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.
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’ A Christmas Carol, 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’Odyssée, 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.A.R.T.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.

NATIONAL PROGRAMS

INTERNATIONAL REACH

LOCAL AREA
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.

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.

Fulfilling our mandate requires clear vision of our role, and determined leadership on how to play it.

David S.R. Leighton
Chair, Board of Trustees

Peter A. Herrndorf
Director General and CEO
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’Odysée and Urfaust. Michel Dozois presented a dazzling blend of modern dance and classical ballet, including Japan’s H.A.R.T.CH AOS 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.

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.

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 (CONTINUED)

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.

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
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.

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.
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.

“\nFor 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
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.

“...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
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.

“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.

Robert Asselin
Director, Patron Services

Kelly Ann Beaton
Director, Communications

Christopher Dacon
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 Haraden
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

Carole McDougall
Halifax, Nova Scotia

Royce Frith, QC
Vancouver, British Columbia

Roberto Martella
Toronto, Ontario

Louise B. Vaillancourt, CM
Outremont, Quebec

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

Jim Watson
(ex officio)
Mayo

Yves Ducharme
(ex officio)

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
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 ($43.5 million – 1999) while Parliamentary appropriations grew 16.2% to $25.8 million ($20.3 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.

T here 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 34% to 70% 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 l’Île in Île-Île, Québec, and a multi-media event for Expo 2000 at the Canadian Pavilion in Hannover, 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 such shows have been included in the National Arts Centre’s summer programming.

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 32 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. All 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, support future artistic growth for the National Arts Centre.

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% 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 Companhia Nacional de Dança had a significant impact on Dance revenues and expenses.
• Variety, touring and other: Revenues fell 49.8% to $599,227 ($3.9 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 connotes a 13.1% increase in attendance in our youth and education programming.
• Community programming: Revenues rose to $1.6 million, a 27.0% increase over 1999 revenues of $1.2 million ($1.0 million – 1999), reflecting a 7.4% decline in the number of tickets sold (440,920 – 2000; 476,328 – 1999). This was largely because of Harmony 2000 and the fact that the biennial Quinze jours de 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.

Funding: 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.

Funding: Revenues increased 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.

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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 ($9.3 million – 1999) due to increased costs in city taxes, repairs, engineering fees, and legal fees for the transfer and maintenance 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 for 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 ($16.8 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.

In 2000, the National Arts Centre has taken several steps to mitigate the risks inherent in production 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 management responsibility for the preparation of the financial statements and the annual report. Responsibility for their review of the financial statements 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 fulfills 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 reports 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. Daniel Senyk, CA
director General and Chief Executive Officer Chief Financial Officer
October 20, 2000 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. These 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, at 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

$      $      

A ssets
Current
Cash and short-term investments
including Challenge Fund (N ote 3 and 10) 8,996,411  9,354,906
Accounts receivable 1,732,300  1,533,014
Restricted cash and investments (N ote 4) 205,915  146,932
Inventories 328,479  263,174
Programmes in progress 1,654,258  1,428,542
Prepaid expenses 1,798,561  173,211
14,715,924  12,899,779

Capital assets (N ote 5) 16,886,066  6,819,273

31,601,990  19,719,052

L iabilities
Current
Accounts payable and accrued liabilities 6,300,372  4,026,237
Deferred revenue 6,004,146  7,125,927
12,304,518  11,152,164

Deferred contributions (N ote 6) 177,573  182,202
Deferred capital funding (N ote 7) 16,886,066  6,819,273
Long-term portion of provision for employee termination benefits 1,339,372  1,149,980
30,707,529  19,303,619

Endowment Fund (N ote 8) 33,275  33,275

E quity of Canada
Accumulated surplus 861,186  382,158
Contingencies and commitments (N otes 12 and 13)
31,601,990  19,719,052

STATEMENT OF OPERATIONS  For the year ended August 31

2000  1999

$      $      

R evenues
Commercial operations (Schedule 1) 10,428,307  9,882,331
Programming (Schedule 2) 10,911,140  9,757,242
Fundraising including Challenge Fund (N ote 10) 1,872,482  2,815,188
Facility fees 539,919  591,788
Investments and other 653,120  400,663
24,404,968  23,447,212

E xpenses
Commercial operations (Schedule 1) 7,803,229  6,849,658
Programming (Schedule 2) 23,471,855  20,365,660
Fundraising and development including Challenge Fund (N ote 10) 1,009,225  966,837
N A C Foundation (N ote 9) 1,000,000  —
Building operations 10,601,378  9,918,236
Administration 3,972,616  4,634,402
Information technology 2,129,288  1,533,864
49,987,591  44,268,657

Results of operations before government funding (25,582,623) (20,821,445)
Parliamentary appropriation for operating expenditures 23,797,848  20,486,012
Amortization of deferred capital funding (N ote 7) 2,263,803  2,381,624
26,061,651  22,867,636

Net results of operations 479,028  2,046,191

STATEMENT OF EQUITY  For the year ended August 31

2000  1999

$      $      

Balance at beginning of year 382,158  (1,664,033)
Net results of operations 479,028  2,046,191
Balance at end of year 861,186  382,158

Approved by M anagement:  
David S. R. Haydon  Chair
Daniel Young  Chair of Finance and Audit Committee

Approved by the Board of Trustees:

Chair

The accompanying notes and schedules form an integral part of the financial statements.
### Statement of Cash Flows

For the year ended August 31

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

**Developments of:**
- Cash and short-term investments including Challenge Fund: 8,996,411 (9,354,906)

---

### Notes to Financial Statements

**August 31, 2000**

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 Government of Canada provides funding to the Corporation. The portion of 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.

   - **(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**
     - **Equipment**
     - **Computer software and hardware**
     - **Leasehold improvements**

---

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

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>134,125</td>
<td>77,130</td>
</tr>
<tr>
<td>Certificates, bonds and commercial paper</td>
<td>8,062,086</td>
<td>8,228,326</td>
</tr>
<tr>
<td>Total</td>
<td>8,096,211</td>
<td>9,205,456</td>
</tr>
</tbody>
</table>

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
(a) Land
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.

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land book value</td>
<td>$1</td>
<td>$1</td>
</tr>
<tr>
<td>Equipment</td>
<td>46,400,000</td>
<td>36,229,056</td>
</tr>
<tr>
<td>Building</td>
<td>2,003,235</td>
<td>1,084,347</td>
</tr>
<tr>
<td>Computer software and hardware</td>
<td>26,178,966</td>
<td>3,012,110</td>
</tr>
<tr>
<td>Total</td>
<td>51,271</td>
<td>49,162</td>
</tr>
</tbody>
</table>

6. Deferred Contributions
The Corporation is a separate entity from 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.

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>$182,202</td>
<td>$182,202</td>
</tr>
<tr>
<td>Total</td>
<td>$182,202</td>
<td>$182,202</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>$6,819,273</td>
<td>$6,819,273</td>
</tr>
<tr>
<td>Additions purchased in current year</td>
<td>2,159,651</td>
<td>1,535,415</td>
</tr>
<tr>
<td>Total</td>
<td>$9,978,924</td>
<td>$8,354,688</td>
</tr>
<tr>
<td>Less: Withdrawals</td>
<td>2,545,403</td>
<td>2,030,032</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>$7,433,521</td>
<td>$6,324,656</td>
</tr>
</tbody>
</table>

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 the year of $1,830 (1999 - $1,675) 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:

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>$2,003,235</td>
<td>$1,084,347</td>
</tr>
<tr>
<td>Interest income</td>
<td>2,03,235</td>
<td>1,084,347</td>
</tr>
<tr>
<td>Donations</td>
<td>3,012,110</td>
<td>3,012,110</td>
</tr>
<tr>
<td>Total</td>
<td>$5,012,110</td>
<td>$5,012,110</td>
</tr>
<tr>
<td>Less: Withdrawals</td>
<td>1,084,347</td>
<td>1,084,347</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>$3,927,763</td>
<td>$3,927,763</td>
</tr>
</tbody>
</table>

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 the year of $1,830 (1999 - $1,675) is included in deferred contributions.

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 the year of $1,830 (1999 - $1,675) is included in deferred contributions.
Financial Position 2000
Total assets $1,000,000
Total liabilities —
Total net assets $1,000,000

Results of Operations 2000
Total revenues * $1,000,000
Total expenses —
Excess of revenues over expenses $1,000,000
* The total revenue of $1,000,000 is from the Corporation.

Cash Flows 2000
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:

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

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:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>0</td>
</tr>
<tr>
<td>2001</td>
<td>1,043,000</td>
</tr>
<tr>
<td>2002</td>
<td>1,050,000</td>
</tr>
<tr>
<td>2003</td>
<td>923,000</td>
</tr>
<tr>
<td>2004</td>
<td>40,000</td>
</tr>
<tr>
<td>2005</td>
<td>—</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restaurants</td>
<td>$6,112,849</td>
<td>$5,984,485</td>
</tr>
<tr>
<td>Parking Services</td>
<td>2,473,249</td>
<td>632,531</td>
</tr>
<tr>
<td>Rental of Halls</td>
<td>1,842,209</td>
<td>1,186,213</td>
</tr>
<tr>
<td></td>
<td>10,428,307</td>
<td>7,803,229</td>
</tr>
</tbody>
</table>

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

Programming

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>3,903,805</td>
<td>3,225,014</td>
</tr>
<tr>
<td>English Theatre</td>
<td>2,053,612</td>
<td>1,632,790</td>
</tr>
<tr>
<td>French Theatre</td>
<td>1,428,662</td>
<td>1,459,207</td>
</tr>
<tr>
<td>Dance</td>
<td>1,088,270</td>
<td>1,374,407</td>
</tr>
<tr>
<td>Variety, Touring &amp; Other</td>
<td>959,227</td>
<td>1,374,407</td>
</tr>
<tr>
<td>Youth &amp; Education</td>
<td>357,602</td>
<td>322,102</td>
</tr>
<tr>
<td>Community Programming</td>
<td>1,625,951</td>
<td>431,237</td>
</tr>
<tr>
<td>Programming Support</td>
<td>380,197</td>
<td>322,047</td>
</tr>
<tr>
<td></td>
<td>10,911,140</td>
<td>9,757,242</td>
</tr>
</tbody>
</table>

Expenses

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>9,492,192</td>
<td>6,901,249</td>
</tr>
<tr>
<td>English Theatre</td>
<td>2,851,175</td>
<td>2,451,628</td>
</tr>
<tr>
<td>French Theatre</td>
<td>1,428,662</td>
<td>1,459,207</td>
</tr>
<tr>
<td>Dance</td>
<td>1,392,780</td>
<td>2,033,835</td>
</tr>
<tr>
<td>Variety, Touring &amp; Other</td>
<td>1,164,446</td>
<td>2,410,161</td>
</tr>
<tr>
<td>Youth &amp; Education</td>
<td>612,413</td>
<td>575,870</td>
</tr>
<tr>
<td>Community Programming</td>
<td>2,445,880</td>
<td>909,425</td>
</tr>
<tr>
<td>Programming Support</td>
<td>4,064,307</td>
<td>3,618,085</td>
</tr>
<tr>
<td></td>
<td>23,471,855</td>
<td>20,365,660</td>
</tr>
</tbody>
</table>

Excess of expenses over revenues 12,560,715 10,608,418
## SCHEDULE 3  SCHEDULE OF EXPENSES BY TYPE

For the year ended August 31

<table>
<thead>
<tr>
<th>Year</th>
<th>Salaries and benefits</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>15,637,993</td>
<td>14,405,666</td>
<td></td>
</tr>
<tr>
<td>1999</td>
<td>7,714,873</td>
<td>7,252,472</td>
<td></td>
</tr>
<tr>
<td>1998</td>
<td>4,748,329</td>
<td>4,245,000</td>
<td></td>
</tr>
<tr>
<td>1997</td>
<td>4,323,904</td>
<td>3,430,809</td>
<td></td>
</tr>
<tr>
<td>1996</td>
<td>1,875,651</td>
<td>1,389,919</td>
<td></td>
</tr>
<tr>
<td>1995</td>
<td>1,210,265</td>
<td>1,104,686</td>
<td></td>
</tr>
<tr>
<td>1994</td>
<td>1,288,762</td>
<td>1,236,826</td>
<td></td>
</tr>
<tr>
<td>1993</td>
<td>4,492,755</td>
<td>3,865,140</td>
<td></td>
</tr>
<tr>
<td>1992</td>
<td>1,857,651</td>
<td>1,853,186</td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td>525,755</td>
<td>442,657</td>
<td></td>
</tr>
<tr>
<td>1990</td>
<td>1,000,000</td>
<td>—</td>
<td></td>
</tr>
</tbody>
</table>

## CHRONOLOGICAL LISTING OF ARTISTIC EVENTS

September 1, 1999 to August 31, 2000

### September 1999

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-18 ST</td>
<td>Ottawa International Writers’ Festival</td>
</tr>
<tr>
<td>12-14 ET</td>
<td>Special presentation - Sandra Shannon’s ‘Will’s End</td>
</tr>
<tr>
<td>12-15 OP</td>
<td>Opera Lyra Ottawa – The Pearl Fishers</td>
</tr>
<tr>
<td>14-15 OP</td>
<td>Ottawa Symphony Orchestra</td>
</tr>
<tr>
<td>20 ST</td>
<td>NAC Orchestra Audi Signature – Zukerman/Brownjohn</td>
</tr>
</tbody>
</table>

### October 1999

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3 D</td>
<td>Cas Public – Incarnation</td>
</tr>
<tr>
<td>2 M</td>
<td>Fischel Pietman Gala – NAC Orchestra – Zukerman</td>
</tr>
<tr>
<td>4 D</td>
<td>Rosas – Drumming</td>
</tr>
<tr>
<td>5 M</td>
<td>NAC Orchestra Baroque Plus – Zukerman/Li Open/Forsyth</td>
</tr>
<tr>
<td>6 M</td>
<td>NAC Orchestra Concert in Kingston</td>
</tr>
<tr>
<td>7 M</td>
<td>NAC Orchestra Classics – Zukerman/Forsyth</td>
</tr>
<tr>
<td>8 M</td>
<td>L. crucifixit</td>
</tr>
<tr>
<td>13 ET</td>
<td>Studio Stage Series – Travels with My Aunt</td>
</tr>
<tr>
<td>14 M</td>
<td>NAC Orchestra Ovation – Zukerman/eye/Zamman/Corr/Gmess</td>
</tr>
<tr>
<td>15 M</td>
<td>NAC Orchestra 1999 Canada Tour</td>
</tr>
<tr>
<td>16 D</td>
<td>Série Repertoire – L. en entour</td>
</tr>
<tr>
<td>15 ST</td>
<td>L’Habille ‘juneau – Les Petits Trotts</td>
</tr>
</tbody>
</table>

### November 1999

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 M</td>
<td>L. B. Turcotte</td>
</tr>
<tr>
<td>6 SP</td>
<td>Governor General Performing Arts Awards Gala</td>
</tr>
<tr>
<td>8 RJ</td>
<td>Charles Amourau</td>
</tr>
<tr>
<td>10-13 ST</td>
<td>Découvertes Series – Les Intermédiaires</td>
</tr>
<tr>
<td>11-15 OP</td>
<td>CJOH Pops with NAC Orchestra – Roger Whitaker in Concert – Fraser</td>
</tr>
<tr>
<td>14-15 FA</td>
<td>Catyle de sapers lectures – Claire L’envoy</td>
</tr>
<tr>
<td>15 OP</td>
<td>Ottawa Symphony Orchestra</td>
</tr>
<tr>
<td>16 M</td>
<td>Reptiles Series – Emmanuel A. X</td>
</tr>
<tr>
<td>17-18 DJ</td>
<td>Les Grands Ballets Canadien – NACO – Giselle</td>
</tr>
<tr>
<td>18-20 ET</td>
<td>Main Stage Series</td>
</tr>
<tr>
<td>19 ST</td>
<td>Family Y theatre Series – John and the Woolly Mammoth</td>
</tr>
<tr>
<td>20 M</td>
<td>NAC Orchestra – Young Peoples Concerts</td>
</tr>
<tr>
<td>21 M</td>
<td>Mining Melodies – Brett</td>
</tr>
<tr>
<td>20 W</td>
<td>Were Miller Slim 52 – Fifty</td>
</tr>
<tr>
<td>20-21 ET</td>
<td>Family Y theatre Series – Nosh and the Woolly Mammoth</td>
</tr>
<tr>
<td>21 M</td>
<td>NAC Orchestra Baroque Plus – L. Anada/Alcalde/Robinson/Forsyth/G Troarer</td>
</tr>
<tr>
<td>23 V</td>
<td>Gordon Lightfoot</td>
</tr>
<tr>
<td>23 M</td>
<td>NAC Orchestra Classics – L. anada/Alcalde/Robinson</td>
</tr>
<tr>
<td>26 M</td>
<td>Music For a Sunday Afternoon – K alderst-L. ardeo/Robinson Tho</td>
</tr>
<tr>
<td>28 M</td>
<td>ensemble from the NAC Orchestra</td>
</tr>
</tbody>
</table>

### December 1999

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2-5 D</td>
<td>Royal Winnipeg Ballet – NACO – N. utzacker</td>
</tr>
<tr>
<td>6 R</td>
<td>N. alin Macroth</td>
</tr>
<tr>
<td>7-18 ET</td>
<td>Studio Stage Series – Possible Worlds</td>
</tr>
<tr>
<td>9-11 M</td>
<td>CJOH Pops with NAC Orchestra – The Flyer Tradition – Vernon/Jo John</td>
</tr>
<tr>
<td>9-18 FT</td>
<td>Série Repertoire – L. en entour</td>
</tr>
<tr>
<td>12 R</td>
<td>H. anik Lott</td>
</tr>
<tr>
<td>13 M</td>
<td>Reptiles Series – Pinchas Zukerman/Marc Négrum</td>
</tr>
<tr>
<td>15-16 M</td>
<td>NAC Orchestra Ovation – Zukerman/R. akamichi</td>
</tr>
<tr>
<td>18 R</td>
<td>Tap Dogs</td>
</tr>
<tr>
<td>25-22 M</td>
<td>NAC Orchestra – Handel – Messiah – Roycroft/labelle/Turnbull/Butler field</td>
</tr>
<tr>
<td>25 M</td>
<td>NAC Orchestra – A Holiday Fantasy – Roycroft/labelle/Ottawa Choral Society/Gordon</td>
</tr>
<tr>
<td>31 V</td>
<td>New Year’s Eve at the NAC – Musical Gems of the 20th Century – Louise Pires, the Ottawa Symphony Orchestra and special artist Tiyye Ross</td>
</tr>
</tbody>
</table>

### January 2000

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 M</td>
<td>NAC Orchestra – Viennese New Year’s celebration – Commissioned by lalonde Singers of Ottawa/Emablio</td>
</tr>
<tr>
<td>5-6 M</td>
<td>NAC Orchestra Audi Signature – Bernardi/Markells/Fionas</td>
</tr>
<tr>
<td>9 R</td>
<td>Bryan Adams</td>
</tr>
<tr>
<td>13-15 M</td>
<td>CJOH Pops with NAC Orchestra – Big Band Extravaganza – Wayland</td>
</tr>
<tr>
<td>13-22 FT</td>
<td>Série Repertoire – L’Odyssée</td>
</tr>
<tr>
<td>13-15 ET</td>
<td>Special Presentation – Blood on the Moon</td>
</tr>
<tr>
<td>18 W</td>
<td>Music for a Sunday Afternoon – Griffin – Ensembles from the NAC Orchestra</td>
</tr>
<tr>
<td>17 R</td>
<td>Harry Connick Jr.</td>
</tr>
<tr>
<td>17 ET</td>
<td>Monday Night Reading – The Dog in the Manger</td>
</tr>
<tr>
<td>18 M</td>
<td>NAC Orchestra Baroque Plus – labadé/Palupo</td>
</tr>
<tr>
<td>21 M</td>
<td>NAC Orchestra Classics – Gundlach/Shim</td>
</tr>
<tr>
<td>22 R</td>
<td>M. anio Jean</td>
</tr>
<tr>
<td>23 FT</td>
<td>L’Habille ‘juneau – L. Lenoir de Babel, série Petits Trotts</td>
</tr>
<tr>
<td>24 R</td>
<td>Ottawa Symphony Orchestra</td>
</tr>
<tr>
<td>28 R</td>
<td>Unico Live 8 &amp; Spangistes – Julie A. neshe</td>
</tr>
<tr>
<td>26-27 M</td>
<td>NAC Orchestra Ovation – Valdés/Kast</td>
</tr>
<tr>
<td>28 M</td>
<td>NAC Orchestra – Young Peoples’ Concerts – French Fancies – Brett</td>
</tr>
<tr>
<td>28 D</td>
<td>Les Balats Jazz de Montréal</td>
</tr>
<tr>
<td>30 FT</td>
<td>L’Habille ‘juneau – L. Lenoir de Babel, série Grands Galops</td>
</tr>
</tbody>
</table>

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Total expenses: 49,987,591, 44,268,657
February 2000

1-4  K   OP   Sunset Boulevard
3-10  ET   TH   Main Stage Series - 2 Pianos, 4 Hands
7  K   OP   Family Theatre Series - Ice Cream Store and More
8  K   OP   Royal Winnipeg Ballet
9-10  ET   TH   Dioumsette Series - Jocynthe, de Laval
11-12  ET   TH   NAC Orchestra - Ovation Signature - Zukerman/Beauchamp
12-13  ET   TH   Studio Stage Series - Whisky Fails
13-14  ET   TH   NAC Orchestra Ovation - Foster/Goodyear
15  TH   Compagnie de Brune - Ecoscapes Document 1
15-16  TH   ST   Max Chats
16-17  ET   TH   Family Theatre Series - The Ogreling
17  TH   ET   ST   Secret Club...Floating Angels 2000
18-19  ET   TH   Main Stage Series - La Ferme du Garet
20-21  ET   TH   NAC Orchestra Ovation - Jacynthe, de Laval
21-22  ET   TH   A Nameless Star, by Mihail Sebastian
22-23  ET   TH   NAC Orchestra - Ovation Signature - Zukerman/Beauchamp
23  ET   ST   Family Theatre Series - La Ferme du Garet
24  ET   ST   Family Theatre Series - The Ogreling
25-26  ET   TH   Main Stage Series - La Ferme du Garet
26-27  ET   TH   National Finals
27-28  ET   TH   Main Stage Series - La Ferme du Garet
28-29  ET   TH   NAC Orchestra Ovation - Jacynthe, de Laval
29  ET   ST   Family Theatre Series - The Ogreling
30-31  ET   TH   Northern Lights and West Coast Splendours

March 2000

1-2  OP   NAC Orchestra Classics - On the Brink of Time
3  TH   Richard Abel
4-5  OP   Stéphane Rousseau
7  TH   Act for Heart
9-10  ET   TH   NAC Orchestra Ovation - La Ferme du Garet
11-12  ET   TH   Main Stage Series - The Ogreling
11-12  ET   TH   NAC Orchestra Ovation - Jacynthe, de Laval
13  TH   Ottawa Symphony Orchestra
14  OP   Unique Lives & Experiences - Marie Mattlin
15-16  OP   NAC Orchestra Ovation Signature - Samartini/Heppner
15-16  OP   NAC Orchestra Ovation Signature - Zukerman/Yo-Yo Ma/Tepperman
15-16  OP   NAC Orchestra Ovation Signature - Zukerman/Yo-Yo Ma/Tepperman
16  TH   Steve Diamond
18  M   Music for a Sunday Afternoon - Elkins - Ensembles from the NAC Orchestra
18-19  ET   FA   Cycle of sapeurs lectures - Floralie
24  OP   Ottawa Symphony Orchestra
24-25  OP   Ottawa Symphony Orchestra
25-26  OP   Opera Lyra Ottawa - La traviata
27  ET   ET   Monday Night Reading - A. Naimi Solti, by N. Hall Sebastian
28  K   OP   Ottawa Choral Society
28-29  ET   FA   Dioumsette Series - La Ferme du Garet
30  M   OP   Unique Lives & Experiences - Jocynthe, de Laval/Antipas
30-31  ET   TH   Main Stage Series - The Ogreling
31  TH   ET   ST   Studio de danse Mylene Voyer
31  K   OP   Unique Lives & Experiences - Johan Salat

April 2000

6-7  OP   Royal Winnipeg Ballet - NACO - Premium Seats
6-8  K   OP   Dioumsette Series - La Ferme du Garet
9  M   OP   Music for a Sunday Afternoon - Ensembles from the NAC Orchestra
9-10  ET   TH   Family Theatre Series - The Ogreling
10  TH   ET   ST   Secret Club...Floating Angels 2000
10-11  ET   TH   Studio Stage Series - Whisky Fails
11  TH   ET   ST   Studio Stage Series - Whisky Fails
11-12  ET   TH   Main Stage Series - The Ogreling
12-13  ET   TH   Main Stage Series - The Ogreling
13  ET   ST   Studio Stage Series - Whisky Fails
13-14  ET   TH   Main Stage Series - The Ogreling
14  ET   ST   Studio Stage Series - The Ogreling
15  ET   ST   Studio Stage Series - The Ogreling
16  ET   ST   Studio Stage Series - The Ogreling
17  ET   ST   Studio Stage Series - The Ogreling
18  ET   ST   Studio Stage Series - The Ogreling
19  ET   ST   Studio Stage Series - The Ogreling
20  ET   ST   Studio Stage Series - The Ogreling
21  ET   ST   Studio Stage Series - The Ogreling
22  ET   ST   Studio Stage Series - The Ogreling
23  ET   ST   Studio Stage Series - The Ogreling
24  ET   ST   Studio Stage Series - The Ogreling
25  ET   ST   Studio Stage Series - The Ogreling
26  ET   ST   Studio Stage Series - The Ogreling
27  ET   ST   Studio Stage Series - The Ogreling
28  ET   ST   Studio Stage Series - The Ogreling
29  ET   ST   Studio Stage Series - The Ogreling
30  ET   ST   Studio Stage Series - The Ogreling
30  ET   ST   Studio Stage Series - The Ogreling
31  ET   ST   Studio Stage Series - The Ogreling

June 2000

2  TH   OP   Studio Stage for AIDS 2000
2-3  ET   TH   NAC Orchestra Baroque Plus - Oundjian/Petri/Colpron/Cerovsek
2-3  ET   TH   NAC Orchestra Ovation - Delfi/douze
3  ET   ST   Studio Stage Series - The Ogreling
4  TH   ET   ST   Studio Stage Series - The Ogreling
5  TH   ET   ST   Studio Stage Series - The Ogreling
6  TH   ET   ST   Studio Stage Series - The Ogreling
7  TH   ET   ST   Studio Stage Series - The Ogreling
8  TH   ET   ST   Studio Stage Series - The Ogreling
9  TH   ET   ST   Studio Stage Series - The Ogreling
10  TH   ET   ST   Studio Stage Series - The Ogreling
11-12  ET   TH   NAC Orchestra Ovation - Delfi/douze
12  ET   ST   Studio Stage Series - The Ogreling
13  ET   ST   Studio Stage Series - The Ogreling
14  ET   ST   Studio Stage Series - The Ogreling
15  ET   ST   Studio Stage Series - The Ogreling
16  ET   ST   Studio Stage Series - The Ogreling
17  ET   ST   Studio Stage Series - The Ogreling
18  ET   ST   Studio Stage Series - The Ogreling
19  ET   ST   Studio Stage Series - The Ogreling
20  ET   ST   Studio Stage Series - The Ogreling
21  ET   ST   Studio Stage Series - The Ogreling
22  ET   ST   Studio Stage Series - The Ogreling
23  ET   ST   Studio Stage Series - The Ogreling
24  ET   ST   Studio Stage Series - The Ogreling
25  ET   ST   Studio Stage Series - The Ogreling
26  ET   ST   Studio Stage Series - The Ogreling
27  ET   ST   Studio Stage Series - The Ogreling
28  ET   ST   Studio Stage Series - The Ogreling
29  ET   ST   Studio Stage Series - The Ogreling
30  ET   ST   Studio Stage Series - The Ogreling
31  ET   ST   Studio Stage Series - The Ogreling

July 2000

1  M   LP   Uniting 2000
2  M   OP   Great Composers Festival - Tchaikovsky - NACO Orchestra - Zukerman/Midouze
3  M   OP   Great Composers Festival - Bach - Recital: Hill/Wheatley
4  M   OP   Great Composers Festival - Bach - Recital: Hill/Wheatley
5  M   OP   Great Composers Festival - Bach - Recital: Hill/Wheatley
6  M   OP   Great Composers Festival - Bach - Recital: Hill/Wheatley
7  M   OP   Great Composers Festival - Bach - Recital: Hill/Wheatley
8  M   OP   Great Composers Festival - Bach - Recital: Hill/Wheatley
9  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
10  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
11  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
12  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
13  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
14  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
15  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
16  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
17  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
18  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
19  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
20  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
21  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
22  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
23  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
24  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
25  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
26  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
27  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
28  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
29  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
30  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles
31  M   OP   Great Composers Festival - Mozart - NAC Orchestra - Zukerman/Jeunesse/Ensembles

Key:

M = Music
D = Dance
F = Film
T = Theatre
P = Paint
S = Special Locations:

OP = Opera
SP = Special
 toaster = Studio de danse Mylene Voyer

LP = Panorama Room
FA = Panorama Room
ET = English Theatre
ST = Studio
PA = Panorama Room
STUDIO = Studio de danse Mylene Voyer
SA = Artist Court Theatre
SA = Studio
SA = Studio
SA = Studio
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Music</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Music excluding Y &amp; E</td>
<td>82</td>
<td>78</td>
<td>160,862</td>
<td>151,836</td>
<td>112,687</td>
<td>108,810</td>
<td>72%</td>
<td>72%</td>
<td>3,421,204</td>
<td>3,100,313</td>
</tr>
<tr>
<td>Youth &amp; Education</td>
<td>15</td>
<td>9</td>
<td>30,062</td>
<td>19,222</td>
<td>17,341</td>
<td>16,310</td>
<td>85%</td>
<td>90%</td>
<td>194,764</td>
<td>142,339</td>
</tr>
<tr>
<td><strong>Total Music</strong></td>
<td>97</td>
<td>87</td>
<td>190,924</td>
<td>171,058</td>
<td>129,028</td>
<td>125,151</td>
<td>72%</td>
<td>74%</td>
<td>3,615,968</td>
<td>3,222,652</td>
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<tr>
<td><strong>English Theatre</strong></td>
<td></td>
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<td></td>
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<tr>
<td>English Theatre excluding Y &amp; E</td>
<td>189</td>
<td>149</td>
<td>109,834</td>
<td>95,199</td>
<td>82,042</td>
<td>72,469</td>
<td>75%</td>
<td>71%</td>
<td>2,006,466</td>
<td>1,601,096</td>
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<tr>
<td>Youth &amp; Education</td>
<td>35</td>
<td>40</td>
<td>14,895</td>
<td>12,176</td>
<td>12,627</td>
<td>10,632</td>
<td>85%</td>
<td>87%</td>
<td>106,557</td>
<td>84,252</td>
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<tr>
<td><strong>Total English Theatre</strong></td>
<td>224</td>
<td>189</td>
<td>124,729</td>
<td>107,375</td>
<td>94,669</td>
<td>77,960</td>
<td>76%</td>
<td>78%</td>
<td>2,133,023</td>
<td>1,605,348</td>
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<tr>
<td><strong>Co-Productions</strong></td>
<td>63</td>
<td>129</td>
<td>34,490</td>
<td>55,759</td>
<td>33,222</td>
<td>31,689</td>
<td>54%</td>
<td>60%</td>
<td>n/a</td>
<td>n/a</td>
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<tr>
<td><strong>French Theatre</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>French Theatre excluding Y &amp; E</td>
<td>50</td>
<td>72</td>
<td>26,792</td>
<td>21,320</td>
<td>22,473</td>
<td>20,137</td>
<td>85%</td>
<td>85%</td>
<td>497,380</td>
<td>496,147</td>
</tr>
<tr>
<td>Youth &amp; Education</td>
<td>55</td>
<td>62</td>
<td>18,896</td>
<td>15,685</td>
<td>17,341</td>
<td>15,062</td>
<td>85%</td>
<td>85%</td>
<td>115,186</td>
<td>105,862</td>
</tr>
<tr>
<td><strong>Total French Theatre</strong></td>
<td>105</td>
<td>154</td>
<td>45,688</td>
<td>37,055</td>
<td>40,814</td>
<td>35,200</td>
<td>81%</td>
<td>81%</td>
<td>612,566</td>
<td>601,904</td>
</tr>
<tr>
<td><strong>Co-Productions</strong></td>
<td>275</td>
<td>330</td>
<td>109,912</td>
<td>146,503</td>
<td>120,988</td>
<td>156,828</td>
<td>90%</td>
<td>90%</td>
<td>n/a</td>
<td>n/a</td>
</tr>
<tr>
<td><strong>Dance &amp; Variety</strong></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance &amp; Variety excluding Y &amp; E</td>
<td>29</td>
<td>58</td>
<td>43,090</td>
<td>35,001</td>
<td>35,001</td>
<td>31,194</td>
<td>91%</td>
<td>89%</td>
<td>1,248,707</td>
<td>1,247,287</td>
</tr>
<tr>
<td>Youth &amp; Education</td>
<td>2</td>
<td>2</td>
<td>3,857</td>
<td>3,456</td>
<td>3,092</td>
<td>2,178</td>
<td>81%</td>
<td>83%</td>
<td>33,140</td>
<td>18,600</td>
</tr>
<tr>
<td><strong>Total Dance &amp; Variety</strong></td>
<td>31</td>
<td>60</td>
<td>46,947</td>
<td>38,457</td>
<td>38,093</td>
<td>33,372</td>
<td>73%</td>
<td>73%</td>
<td>1,281,847</td>
<td>1,245,827</td>
</tr>
<tr>
<td><strong>Galas</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Galas</td>
<td>2</td>
<td>2</td>
<td>4,272</td>
<td>4,266</td>
<td>3,596</td>
<td>3,596</td>
<td>83%</td>
<td>84%</td>
<td>199,907</td>
<td>261,843</td>
</tr>
<tr>
<td><strong>NAC Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total excluding Y &amp; E</td>
<td>352</td>
<td>359</td>
<td>344,850</td>
<td>370,883</td>
<td>254,603</td>
<td>268,792</td>
<td>74%</td>
<td>72%</td>
<td>7,373,664</td>
<td>7,884,086</td>
</tr>
<tr>
<td>Youth &amp; Education</td>
<td>107</td>
<td>133</td>
<td>67,710</td>
<td>61,419</td>
<td>57,288</td>
<td>52,051</td>
<td>83%</td>
<td>83%</td>
<td>449,647</td>
<td>497,291</td>
</tr>
<tr>
<td><strong>NAC Total</strong></td>
<td>459</td>
<td>492</td>
<td>412,560</td>
<td>432,302</td>
<td>311,891</td>
<td>320,843</td>
<td>76%</td>
<td>74%</td>
<td>7,823,311</td>
<td>8,281,377</td>
</tr>
<tr>
<td><strong>Rentals</strong></td>
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<td></td>
</tr>
<tr>
<td>Total Rentals</td>
<td>93</td>
<td>117</td>
<td>198,612</td>
<td>209,143</td>
<td>129,029</td>
<td>155,485</td>
<td>69%</td>
<td>74%</td>
<td>6,034,524</td>
<td>7,486,468</td>
</tr>
<tr>
<td><strong>Grand Total</strong></td>
<td>552</td>
<td>609</td>
<td>612,212</td>
<td>642,485</td>
<td>440,929</td>
<td>476,328</td>
<td>72%</td>
<td>74%</td>
<td>12,857,825</td>
<td>15,767,845</td>
</tr>
</tbody>
</table>

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