,193	\$ 1,193
Portion maturing in the next fiscal year	\$ 291	\$ 291	\$ 889	\$ 889
Long-term portion	1,291	1,291	304	304
Total investments	\$ 1,582	\$ 1,582	\$ 1,193	\$ 1,193

6. Accounts receivable

Accounts receivable include amounts collectible from commercial operations or programming partners, and recoverable sales taxes. Fifty percent of accounts receivable are unsecured and are subject to credit risk. Management reviews the account balances quarterly and uses available information to authorize credit, to establish a provision for uncollectible accounts, and to determine permanent impairment. Any provision for bad debts is recognized in financial charges and bad debts. A provision of \$135 thousand (\$120 thousand in 2023) has been made based on an account-by-account analysis that considers the aging of the account and the probability of collection.

7. Capital assets

<i>(in thousands of dollars)</i>	2024			2023		
	Cost	Accumulated amortization	Net carrying value	Cost	Accumulated amortization	Net carrying value
Land	\$ 78	\$ –	\$ 78	\$ 78	\$ –	\$ 78
Buildings	115,753	61,266	54,487	115,753	59,034	56,719
Building improvements and infrastructure	179,609	89,603	90,006	179,193	81,649	97,544
Equipment	48,101	25,439	22,662	47,699	21,962	25,737
Computer equipment	11,485	8,792	2,693	10,766	8,439	2,327
Assets under construction	18,711	–	18,711	17,971	–	17,971
	\$ 373,737	\$ 185,100	\$ 188,637	\$ 371,460	\$ 171,084	\$ 200,376

For the year ended August 31, 2024, capital additions amounted to \$2.9 million (\$8 million in 2023). Additionally, a net accounts payable adjustment of \$1 million (\$0.3 million in 2023) was included to account for timing differences between accruals and payments of capital additions. This adjustment included \$1.2 million of prior year capital purchases paid in the current year, and an offsetting \$0.2 million of purchases which remain unpaid at the end of the year, bringing total capital additions in the cash flow statement to \$3.9 million (\$8.3 million in 2023).

During the year, amortization expenses amounted to \$14.4 million (\$14.4 million in 2023). Assets subject to amortization with a carrying value of \$0.4 million (\$2.3 million in 2023) and with an accumulated amortized cost of \$0.4 million (\$2.2 million in 2023) were disposed of, resulting in a loss on disposal of \$51 thousand (\$153 thousand in 2023) and an adjustment of \$0.2 million (nil in 2023) to expenses.

8. Accounts payable and accrued liabilities

<i>(in thousands of dollars)</i>	2024	2023
Advanced ticket sales	\$ 9,484	\$ 3,606
Trade payables and accrued liabilities	10,892	8,926
Employee benefits (short-term)	441	501
Balance at end of year	\$ 20,817	\$ 13,033

The Corporation has available an operating line of credit of \$3 million with its bankers. The line of credit bears interest at the bank's prime rate and is unsecured. No amount is outstanding at August 31, 2024 (nil in 2023).

9. Deferred parliamentary appropriations

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

<i>(in thousands of dollars)</i>	Building Refurbishment	Specific Programs	Total 2024	Total 2023
Balance at beginning of year	\$ 1,055	\$ 190	\$ 1,245	\$ 2,575
Appropriations received	7,000	2,350	9,350	8,341
Appropriations used	(8,025)	(540)	(8,565)	(9,671)
Balance at end of year	\$ 30	\$ 2,000	\$ 2,030	\$ 1,245

10. Unearned revenue

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

<i>(in thousands of dollars)</i>	Advanced ticket sales	Programming in progress	Deposits from commercial operations	Total 2024	Total 2023
Balance at beginning of year	\$ 3,170	\$ 88	\$ 1,925	\$ 5,183	\$ 3,932
Funds received (used)	873	(88)	(337)	448	1,251
Balance at end of year	\$ 4,043	\$ –	\$ 1,588	\$ 5,631	\$ 5,183

11. Deferred capital funding

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

Changes in the deferred capital funding balance are as follows:

<i>(in thousands of dollars)</i>	2024	2023
Balance at beginning of year	\$ 195,820	\$ 196,499
Appropriations and funding used for depreciable capital assets	2,425	13,485
Recognition of deferred capital funding	(13,965)	(14,164)
Balance at end of year	\$ 184,280	\$ 195,820

12. Asset retirement obligations

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

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

<i>(in thousands of dollars)</i>	2024	2023
Asset retirement obligations at beginning of the year	\$ 1,598	\$ 1,549
Liabilities settled	(37)	–
Accretion expenses ¹	51	49
Asset retirement obligations at the end of the year	\$ 1,612	\$ 1,598

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

The undiscounted expenditure total on which the liability is based represents approximately \$2.6 million as at August 31, 2024.

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

(in thousands of dollars)	2024	2023
Discount rate	3.17%	3.17%
Discount period and timing of settlement	1 year to 15 years	1 year to 16 years
Long-term inflation rate	2%	2%

13. Employee future benefits

a) Public Service Pension Plan

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

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

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

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

(in thousands of dollars)	2024	2023
Corporation	\$ 2,635	\$ 2,556
Employees	2,567	2,502

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:

(in thousands of dollars)	2024	2023
Corporation	\$ 1,014	\$ 924
Employees	223	193

c) Employee severance and sick leave benefits

In prior years, certain employees earned severance benefits as provided for under their respective collective agreements, or the terms and conditions of their employment. Effective September 1, 2013, years of service have ceased to accumulate, however employees continue to be eligible for the benefits that have been earned to that date. Eligible employees may also elect to receive payment for a portion of the benefit that has vested. The obligation is calculated based on years of service, current salary, and the nature of the departure. Management uses estimates to determine the residual amount of the obligation using the Corporation's historical experience and current trends. The Corporation has not segregated assets for the purpose of meeting this future obligation. Benefits will be funded as they become due from the Corporation's assets and future operations.

The Corporation provides cumulative sick leave benefits to its employees. Employees accumulate unused sick leave days which may be used in future years. An employee's unused sick leave balance is carried forward until the employee departs the Corporation, at which point any unused balance lapses.

Information about these benefits, measured as at August 31 is as follows:

<i>(in thousands of dollars)</i>	2024	2023
Accrued benefit liability, beginning of year	\$ 2,363	\$ 2,510
Cost for the year	47	93
Benefits paid during the year	(207)	(240)
Accrued benefit liability, end of year	\$ 2,203	\$ 2,363
Short-term portion (included in accounts payable and accrued liabilities)	\$ 441	\$ 501
Long-term other	1,366	1,466
Total cash obligation (Note 3 and 5)	\$ 1,807	\$ 1,967
Long-term leave	396	396
Accrued benefit liability, end of year	\$ 2,203	\$ 2,363

14. Grant from the National Arts Centre Foundation

<i>(in thousands of dollars)</i>	2024	2023
Grant from the National Arts Centre Foundation	\$ 6,727	\$ 7,391

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

The Foundation raises funds from individuals, foundations and corporations to support the National Arts Centre's programs. During this fiscal year, direct expenses related to fundraising costs, in the amount of \$2.6 million (\$2.6 million in 2023) were charged to the Foundation. The financial statements of the Foundation have not been consolidated in the Corporation's financial statements. The Foundation's financial statements are audited by an independent public accounting firm and are available upon request.

The grant includes \$0.4 million (\$1.6 million in 2023) 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>	2024	2023
Total assets	\$ 21,457	\$ 19,878
Total liabilities	(1,140)	(21)
Total net assets	\$ 20,317	\$ 19,857

An amount of \$11.1 million (\$12.4 million in 2023) of the Foundation's net assets are restricted for special purposes, and an additional \$4.7 million (\$4.5 million in 2023) represents endowment funds and is to be maintained in perpetuity.

Results of operations

<i>(in thousands of dollars)</i>	2024	2023
Total revenues	\$ 9,964	\$ 14,164
Total expenses	2,777	2,703
Grant to the National Arts Centre Corporation	6,727	7,391
Excess of revenues over expenses and grants	\$ 460	\$ 4,070

At August 31, 2024, the balance receivable from the Foundation was \$1.1 million (\$0.4 million payable in 2023).

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>	2024	2023
Appropriations received and receivable:		
Main estimates amount provided for operating and capital expenditures	\$ 53,123	\$ 37,963
Modernization of NAC's digital infrastructure	2,962	1,423
Supplementary funding	20,865	23,041
Appropriations approved	76,950	62,427
Parliamentary appropriations deferred for building refurbishment or specific projects to be completed in the next fiscal year (Note 4 and 9)	(4,593)	(1,922)
Previous year's appropriations used in current year to complete specific projects (Note 4 and 9)	2,005	4,150
Appropriation used to purchase depreciable capital assets	(1,673)	(4,857)
Deferred capital funding – amortization and write down (Note 11)	13,965	14,164
Parliamentary appropriations	\$ 86,654	\$ 73,962

In 2024, the Corporation received \$20.9 million (\$23.0 million in 2023) funding to address financial pressures, maintain program integrity and support the performing Arts sector including Equity Seeking Groups, and for specific projects.

16. Related party transactions

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

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

<i>(in thousands of dollars)</i>	2024	2023
Revenues from related parties		
Commercial operations	\$ 3,017	\$ 2,782
Programming	140	219
	\$ 3,157	\$ 3,001
Expenses with related parties		
Commercial operations	\$ 349	\$ 373
Programming	1,523	1,548
Building operations	1,361	2,156
Administration and technology	584	732
	\$ 3,817	\$ 4,809

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

	2024	2023
Due from related parties	\$ 376	\$ 992
Due to related parties	617	614

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

17. Contingencies

In the normal course of business, various claims and legal actions have been brought against the Corporation. In the view of Management, the outcome of these actions is not likely to result in any material amounts. However, in the event that such losses were likely to be incurred and the costs were reasonably estimable, a liability would be accrued and an expense recorded in the Corporation's financial statements. No amount has been accrued for contingent liabilities at year-end in either of 2024 or 2023.

18. Contractual obligations and contractual rights

As at August 31, 2024, \$19.1 million (\$20.7 million in 2023) is to be paid and \$5 million (\$9.3 million in 2023) 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, as well as reimbursement for ESAP costs. As at August 31, 2024, ESAP costs reimbursement from PSPC, a related party, amounted to \$2.3 million (\$4.3 million in 2023).

The future minimum payments are as follows:

<i>(in thousands of dollars)</i>	Contractual Obligations	Contractual rights
2024–25	\$ 17,004	\$ 3,648
2025–26	1,587	565
2026–27	503	251
2027–28	87	251
2028–29	–	251

19. Financial risk management

Credit risk:

Credit risk is the risk of financial loss to the Corporation associated with a counterparty's failure to fulfill its financial obligations.

The Corporation is subject to credit risk as follows:

i) Cash and cash equivalents (including restricted cash)

The Corporation has deposited cash and cash equivalents of \$59.6 million (\$31.8 million in 2023), with financial institutions that are members of the Canadian Payments Association. The Corporation has determined that the risk of loss due to credit risk is not significant.

ii) Accounts receivable

The Corporation has accounts receivable of \$2.9 million (\$2.0 million in 2023). 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, 2024, unimpaired accounts receivable over 120 days were \$135 thousand (\$120 thousand in 2023).

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

iii) Investments

The Corporation has investments of \$1.6 million (\$1.2 million in 2023). The Investment Policy limits the Corporation to investment in money market securities, fixed income securities, preferred shares, equities and alternative investments in accordance with established asset allocation requirements, minimum credit ratings, and diversification criteria, which significantly lowers credit risk.

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

Liquidity risk:

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

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

As at August 31, 2024, the Corporation's accounts payable and accrued liabilities are due within 30 days of receipt of an invoice (within 30 days of receipt of an invoice in 2023). The Corporation has determined that risk is not significant because it maintains sufficient cash to meet its current obligations and maintains short-term investments that can be redeemed as needed.

Market risk:

Market risk is the risk that the fair value of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk, and other price risk. While the Corporation is subject to currency risk and interest rate risk, management has determined that these risks are not significant.

The Corporation is subject to foreign currency exchange rate risk on its cash, accounts receivable, accounts payable and accrued liabilities denominated in foreign currencies, primarily U.S. dollars. Periodically, the Corporation will mitigate this risk by hedging a portion of its foreign currency obligations.

Fair value:

Due to the short-term maturity of these financial instruments, the carrying value of cash and cash equivalents, restricted cash, accounts receivable, accounts payable and accrued liabilities approximate their fair value.

20. Summary of expenses by object

For the year ended August 31, 2024

<i>(in thousands of dollars)</i>	2024	2023
Salaries and benefits	\$ 46,135	\$ 43,303
Artistic fees	17,928	18,016
Amortization of capital assets	14,438	14,435
National Arts Centre Orchestra fees	7,340	6,661
Maintenance and repairs	3,841	3,270
Advertising	3,752	3,353
Cost of sales	2,786	2,305
Professional fees	2,521	2,239
Utilities	2,306	2,751
Payments to municipalities	2,286	2,218
Production	1,497	885
Service charges	1,154	813
Promotion	663	576
Staff travel	618	601
Insurance	590	548
Education and training	565	441
In-kind contributions of goods and services	448	1,588
Supplies	430	452
Equipment rental	366	411
Telecommunications	309	277
Office	235	201
Rental of facilities	137	86
Board	125	137
Miscellaneous	68	73
Uncoded credit cards	66	–
Loss on disposal of capital assets	51	153
Accretion of asset retirement obligations	51	49
	\$ 110,706	\$ 105,842

21. Comparative figures

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

NATIONAL ARTS CENTRE FOUNDATION



Juniper Locilento, CEO

Susan Glass, Chair

Dear members of the community,

A house of dreams for the Canadian performing arts, the National Arts Centre has been a source of national pride and artistic vibrancy for more than 55 years. This past season was one of our most ambitious yet, made possible in part through the generosity of visionary donors.

STAGING THE EXTRAORDINARY

This year, thanks to donor support, the NAC:

- Invested in the creation of 13 new works by 292 artists from across Canada through the National Creation Fund;
- Made the NAC more accessible for people under 30, Indigenous community members, and wheelchair users and their companions through affordable tickets;
- Collaborated with companies across Canada to deliver transformational professional development for artists and arts administrators;
- Offered arts education opportunities for 27,461 students through the NAC's Arts Alive learning and engagement hub.

By nurturing the artists and audiences of tomorrow, donors are investing in the future of the performing arts in Canada. Thank you!

REVITALIZING THE ARTS FOR A NEW ERA

While we celebrate these successes, we cannot overlook the immense challenges faced by the performing arts sector following the COVID-19 pandemic.

Our response is an ambitious \$100 million fundraising campaign to revitalize the performing arts from coast to coast to coast.

A stylized, handwritten signature in black ink.

Juniper Locilento, MPNL, CFRE
CEO
National Arts Centre Foundation

This historic initiative will:

- Make game-changing investments in bold, ambitious projects in theatre, dance, music and interdisciplinary performing arts;
- Elevate Canadian performing arts across the country and around the world and equip the next generation of artists and arts leaders to create and produce in the 21st century;
- Ensure children and youth can experience the power of the performing arts from coast to coast to coast;
- Foster and preserve Indigenous artistic practices, creating welcoming spaces of cultural resurgence and inspiration.

With donor support, artists will inspire audiences, spark critical conversations, and enrich communities through the transformative power of the performing arts.

To date, generous supporters have been inspired to contribute more than \$46M, and every gift, no matter the size, plays a vital role in realizing our shared vision.

RECOGNIZING OUR VISIONARY LEADERS

We extend our sincere appreciation to our Board of Directors and Campaign Cabinet who have championed this extraordinary effort. Their steadfast leadership has been instrumental in rallying support across the country. We welcome Dr. Marco Chiarot to the Board, and recognize and thank our retiring Board Directors Reena Bhatt, Margaret Fountain C.M., D.F.A. (h.c.), D.H.C. (h.c.), Gregory Pope and Barbara Seal, C.M., for their years of dedicated service.

CHAMPIONS OF CREATIVITY

On behalf of the NAC, we extend our deepest gratitude for champions of the arts in Canada. Your gifts preserve our rich cultural heritage while allowing creativity and innovation to flourish on our stages.

As we look to the future, we are emboldened by your passion for the performing arts. Together, we will continue to be a driving force for artistic excellence, ensuring the magic of live performance touches the hearts and minds of Canadians for generations to come.

A stylized, handwritten signature in black ink.

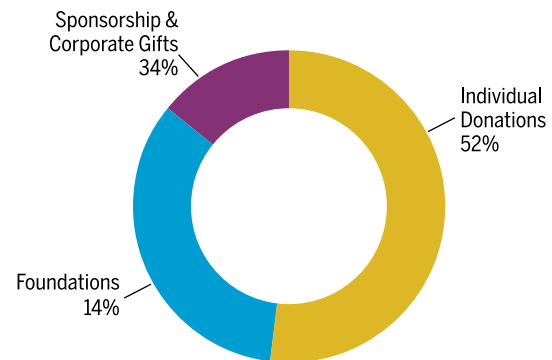
Susan Glass, C.M.
Chair
National Arts Centre Foundation

NAC FOUNDATION FINANCIAL SNAPSHOT

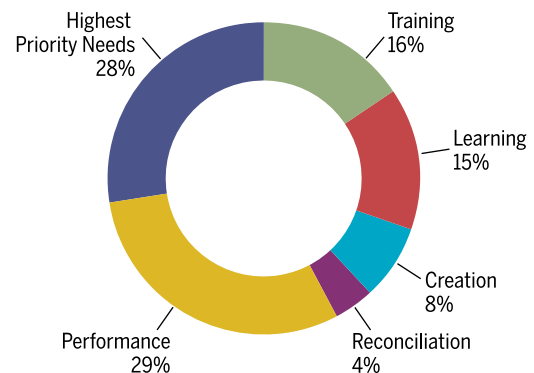
Donors
contributed
more than
\$7.81 million
in 2023–2024

More than
6,400
supporters
in 2023–2024

Where do the gifts originate?



How do our donors direct their gifts?



The cast of *Salesman in China*, supported by the National Creation Fund (David Hou). The Fund is made possible through investments from many corporate partners and generous donors across Canada.

Alexander Shelley and Renée Fleming with NAC Gala supporters Anabel Bane and Peter Nicholson of WCPD Inc. (George Pimentel Photography).

Michelle Thrush in *Inner Elder*. (Curtis Perry). Director Karen Hines. Technical Director Neil Fleming. NAC Indigenous Theatre is made possible through the support of The Slaight Family Foundation, BMO Financial Group and Meta.



NAC FOUNDATION HIGHLIGHTS

GENEROSITY AT WORK

Read below to learn about the difference that donors made last year to artists, audiences and communities across Canada.

PERFORMANCE

Bringing the arts to life on stage at the NAC and to audiences across the country is at the heart of the NAC Foundation's work, made possible by donor contributions.

The 2023–2024 season offered a wide array of topnotch performances, ensuring there was something for everyone. Highlights included *Prison Dancer*, the first fully realized Filipino-Canadian musical, *Le Projet Riopelle* by internationally acclaimed Quebec theatre artist Robert Lepage, and the NAC Orchestra's tour to Quebec City, Toronto, and Ottawa featuring music by Canadian composers.

invested in 98 productions across Canada. Of those, 83 have premiered and 12 are currently in development. Post-premiere, 55 productions have had Canadian bookings and 27 have had international bookings.

One stand-out was *Mahabharata*, written and adapted by Ravi Jain and Miriam Fernandes of Why Not Theatre. After its premiere at the Shaw Festival, this two-part epic production had its international premiere at the Barbican Centre in London, U.K., and will be presented as part of the 2024–2025 English Theatre season at the NAC.

"I have seen the NAC change a lot over the decades. Art is an expression of the times, and the NAC reflects the world." — Amelita Armit, donor and patron

"We had many international presenters come to see the production. It's clear that Mahabharata will have a longer life, which is tremendous for a Canadian production of this scale. We are so deeply grateful for all the support of the NAC and the National Creation Fund as crucial partners on this epic journey." — Miriam Fernandes, Co-Artistic Director, Why Not Theatre

CREATION

Generous donors continue to invest in the creation and development of bold new works through the National Creation Fund. Since 2018, the Fund has



Earle and Janice O'Born.

HONOURING EARLE AND JANICE O'BORN

The 25th Anniversary NAC Gala, in honour of Earle and Janice O'Born for their transformational \$10 million gift to support performing arts excellence, raised more than \$500,000 for the NAC's learning and engagement programs across Canada.

Arts Alive fiddle classes at Stevenson Island School in Northern Manitoba. Arts Alive is made possible with support from National Partner the Azrieli Foundation and Major Partner National Bank.

Susan Glass, NAC Foundation Chair, and Marjolaine Hudon from NAC Gala Presenting Sponsor RBC (George Pimentel Photography).

The NAC Orchestra Mentorship Program is championed by lead supporters Dasha Shenkman, the Vered Family, the Azrieli Foundation and RBC Foundation (Curtis Perry).



PROFESSIONAL DEVELOPMENT

With donor support, early- and mid-career artists, producers, designers, technicians and administrators from across Canada participated in professional development programs at the NAC to expand their networks, increase access to roles of greater scope, and refine their artistic and leadership practices. For example, 49 emerging orchestral musicians participated in the NAC Orchestra Mentorship Program, which provides the unique opportunity to rehearse and perform major symphonic works side-by-side with the NAC Orchestra.

"Music can speak across divides and unite people from all walks of life and other apparent barriers. Especially in today's world, we need more programs like the NAC Orchestra Mentorship Program to exchange views, learn from each other and nourish our communal lives." — Dasha Shenkman, Lead Donor, NAC Orchestra Mentorship Program

LEARNING AND ENGAGEMENT

Donor contributions supported exceptional learning and engagement opportunities for children and youth nationwide through Arts Alive, the NAC's school, youth and family hub. Last season, with National Partner the Azrieli Foundation, Arts Alive supported theatre, dance, music education activities and partnerships for students from 76 communities throughout Canada.

In the small community of Manning, Alberta, longtime NAC teaching artists Samantha Whelan Kotkas and Walter MacDonald White Bear (Cree) led a cross-cultural music and storytelling residency for students at Manning Elementary School. The artists shared their own work and created original music and poetry with the students.

"Students in Manning are so lucky to have this opportunity, since we cannot access resources that are available to students closer to cities. Learning about music in nature and through an Indigenous lens was incredible!" — Carlee Bruun, Parent



Todd Houseman.

SUPPORTING EMERGING ARTISTS

Every year, the Governor General's Performing Arts Awards (GGPAA), Canada's highest honour in the performing arts, recognize a stellar array of artists and arts volunteers for their outstanding contributions to the arts in Canada and abroad. Special thanks go to Lead Donor Donald K. Johnson, O.C., for his generous support of the GGPAA Gala, and to Presenting Sponsor RBC for both supporting the Gala and establishing the RBC Emerging Artist Award, which was presented to Todd Houseman. Todd is a Nêhiyaw (Cree) actor, writer and improviser from Amiskwaciy (Edmonton).

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\$100 million Campaign

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



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