

Corporate Services Standing Committee Meeting February 4, 2025

AGENDA

- A. CALL TO ORDER AND CONFIRMATION OF QUORUM
- **B. REVIEW**
 - a. Agenda
 - b. Minutes
 - c. Visions and Values
 - d. Declaration of Financial Interest
- C. DELEGATIONS
- D. DIRECTOR'S REPORT
 - a. Corporate Services Director's Report
 - b. Accounts Payable Report
 - c. Correspondence
- **E. ADMINISTRATION**
 - a. Briefing Note NACC Annual Donation Request
- F. OTHER BUSINESS
- **G. EXCUSING OF COUNCILLORS**
- H. DATE OF NEXT MEETING
- I. ADJOURNMENT



MINUTES

The Corporate Services Standing Committee Meeting was held on Tuesday, January 7th, 2025 @ 6:00 pm within the Town Hall Council Chambers.

Present: D/M Keizer, Cr. Heaton, Cr. Tuckey, Cr. Cox, Cr. Benwell, Cr. Couvrette,

and Cr. Karasiuk

Regrets: Mayor Fergusson and Cr. Bathe

Staff Present: Tracy Thomas, Senior Administrative Officer

Daniel Wiltzen, Economic and Tourism Development Officer

Jim Hood, Director of Corporate Services

A. CALL TO ORDER

D/M Keizer called the meeting to order at 6:00 pm, confirmed quorum and handed the Chair to Cr. Tuckey. Cr. Tuckey read the acknowledgment of First Nations.

B. REVIEW

a. Agenda

Moved by: Cr. Karasiuk Seconded by: Cr. Couvrette

That the agenda be adopted as presented.

PASSED

b. Minutes

Moved by: Cr. Couvrette Seconded by: Cr. Cox

That the minutes from the Corporate Services Standing Committee Meeting on December 3rd, 2024, be adopted as presented.

PASSED

- c. Vision and Values Review
- d. Declaration of Financial Interest None

C. DELEGATIONS

a. Northern Life Museum & Cultural Centre - Michael Miltenberger

Michael Miltenberger and Isaiah Wiltzen delivered a presentation highlighting the historical significance and challenges facing the NLMCC. They emphasized the importance of the Thebacha Leadership Council (TLC) and the recently signed Memorandum of Agreement (MOA) as a framework for reconciliation, economic opportunity, and ensuring the museum's long-term viability.

The Board of NLMCC proposed the following:

- Transfer all NLMCC assets, property, and equipment to the governments that are signatories to the MOA in equal 25% shares of ownership.
- Implement a co-governance model to ensure the museum's success.
- Retain the existing Board to manage the collection, programs, and strategic direction, leveraging the opportunities provided by this transfer.



Proposed next steps include:

- Sharing the proposal with MOA signatories and conducting presentations.
- Seeking interest and agreement from all governments.
- Passing necessary motions and amendments to NLMCC's constitution and bylaws.
- Drafting legal transfer documents if the proposal is approved.

Moved by: D/M Keizer Seconded by: Cr. Benwell

That Council Direct Administration to provide a briefing note on the implications and considerations regarding the TLC assuming ownership of the NLMCC.

In Favour: D/M Keizer, Cr. Heaton, Cr. Cox, Cr. Benwell, and Cr. Karasiuk

Opposed:

Abstained: Cr. Couvrette

PASSED

D. DIRECTOR'S REPORT

a. The Corporate Services Director's Report for December

Director Hood reported on the current state of the Corporate Services department, highlighting key updates and challenges. The Director of Corporate Services position remains vacant but is being filled on an interim basis by Director Hood until a new hire is made or the end of April. The position is advertised nationally via platforms like CivicJobs.ca, Indeed, and the town's website. Additionally, an Accounts Receivable Clerk position has recently become vacant and is currently posted internally. If no qualified internal candidates are found within the seven-day posting period, external recruitment will be pursued. In the meantime, existing staff are working collaboratively to cover the vacancy, though some delays, such as the issuance of December utility bills, are anticipated.

The department is also focused on year-end preparations and budget development. The year-end process includes completing financial reports for the annual audit, which is expected to be finalized by the end of April as required by the Cities, Towns, and Villages Act. Budget preparation is ongoing, involving collaboration between the SAO and department directors before discussions with the committee. Director Hood emphasized that the department is committed to meeting these obligations while minimizing the budgetary impact compared to previous years.

Cr. Heaton inquired about the possibility of seeking community input before formal budget discussions. She referenced a past initiative by Cr. Benwell, who used a Facebook platform before the election to gather public feedback on desired changes and priorities. The approach provided valuable insights that informed discussions, such as those held previously at the recreation center. Cr. Heaton questioned whether involving the community in budgetary planning is a standard practice and suggested it could be a beneficial step in the current process.

SAO Thomas explained that she has not previously engaged in soliciting public input for budget discussions but has shared information through presentations and informational packages. These materials typically outline the budget allocation, detailing spending on administration and other areas. She emphasized that the operational budget is heavily focused on maintaining service levels, which will be a key point in upcoming council



discussions. Thomas noted that decisions about budget adjustments would directly affect service levels, highlighting areas where potential cost-saving measures may be necessary.

Cr. Tuckey suggested a more proactive approach to budget planning by involving council early in discussions to determine which services should be prioritized or introduced. He emphasized the need to identify gaps in current services and reevaluate budget allocations accordingly. Tuckey proposed redirecting focus to essential community needs, such as fixing roads and parks, rather than continuing significant spending on initiatives like walking trails without addressing practical concerns. He highlighted the lack of benches and garbage receptacles along trails, noting that these omissions make the assets less accessible, particularly for senior citizens.

Cr. Couvrette, drawing on his extensive experience with budgeting, expressed support for Councillor Heaton's suggestion to consult the public. He emphasized the importance of first establishing the budget framework, including whether it will be balanced, in surplus, or operating with a deficit. Couvrette noted that any proposed tax increase, such as a hypothetical 5%, should prompt discussions about its implications. The council must determine whether the public is willing to accept higher taxes to maintain current service levels or, alternatively, identify which services could be scaled back to reduce costs. He stressed that these considerations should be part of the public consultation process once a draft budget and projected deficit are available for review.

Director Hood acknowledged the importance of public consultation in the budgeting process, as highlighted by Cr. Heaton and Cr. Couvrette. However, he suggested that, given the number of new council members and the tight timelines, the current budget cycle should focus on simplifying the process and serving as a learning experience. Hood recommended that councillors use their experience and the information they gathered prior to the election to determine the necessary service levels for this budget and aim to refine the approach for the next cycle. By the subsequent budget period, beginning in August or September, the council would have a clearer understanding of operations and limitations, enabling meaningful public engagement and more impactful decisions on both the operating and capital budgets. This phased approach would allow for more comprehensive public involvement and stronger community impact in future budgets.

- b. Licencing Report
- c. Accounts Payable Report
- d. Correspondence

E. ADMINISTRATION

F. OTHER BUSINESS

G. EXCUSING OF COUNCILLORS

Moved by: Cr. Cox

Seconded by: Cr. Couvrette

That Mayor Fergusson and Cr. Bathe be excused from the Corporate Services Standing Committee meeting on January 7th, 2025.

PASSED

H. DATE OF NEXT MEETING

That next Corporate Services Standing Committee meeting be on February 4th, 2025.



I. ADJOURNMENT

Moved by: Cr. Benwell Seconded by: Cr. Cox

That the meeting be adjourned at 7:16 pm.

 ${\sf P}\textbf{ASSED}$

Vision

The vision statement outlines what our community wants to be. Our vision statement provides a basis for future decision-making and activities.

The Town of Fort Smith will work with our partners to enhance our excellent quality of life by respecting values, traditions, and healthy lifestyles. We will continue to advance as a unified, active and prosperous community.

Values

The mission defines how the Town will operate; it represents what is fundamentally important to us in how we work with each other and represent the citizens of Fort Smith.

- **Welcoming** we are a friendly community which embraces our visitors, students and residents alike.
- **Innovative** we take on new challenges in the pursuit of excellence.
- **Sustainable** we are committed to sustainability in our Town's operations and development.
- **Unified** we work with Indigenous governments and our partners to implement our plans and achieve our goals.
- Committed we operate professionally and to the highest ethical standards.



REPORT TO COUNCIL

Corporate Services
Corporate Services Monthly Report

Date: January 28, 2025

RECOMMENDATION:

THAT THE COUNCIL OF THE TOWN OF FORT SMITH ACCEPTS THE CORPORATE SERVICES MONTHLY REPORT AS PRESENTED.

BACKGROUND

Corporate Services currently has two vacant positions. The Director of Corporate Services position is still vacant but is being temporarily filled by Jim Hood. The position is posted Civicjobs.ca and on the town's website. The Accounts Receivable Clerk position became vacant in December 2024. The position was advertised internally with a number of applications received. The staffing process is ongoing and the position is expected to be filled soon.

The December utility billing was delayed due to the staff vacancy. Bills went out on January 23, 2025. Efforts will be made to ensure the next billing will be completed closer to mid-month.

All staff are working on wrapping up the 2024 fiscal year. Once all transaction have been entered and systems closed, the reconciliation of accounts in preparation for the audit will become the top priority. The goal is to have all accounts balanced in preparation for the annual audit so minimal assistance from the auditors is required and that the final audit is complete by April 30.

Budget preparation is ongoing. The SAO and Directors have provided their input and that information has been compiled into a working document. This document will be reviewed and presented to council for input and eventually for approval.

Prepared by: Reviewed by:

Jim Hood

Director of Corporate Services Senior Administrative Officer

Date: January 28, 2025 Date:

CORRESPONDENCE - JANUARY 2025				
Date	From	То	Description	Response
20-Jan	Patti-Kay Hamilton	Mayor Fergusson and	Pool closure	Brought to Council
		Councillours, Recreation		
		Manager, Town Manager,		
		Public Works Manager		
21-Jan	GNWT	Mayor Fergusson	Response to letter regarding - Impacts of Continued Brownouts and Blackouts on Health, Safety, and Municipal Infranstructure.	Brought to Council

JAN 20 225

Patti-Kay Hamilton 38 McDougal Road PO Box 718 Fort Smith, NT X0E 0P0 pkayham@gmail.com

Town of Fort Smith PO Box 147 Fort Smith NWT X0E 0P0

Attention: Mayor Ferguson and Councillours, Recreation Manager, Town Manager, Public Works Manager

The Pool closure is a concern to many residents. The only explanation was a 100-word announcement on Facebook. Pool users request a public meeting at the Rec Centre (perhaps in the Seniors room or Curling club lounge) so the reasons for the closure can be explained. Please use more than Facebook to announce the time and date.

If you require a petition I am happy to organize it.

Frequent users are aware of the deterioration that has been on going for years. In my point of view as a former Aquatics Supervisor this is careless disregard of a valuable facility that all of us paid for. My understanding is that deficiencies were reported by pool staff but Town Public Works crews failed to make repairs until it was too late.

As their Bosses it is part of your responsibility as elected officials to ensure the staff you employ do their jobs and properly maintain all of our facilities.

For seniors and those with injuries or disabilities it is sometimes the only exercise or rehabilitation they can do. For children it provides exercise during the long cold winters and fun that benefits both physical and mental well-being. Residents of all ages participate and it also provides lifesaving skills in water safety that could save a life. It provides employment and training for youth.

We deserve more than a 100-word announcement.

Thank you.

Patti-Kay Hamilton (Frequent pool user, former Yellowknife Aquatic Supervisor & Ft. Smith Lifeguard.)



Government of Northwest Territories

January 21, 2025

Worship Mayor Dana Ferguson Town of Fort Smith BOX 147 FORT SMITH. NT X0E 0P0

RECEIVED

JAN 21 2025

CORPORATION OF THE

Dear Mayor Ferguson:

Response to letter regarding – Impacts of Continued Brownouts and Blackouts on Health, Safety, and Municipal Infrastructure

Thank you for bringing your concern to me about the supply of electricity in Fort Smith and the effects that this has had on the community.

In advance of the Taltson overhaul, NTPC knew there would be additional work required to prepare NTPC's backup diesel plant for primary power generation. Normally, NTPC's back up plant has three generators. The three generators are almost 50 years old, and although tested on a regular basis, these units are not normally run for 24/7 primary power production.

Existing Back-Up Generation based at the Fort Smith Plant

Generator - Date of installation

G1 - 1976

G2 - 1978

G3 - 1978

Modular Back-Up Generators added to the Fort Smith Plant to Support Taltson Overhaul

Generator - Date of installation

G4 - 2022

G5 - 2024

G6 - 2024

NTPC completed major overhauls on its three existing generators (G1, G2 and G3) prior to the start of the Taltson Overhaul, including: upgrading the cooling systems for all three units to address overheating issues, upgrading the plant controls and switching, replacing battery banks and completing a generator rewind.

.../2

Most of the generation outages in 2024-25 have occurred in the last six months and are a result of issues with the coordination between the two external gensets and the gensets inside the plant. System coordination is one of the challenges with the temporary modular additions to the system. This system co-ordination is being continually reviewed when we have a power outage or a power quality issue and we expect that this issue will be addressed once we return hydro power from Taltson to the system in 2025.

Distribution outages are responsible for about two thirds of the outages since the overhaul started and the majority of outages in most years. Distribution outages can be classified as non-controllable outages, planned outages and equipment failures. Since the Taltson Overhaul began, distribution outages caused by non-controllable factors were due to high winds and tree contacts with line infrastructure. We note that in a community with high growth vegetation such as Fort Smith, there will be a higher incidence of vegetation-caused outages.

Planned outages are required for regular upgrades and maintenance on the system, such as pole replacements, which help support system reliability. A major planned outage occurred in the summer of 2024 to address a significant fault with the aging insulators in the substation and to replace those assets.

Distribution outages resulting from equipment failures include fuse failures or broken insulators that may happen on any system at any time. Most of those outages were quick to fix and power was restored within 30 minutes. There was one event in the summer when the primary distribution line failed, causing a full community outage, that took longer to repair.

Future Work

In the longer term, NTPC is working on three-year capital upgrades to the distribution system and the Fort Smith substation that will improve the quality and reliability of power, and increase the opportunity for electric heating options in the community.

Regarding your concerns about damage that may have occurred due to fluctuations in power supply, I can provide the following information. NTPC's Terms and Conditions of Service, which every customer accepts when they establish an account, states that: "the customer shall be responsible for determining whether any devices are needed to protect the Customer's equipment from damage that may result from the provision of Service by the Corporation. The Customer shall provide and install any such devices." (Sec 14.5)

Distribution List:

Honourable Jay Macdonald MLA, Thebacha

Dr. Joe Dragon Principal Secretary

Kyla Kakfwi-Scott Deputy Secretary Premier's Office

John MacDonald Secretary to Cabinet/Deputy Minister Executive and Indigenous Affairs

Cory Strang President & CEO NTPC / NT Hydro

Tracy Thomas Senior Administrative Officer Town of Fort Smith



Briefing Note

To: Mayor and Council From: Corporate Services

Date: February 4th 2025

Subject: Donation Request - Northern Arts and Culture Centre

PURPOSE:

To inform Council of the donation request received from the Northern Arts and Culture Centre. To seek formal approval for the annual \$5000.00 donation.

BACKGROUND:

The Town of Fort Smith has been annually donating \$5000.00 to The Northern Arts and Cultural Centre every year since 2014.

The Northern Arts and Cultural Centre is honored to present performing art programs on the First Nations, Inuit, and Metis's traditional territory across the five regions of Northwest Territories. As the Executive and Artistic Director of the Northern Arts and Cultural Centre (NACC), it is a pleasure to offer our collective message and acknowledgments to the Board, community members, team members, supporters, funders, partners, and sponsors. The governance of the Northern Arts and Cultural Centre is carried out by a volunteer Board of Directors, a group of people who represent a cross-section of the communities with varied skills and experiences. The Board is committed to improving the quality of our artistic programs and, together with the NACC staff, working to improve the culture and tradition of the performing arts in the NWT. NACC is embarking on a new development journey post-pandemic.

RECOMMENDATION:

That Council formally approve the amount of \$5000.00.



Information/ Northern Arts and Cultural Centre/Sponsorship application

Northern Arts and Cultural Centre

Sponsorship Application Fort Smith



Issue Date January 2025 **Status** Final



January 27th, 2025

To Whom It May Concern,

We appreciate your interest in the Northern Arts and Cultural Centre (NACC) partnership. You will find in this document the sponsorship package for the NACC programs and the communities involved for 2024-2025. We hope to preserve the same level of support from the Town of Fort Smith as in previous years. (\$5000.00). NACC presents four shows a year and school performances when we can. The value we invest in Fort Smith is always in the range of \$40,000.00. Shandie Hunter from Fort Smith sits on the NACC board representing the South Slave region. We also work in partnership with the Northern Life and Cultural Centre.

Sponsorships support NACC presentations and school and community outreach programs throughout the NWT. NACC welcomes the support of northern and global corporations, businesses, and individuals.

If you have any further questions or want to learn more about our activities, please contact me directly at the Northern Arts and Cultural Centre (867) 446-5886.

Sincerely,

Marie Coderre Executive and Artistic Director Northern Arts and Cultural Centre (867)446-5886 ead@naccnt.ca www.naccnt.ca

Northern Arts and Cultural Centre

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Focus:

- 20 shows for community members small communities: Norman Wells, Inuvik, Fort Simpson, Hay River, Fort Smith (4 evening shows and school shows)
- 13 shows in Yellowknife (season, festival, special shows)
- Workshops- master class, training.
- National Campaign
- ATTI! Artist Indigenous collective -phase 2- CCA grants- Summer job- dev first programs- call
 out to recruit new members, communication tools launch, non-for-profit registration etc. 15
 meetings, grant writer hired, law firm

NACC completed a strategic plan 2024 designed to provide a joint roadmap to guide the organization for the next five years. Our programming includes theatre, dance, music, and storytelling, focusing on general, youth, and indigenous content. As a territorial institution, we have also been developing community outreach programs to encourage and bring community artists to our stage and establish sustainable performing arts events in these communities. The professional programming and support of northern content development, school programming, and community workshop programming continue throughout the year, hosting local, territorial, and professional productions. The school presentations, workshops, focus groups, and outreach activities performed and planned have been designed and partnered uniquely for each of the NWT Regions where they are taking place. **No other presenting organization in Canada covers such a vast area.** A different approach is required depending on each of the receiving Regions.

Trapper Radio Series- Fort Smith

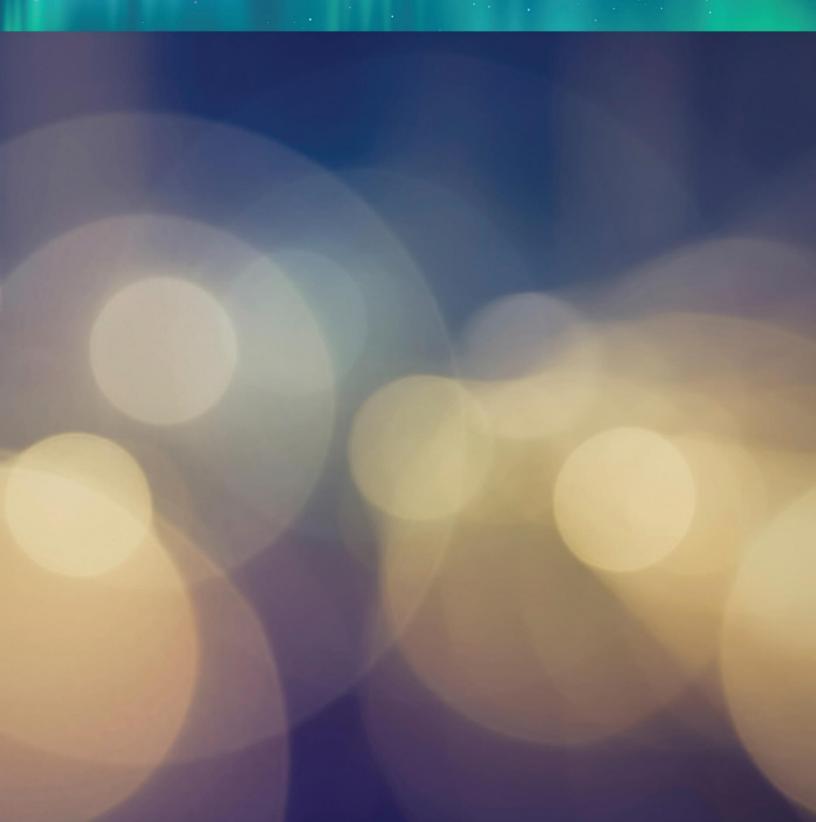
 $\underline{https://www.youtube.com/watch?v=Eg8TbwCLzRM\&embeds_referring_euri=https\%3A\%2F\%2F}\\ naccnt.ca\%2F\&source_ve_path=MjM4NTE$







Sponsorship application



The theatre collaborates with artists and arts organizations across the territory to help create a national stage for the performing arts, and acts as a catalyst for performance, creation and learning. The organization is at the front of youth and educational activities, offering artist trainings and programs for youth and children. We continue to have a renewed focus on growing local performing arts repertoire and nurturing talent by commissioning, creating, producing and showcasing original works from the North.



What does this mean for you?

The sponsors of the Northern Arts and Cultural Centre are an essential component of the financial well-being of the Centre and its activities.

Individual, corporate, and/or foundation sponsors help to underwrite production costs for each NACC seasonal production. Sponsorships support seasonal productions and outreach programs throughout the NWT and also help to cover the expense of this project in the five regions. NACC welcomes the support of northern and global corporations, businesses, and individuals.

During the 2024-2025 Season, we hosted over 90 events in 6 communities in the NWT. For this season we will be actively running school programs, community workshops, and public performances across the territories

To show our appreciation for your support of NACC programming, we offer the following recognition at various levels of sponsorship. Please contact us directly for more details or for information about how to become a sponsor or community supporter.



NACC Gold Major Sponsor

\$10,000 +

- Premier logo
 placement on the front
 page of our website
- Premier logo
 placement on the
 NACC Sponsorship
 Board located in the
 open lobby of the
 NACC
- Premier logo
 placement on all
 promotional materials
 (1,500 posters, 1,500
 annual programs, 5,000
 seasonal brochures,
 Sept. May, two to
 three editions of
 newspaper advertising
 from September to
 June, community
 announcements and
 weekly e-mail
 newsletter)
- Premier complimentary Season Passes (4) to all NACC Season performances and NACC special performances.
- Premier logo placement on all NACC letterhead and envelopes.

NACC Silver Sponsor

\$2,000 - 10,000

- Prime logo placement on the NACC website
- Prime logo placement on the NACC Sponsorship Board located in the open lobby of the NACC/Sir John Franklin High School
- Prime logo placement on all promotional materials (1,500 posters, 1,500 annual programs, 5,000 seasonal brochures, bi-weekly newspaper advertising from September to June, community announcements, weekly e-mail newsletter)
- Premier complimentary Season Passes (2) to all NACC season performances and NACC special performances
- Prime logo placement on all NACC letterhead and envelopes

NACC Community Sponsor

\$0 - 2,000

- Name recognition on the NACC website
- Name recognition on all promotional materials (1,500 posters, 1,500 annual programs, 5,000 seasonal brochures, bi-weekly newspaper advertising from September to June)
- Name recognition on the NACC Sponsorship Board located in the open lobby of the NACC/Sir John Franklin High School.
- Name recognition on all NACC letterhead and envelopes.



As a Sponsor of NACC

The Sponsors, Funders and Community Supporters of the Northern Arts and Cultural Centre are key partners in the creation and delivery of NACC performing arts programs across the NWT. Without the money and in-kind donations of our sponsors, we would be unable to operate.

The Northern Arts and Cultural Centre wants to offer to your company a high visibility environment for supporting their logo image and company profile in the following manner: Amount requested:

Agreement:- Level 2- Exemple

- Prime logo placement on the NACC website
- Prime logo placement on the NACC Sponsorship Board located in the open lobby of the NACC/Sir John Franklin High School
- Prime logo placement on all promotional materials (1,500 posters, 1,500 annual programs, 3000 house program, bi-weekly newspaper advertising from September to June, community announcements, weekly e-mail newsletter)
- Premier complimentary Season Passes (2) to all NACC season performances and NACC special performances
- Prime logo placement on all NACC letterhead and envelopes

History and Mandate of NACC

History

The Northern Arts and Cultural Centre (NACC) is a 301 - seat theatre facility located in Yellowknife, Northwest Territories, Canada. It was built with the help of the publisher of the Globe & Mail newspaper whose efforts raised funds from varied sources across Canada. The resulting Cultural Centre is the only fully-equipped live performance theatre in the Northwest Territories.

The Northern Arts and Cultural Centre Society exists as a non-profit charitable organization incorporated in February 1981. It operates under the direction of a volunteer Board of Directors and is administered by four full-time staff and supported by valued funders, sponsors, community interests, partner organizations, society members and a large body of community volunteers.

For over 30 years, NACC has been a venue and supporting agency for northern, national and international artists. The Centre operates a variety of programs in all regions of the Northwest Territories on an ongoing basis. From educational workshops to performing artist mentorships, the Northern Arts and Cultural Centre is a vital part of the cultural community of the NWT.

The mandate of NACC is

to encourage the development of the performing arts from all cultural traditions and to provide a venue in the Northwest Territories for community and professionally produced performances.

The Objectives of the Society (Board Members and staff) include:

- To manage and operate facilities in the NWT for community and professionally produced performances, including any type of musical and theatrical performances;
- To hold leases, licenses and contracts in connection with the operation of such facilities;
- To engage in other activities which may, in the opinion of the Board of Directors, further the development of cultural activities and facilities in the NWT.

The Artistic Vision of NACC is to:

- provide a safe, supportive venue for professional and amateur performing artists;
- support the development of dance, theatre, music and storytelling through professional and amateur production;
- provide supporting performing arts workshops, mentorships and intensive development sessions;
- support all cultural expressions presented through the performing arts;
- provide a bridge to information and resources in support of the performing arts and their development in remote communities in the NWT.

Northern Arts and Cultural Centre

Relevance of Northern Arts and Cultural Centre's (NACC) Programming for the Northwest Territories (NWT)

The NWT is an incredibly large and sparsely populated territory. It is a culturally and artistically diverse region encompassing a total land mass of over 1.3 million square kms, a total population 43,439 with Yellowknife as its capital city. Recognizing the critical details on what makes the NWT unique is essential when NACC plans its programming season. Below is a brief context on the various parameters within which NACC implements its artistic vision. It must be emphasized that the NWT's Northern Arts and Cultural Centre serves as the ONLY performing arts and cultural institution in one of the largest areas of remote Canada - single handily.

Through NACC's Community Outreach programming, audiences will have an opportunity to access performances as diverse as they are unique. The presenting artists are also moved by the experience – most artists having never traveled to Canada's Arctic – are profoundly and creatively influenced by traveling and performing in such intimate northern venues.

NORTHWEST TERRITORIES



Northern Arts and Cultural Centre

Culture is set to play a significant role in the future with new vitality and growth in cultural organizations, activities and community support.

Our programming included theatre, dance, music and storytelling with a focus upon general, youth and aboriginal content.. The theatre collaborated with artists and arts organizations across the territory to help create a national stage for the performing arts, and acts as a catalyst for performance, creation and learning. The organization has always been at the front of youth and educational activities, offering artist trainings and programs. We continue to have a renewed focus on growing local performing arts repertoire and nurturing talent by commissioning, creating, producing and showcasing original works from the North.

From the established Season to the running of major Festival events and opening up opportunities for the performing arts in northern communities, NACC has been able to draw new patronage across the NWT and lead the way for the northern performing arts community to see its potential. An appreciation of the arts is developed through continued exposure to quality performing art forms and formats. Dependent upon the financial viability

and the resources available, we continued to strive for maximum programming capacity.

Our priorities are the Arts, Business and Community, emphasizing our organizational commitment to artistic vibrancy, financial sustainability and community engagement. The community and diverse funders have supported a long list of artistic events at NACC which form the foundation upon which culture can grow and thrive. The Northern Arts and Cultural Centre keeps working with the communities to identify the cultural assets in order to reinforce them by networking and by creating partnerships. NACC keeps facing the same challenge every year by trying to resolve the tension between the need to maximize revenue from all sources, with the mission objective of providing accessible experiences for all.



Northern Arts & Cultural Centre



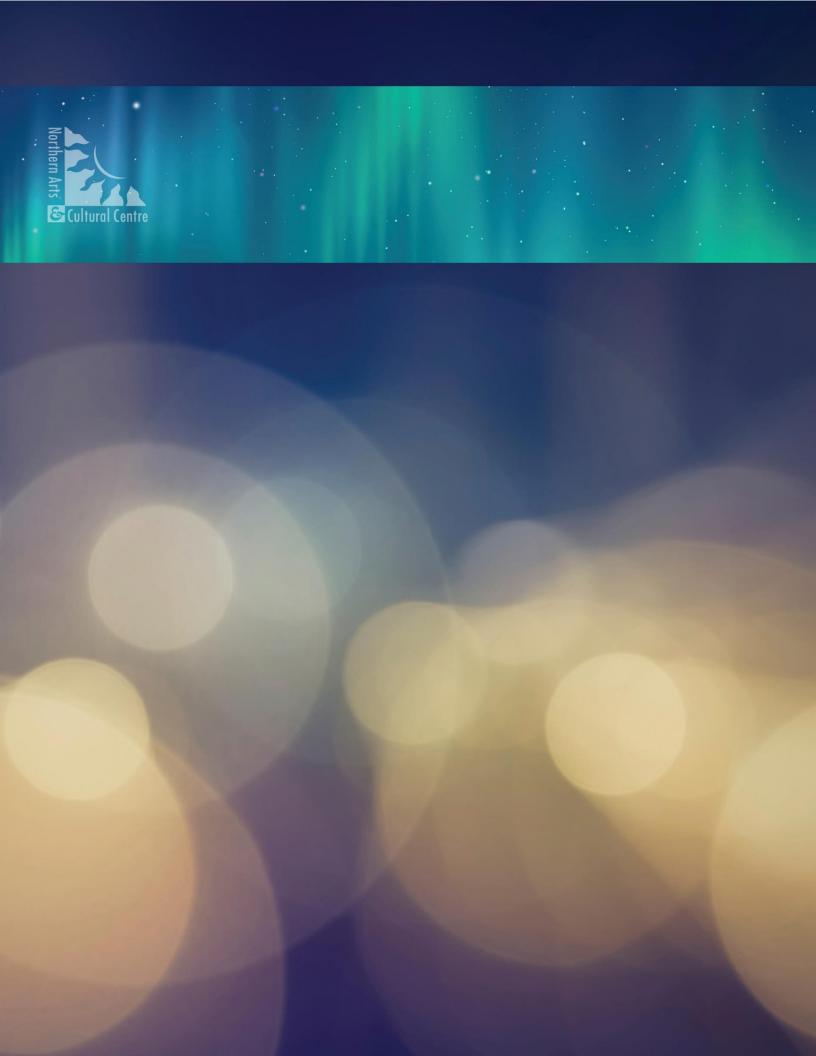








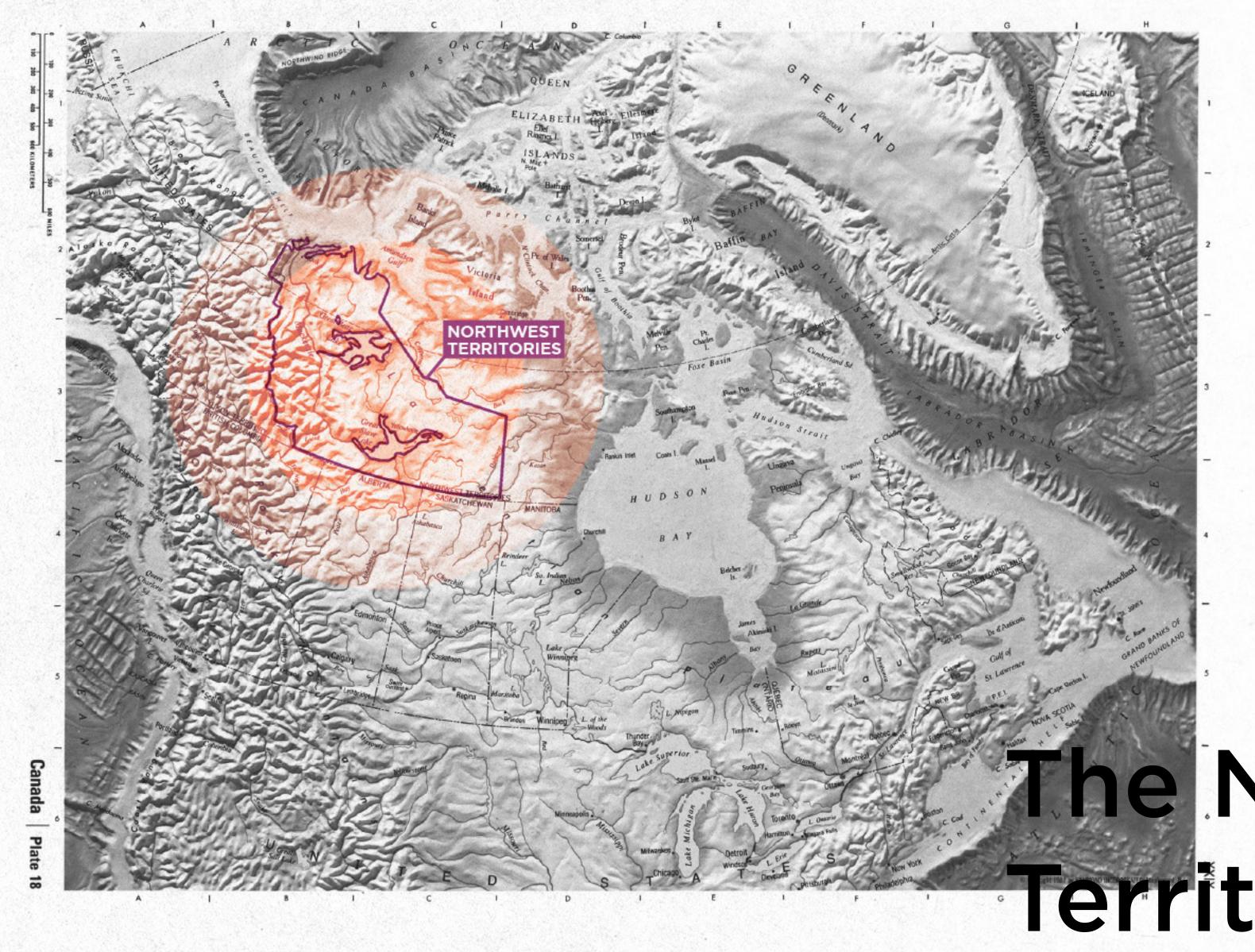








Support Art.
The North is at stake.

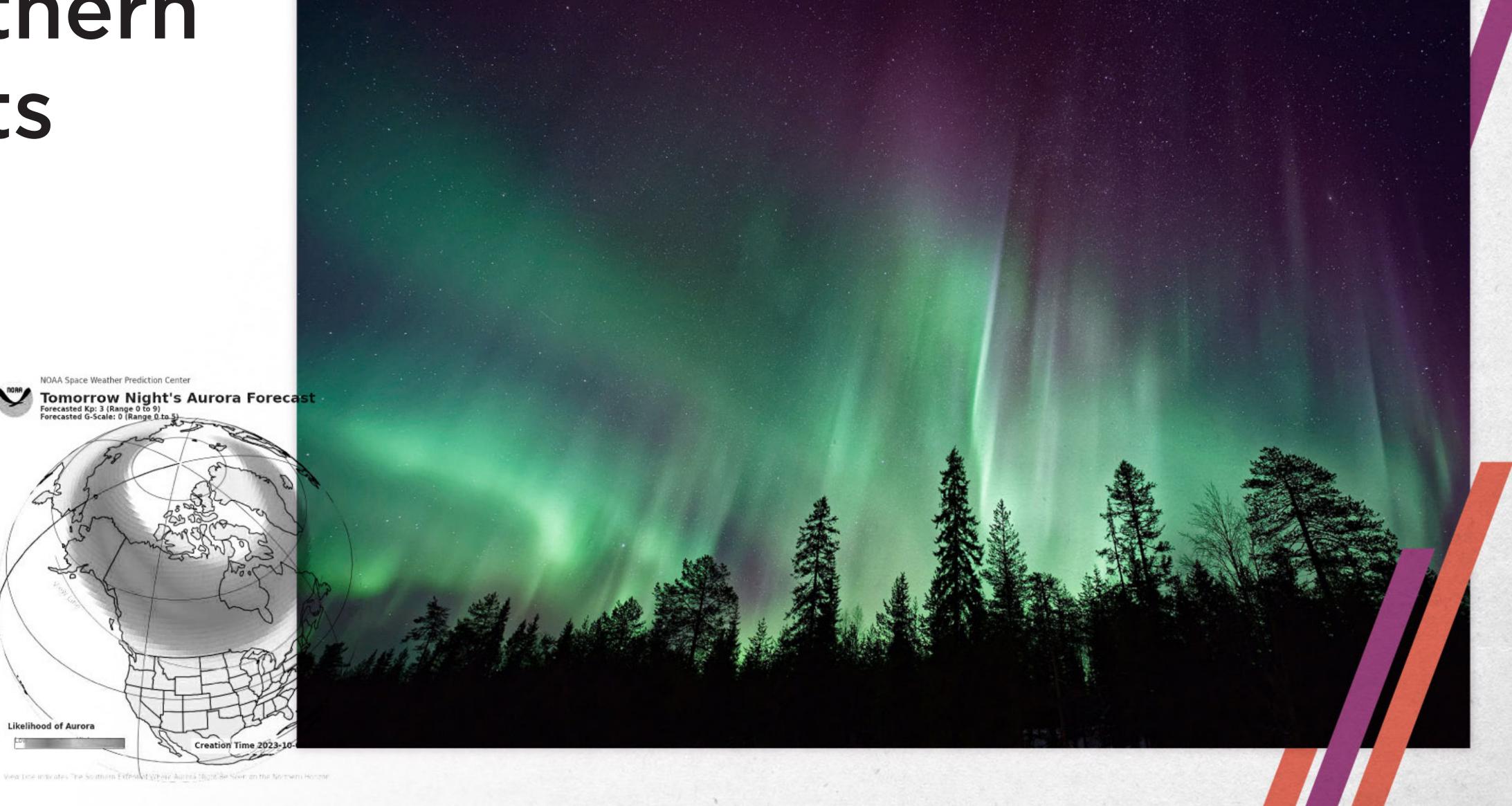


The Northwest Territories, known as "The North" are...

...the Northern lights

NOAA Space Weather Prediction Center

Likelihood of Aurora





...an icy land of breathtaking beauty

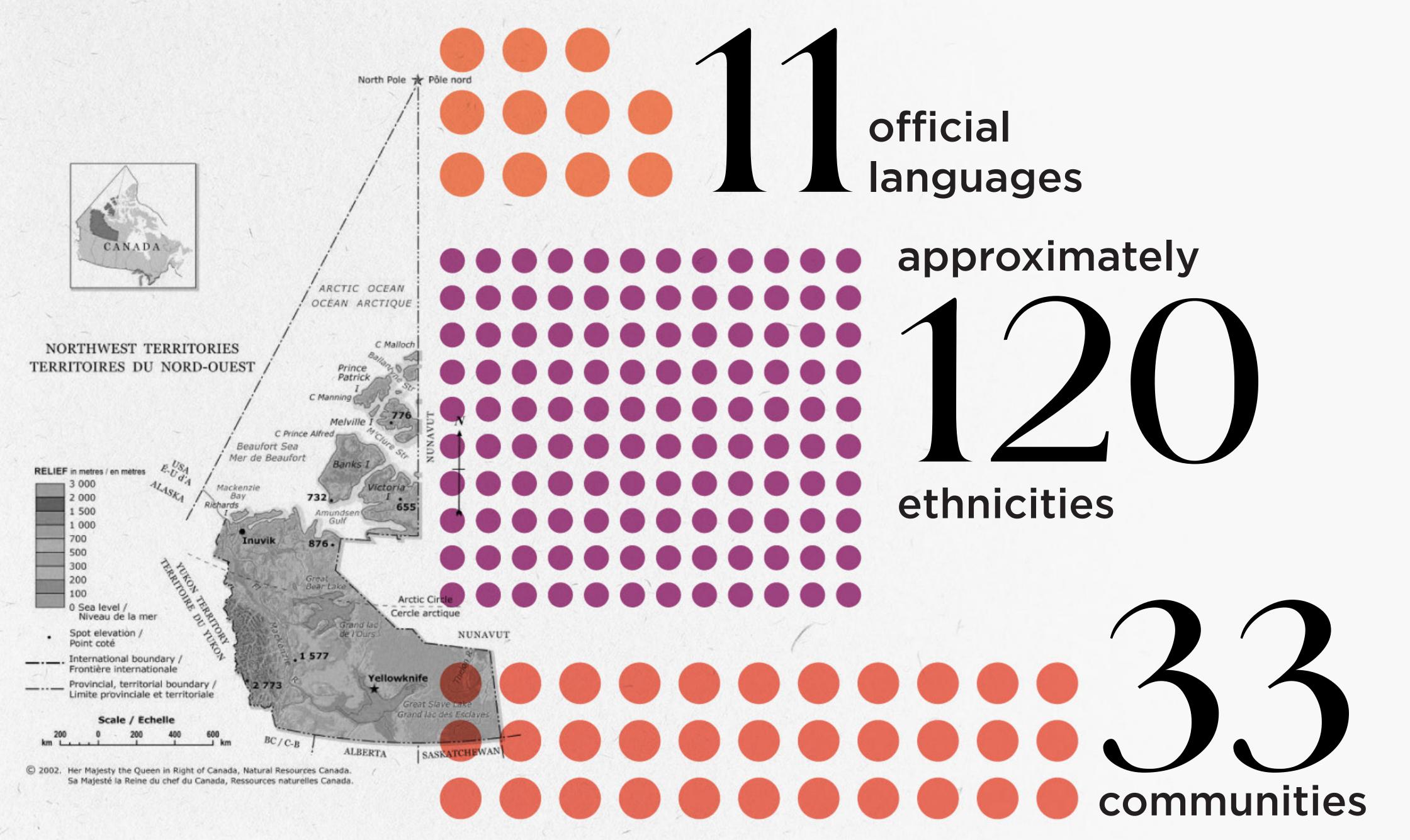
... a unique and exceptional artistic scene.



The North is also a rich and diverse social landscape.



NACC - Argument of case 7





Extensive cohabitation

between Indigenous (1 in 2 people) and non-Indigenous people



NACC recognizes the traditional territory of the First Nations, Inuit, and Métis across the six regions of the NWT.

The North, with its natural beauty and its human and cultural wealth, is a jewel that must be treasured.



But there are also major issues.



Indigenous communities have suffered and still suffer through the abuses of colonization.



Collective efforts are being made towards healing, reconstruction and identity reappropriation. This work moves at a slow pace, and the pains of the past still remain anchored in the present.

Due to geographical distance, the supply of goods and services is challenging to access and more expensive.



Air travel incurs excessive fees, as a result this option isn't always viable due to its expense.

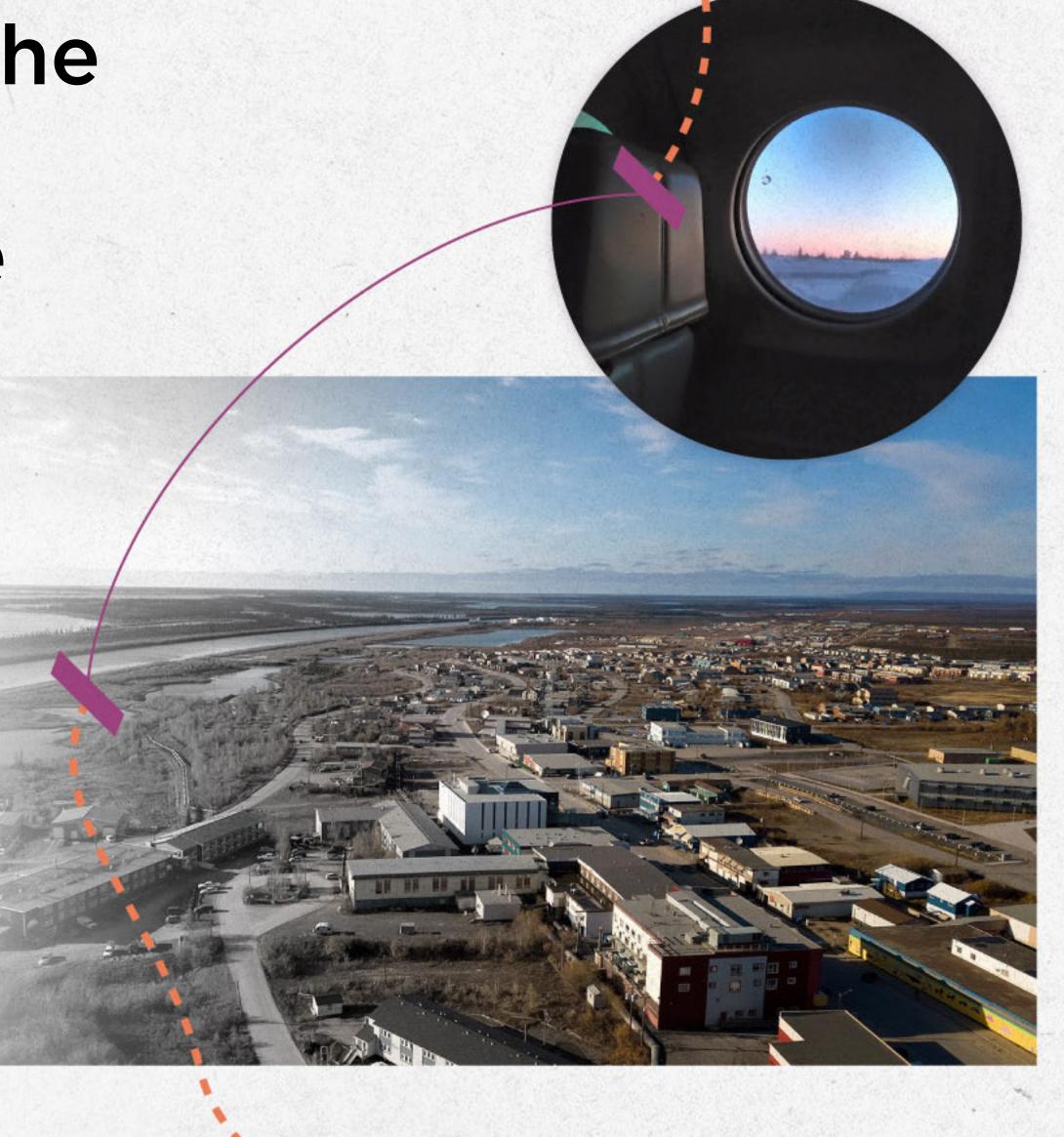


Internet connections are often unstable in the region, and sometimes even non existent.



The supply of material goods, in all areas combined, is extremely limited.

In short, the cost of living is higher, and the options are fewer.



The population, which is very small, faces a cruel lack of human resources, resulting in a shortage of services to the population.

Did you know that schools in the North often do not teach music due to a lack of specialized teachers?



On a national scale, the NWT ranks second to last in terms of life expectancy.

 $2015 \longrightarrow 2017$



Source: Vital Statistics, Death Database and Demography Division (population estimates), Statistics Canada, data collected by the Canadian Institute for Health Information.



The suicide rate, higher than in all Canadian provinces and territories except for Nunavut, is increasing (especially since 2021) and the number of self inflicted injuries (including suicide) is close to 4 times higher than the national average.

In 2019-2020, this number stood at 290 per 100,000 inhabitants aged 10 and over in the NWT compared to 75 in the rest of Canada.

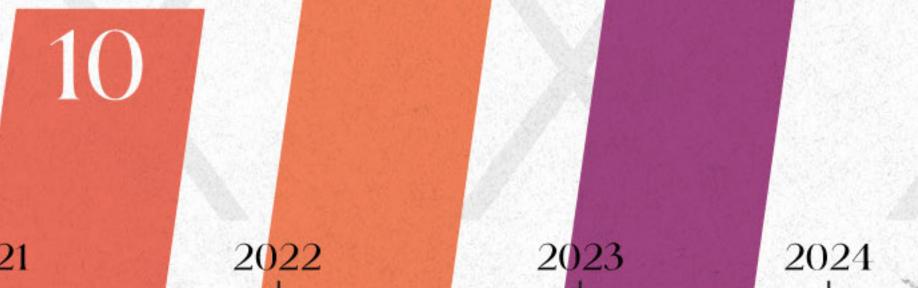
Source: Canadian Institute for Health Information. Self inflicted injuries, including suicide, 2019 2020: distribution by type of event. Ottawa, 2021.

And the situation continues to decline.

20 suicides in the NWT in 2022, double the number that occurred in 2021.

2020

20

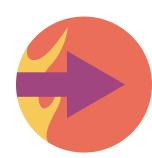


Source: https://ici.radio-canada.ca/nouvelle/1987731/suicide-tno-prevention-autochtones-cours

And now raging forest fires have decimated the territory.



The state of emergency, launched on August 15, was in effect until October 2nd.



During that time, nearly 70% of the NWT population was evacuated, mainly to Alberta.



"I want to go home too. We all want to go home. It's hard being an evacuee."

- NWT Premier Caroline Cochrane



Source: https://ici.radio-canada.ca/nouvelle/2007169/prolongation-etat-urgence-feux-tno https://ici.radio-canada.ca/nouvelle/2018254/enterprise-feux-ravages-enquete



How can residents of the North address these issues?

Despite everything, how can residents of the North benefit from its remoteness, which allows them to forge a strong collective identity that is uniquely their own? How can they create this identity without being weighed down by loneliness and distress?



Art nourishes. Art provides hope. Art makes you dream. Art brings people together. Art develops self confidence. Art allows you to exteriorize your demons. Art amazes. Art heals the wounds of the past. Art opens a window to the future. Art allows you to travel. Art belongs to everyone. Art is the world.



Through Art, residents of the North can overcome isolation by uniting:



Through Art, they can discover themselves and be discovered. They can grow and push the limits that can darken life in the North.

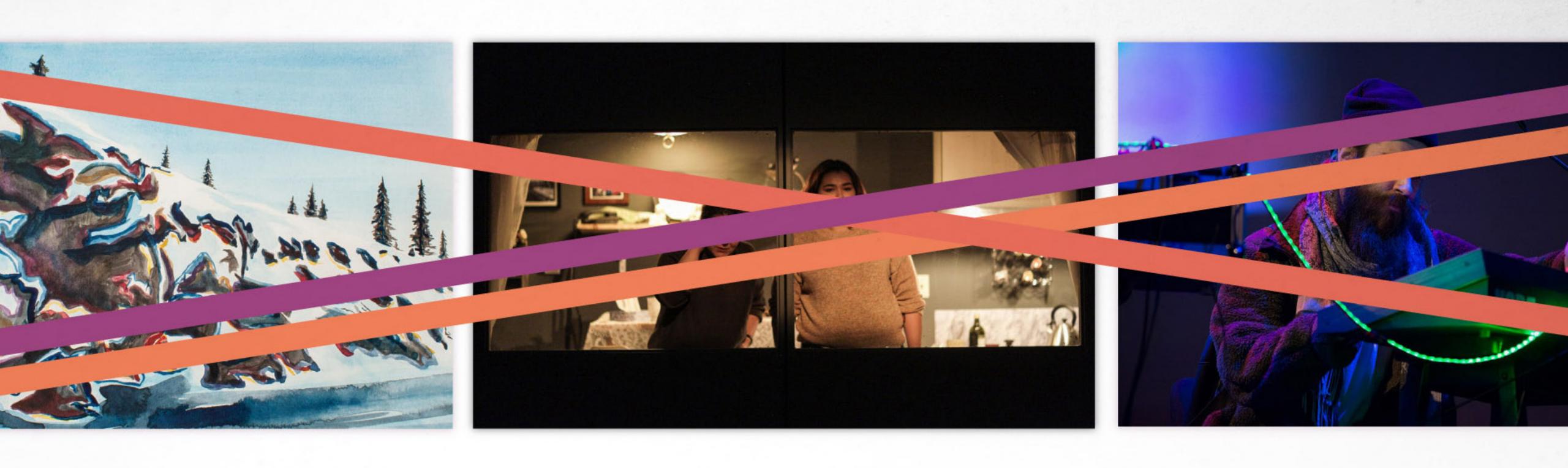
But creative souls must still have the means to achieve their ambitions.







25



Northern artists face many barriers.

There is a lack of promotion and support for Art.



In the face of glaring social issues, Art is ignored.



Within school settings, the primary subsidies (both public and private) are focused upon sports.



Artists lack support, mentoring, and training opportunities. Young people lack role models from whom they can draw inspiration.



Accessible resources, stages, and platforms where individuals can express themselves and disseminate artistic works are rare in the North.



Artists from the North have difficulty reaching the public.



The local public is limited because the population is small. When difficulties arise, focus is placed elsewhere, especially since a limited amount of value is placed upon Art.



The audience outside the borders, or "from the South", is not easily accessible. Bringing your art to the South, whether physically or virtually, is a luxury that is extremely inaccessible due to the cost of transport and issues with technological connectivity.

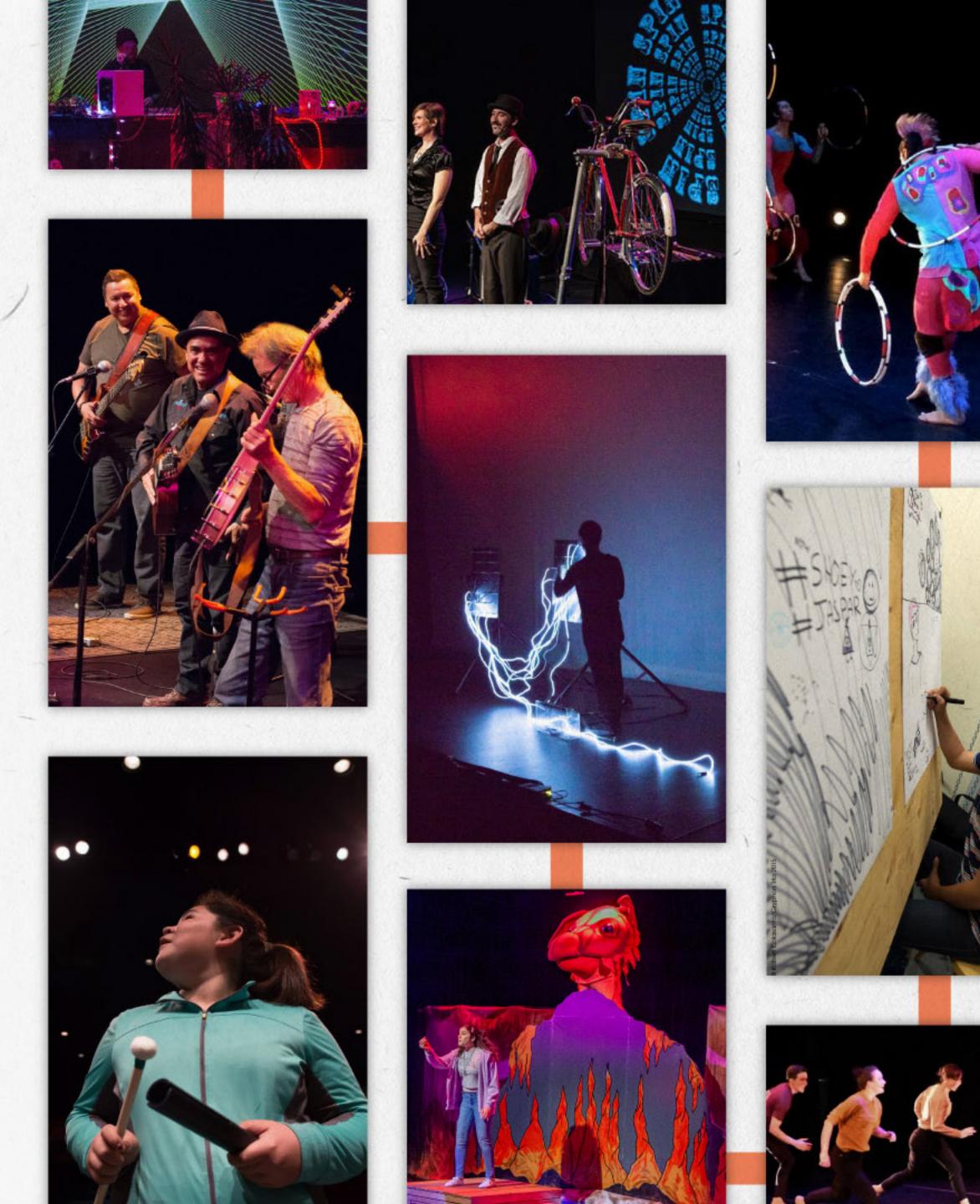




It makes Art accessible, in all its forms:

paintingsingingdancingstory-tellingnarratingfilming

And when it's accessible, Art is a source of life.



NACC IS...

... the only professionally equipped centre for producing and putting on live art events in the entire Northwest Territories.

...a theatre built 39 years ago, with the help of the publisher of the daily newspaper The Globe and Mail, who led a pan-Canadian fundraiser for the initiative, at the time.



...a theater with 297 seats and 4 other peripheral venues.

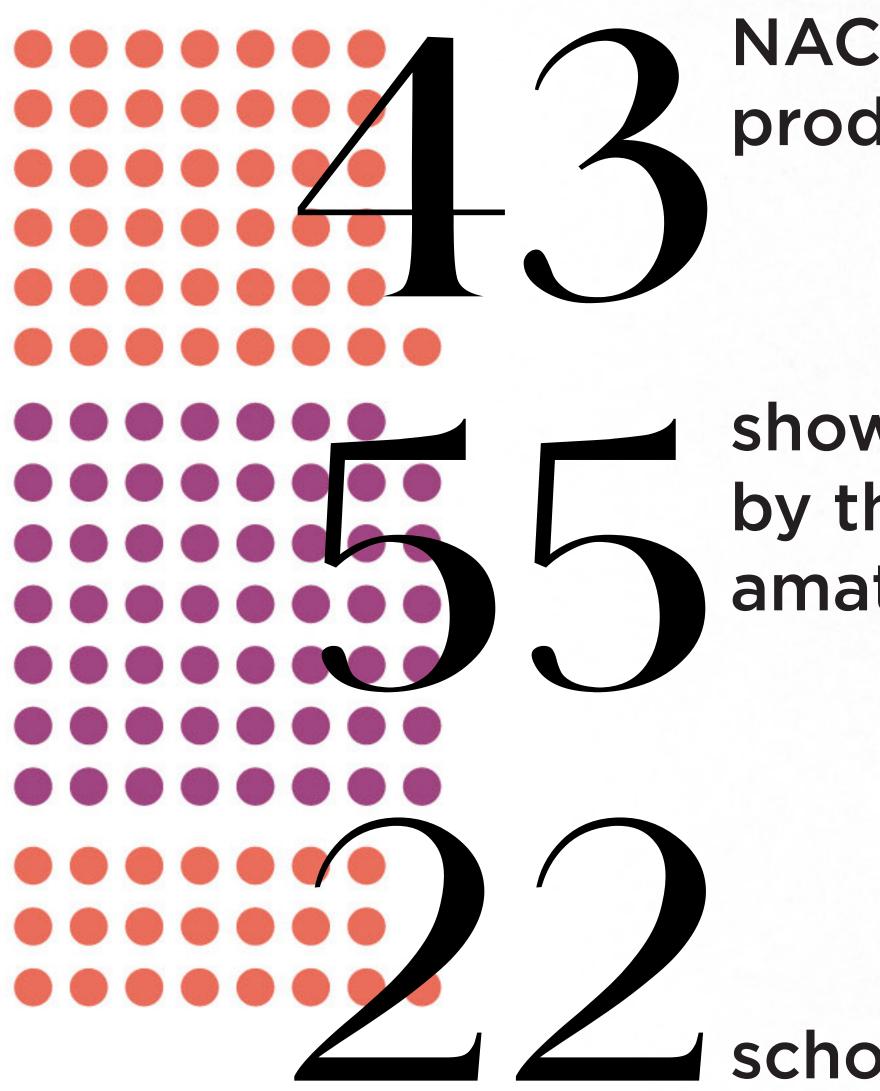
...an NPO run by four dedicated employees and a board of directors made up of volunteers.



NACC is an essential element in the North's artistic landscape which touches all communities:



NACC IN NUMBERS¹



NACC productions

shows organized and held by the communities (e.g.: amateur dance show)







school shows

between 13,000819,000spectators

2,500 students benefit from NACC educational programs

Financing

budget of approximately \$1.1 million

50% public / 50% private and own source revenue (ticket sales, art sales, fundraising, etc.)





NACC IN WORDS

NACC helps people consider creative solutions for what they go through in their everyday life. They can heal their wounds with the lyrics or melody of a song, with the beauty of performances. It gives them the opportunity to dream.



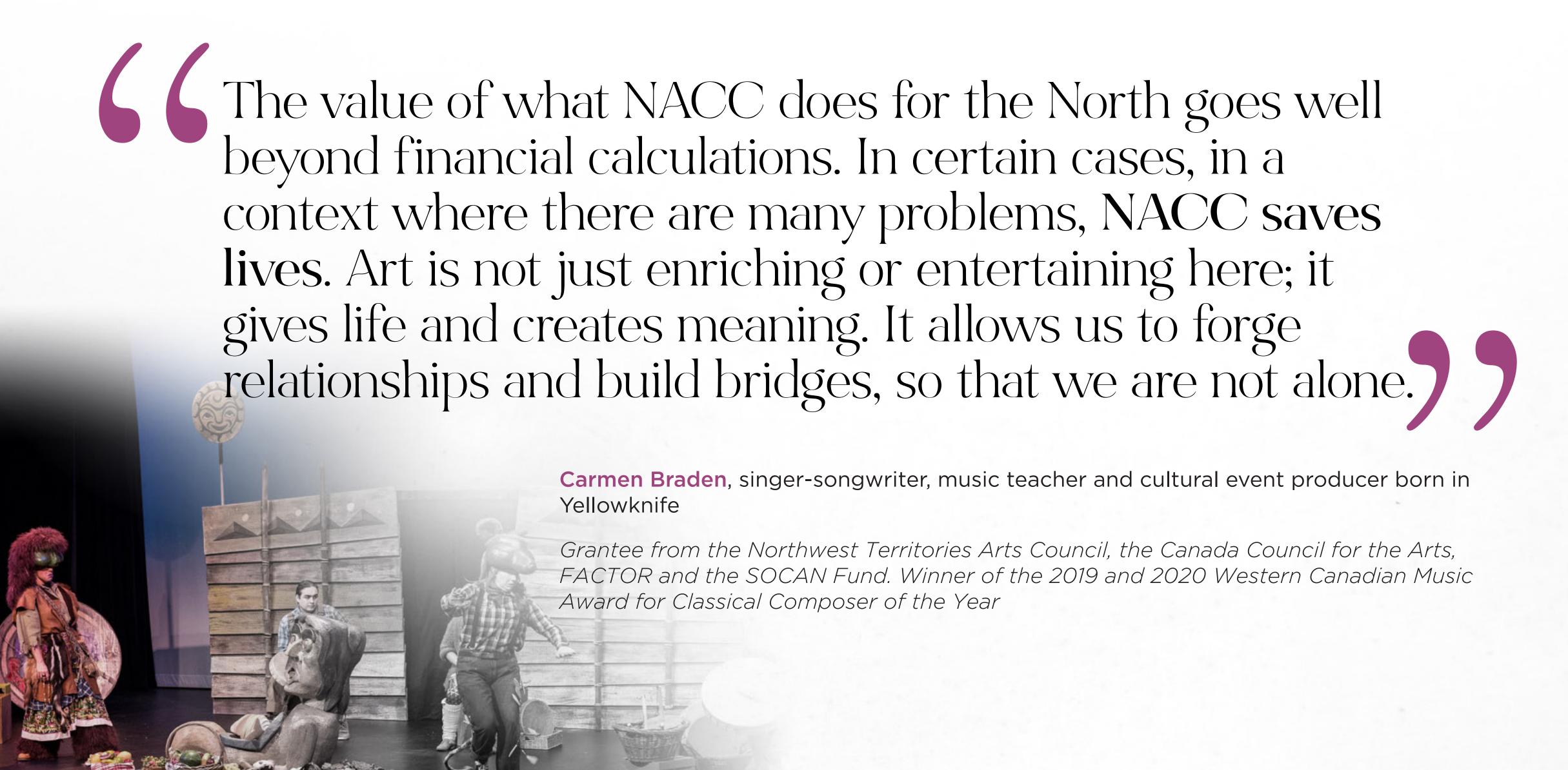
Leanne Goose, president of NACC and a multi-nominated singer-songwriter, musician, producer, storyteller, arts manager and communicator.

NACC IN WORDS

Communities in the North need to feel that they are connected to each other because the isolation can feel very real... NACC nourishes connections and grows wellness. And the scope and scale that it deserves is much greater than one would think: for example, I've worked everywhere in the country.

Reneltta Arluk, a professional artist born in Fort Smith, founder of Akpik Theatre, previsouly director of Indigenous Arts at Banff Centre for Arts and Creativity (2016-2022).

NACC IN WORDS



In the North.

For almost

40 years

NACC has opened its doors to Art and people.



For almost

40 years

NACC has opened doors for artists and the public.

And in the South.

BUT, AT PRESENT, THE FINANCIAL DIFFICULTIES OF NACC ARE GLARING.

Its expenses increased by given the rise in the cost of goods and services.

Due to its geographical location, the North is more expensive than elsewhere, in Art as in everything else.

NACC and the operating expenses to support its programming are no exception.



NACC revenues have not increased.

On the contrary, the federal government's emergency funds related to the pandemic and any transfers from previous years have ended.

Grants from the Canada Council for the Arts in the NWT, of which NACC receives only a fraction, experienced a decrease from

2020-2021 to 2021-2022.



Source: https://conseildesarts.ca/recherche/2021-2022-des-chiffres-des-histoires/territoires-du-nord-ouest

Unlike the Canadian provinces, the NWT does not have any artistic touring funds.

Unable to draw inspiration from the traditional ways of attracting attention elsewhere, Northern artists struggle to develop their artistic portfolio (e.g.: professional website and demo). As a result, their application to obtain a grant from the Canada Council for the Arts does not compete against the submissions of better equipped artists from elsewhere in the country.



The philanthropic culture is not focused on Art in the North.

Instead, efforts are focused on overcoming the difficulties of the education and health systems, particularly through sport.

In the North, Art is unfortunately not seen as an investment, but rather as an expense (although its positive effects are undeniable).

The North is also one of the rare places in the country where the profits from the lottery are not partly returned to the Arts sector.



WITHOUT ADDITIONAL SUPPORT, THE REPERCUSSIONS ARE INEVITABLE AND SEVERE.



Fewer tours across the 5 regions of the NWT, widening the gap between the urban centre of Yellowknife and the rest of the territory, and reducing exchanges between communities



Fewer projects in schools, widening the gap between the youth in the North and the youth in the South in terms of quality of education and accessibility to Art and its benefits







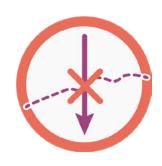
Difficulty retaining NACC staff and inability to expand to better serve communities





Less exposure to Art for residents of the North, depriving them of an open door to the world and a coping strategy when it comes to dealing with the challenges they face





Fewer tours in the South and visibility for Northern Art outside its borders, widening the gap between the North and the rest of the world





The North and NACC need you.

You can support any of the three foundational pillars of NACC to continue to bring Art and people together.

THE 3 FOUNDATIONAL PILLARS OF NACC

1. Broadcasting Art

 Production of shows for the general public presented at NACC and in regional communities.

Number of shows presented:	—— approximately 40 to the general public and 20 in schools
Number of spectators at NACC:	more than 6,000
Number of spectators in the rest of the NWT:	approximately 3,500
Number of events held by those who rented the space ———(e.g.: local artistic groups):	55, for nearly 10,000 spectators

THE 3 FOUNDATIONAL PILLARS OF NACC

2. Mentoring and support of professional artists

- Support for the ATTI Collective, a nascent branch of NACC designed to become an autonomous NPO which aims to promote indigenous works.
- Connecting established and emerging artists to facilitate knowledge transfer and networking.
- Awarding of grants to help develop a professional artistic practice (e.g.: practical training to create a professional artist's website).



Your donation is vital

Personally, NACC has always been there for me, I grew up with it. I would not be who I am — a professional musician with a national career — without NACC. It gave me the chance to perform in a professional environment. On stage, it introduced me to all kinds of styles, from all different disciplines. Thanks to these experiences, I was able to envision a path for my own future.

Carmen Braden,

who initially received mentoring from NACC before collaborating on several NACC coproductions and a major educational project across the NWT.



Your donation is vital

The underdevelopment of a community's fabric is often found at the root of many social problems. The arts, and involvement in the arts, make the fabric of a community healthier and stronger; they allow people to develop a sense of belonging.

Roman Borys,

cellist and producer with an international career, founding member of the Gryphon Trio, recipient of 3 Juno Awards and toured the NWT twice (2013 and 2016). Also co-created the Listen Up! project, which travelled to schools across the NWT.



Your donation is vital

Going to the NWT is like visiting another country, while still remaining within Canada. The way of life is different in the North. (...) My tour to the NWT with NACC constitutes one of the highlights of my career. It's a wonderful theatre, it is an anchoring institution for the people who live there. In my opinion, it is an essential organization.

Jimmy Rankin,

singer-songwriter from Nova Scotia. In the fall of 2017, he toured the NWT to give 6 shows to the general population and 5 school shows for students. Organized by NACC, he reached approximately 1,800 people of all ages.



Your denation is vital

It is one of the most beautiful places I've seen on the planet. I had the opportunity to meet warm, friendly people who are just like us: we are all the same, but so often, we forget. While I was on my way to the NWT to perform shows, I had the opportunity to revisit my relationship with Indigenous people. This is an essential process that can inspire us to make improvements and do things better in other parts of the country.

Steve Hill,

professional singer-songwriter, and Juno Award winner. Born in Trois-Rivières, he performed on the NACC stage, toured and visited schools in the NWT.



Support Art and NACC to create strong and lasting ties.

To reduce the gaps and enable trade between the North and the South.

Between the communities themselves.

Between generations.

Between Indigenous and non-Indigenous people.



Support Art and NACC to support equity and all people.

So that the North can talk more about gains than losses.





Support Art.
The North is at stake.



A little story about Art

Once upon a time there was a little girl. At only 8 years old, she had already experienced great upheavals that tore her heart apart. After a family tragedy, it was her grandmother who took her in with open arms.

At only 8 years old, she was already familiar with the well worn paths that lead to trouble. Her learning difficulties and the special needs linked to her diagnosis of attention deficit disorder did not help her when it came to enjoying school. Neither did the difficult school environment. The little girl hated school and refused to go more often than not.

At only 8 years old, she was 3 years behind in her studies. And was even further behind when it came to her happiness.

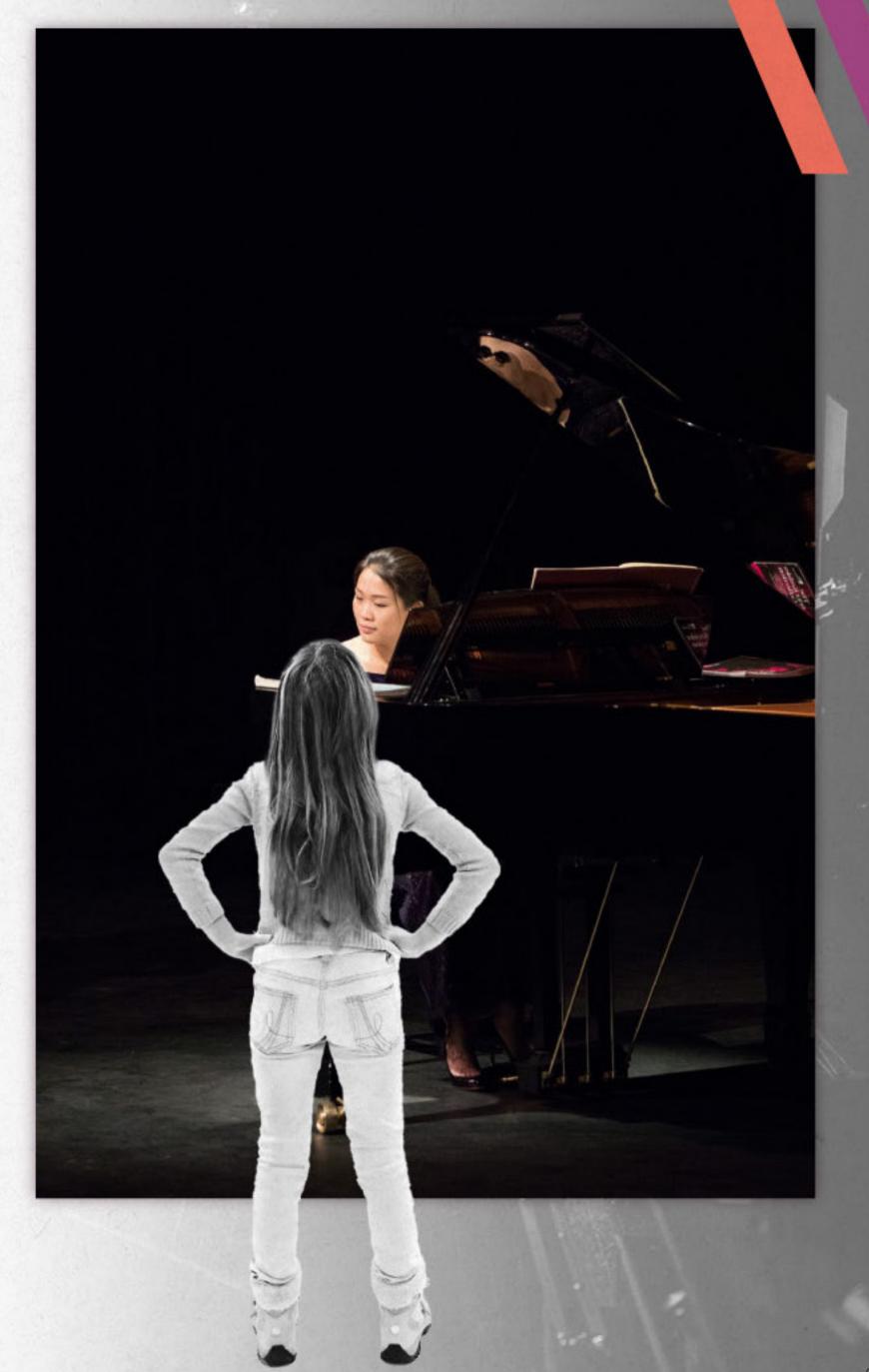
•••

One day, artists came to present a classical music concert in her community. It was beautiful, it was uplifting, it was extraordinary. It was a revelation for the little girl.

Until that moment, the grandmother had never seen a spark of joy light her granddaughter's eyes. She arranged for one of the concert artists to give piano lessons remotely to her granddaughter, once he had left.

Through these lessons, the little girl regained her sense of confidence. She relearned her ability to learn. She found pleasure in challenging herself. And she regained her right to experience joy.

Now aged 11, this budding pianist is nourished by a deep sense of self-confidence and is following the same educational path as young people her age. Rebecca loves playing the piano and dreams of being able to share her passion with other apprentice musicians.



1 mission 3 ways 3 successful case studies



Not Quite Midnight a show tour

2019-2020 season Choreographies by Hélène Blackburn Cas Public creation, Agora co-production

- Co-production presented by a professional dance troupe from Quebec which has benefited from creative residencies notably in Quebec, England, and Italy.
- Audience: primary school students and the general public (several performances).
- Inspired by the story of Cinderella, the original narrative appeals to the collective imagination, but is set in a modern and refined paradigm that allows everyone to identify.
- This contemporary dance show echoed the reality of Northern spectators of all ages.



Not Quite Midnight a show tour (cont'd)

2019-2020 season Choreographies by Hélène Blackburn Cas Public creation, Agora co-production

The work has won over audiences in the North to the point where it is now part of NACC's regular tours.

 Spectators recognized their own pain from the past and present in relation to the themes of abuse, resistance, and resilience presented in this evocative production.

 Everyone drew inspiration from it to nourish their own path towards healing and well-being.



Yenene Yati - Arnat Oqausiit - Women's Words a mentoring project

2017-2018 season

Creation and performance by Indigenous female artists from the North NACC production, budget of \$120,000

- Yenene Yati means "women's words".
- Play written and performed by Indigenous women from the North, a work developed through the co-creation and support of Indigenous female mentors.
- 4 generations of women come together to tell the story of Indigenous women, a discourse that is too often hidden.
- Premiere at NACC, then toured in Toronto and Montreal.



Yenene Yati a mentoring project (cont'd)

2017-2018 season

Creation and performance by Indigenous female artists from the North NACC production, budget of \$120,000

The Yenene Yati project turned the spotlight onto people who are so often invisible. Giving a voice to Indigenous women is part of a process of decolonization of the theatrical environment. These artists took advantage of a safe space which allowed them to open up, to reveal themselves, to put their story on paper and on stage, and allowed it to take on a life of its own. This project allowed them to re-establish their truth and their right to life, art, and sharing their voices.

Marie Coderre

NACC'S executive and artistic director since 2012

YENENE YATI ARNAT OQAUSIIT WOMEN'S WORDS

A NACC produced play written and performed by Northwest Territories Indigenous women



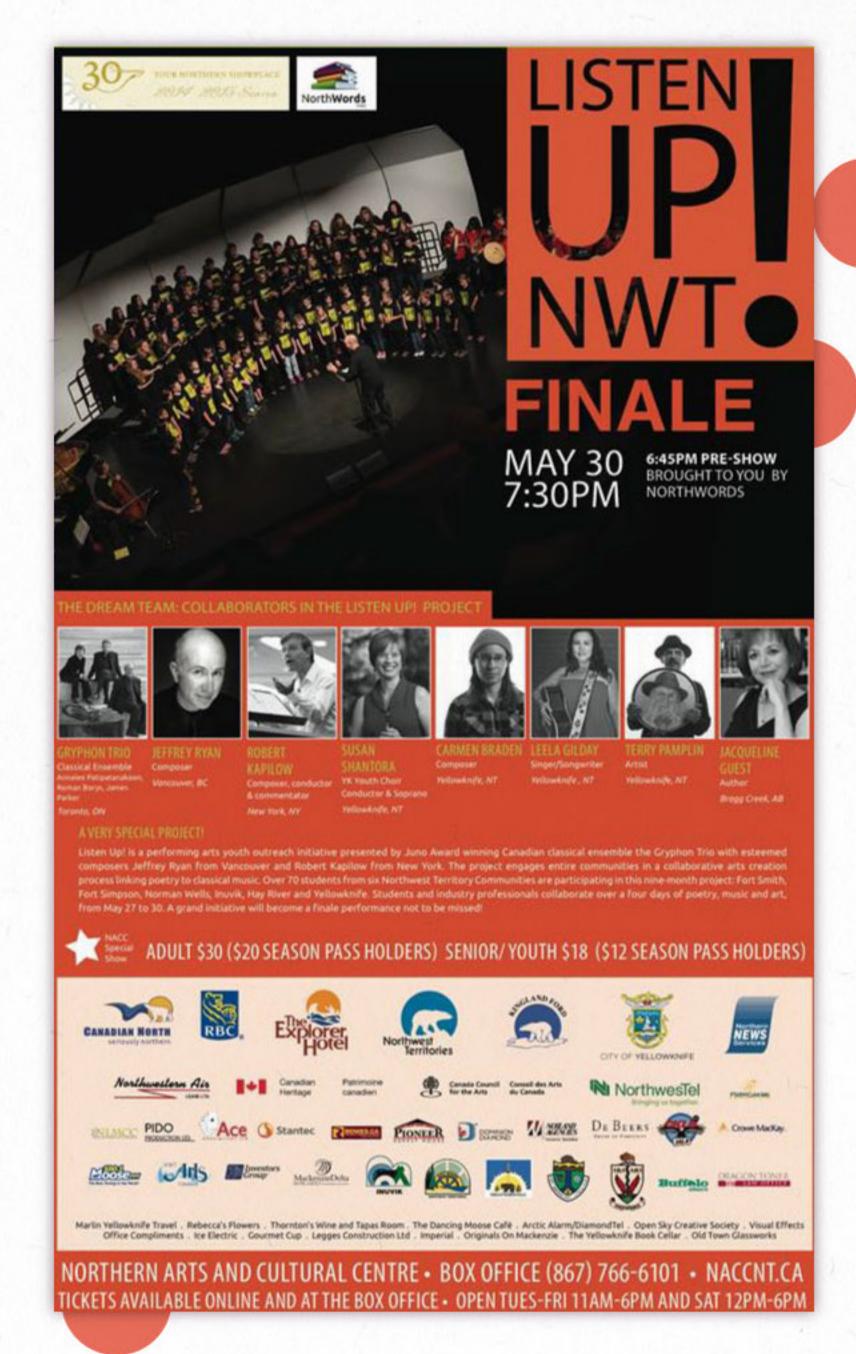


Listen Up! an educational project

2014-2015 season Piece combining classical music and poetry Project financed by NACC, budget of \$200,000

During an entire school year, professional artists traveled the North to meet students and hold several residencies for the creation of poetry and classical music. It all culminated with the putting on of a professional show presenting the fruit of their work on NACC stage, in front of an audience.

link to the video



Listen Up! an educational project (cont'd)

2014-2015 season Piece combining classical music and poetry Project financed by NACC, budget of \$200,000

- 9 months, 6 communities in 5 Northern regions, 70 students from secondary 1 to 3.
- Project directed by Gryphon Trio, an award-winning classical musical ensemble, who have won 3 Junos.
- Multidisciplinary collaboration:
 - 3 renowned professional composers in Canada and the United States;
 - 1 music teacher established in the North to direct the Yellowknife Youth Choir founded as part of the project;
 - Group of local Indigenous musicians and 1 musical director to accompany the students during their final performance;
 - 2 audiovisual producers to document the entire process with young people and present extracts during the show.

Listen Up! an educational project (cont'd)

2014-2015 season Piece combining classical music and poetry Project financed by NACC, budget of \$200,000

For most students, *Listen Up!* was an introduction to poetry and classical music, and a chance to interact with other communities from different territories and cultures. Above all, it was the chance to make their voices heard, to see their emotions and thoughts given an inestimable value while their words and their musical work led to a creation worthy of a professional presentation.

The *Listen Up!* project provided an opening into art and the world and was a catalyst for improving youths' self-esteem.



Listen Up! an educational project (cont'd)

2014-2015 season Piece combining classical music and poetry Project financed by NACC, budget of \$200,000

It's not enough to perform on stage and hope the audience understands what's going on. As artists, it is our duty to allow the world to encounter art as we are privileged to know it. It is up to us to use this language that is so familiar to us and present it to people by integrating them into the heart of the artistic process. This is the very essence of *Listen Up!*

Roman Borys co-initiator of the project



Financial Statements

March 31, 2024

Financial Statements

March 31, 2024

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Independent Auditors' Report

To the members of Northern Arts and Cultural Centre

Qualified Opinion

We have audited the financial statements of Northern Arts and Cultural Centre (the "Centre"), which comprise the statement of financial position as at March 31, 2024, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the Centre as at March 31, 2024, and the results of its operations, its changes in net assets and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Qualified Opinion

In common with many not-for-profit organizations, the Centre derives revenue from donations and fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of these revenues was limited to the amounts recorded in the records of the Centre. Therefore, we were not able to determine whether any adjustments might be necessary to fundraising revenue, donation revenue, excess (deficiency) of revenues over expenses, accounts receivable and cash flows from operations for the years ended March 31, 2024 and 2023, current assets as at March 31, 2024 and 2023, and net assets as at and March 31 for both the 2024 and 2023 years. Our audit opinion on the financial statements for the year ended March 31, 2023 was modified accordingly because of the possible effects of this limitation in scope.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditors' Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Centre 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 qualified opinion.

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 accounting standards for not-for-profit organizations, 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 Centre'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 Centre or to cease operations, or has no realistic alternative but to do so.

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

Independent Auditors' Report (continued)

Auditors' 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 auditors' 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 Centre'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 Centre's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' 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 auditors' report. However, future events or conditions may cause the Centre 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.

Crowe Mackay LLP

Yellowknife, Canada August 30, 2024

Chartered Professional Accountants

Statement of Operations

For the year ended March 31,	(Unaudited) 2024 Budget (Note 19)		2024 Actual			2023 Actual
Revenues						
Grants and contributions						
Canadian Heritage	\$	366,000	\$	286,000	\$	493,995
Government of the Northwest Territories (note 3)	Ψ	209,550	Ψ	209,550	Ψ	214,500
Canada Council for the Arts		55,000		55,000		55,000
City of Yellowknife		43,750		43,750		41,250
Town of Fort Simpson		5,000		5,000		5,000
Town of Fort Smith		5,000		5,000		5,000
Town of Hay River		5,000		5,000		5,000
Town of Inuvik		5,000		5,000		5,000
Town of Norman Wells		5,000		5,000		5,000
Ticket sales - NACC productions		97,109		97,323		74,604
Corporate donations		82,121		94,621		69,170
Amortization of deferred capital contributions		-		79,203		84,273
Donations in kind (note 4)		70,077		58,322		105,941
Rentals		37,740		37,740		47,830
Performer chargeback		27,364		27,364		8,464
Concession sales		24,883		24,491		8,332
Workshop fees		3,975		3,975		3,500
Other		6,831		3,207		12,729
Donations		1,253		2,437		2,252
Artwork		1,560		1,560		170
Seat plate sales		1,186		1,186		2,100
	,	1,053,399		1,050,729		1,249,110

Northern Arts and Cultural Centre Statement of Operations (continued)

For the year ended March 31,	(Unaudited) 2024 Budget (Note 19)		2024 Actual		2023 Actual
Expenses					
Advertising and promotion	68,736		68,736		69,016
Amortization of tangible capital assets	95,000		93,558		99,434
Artwork	1,200		1.200		119
Bad debts	-		863		-
Concessions	11,644		12,527		4,795
Contract services	820		820		5,808
Entertainers	264,326		257,329		350,728
Facility rental	7,452		7,452		9,130
Insurance, licenses and permits	16,651		17,768		14,093
Interest and bank charges	2,039		2,562		4,941
Office (note 5)	46,653		51,564		57,365
Production costs	82,561		85,157		112,497
Professional fees	71,849		70,212		80,876
Professional outreach	9,041		9,041		31,671
Telephone and utilities	14,200		13,905		15,686
Theatre maintenance	19,443		19,443		14,945
Vehicle	18,557		18,557		16,535
Wages and employee benefits	356,144		361,383		356,625
Website maintenance and administration	432		432		1,219
	1,086,748		1,092,509	1	,245,483
Excess (deficiency) of revenues over expenses	\$ (33,349)	\$	(41,780)	\$	3,627
The state of the s					
Transfers		Φ	(44.005)	Φ	(04.000)
Transfer to investment in tangible capital assets		\$	(14,335)	\$	(31,980)
Transfer from internally restricted special projects			44.546		00.450
fund		Φ	14,542	Φ	32,458
Transfer to (from) unrestricted net assets		\$	(41,573)	\$	4,105

Statement of Changes in Net Assets

For the year ended March 31, 2024

	tangik	stment in ble capital s (note 6)	1	Internally restricted capital ovements s fund	specia	Internally restricted al projects fund	_	restricted net assets (deficit)	Total 2024	Total 2023
Balance, beginning of year	\$	86,915	\$	83,994	\$	14,542	\$	20,017	\$ 205,468	\$ 201,841
Excess (deficiency) of revenues over expenses		-		-		-		(41,780)	(41,780)	3,627
Amortization of tangible capital assets		(93,558)		-		-		93,558	-	-
Amortization of deferred capital contributions		79,203		-		-		(79,203)	-	-
Transfer from internally restricted special project fund (note 7)		-		-		(14,542)		14,542	-	
Balance, end of year	\$	72,560	\$	83,994	\$	-	\$	7,134	\$ 163,688	\$ 205,468

Stateme	nt of	Finan	cial	Position
Julie	ווג טו	ııııaıı	Ciai	ı osılıdı

March 31,		2024	2023
Assets			
Current			
Cash and cash equivalents	\$	148,067	\$ 369,220
Accounts receivable (note 8) Inventory		22,796 3,488	13,973 4,371
Prepaid expenses		41,429	31,541
GST receivable		5,077	-
		220,857	419,105
Tangible capital assets (note 9)		682,123	778,700
	\$	902,980	\$ 1,197,805
	<u> </u>		+ -, ,
Liabilities			
Current			
Accounts payable and accrued liabilities (note 10)	\$	82,550	\$ 106,679
Deferred revenue (note 11) Funds held in trust (note 12)		47,179	112,130 78,423
GST payable		<u>-</u>	3,320
		129,729	300,552
Deferred capital contributions (note 13)		609,563	691,785
		739,292	992,337
Net Assets			
Investment in tangible capital assets		72,560	86,915
Internally restricted capital improvements fund		83,994	83,994
Internally restricted special projects fund		_	14,542
Unrestricted net assets		7,134	20,017
		163,688	205,468
	\$	902,980	\$ 1,197,805

Contingent liability (note 15)

Approved on behalf of the Board:

Director

Statement of Cash Flows

For the year ended March 31,	2024	2023
Cash provided by (used for)		
Operating activities Excess (deficiency) of revenues over expenses Items not affecting cash	\$ (41,780)	\$ 3,627
Amortization of tangible capital assets Amortization of deferred capital contributions	93,558 (79,203)	99,434 (84,273)
	(27,425)	18,788
Change in non-cash operating working capital items Accounts receivable	(8,823)	26,379
Inventory Prepaid expenses GST	883 (9,888) (8,397)	(662) 18,146 (12,549)
Accounts payable and accrued liabilities Deferred revenue	(6,3 <i>97)</i> (24,129) (64,951)	36,873 (177,075)
Funds held in trust	(78,423)	78,423
	(221,153)	(11,677)
Investing activity Purchase of tangible capital assets	-	(47,141)
Decrease in cash and cash equivalents	(221,153)	(58,818)
Cash and cash equivalents, beginning of year	369,220	428,038
Cash and cash equivalents, end of year	\$ 148,067	\$ 369,220

Notes to the Financial Statements

March 31, 2024

1. Nature of operations

Northern Arts and Cultural Centre (the "Centre") was incorporated under the *Societies Act* of the Northwest Territories. The Centre's mandate is to encourage development of performing arts from all cultural traditions and to provide a venue in the Northwest Territories for community and professionally produced performances.

The Centre is a registered charity and is exempt from income taxes under paragraph 149(1)(f) of the *Income Tax Act*.

2. Significant accounting policies

These financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations. The significant accounting policies are detailed as follows:

(a) Fund accounting

The investment in tangible capital assets fund reflects the tangible capital assets held by the Centre.

The capital improvements fund represents funds internally restricted by the Centre for future capital improvements.

The special projects fund represents funds internally restricted by the Centre for future special projects.

The unrestricted net assets represent the accumulated effect of the Centre's operating and administrative activities.

(b) Cash and cash equivalents

Cash and cash equivalents consist of cash on hand and bank deposits.

Notes to the Financial Statements

March 31, 2024

2. Significant accounting policies (continued)

(c) Financial instruments

Initial measurement

Financial assets originated or acquired or financial liabilities issued or assumed in an arm's length transaction are initially measured at their fair value. In the case of a financial asset or financial liability not subsequently measured at its fair value, the initial fair value is adjusted for financing fees and transaction costs that are directly attributable to its origination, acquisition, issuance or assumption. Such fees and costs in respect of financial assets and liabilities subsequently measured at fair value are expensed.

Financial assets or liabilities originated or exchanged in related party transactions except for those that involve parties whose sole relationship with the Centre is in the capacity of management, are initially measured at cost. The cost of a financial instrument in a related party transaction depends on whether the instrument has repayment terms. If the instrument does, the cost is determined using the instruments undiscounted cash flows, excluding interest and dividend payments, less any impairment losses previously recognized by the transferor. Otherwise cost is determined using the consideration transferred or received by the Centre in the transaction.

Transactions, with parties whose sole relationship with the Centre is in the capacity of management, are accounted for as arm's length transactions.

Subsequent measurement

The Centre subsequently measures all its financial assets and financial liabilities at amortized cost

Financial assets measured at amortized cost include cash and cash equivalents, and accounts receivable.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities, and funds held in trust.

Transaction costs

Transaction costs attributable to financial instruments subsequently measured at fair value and to those originated or exchanged in a related party transaction are recognized in income in the period incurred. Transaction cost for financial instruments originated or exchanged in an arm's length transaction that are subsequently measured at amortized cost are recognized in the original cost of the instrument and recognized in income over the life of the instrument using the straight-line method.

Notes to the Financial Statements

March 31, 2024

2. Significant accounting policies (continued)

Impairment

At the end of each reporting period, management assesses whether there are any indications that financial assets measured at cost or amortized cost may be impaired. If there is an indication of impairment, management determines whether a significant adverse change has occurred in the expected timing or the amount of future cash flows from the asset, in which case the asset's carrying amount is reduced to the highest expected value that is recoverable by either holding the asset, selling the asset or by exercising the right to any collateral. The carrying amount of the asset is reduced directly or through the use of an allowance account and the amount of the reduction is recognized as an impairment loss in operations. Previously recognized impairment losses may be reversed to the extent of any improvement. The amount of the reversal, to a maximum of the related accumulated impairment charges recorded in respect of the particular asset, is recognized in operations.

(d) Inventory

Inventory is measured at the lower of cost and net realizable value, determined using the first-in, first-out method.

Inventory consists of items for sale at the concession.

(e) Tangible capital assets

Tangible capital assets are recorded at cost. The Centre provides for amortization using the declining balance and straight-line methods at rates designed to amortize the cost of the assets over their estimated useful lives, as set out in note 9.

Leasehold improvements are amortized on a straight-line basis over the shorter of the lease term or their estimated useful lives.

When tangible capital assets are sold or retired, the related cost and accumulated amortization are removed from the accounts and any gain or loss is charged against earnings in the period.

Tangible capital assets acquired or constructed during the year are not amortized until they are put into use.

One-half of the year's amortization is recorded in the year of acquisition. No amortization is recorded in the year of disposal.

Notes to the Financial Statements

March 31, 2024

2. Significant accounting policies (continued)

(f) Revenue recognition

The Centre follows the deferral method of accounting for grants and contributions. Restricted grants and contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated, and collection is reasonably assured.

Deferred capital contributions, which are restricted contributions for the purchase of tangible capital assets, are deferred and recognized as revenue on the same basis as the amortization expense related to the acquired tangible capital asset.

Concession sales, artwork, and seat plate sales are recognized at the time of sale.

Donations and fundraising revenue are recognized when received or receivable if the amount to be received can be reasonably estimated, and collection is reasonably assured. Restricted donations are recognized as revenue in the year in which the related expenses are incurred, or the related event occurs.

Ticket sales, rentals, performer chargeback and workshop revenues are recognized when the underlying events occur.

All other revenue is recognized upon provision of the goods and/or services.

(g) Government assistance

The Centre periodically applies for financial assistance under available government incentive programs. Government assistance is recognized as revenue in the year in which the related expenses are incurred.

Notes to the Financial Statements

March 31, 2024

2. Significant accounting policies (continued)

(h) Donated material and services

The Centre relies on volunteer time and donated goods and services to achieve its purposes. Because of the difficulty of determining fair values, volunteer time is not recognized in these financial statements. Donated goods and services for which fair value can be reasonably estimated have been recognized in the financial statements at fair value at the date of contribution as donations in kind.

(i) Use of estimates

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amount of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amount of revenues and expenses during the reporting period. Significant items subject to such estimates and assumptions include useful lives of property and equipment, accrued liabilities and deferred revenue. These estimates are reviewed periodically, and, as adjustments become necessary, they are reported in earnings in the period in which they become known.

3. Government of the Northwest Territories - Grants

		2024		2023
Core funding	\$	165,000	\$	130,000
Northwest Territories Arts Council Outreach	Ψ	9,000	Ψ	12,500
Children's Festival		-		13,000
Community Economic Development		28,550		30,000
Northern Performers Festival		7,000		7,000
ATTI Indigenous Artists Collective - Indigenous Lead NWT Arts				
Programming		-		22,000
			_	
	\$	209.550	\$	214.500

4. Donations in kind

	2024	2023
Accommodations Advertising Airfare Audit and accounting	\$ 2,720 17,602 18,389 10,000	\$ 6,477 18,679 40,951 11,000
Other	9,611	28,834
	\$ 58,322	\$ 105,941

Notes to the Financial Statements

March 31, 2024

5. Office expense

		2024		2023
Accommodations	\$	4,072	\$	1,446
Freight and postage	•	279	Ψ.	2,090
General office		20,146		17,935
Licenses and permits		285		13,320
Other		-		540
Per diems		15,365		10,889
Storage		9,000		9,000
Team meeting meals		1,187		768
Volunteer		1,231		1,377
	\$	51,565	\$	57,365

6. Investment in tangible capital assets

	2024	2023
Investment in tangible capital assets, beginning of year Purchases during the year Amortization of deferred capital contributions Amortization of tangible capital assets	\$ 86,915 - 79,203 (93,558)	\$ 54,935 47,141 84,273 (99,434)
Investment in tangible capital assets, end of year	\$ 72,560	\$ 86,915

The investment in tangible capital assets balance for the years ended March 31, consist of the following:

	2024	2023
Tangible capital assets Deferred capital contributions	\$ 682,123 (609,563)	\$ 778,700 (691,785)
Investment in tangible capital assets	\$ 72,560	\$ 86,915

Notes to the Financial Statements

March 31, 2024

7. Interfund transfers

The Centre makes disbursements out of the unrestricted net assets bank account for transactions that relate to the capital improvements fund and the special projects fund. The funds due to the capital improvements fund and the special projects fund are non-interest bearing, with no specific terms of repayment. At year end, the amounts trasferred to the special projects fund are as follows:

	2024	2023
Transfer from internally restricted special project fund Transfer to unrestricted net assets	\$ (14,542) 14,542	\$ (32,458) 32,458
	\$ -	\$ _

8. Accounts receivable

	2024	2023
Trade accounts receivable Grants receivable	\$ 2,796 20,000	\$ 8,973 5,000
	\$ 22,796	\$ 13,973

9. Tangible capital assets

				2024	2023
	Rate	Cost	Accumulated amortization	Net book value	Net book value
Equipment and fixtures Vehicles	20% 30%	\$ 857,109 32,410	\$ 733,085 31,739	\$ 124,024 671	\$ 147,114 958
Computers and software Website	55% SL 3	40,194	39,709	485	1,350
Leasehold	years SL 20	28,676	19,118	9,558	19,117
improvements	years	1,255,503	708,118	547,385	610,161
		\$ 2,213,892	\$ 1,531,769	\$ 682,123	\$ 778,700

Notes to the Financial Statements

March 31, 2024

10. Accounts payable and accrued liabilities

	2024	2023
Trade payables Accrued liabilities Government remittances payable	\$ 33,310 28,000 21,240	\$ 56,225 29,637 20,817
	\$ 82,550	\$ 106,679

11. Deferred revenue

	2024	2023
Grants and contributions	\$ 9,000	\$ 81,750
Corporate donations	-	25,500
Rentals	21,220	-
Ticket sales	16,959	4,250
Other	-	630
	\$ 47,179	\$ 112,130

12. Funds held in trust

The Centre held \$78,423 on behalf of ATTI Indigenous Artists Collective - Indigenous lead NWT arts programming in 2023 fiscal year. The fund has been fully utilized in 2024 fiscal year.

Notes to the Financial Statements

March 31, 2024

13. Deferred capital contributions

			2024	2023
	Cost	Accumulated amortization	Net book value	Net book value
Building renovations Equipment	\$ 1,562,286 380,770	\$ 996,761 336,732	\$ 565,525 44,038	\$ 633,719 58,066
	\$ 1,943,056	\$ 1,333,493	\$ 609,563	\$ 691,785

In 2013, the Centre received contributions of \$250,000 from the Government of Northwest Territories, \$50,000 from Clark Builders and Stantec, and \$1,250,000 from the Government of Canada - Heritage Canada for theatre renovations. The associated leasehold improvements are being amortized on a straight-line basis over 20 years. The associated equipment is being amortized on a declining balance basis at a rate of 20%.

In 2018, the Centre received contributions of \$37,286 from Canadian Heritage and \$25,000 from the Yellowknife Community Foundation for renovations, including replacement of stage lighting winches and counterweight line locks. The associated leasehold improvements are being amortized on a straight-line basis over 20 years.

14. Line of credit

The Centre has a line of credit with the Royal Bank of Canada with a limit of \$100,000 and an interest rate of Royal Bank Prime plus 2.7%. At March 31, 2024, the Centre had \$nil (2023 - \$nil) of the credit facility used.

15. Contingent liability

The Centre may be liable for amounts of Goods and Services Tax ("GST") that possibly should have been collected on behalf of third parties in respect of the sales of certain supplies and services to its customers. It is not possible at this time to reliably estimate the potential liability, if any. Accordingly, no provision for these amounts has been recorded in the financial statements. The liabilities and expenses will be recognized when they become known.

Notes to the Financial Statements

March 31, 2024

16. Related party transactions

The Centre is related to the following companies which are fully owned and controlled by members of the Board of Directors:

Lady Slipper Lodge

During the year, the Centre entered into transactions with this related party as follows:

	2024	2023
Revenue - Corporate donations	\$ 2,000	\$ _
Expenses Entertainers Production costs	\$ 8,448 578	\$ 5,677 -
	\$ 9,026	\$ 5,677
Accounts payable and accrued liabilities	\$ -	\$ 2,330

These transactions are in the normal course of operations and have been valued in these financial statements at the exchange amount, which is the amount of consideration established and agreed to by the related parties. Balances with related parties are unsecured, non-interest bearing, and payable within normal trade terms.

Notes to the Financial Statements

March 31, 2024

17. Financial instruments

The Centre is exposed to various financial risks through transactions in financial instruments. The following provides helpful information in assessing the extent of the Centre's exposure to these risks.

(a) Liquidity risk

Liquidity risk is the risk that the Centre will encounter difficulty in meeting obligations associated with financial liabilities. The Centre's exposure to this risk relates to accounts payable and accrued liabilities, and arises from the possibility that the timing and amount of its cash inflows will not be sufficient to enable it to meet its financial obligations as they become due. The Centre reduces its exposure to liquidity risk by ensuring that it documents when authorized payments become due. This risk has not changed from the prior year.

(b) Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Centre's main credit risk relates to its accounts receivable. The Centre reduces this risk by performing credit checks on significant customers. The Centre is also exposed to credit risk to the extent tat all cash is held at one financial institution. The financial institution is a major Canadian bank. The bank is insured by the Canadian Deposit Insurance Corporation. In the event of default, the Centre's cash is insured up to \$100,000. This risk has not changed from the prior year.

(c) Concentration of credit risk

Concentration of credit risk is the risk that a customer has more than ten percent of the total accounts receivable balance and thus is a higher risk to the business in the event of a default by one of these customers. As at March 31, 2024, 2 customers comprised 70% of accounts receivable (2023 – two customers; 52%). The Centre reduces this risk by regularly assessing the credit risk associated with these accounts and closely monitoring overdue balances.

18. Economic dependence

The Centre receives the majority of its revenue through grants from the Government of the Northwest Territories, the Government of Canada, and the City of Yellowknife. The Centre is also dependent on the Government of the Northwest Territories for the lease of the theatre building and the City of Yellowknife for the lease of the second rehearsal space. It is the opinion of management that if these grants and leases were to be discontinued, the operations of the Centre would be significantly disrupted.

19. Budget amounts

The 2024 budget amounts on the Statement of Operations are presented for information purposes only and are unaudited. The budget was approved on December 1, 2023.

Notes to the Financial Statements

March 31, 2024

20. Comparative amounts

The financial statements have been reclassified, where applicable, to conform to the presentation used in the current year.

21. Ticket sales - community events

Ticket sales for community events sold through the Centre total \$ 210,003 (2023 - \$119,454). These are not reflected in the revenue or expenses of the Centre.