



looking **forward**

1997-98

NATIONAL ARTS CENTRE



*Annual Report*

CENTRE NATIONAL DES ARTS

# financial highlights

- > The Corporation experienced an operating loss of \$3,055,429, including approximately \$2 million resulting from artistic programming cost over-runs and disappointing sales. \$1 million dollars of the operating loss was due to the Festival Canada deficit, which the Department of Canadian Heritage has agreed to offset in fiscal year 1998-99.
- > While contributions from commercial activities were somewhat better than expected, administrative and information technology costs were higher than anticipated. In part, this was due to the expense of addressing the Year 2000 Issue (Y2K) and problems associated with hardware and software components of the Corporation's information technology systems.
- > Working capital declined to a negative \$439,378 resulting from the operating loss and capital investments of \$2,036,464. It is expected to be restored in 1998-99.
- > Systems and processes were put in place late in the year to improve the Corporation's fiscal effectiveness and efficiency. The restructuring of the financial and purchasing systems with the acquisition of new equipment will ensure that management information requirements are met within required time frames.

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## message from the chair



photo: Beverley Rockett

Jean Thérèse Riley

- > The past year has seen both promise and disappointment.
- > The NAC has been bustling with activity, on stage and off. The NAC's artistic team was completed with the appointment of Pinchas Zukerman as Music Director for the National Arts Centre Orchestra in the Spring of 1998. Our successful music, theatre and dance seasons, as well as the exhibits and special events, combined excellence and energy, and generated excitement throughout the community.
- > Unfortunately, this high level of activity was not matched by an increase in attendance. Whether this is the result of too many artistic activities for the National Capital Region market, insufficient resources for proper marketing, or lack of focus in some of our programming, we concluded that we need to give serious attention to the mechanisms in place at the

Centre on which we base our decisions and plan our activities.

- > The current \$3.1 million deficit can be attributed to many factors, but most clearly the NAC must improve its financial controls to ensure a more rigorous adherence to budgets.

> As a regular feature of the NAC's evaluative processes, the Board of Trustees requested that the Auditor General's office conduct a Special Examination. Submitted in June, 1998, the report indicated several key issues with which the NAC must contend. The report stated that *the Centre needs to improve its systems and practices, particularly those related to decision making on programming, the quality of market research and analysis, staffing mechanisms and the empowerment of members of management, the organization of work, the planning of development activities and the compliance of its systems with Year 2000 requirements.*

> The Board and Management have established a course of action to address many of the recommendations, such as the preparation of an accountability framework, as well as other means with which to run the institution's daily operations more efficiently and effectively. Also, the NAC is committed to implementing a corporate plan in 1998/99 which considers the report's findings.

> My colleagues on the Board of Trustees and I are fully aware of the formidable

challenges facing the Centre at this time. The NAC is an essential institution in the country's cultural fabric. We must devote all our efforts to stabilizing the Centre's finances and ensuring that it adopts more rigorous management practices, while remaining constant to its artistic raison d'être.

> We will continue to forge new partnerships with corporate sponsors and the local community. The institution's future depends heavily on this kind of support, and the Board of Trustees is committed to protecting the integrity and vitality of the NAC.

> In 1999, the NAC will be celebrating its 30th anniversary. This milestone is an occasion for us to reflect on the original vision which gave birth to this wonderful performing arts centre and on ways to consult with our communities to ensure it continues to thrive in an ever-changing environment.

*Jean Thérèse Riley*

Jean Thérèse Riley  
Chair, Board of Trustees

message from senior

# management

> Over the last few years the Centre has experienced significant change, and 1997/98 was no exception.

> The artistic team was strengthened with the arrival of Music Director, Maestro Pinchas Zukerman who immediately applied his creative mind and energy to programming upcoming orchestra seasons and summer activities.

> For the first time in Canada's philanthropic history, an important bridge was built between arts and sports when the Centre received a \$1 million pledge from Alexei Yashin, a Russian-born hockey player with the Ottawa Senators. His gift to the NAC sent an inspiring message across the country that the arts constitute a cornerstone of a thriving and healthy society. Yashin's generous gesture also triggered an increase in individual donations to the NAC. Indeed, the number of patron donors was up 50%, from 2000 to over 3000.

> Vigorously pursuing its fundraising activities, the Centre created an annual gala in October, which featured acclaimed soprano Jessye Norman. The public's enthusiastic response to the fundraising effort further underlined the NAC's relevance as a catalyst for the performing arts.

> Overall, support for the NAC increased dramatically in 1997/98. Partnerships with patrons, sponsors, volunteers and artists were forged or renewed. This spirit of participation fortified the Centre's presence at the regional and national levels, and signals a positive trend for the future. However, much more needs to be done if the NAC is to continue to successfully meet its mandate and contribute to the development of Canada's cultural identity. The institution must be able to rely on stable and adequate funding and support from all its partners and the community. We have established plans to provide the corporation with stronger ties to the community it primarily serves.

> Conscious of its mandate in the context of Canada's cultural development, the NAC seized the opportunity offered by the 50th anniversary of the Universal Declaration of Human Rights. Developed in collaboration with the University of Ottawa's Human Rights Research and Education Centre, the Centre organized and hosted an international Symposium On The Artist and Human Rights. This well-attended conference was broadcast around the globe through the worldwide web.

> As a result of the Auditor General's Special Examination, the NAC immediately began developing an action plan to address the identified weaknesses. Work has started on the articulation of a corporate plan which will clearly

state the corporate objectives and goals as they relate to the mandate, as well as performance measures for all of the Centre's activities. The Special Examination also provided management with clear and useful recommendations on various issues such as accountability, risk management, corporate stewardship and governance.

> In 1998/99, the NAC will continue to do what it does best – high quality, exciting artistic programming. Despite our current setbacks, our commitment to excellence is stronger than ever. However, we must now apply ourselves to developing a strong management base and an accountability framework that will enable the Centre to thrive while focusing on our core artistic activities.

> Greater accessibility and awareness of the NAC is key to our relevance. New technologies bring new audiences. With the successful launch of the website, [www.nac-cna.ca](http://www.nac-cna.ca), the Centre transcended the limitations of geography and resources, and opened its doors to millions of visitors around the world. We will continue exploring this technology to further our outreach and educational activities.

> In 1997/98, the NAC developed a plan to respond to the Year 2000 Issue (Y2K). Critical information systems have either already been corrected or are in the process of being addressed. The Centre's goal is to minimize the potential for disruptions to our customers, suppliers and other third parties.

> In light of the Centre's financial position at the end of 1997/98, Management moved quickly to ensure balanced budgets and that activities are planned based on realistic revenue projections. The Centre will review its operations to determine opportunities to re-engineer its non-core business services and use the related savings to augment artistic programming.

> The list of accomplishments, activities and projects would be incomplete without mentioning the dedication and professionalism of NAC employees—a team committed to the tradition of artistic excellence. This commitment speaks volumes to the institution's capacity to meet the many issues it is facing in the future.

> We know it will not be easy. It will require leadership, energy and talent. We believe that the Centre has the necessary tools to rise to these challenges, and with our partners' strong support, we will secure the National Arts Centre's future.

Presentation of \$1 million donation to the NAC by Alexei Yashin- The Honourable Sheila Copps, Minister of Canadian Heritage, Denise M. Perrier, Deputy CEO, John Crompton, Director and CEO and Alexei Yashin.

## mandate

The National Arts Centre Corporation was established by an Act of the Parliament of Canada in 1966. The National Arts Centre (NAC) opened its doors in 1969. The NAC's mandate is to play a leadership role in fostering artistic excellence in all of the performing arts disciplines. Specifically, it is charged with the following responsibilities:

- > To operate and maintain the National Arts Centre;
- > To develop the performing arts in the National Capital Region;
- > To assist the Canada Council in the development of the performing arts elsewhere in Canada.

## mission

To develop and promote the performing arts by:

- > Partnering with the National Capital Region, regional and national community and artists
- > Seeking out excellence in the arts of the stage
- > Fostering new talent
- > Making the NAC a world-class gathering place



Photo: John Hryniuk



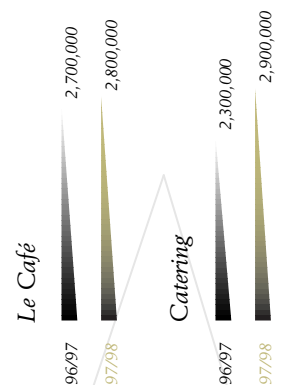
# Stats



## NAC Web Site

On average, we have 270 visits per day. 72% of the visitors are Canadian, 60% from Ontario, 6% from Quebec, 20% from USA and 8% from the rest of the world with the UK being highest at 1.5%.

## Restaurant Sales

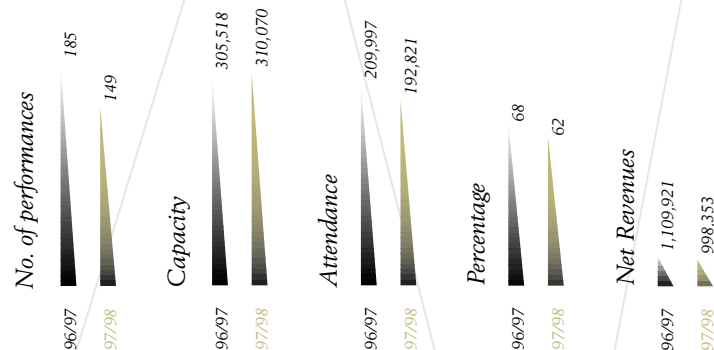


Le Café

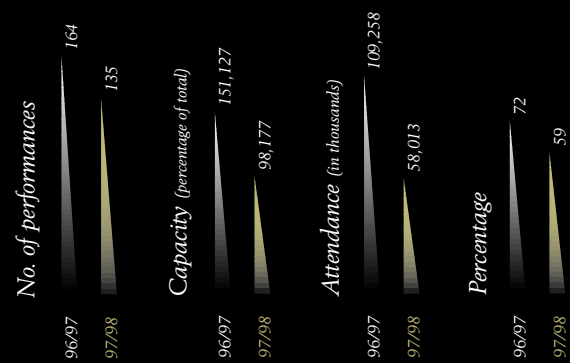
Photo: Miv

Welcome to www.nac-cna.ca

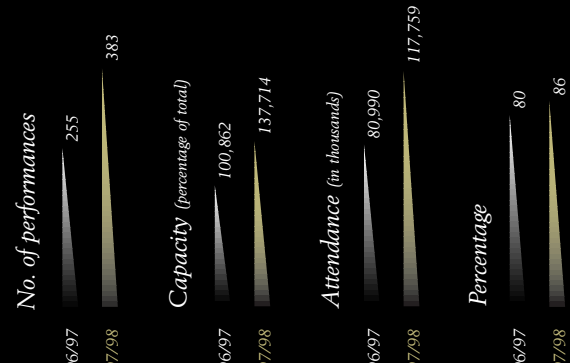
## Rentals and Other Programming



## English theatre Co-productions\*



## French Theatre Co-productions\*



\* Refers to performances outside the NAC

## Sound Venture Productions

Whole Notes (six-part TV series)  
NACO  
Pinchas Zukerman, conductor  
To be aired in January 1999

Photo: John Hrynjuk



Pianist, Jon Kimura Parker and Neil Bregman, President of Sound Venture Productions

## National Arts Centre Orchestra



Photo: Stille Pictures



# music

> The 1997/98 season featured six concert series that responded to the diverse musical tastes of a discerning public: the Premier Series, the Baroque Series, Light Classics, the Pops Series, the Recital Series, as well as Young People's Concerts.

> The NAC continued its presentation of a vibrant array of new Canadian music, including works by José Evangelista, Malcolm Forsyth, Jacques Hétu, Peter Paul Koprowski, Kelly Marie Murphy, John Oliver, Howard Shore, and André Villeneuve.

> The 1997/98 season saw the reintroduction of the Recital Series and appearances on the NAC stage by some of the world's greatest performers: Pinchas Zukerman, who was appointed in 1997/98 to a four-year term as Music Director, conducted and

Pinchas Zukerman, Music Director Designate of NACO

performed. As well, conductor Helmuth Rilling, pianist Krystian Zimerman, violinist Gil Shaham, cellist Lynn Harrell, and jazz pianists Oliver Jones and George Shearing performed on the NAC stages. Also noteworthy was an all-Canadian *Messiah* led by Mario Bernardi, the return of former Music Director Gabriel Chmura, the reunion of Trevor Pinnock and pianist Grigory Sokolov, and a rare performance of the complete *Peer Gynt* led by Principal Guest Conductor Franz-Paul Decker.

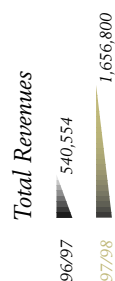
> The successful fund-raising gala which featured soprano Jessye Norman also represented an important first for the Centre, and is expected to become a valuable event in annual fund-raising efforts.

\* Total revenues in Music, Theatre and Dance and Variety refer only to Box Office revenues



Photo: David Seidner

## Fundraising



NAC Fundraising Gala with Jessye Norman and NACO

Photo: Stille Pictures



Photo: David Cooper Photography

Othello

> Under the theme *Get Into Character*, the English Theatre season treated audiences to 11 plays in three different series: Theatre Stage, Studio Stage, and Family Theatre. From classic drama to suspense and comedy, English Theatre presented a wide variety of works by some of the finest playwrights from Canada and abroad, including a special presentation of Robert Lepage's *Elsinore*.

#### The Theatre Stage Series

> Gil Osborne, former Artistic Advisor of NAC English Theatre, directed *Master Class* by Terrence McNally, in an NAC/Manitoba Theatre Centre (Winnipeg) co-production of the Tony Award-winning play about Maria Callas. Michael Langham, one of the world's leading directors of Shakespeare, staged *Othello*, a co-production with Edmonton's Citadel Theatre. Bob Baker, Artistic Director of The Canadian Stage Company, directed the world premiere of the NAC co-production of Tom Wood's *Claptrap*. Rod Beattie returned to Ottawa as Walt Wingfield in Dan Needles' *Wingfield Unbound*. The season closed with the hit from Toronto, *High Life*, by Lee MacDougall, directed by Jim Millan in a Crow's Theatre production.

#### Studio Stage Series

> Patrick McDonald directed Vancouver playwright Morris Panych's *Vigil*. Bryden MacDonald wrote and directed the premiere of *Divinity Bash*, an NAC/Neptune Theatre (Halifax) co-production and Calgary's Ronnie Burkett elevated adult puppetry in his new one-man triumph, *Street of Blood*.

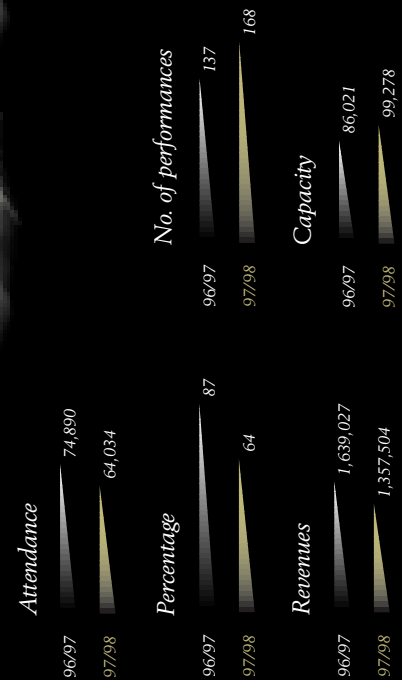
#### Family Theatre Series

> Produced by professional Canadian youth theatre companies, this series featured three plays created especially for young children: Roseneath Theatre's (Toronto) *The Book of Miracles*; from Carousel Players (St. Catharines) came an adaptation by Pierre Tétrault and John Lazarus of Hans Christian Andersen's fairy tale *The Nightingale*; and Young People's Theatre (Toronto) brought Marion de Vries and Columpa Bobb's enchanting tale *Jumping Mouse* to NAC audiences.

#### New Play Development

> The NAC continued its long-standing commitment to the development of new Canadian plays through its programme of staged readings, workshops and commissions. The annual spring festival of staged readings "On the Verge" featured six new plays from across Canada, as well as eight plays from the NAC/Great Canadian Theatre Company (GCTC) Playwrights Unit. The NAC also collaborated with GCTC to develop professional artists in the National Capital Region through a joint initiative called The Next Stage.

Wingfield Unbound



english

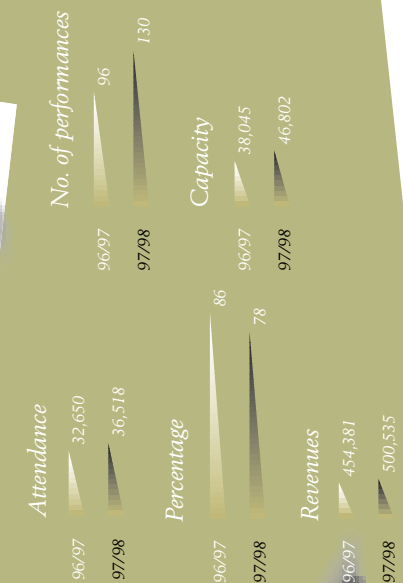
Photo: Bruce Stofesbury

theatre



french

theatre



Don Quichotte

> Under the theme *Tout jeu tout flamme*, the NAC French Theatre presented an ambitious season of nine plays: six classic and contemporary plays in La Grande Envolée Series and three in the Migrations Series. As well, the Cycle Corneille offered theatrical readings and six plays were presented for youths in the Family Series.

#### La Grande Envolée

> The season opened with *Leitmotiv*, a musical drama by Michel Robidoux, produced by Théâtre des Deux Mondes (Montréal) and continued with Corneille's classic, *Le Cid*, co-produced with Théâtre Denise-Pelletier (Montréal). France's Philippe Avron wrote and starred in the one-man show *Ma Cour d'honneur*. The NAC and Théâtre les gens d'en bas (Le Bic) co-produced Ernest

Motel Hélène



Photo: Y

Thompson's *L'Été dernier... à Golden Pond*. Directed by Dominic Champagne, Théâtre du Nouveau Monde's (Montréal) co-production of Wajdi Mouawad's adaptation of Cervantes' epic comedy *Don Quichotte* won several awards. The series finale was Beaumarchais' *Le Mariage de Figaro*, co-produced with Théâtre du Rideau Vert (Montréal) and directed by Guillermo de Andrea.

#### Migrations

> This series presented three contemporary works: Création Axe Sud's (Guadeloupe) production of Derek Walcott's *Vendredi Crusoë*, translated and adapted by Greg Germain; *Motel Hélène* from Serge Boucher's Théâtre Petit à Petit (Montréal); and Robert Marinier's *Narcisse* produced by the NAC's French Theatre.

> The Cycle Corneille presented staged readings of the Corneille trilogy *Horace*, *Rodogune* and *La Place Royale*, co-produced with Tibor Egervari's Compagnie Histrions (Ottawa-Hull).

#### Family Series

> The French Theatre offered three plays in each of its two Family Series: Petits-Trots (3-7 years) and Grands-Galops (7-12 years). Among the season's many successes were Théâtre de Sable's (Québec) *Le Rêve de Pinocchio* and *Mathieu trop court*, *François trop long*, a co-production with les Coups de Théâtre (Montréal).

Photo: Lyne Charlebois



# Youth programmes



## dance & variety

Ballet British Columbia

> Continuing a strong desire to foster Canadian talent, the NAC Dance Department co-produced five works in 1997/98, including *Discordantia* by Le Carré des Lombes, *Giselle* by Brouhaha Danse; *our brief eternity* by The Holy Body Tattoo, *Pôles* by PPS Danse, and *Sex Is My Religion*, created by John Alleyne for Ballet British Columbia.

> In keeping with the NAC's tradition of playing a pivotal role in the development of new audiences, the

Dance Season appealed to the public with four distinctive series. The Classical Ballet Series showcased three celebrated full-length works by The Royal Winnipeg Ballet, the National Ballet of Canada, and the Moscow Classical Ballet. Series A, the Contemporary Classical, highlighted four leading artistic directors, including Ginette Laurin's *Le Funambule*, a new work by Les Grands Ballets Canadiens. In Series B, the NAC present-

The Parsons Dance Company



Photo: Lois Greenfield

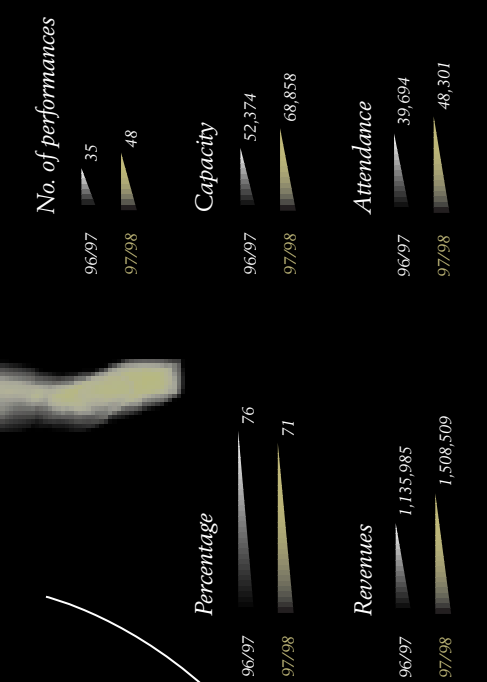
Photo: David Cooper

ed *Khôra* by Rui Horta for S.O.A.P. Dance Theatre Frankfurt, and *The Rite of Spring* by Japanese choreographer Sakiko Ohshima for H•Art•Chaos. In Series C, works were presented by four emerging choreographers: Vancouver's The Holy Body Tattoo, Montreal's Brouhaha Dance, Sweden's Virpi Pahkinen and Amsterdam's Leine and Roebana.

> Programming expanded in 1997/98 to include a co-presentation of the *See and Hear the World* series with the Canadian Museum of Civilization. This collaboration enabled audiences to be introduced to culturally rich and diverse dance troupes, notably Urban Bush Women from New York and Koffi Kôkô from Benin.

> As co-producer, the NAC also celebrated the seventh bi-annual Canada Dance Festival at the NAC and in the streets of the National Capital Region. The week-long festival brought new Canadian choreographic works to the fore and featured both established and emerging artists.

> Variety performances at the NAC included Howie Mandel, Jane Siberry and Holly Cole.



apiero



Photo: Ari T

> Youth are tomorrow's artists and audiences. Experiencing art is an essential element of a child's development, and the NAC implemented a number of programmes in 1997/98 to promote the performing arts and Canada's cultural heritage to young people in the National Capital Region and across the country.

> The NAC's Student Matinée programmes enabled young people to enjoy performances in every discipline. The French and English Theatre Departments provided extensive programmes featuring a full range of plays appealing specifically to children as young as four and up to the early teens.

> In addition to the French and English Theatre series, Dance staged *The Nutcracker* and *Romeo and Juliet*, and the NAC Orchestra presented some of Vivaldi's most popular works in the Great Composer Series.

> For the first time, the NAC offered Master Classes with NAC Orchestra guest soloists for selected senior high school and university students in 1997/98. Featuring Pinchas Zukerman on viola and violin, and Canadian master guitarist Norbert Kraft, these Master Classes involved 500 participating and auditing students. The programme was produced in co-operation with the University of Ottawa and the Conservatoire de musique du Québec à Hull. An extensive Master

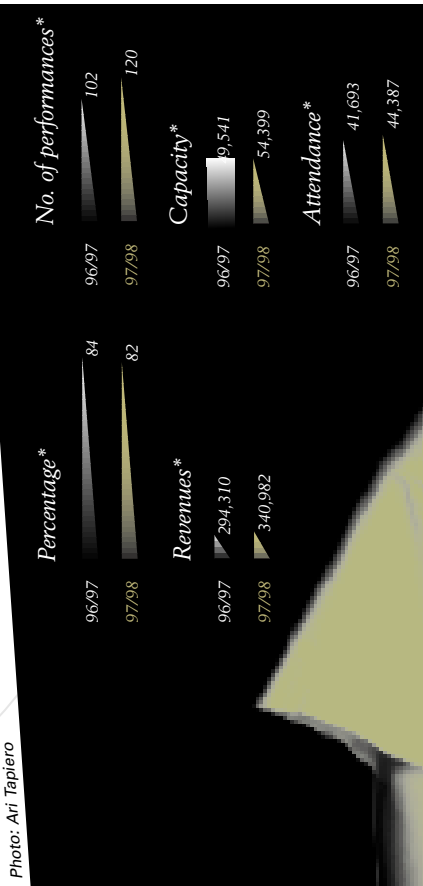
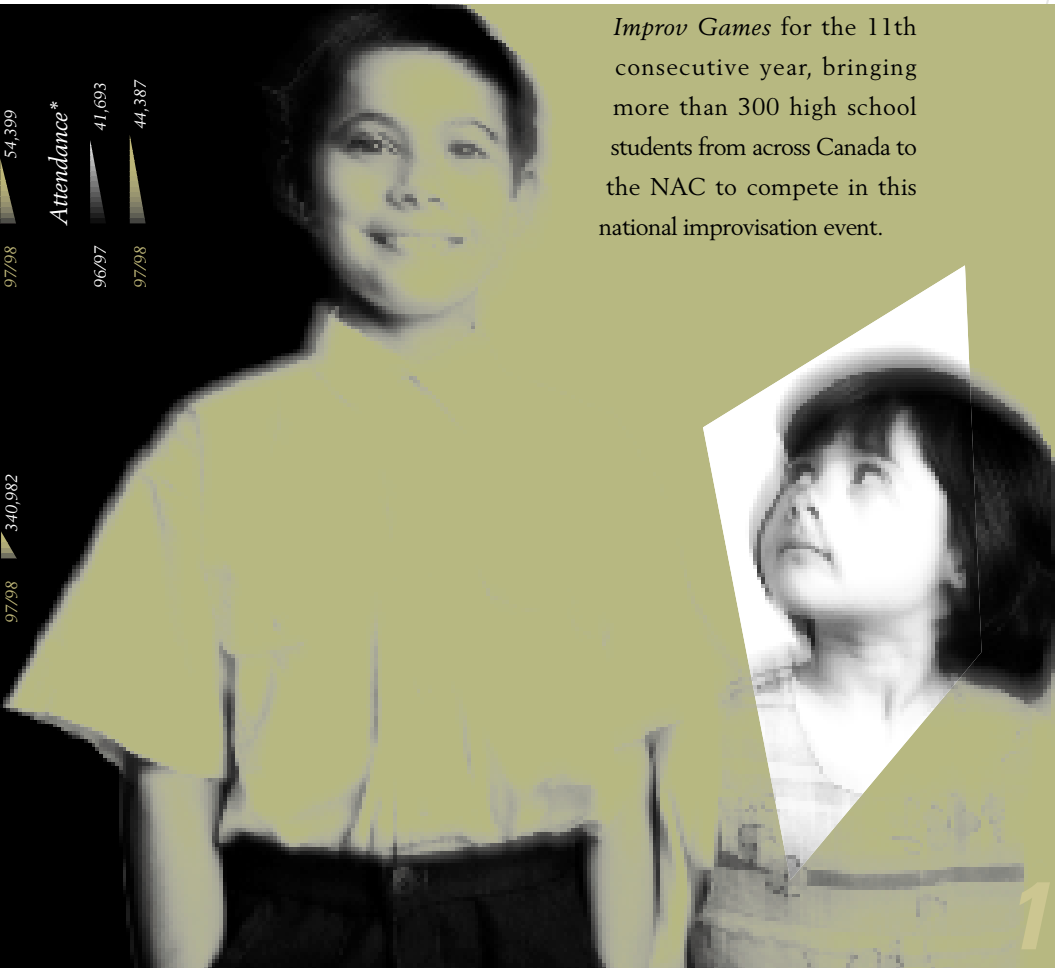


Photo: Ari Tapiero

Class programme in the schools also provided 50 middle and high school students with professional training and experience in playing technique and musical interpretation, as well as first-hand knowledge of the music profession.

> The English Theatre Department also went into the community with *The Skill Shop*, a programme of in-school professional theatre workshops. It also hosted the annual *Canadian Improv Games* for the 11th consecutive year, bringing more than 300 high school students from across Canada to the NAC to compete in this national improvisation event.



\* Numbers presented are the sum total of youth programming from all disciplines.

# 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 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 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 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 Audit Committee. The Audit Committee discharges the responsibilities conferred upon it by the Board of Trustees, and meets on a regular basis with Management, and with the Auditor General of Canada, who has unrestricted access to the Committee.
- > The Auditor General of Canada conducts an independent audit of the financial statements of the Corporation in accordance with generally accepted auditing standards and reports on the results of that audit on an annual basis.



Denise M. Perrier  
Deputy Chief Executive Officer

October 30, 1998



C.A. (Cy) Cook  
Chief Financial Officer

October 30, 1998

> With the support of the Departments of Canadian Heritage and Foreign Affairs and International Trade, Bell Canada and many other partners, Festival Canada celebrated the role of the artist in the promotion and protection of human rights.

> Highlights of the month-long Festival included a new staging of Brian Macdonald's acclaimed production of Gilbert and Sullivan's *The Mikado*, special performances by the NAC Orchestra, as well as the family entertainment of Montreal's Cirque Parasol.

> Attendance at Festival Canada's 90 performances of 22 different events was up 60% over the 1997 Festival, but revenues remained below expectations. The NAC undertook a market research study to analyse audience reaction to the programming and marketing to ensure that potential future summer programming is supported by ticket sales and provides greater audience appeal.



Photo: John Hryniuk

John Humphrey  
Exhibition - The  
Honourable  
Diane Marleau,  
Minister for  
International  
Cooperation,  
Dr. Margaret  
Kunstler  
Humphrey and  
John Hobbins,  
McGill  
University

# festival

## canada



# special

## events

### Judging of Kids Art contest



Drawing: Lisa McVicar

> The Annual Kids Art contest received more than 700 entries from young people (6-18 years) living in the National Capital Region. The *Imagine You're An Artist* contest drawings expressed the thoughts and feelings of young people on the importance of human rights.

> As part of Festival Canada, the NAC and the McGill University Archives,

with the support of the Canadian International Development Agency (CIDA), mounted an exhibition paying tribute to Canadian Dr. John P. Humphrey, draftsman of the Universal Declaration of Human Rights.

> The NAC entered into an agreement with Ottawa-based Sound Ventures Productions to co-produce a television series on the lives of great composers.

> Ottawa native Peter Jennings made his "operatic" debut as the special guest narrator for a benefit concert in support of Opera Lyra Ottawa and the National Arts Centre Orchestra.

The event raised \$140,000 shared by the two organizations.

### Exhibits/Rentals

> The NAC mounted ten exhibits in 1997/98 including *The Hunstein Variations*, photographs of Glenn Gould courtesy of the Glenn Gould Foundation; *Visions of Europe*, an exhibition of photographs presented by the European Commission; *War through the Eyes of Children*, from the International Committee of the Red Cross; and *Returning the Gaze*, a photographic representation of the First Nations.

### Rentals

> *Rent, Broue*, the *Unique Lives and Experiences* lecture series, Jann Arden, and the 20th anniversary production of *Annie* are among the many productions that happened at the NAC in 1997/98.

Photo: John Hryniuk



AUDITOR GENERAL OF CANADA

VÉRIFICATEUR GÉNÉRAL DU CANADA

# auditor's report

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

> I have audited the balance sheet of the National Arts Centre Corporation as at August 31, 1998 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, 1998 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 30, 1998

# balance sheet

As at August 31, 1998

	<b>1998</b>	<b>1997</b> (Restated- Note 3)	<b>1998</b>	<b>1997</b> (Restated- Note 3)
<b>ASSETS</b>				
<b>Current</b>				
Cash and short-term investments (Note 4)	\$ 4,115,569	\$ 6,507,631		
Accounts receivable (Note 5)	2,874,919	1,883,349		
Restricted cash and investments (Note 6)	128,243	131,762		
Parliamentary appropriation receivable	195,686	199,353		
Inventories	284,041	271,724		
Programmes in progress	1,551,388	1,069,397		
Prepaid expenses	200,828	1,494,747		
	<b>9,350,674</b>	<b>11,557,963</b>		
Contributions receivable (Note 7)	800,000	-		
Capital assets (Note 8)	7,664,998	7,773,305		
	<b>\$ 17,815,672</b>	<b>\$ 19,331,268</b>		
<b>LIABILITIES</b>				
<b>Current</b>				
Accounts payable and accrued liabilities	\$ 4,964,673	\$ 4,685,626		
Deferred revenue	4,825,379	4,356,555		
	<b>9,790,052</b>	<b>9,042,181</b>		
Deferred contributions (Note 9)	894,968	98,487		
Deferred capital funding (Note 10)	7,664,998	7,773,305		
Long-term portion of provision for employee termination benefits	1,096,412	992,624		
	<b>19,446,430</b>	<b>17,906,597</b>		
Endowment Fund (Note 11)	33,275	33,275		
<b>EQUITY OF CANADA</b>				
Accumulated (deficit) surplus	(1,664,033)	1,391,396		
	<b>\$ 17,815,672</b>	<b>\$ 19,331,268</b>		

Approved by Management:

Deputy Chief Executive Officer

Chief Financial Officer

Approved by the Board of Trustees:

Chair

Member of Board &amp; Chair of Audit Committee



# 16 statement of operations

For the year ended August 31, 1998

	<b>1998</b>	1997 (Restated- Note 3)
<b>Revenue</b>		
Commercial operations (Schedule 1)	\$ 10,722,136	\$ 10,794,579
Programming (Schedule 2)	8,272,066	6,892,733
Donations and sponsorships	1,656,819	540,554
Facility fees	601,567	192,761
Other	302,332	268,808
	<b>21,554,920</b>	<b>18,689,435</b>
<b>Expenses</b> (Schedule 3)		
Commercial operations (Schedule 1)	7,624,568	7,788,041
Programming (Schedule 2)	20,481,258	16,655,789
Fundraising	1,346,391	276,532
Building operations	10,619,019	7,973,699
Administration	3,361,318	2,825,191
Information technology	1,452,386	984,677
Bursaries, prizes and grants	23,000	24,458
	<b>44,907,940</b>	<b>36,528,387</b>
Results of operations before government funding	<b>(23,353,020)</b>	<b>(17,838,952)</b>
Parliamentary appropriation for operating expenditures	18,152,820	16,097,851
Amortization of deferred capital funding	2,144,771	2,874,281
	<b>20,297,591</b>	<b>18,972,132</b>
<b>Results of operations after government funding</b>	<b>\$ (3,055,429)</b>	<b>\$ 1,133,180</b>

National Arts Centre Corporation 97-98

National Arts Centre Corporation 97-98

# statement of cash flows

For the year ended August 31, 1998

	<b>1998</b>	1997 (Restated- Note 3)
<b>Operating</b>		
Results of operations after government funding	\$ (3,055,429)	\$ 1,133,180
Items not affecting funds		
Amortization	2,144,771	2,645,617
Gain on disposal of capital assets	-	(33,181)
	<b>(910,658)</b>	<b>3,745,616</b>
Changes in non-cash operating assets and liabilities	559,579	499,697
Changes in contributions receivable	(800,000)	-
Changes in deferred contributions	796,481	8,753
Changes in deferred capital funding	(108,307)	(1,717,529)
Changes in long-term portion of provision for employee termination benefits	103,788	82,908
	<b>(359,117)</b>	<b>2,619,445</b>
<b>Investing</b>		
Additions to capital assets	(2,036,464)	(1,156,752)
Proceeds on disposal of capital assets	-	261,845
	<b>(2,036,464)</b>	<b>(894,907)</b>
(Decrease) increase in cash position	(2,395,581)	1,724,538
Cash position at beginning of year	6,639,393	4,914,855
<b>Cash position at end of year</b>	<b>\$ 4,243,812</b>	<b>\$ 6,639,393</b>
Composed of:		
Cash and short-term investments	\$ 4,115,569	\$ 6,507,631
Restricted cash and investments	128,243	131,762
	<b>\$ 4,243,812</b>	<b>\$ 6,639,393</b>

# statement of equity

For the year ended August 31, 1998

	<b>1998</b>	1997 (Restated- Note 3)
Accumulated surplus at beginning of year as previously stated	\$ 9,164,701	\$ 9,749,050
Decrease due to the retroactive application of the change in accounting policy (Note 3)	(7,773,305)	(9,490,834)
Accumulated surplus at beginning of the year as restated	<b>1,391,396</b>	<b>258,216</b>
Results of operations after government funding	(3,055,429)	1,133,180
<b>Accumulated (deficit) surplus at end of year</b>	<b>\$ (1,664,033)</b>	<b>\$ 1,391,396</b>

August 31, 1998

### 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 of Part X do not apply to the Corporation.

> 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 showing 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 objects 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 has leased without charge the National Arts Centre building complex to the Corporation. The lease is being renewed on a yearly basis. The Corporation is responsible for the operation and maintenance of the building.

### 2. Significant accounting policies

#### Short-term investments

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

#### 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.

> Differences in parliamentary appropriation received for payments in lieu of taxes to municipalities and other taxing authorities and the related expense for the year are recorded as either a deferred credit or an account receivable as appropriate.

#### Inventories

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

#### Programmes in progress

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

#### 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:

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

#### Deferred revenue

> Revenue from tickets sold related to programmes (shows) that will be held after year-end are deferred, and are recognized as revenue in the year in which the programmes take place.

#### 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.

> 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.

#### 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.

#### Operating expenses

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

#### 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 on an equal basis. 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. Change in accounting policy

> Prior to 1998, the funding received from the Government of Canada was recorded as equity. Effective September 1, 1997, the portion of the parliamentary appropriation used to purchase depreciable capital assets is now recorded as deferred capital funding on the balance sheet, in order to conform to Canadian Institute of Chartered Accountants (CICA) Public Sector Accounting and Auditing Board recommendations on Accounting for Government Assistance, and are amortized on the same basis and over the same periods as the related capital assets. This change in accounting policy has been applied retroactively and the financial statements of prior years have been restated. The effect of this change in accounting policy is a reduction in equity and an increase in deferred capital funding on the balance sheet of \$7,664,998 (1997 - \$7,773,305), and an increase in results of operations after government funding for the year of \$108,307 (1997 - \$1,717,529).

### 4. 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. As at August 31, 1998, cash and short-term investments include bonds and commercial paper of \$1,096,794 (\$4,763,193 in 1997). The average yield of the portfolio was 4.25% for the year

ended August 31, 1998 (3.46% in 1997). The fair value of short-term investments approximates the book value due to their impending maturity.

### 5. Accounts Receivable

> In the normal course of business, the Corporation sells its products to many customers. One account represents 29% of the year-end balance (49% in 1997). The fair value of accounts receivable approximates the book value due to their impending maturity.

### 6. Restricted cash and investments

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

### 7. Contributions receivable

> Contributions receivable represent the unpaid portion of the \$1,000,000 pledge made by the Alexei Yashin Foundation in 1997-98. Related to this pledge, an amount of \$200,000 was received during the year. The remaining balance of the pledge is to be received in equal payments of \$200,000 per year in each of the next four years. The fair value of contributions receivable at year end is approximately \$730,000.

### 8. Capital assets

	1998			1997
	Cost	Accumulated amortization	Net book value	Net book value
Equipment	\$ 5,525,235	4,238,709	1,286,526	\$ 869,155
Computer software and hardware	3,923,842	2,398,093	1,525,749	734,986
Leasehold improvements	27,056,134	22,203,411	4,852,723	6,169,164
	<b>\$ 36,505,211</b>	<b>28,840,213</b>	<b>7,664,998</b>	<b>\$ 7,773,305</b>

**9. Deferred contributions**

	1998	1997
Pledge from Alexei Yashin Foundation	\$ 800,000	\$ -
NACO Trust Fund	30,567	36,398
NACO Tour Fund	63,964	61,152
Trudie LeCaine Fund	437	937
	<b>\$ 894,968</b>	<b>\$ 98,487</b>

> Changes in the deferred contributions balance are as follows:

	1998	1997
Balance at beginning of year	\$ 98,487	\$ 89,734
Interest income	6,454	7,156
Donations	800,527	10,097
Amount recognized as revenue on the statement of operations	(10,500)	(8,500)
<b>Balance at end of year</b>	<b>\$ 894,968</b>	<b>\$ 98,487</b>

**10. 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:

	1998	1997
Balance at beginning of year as restated	\$ 7,773,305	\$ 9,490,834
Appropriations used to purchase depreciable capital assets	2,036,464	1,156,752
Amortization	(2,144,771)	(2,874,281)
<b>Balance at end of year</b>	<b>\$ 7,664,998</b>	<b>\$ 7,773,305</b>

**11. Endowment Fund**

> The initial capital of \$33,275 for National Arts Centre Orchestra (NACO) Trust Fund is subject to externally imposed restriction stipulating that the original capital be maintained permanently. Interest earned during the year of \$1,664 (1997 - \$1,930) is included in deferred contributions.

**12. Related party transactions**

> In addition to those related party transactions disclosed elsewhere in these financial statements, the Corporation is related in terms of common ownership to all Government of Canada created departments, agencies and Crown corporations.

> During the year, in the normal course of business and on normal trade terms applicable to all individuals and enterprises, the Corporation incurred expenses totaling \$593,533 (1997 - \$620,440) for utility, facilities and telephone services provided by related parties and earned revenue totaling \$1,325,377 (1997 - \$833,818) from special grants from, and restaurants' sales to, other related parties.

**13. 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.

**14. Fair value of financial instruments**

> In addition to what was already described in Notes 4, 5 and 7, the fair value of parliamentary appropriation receivable, restricted cash and investments, and accounts payable and accrued liabilities approximate the book value due to their impending maturity.

# schedule 1

## schedule of revenue and expenses

Commercial Operations for the year ended August 31, 1998

	1998			1997
	Revenue	Expenses	Excess of revenue over expenses	Excess of revenue over expenses
Restaurants	\$ 6,262,199	5,874,904	387,295	\$ 306,162
Rental of halls	2,265,373	1,267,020	998,353	1,109,921
Garage	2,194,564	482,644	1,711,920	1,590,455
<b>Total</b>	<b>\$ 10,722,136</b>	<b>7,624,568</b>	<b>3,097,568</b>	<b>\$ 3,006,538</b>

**15. Commitments**

> The Corporation is in the process of signing a Strategic Alliance Agreement with a potential supplier for a period of sixty eight (68) months effective as of the 1st day of January 1998. Under this agreement, the supplier will provide enterprise networked business solutions, common information technology infrastructure and operations management services to optimize enterprise business performance to further expand the NAC's business objectives. The estimated fee for the agreement is approximately \$5 million.

**16. Uncertainty due to the Year 2000**

> The Year 2000 Issue arises because many computerized systems use two digits rather than four to identify a year. Date-sensitive systems may recognize the year 2000 as 1900 or some other date, resulting in errors when information using year 2000 dates is processed. In addition, similar problems may arise in some systems which use certain dates in 1999 to represent something other than a date. The effects of the Year 2000 Issue may be experienced before, on or after 1 January 2000 and, if not addressed, the impact on operations and financial reporting may range from minor errors to significant systems failure which could affect an entity's ability to conduct normal business operations. It is not possible to be certain that all aspects of the Year 2000 Issue affecting the Corporation, including those related to the efforts of customers, suppliers or other third parties, will be fully resolved.

**17. Comparative figures**

> Certain figures for 1997 have been reclassified to conform to the presentation adopted this year.



# schedule 2

## schedule of revenue and expenses

Performing Arts Programming for the year ended August 31, 1998

	1998	1997
<b>Revenue</b>		
Music	\$ 2,885,039	\$ 2,724,731
Theatre	1,747,169	1,999,015
Variety and Touring	1,176,330	262,606
Dance	1,148,884	838,687
Festival Canada	856,930	647,341
Youth and Education	260,138	193,855
Outreach	19,420	16,194
Programming Support	178,156	210,304
	<b>8,272,066</b>	<b>6,892,733</b>
<b>Expenses</b>		
Music	5,777,406	5,532,983
Theatre	3,716,467	2,869,972
Variety and Touring	1,764,710	408,673
Dance	2,239,858	1,461,144
Festival Canada	2,683,270	2,469,448
Youth and Education	492,780	403,735
Outreach	441,779	395,818
Programming Support	3,364,988	3,114,016
	<b>20,481,258</b>	<b>16,655,789</b>
<b>Excess of expenses over revenue</b>	<b>\$ 12,209,192</b>	<b>\$ 9,763,056</b>

# schedule 3

## schedule of expenses by category

For the year ended August 31, 1998

	1998	1997
Salaries and benefits	\$ 14,803,681	\$ 13,269,103
Artistic fees	7,056,130	5,577,558
Property taxes	4,246,814	705,686
NACO fees	3,224,289	3,243,924
Advertising	3,090,045	2,185,992
Amortization	2,144,771	2,645,617
Cost of sales	2,102,053	2,094,952
Contract fees	1,936,047	761,750
Utilities	1,348,652	1,344,808
Maintenance and repairs	1,251,590	2,220,563
Production	576,302	392,583
Office expenses	507,772	355,387
Promotion	504,726	152,418
Financial charges	485,056	440,357
Supplies	284,326	263,028
Professional fees	260,570	123,072
Staff travel	256,275	144,384
Telecommunications	181,327	145,586
Equipment	118,257	106,237
Board expenses	98,257	86,786
Insurance	75,121	77,827
Rental of facilities	68,383	56,072
Education and training	48,053	34,683
Miscellaneous	239,443	100,014
	<b>\$ 44,907,940</b>	<b>\$ 36,528,387</b>

# institutional

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