

# PERFORMING FOR CANADIANS



NATIONAL ARTS CENTRE

ANNUAL REPORT 1999-2000



NATIONAL ARTS CENTRE  
CENTRE NATIONAL DES ARTS

## TABLE OF CONTENTS

Introduction/Highlights	1
Canada's Performing Arts Centre	2
Vision	5
Message from the Chair	6
Message from the Director General and CEO	7
Leadership	11
Music	12
English Theatre	14
French Theatre	16
Dance	18
Board of Trustees 1999-2000	20
Senior Management Committee	21
Management Discussion and Analysis	22
Management Responsibilities/Auditor's Report	25
Financial Statements	26
Chronological Listing of Artistic Events	35
Attendance Statistics	38

National Arts Centre  
53 Elgin Street, P.O. Box 1534, Stn. B  
Ottawa, Ontario, Canada, K1P 5W1

T: (613) 947-7000  
F: (613) 996-9578  
W: [www.nac-cna.ca](http://www.nac-cna.ca)

For more information, please contact  
the Communications Department at  
(613) 947-7000, ext. 251

Concept and design: Parable Communications Corp.  
Principal photography: Cochrane Photography

## INTRODUCTION

Thirty-one years ago, the National Arts Centre was launched as the Government of Canada's Centennial Project – a national showcase for the performing arts. In the years since, with changing priorities and budget cutbacks, the NAC gradually drifted away from that bold mission.

Now we're restoring the National Arts Centre to its original purpose – its national reach, and its drive to deliver the very best of music, dance, and theatre from across Canada and around the world.

Celebrate with us – Canada's National Arts Centre.

## HIGHLIGHTS

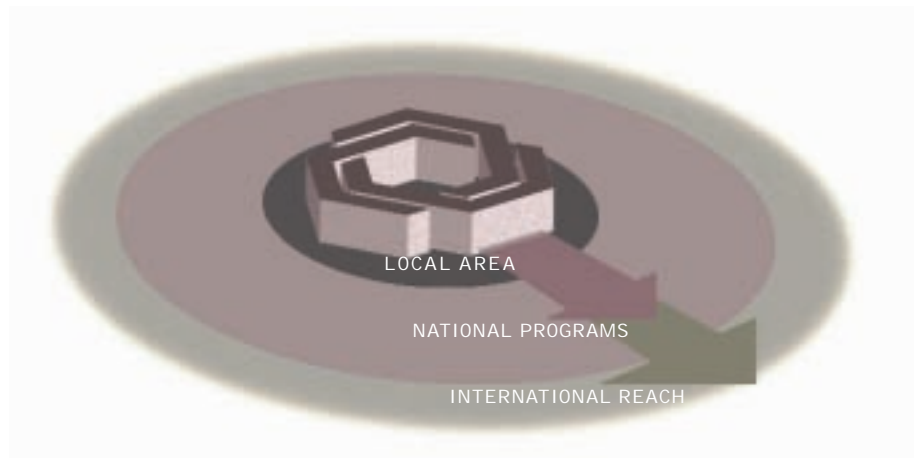
Over the past year, the National Arts Centre put the emphasis – and the excitement – back on our stages. We produced one of our best seasons ever in music, theatre and dance.

- Pinchas Zukerman and the National Arts Centre Orchestra had a highly successful national tour.
- We had a "booming" box office, with record subscription revenues (\$4,327,401); almost 35,000 subscribers; and attendance that reached 76% of capacity.
- We completed the year in a strong financial position, with an annual surplus of more than \$479,000, and an accumulated surplus of more than \$861,000.
- Our youth and education programming attracted more than 57,000 students and family members – a 10% increase over the previous year.
- We renamed our largest performance space Southam Hall, in honour of the National Arts Centre's founder, Hamilton Southam.

# CANADA'S PERFORMING ARTS CENTRE

## WE ARE UNIQUE

The National Arts Centre is a unique performing arts organization. We were established through an Act of Parliament to develop and showcase the performing arts in the National Capital Region and across Canada. We do this by co-producing with other organizations throughout the country, and by bringing the best of Canadian music, theatre and dance to the nation's capital. We also have one of North America's finest orchestras, produce original work in English and French theatre, and we reach out to the country through touring, radio and television presentations of our work, CD recordings, and the Internet. We also provide a wide range of educational and professional development opportunities for children, students and artists.



No other performing arts organization covers all four performing arts disciplines – music, English theatre, French theatre and dance. No other performing arts organization is legislated to operate in both official languages. And few, if any, performing arts organizations have the tools, talent and potential to help promote the performing arts in every part of Canada in the way we can.

## WE ARE DYNAMIC

The National Arts Centre programs three performing arts spaces – Southam Hall, the Theatre and the Studio. In 1999-2000, each of those stages showcased exciting and innovative performances.

Audiences in Southam Hall listened appreciatively to Pinchas Zukerman and the National Arts Centre Orchestra, as well as virtuosos Itzhak Perlman, Yefim Bronfman and Emanuel Ax. Dance patrons gave standing ovations to performances by Margie Gillis and Les Grands Ballets Canadiens' production of *Giselle*. The Royal Winnipeg Ballet presented the world premiere of its new production of *The Nutcracker*, and Ottawa's Opera Lyra performed *The Pearl Fishers* and *La Traviata*.

Audiences in the Theatre saw a remarkable adaptation of Charles Dickens' *Hard Times*, directed by Marti Maraden and produced by NAC's English Theatre, featuring a cast of 22 actors (and a dog). NAC's French Theatre co-productions of *L'Odysée*, *Urfaust*, and *Le menteur* won critical acclaim as well as a number of prestigious awards. Dance enthusiasts filled the Theatre to watch innovative dance companies like H.ART.CHAOS, Cas Public, Compagnie de Brune and Brouhaha Danse.

Audiences in the Studio saw Pierre Brault evoke the ghost of James Patrick Whelan, Thomas D'Arcy McGee's assassin, in his one-man show *Blood on the Moon*, and four male actors recreate *Travels with My Aunt*. Two productions from Europe, *Le Ferme du Garet*, and *Du Vent...des Fantômes* were included in the Studio "Discovery" series. And both the English and French Theatre family series enjoyed sold-out houses.



David S.R. Leighton

Chair, Board of Trustees

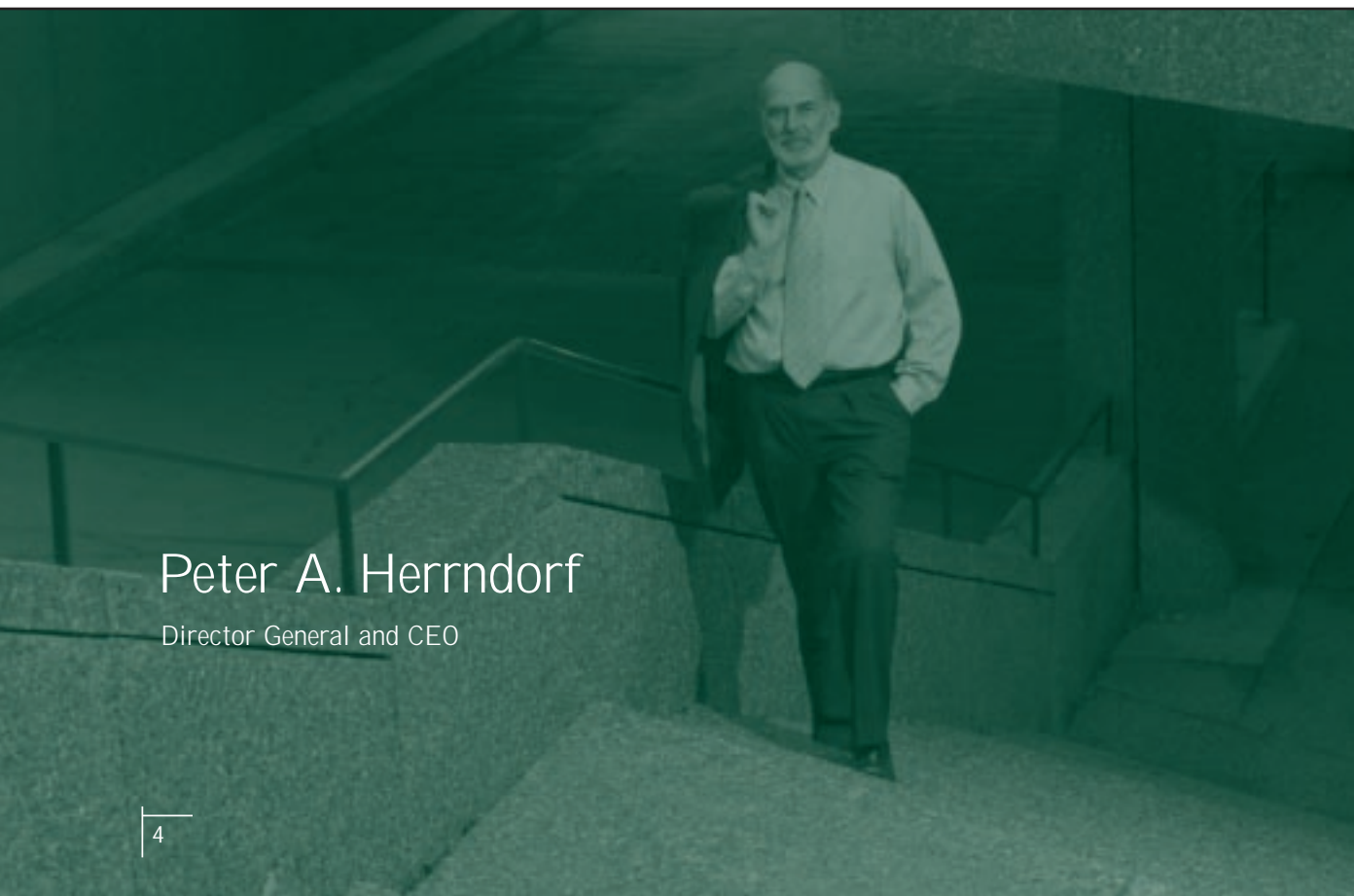
# VISION

The National Arts Centre has a unique role in the performing arts.

Our vision is to become, once again, a national institution of international significance through an ambitious strategy driven by our artistic leadership team, our senior management, and our Board of Trustees.

Fulfilling our mandate requires clear vision of our

role, and determined leadership on how to play it.



Peter A. Herrndorf

Director General and CEO

We are committed to increasing our earned revenues to finance expansion and innovation in our programming activities. We intend to make a difference by working with performing arts groups throughout the country to ensure that Canadians get value for the public money invested. As part of this commitment, the National Arts Centre is experimenting with new technology and new media both to develop new audiences and to foster the growth of exceptional artistic talent in Canada.

## ADDING VALUE

Canadian taxpayers fund nearly half of the National Art Centre's revenues. Are they getting value for money? Absolutely! Canadians are our stakeholders and expect us to add value to the Canadian performing arts scene. They aren't interested in funding just an Ottawa performing arts venue; the NAC must be much, much more. And we are.

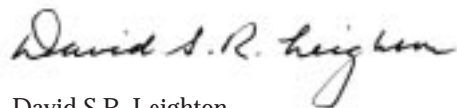
The National Arts Centre promotes the performing arts across Canada. The NAC Orchestra tours the country and internationally. NAC Dance has co-produced with many Canadian dance companies, helping bring their talent to national and international attention. The English and French Theatre departments co-produce some of the best of theatre with companies across the country, and help raise their national and international profiles. By working with other organizations, the NAC makes it easier for Canadian performers to do work they could not otherwise consider, and to expose it to audiences in the national capital and elsewhere.

In the coming years, the National Arts Centre will be able to reach larger audiences in more communities in Canada and around the world. Our leadership in the use of new technology is creating more opportunity for Canadians everywhere to get value from their investment in the National Arts Centre. Performances are now available on television, on CD and through Webcasts. The NAC is working with the National Research Council to deliver performances through broadband technology and to provide master classes using virtual reality.

The National Arts Centre also delivers value to Canadians by investing in the future of the arts through education and training. Few organizations in Canada are better placed to help develop the artistic leaders of tomorrow, or help create learning aids for performing arts education. We make a difference by hosting festivals and master classes. We create educational materials, which are made available to schools across the country. Through education initiatives, children's concerts, and children's theatre, we also add value by helping instill a love of the performing arts in a generation whose capacity for imagination and creativity will drive a knowledge-based economy.

Under the direction of Peter Herrndorf, the Board, and the team at the National Arts Centre, we are preparing to launch a bold strategic plan to supplement government appropriations with substantially more earned revenues. We will invest these revenues into new creative products – more original productions, more ambitious co-productions, more use of technology, more of an impact on the performing arts scene in Canada.

We have a national mandate to fulfill. We're going to make a national difference.



David S.R. Leighton  
Chair, Board of Trustees

## MESSAGE FROM THE DIRECTOR GENERAL AND CEO

The National Arts Centre is returning to its roots – back to the vision of our founder, Hamilton Southam. Mr. Southam created the NAC as a national showcase for the performing arts in Canada... and a centre for creativity, innovation and artistic excellence.

The Board and the staff of the NAC have worked tremendously hard over the past year to re-establish that vision for the National Arts Centre – and I'm pleased to report that it's beginning to show results. We've had an extraordinarily successful year.

We put the emphasis – and the excitement – back on our stages, and we've had one of our best years ever in music, theatre and dance. Pinchas Zukerman's first full season as Music Director inspired the National Arts Centre Orchestra to new heights, and our "Canada Tour" in the fall of 1999 gave audiences across the country a chance to get reacquainted with Canada's Orchestra.

Marti Maraden and Jean-Claude Marcus created outstanding seasons in English and French theatre, including co-productions of *The Overcoat*, Michel Tremblay's *For the Pleasure of Seeing Her Again*, *Blood on the Moon*, *L'Odyssee* and *Urfaust*. Michel Dozois presented a dazzling blend of modern dance and classical ballet, including Japan's H.ART.CHAOS and an imaginative new production of *The Nutcracker*, co-produced with the Royal Winnipeg Ballet.

Our successes on stage were driven by a superb artistic leadership team: Pinchas Zukerman, one of the world's great musicians; our exceptional theatrical tandem of Marti Maraden and Jean-Claude Marcus, who brought such a wonderful combination of intelligence and energy to our theatre seasons; and our dance programmers, Michel Dozois and Jack Udashkin, who brought new excitement to our dance and ballet offerings.

We also took steps late in the year to strengthen our artistic leadership team even further by asking Michel Dozois to create and build our new Community Programming department, and by recruiting the head of the Canada Dance Festival, Cathy Levy, to be our new Producer of Dance.

We very much regretted, as a result, the departure of Jean-Claude Marcus in July of 2000. He left the NAC to join his wife, who had been posted in Canada's Embassy in Brussels. His leadership in French theatre across the country will be greatly missed.

After a decade of financial instability, the National Arts Centre has also turned the corner financially. We had a booming box office, with record subscription revenues (\$4,327,401); almost 35,000 subscribers; and overall attendance levels that reached 76% of capacity.

We finished the 1999-2000 fiscal year with our second consecutive surplus (more than \$479,000), and a healthy accumulated surplus of more than \$861,000.

In addition, we assumed legal title to the National Arts Centre building from the Government of Canada, and we negotiated a long-term capital investment agreement that will provide the NAC with \$48.5 million to upgrade the building and our facilities over the next ten years. We invested, as well, in a new sound technology that greatly improved the acoustics in our concert hall, and enhanced the musical experience for both the audience and the NAC Orchestra.

This was also the year in which the NAC began to re-establish its national presence. We did it in a number of different and significant ways: our successful National Arts Centre Orchestra Tour of Canada, in which the Orchestra performed 14 concerts in 11 cities, and presented more than forty educational and outreach activities; CBC Television produced two network “specials” with the Orchestra, the first of which was also telecast by Radio-Canada; CBC Radio presented a number of our concerts on their national networks; we released a first-class CD, featuring Vivaldi's *Four Seasons*, and a second CD, featuring the NAC Orchestra playing Alexina Louie's compositions, won a Juno Award.

We were involved in a range of ambitious co-productions with English and French theatres across the country, highlighted by the brilliant Vancouver Playhouse co-production of *The Overcoat* and Théâtre du Nouveau Monde's riveting co-production of *L'Odyssee*.

We began a series of Internet activities featuring Pinchas Zukerman conducting master classes with young musicians, and we worked closely with the National Research Council to experiment with new media and broadband applications. We were also involved in a number of professional development initiatives, including a major conductor's workshop in the late spring of 2000, and an exciting young artists program in the summer.

We reached out, as well, by increasing our emphasis on education and on the development of young audiences. We attracted more than 57,000 students and family members for our youth performances in music, theatre and dance, and we sent NAC musicians and actors out into the schools. And we developed and distributed study materials, including our acclaimed teacher resource kit on Vivaldi's *Four Seasons*, which was sent to 4,500 elementary schools in the cities where the Orchestra toured.

All of this generated a good deal of national media exposure in newspapers, magazines, radio and television – and gave the NAC more visibility on the national stage than we had attracted for more than a decade.

At the same time, we've worked hard to improve our relations with the National Capital Region, and we've had a good deal of success “re-connecting” with the community. The announcement this summer about the creation of a fourth stage for Community Programming seemed to signal a change in the relationship with the region, and it was met with enthusiasm by local officials, the *Ottawa Citizen*, and much of the arts community.

But this was only one of a number of community relations initiatives taken by the National Arts Centre. Others included the announcement of an annual NAC Open House to be launched in May of 2001, which will give us a chance to say “thank you” to the region; the renaming of the Opera to Southam Hall, which was widely applauded by our patrons and long-term supporters; the creation of a “rush” tickets program for all high school, college and university students in the region; the increased number of educational and Internet activities, superbly led by Claire Speed and Maurizio Ortolani; and improved relations and support for the major regional arts organizations – the Great Canadian Theatre Company, Opera Lyra Ottawa, La Nouvelle Scène, the Ottawa Symphony Orchestra, the Ottawa Jazz Festival, the Ottawa International Writers' Festival, and the Ottawa Fringe Festival.

The NAC has also taken a number of steps over the past year to make the audience experience at the National Arts Centre a more congenial one – we've extended the box office hours; we've introduced the new ACS Acoustic Enhancement System in Southam Hall; we've introduced E-commerce for our customers who find it more convenient to purchase their subscriptions through the Internet; we've expanded our Web site to give our audiences far more information about activities at the NAC; we've introduced a modestly priced ticket for students; and we've encouraged our staff to give customer service far greater emphasis.

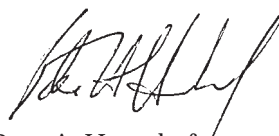
Finally, we've developed a clear strategic direction for the National Arts Centre. The Board of Trustees and the senior management team spent almost six months working on a five-year strategic plan for the NAC, and the Trustees endorsed the strategic blueprint at their Board meeting in June. An executive summary of the strategic plan will be released to the staff, our stakeholders and the general public this winter.

Three critically important elements of the strategic plan have already been widely discussed – a long-term commitment to artistic expansion and innovation; a far greater emphasis on the NAC's national role; and a determination to increase the NAC's “earned revenues” significantly – to allow us to use these additional revenues to finance our programming expansion.

As part of that third strategic initiative, the NAC announced last year that we would establish a National Arts Centre Foundation as the focal point for increased fundraising activities. And we were delighted that we were able to recruit one of Canada's leading fundraising professionals, Darrell Gregersen, to take on the role as the NAC Foundation's first Executive Director and CEO.

It's been an exceptional year for the National Arts Centre, and I would like to thank the Board of Trustees, chaired so skillfully by David Leighton, for their commitment and their enthusiastic support.

Finally, I'd like to express my appreciation to the employees of the National Arts Centre. I've been greatly inspired by their passion and professionalism, and this ongoing dedication to the NAC should give Canadians from one end of the country to the other a great deal of optimism about the future of this wonderful organization.



Peter A. Herrndorf  
Director General and CEO



# LEADERSHIP

The performing arts take dreams and emotions and bring them to life on the stage. Making that happen requires the capacity to inspire and mobilize teams of artists, and focus their talents. The National Arts Centre has outstanding artistic leadership from individuals who have unique perspectives of their respective disciplines, and proven ability to generate the kind of excitement that runs a shiver up the collective spine of an audience.

Driving the National Arts Centre's four disciplines – Music, English Theatre,

French Theatre, and Dance – is the leadership of four outstanding individuals.



Pinchas Zukerman's first full season as Music Director inspired the Orchestra to new heights. Marti Maraden and Jean-Claude Marcus created exceptional seasons in English and French theatre. Michel Dozois presented a dazzling blend of modern dance and classical ballet. Together, this artistic team is laying the foundation for a new era of growth and achievement at the National Arts Centre where, once again, we put the emphasis – and the excitement – back on our stages.

Photos: top left – *National Arts Centre Orchestra*, Stille Pictures Photography;  
top right – *Le Menteur*, Gordon King Photography;  
bottom left – Nicola Cavendish and Dennis O'Connor in *For the Pleasure of Seeing Her Again*, photographer Greg Eligh;  
bottom right – Anik Bissonnette and Vadim Bondar in *Giselle*, Les Grands Ballets Canadiens de Montréal, photographer David Cooper.

*“For musicians, the instrument is more than just a tool of the trade. It’s their life, their passion. Even when I’m asleep, I’m dreaming in music. When I’m playing, I don’t just hear how the music sounds. I don’t just see the orchestra playing. I feel the music – it’s tactile. I smell a chord and see its colour.”*

## Pinchas Zukerman

Music Director,  
National Arts Centre Orchestra

# MUSIC

Maestro Zukerman believes that, for the past 400 years, music has been a great unifying force in the world. Its power comes from the direct connection it makes deep into the heart. It evokes emotional responses in every human being.

In addition to having an outstanding season in the nation’s capital during 1999-2000, the NAC Orchestra undertook an enormously successful Canada Tour that included 14 concerts in 11 cities. It reached out to Canadians, as well, through two national television broadcasts, the release of Vivaldi’s *Four Seasons* on CD, and the Maestro’s own innovative approach to teaching through the Internet.

In his first season as the National Arts Centre’s Music Director, Maestro Zukerman has already had a galvanizing affect on the orchestra he leads, and has excited and inspired music lovers and up-and-coming artists across Canada.

Murielle Bruneau, photographer Fred Catroll



Marti Maraden fell in love with the theatre when she was very young, fascinated by the power of telling stories in the moment, and live.

When Marti was starting out in the '60s and '70s, Canada's theatre was just finding its feet. Now no one doubts that Canada has come into its own as a theatre nation.

Marti feels we have moved from creating stories we think we ought to tell to creating the stories we want to tell – our own peculiar, quirky stories which nonetheless have universal appeal.

Two examples from the 1999-2000 season are Nova Scotia playwright George Elliott Clarke's poetic, music-filled world of *Whylah Falls*, and *Blood on the Moon* by Ottawa's own Pierre Brault which brought the murder of Thomas D'Arcy McGee and the trial of James Patrick Whelan vividly to life just a short distance away from the actual scene of the crime.

We are helping create new plays, build the talent of Canada's artists and theatre crafts-people, and inspire young audiences with a love for theatre that will stay with them all their lives.



# ENGLISH THEATRE

Pierre Brault in *Blood on the Moon*, photographer Peter Knippel

*“Theatre connects us to the earliest times in a long thread of story-telling that continues on into the future. We recognize the people in Shakespeare and Sophocles. Characters like Lear and Hamlet have become real people to us. A thousand years from now, I hope that theatre audiences will recognize themselves, as well as us, in the theatre we are creating today.”*



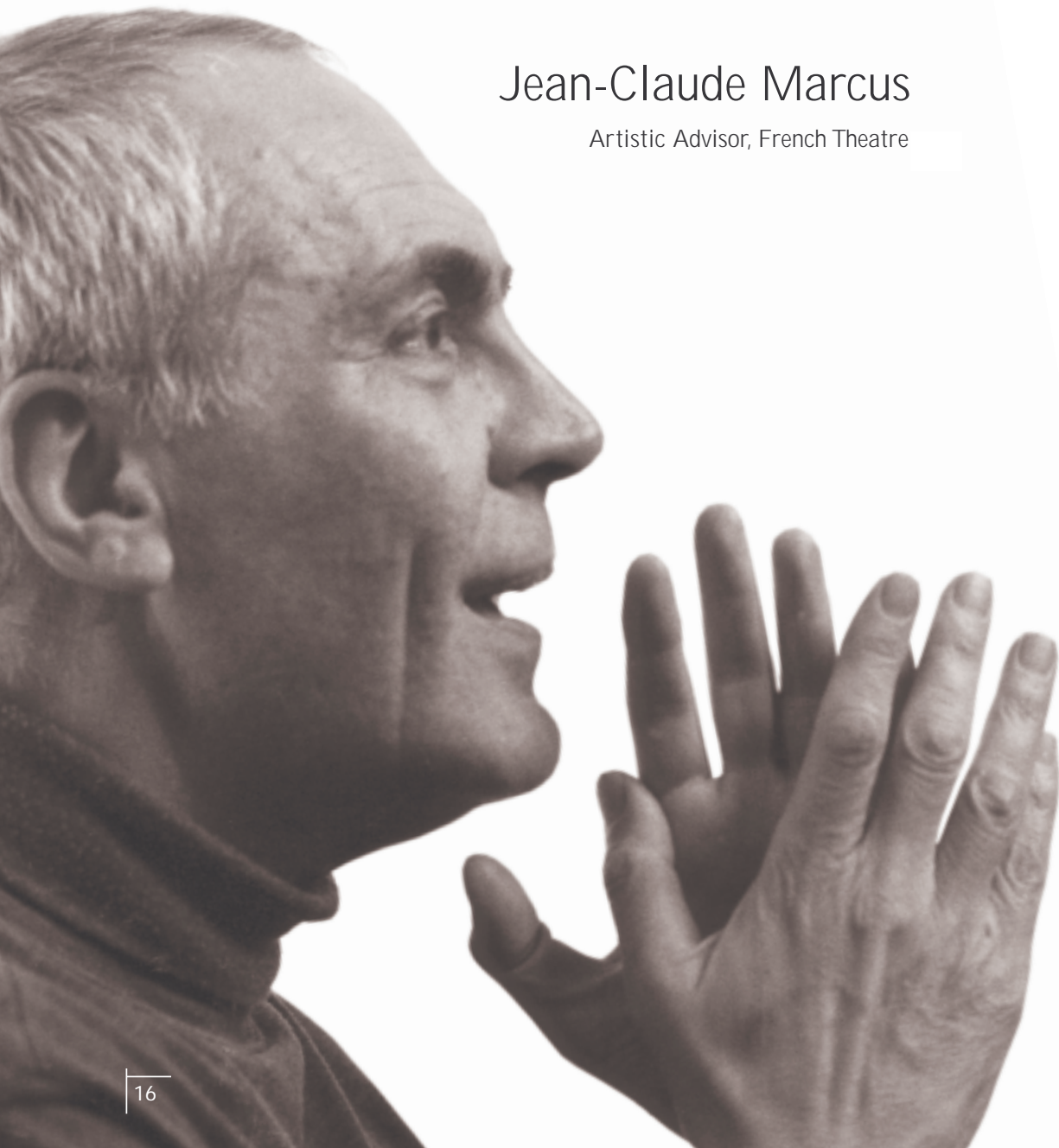
Marti Maraden

Artistic Director, English Theatre

*“Theatre is joy, celebration, energy, colour. Theatre for children and youth must be a priority. They should be drawn to it spontaneously... and bring their parents along! Let’s not hesitate to take drama out of the theatres and stage it in our living rooms, our terraces and our streets. Let’s nurture our children’s dreams, and let their imaginations soar!”*

Jean-Claude Marcus

Artistic Advisor, French Theatre



Juliette Gagnon Lachapelle,  
Headlight Innovative Imagery



# FRENCH THEATRE

Jean-Claude Marcus believes that the National Arts Centre’s strength lies in exploiting the diverse elements of Canada: the more we strengthen our differences, the stronger Canada becomes. So the National Arts Centre’s French Theatre seeks artists and their work from across Canada, puts them in the national spotlight, and helps raise the curtain on the international stage.

The NAC hosts a biennial festival to celebrate Francophone performing arts, the *Quinze jours de la dramaturgie des régions*. Francophone playwrights, poets, and singers from all regions showcase their work, get to know one another, and hone their craft. At the festival, the Marcus Prize, named in Jean-Claude’s honour, is awarded to those who have distinguished themselves in the development of French Canadian theatre.

Our season combines critically successful classical and modern plays presented in the Theatre, and avant-garde theatre in the more intimate setting of the Studio. The revenue from major productions and co-productions helps finance more creative and experimental plays.

Michel Dozois performed as a dancer himself before focusing on bringing the best of contemporary and classical dance to the stages of the National Arts Centre. Around the world, dance is enjoying a boom in popularity, and he is very proud of Canada's role in pushing the boundaries of the art.

Ten years ago, Canada emerged as a world leader in the artistic vision of its dance companies. In the last five years, however, dancers have also made a quantum leap in their technique. Now, when audiences attend Canadian dance performances, they're not just provoked by the ideas presented, they're astonished by the athletic elegance of the dancers.

Since its beginnings, the National Arts Centre has been a powerful force in promoting dance in Canada. Unique among Canadian performing arts organizations, it features the entire spectrum of dance, from classical ballet to the avant-garde. We've played a major role in creating an environment where dance can flourish in Canada.



# DANCE

*Les Ballets Jazz de Montréal,*  
photographer Michael Slobodian

## Michel Dozois

iProducer, Dance



*“The NAC’s relationship with Canadian dance companies is like high octane fuel added to a finely tuned engine. These companies have the talent, artistic vision, and drive. And when we co-produce with them, they accelerate onto the fast track of national – and sometimes international – acclaim.”*

## BOARD OF TRUSTEES 1999-2000

In accordance with the *National Arts Centre Act*, the Board of Trustees is responsible for the management of the Corporation. The Board consists of ten members, including the Chair.



**David S. R. Leighton**  
Chair  
London, Ontario  
1\*, 2, 3, 4\*

**David H. Hill, QC**  
Vice-Chair  
Ottawa, Ontario  
1, 3

**Andrew D. M. Ogaranko, QC**  
*(term ended May 30, 2000)*  
Winnipeg, Manitoba  
2

**Rosemarie Landry, CM**  
Montreal, Quebec  
3\*

**Carole McDougall**  
Halifax, Nova Scotia  
3\*

**Royce Frith, QC**  
Vancouver, British Columbia  
4

**Roberto Martella**  
Toronto, Ontario  
4

**Louise B. Vaillancourt, CM**  
Outremont, Quebec  
1, 2\*

**Jenny Belzberg**  
*(term started July 27, 2000)*  
Calgary, Alberta  
2

**Jim Watson**  
*(ex officio)*  
*(term ended August 13, 2000)*  
Mayor  
Ottawa, Ontario  
1

**Yves Ducharme**  
*(ex officio)*  
Mayor  
Hull, Quebec  
4

### Committees of the Board

- 1 Executive Committee
- 2 Finance and Audit Committee
- 3 Human Resources and Compensation Committee
- 4 Marketing and Development Committee

\* Committee Chair

*Jim Watson photo, Couvrette Photography*

## SENIOR MANAGEMENT COMMITTEE

**Robert Asselin**  
Director, Patron Services

**Kelly Ann Beaton**  
Director, Communications

**Christopher Deacon**  
Managing Director,  
NAC Orchestra

**Michel Dozois**  
Producer, Dance & Special  
Events

**Bernard Geneste**  
Senior Director, Corporate  
Services and Corporate  
Secretary

**Alex Gazalé**  
Production Director

**Darrell Louise Gregersen**  
Executive Director of  
Development  
Chief Executive Officer,  
National Arts Centre  
Foundation

**Peter A. Herrndorf, O.C.**  
Director General and Chief  
Executive Officer

**Gilles Landry**  
Senior Director, Operations

**Marti Maraden**  
Artistic Director,  
English Theatre

**Jean-Claude Marcus**  
Artistic Advisor,  
French Theatre

**Heather Moore**  
Director, Marketing

**Daniel Senyk**  
Chief Financial Officer

**Sophia Trottier**  
Director, Human Resources

## MANAGEMENT DISCUSSION AND ANALYSIS

In the fiscal year ending August 31, 2000, the National Arts Centre Corporation earned revenues of \$24.4 million, a 4.1% increase over 1999 (\$23.4 million), which was driven primarily by an 11.8% improvement in programming revenues. Expenses rose by 12.9% to \$50.0 million (\$44.3 million – 1999) while Parliamentary appropriations grew 16.2% to \$23.8 million (\$20.5 million – 1999). The National Arts Centre ended the year with an operating surplus of \$479,028 (\$2.0 million – 1999).

During the year, the title to the land and the building that houses the Centre was transferred to the Corporation by the Government of Canada.

There were several significant factors behind the revenues earned by the National Arts Centre during the year:

- The performances in all four artistic disciplines attracted a record 34,678 subscribers bringing \$4.3 million in subscription revenue to the National Arts Centre (\$3.9 million – 1999). Paid attendance at National Arts Centre productions, excluding rental shows, increased from 74% to 76% of available seats.
- The National Arts Centre used its production expertise to work with other organizations in the staging of two major events during the year: *Harmony 2000*, a New Year's Eve outdoor celebration at the Casino de Hull in Hull, Quebec, and a multi-media event for Expo 2000 at the Canadian Pavilion in Hanover, Germany. These ventures produced revenues of \$2.2 million and expanded the range of projects in which the National Arts Centre participates.
- The National Arts Centre Orchestra performed 14 concerts in 11 cities generating revenues of \$222,072 directly and another \$295,000 in sponsorships. This was the first national tour for the Orchestra since 1992.
- Fundraising from corporate gifts, individual donations and galas increased in 2000 over 1999. However, as a result of the special Challenge Fund Campaign the previous year, total fundraising was lower by 33.5% (\$1.9 million – 2000; \$2.8 million – 1999).

Both revenues and expenses vary by the number and type of programmes presented or hosted by the National Arts Centre, the size of the casts, the production values (which affect the look and feel of a show), the guest artists and exchange rates. Although most groups received wage increases in fiscal 2000, labour costs were more significantly influenced by the amount and type of work done.

Commercial operations: Despite a 5.5% increase in revenues to \$10.4 million (\$9.9 million – 1999), net earnings from commercial operations declined to \$2.6 million from \$3.0 million in 1999. Most of the increase in revenues was earned in our catering operations. Le Café sales and intermission bar revenues declined, primarily because of the lack of a summer blockbuster. The availability of such shows has dropped with the demise of companies, such as Live Entertainment Inc., that provided venues like the National Arts Centre with touring productions. Sales at Le Café were also affected by less than ideal summer weather for outdoor dining.

Price increases in the latter part of the year resulted in an increase in parking revenues, but this growth was also tempered by the lack of a blockbuster summer show. Rental sales increased with the performance of 52 shows (44 shows – 1999) of shorter duration (93 performances – 2000: 117 – 1999).

The increase in commercial revenues was offset by a 13.9% increase in expenses. The higher volume of food service sales and renovations to Le Café led to an 11.5% increase in costs. Repairs to the garage and higher labour and operating costs led to a 30% increase in parking services expenses. Hall rental expenses rose by 18.8%, reflecting the nature and shorter duration of the leases.

The revenues earned by our commercial operations are invested in our programming and operations.

## MANAGEMENT DISCUSSION AND ANALYSIS

Programming: Total revenues from our programs increased 11.8% to \$10.9 million (\$9.8 million – 1999). Programming expenses rose by 15.3% to \$23.5 million (\$20.4 million – 1999).

- Music: The 21.0% increase in revenue (\$3.9 million – 2000; \$3.2 million – 1999) reflects a 3.6% increase in attendance at the National Arts Centre Orchestra concerts, and revenues from the Canadian tour. Expenses increased 37.5% (\$9.5 million – 2000; \$6.9 million – 1999) reflecting the cost of the Canadian tour, higher fees for artistic direction, and preparations for the 2001 tour in Europe and the Middle East.
- English Theatre: A 25.7% increase in revenue from English Theatre (\$2.1 million – 2000 compared to \$1.6 million – 1999) was driven largely by a greater number of tickets sold. Expenses increased by 16.0% (\$2.9 million – 2000; \$2.5 million – 1999) because of increased investments in production values, larger casts, increased royalties, more presentations and higher marketing costs that supported higher sales.
- French Theatre revenues rose modestly by 0.4% to \$542,476 (\$540,265 – 1999) while expenses declined by 2.1% to \$1.4 million (\$1.5 million – 1999). Costs are a function of the nature of the programming presented.
- Dance: A decline in revenues of 20.8% (\$1.1 million – 2000; \$1.3 million – 1999) resulted in a 31.5% decline in expenses (\$1.4 million – 2000; \$2.0 million – 1999). The cancellation of the *Compañía Nacional de Danza* had a significant impact on Dance revenues and expenses.
- Variety, touring and other: Revenues fell 49.8% to \$959,227 (\$1.9 million – 1999) without a replacement for the hugely successful *Notre-Dame de Paris* staged in 1999. With fewer presentations, expenses declined 50.9% to \$1.2 million (\$2.4 million – 1999).
- Youth and education: Modest increases in revenues were matched by virtually equivalent increases in expenses. This minor variation in financial activity conceals a 13.1% increase in attendance in our youth and education programming.
- Community programming: Revenues rose to \$1.6 million, a 277.0% increase over 1999 revenues of \$431,237 while expenses increased 168.9% to \$2.4 million (\$909,425 – 1999), almost entirely because of *Harmony 2000* and the fact that the biennial *Quinze jours de la dramaturgie des régions* was not staged in 2000. Community programming refers to investments in artistic communities, including the development of new works and assistance to performing arts groups, across Canada and not exclusively in the National Capital area.

Fundraising: Revenues from fundraising through events, as well as corporate and individual gifts, increased in 2000. Comparisons to the previous year mask these increases, as a special Challenge Fund Campaign was undertaken during that year which brought in extra development revenue. Expenses rose slightly by 4.4% to \$1.0 million from \$966,837 in 1999 due largely to higher marketing costs, which resulted in greater individual giving.

Facility fees: The National Arts Centre records \$1.50 of every ticket sold with a value of more than \$10 as a facility fee. In 2000, facility fees declined by 8.8% to \$539,919 from \$591,788 in 1999, reflecting a 7.4% decline in the number of tickets sold (440,920 – 2000; 476,328 – 1999) and a slight increase in the proportion of tickets sold with a value under \$10, which are sold primarily to youth.

Revenues from investments and other sources rose to \$653,120, a 63% increase over revenues of \$400,663 last year. The increase arose from the increased amount of short-term investments and higher average yields.

### National Arts Centre Foundation

During the year the National Arts Centre Foundation was created and became a charitable organization. One million dollars was transferred from the Challenge Fund to the Foundation. The Foundation will concentrate its efforts on increasing revenues and building endowments to support future artistic growth for the National Arts Centre.

## MANAGEMENT DISCUSSION AND ANALYSIS

### Operating expenses

The expenses incurred to operate the National Arts Centre's buildings rose by 6.9% to \$10.6 million (\$9.9 million – 1999) due to increases in city taxes, repairs, engineering fees, and legal costs for the transfer of the building title. These costs were offset by decreased depreciation charges.

Expenses for administration were reduced by 14.3% to \$4.0 million (\$4.6 million – 1999) reflecting the elimination of the restructuring charges and project write-offs in the previous year. This was offset by the costs associated with a multitude of projects including the creation of the Foundation, the preparation of a strategic plan, the recruiting costs for the Foundation's Chief Executive Officer and the search for an artistic director of French Theatre. Expenses for information technology increased by 38.8% to \$2.1 million (\$1.5 million – 1999) as the National Arts Centre took steps to upgrade and standardize its technology platform to SQL Server. The National Arts Centre also wrote off \$503,400 in development costs for a payroll and human resources information system when the vendor declared bankruptcy.

### Parliamentary appropriations

The 16.9% increase in parliamentary appropriations was primarily due to advances in funding to upgrade the National Arts Centre's information technology systems to Y2K compliance, the transfer of the title to the National Arts Centre building, and funding for the replacement of the stage lift in Southam Hall. The amortization of deferred capital funding declined in 2000 by 4.9% to \$2.3 million (\$2.4 million – 1999), reflecting an equivalent change in amortization expense.

### Liquidity and capital resources

Cash and short-term investments fell slightly to \$9.0 million (\$9.4 million – 1999). This represents a change of less than 4% and is due to normal business variations.

The National Arts Centre's capital assets increased to \$16.9 million (\$6.8 million – 1999). In May 2000, the Government of Canada transferred the title to the National Arts Centre building to the National Arts Centre Corporation at a net book value of \$10.2 million. The land was transferred at a nominal value of \$1. (See Notes 1 and 5 in the Notes to the Financial Statements for further explanations.) Capital investments were made in information technology, stage and building equipment, worker's health and safety, musical instruments, and Le Café.

### Outlook

Under its mandate to support the performing arts in Canada, the National Arts Centre turns out a new "creation" several times a week – and the financial success of each artistic endeavour depends upon the response of the ticket-buying public. The National Arts Centre also depends upon the generosity of individual Canadians and their willingness to support the Centre's activities through donations and sponsorships.

The National Arts Centre has taken several steps to mitigate the risks inherent in producing art and in cultivating support. A solid artistic team is in place that will ensure continued artistic excellence. Concurrently, responsibility for marketing is shifting from the individual disciplines to the National Arts Centre's marketing department. This will foster a deeper marketing expertise at the Centre while allowing the Artistic Directors to focus on their productions. Similarly, the creation of the National Arts Centre Foundation with the appointment of the Executive Director of Development and Foundation Chief Executive will strengthen the National Arts Centre's ability to raise funds from the local and national communities that it serves.

At the same time, the transfer of the building, along with an agreement with the City of Ottawa, has released funds previously used by the federal government to make payments in lieu of taxes. These funds will support the National Arts Centre's mandate to maintain and operate the Centre and will be invested in the building's infrastructure.

With renewed artistic, fundraising, and marketing strengths, the National Arts Centre expects to have an increasingly profound impact on the performing arts across Canada.

## MANAGEMENT RESPONSIBILITIES

The Board of Trustees, which is responsible for, among other things, the financial statements of the Corporation, delegates to Management the responsibility for the preparation of the financial statements and the annual report. Responsibility for their review is that of the Finance and Audit Committee of the Board of Trustees. The financial statements were prepared by Management in accordance with generally accepted accounting principles 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 Finance and Audit Committee. Other financial and operating information appearing in this annual report is consistent with that contained in the financial statements.

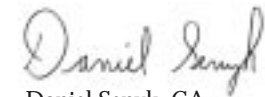
Management maintains books and records, financial and management control and information systems designed in such a manner as to provide reasonable assurance that reliable and accurate information is produced on a timely basis and that transactions are in accordance with the *National Arts Centre Act*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

The Board of Trustees of the Corporation is responsible for ensuring that Management fulfils its responsibilities for financial reporting and internal control, and exercises this responsibility through the Finance and Audit Committee. The Finance and 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 generally accepted auditing standards and reports on the results of that audit to the Chair of the Board of Trustees of the National Arts Centre Corporation on an annual basis.



Peter A. Herrndorf, O.C.  
Director General and Chief Executive Officer  
October 20, 2000



Daniel Senyk, CA  
Chief Financial Officer  
October 20, 2000

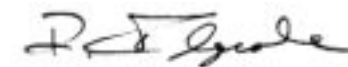
## AUDITOR'S REPORT

*To the Chair of the Board of Trustees of the National Arts Centre Corporation*

I have audited the balance sheet of the National Arts Centre Corporation as at August 31, 2000 and the statements of operations, equity and cash flows for the year then ended. These financial statements are the responsibility of the Corporation's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at August 31, 2000 and the results of its operations and its cash flows for the year then ended in accordance with generally accepted accounting principles.



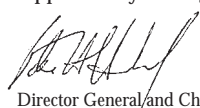
Richard Flageole, FCA  
Assistant Auditor General for the Auditor General of Canada  
Ottawa, Canada, October 20, 2000

## BALANCE SHEET As at August 31

	2000	1999
	\$	\$
<b>Assets</b>		
<b>Current</b>		
Cash and short-term investments		
including Challenge Fund (Notes 3 and 10)	<b>8,996,411</b>	9,354,906
Accounts receivable	<b>1,732,300</b>	1,533,014
Restricted cash and investments (Note 4)	<b>205,915</b>	146,932
Inventories	<b>328,479</b>	263,174
Programmes in progress	<b>1,654,258</b>	1,428,542
Prepaid expenses	<b>1,798,561</b>	173,211
	<b>14,715,924</b>	12,899,779
Capital assets (Note 5)	<b>16,886,066</b>	6,819,273
	<b>31,601,990</b>	19,719,052
<b>Liabilities</b>		
<b>Current</b>		
Accounts payable and accrued liabilities	<b>6,300,372</b>	4,026,237
Deferred revenue	<b>6,004,146</b>	7,125,927
	<b>12,304,518</b>	11,152,164
Deferred contributions (Note 6)	<b>177,573</b>	182,202
Deferred capital funding (Note 7)	<b>16,886,066</b>	6,819,273
Long-term portion of provision for employee termination benefits	<b>1,339,372</b>	1,149,980
	<b>30,707,529</b>	19,303,619
Endowment Fund (Note 8)	<b>33,275</b>	33,275
<b>Equity of Canada</b>		
Accumulated surplus	<b>861,186</b>	382,158
Contingencies and commitments (Notes 12 and 13)		
	<b>31,601,990</b>	19,719,052

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

Approved by Management:

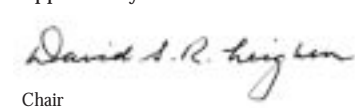


Director General and Chief Executive Officer



Chief Financial Officer

Approved by the Board of Trustees:



Chair



Chair of Finance and Audit Committee

## STATEMENT OF OPERATIONS For the year ended August 31

	2000	1999
	\$	\$
<b>Revenues</b>		
Commercial operations (Schedule 1)	<b>10,428,307</b>	9,882,331
Programming (Schedule 2)	<b>10,911,140</b>	9,757,242
Fundraising including		
Challenge Fund (Note 10)	<b>1,872,482</b>	2,815,188
Facility fees	<b>539,919</b>	591,788
Investments and other	<b>653,120</b>	400,663
	<b>24,404,968</b>	23,447,212
<b>Expenses</b>		
Commercial operations (Schedule 1)	<b>7,803,229</b>	6,849,658
Programming (Schedule 2)	<b>23,471,855</b>	20,365,660
Fundraising and development including		
Challenge Fund (Note 10)	<b>1,009,225</b>	966,837
NAC Foundation (Note 9)	<b>1,000,000</b>	—
Building operations	<b>10,601,378</b>	9,918,236
Administration	<b>3,972,616</b>	4,634,402
Information technology	<b>2,129,288</b>	1,533,864
	<b>49,987,591</b>	44,268,657
Results of operations before government funding	<b>(25,582,623)</b>	(20,821,445)
Parliamentary appropriation for operating expenditures	<b>23,797,848</b>	20,486,012
Amortization of deferred capital funding (Note 7)	<b>2,263,803</b>	2,381,624
	<b>26,061,651</b>	22,867,636
<b>Net results of operations</b>	<b>479,028</b>	2,046,191

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

## STATEMENT OF EQUITY For the year ended August 31

	2000	1999
	\$	\$
Balance at beginning of year	<b>382,158</b>	(1,664,033)
Net results of operations	<b>479,028</b>	2,046,191
Balance at end of year	<b>861,186</b>	382,158

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

	2000	1999
	\$	\$
<b>Operating activities</b>		
Net results of operations	479,028	2,046,191
Items not affecting cash and investments		
Amortization	2,263,803	2,381,624
	<b>2,742,831</b>	<b>4,427,815</b>
Changes in non-cash operating assets and liabilities	(963,304)	3,071,034
Changes in contributions receivable	—	800,000
Changes in deferred contributions	(4,629)	(712,767)
Changes in deferred capital funding	(104,151)	(845,725)
Changes in long-term portion of provision for employee termination benefits	189,392	53,568
Cash flows from operating activities	<b>1,860,139</b>	<b>6,793,925</b>
<b>Investing activities</b>		
Additions to capital assets	(2,159,651)	(1,535,899)
Restricted cash and investments	(58,983)	(18,689)
Cash flows from investing activities	<b>(2,218,634)</b>	<b>(1,554,588)</b>
<b>(Decrease) increase in cash position</b>	<b>(358,495)</b>	<b>5,239,337</b>
<b>Cash position at beginning of year</b>	<b>9,354,906</b>	<b>4,115,569</b>
<b>Cash position at end of year</b>	<b>8,996,411</b>	<b>9,354,906</b>
Composed of:		
Cash and short-term investments including Challenge Fund	<b>8,996,411</b>	<b>9,354,906</b>

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

### 1. Authority, Objectives and Operations

The National Arts Centre Corporation (the "Corporation" or the "Centre") was established in 1969 pursuant to the *National Arts Centre Act* and is not subject to the provisions of the *Income Tax Act*. Pursuant to Section 85 (1) of Part X of the *Financial Administration Act*, Divisions I to IV do not apply to the Corporation. The Corporation 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*.

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

With a view to achieving the objectives, the Government of Canada had leased without charge the National Arts Centre building to the Corporation. The lease had been renewed on a yearly basis until May 2000 when the title to the land and the building was transferred to the Corporation. The Corporation continues to be responsible for the operation and maintenance of the Centre as in previous years, by virtue of the *National Arts Centre Act*.

### 2. Significant Accounting Policies

#### (a) Short-term and restricted investments

Short-term and restricted investments are valued at the lower of cost and market value.

#### (b) Parliamentary appropriation

The Government of Canada provides funding to the Corporation. The portion of the Parliamentary appropriation used to purchase depreciable capital assets is recorded as deferred capital funding and amortized on the same basis and over the same periods as the related capital assets. The remaining portion of the appropriation is recorded on the statement of operations.

The parliamentary appropriation approved for the period from April 1 to August 31, is in respect of the Government of Canada's fiscal year ending on March 31 of the following year. Accordingly, the portion of the amount received to August 31, which is in excess of 5/12ths of the appropriation, is deferred to the following year. Similarly, the portion of the amount received to August 31, which is less than 5/12ths of the appropriation, is recorded as a receivable.

The difference between the Parliamentary appropriation received for payments in lieu of taxes to municipalities and other taxing authorities and the related expense for the year is recorded as either a deferred credit or an account receivable as appropriate.

#### (c) Inventories

Inventories are valued at cost for restaurant supplies, food and beverages.

#### (d) Programmes in progress

Direct costs, including advances to performing companies and artists related to programmes (shows) that will be held after the fiscal year-end, are deferred, and are charged to expenses in the year in which the programmes take place.

#### (e) Capital assets

Capital assets are recorded at cost net of accumulated amortization. Amortization is calculated using the straight-line method, over the estimated useful lives of the assets as follows:

Building	40 years
Equipment	2 to 10 years
Computer software and hardware	3 to 5 years
Leasehold improvements	7 to 10 years



(f) *Deferred revenue*

Funds received in return for future services are deferred. Revenue is recognized in the year that the services are provided.

(g) *Contributions*

The Corporation follows the deferral method of accounting for contributions. Contributions externally restricted, and related investment income, are deferred and recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received.

Donations in kind are recorded at estimated fair market value when they are received. Volunteers contribute a significant number of hours per year. Because of the difficulty of determining their fair value, contributed services are not recognized in these financial statements.

(h) *Employee termination benefits*

Employees of the Corporation are entitled to specified benefits on termination as provided for under their respective contracts and conditions of employment. The liability for these benefits is recorded as the benefits accrue to the employees.

(i) *Operating expenses*

Expenses relating to commercial operations and programming do not include costs relating to building and equipment maintenance, and administrative services.

(j) *Pension plan*

Employees of the Corporation participate in the Public Service Superannuation Plan, administered by the Government of Canada. Contributions to the Plan are required by both the employees and the Corporation. The Corporation's contributions represent the total pension obligation of the Corporation. Contributions in respect of current service are expensed during the year in which service is rendered. The Corporation is not required under present legislation to make contributions with respect to employees for actuarial deficiencies of the Public Service Superannuation Account.

### 3. Cash and Short-Term Investments

The Corporation's policy is to invest temporary excess cash in short-term deposit certificates, bonds, and commercial paper with Canadian financial institutions. Cash and short-term investments are comprised of the following:

	2000	1999
Cash	134,325	771,580
Certificates, bonds and commercial paper	8,862,086	8,583,326
	<b>8,996,411</b>	<b>9,354,906</b>

The average yield of the portfolio was 5.08% for the year ended August 31, 2000 (4.80% in 1999). The fair value of short-term investments approximates the book value due to their impending maturity.

### 4. Restricted Cash and Investments

Restricted cash and investments arise from contributions received from individuals and corporate entities for a specified purpose.

### 5. Capital Assets

During the year, the Government of Canada transferred the title to the land and building to the Corporation. The land has been recorded at a nominal value of \$1, as the historical cost could not be determined. The building has been recorded at the historical construction cost and the related net book value added to deferred capital funding.

	2000		1999	
	Cost	Accumulated amortization	Net book value	Net book value
Land	\$ 1	\$ —	\$ 1	\$ —
Building	46,400,000	36,229,056	10,170,944	—
Equipment	5,411,004	4,362,296	1,048,708	712,037
Computer software and hardware	2,003,235	1,084,347	918,888	976,288
Leasehold Improvements	26,178,966	23,166,856	3,012,110	3,648,790
Assets under construction	1,735,415	—	1,735,415	1,482,158
	<b>\$ 81,728,621</b>	<b>\$ 64,842,555</b>	<b>\$ 16,886,066</b>	<b>\$ 6,819,273</b>

### 6. Deferred Contributions

	2000	1999
Challenge Fund (Note 10)	\$ —	\$ 19,384
National Arts Centre Orchestra Trust Fund	39,286	33,166
National Arts Centre Orchestra Tour Fund	87,016	80,490
G. Hamilton Southam Fund	51,271	—
Piano Fund	—	49,162
	<b>\$ 177,573</b>	<b>\$ 182,202</b>

Changes in the deferred contributions balance are as follows:

	2000	1999
Balance at beginning of year	\$ 182,202	\$ 894,968
Interest income	8,611	7,034
Donations	62,306	87,700
Amount withdrawn	—	(800,000)
Amount recognized as revenue on the statement of operations	(75,546)	(7,500)
Balance at end of year	<b>\$ 177,573</b>	<b>\$ 182,202</b>

### 7. Deferred Capital Funding

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

Changes in the deferred capital funding balance are as follows:

	2000	1999
Balance at beginning of year	\$ 6,819,273	\$ 7,664,998
Appropriations used to purchase depreciable capital assets	2,159,651	1,535,899
Addition of net book value of the land and building (Note 5)	10,170,945	—
Amortization	(2,263,803)	(2,381,624)
Balance at end of year	<b>\$ 16,886,066</b>	<b>\$ 6,819,273</b>

### 8. Endowment Fund

The initial capital of \$33,275 for National Arts Centre Orchestra Trust Fund is subject to an externally imposed restriction stipulating that the original capital be maintained permanently. Interest earned during year of \$1,830 (1999 – \$1,775) is included in deferred contributions.

### 9. National Arts Centre Foundation

During the year, the National Arts Centre Foundation (the "Foundation") was created. It was incorporated under the *Canada Corporations Act* in July 2000 and received its registered charity status under the *Income Tax Act* in August 2000. This is a separate entity from the Corporation but the funds raised will be used for the sole benefit of the Corporation, as will be determined by the Foundation. To allow the Foundation to begin its work, the Corporation transferred \$1 million to the Foundation. All of the expenses related to the creation and the operations of the Foundation to August 31, 2000 have been reported in the financial statements of the Corporation.

The Foundation raises funds from patrons and from the community. Voting membership in the Foundation is limited to current Corporation Board of Trustee members and, according to the Foundation's by-laws, all resources of the Foundation must be provided to the Corporation or used for the Corporation's benefit. The operations of the Foundation have not been audited and have not been consolidated in the Corporation's financial statements. The Financial Position and the Results of Operations of the Foundation as at August 31, 2000 for the period then ended are as follows:

<b>Financial Position</b>	<b>2000</b>
Total assets	\$ 1,000,000
Total liabilities	—
Total net assets	\$ 1,000,000
<b>Results of Operations</b>	<b>2000</b>
Total revenues *	\$ 1,000,000
Total expenses	—
Excess of revenues over expenses	\$ 1,000,000
<i>* The total revenue of \$1,000,000 is from the Corporation.</i>	
<b>Cash Flows</b>	<b>2000</b>
Cash from operations	\$ 1,000,000
Cash used in financing and investing activities	—
Increase in cash	\$ 1,000,000

#### 10. Challenge Fund

In 1999, in addition to regular fundraising activities, a special fundraising campaign entitled the Challenge Fund was undertaken. Programme expenditures relate primarily to the support of youth and educational initiatives at the Centre. As well, new commissions in Music, English Theatre, French Theatre, and Dance, community outreach, touring, and other activities that further the Centre's national and regional mandate to develop the performing arts may be supported by this fund. Changes to the balance during the year are as follows:

	<b>2000</b>	<b>1999</b>
Balance of funds raised during campaign	\$ 1,928,860	\$ 2,161,046
Investment and other earned income	<b>88,006</b>	—
Total Direct campaign expenses	—	(212,186)
Programme expenditures	<b>(150,489)</b>	(20,000)
Transfer to the NAC Foundation	<b>(1,000,000)</b>	—
Closing balance	\$ <b>866,377</b>	\$ 1,928,860

The closing balance from the campaign above is, for the most part, in cash and short-term investments.

#### 11. 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 transactions with these entities in the normal course of business.

#### 12. Contingencies

The Corporation is the claimant or defendant in certain pending claims and lawsuits. In management's opinion, the outcome of these actions is not likely to result in any material liabilities.

During the year, the Corporation received a \$2 million increase in its parliamentary appropriation to cover the cost of updating its information technology infrastructure to address year 2000 concerns. This amount may have to be repaid as a reduction of future parliamentary appropriations, beginning in fiscal year 2001-2002.

#### 13. Commitments

As at August 31, 2000, there remains approximately \$3,056,000 (\$3,867,000 in 1999) to be paid pursuant to agreements for information technology and telephony services. The future minimum payments are as follows:

2000 — 01	1,043,000
2001 — 02	1,050,000
2002 — 03	923,000
2003 — 04	40,000
2004 — 05	—

#### 14. Comparative Figures

Certain figures for 1999 have been reclassified to conform to the presentation adopted this year.

#### SCHEDULE 1 SCHEDULE OF REVENUES AND EXPENSES For the year ended August 31

##### Commercial Operations

	<b>2000</b>		
	\$	\$	\$
	Revenues	Expenses	Net
Restaurants	6,112,849	5,984,485	128,364
Parking Services	2,473,249	632,531	1,840,718
Rental of Halls	1,842,209	1,186,213	655,996
	<b>10,428,307</b>	<b>7,803,229</b>	<b>2,625,078</b>

	<b>1999</b>		
	\$	\$	\$
	Revenues	Expenses	Net
Restaurants	5,774,912	5,364,915	409,997
Parking Services	2,339,806	486,001	1,853,805
Rental of Halls	1,767,613	998,742	768,871
	<b>9,882,331</b>	<b>6,849,658</b>	<b>3,032,673</b>

#### SCHEDULE 2 SCHEDULE OF REVENUES AND EXPENSES For the year ended August 31

##### Programming

	<b>2000</b>	<b>1999</b>
	\$	\$
<b>Revenues</b>		
Music	3,903,805	3,225,014
English Theatre	2,053,612	1,632,790
French Theatre	542,476	540,265
Dance	1,088,270	1,374,407
Variety, Touring & Other	959,227	1,909,380
Youth & Education	357,602	322,102
Community Programming	1,625,951	431,237
Programming Support	380,197	322,047
	<b>10,911,140</b>	<b>9,757,242</b>

<b>Expenses</b>		
Music	9,492,192	6,901,249
English Theatre	2,851,175	2,457,828
French Theatre	1,428,662	1,459,207
Dance	1,392,780	2,033,835
Variety, Touring & Other	1,184,446	2,410,161
Youth & Education	612,413	575,870
Community Programming	2,445,880	909,425
Programming Support	4,064,307	3,618,085
	<b>23,471,855</b>	<b>20,365,660</b>
<b>Excess of expenses over revenues</b>	<b>12,560,715</b>	<b>10,608,418</b>

SCHEDULE 3 SCHEDULE OF EXPENSES BY TYPE For the year ended August 31

	2000	1999
	\$	\$
Salaries and benefits	15,637,993	14,405,666
Artistic fees	7,714,873	7,252,472
Payments in lieu of taxes	4,748,329	4,245,000
National Arts Centre Orchestra fees	4,323,904	3,430,809
Advertising	2,788,323	2,824,530
Amortization	2,263,803	2,381,624
Cost of sales	2,096,826	1,930,477
Contract fees	1,857,651	1,849,919
Maintenance and repairs	1,201,265	1,104,686
Utilities	1,288,762	1,293,862
Foundation	1,000,000	—
Production	1,224,701	321,702
Promotion	542,766	521,140
Financial charges	523,755	531,607
Office expenses	403,375	377,442
Supplies	369,816	257,105
Professional fees	347,150	273,985
Equipment	294,058	154,692
Staff travel	290,139	194,415
Telecommunications	212,112	195,571
Miscellaneous	210,464	182,367
Rental of facilities	162,456	63,436
In-kind contributions of goods and services	159,595	197,609
Board expenses	147,408	110,297
Education and training	105,053	81,231
Insurance	73,014	87,013
	<b>49,987,591</b>	<b>44,268,657</b>

CHRONOLOGICAL LISTING OF ARTISTIC EVENTS September 1, 1999 to August 31, 2000

**September 1999**

10-18	R	ST	Ottawa International Writers' Festival
14-25	ET	T	Special presentation – Sandra Shamas' Wit's End
18-25	R	OP	Opera Lyra Ottawa – The Pearl Fishers
24	R	OP	Alice Cooper
27	R	OP	Ottawa Symphony Orchestra
29-30	M	OP	NAC Orchestra Audi Signature – Zukerman/Bronfman

**October 1999**

1-2	D	ST	Cas Public – Incarnation
2	M	OP	Itzhak Perlman Gala – NAC Orchestra - Zukerman
4	D	TH	Rosas – Drumming
5	M	OP	NAC Orchestra Baroque Plus – Zukerman/Logan/Forsyth
6	M	TO	NAC Orchestra Concert in Kingston
8	M	OP	NAC Orchestra Classics – Zukerman/Forsyth
9	R	OP	Luce Dufault
12-23	ET	ST	Studio Stage Series - Travels with My Aunt
13-14	M	OP	NAC Orchestra Ovation – Zukerman/Sykes/Hamann/Corey/Gress
16-30	M	TO	NAC Orchestra 1999 Canada Tour
14-23	FT	TH	Série Répertoire - Le Menteur
15	R	OP	Lise Dion
16	R	OP	Diana Krall
19-24	R	OP	Jekyll & Hyde
28-Nov.13	ET	TH	Main Stage Series - The Play's The Thing
29	R	OP	Claudine Mercier
30	R	OP	Roch Voisine
31	FT	ST	Théâtre Jeunesse - Le Petit Bon à rien, série Petits-Trots

**November 1999**

1	R	OP	Levesque-Turcotte
6	SP	OP	Governor General's Performing Arts Awards Gala
8	R	OP	Charles Aznavour
10-13	FT	ST	Découverte Series - Les Intermèdes
11 - 13	M	OP	CJOH Pops with NAC Orchestra - Roger Whittaker in Concert – Fraser
14-15	FT	PA	Cycle de soupers-lectures – Claire Lenoir
15	R	OP	Ottawa Symphony Orchestra
16	M	OP	Recitals Series – Emanuel Ax
17-18	D	OP	Les Grands Ballets Canadiens – NACO - Giselle
18-Dec. 4	ET	TH	Main Stage Series - For the Pleasure of Seeing Her Again
19	R	OP	Marc Dupré
20	M	OP	NAC Orchestra – Young People's Concerts Maritime Melodies - Brott
20	R	OP	Warren Miller Ski Film - Fifty
20-21	ET	ST	Family Theatre Series – Noah and the Woolly Mammoth
23	M	OP	NAC Orchestra Baroque Plus – Laredo/Kalichstein/Robinson/Forsyth/G'froerer
23-24	V	OP	Gordon Lightfoot
26	M	OP	NAC Orchestra Classics – Laredo/Robinson/Kalichstein
28	M	NG	Music For a Sunday Afternoon – Kalichstein-Laredo-Robinson Trio – Ensembles from the NAC Orchestra
28	D	OP	Compañia Nacional de Danza
28	FT	ST	Théâtre Jeunesse - Partie de quilles chez la Reine de Cœur, série Grands-Galops

**December 1999**

2-5	D	OP	Royal Winnipeg Ballet – NACO - Nutcracker
6	R	OP	Natalie Macmaster
7-18	ET	ST	Studio Stage Series - Possible Worlds
9-11	M	OP	CJOH Pops with NAC Orchestra – The Fiedler Tradition - Vernon/St-John
9-18	FT	TH	Série Répertoire - Urfaust
12	R	OP	Helmut Lotti
13	M	OP	Recitals Series – Pinchas Zukerman/Marc Neikrug
15-16	M	OP	NAC Orchestra Ovation – Zukerman/Nakamichi
18	R	OP	Tap Dogs
21-22	M	OP	NAC Orchestra – Handel: Messiah – Revzen/Labelle/Turnbull/Butterfield/Demler/Ottawa Choral Society/Gordon
23	M	OP	NAC Orchestra – A Holiday Fantasy - Revzen/Labelle/Ottawa Choral Society/Gordon
31	V	OP	New Year's Eve at the NAC – Musical Gems of the 20th Century – Louise Pitre, the Ottawa Symphony Orchestra and special artist Tyley Ross

**January 2000**

1	M	OP	NAC Orchestra – Viennese New Year's celebration – Comissiona/Dahl/Cantata Singers of Ottawa/Ewashko
5-6	M	OP	NAC Orchestra Audi Signature – Bernardi/Podles/Villars
9	R	OP	Bryan Adams
13-15	M	OP	CJOH Pops with NAC Orchestra – Big Band Extravaganza! - Wayland
13-22	FT	TH	Série Répertoire - L'Odysée
13-15	ET	ST	Special Presentation - Blood on the Moon
16	M	NG	Music for a Sunday Afternoon – Graffman – Ensembles from the NAC Orchestra
17	R	OP	Harry Connick Jr.
17	ET	SA	Monday Night Reading – The Dog in the Manger
19	M	OP	NAC Orchestra Baroque Plus – Labadie/Polegato
21	M	OP	NAC Orchestra Classics – Oundjian/Shih
22	R	OP	Mario Jean
23	FT	ST	Théâtre Jeunesse - Le Jardin de Babel, série Petits-Trots
24	R	OP	Ottawa Symphony Orchestra
25	R	OP	Unique Lives & Experiences – Julie Andrews
26-27	M	OP	NAC Orchestra Ovation – Valdés/Kraft
29	M	OP	NAC Orchestra - Young People's Concerts – French Fancies – Brott
29	D	OP	Les Ballets jazz de Montréal
30	FT	ST	Théâtre Jeunesse - L'Autoroute, série Grands-Galops

## February 2000

1-6	R	OP	Sunset Boulevard
3-19	ET	TH	Main Stage Series - 2 Pianos, 4Hands
5-6	ET	ST	Family Theatre Series - Ice Cream Store and More
7	R	OP	Serge Lama
8	R	OP	Engelbert Humperdinck
9-12	FT	ST	Découverte Series - Jacynthe, de Laval
10-12	M	OP	CJOH Pops with NAC Orchestra – Gotta Dance! – Everly/Cadman/Glasco/Hettinger/Lavoie/Mitchell/ The MacCulloch Dancers/Three Sheets to the Wind
15	R	OP	Unique Lives & Experiences – Beverly Sills
16-17	M	OP	NAC Orchestra Audi Signature – Zukerman/Kirshbaum
19	M	OP	Black and White Opera Soiree – NAC Orchestra – Opera Lyra Ottawa – Bernardi/Dahl/Krause/Baerg/ Opera Lyra Chorus/Opera Lyra Ottawa Boys Chorus
22-Mar. 4	ET	ST	Studio Stage Series - Whydah Falls
23-24	M	OP	NAC Orchestra Ovation – Foster/Goodyear
23	D	TH	Compagnie de Brune – Encyclopedia Document 1
25-26	R	OP	Jean Michel Anctil
29	M	OP	NAC Orchestra Baroque Plus – Silverstein/Merkelo/G'froerer/Hamann
29	D	TH	H.ART.CHAOS – Secret Club ... Floating Angels 2000

## March 2000

3	M	OP	NAC Orchestra Classics – Oundjian/Tiempo
3	R	TH	Richard Abel
4-5	R	OP	Stéphane Rousseau
7	R	ST	Art for Heart
9-11	D	OP	The National Ballet of Canada – NACO - Jewels
9-18	FT	TH	Série Répertoire - Le Visiteur
10-11	D	ST	Dominique Porte/Tania Alvarado
13	R	OP	Ottawa Symphony Orchestra
14	R	OP	Unique Lives & Experiences – Marlee Matlin
15-16	M	OP	NAC Orchestra Audi Signature – Bamert/Ehnes
15	R	TH	Dr. Lucille : The Lucille Teasdale Story
17	R	OP	Steve Diamond
19	M	NG	Music for a Sunday Afternoon – Ehnes – Ensembles from the NAC Orchestra
19-20	FT	PA	Cycle de soupers-lectures – Floralie
23-Apr. 8	ET	TH	Main Stage Series - The Overcoat
24-25	D	ST	PPS Danse – Bagne (The new female version)
25-Apr.1	R	OP	Opera Lyra Ottawa – La traviata
27	ET	SA	Monday Night Reading: A Nameless Star, by Mihail Sebastian
28	R	OP	Ottawa Choral Society
29-Apr.1	FT	ST	Découverte Series - La Ferme du Garet
31	M	OP	NAC Orchestra Classics – Labadie/Laplante

## April 2000

6-8	D	OP	Royal Winnipeg Ballet – NACO – Beauty and the Beast
9	M	NG	Music for a Sunday Afternoon – Hutchins – Ensembles from the NAC Orchestra
9	FT	ST	Théâtre Jeunesse - La Mère Merle, série Petits-Trots
10	R	OP	Unique Lives & Experiences – Jehan Sadat

10-15	ET	ST	2000 Canadian Improv Games – Ottawa Regional Tournament
11	M	OP	Recitals Series – Garrick Ohlsson
12	R	TH	Capital Steps
13-15	M	OP	CJOH Pops with NAC Orchestra – A Celebration of Judy Garland starring Lorna Luft
14-45	D	TH	Margie Gillis with special guest artist Joao Mauricio
16	R	OP	Amanda Marshall
17-19	R	OP	Broue
19	D	TH	Brouhaha Danse – Giselle – La Maudite Amour sale
19-21	ET	ST	2000 Canadian Improv Games – National Semi-Finals
22-23	R	OP	Victor/Victoria
22	ET	TH	2000 Canadian Improv Games – National Finals
26-27	M	OP	NAC Orchestra Audi Signature – Zukerman/Huang/Brett/Westman/ Ottawa Choral Society/Gordon
27	R	ST	Jean Lapointe
28	R	OP	Roch Voisine
29	M	OP	NAC Orchestra – Young People's Concerts Great Lake Romances and Prairie Sounds – Brott
29-30	ET	ST	Family Theatre Series - The Ogreling

## May 2000

1	R	OP	Unique Lives & Experiences – Silken Laumann
2	M	OP	Recitals Series – Jon Kimura Parker
3-4	M	OP	NAC Orchestra Ovation – Zukerman/Shamai
4-20	ET	TH	Main Stage Series - Hard Times
5-7	R	OP	The Buddy Holly Story
7	FT	ST	Théâtre Jeunesse – Lili, série Grands-Galops
7-8	FT	PA	Cycle de soupers-lectures – La Chute de la maison Usher
7	M	NG	Music for a Sunday Afternoon–Zukerman/Shamai – Ensembles from the NAC Orchestra
9	M	OP	NAC Orchestra Baroque Plus – Zukerman/G'froerer/Loman
10-13	FT	ST	Découverte Series – Du Vent ... des Fantômes
11	R	OP	An Evening with Bob Newhart
12	M	OP	NAC Orchestra Classics – Zukerman
13	M	OP	Canadian Youth Orchestra Festival: Gala Massed Concert
15	R	OP	Ottawa Symphony Orchestra
18-20	M	OP	CJOH Pops with NAC Orchestra – An Evening with Robert Goulet
21	M	ST	NAC Orchestra Bursary : Final Auditions
24-25	M	OP	NAC Orchestra Audi Signature – Zukerman/Sykes
25-June 3	FT	TH	Répertoire Series – Grace et Gloria
27	M	OP	NAC Orchestra - Young People's Concerts Northern Lights and West Coast Splendours – Brott
30-June 4	ET	ACT	On the Verge... Theatre New Works Festival
31-June 1	M	OP	NAC Orchestra Ovation – Delfs/Josefowicz

## June 2000

2	R	OP	The Stage for AIDS 2000
7	M	OP	NAC Orchestra Baroque Plus – Oundjian/Petri/Colpron/Cerovsek
12	M	SICC	Conductor Training Workshop
9	CDF	OP	Canada Dance Festival: Opening Performance - La La La Human Steps – Salt

9	CDF	SP	Dusk Dances
9	CDF	SA	Max Chats
10	R	OP	Studio de danse Mylene Voyer
10	CDF	TH	compagnie Flak
10	CDF	ST	TRIP dance company
10	CDF	NG	Medley #1
10	CDF	NG	Atlas Moves Watching
10	CDF	NS	par b.Leux
10	CDF	AC	Lucie Grégoire Danse
10	CDF	SP	Dusk Dances
10	CDF	SA	Max Chats
11	R	OP	Jann Arden
11	CDF	ER	Canadian Children's Dance Theatre
11	CDF	ST	Lola Dance
11	CDF	NG	Atlas Moves Watching
11	CDF	NG	COBA
11-12	CDF	AC	Le Groupe Dance Lab
11	CDF	NS	Sarah Chase
11	CDF	SP	Dusk Dances
11	CDF	SA	Max Chats
12	CDF	TH	Kaeja d'Dance and COBA
12	CDF	ST	Peggy Baker Dance Projects
12	CDF	NG	Atlas Moves Watching
12	CDF	AC	Dance Umbrella of Ontario: Ontario Showcase
12	CDF	NS	Short Takes #1
12	CDF	SP	Dusk Dances
12	CDF	FR	Max Chats
13	CDF	ST	Coleman & Lemieux
13	CDF	NG	Atlas Moves Watching
13	CDF	NG	Diversity Forum
13	CDF	NS	Susan McKenzie
13	CDF	NG	Filmdance : Time-Lapse
13-14	CDF	AC	Sometimes Solo
13	CDF	SP	Dusk Dances
13	CDF	SA	Max Chats
14	CDF	TH	Le Carré des Lombes
14	CDF	ST	Tedd Robinson
14-15	CDF	NG	Bédard Énard Dansent...
14	CDF	NG	Atlas Moves Watching
14	CDF	NS	Short Takes #2
14	CDF	NG	Filmdance : Édouard Lock (ed) on film
14	CDF	SP	Dusk Dances
14	CDF	SA	Max Chats
15	CDF	TH	Dancemakers
15	CDF	ST	Emmanuel Jouthe
15	CDF	SA	login :danc/se
15	CDF	NS	Short Takes #3
15	CDF	NG	Filmdance : Simply the Best
16	CDF	TH	Compagnie Marie Chouinard
16-17	CDF	ST	The Holy Body Tattoo
16	CDF	NG	Medley #2
16	CDF	NS	Overall Dance
16	CDF	NS	Zab Mabougou
16	CDF	SP	Dusk Dances
16	CDF	SA	Max Chats
17	CDF	OP	National Ballet of Canada
17	CDF	NG	Carmen Romero and Couroung Fayou
17	CDF	CMC	Roger Sinha and Hari Krishnan
17	CDF	NS	Short Takes #4
17	CDF	SP	Dusk Dances
17	CDF	SA	Max Chats
19	R	TH	The School of Dance
20-25	R	OP	Ragtime
22-July 29	ET	ST	Special Presentation - Blood on the Moon

## July 2000

1	M	LP	Unisong 2000
2	M	AC	NAC Young Artists Programme – Chamber Music Concert
4	M	OP	Great Composers Festival – Tchaikovsky – NAC Orchestra - Zukerman/Médouze
5	M	OP	Great Composers Festival – Bach – Recital: Hewitt
6	M	OP	Great Composers Festival – Bach/Handel – NAC Orchestra – Zukerman/Beaver/Anmand
7	M	OP	Great Composers Festival – Bach Around the Clock
8	M	OP	Great Composers Festival – Bartók/Dvořák – Zukerman/Burashko/Beaver/Linnebach/ Médouze/Forsyth/Participants of NAC Young Artists Programme
8-9	M	OP	Kaggik 2000 Festival – Gala Massed Concert
11	M	OP	Great Composers Festival – Beethoven – NAC Orchestra – Zukerman/Bertsch/Burashko/Forsyth
12	M	OP	Great Composers Festival – Bach – Recital: Hewitt
13	M	OP	Great Composers Festival – Mozart – NAC Orchestra – Zukerman/de Larrocha/Sykes
14	R	OP	Salut Gerry! (Tribute to Gerry Boulet)
18	M	OP	Great Composers Festival – My Secret Heart – NAC Orchestra - Zukerman/Hepner
21	M	CP	Great Composers Festival – Sing Ladies, Sing! A Tribute to Singers of the Swing Era – NAC Orchestra - Eddins/Welsman
25	M	OP	Great Composers Festival – Mozart/Haydn – NAC Orchestra – Valdés/Linnebach/ Wonny Song/Angela Song
28	M	OP	Great Composers Festival – NAC Orchestra – National Youth Orchestra of Canada – Akiyama/ Participants from the NAC Young Artists Programme – Au/Bourque/Pratt/ Tully

### Key:

M	Music
D	Dance
ET	English Theatre
FT	French Theatre
CDF	Canada Dance Festival
R	Rentals
SP	Special

### Locations:

OP	Opera (renamed Southam Hall in January 2000)
TH	Theatre
ST	Studio
PA	Panorama Room
FR	Fountain Room
ER	Elgin Room
SA	Salon
CMC	Canadian Museum of Civilization
NG	National Gallery of Canada
NS	La Nouvelle Scène
UO	University of Ottawa
AC	Ashbury College
ACT	Arts Court Theatre
CP	Confederation Park
SP	Strathcona Park
LP	Landsdowne Park
TE	NAC Terrace
SICC	St. Joseph's Catholic Church
TO	Tour

## ATTENDANCE STATISTICS 1999-2000 & 1998-1999

Attendance 1999-2000 & 1998-1999	No. of Performances 1999-2000	No. of Performances 1998-1999	Capacity 1999-2000	Capacity 1998-1999	Paid Attendance 1999-2000	Paid Attendance 1998-1999	Percentage 1999-2000	Percentage 1998-1999	Ticket Sale Revenues 1999-2000	Ticket Sale Revenues 1998-1999
<b>Music</b>										
Music excluding Y & E	82	78	160,862	151,836	112,687	108,810	70%	72%	3,421,204	3,080,313
Youth & Education	15	9	30,062	19,222	25,430	17,341	85%	90%	194,764	142,339
<b>Total Music</b>	<b>97</b>	<b>87</b>	<b>190,924</b>	<b>171,058</b>	<b>138,117</b>	<b>126,151</b>	<b>72%</b>	<b>74%</b>	<b>3,615,968</b>	<b>3,222,652</b>
<b>English Theatre</b>										
English Theatre excluding Y & E	189	149	109,834	95,199	82,042	67,328	75%	71%	2,006,466	1,601,096
Youth & Education	35	40	14,895	12,176	12,627	10,632	85%	87%	106,557	84,252
<b>Total English Theatre</b>	<b>224</b>	<b>189</b>	<b>124,729</b>	<b>107,375</b>	<b>94,669</b>	<b>77,960</b>	<b>76%</b>	<b>73%</b>	<b>2,113,023</b>	<b>1,685,348</b>
Co-Productions	63	129	34,490	55,759	18,541	33,222	54%	60%	n/a	n/a
<b>French Theatre</b>										
French Theatre excluding Y & E	50	72	26,792	29,354	21,320	22,469	80%	77%	497,380	496,147
Youth & Education	55	82	18,896	25,967	15,685	22,040	83%	85%	115,186	152,100
<b>Total French Theatre</b>	<b>105</b>	<b>154</b>	<b>45,688</b>	<b>55,321</b>	<b>37,005</b>	<b>44,509</b>	<b>81%</b>	<b>80%</b>	<b>612,566</b>	<b>648,247</b>
Co-Productions	275	330	109,912	146,503	98,450	120,988	90%	83%	n/a	n/a
<b>Dance &amp; Variety</b>										
Dance & Variety excluding Y & E	29	58	43,090	90,228	35,001	66,589	81%	74%	1,248,707	2,444,687
Youth & Education	2	2	3,857	4,054	3,546	2,038	92%	50%	33,140	18,600
<b>Total Dance &amp; Variety</b>	<b>31</b>	<b>60</b>	<b>46,947</b>	<b>94,282</b>	<b>38,547</b>	<b>68,627</b>	<b>82%</b>	<b>73%</b>	<b>1,281,847</b>	<b>2,463,287</b>
<b>Galas</b>										
<b>Total Galas</b>	<b>2</b>	<b>2</b>	<b>4,272</b>	<b>4,266</b>	<b>3,553</b>	<b>3,596</b>	<b>83%</b>	<b>84%</b>	<b>* 199,907</b>	<b>* 261,843</b>
* Note: Does not include donation portion of ticket.										
<b>NAC Total</b>										
Total excluding Y & E	352	359	344,850	370,883	254,603	268,792	74%	72%	7,373,664	7,884,086
Total Youth & Education	107	133	67,710	61,419	57,288	52,051	85%	85%	449,647	397,291
<b>NAC Total</b>	<b>459</b>	<b>492</b>	<b>412,560</b>	<b>432,302</b>	<b>311,891</b>	<b>320,843</b>	<b>76%</b>	<b>74%</b>	<b>7,823,311</b>	<b>8,281,377</b>
<b>Rentals</b>										
<b>Total Rentals</b>	<b>93</b>	<b>117</b>	<b>198,612</b>	<b>209,143</b>	<b>129,029</b>	<b>155,485</b>	<b>65%</b>	<b>74%</b>	<b>* 6,034,524</b>	<b>* 7,486,468</b>
* Note: Value of tickets sold to lessees.										
<b>Grand Total</b>	<b>552</b>	<b>609</b>	<b>611,172</b>	<b>641,445</b>	<b>440,920</b>	<b>476,328</b>	<b>72%</b>	<b>74%</b>	<b>13,857,835</b>	<b>15,767,845</b>

Footnote: Ticket sales and revenues have been restated to include youth and education activities that formed part of the regular programming in the individual disciplines.